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Moss, Susan Howard

THE REHEARSAL PROCEDURE OF PETER STEIN AT THE SCHAUBHNE:
AN EXAMINATION OF THE WORK FOR THE PREMIERE OF "BIG AND
LITTLE" BY BOTHO STRAUSS

The Ohio State University

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THE REHEARSAL PROCEDURE

OF PETER STEIN AT THE SCHAUBÜHNE:

AN EXAMINATION OF THE WORK FOR

THE PREMIERE OF BIG AND LITTLE BY BOTHO STRAUSS

DISSERTATION

Presented in Partial Fulfillment of the Requirements for

the Degree Doctor of Philosophy in the Graduate

School of The Ohio State University

By

Susan Howard Moss, A.B., M.A.

*****

The Ohio State University

1985

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To the Schaubühne for the inspiration
    To Dave for his support
    To my committee for their patience
ACKNOWLEDGMENTS

My thanks to the Schaubühne for their cooperation and aid during my research. All the photographs used in this dissertation were supplied by Ruth Walz, photographer for the Schaubühne. All rights are retained by her.
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PAPERS

"The Audience at the Schaubühne: From Confrontation to Collaboration,"
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Theatre and Drama, Ohio State University, May 1981.
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Chapter 1

Introduction

1.0.1 Overview of the Dissertation

The purpose of this dissertation is to examine the rehearsal process of Peter Stein, a director at the West Berlin theatre, Die Schaubühne, to determine:

1) the specific directorial suggestions made during rehearsals, which are illustrated with examples, and

2) the nature of his rehearsals and how his directorial intentions were realized during the rehearsals.

Ten chapters, which begin with extracts from the preliminary discussions relevant to each scene, provide the data for each of the ten scenes of the production, and Stein's directorial suggestions during rehearsals for this scene are gathered in an index that concludes the chapter. These chapters focusing on individual scenes in the production provide exact quotations of Stein's and the performers' remarks during two months of rehearsals, along with a description of their behavior, of specific problems and of the changes in interpretation made by either the performers or Stein during the rehearsals. They reveal the rehearsal process as a dynamic and interactive one.

-----------

1. Stein was born in 1937 in Berlin, and after a number of years at the university, joined a theatre in Munich where in 1967 his first production was acclaimed as the "play of the year," thereby launching a career as one of Germany's outstanding theatre directors. See Appendix A, Peter Stein the Director, for more detailed information on his career and theatrical practice to the date of this production.
Although Stein ultimately had the final authority to decide what would be done, there was a solicitation of, and willingness to receive, suggestions from the performers. In the case of Edith Clever, as well as the other performers, Stein had given the responsibility for developing the specific dynamic processes of the individual scenes to the performers. Thus there was no formal or "schematic" imposition of a directorial concept, but the cast was encouraged to discover through their personal intellectual and emotional engagement with the role the proper dynamic for the scene. Stein then served as a critical observer whose main role was to decide whether their intentions were visible and understandable, and to prevent any gestures or line readings which might obscure the reception of these intentions. As will become clear in reading the reports on the rehearsals, the processes within the character and between the characters were of great importance to Stein and were to be shown through strong, clear physical images.

The second point, the nature of the rehearsals and how Stein's directorial intentions were realized during the rehearsals, becomes clear both from the reports on the rehearsals and through a comparison of the material drawn from the preliminary discussions, in which Stein and the ensemble discussed and developed the concept of the play, and the actualization of these ideas during the rehearsals themselves. In the conclusion to this dissertation, I present my observations on the nature and consequences of this interplay.

Incidentally it will become clear that Stein's rehearsal process could not easily be deduced from reviews, nor a reporter's occasional account of a rehearsal. Specifically in the case of Stein and the ensemble, the presence of an observer distorted the rehearsal process significantly, provoking behavior that was not typical of days when observers were not present, and only after several weeks of attending rehearsals was the writer of this dissertation almost "forgotten" as an observer, although it is certainly possible, and even probable considering Stein's acute sensitivity to his environment, that the
entire rehearsal process was altered by my presence. At most, on some
days, at some moments, they may not have known or remembered if I was
in attendance. But as will be seen, toward the end of the rehearsal
process, when anxieties and tensions were at their height, no observers
were permitted.

1.0.2 The Methodology Used to Gather the Data

The writer was present in Berlin from the end of September 1978 to
April 1979. Several days after requesting permission to attend the
rehearsals, I was granted such permission and thus I viewed most of the
scenes from the earliest stage in their rehearsals. A few scenes were
viewed from their first rehearsal on stage. All the preliminary
discussions had occurred before my arrival in West Berlin and
information is derived from the typed transcripts made from tape
recordings of the discussions and provided to all ensemble members for
their information. Rehearsals had finished before I found time to read
the reports of the preliminary discussions, so my notes and responses
to the rehearsals represent my observations on the work without
knowledge about the ensemble's intentions as developed during the
preliminary discussions.

During the rehearsals, to minimize my presence, I deliberately
remained in the back of the room, sometimes sitting on the floor, and
although occasionally I could not hear some of the more personal
conversations between Stein and the performers, in general this "low
profile" probably resulted in my being allowed to witness as much as I
did. As will be seen from the preliminary discussions, there was much
anxiety in the ensemble about contact with outsiders and considerable
concern about what might be said about the ensemble's members or their
activities. To avoid influencing the performers or causing them to
distort their responses to me, throughout the rehearsals I did not try
to make any personal contacts, nor did most of the performers do more
than ask me why I was present and whether I was enjoying the experience. My answer was that I was there to study Stein's work process and that I was enjoying myself.

After the play had premiered, I asked Berger, Clever, Menne, Petri and Samel, along with Fred Berndt, Stein's first assistant, and Stein for interviews, which in most cases lasted between two to three hours and were tape recorded. Clever would not permit a tape recorder, so I had to take notes. The format of the interviews was open-ended; I had a mental list of fifteen questions, which I interjected into the interview when it seemed appropriate, but I did not make any notes except with Clever. My goal was to allow the performer to talk freely, thereby revealing his or her interests and personality, as well as providing me an insight into their responses to Stein, to the rehearsal process at the Schaubühne and to rehearsals which they had experienced elsewhere as a contrast to their work in the ensemble. These interviews revealed performers of very diverse personalities and interests, who shared a common perception that Stein was a director they both admired and trusted.

1.0.3 The Organization of the Dissertation

The chapter following the preface contains materials from the preliminary discussions that cover the formation of a general conception of the production, general problems or aspects of staging, and the casting wishes of the ensemble. Five discussions were held on the play before rehearsals actually began.

Subsequent chapters are organized around the preliminary discussions for, and rehearsals of, specific scenes in the play; each begins with a synopsis of the action in the scene, followed by excerpts

---

2. I did not interview the performers who had been hired by the ensemble simply for this production, which was a unique situation necessitated by the physical requirements of certain roles.
from the preliminary discussions that relate to this scene. Then come
the rehearsals, which do not include every rehearsal for each scene,
partly because I was admitted into the rehearsals after they had begun
but also because I spent some days working in the dramaturgy of the
Schaubühne researching previous productions, both for protocols of
ensemble discussions and for rehearsal materials. I did, however,
attend the majority of rehearsals for the production. After the
rehearsal reports there are some brief comments on the premiere which
indicate any major change or difference from the rehearsals.

In a chapter following those on the rehearsals are collected
miscellaneous materials, such as general comments on the rehearsals and
the premiere, and remarks on the days when I was excluded from
rehearsals. The conclusion discusses the nature of Stein's work with
his ensemble and explicates the general goals of his directorial
technique, also providing a brief assessment of their applicability by
other directors and performing groups.

Subsequent to the conclusion are the appendices which are:

-a brief biography, a portrait of Stein at the rehearsals, a
catalog of his theatrical activities and a list of his interviews to
the date of this production,

-a translation of a Berlin magazine journalist's report on the
rehearsals of 27 November 1978,

-my notes from a preliminary discussion for the upcoming
production of the Orestia, and

-notes on a film with Fritz Kortner that the cast was asked to
view.
Chapter 2

Preliminary Discussions

2.1 Introduction

The five preliminary discussions were held between 19 December 1977 and 7 September 1978. Participants were Stein, members of the dramaturgy and the ensemble's performers, as well as Moidele Bickel the ensemble's costume designer; other technical personnel did not attend. The purpose of the discussions was to formulate an approach to the play; using the format of an open discussion permitted input from all ensemble members, although Stein tended to monopolize the discussions. However suggestions by various performers were carefully listened to and in some cases seem to have had an impact on the final production.

In this chapter are gathered those parts of the preliminary discussions dealing with general production questions, general set design problems and the casting wishes of the ensemble.

--------

1. All material reporting on the preliminary discussions is taken directly from the Schaubühne's protocols, which are transcripts of tape recordings of the discussions. The English version is composed of paraphrased or abridged versions of the discussion, while the German text provides the actual remarks; English word choice tries to reflect the colloquial nature of the discussion and includes sentence fragments to reflect the participants' style of speech.
2.2 General Discussions

2.2.1 19 December 1977

A letter from Werner Rehm was read in which he praised highly the new play from Botho Strauß, noting in particular that the play tells a lot about women, a little about men, and a whole lot about the relationship between women and men. He found that the scenes moved through a unique border region between reality and fantasy and that Botho, more than previously, brought the body and physical movement into the play. In short he hoped that immediately after finishing with *Trilogie des Wiedersehens* they would start work on this new play because it had made such a positive impression on him.

Petri responded by remarking how realistic she found the play and that some things in the play seemed to her very familiar only with a different perspective. She made the analogy between driving for years in one direction along a street; then if one returned in the opposite direction, it could be difficult to recognize it was the same street. She cautioned, however, that to tackle the play one had to know clearly what one was doing. She felt that especially in the sequence before the apartment house door (Scene Four, "Big and Little"), and in "Night Vigil" where the woman wakes up terrified, great demands are made.

Stein pointed out that there are allusions in the play to ancient, even prehistoric, motifs, but there is also much that is quite familiar to them, and to produce the play they would not need to do their usual

---

2. Botho Strauß was born in 1944 in Naumburg/Saale. After studying sociology and German literature at the university, from 1967-70 he was an editor and critic for Theater heute, an important theatre magazine in Germany; then from 1971 he worked in the dramaturgy of the Schaubühne, where he provided philosophical essays and materials for the programs, and helped adapt the scripts for many productions. He has written three short stories and *Big and Little* is his fourth play.
work of shoving in certain things from 1905, 1805 or 1602. Looking at Botho's work, beginning with Hypochonder through Bekannte Gesichter, Gemischte Gefühle up to Trilogie des Wiedersehens one can see, cynically expressed, that Botho is on the trail of the "topical drama" ("aktuellen Zeitstück"). This was a frequent expression in the twenties or thirties, when such plays were popular, and a favorite way to begin a critique would be, "At last we have the topical drama. . . . " ("Nun haben wir das aktuelle Zeitstück. . . .," Protokoll Nr. 615, p. 2). But Botho has gone a step further and thrown away a "central concept" ("Zentralkonzept") which had dominated all his plays to this point, such as the criminal story in Hypochonder or the dance motif in Bekannte Gesichter, Gemischte Gefühle. In Big and Little he's thrown that out and built a "station drama" ("Stationen-Stück").

All the problems of a realistic play are in this play as well. The danger is in making too much contrast, and for this reason Stein hoped the premiere would not be done by just anyone, but by one who would pay attention to the undercurrents, the fairy-tale aspects and the ancient motifs which are partially visible in everyday, banal reality, and not treat the play just as the work of a "popular realistic author" ("gängiger realistischer Autor"). There's been a certain stream of plays ("Stückstrom" in recent years in German drama, which Big and Little makes one think of. The difficulty in the play is that there's a "sharpening of reality" ("Pointierung der Realität") along with a tendency to remain as close as possible to reality, which could sink into a shrill and foolish caricature, or to a "banal magazine illustration" ("schrecklichen Illustrierten Realität"). The second scene, "Night Vigil," tips over into caricature—a kind of

3. Rather than writing a play with a logical plot development, Strauß had created a drama whose scenes are set in different locations, with no direct transition or connection between the different scenes, thus the idea of "stations." Station drama was a form also used in the medieval religious and secular theatre, and as members of the ensemble pointed out later in the discussions, there is some structural similarity with certain plays by Strindberg.

4. A fault which the abortive American premiere of the play in April 1979 did not avoid, or even attempt to avoid.
cabaret—at least to judge from its dialog.

Otherwise Stein found it astounding that in many, many places the speech is a kind of condensed dialog ("nicht eigentliche 'Herausdestillierungen', sondern 'Verknappungen'"), such as he found so amazing in the play Lohndrücker by Heiner Müller,5 where there are places that make one think, that's no sentence—that can't be spoken, only 'slopped into place' ("hinschludern")—and in between are shoved blocks of dialog that are fully capable of being realized. This is especially difficult in the second scene.

What fascinated Stein very much was the theatrical potential of the play, which had certainly not been the case with Strauß's other plays that were more a "certain" kind of "speaking theatre" ("Sprechtheater"). Stein thought the play became more outstanding as it progressed to its conclusion precisely because as it progressed it lessened the amount of dialog or monolog to focus on meaningful, theatrical actions.

For Jutta Lampe the impressive aspect of the play was that a woman changes from scene to scene, becoming a different person. One time she's fat, then she's "very little" and very thin again—she is continually completely different.6 Engel responded that she thought the woman has to do something, which she really doesn't want to do, so that things happen to her, but Lampe thought the woman intends to do something specific which she fails to do. Then Clever remarked that the woman has experiences and learns a lot, much of it through

5. In Strauß's play these "Verknappungen liegen auf einer ganz anderen Ebene - sie sind aber ebensol 'zugenackt', ebenso 'ausgespart', und herausgenommen. Man muß versuchen, das einmal laut zu lesen. Das ist gar nicht so einfach," Protokoll Nr. 615, p. 3.

suffering. In this respect it reminded her of Strindberg's *A Dream Play*, although certainly Lotte is not Indra's Daughter; however, she is a woman who experiences life.\(^7\) This prompted Lampe to note that one could speak of suffering, but the funny thing is, and this made the conclusion of the play somewhat anarchistic, that the relationships to this woman are not so depressing; for example, the conversation at the bus stop. She felt she couldn't really explain it, so Prader prompted that the scene had no "self-pity" ("Wehleidigkeit") with which Lampe agreed.

For Michael König, an actor, one of the most impressive aspects was the determination with which she holds out in the most distressing situations and moods. Even though she seems to be slipping, she keeps holding on. The scene with the apartment intercom, as well as "Ten Rooms," had science fiction associations for him and seemed to be a landscape from the year 2000, in which there is much to recognize, but simultaneously it seemed like garbage dump leftovers. He thought that was fantastic. Even the "moveable scenery" was great, especially the "movie" with the projector that the old people make in their room.\(^8\)

Stein was also strongly attracted to the "performance method" ("Spielweise") that the play requires, which necessitates a lightning quick entrance, then "Paff - Paff - Paff" and the character leaves. The roles compress a range of emotions into the smallest space, which...
he found exceptionally good. This avoids drawn-out, slow character developments and means one has to think out carefully what one wants to do and simultaneously throw oneself completely into the acting moment, which is not very long and leads to all possible highs and lows.9

Before the discussion was scheduled to end, Stein had to leave for an appointment, and with his departure Clever began to take a more active part in the discussion. In a discussion about how the play should be presented, and whether another director than Stein could do justice to the play, some performers sided with Stein's concerns that the play could easily be badly done, but she said that if performers had problems with a director it was usually because they had the feeling the director didn't completely understand the play. It could also be a result of the director's conception of the play. The wonderful thing about productions that one thought exceptional was the astonishing degree of understanding that was present.10

Somewhat later she explained she thought many of the scenes have a common meaning and not just a subjective one. They present a reality, a deeper reality, than the one seen through two eyes.11 Finally she commented on the difference between Trilogy and Big and Little: in the former the characters are presented with their protective mechanisms,

9. "Auf der einen Seite muss man sich ganz genau ausgedacht haben, was man machen will, und auf der anderen Seite muss man sich voll in den Moment des Spiels hereinverschmisen, der nicht sehr lang ist, und der zu allen möglichen Hohen und Tiefen führt," Protokoll Nr. 615, p. 6.


their hardness, their evil and their rigidities, while in the latter suddenly someone lives, takes up certain things, is hurt, and then goes on. There's almost no hardness any more; there's help, love, and also inclinations—that's why the ensemble was so taken with the play, for it deals with processes that almost no one dares to attempt, because of the rigidities they had developed. And it carries through against these because in the end there is a desire for love.

Engel agreed with Clever that they had great mistrust against everything and could hardly recognize this "life's need" under their "bundles of covers," so that one distrusted even these small movements and impulses; one "simply didn't trust anymore." But in this play exactly these complexes are worked upon, and that's why the members of the ensemble were so struck by the play and so involved.

König and Otto Sander, an actor, thought the play needs a cinematic approach to avoid the dangers that are present in the sets, but Clever interrupted to explain she had wanted to say she had great trust in the content of the play and really didn't worry much about how the set would look. She didn't think the play needs such careful support to be successful. She thought much of the discussion simply reflected the ensemble's "oversensitivity" in certain areas.


Clever found the play unrealistic on a certain level and similar to Strindberg's Dreamplay and To Damascus, particularly the "God-Thing" about which she couldn't verbalize her feelings, but which is in the play and cannot be presented in a direct, realistic fashion.\footnote{14}

After some further discussion about how the play could be presented, Lampe commented that "we haven't read it enough" and Petri remarked that "the first impression is so important!" Then König asked Clever if she could imagine herself doing the play without a great preparation, and she answered she thought so. Still the conversation returned to the idea the play was better suited to a film, and Ellen Hammer, a member of the dramaturgy, said she saw the play as an exchange between long shots and close-ups, which can't be presented in the theatre. At last Lampe asked Menne, who had been silent previously, what he thought of the play, and he said he found Botho's approach good and would not reject the play as he had the two others, but he also had thought "movie" when he read the play because it goes in jumps like a movie.\footnote{15}

Peter Fitz, an older actor, pointed out that in contrast to Trilogy in which the characters talk a lot, but are really not open to conversation,\footnote{16} Lotte in all circumstances is ready to start something with anyone, which he found wonderful. The conversation ended with the performers deciding that in Big and Little Strauß had developed substantially from Trilogie des Wiedersehens.


\footnote{15} "Ich finde den Weg vom Botho gut. Nicht, daß ich mich dem Stück verweigern will, wie den beiden anderen - aber ich dachte auch 'Film' - das geht 'ruckzuck' wie im Film," Protokoll Nr. 615, p. 15.

\footnote{16} "Menschen alle ungeheuer viel reden, aber letztendlich nicht gesprächsbereit sind," Protokoll Nr. 615, p. 16.
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Stein started the discussion about how they would organize their work on the production by informing them his work with the technical staff was already far advanced, without having consulted with the performers, because much time was needed for the technical plans. Now he wanted to get the others involved, so he could get rid of the feeling he was working on it alone. By this time Strauß had written a second draft of the play, which a few performers had read, that was much more detailed; Stein claimed he had encouraged Strauß to expand the play substantially, particularly two scenes, "Family in the Garden" and "Night Vigil," which Stein had found "shaky" ("wackelig").

Clever almost immediately asked what Strauß means with the "poetry-like" stories, and Stein said the "line division" is simply a kind of instruction "how it is to be spoken," a kind of "rhythm-notation"; he cited as an example the line, "Where - to/is the question/Where - to?"

Soon a question arose about reality in the play, and although König thought the role of the Guitar Player needs to be carefully thought through to be made real, Stein disagreed, saying he thought the play is the most realistic of any contemporary play he had read. One example is the character of the Turk: the way this character recurs throughout the play replicates Stein's experience when he drove his car through Kreuzberg. It replicates reality "as you experience it," not reality "as it is," thank God, because reality as it is, cannot be described. Then Stein explained that when he drove through Kreuzberg, he stopped to buy an apple, and there would be two Turks standing at a

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booth, eating something. He bought his apple, drove home again; then he returned to the rehearsal stage and another Turk passed by him, perhaps going into a store. That's a "piece of reality." The Turk simply crossed the street. If one thought about it carefully, then one remembered, "Oh, the poor Turk, it would be much better for him to be back in Anatolia . . . or, how difficult his existence is . . ." One's complete reflections when one saw a Turk pass - the nostalgia (they are the only ones who still sell fresh fruits and vegetables) - all that came only un(then). At first there was simply the cross. Stein clarified that he did not create the reality, but he was part of it, and explained that maybe one noticed the Turk was dressed differently, or that they have these funny heads, etc. And the Turk passed by and Stein thought it was fabulous. Or take the Guitar Player. You can't get inside him; he is simply so. And that is so difficult that one would like best to engage a "genuine" Guitar Player. It was just a fantasy, but the Guitar Player should simply come, say his lines and go. These were the kinds of occasional, funny thoughts Stein personally had occasionally while reading the play.

But this didn't refer to Lotte's two monologs. There the author has another intention; they are made more with an "effect." Still sometimes one said, "Come on, let Lotte herself do it and not Edith." These were simply ideas from the reading, but it was important to talk about them.

Stein also had completely different conceptions of Lotte in the different scenes, and that was the reason for his original proposition they would have to make 109 Lottes. The Lotte in "Night Vigil" is different from the Lotte in "Dictation."

19. Kreuzberg, located close to the Berlin wall, was a dilapidated section of West Berlin where a large number of Turks lived; it was also the location of both the main building of the Schaubühne and its primary rehearsal stage. Thus the performers and Stein frequently crossed a section of this district in transit between the two buildings.
Clever remarked she found it wonderful that Lotte does something and experiences something, which most of us are no longer capable of doing. Most of us are no longer in the position even to experience reality. Somehow Lotte comes very near to people in her meetings, she gets involved, even when she simply puts a hand on someone's shoulder, or when she observes something intensively. Not much is made of these stories, but Clever had the feeling that Lotte "touched" everything; each time, afterwards, Lotte is somehow "touched," "moved." And this contact with reality is already so common that it's almost uncommon again.

Stein agreed with Clever's basic idea, but pointed out it pertained only to the reactions of the character and was not inherent in the play, which describes more the "standing outside" of normal experiences of reality. He admitted he liked very much the way Lotte behaves, how she comes upon something that interests her and simply goes in, and wished he could do the same but he didn't have the courage. He told a story about the first time he came into contact with the theatre, which was in Frankfurt when he used to go to the ASTA building and passed a seedy little place which had a sign that said "New Stage." It was the student theatre of the University of Frankfurt. There were always two women in a small ticket office, of course the whole thing was connected with women, and he only had to go in and say, "Hello - what are you doing here," etc. But he couldn't do it. He always slunk around the place, then crept back and stared—oh well, everyone has such stories. But that's exactly what Lotte does not do. She simply goes in. Then she sits around foolishly and no one can get

her to leave. That's naturally not so good. They were familiar with
that also.21

Clever remarked that the play concerns "stories about suffering,"
and on the one hand the play is "full of hope," because there are
living and experiencing, but on the other hand there are catastrophes;
for example, the female morphine addict. She wanted to know where the
catastrophes come from? And how can Lotte get through? Perhaps the
fact that she has nothing more, she's not tied down, and she has less
and less to lose. When one first thought about it, that was a
terrible, almost a fearful, story.

König thought the nature of Lotte's love relationship to her
husband, Paul Liga, or Paul Thankless as she calls him, is a unique and
wonderful description, and Oesterlein agreed with this and added that
the most amazing thing about Lotte is she always has the courage to do
whatever she has to do in a particular situation; even in the final
scene, "In Society," her decision to sit in the waiting room satisfies
a need of hers. This is very positive on her part, even if one looks
at it from the outside and asks the question what is really happening.
The character herself, as far as her essential existence is concerned,
has lost nothing.

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21. "Das Stück beschreibt mehr diese Art des ein bißchen
'Draußen-Stehens' der normalen Realitätsaufnahme. Natürlich anhand
einer Figur, die etwas macht, was ich auch immer wahn
ninnig gerne
machen und wozu ich mich nicht traue. Zum Beispiel: Du gehst
irgendwohin, kommst irgendwo vorbei, und dann ist da ein Geschäft, und
dann ist da irgendein, was vielleicht interessant ist oder nicht -
und dann gehst Du einfach herein. Aus. Das macht die Lotte. Viel
mehr macht sie nicht. - Ein Beispiel: Als ich das erste Mal mit
Theater in Berührung kam: Immer, wenn ich in Frankfurt in das
'Asta-Gebäude' ging, kam ich an einem kleinen 'Kabuff' vorbei, worauf
'Neue Bühne' stand. Das war die Studentenbühne der Frankfurter Uni. Da
waren immer zwei 'Frauen' in diesem 'Puff', in diesem kleinen Schalter
drin - natürlich war das mit Frauen verbunden -, da waren zwei Frauen
und arbeiteten, und ich hätte nur herein gehen müssen und sagen: 'Tag -
was macht denn Ihr hier so' usw. Ich habe das nicht gebracht. Ich bin
immer so herumgeschlichen und habe das immer zurückgestellt und habe
dann wieder so goguckt - naja, diese Sachen, die jeder kennt. Und das
macht die Figur eben nicht. Die geht einfach herein. Und dann
sitzt sie blöd herum, und dann wird man sie nicht wieder los. Das ist
natürlich auch wieder etwas schlimm. Das kennt man ja auch," Protokoll
Nr. 620, pp. 4-5.
Stein contended they really didn't need to discuss the story of the play; one could simply do it, rehearse it and one would know what is going on. But before that one should undertake something, and, comically, Stein didn't know exactly what.22

Clever reminded Stein, that just as in Strindberg's plays, there is another dimension to this play, "a room behind," whether this pertains to God or not, and Stein concurred it was a large problem, this "religious-mystical" side, which he unfortunately had to say he mistrusted. He explained that when Strindberg or Ibsen refer to religion, it is to the specific religiousness of the nineteenth century. (The ensemble had spoken at length about this in preparation for Peer Gynt.) And there he suffered "attacks of rage" because the religiousness is present in its most dilapidated, disgusting and simplistic form. If they looked behind Strindberg's mysticism, they knew, psychologically seen, what it really means when he slips into a Christian mysticism. Then in retrospect one could clarify it, as they had done in Peer Gynt. But in Big and Little he was uncomfortable because he didn't know how far this is just a reference to the reference of the reference.23

Clever agreed and said she thought Strauß hadn't worked it out thoroughly, but simply had put it in as a current in contemporary society. Well, if that was so, then Stein thought it wasn't a very propitious hypothesis with which to try to come to terms.

22. "Denn über die Geschichte selber braucht man nicht zu reden, die kann man einfach machen. Man muß das im Inhaltlichen einfach probieren, dann wird man schon feststellen, was da so läuft. Aber trotzdem muß man sich doch irgendetwas vorher vornehmen. Und das weiß ich - komischerweise - noch nicht so genau. Ich habe es so wahnsinnig gerne, wenn man sich vorher etwas vornimmt und vorbereitet, was man damit will; so wie wir das zum Beispiel bei der 'Trilogie' gemacht haben. Aber mir fällt da nichts ein," Protokoll Nr. 620, p. 11.

Oesterlein agreed with these views and said that "Night Vigil" had reminded her of Streetcar Named Desire where the woman comes and says, "Flowers, flowers for the dead." Of course, it's something different, but the reality for Strauß is what lies behind, and this "behind" can't be explained with the concept "mysticism." With Strauß things really have openings to the behind.24

Rehm pointed out one problem with the play is that reality has to be dragged onto the stage. Perhaps that could be done by making the set not completely realistic, but making it somehow "strange." Perhaps by bringing in another time, another atmosphere, which would mean that certain things be done especially quickly or slowly. Only this way could the play have as real an effect as it had in reading.

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Stein remarked that the men's roles are not very well developed because the drama is really a "Lotte-play with appendix." That's why the experience of reality occurs through Lotte and the men are the phantoms who pass by, just like the image in "Morocco." Wameling remarked that the men are in one scene and gone from the next. Stein said he could add some clarification to this point: originally Botho had written that the play was for ten performers, but in the meantime he had loosened up and that was not in the printed version. But essentially he wanted it to appear that the same people slouch around, which Stein found excellent. Oesterlein said Stein wanted that too, and he responded that he wanted it even more strongly; for example, Lotte at one point says she's so dog-tired she thinks she sees acquaintances everywhere. That's the reason Stein would attempt

24. "Die Realität ist bei Botho das, was dahinter ist, und dieses 'Dahinter' läßt sich nicht einfach nur mit dem Begriff 'Mystizismus' oder so abdecken. Die Dinge bei Botho haben tatsächliche Öffnungen nach hinten," Protokoll Nr. 820, p. 17.
wherever possible to double cast, although that could be difficult because scenes that occur one after another cannot have the same performers; Alf and the Man in the Parka have to be different actors.

Bickel thought it would be nice if the theme of recurrence comes through in the final waiting room scene, and Stein thought at the least it could be achieved there. Bickel continued that it didn't have to be the same Turk who had said "Shit," but simply a Turk had to sit there, and Stein said he also liked the scenes with the Turk, whose recurrence almost sets a pattern. First one sees him from behind, he says a sentence ("Ten Rooms"), then he has his big scene, and then at the end he sits in the waiting room; a good combination. Bickel said it didn't need to be the same Turk, simply a Turk, and Stein said they would have to make that clear, only it would be hard to go against the theatrical evidence. The force of the theatre is such that people don't seem interchangeable and it's difficult to camouflage. For example, Stein's impression from reading the text that Lotte was changed almost into different people during the play would be difficult to show in the theatre without double casting the role. Stein hadn't really developed any system about the casting and didn't know how many people would be needed.

Stein wanted to discuss once again whether the role of Lotte should be cast using different people. After much reading he was skeptical about this approach, but he wanted a last discussion. Andreas said she was really horrified about this idea and it was completely false. Rehm agreed he didn't understand it, so Stein said he would explain once again, very slowly, so people could "take notes." Stein began that he wanted to avoid too strong a psychological approach to the play, just as in the scene with the telephone booth he was against a "real picture." This play includes an "observable distance to things," which must be retained in a production. Thus he

25. This approach would have been similar to the casting of four different actors in the role of Peer Gynt to make clear the different nature of the character at different times in his life.
would be happier if the complex of questions that concern Lotte didn't seem so unified within one body, but could be transferred, reflected and gradated, which would be simply carrying out what is already in the play: certain familiar situations recur with only slight distortions. This also led to his desire for characters who have the least to do with each other to be played by the same performer, and he wanted to double cast the main figure to demonstrate the new configurations. Then he began a very untypical apology, saying he had not felt the same horror at the idea as had Sabine Andreas, but he confessed he sometimes found his own reflections laughable, complete nonsense. His current skepticism about the double casting resulted from a consideration of the dependence of the individuals upon each other; for example, the balancing of the first and second monologs. Oesterlein pointed out that to use just two actresses in the role would lead to the impression that one represents an alter ego; thus three would be needed, and Stein said that was his thinking also. He mentioned that he had liked Luis Buñuel's film where a man had thought that two women were the same person; momentarily he had also been confused, which he found interesting, although the conclusion to the film was poor. Later Stein

26. "Ich bin der Meinung, daß eine zu starke 'Psychologisierung' und 'Verinnerlichung' der Vorgänge, die in diesem Stück stattfinden, das heißt, wenn man da versuchen würde, eine psychologische Real ebene aufgezächtnstten Maßtabe zu entwickeln, für die ganze Geschichte nicht gut wäre. (Genauso, wie ich bei der 'Telefonzelle' etwas gegen ein 'Realgemäß' habe.) Ich bin der Meinung, daß in diesem Stück eine ganz bestimmte Art von 'beobachtbarer Distanz zu den Sachen' drin ist, und daß das auch in eine Realisation herein müßte. In meiner Vorstellung ist es mir darum viel lieber, wenn der Komplex der Fragen, die diese Figur betreffen, nicht so wahnisinnig auf eine einzige Physik vereinigt werden, vielmehr sollten die Vorgänge, die dort passieren, eine bestimmte Art von 'Übertragbarkeit' von 'Spiegelung' und Gestaffeltheit haben. Natürlich ist das nichts weiter als eine Fortführung der Elemente, die sowieso in diesem Stück drin sind: Immer wieder kehren gewisse bekannte Situationen in leichten Verbiegungen wieder, begegnen sich usw. usw. Natürlich, wenn ich das dann weiterdenke, führt das dann dazu, daß ich, genauso, wie ich gerne möchte, daß möglichst viele der Figuren, die überhaupt nichts miteinander zu tun haben, von einem Schauspieler gespielt werden, gerne bei dieser einen Figur, die ganz offensichtlich durchgeht, eine 'Doppelbesetzung' haben möchte, um die neuen Konstellationen vorzustellen. (Das heißt, wenn ich sage, daß ich das 'haben will', dann geht das schon viel zu weit. Das stimmt gar nicht. Das Empfinden, das Sabine hat, dieses 'Entsetzen', hat mich nicht so gepackt, aber ich weiß schon, daß das - manchmal finde ich das ganz überraschend, was ich da überlege, völligen Blödsinn -)," Protokoll Nr. 621, p. 12.
continued his rather personal confessions by saying that in certain situations he "confused" Tina Engel and Edith Clever.27

Andreas explained that in the scene with Alf she found it very tender how Lotte comes out with her sled, saying she always has her motorcycle with her, and that this isn't a joke and the person isn't a wacko. However if the scene were performed by another actress, then there would be no connection with "Morocco." Stein's hackles immediately arose at this and he retorted, "Then it would be just a continuous slimy trail . . . ." Andreas retorted that it was a movement. How could he call it a "slimy trail"? Stein, "I have nothing against the word 'movement.'" Andreas, "If it's done by different people, then there is no movement." The point is that the character seems different in the different scenes, but she should be perceived as the same person, which is the impression one gained in reading; this, Stein claimed, could only be achieved in performance when there are different actresses in the role.

Rehm remarked, and Stein agreed, that switching the role among the actresses would have to be continual. Then Clever asked if this idea resulted from considerations about the ensemble and Stein declared that was not a factor. Actually he would have separated "Morocco" from the rest of the play, and divided the other scenes between Engel and Clever, with Engel getting "Night Vigil," "Big and Little," and "Family in the Garden," while the rest went to Clever. "Morocco" would be played by a third actress, perhaps Lampe or Petri. Clever said the experience would be quite different in that case. She found the idea intriguing because she would be interested how other actresses would do the role and three could accomplish more than one, but perhaps one should have the courage to let a single actress. . . . Stein said they didn't need to discuss the advantages of having one actress play the entire role--these were quite clear. He could only express the things

he didn't like that led him to consider another solution. He didn't want to make everything in the play crystal clear, but to make the play more "wide open," so the scenes wouldn't be taken simply.

Rehm asserted that no one would take the play simply as the "description of a way toward emancipation." Lotte does this and that, learns and learns, and at the end she's in a waiting room. That's not the way the play is written, but Stein insisted it is. König thought the irritation with the character would arise only when the same actress fills the role, and each time she appears she is completely different, so a viewer goes into a tailspin. Engel and König agreed that with two performers in the role it would change one's entire perception of the play, and Clever noted it would take away the value of all that Lotte encounters, that she chooses a way and meets people, and one sees all that happens through her eyes. When several people are in the role, then it would be seen through three pairs of eyes.

Stein interjected that he hoped Edith would agree they could do away with the word "way," because it contained something that he didn't want in this connection.28 He refused Clever's suggestion that it was a "station drama," saying the most Lotte does is go along a "street" which is very direct, impersonal and completely haphazard. If there is a detour, then the next day the street goes differently. If a person goes along a "way," that has something to do with Goethe, with a certain organic development, with everything they would all like to do. Clever broke in with, "No, no, no. I have . . . ," and Stein continued that it had to do with Strindberg, with "station drama"; Clever again broke in, "It is. It is," but Stein continued, well if it's a "station drama," it's that in the sense that a railroad has

28. "Und diese 'Straße' ist sehr gerade, unpersönlich und völlig zufällig, je nach dem eben; wird eine Umleitung gemacht, dann geht die Straße am nächsten Tag anders. Wenn ein Mensch einen 'Weg' geht, dann hat das mit 'Goethe' zu tun, dann hat das mit 'Isenheimer Altar' zu tun, dann hat das mit einer bestimmten 'Organik' zu tun, dann hat das mit all dem zu tun, was wir gerne wollen, und ich genau so will wie Du, Edith, aber was Du natürlich direkt anpeilst und direkt haben willst," Protokoll Nr. 621, p. 15.
stations—one drives through several, then stops at some. It is much less personal, less classic, less the wandering of a soul, less pathless, more epigrammatic, more broken, more plain. And that's the point.29 And if Edith said, because she knew exactly what's going on. . . . Clever interrupted, "Then you'll break out in pimples." But Stein labored on that he wouldn't break out in pimples. To the contrary, when Edith said that two or three actresses would be "more" that is exactly correct. That's the only aspect that interested him. That there are more possible combinations. His proposal was simply a way to free the performance. Naturally it wouldn't come to that, because Stein claimed he was much too craven to attempt it, so he saw the question of courage entirely differently. Clever remarked it would be less a burden to do the role with several people; they all could share the responsibility.

Andreas asked what Botho thought of this and Stein said he was not for it, but also not completely against it. It was at least interesting to him, but Stein would first have to box the concept through with the ensemble. Rehm said that when he personally had asked Botho for an opinion on this, Botho had given none, and Stein remarked that this approach had nothing to do with Strauß, it was not his idea. Bickel interjected that the structure of the play supported it. Stein defended himself by saying that when he had suggested to Botho a double casting for Paul Liga, Strauß had strongly objected. It has to be one actor. Strauß was not a person who would simply repeat what Stein said. Rehm said that would mean the person who played Paul Liga would have no other role in the play, and Stein said that was so. Strauß had insisted upon it.30 The discussion continued a bit further, with

29. "Wenn 'Stationendrama', dann in der Form, wie eine 'Eisenbahn' 'Stationen' hat, durch ein paar Stationen wird durchgefahren, an anderen wird wieder angehalten. Es ist viel 'unpersönlicher', ist 'unklassischer', es ist 'unseelenwandriger', es ist 'wegloser', ist 'spruchiger', 'brüchiger', 'spröder' und was nicht alles. Und das ist genau der Punkt." Protokoll Nr. 621, p. 15.

30. In fact, the ever silent Willem Menne who played Paul Liga, also performed the man in "Night Vigil," Lotte's brother in "Family in the Garden," and the doctor in "In Society," plus a few walk-on roles.
Clever still trying to get a few points across, mostly unsuccessfully, and ended when Stein declared that once again they had been discussing things about which they had spoken constantly, for years; for example, their desire from inside a work, or inside a theatre evening, to begin anew, to maintain a readiness, so they could do everything differently. This is the great problem, the great wish, the utopia: Now I appear as a vendor, now I appear as someone entirely different and show the possibilities within myself, even the seeds of possibilities.31

2.2.4 7 September 1978

Hildegard Wensch and Gerhard Bienert were introduced.

In contrast to his approach to other plays, with Big and Little Stein had no desire to make changes, except they had dropped the single room Strauß had foreseen for "Ten Rooms" because it didn't appeal to Stein's theatrical sensitivities. Strauß had planned that during a blackout the room would be rearranged for each new section of the scene, but instead Stein had built eight rooms with sight lines carefully arranged, so all the rooms would be visible simultaneously, a challenging task for him. Of course, it would be necessary to delete some of the text, without taking out any important aspect, because Strauß at Stein's urging has written more than originally intended and simply reading the text took about four and three-fourths hours. Since Stein's productions were not noted as being "fast talking theatre," he joked, some reductions were essential.

31. "Es spiegeln sich darin, Edith, die Dinge, die wir dauernd besprechen, seit Jahren besprechen. Der Wunsch. z. B. innerhalb einer Arbeit, innerhalb eines Theaterabends immer wieder ganz neu anzufangen, eine Leichtigkeit zu bekommen, und es dann ganz anders zu machen, so - und dann wieder so - und dann wieder so. Es geht um dieses große Problem, um diese große 'Wunschvorstellung', oder 'Utopie'. (Jetzt trete ich einmal als ein Verkäufer auf, oder jetzt trete ich einmal als ganz jemand anderer auf, und zeige die Möglichkeiten, die in mir stecken, selbst die Ansätze.), Protokoll Nr. 521, p. 17.
Big and Little is made up of different scenes placed together, and, with the exception of the last three scenes which are built upon each other, they have no inherent connection with each other. Lampe pointed out there is absolutely no transition between the first and second scenes, for example. Stein noted the scenes are very different, not just as monologs and dialogs; there are also "open" scenes that briefly outline something and then are left, scenes which, no matter what their length, present a small section from a larger movement. Then there are scenes that are completely, or almost completely, closed like the scene with the old couple. Another criterion is how Lotte appears in the scene; the old couple has only a sporadic connection to Lotte. Their scene is completely separate and closed and opens only carefully to Lotte. There's no room to widen out the scene either scenically or via the dialog. Then there are scenes like "Night Vigil" or "Dictation." There are scenes in which Lotte is prominent, and others in which the partners develop some substance in their roles. Stein issued a warning that this should not mean he valued the secondary roles less; to the contrary—it was well known that he liked to develop incidentals, a caprice of his that naturally increased the length of the playing time. If one left out everything that isn't terribly important and only did the main subject, then it would be brief and clear; if one did it otherwise, then it would take a long time and be unclear. That's the way it is.

It is important that the young male roles be correctly developed in the appropriate places, because it must seem as if the same figures constantly come into contact with Lotte; they're different figures, but they seem alike. This wouldn't be easy to present because the audience would see at once it is the same performer and the problem is for the performer to change himself without making a caricature. One could use performance techniques and possibilities to present very different aspects of one and the same person. That could be very confusing to Lotte, who herself appears in very different forms. She's the only one who makes a development throughout the play, which is that she is more
and more strictly and exactly fixed until finally she reaches an endpoint. In the manuscript version it is called a play for ten performers, which Stein found interesting and used to shape his reflections. Then he suggested splitting Lotte to Botho, who didn't like the idea, nor did Stein upon reflection, because he could see how to do the character differently. Thus he had tried to convince Edith to start each scene completely differently to increase the sense of "not being connected with each other." The audience should always ask, "Who is that there?"

His proposal was to take as performance material the aspect of lies, tricks and pretense. This should be strongest in the young men's roles, but they still had to work out the details. The young men should have as many masks as necessary and as few as possible. All the performers, even the old couple who have the least to do with the others, should be present in other scenes. One should sense that Lotte continually bumps into the same or similar people, so that everything becomes smaller and smaller.

The second scene that he planned to change radically from Botho's directions was the final one in the waiting room. It would be done with great spectacle, with operatic flair, in that the entire auditorium would be changed: white walls (actually curtains, ed.) would drop between the audience and the normal side curtains to transform the whole area into part of the clinic. But if that were too much, it could be left out.

Stein wanted the performers to consider carefully at what other times the characters would meet Lotte, times that did not actually appear in the play, in order to have an idea how often the characters would need to appear for the audience to remember them. This would lead to the audience's finally sensing the continual presence of twelve performers. Strauß had stated definitely that he wanted Paul Liga played by one performer, who at most would have the additional role of the doctor; ideally Botho would have liked Spencer Tracy for the part,
but Stein really didn't find the part developed in that manner in the play, and since "Ten Rooms" would be so far from the audience it would be very difficult to have the performer make such a strong impression that he could be remembered in the final scene.32

Stein explained that all this talk was simply the extension of his "wailing" ("Gejammers") about the set problems. Once again it was a question of the "realism problem," what would happen if one gave in to the urge and built a telephone booth and then a toilet and then added a complete living room suite. What would it say, what would it be? Either too little or too much, and that was the point. The problem was much more difficult than in Trilogy, where in difficult places they could use simultaneous actions, so that while down-stage A spoke a monolog, up-stage B could faint.

Bickel pointed out another type of scene in which two people stand beside each other and create a clear, definite constellation (they are married, or they are complete strangers). But if one looked at it longer, one realized it doesn't fit, one hadn't seen it correctly. Bickel said there are complicated things in the play that in part can't

be communicated, but for Stein, as long as they happen only within an individual story, he didn't worry. It didn't matter if the audience was deceived by appearances and he didn't want to provide a romance writer's justification for human actions; reality was completely different and consisted precisely in the fact that one didn't know if it was a deceptive appearance or a decisive aspect. But what should they do? To summarize the play: 1. It presents an individual presence in different manifestations. Elke had made some great suggestions, which were especially needed here. 2. More than normally, they needed to chew through the text, take it home and stick their noses into it, not to find out the development, but for the individual sentences. One should realize that it's a question of a speech notation; Strauß is not writing a literary speech, but the way he writes give decisive hints about how the text must be spoken.

Wensch mentioned that she had grown up with the dialect spoken by the wife of the Turk, a role she would play, but Stein said there should be only hints in her speech, and not a genuine dialect, and he told her to pay close attention to how her speech is written, particularly in the section where she describes the bums, who have


driven her husband crazy, loitering around a wurst stand; nothing should get special attention, and yet every fact must come out and not be slurred together. Oesterlein said she found the speech in Big and Little essentially different from that in Trilogy, and Stein agreed, but said Botho did not. Stein continued that they had to take the individual speech bits into their "chops" and play with them. As far as the Turk's lines went, even his poetry could be spoken by a real foreign worker ("Gastarbeiter").

Bickel had trouble with both "Night Vigil" and "Family in the Garden" and Stein said he had spoken to Botho specifically about them. Some of the speech is so cryptic ("hintergründig"), that it partly becomes over emphasized ("vordergründig") and gets too close to caricature ("in die Nähe des Kabarettistischen"). Petri thought that tendency made the particular humor of the scene, which uses different moods that quickly change, sometimes from sentence to sentence, moods which in "Ten Rooms" are divided among the different rooms and scenes. She wanted to see an easy, humorous speech develop out of it all. Stein said that would demand something extra from the performers. Clever found the dream fragments in "Night Vigil" horrible, when the woman talks about being "over there in the living room of the old Birkholz," it is gruesome. Stein said they would have to work with the text as it is. With a classical text, for example, he had no hesitation about throwing out a sentence that didn't work, but with living authors it is different, especially with a premiere. If a sentence or a scene is too affected,\(^3\) or too stilted, or too obvious, or too artistic, all dangers with a modern writer, or too talkative (not a problem with this play but it is with Trilogy), then one has to find a way to integrate it, or find out what disturbs one and avoid

\(^3\) "Wenn man etwas zu gesucht oder zu geschraubt oder zu gapplackt oder zu artistisch empfindet (all die Gefahren, denen ein heutiger Schreiber ausgesetzt ist) oder als zu geschwätzig (das ist hier nicht der Fall, hingegen bei Trilogie), dann darf man sicher feststellen, daß man glaubt, daß das hier der Fall ist, aber man muß sich dann fragen, wie man das integrieren kann; was man da integrieren oder aufspüren kann, um das, was einen stört, zu vermeiden, ohne die Szene oder den Satz wegzulassen," Protokoll Nr. 628, p. 5.
that, without leaving out the sentence or the scene.

Oesterlein noted that Stein had said the play has no development, but she found some movements do occur. Stein said his statement there is no development, simply conditions, was meant polemically. As an example of a development look at the scene with the old couple: here everything seems as if the words have been spoken, the thoughts made, the performance discovered, and it will only be repeated. Yet even here there’s a certain development in the attempt to remove something from memory. The old woman says, "Little Rose is coming," and the old man says, "No, she's not coming." That's the situation; a finished condition. But there's a certain interior movement. When Lotte looks into the room, the old woman says again there's little Rose. The man denies it, but then gives in a little. Then the couple meet again with little Rose, or non-little Rose, then they discuss again whether she's coming or not. In the second repetition there's a stronger dismissal than previously. It's not possible to play a simple repetition. That contradicts every theatrical law.

Oesterlein asked if the world changes any during the course of the play, and Stein said it was damned difficult to answer. He really thought "no." People go through certain processes, and those with the most text have the greatest processes; for example, Lotte. But how much she changes is a big question. The decisive point is the end. He couldn't conceive that a place like a waiting room changes, or even during the course of the next five hundred years would no longer exist. Oesterlein persisted in asking whether there is a possibility that the things shown during the performance little by little change, that a certain tendency toward a process could be expressed by the set design. But Stein said he would be especially worried about doing that. If he delegated the stationary nature of the play to the set design, that would be too superficial. "From step to step - or from the life of a guinea pig" - at first everything happy and gay and later ever more miserable (he said he exaggerate to make his point clear), that would be especially awful ("entsetzlich"). In the Strindberg
stories, where there is also such a stationary nature, the stations are picturesque and have their own stories because they refer to certain wanderings and developments of an almost religious nature; indeed they refer to very definite stories that are already images of such developments. But in Big and Little the ensemble should not under any circumstances lead people to look for such hidden things; on the contrary, the stations show an increasing distance from, and destruction of, such old, trusted and human stories. It's clear the process of "life as experiential wandering" must be completed, but the stations, the circumstances and the world that one wanders through are so ordinary, interchangeable and fragmentary that it can't be presented more clearly.\(^{35}\) Clever agreed, but insisted that there are still memorable moments in all the ordinary events; for example, the telephone booth and the bus stop are not completely interchangeable, to which Stein agreed that they aren't completely interchangeable but they are completely multipliable which is the problem. The bus stop is a spot with artistic value, because it "reaches beyond" itself, and the telephone booth, through film and pictorial art, has also become such a topos. These places can be multiplied as much as you like. But with Strindberg that is precisely not the case. For Stein the problem with Big and Little was so important because there is a philosophical aspect.\(^{36}\) Behind the fact that he didn't trust putting a telephone booth on the stage was the narrow-minded desire or wish that whatever is on stage be as unique as possible and have its own very precise

\(^{35}\) "In den Stationen von GROSS UND KLEIN zeigt sich eher eine Entfernung und Zerbrochenheit von irgendwelchen alten, vertrauten und menschheitsmaßigen Geschichten. Daß sich der Prozeß von 'Leben als Erfahrungswanderung' vollziehen muß, das ist ganz klar, nur sind die Stationen, die Gegenstände und die Welt, durch die gewandert wird, von einer Beliebigkeit und Austauschbarkeit und Füitzeligkeit, wie man es sich eindeutiger nicht vorstellen kann," Protokoll Nr. 628, pp. 8-9.

\(^{36}\) "Das Problem ist mir deswegen so wichtig, weil es, um einmal ganz großmaßig zu reden, einen geradezu philosophischen Aspekt hat. Hinter der Tatsache, daß ich einer Telefonzelle auf der Bühne nicht traue, steckt einfach die bornierte Lust oder der Wunsch, daß das, was auf der Bühne steht, eben möglichst einmalig sein möge und sein ganz genaues Recht haben soll. Die Einführung das 'Wareneinerlei's' oder der 'Einkaufstüfe' auf der Bühne - das beleidigt mich zutiefst," Protokoll Nr. 628, p. 9.
claim. Bringing "mass produced goods" or "shopping bags" on the stage deeply outraged him.

Clever thought the process consists precisely in taking such a circumstance and putting it on the stage, and Stein noted Warhol had also believed that, but he was only able to achieve it in the most problematic fashion. And in Stein's opinion Warhol had not done it aggressively enough and given up much too early. The whole thing had become only a momentary story. Clever pointed out that in their productions up to this time they had always held to a certain period and a certain moment in that period through the use of art works and figures from the period. Which meant, they had tried to see the period through its art works. Stein agreed, and said they had always held firmly to the point that the whole thing had taken place one hundred years ago or whenever simply because they were scared shitless. In the case of Handke's Die Unvernünftigen sterben aus, which is a contemporary play about Mr. Handke, Stein was overjoyed that it contained a gigantic iceblock which melted and a gigantic hot air balloon which collapsed and similar monsters from Handke's imagination. These are things which one can hold on to. But perhaps they should save this question, which interested Stein incredibly and was finally a production question, for a separate, concrete discussion, above all when it could be directly related to certain acting problems.

2.3 Casting Preferences

2.3.1 7 April 1978

The discussion turned to the question which roles interested the different ensemble members, or as Stein cattily expressed it, "And now to start off on the lowest level: assuming that Edith plays Lotte--what are the prospects for others to join in and play the 'water carriers'? Give it to me straight." Rehm was interested in Alf and the man in "Night Vigil" and wanted to play opposite Elke. Then they began to discuss the nature of Paul Liga, which set Stein off on another long explanation: it was a difficult story, because the character plays an "over-dimensional role." (Or polemically one could say that Liga, Frieder, Nichtfrieder, and all the others who appear opposite Lotte play no role at all.) But, Stein said, let's assume he plays a large role. She always talks about him, has this problem about divorcing him; he probably always said to her, "You shouldn't talk so much." (which Stein found very good). Then one could say that at least in a theatrical sense one should make sure that the brief moment when he appears "burns itself in." One should make sure that it's not a pale appearance, and there are naturally performers who make a pale appearance and others who do not; it's a question of acting ability; for example, there are people who in the short run seem pale but over a longer span really make an impression.

Then Elke Petri was asked whether she wanted to join in, forgetting for a moment her problems with her small child. She claimed there would be great problems with rehearsals and performances and having to take care of her two year old child. She finally agreed to participate, provided she could have a role that was relatively limited, even though that went against the basic concept of the play. She particularly wanted the role of the "woman in the room," ("Night Vigil") which at the first reading had made a great impression on her.
Wameling liked the role of Albert in "Family in the Garden," saying he found the scene the cleverest of all, to which Stein responded that the scene had given him the most problems. Andreas added that she also had great problems with the scene.

When the question came to Clever, Stein stated, as if the fact were already known and accepted by all, that she wanted to try the main role. Then it was clarified that if Klaus Michael Grüber was to rehearse another play simultaneously, she preferred to work with him.38

König also had a problem with a small child, and wanted to work with Grüber too, but expressed interest in the man in "Night Vigil" and the young man in "Big and Little" who accompanied the girl with the bladder cramps. Clever asked him if he would like to be the male assistant, but he claimed to have a "horror" of what would come out from him in that role. Stein asked him if he had an interest in the man in a parka in "The Disgusting Angel," and he said he would need to think about it because this role had not stimulated him as had the role in "Night Vigil," where he had immediately found a particular mood and attitude. Alf was also interesting and he thought the guitar player intriguing, especially when he stands by during the argument and serves as a catalyst.

Engel wanted to work on the play; at first she had thought about the assistant role, but then thought it seemed similar to Marlies and she didn't like it so much any more.39 One role that really attracted her, because it was so different from her own personality and the sort of effect she made, was Inge, the woman in the high-zippered dress in "Big and Little." She also liked Josefine in "Family in the Garden."

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38. Grüber did come to the Schaubühne during this period to do Rudi, but rehearsals began several months after Big and Little had begun to rehearse, and in any case Rudi did not have a part Clever could have performed.

39. Marlies was the character Engel played in Trilogie des Wiedersehens.
Bickel agreed with the last choice and Wameling said he would like to play Bernd, her husband. She told him to do it. But then she seemed hesitant whether she would fit into the atmosphere Stein wanted and she talked on a bit further until Stein interrupted to say she had misunderstood him, and he had overlooked the role of Josefine for her, but he found the idea very good and very funny. She asked what he thought about Inge for her, and he said he wanted someone older. Lotte had to be the youngest of the trio: Paul, Inge and Lotte. However, he promised them all that the effect would be very different from the conceptions they had developed.

Oesterlein wanted to participate, because she had enjoyed the work on *Trilogy*. But she didn't know what role she could do; her conception of the old woman was of a very small person, and Stein agreed there would be nothing left except Inge. That role appealed to her.

Menne wanted the role of the man in the parka in "The Disgusting Angel" and the young man in "Big and Little" who accompanied the girl with the bladder cramps. Stein said he had thought of Menne's first choice, but also of the man in "Night Vigil." That would be something quite different, very restrained. Clever thought it would be nice to have him in "Night Vigil," because she wanted for once to do something with Menne.40

Andreas was next in line and she began forthrightly with the declaration she had no interest in working with Stein and a large part

40. Later when Petri proposed another performer might be good as Paul Liga, Stein responded, "Das ist nicht dumm. Aber ich bin schon einmal mit einem Vorschlag von Dir auf die Schnauze gefallen. Da war ich Feuer und Flamme, und dann bin ich so was auf die Schnauze gefallen. So ist das mit der Verantwortung. Herrlich, wenn man die so schon wegschrieben kann," Protokoll Nr. 621, p. 24. This sort of gratuitous "putting down" of a performer, who was simply engaging in the free exchange of ideas that these sessions involved, demonstrates one of Stein's major failings in his relations with his performers. Despite the fact that Petri had made a suggestion, it was Stein who had decided to act upon it, and there was no way that Petri could have been considered to be acting irresponsibly; thus all that Stein's "attack" accomplished was the release of some of his tension and anxiety, and the increase of similar feelings in Petri. It seems probable that the difficulties Petri had during rehearsals stem at least partially from this kind of behavior by Stein.
of the reason lay with Stein personally. She said they needed to discuss this sometime, and Stein rather glibly said, "Yes, gladly. I'm always ready to talk about anything, as you know," which Andreas countered by noting that there were also reasons why a person would not be willing to reveal herself. Stein, "Right. And I accept these reasons also." Andreas continued that at some point the time would arrive for the discussion, but simultaneously the Wilson project would be running which interested her. Stein said he would remember that. Oesterlein broke into this tense situation to note she also wanted to work with Wilson, but then she couldn't be involved in Big and Little. Andreas returned to her point that there were really very different reasons; among others, during this discussion about roles she had discovered she had no interest or desire to play certain things, although previously they had interested her a lot. Stein closed in his typical defensive and glib fashion by saying, "Gladly. Very good. O.K."

Then Stein noted that Berger and Samel would be in the ensemble by the time of the production and he definitely wanted them involved, Samel possibly for the assistant and for the female assistant either Andreas or Lampe. He wanted Rehm for Paul Liga, the father in "Family in the Garden," and the doctor, but Rehm in astonishment asked Stein why he had thought of him for Liga, which led to some slightly caustic repartee between the two before the topic was changed to the question of the set for the play.

2.3.2 20 May 1978

At this meeting Gunter Berger, Fred Berndt and Jürgen Kruse were introduced to the ensemble.

The first order of discussion was the casting possibilities for the play, and Stein indicated he had originally drawn up a list of fifteen or eighteen performers, but he didn't like to use so many
different people who would come on simply for one small role. Also now that they would cast Lotte with one performer, he wanted to create the effect of "recurrent encounters with the same people." Since roles like the Turk and the fat woman, as well as the old couple and the father in "Family in the Garden," would be cast with people from outside the ensemble, and the two newcomers Udo Samel and Gunter Berger should be involved, that left only one male and two female roles. Stein wanted either Jutta Lampe and Tina Engel, or Elke Petri and Tina Engel, with either Lampe or Petri in "Night Vigil," and Engel as the assistant. Clever said either Lampe or Petri would be good as the assistant, but Stein disagreed, although he said they could discuss it. Oesterlein also like the idea. Engel would be the "girl with the bladder cramps," and either Lampe or Engel would be the daughter in "Family in the Garden."

Stein began to wonder if so few performers constantly recurring in the roles might confuse the audience, but then he pointed out that the role of Paul Liga would be done with a complete facial mask. The idea of inviting an older performer, like Minetti, to do the role didn't make any sense because the character would be so far from the audience it would be difficult to see anything other than the largest contours. Stein outlined how the performers would alternate in the roles in the different scenes.

Oesterlein agreed with Stein's outline, but remarked that it was a shame so few performers would be used when there had been such enthusiasm for the production among the ensemble--much more than for Trilogy. Big and Little had evoked a different kind of discussion and each member had personally responded to it as had not occurred with many other projects. Lampe, however, thought it was better for one performer to do three small roles, than to do one and not rehearse again for as long as a whole week. Next Stein recounted how he had labored over the casting, trying to put in all the people who wanted to be involved, but finally he had to decide to stick with the new performers. It would simply be a very unusual production with a lot of
strangers in it; something they had never done before in the ensemble. Stein continued to explain how he wanted to work with certain ensemble members, but simply had to bring in the outsiders to fill the roles. A minor concern of his seemed to be that this would mean a large number of performers would not be involved in anything, and another project would have to be found for them in the autumn when rehearsals for Big and Little began. No one was certain how many performers would be needed for Bob Wilson's production which would begin rehearsals toward the end of October. 1

Petri then took up the point that when she had heard Stein wanted to combine the role of the woman in "Night Vigil" with Inge in "Ten Rooms" she had thought that meant she couldn't be in the play, because of her problems with her child. However, she had continued to mull over how she could fit the play into her personal schedule and was then very surprised to hear Stein declare either Tina and Jutta, or Tina and Elke would be cast, apparently responding very absolutely to what she had said. That made her lose confidence in him and wonder if casting the play wasn't simply a bowling match, which didn't mean she would exploit the incident as an example of Stein's behaving "without control" ("über Maß"). She explained she had done the role in Trilogy, although she wasn't really interested in it, and now had discovered something she wanted to do, but... Stein said he wanted more time to think it over, because he thought the casting could go either way. Oesterlein asked Lampe whether she had a great desire to be in the production, and she said she did, as the assistant or the woman in "Night Vigil."

Instead of wanting the available male role, König and Rüdiger Hacker now had discovered other things to do, and Rehm would have been nice in "Night Vigil," but difficult to fit into the changing schedule of roles for the rest of the scenes. As for Willem Menne, Stein was

1 As it turned out, Oesterlein and many others were used in Wilson's production, so that very few performers were left to wander around as Stein had worried.
interested in resuming work with him after a long hiatus. Stein asked for more time to think about the casting and said that if the ensemble really wanted to have more performers involved in the production, then the concept of the play could be changed, but if this minimal casting was acceptable, then he wanted to hear the feelings of those most likely to be cast. Hacker clarified that he would like a leave of absence from the ensemble to have an extended time period in which to get his energy back, because he had been with the ensemble without interruption for seven or eight years. He wanted to leave Berlin and work independently for a time, and he explained himself in some detail, to which Stein made rather unfriendly comments.

For the Turk, Stein had in mind a man who directed a Turkish theatre group in the Kreuzberg art center, and for the old woman he wanted Johanna Hofer who was the wife of Fritz Kortner. 42

2.3.3 7 September 1978

At the meeting on 7 September, the casting of the young men's roles was still open; by 14 September it had been decided in the same form as it was for the production.

42. Stein had formed a strong attachment to Fritz Kortner, which resulted in the unusual step of his inserting a tribute to Kortner into the production of Shakespeare's Memory upon Kortner's death. A similar relationship had developed with the older actress Therese Giehse, with whom Stein also first came into a working relationship in Munich; when Giehse died suddenly from diabetic complications after an eye operation, Stein was moved to write a personal memoir that appeared in Der Spiegel, quite unusual behavior in a man who typically did not make public his personal feelings. With these two warm and vital older performers, Stein seemed almost to have developed a parent-child, as well as a teacher-student, relationship, so that he picked up many useful stage tricks and techniques.
2.4 Set Design

2.4.1 7 April 1978

The general plans that Stein reported involved the construction in the CCC-Studio of a large tribune capable of seating 500, with exactly calculated sight lines. Acoustic considerations would be handled by hanging an acoustic sounding board over the performance area and a ceiling over the seats, as in cinemas. The seats would be surrounded by a curtain and the main curtain in front of the audience would be convex shaped toward the seating, as in the cinemas of the 1950s. With the main curtain and those behind it one had many possibilities for openings, or even raising the curtain in a "Homburg-effect."\textsuperscript{43}

The decisive point about the set would be that they had tried out and considered all the possibilities. Initially Stein had thought of doing what he always did: create a "simultaneous room" as in Sparschwein, or a set that could be called a city landscape. At the time of these ideas he had traveled a lot to Schönefeld Airport, passing in transit through Rudow where the houses become ever smaller, more close together and tacky. Both the houses and their gardens seemed like city architecture, clustered together on a cement slope, up there a telephone booth, a wurst stand, a driveway, a lawn with potted plants. All these things impressed him, so they had tried to go in this direction with the set. They had built a model and then came the "reality shock." It was all there and they couldn't stand it.

The telephone booth (Stein noted comically that he always returned to the telephone booth) is not theatrical. It doesn't work. So he tossed the complete model out. The next development was to consider a few things, a telephone booth, etc. But then everything became so

\textsuperscript{43} This was a reference to the unique horizontal curtain used in Stein's production of Kleist's Traum vom Prinzen Homburg.
dreadfully "meaningful," plus the simultaneity would also become part of the design, which made him anxious that this simultaneous scene would become autonomous, like the woods in *Sommergäste* or some aspects of *Trilogy*, which he really didn't want. He wanted individual things to stand alone, no matter what the dangers are.

Stein had tried to avoid working from a "dramaturgic concept," which in the past had resulted in his bringing a "space concept" to Herrmann who then devised the set and afterwards was unable to change anything. This time Stein had started from the last scene, and from there the other scenes had developed themselves rather undogmatically.44

They had had to "fight for a solution" to "Ten Rooms." They had decided to do away with blackouts and scurrying around, which Stein had a horror of, but still they built the box set called for in the script, only to find "it simply didn't go," neither in the Schaubühne building nor at the CCC-Studio. It was madness, because this sort of set needed a proscenium behind which *Charley's Aunt* or *Ghosts* or who knows what could have taken place. For *Big and Little* they wanted a single, strong room. Well, that was the way it was with the "single room solution," and they did not even consider building a proscenium for the room because that would have been simply stupid. Stein's and Herrmann's conception of the play involved a "closed room" which opened for vistas. The curtain would go up—the film would roll—the curtain would close, not that they would make a movie, but they would use certain classic cinema techniques.

44. "Dann, naja, wie es immer in der Zusammenarbeit zwischen Herrmann und mir ist, habe ich eben alles zu vermeiden versucht, was eine 'dramaturgische Vorauszicke' ist; d. h. ich komme immer mit einem raumdramaturgischen Konzept, und dann ist die Sache aus, das Bild ist fertig und Herrmann kann sich nicht mehr drin bewegen. Und manchmal mag er das und manchmal nicht. Darum habe ich das hier ganz wegzulassen versucht. Gegen Ende der Arbeiten kam es dann doch wieder hoch, weil ich mit dem 'Schluß' anfing, dieser Einkastelung im 'Wartesaal'. Von dort aus haben sich dann ziemlich undogmatisch die anderen Sachen ergeben," Protokoll Nr. 621. p. 28.
Then just at the beginning of their work, in passing, they had looked at a book on "American theatre productions from 1900," which was "crazy;" the sets were all painted, trompe l'oeil, even factory rooms, or parks with waterfalls, and because the camera film of the time was not very light sensitive, everything seemed covered by a faint curtain which made it difficult to see what was in front and what behind. So they decided to paint everything and do away with the eternal "materialization." But then they had discovered it wouldn't work because one couldn't paint a telephone booth, and the waiting room couldn't be painted. This resulted in a decision to build things that needed to be used.45 Wherever the eye looked, the immediate things would be "sharp," and that's why in "Morocco" the center tables would be completely fitted out, but not those toward the edges; in "Big and Little" the immediate door and intercom would be constructed and the rest of the building above would be painted.

Lampe remarked the set would be "film-like" in that one concentrated on one thing, and Stein commented, "Exactly!" The curtains would be like the "shutters," the "slotted shutters" ("Schlitzblenden") of the old movies, which were opened or closed depending on the size of the scene. For some scenes they would be wide open. Stein pointed out that the French used curtains more than did the Germans simply because they cost less than building a complete set and one could do more with them; in the 1950s or 1960s Stein had seen a production of an Anouilh play, possibly directed by the author, where they had used a curtain. There was a scene "Backyard of Molière," and at the conclusion the actor came forward, grabbed the curtain and walked with it to the other side of the stage (leading the curtain in a fashion) and then he stood

45. "Und so sind wir dann auf eine Form gekommen, bei der die unmittelbar gebrauchten Gegenstände echt gebaut sind. Wenn man etwas mit dem Auge sieht, dann wird es ja auch unmittelbar an der Stelle 'scharf' wo man hinguckt. Aber das soll alles so 'nach außen' weggehen. Deswegen ist nur der Tisch in der Mitte wirklich ausgestattet, die anderen immer weniger; oder die Sprechanlage mit Glastür wird gebaut, und nach oben geht es dann in Prospekten weg. Protokoll Nr. 621, p. 29."
there. Then the curtain continued to move across without his aid and revealed that in the interval a new scene had been set up.46

Oesterlein noted that the way Stein described the play it is like a "wandering," that becomes progressively smaller and ends in waiting; he agreed. Somehow Lotte should also "go with" the curtain, which isn't an original idea, but comes from the things he had just been talking about.

Petri said Stein's description reminded her of how the curtains would open and close in a cinema between the previews and the main attraction, and Stein said that Herrmann had acquired the original plans for the Zoo-Palast (a large cinema in Berlin) at Stein's request; they would not directly copy them but use them for orientation to construct the seating. The Zoo-Palast also had a front curtain, then a second curtain, so there was room between the screen and the curtain for the "stars" to come out. Stein really liked the effect when the curtains opened with a jerk and then there was a "swinging backward," and wanted to keep the effect. He said they had already worked with such curtains. Lampe, Rehm and Petri briefly commented on plays that had used curtains, and König mentioned a book on the subject. Stein said they could look at the model of the set in the scene shop, and they had already built a tribune for seating and two rooms for rehearsals in the rehearsal stage on Wiclefstraße.

46. Stein freely admitted his tendency to borrow things he had seen in other productions, and in one interview claimed gleefully that if he saw an actor cross the stage with his "ass shining like gold," then he immediately wanted to do the same thing. It is my opinion that one of Stein's strengths as a director was his ability to take a theatrical fact and explore its potential, often by removing it from its original context and juxtaposing it with a concept from another medium or period in time, thereby provoking a reconsideration of its original function and its specific function in its new context. Stein was very much a director for whom the context was critical.
2.4.2 7 September 1978

As far as the set design went, Stein wanted to be free to decide in the individual scenes to go in this or that direction, without it resulting in great organizational or economic difficulties. There were some scenes, on which he was still laboring, because they required very important preliminary decisions.

2.5 Costumes: 7 September 1978

There was a similar dilemma with the costumes as with the set and the performance possibilities. On the one hand they wanted clothing that would be inconspicuous coverings to allow the body to take the focus. Then they thought about gigantic masks and complete transformations. Then they came to the realism problem: if they put a person on the stage, exactly as he would appear on the street, that would give the audience a shock. The normal isn't normal. The normal has to be constructed and that is basically tough to do. In Trilogy they had used a pseudo-individuality, but it couldn't be used here. In effect everyone here looked the same. Just think of the Schaubühne ensemble at an airport ready to leave for a guest performance, all in the same uniform, with a little flag to identify each one. Of course, there are exceptions in Big and Little, the old couple; there they knew exactly what they wanted: a black skirt and a white blouse, black pants and white shirt. If needed a black coat. But what should they do with the man in the parka? If they put on the stage a parka they had bought in a department store, that would be like the telephone booth. Then one couldn't control it; it would bring along many unclear things that one didn't need.
Bickel agreed they needed to make the parka in their costume shop, and Stein said then it would be a question of a certain parka. Berger thought Strauß had a definite idea in using a parka, because it belongs to certain occupations; for example, camera assistants always wear parkas, and simply by counting the parkas on the coat rack, one can see how many camera assistants and soundmen are in the cafeteria; Bob Fechter says he is a data technician at a radio station. Stein said that the parka Strauß had imagined was only partially realized, and the chief thing was to realize the man. But it was mainly experiments at this time. They would try and try and try. Bickel thought it best to do too much at first and then take things away.
Chapter 3

Morocco

3.1 Scene Synopsis

Lotte, a woman in her mid-thirties, is seated alone in a deserted restaurant in Morocco. She is attractively dressed, if somewhat artificially, with false eyelashes, fingernails and a hairpiece. Behind her is a large blind, upon which she can see the shadows of two men walking back and forth on the terrace outside.¹ She addresses the audience, complaining about the deep voices of the two men, repeating bits of their conversation, because she can't sleep due to their voices arguing whether they should rethink something or plunge on ahead. She complains about the tour group she is with—at first they got along well, but now the heat of Morocco has made them all antagonistic, and in any case the two men, one curiously named Frieder, don't belong to the tour. Frieder never calls the other by his name, so by default he becomes Nichtfrieder, as befits two such logical men. Madness. Without any real hope she still hopes they might stop by the restaurant on their way upstairs to bed, so she won't have to end another day with no new experiences.

Eleven more days in Agadir; the time will pass, but nothing is going right. It seems to her as if she sees a large, handwritten envelope in her post box at home, only to discover that it's simply a catalog from a book club. Who are the two men? Nichtfrieder might be

¹. All synopses are based upon the German text, Botho Strauß, Groß und Klein; Szenen (Munich: Carl Henser Verlag, 1978). All translations are by the writer of this dissertation, with special attention focused on phrases that were significant in Stein's rehearsal work for the world premiere.
Plate I: "Frieder says to Nichtfrieder"
a chief of staff, but Frieder must be the more important person because he doesn't use the other person's name.

Suddenly the conversation she is reporting takes a different tempo, quicker, more staccato: Frieder, "Bad habits . . . are housed in . . . drunkenness and greed for. . . ." Nichtfrieder, "Greed . . . mercenary, teeth-baring ego. . . ." Frieder, "Unsatisfactory!" Now they'll continue their walk and really consider what they've just said so quickly. Beautiful voices. Splendidly pleasing sound. But what were they talking about? She's not the kind of person who notices details or reflects on things.

But if they continue to walk, they still might stop by later for a glass of something and talk with her, unless they go to the beach and reenter through the main door. No one can sleep when it's as hot as hell, except those who took the excursion to Marrakesh, but they all argue so violently with each others, she's glad to sit all day in the lounge where cool breezes drift through, and in any case she didn't book any extras. Greed, envy, disinterest, possessiveness, jealousy—these are the main emotions of our little group. And drunkenness. The difference between the well-off who can afford everything and the less well off who can afford only the most necessary of the best that the program has to offer, thus no extras. That's how they both talk. Madness. Of course they're talking about different kinds of problems, but the style is the same, just with deep voices.

That's all there is, catastrophes and bad luck, lies and deceit, like Paul's in Saarbrücken—a life of separation, and then there are men like Frieder and Nichtfrieder, what a friendship! What logic! What voices! The vale of tears! Beautiful. So beautiful! She begins to sing the words, Vale of tears. Then she quickly switches to report the conversation again. Nichtfrieder, "The earth is waking or quaking. . . . Man has lost the image of man. . . ." "Wait a moment," says Frieder. "We can't leave this without thinking it through!" Well, they're silent again. Whatever they said wasn't important, but Frieder almost let slip Nichtfrieder's name. Shit. These aren't young students
who wear sandals, these are important men. (A section of text was excised for the production.) Oh, I wish I were one of the two and were walking tonight up and down on the terrace. No, I just want to hear the voices of my holy pair. One day in Marrakesh would have cost me one hundred forty two marks, not counting incidental expenses. (Another section of text was excised for the production.)

Suddenly she jumps up, laughs and tries to understand their conversation. She begins to stutter and in a state of ecstasy relates, "Look, man will depart from the earth and from all his works. Behind him the earth will redden from shame and fruitfulness. Gardens and fields will grow over the empty cities, antelopes will graze in the rooms, and the wind will softly leaf through the open books. Hope, which had been chained but now is freed from its prophets, will be redeemed and will work mightily in peacefulness. The sea will roll untaxed, and the wind wander the land and play in the highest flowers leaving no mark. Thus will it be for one thousand, two hundred and sixty days."

What does that mean? That's almost four years!

Now they're standing still! Good gracious, what have I said? They're standing still! They're listening! They're spying on me! Good God, make them walk on . . . they're spying on me! She holds her mouth and reports that Nichtfrieder said, "It seems to me someone cried out in the house." Frieder, "Yes, it seems to me someone could have cried out. But at present no one is crying out. Either the trial has been overcome. . . ." Nichtfrieder, "or the joy." Frieder, "or the cry will recur. . . ." They are silent. O, almighty God, they're moving again! She falls back into her chair. O, how full of life. . . ! Then she begins to take off her earrings, her hairpiece, the eyelashes, and lays them on the table.

3.2 Preliminary Discussions

3.2.1 19 December 1977

Felix Prader, an assistant director at the Schaubühne who was not involved in the Big and Little production, found it curious that the word "madness" ("Wahnsinn") was used so lightly in the first scene but by the end of the play had taken on another, more serious meaning; however, in this play, the concluding scene is not the usual one with a psychiatrist, but one in the waiting room of a specialist in internal medicine.

3.2.2 6 April 1978

Clever was curious about the nature of the verse that composed much of the first scene, and Stein acknowledged that Strauß put more "line divisions" into the monologs, but Stein didn't want to call it "verse." It should be considered simply an aid for speaking and not a formal composition.

Oesterlein thought this monolog created a much clearer "Morocco-situation" than any tourist brochure could. Simply through what Lotte says the situation is created, and one doesn't know exactly how.

Stein, along with claiming that the scene, "Stop Over," was only "theatre," said that "Morocco" was equally clear: an actress sits on the stage and talks with the audience.

3.2.3 7 April 1978

Clever was irritated with this scene because Lotte told all her fantasies about these men to the audience, but Oesterlein in a somewhat motherly fashion corrected that it was wonderful what happened, as in a
Shakespearean play with a prolog which introduces the characters. Clever replied it shouldn't be with one's most intimate stories: on the one hand Lotte exposes herself, and then she tries to please the people to whom she has just revealed something. Oesterlein claimed Lotte forces the people to listen by always saying, "Can you hear?", and Clever said that was exactly what she didn't understand. The scene is almost like a conference, and Stein exclaimed that was it exactly, then proceeded to tell another personal story about a television show on which a German commentator told about Scotland, looking directly into the camera, almost like Alf talking obsessively to his secretary on his dictaphone. That's basically the theatre-situation, a person, a performer, stands in front of people, looks at them and shares something with them; that's what Lotte does.

Clever said she understood that, but it wasn't as if Lotte tells about something that has happened. She talks about what is happening to her at the moment, and shares it with the people. But Stein said the commentator had done the same: a sheep had passed back and forth behind him and he had looked directly into the camera and said, speaking in a heavy dialect, "Now come here, you funny little sheepy. What are you doing, you itty-bitty little wool blanket!" Something was happening which all could see, and then he began his talk. The same thing is happening with this monolog, and that's a genuine "real situation," a "theatrically real" situation. Wonderful. Wermelskirch tried to explain to Stein what Clever had meant, that nothing more


3. "Das Schaf geht immer auf und ab und Herr von Manger schaut direkt in die Kamera und sagt: 'Nun komm einmal her, du gomischer Bogg, was ist denn mit dir, bist du ein goglies Heizgerätewerker?' (So ungefähr, er spricht nicht diesen Dialekt.)," Protokoll Nr. 621, p. 8.
could happen to the commentator and he wasn't being changed by the event, after which Clever repeated what Wermelskirch had said and added it would be easy if Lotte simply says what happens with the men, but she gets too involved, begins to build fantasies and then loses contact with the situation. Stein said that is only momentarily, and then everything collapses. Clever still thought Lotte experiences the situation and then speaks about it, but Stein said it is simpler. Just look at the theatrical convention, the monolog, which in essence is simply a communication to someone, in this case the audience. One can't conceive of a monolog in a different way, which became a terrible problem that the late nineteenth and early twentieth century dramatists had sought to camouflage by having the monolog done as if there were a wall in front of the speaker, which in itself is complete simple-mindedness: no one would just sit and begin to speak; that happens only with wackos who talk to themselves. But Stein found it great that without giving up the nature of the monolog, a simple and original justification has again been won for the monolog, by making it a combination of a public address and an inner psychological revelation. That was what had excited him about "Morocco"; it attracted, interested and led him to want to do the scene. Naturally the scene causes a very individual tension when one has to present an "individual experience" and simultaneously report about it. Clever agreed and wondered if Stein wanted anything from the audience when Lotte speaks the monolog; Stein said he would not go that far. He referred to the real situation and said he didn't want to complicate the scene.

But this discussion took Stein back to the point he had made yesterday about how to create the individual, complete, correct theatrical reality for the things that happen in the play. He didn't

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4. "Tegtmeier kann nichts mehr zustoßen, aber Lotte erlebt das jetzt im Moment, wo sie es mitteil, das ist ja das Irrsinnige. Das wäre ja leicht, das könnte man sofort begreifen, wenn sie sagen würde, 'Hier, die Männer, schauen Sie, sehen Sie, was die alles machen. Aus'. Aber sie steigert sich dann so weit herein, daß sie plötzlich anfängt, Phantasien zu entwickeln, usw. und löst sich dann irgendwann von der Situation ab." Protokoll Nr. 621, p. 9.
find that difficult with the first scene: here sit 500 viewers and there go two actors back and forth and in-between sits the performer and has to report about that and also express something about herself. Clever said that Lotte takes almost everything she says from the walk and the shadows of the two men, and when she tells the audience about them she gets involved in the men's situation; the audience behaves in the same way toward her, as she does to the two shadows. There's a three-level gradation. Stein said he didn't understand, and Lampe remarked that it was the normal procedure for theatrical viewing. Stein interjected that the viewers look on, Lotte performs. That's it. It is not the same thing. Not at all. Besides, what Lotte reports has very little to do with the men and Stein didn't believe one word she says. She probably doesn't hear correctly and only hears what she wants to. All that could be there. The decisive thing is that she wants to do something and she has to do something. She has to talk about herself, and one can do that as one likes, "psychologically" or "normally." Between these two poles is the reality which this scene and situation have, and that was why Stein found it so wonderful and really wanted to explore it. If he could be as sure in the other scenes what the reality, the theatrical reality, concerned, then he wouldn't have any more problems with the play.

Lampe thought it was clever how Lotte keeps insisting she is alone and not talking with anyone, and Stein pointed out the psychological basis of the scene is similar to writing a letter in which one reports how terrible everything is, although normally a letter would relate only the good things that happen.5

Petri thought the situation similar to a trip she and Lampe had made throughout Germany to attend the premiere of the film *Sommergäste* in different cities; each time they had known what to expect and yet

there was always a personal level to the experience. Lotte takes the position that Morocco is madness—one has to visit it, and yet she is then ready to report about it and to return. Stein said that isn't possible because Lotte never again goes to Morocco, and Petri replied she had expressed herself too narrowly, but this was what one could imagine in reading the play. Petri then began to give back bits and pieces of what Stein previously had said about the German commentator in Scotland, and Stein cut her off with the curt remark that he understood all that. He proceeded to explain that there needed to be a bit of "readiness" about the thing, and one shouldn't be "closed-in;" the audience has to be completely trusting. Rehm interrupted to say that Lotte doesn't hold anything back, but Stein countered that is absolutely not so. The first scene, the great monolog, is only theatre. Only. An especially pointed form of theatre, with a chorus it would be almost Greek—it's a scene for "one speaker without chorus." It's more Aeschylean than Aeschylus, a scene from before the invention of the "round dance," before the invention of the "dithyramb." That's why he found it so exciting and interesting. With the other scenes another kind of reality is indicated, but he didn't want to press this point any more. Bickel thought the monolog has to be done so that the audience will be happy when Lotte turns her attention from them back to the two men, that her tendency to "directly approach things" has to be transmitted to the audience so strongly they would think it was almost dangerous for her to address them.

3.3 Set Design

3.3.1 7 April 1978

The main curtain, convex shaped toward the audience, opened, revealing behind it, shaped exactly like the front curtain, a two meter deep podium with ten tables. The tables were more completely set
toward the center of the stage; thus, while the outer tables lacked stools and other complements, the second tables had two chairs and the third was complete with chairs and a cover, so that the whole scene became more concrete toward the middle. The outside was not so important. Behind, convex shaped like the main curtain, was another curtain, with two lights in a Moorish style, and behind it was a white net curtain. A spotlight would be directed upon the latter, so the two shadows that moved back and forth would be real. At the beginning there should be only the two shadows and the audience; then Lotte would start her monolog. When the scene was through, the main curtain closed and both sections of the two meter podium would be withdrawn.

3.3.2 7 September 1978

They had decided on the sets for "Ten Rooms" and "In Society," but the rather complicated ideas for "Morocco" were under reconsideration. Maybe they should just put on a single table, with a rounded window behind (instead of one with a Moorish shape). But that could be too concrete, too illustrative or too external and superficial. One didn't need to make it clear in the set that one was in Morocco; it soon becomes clear from the text. If they added the other tables, it was just like putting a telephone booth on the stage: the effect would be like a documentary drama, or "back to the Caspar Neher stage," and Stein worried about that. Thus Stein had decided to reduce the set to a single, unchangeable wall, and then they would explore whether they could throw that out too. Clever agreed that too complicated a set could be an error, but some players wouldn't mind a little support. Stein said she meant all too pure isn't healthy? Completely right. He wasn't trying to present a complete set, simply make clear that everything was still open.
3.4 Rehearsals

3.4.1 5 October 1978, 1:30 p.m., Clever

The second rehearsal I attended at the Schaubühne was of Edith Clever's extended monologue "Morocco."\(^6\) This was scheduled for 1:30 p.m., and during the short pause (about fifteen minutes) after completion of the rehearsal of a portion of "Big and Little" the technical staff had rearranged the acting space, positioning a small raised stage directly in front of a section of portable bleachers which had been dragged from the back of the room. The set consisted of a chair and a table with a glass and a bottle of mineral water. In miniature the set represented the actual arrangement that would later be constructed in the gigantic CCC film studio where the play was premiered. Thus the space between the stage and the bleachers was minimal, approximately two feet.

Clever had arrived shortly before the conclusion of the previous rehearsal and had watched the end; then she had chatted briefly with Stein's assistant, Fred Berndt, and finally retired to a makeshift dressing room to change into her costume. By the time she took her place on the stage, the bleachers had filled with various technical people who seemed to be especially interested in what would happen. At first she talked freely with her audience, joking about the mineral water bottle and about the problems of the people at the Schaubühne. She seemed to be making a connection between her current experiences and the role she was playing. Stein, looking at some photos, was still sitting in the semicircle of chairs which had been placed in front of the acting area for the previous rehearsal, but due to the

\(^6\) For the reader to gain an orientation to the rehearsals, it is useful to read the reports of the first four scenes I saw rehearsed in chronological order, i.e., on 5 October, "Big and Little" and "Morocco," and on 6 October "Dictation" and "Night Vigil." These early reports provide descriptions of the rehearsal area and the personnel, as well as more detailed commentary on the nature of the interactions.
rearrangement of the space now he was about 30 feet from the stage. Clever joked with Stein also, as she played with her props.

Then a stage hand began to dim the general lights in the room and Clever began to switch her comments more and more into the actual dialogue of the scene. Finally all the lights were off except the ones directly on her. Still the repartee continued with Stein, mostly a humorous playing with the lines of the script. The tempo was "lightning fast" ("blitzschnell"), with the questions or encouragements or comments that explained the context of the line or phrase coming within five-second intervals. As Clever explored the role, she would repeat a word or phrase as many as twenty times very rapidly one after another, or somewhat more slowly, to try out different interpretations, to check tempo or intonation, or to see what various builds would do. Once in a while she would "block" about an interpretation, but Stein told her to go on; he also shouted "Bravo" and encouraged her repeatedly. Here the partnership seemed absolutely secure: each person knew the methods and personality of the other intimately and there was no sense of nervousness or restraint.

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7. During the first discussion of the play on 19 December 1977, as recorded in Protokoll Nr. 615, p. 6, Stein pointed out the particular tempo and approach he envisaged for the play:

"There's one other thing that I find so impressive. The whole play requires a method of acting which I find most interesting and worth trying to achieve. A 'lightning fast entrance - then 'Paff - Paff - Paff' and 'out.' And that's for all roles. It goes like lightning. In the smallest space a complete range is compressed, which I spoke about before. The actor who can do that must enter - and 'go, go, go' - then it's dark - and over. I find this sharpening of the whole range into a point in a very short time really good."

"Very nice, Edith; that's exactly right!" ("Sehr schön, Edith; genau so ist es!"), Stein exclaimed often, as he walked around, moved closer to the stage, and finally took a seat in the top row of the portable bleachers. He seemed to be moving around due to nervous energy, rather than just to check sight lines or observe blocking from different angles. Also he did not carry a script with him, but seemed to have the text in his head: at one point he questioned whether a line had been said in accordance with the text, while at another he reminded the prompter the text had been amended, which she apparently had not noted. (Corrections of the technical personnel were made quickly, but without any show of emotion—the assumption was that it would now be done correctly; however there was none of the complimentary supportiveness expressed so often toward the performers.)

After the first run-through, which had been very intense on both parts, Stein's criticism of Clever became sharper and more insistent. He commented that too much was "superficial" ("überflüsig") that words were nicely said, but without seeming to understand the "sense" ("Sinn"). Throughout the rehearsal Stein constantly bombarded her with ideas, images, encouragements, corrections, and suggestions; she would take these and improvise quickly with them, or respond to them. The words "despite greed" ("trotz Gier") were repeated at least ten times seeking the proper intonation. Stein suggested a reading which she rejected and went on. When he pressed her about an interpretation, she shot back, "Hey you, lay off!" ("Laß mich mal, du!"). As Stein persisted in trying to get her to make a part of the text more "concrete," she concluded humorously, "Leave me alone; I'm (character) no sentimentalist!" ("Laß mich in Ruhe; ich (Charakter) bin doch kein Erinnerungsmensch!").

A chief aim of Stein in the rehearsal was to make all textual references specific, as well as to encourage Clever to make the monolog a more logical whole. Once he commented, "There's always a logical piece missing in this place." ("Immer an dieser Stelle fehlt ein logischer Teil."). Although the monolog does not easily form a logical
whole, Stein clearly expected the actress to create an internal logic, which would then be expressed in the physical characterization. At one point he saw the character taking a more integrated form and remarked on this to her, adding that he didn't know if she too had noticed it; and as the rehearsal ended two hours later, Clever too commented, "Now logic's coming into play." ("Jetzt kommt die Logik ins Spiel.").

One of Stein's final comments to Clever, which again emphasized his insistence on physical characterization, was that she, "First explore these cramps further in your body." ("Versuch zuerst in deinem Körper diesen Krämpfe weiter.") He wanted her to make her "physical expression much more exact" ("körperlicher Ausdruck viel genauer"). As she moved through various physical positions, he mentioned which ones he liked best, and the rehearsal concluded with intensive work on how she could replace her chair at the table and sit down with a minimum of movement, always keeping her face and body toward the audience.

The rehearsal was strenuous for the audience as well as the performers, for it was difficult not to participate in the intensity of the emotions being expressed. Stein would insist on points, but then let Clever try it her own way; however, I sensed that he would nonetheless have the last word, or at least select what he considered the best of her contributions. Although some of the technical people left just before the actual rehearsal began, about seven people stayed the full two hours.

3.4.2 11 October 1978, 3 p.m., Clever

Rehearsal began late and the tempo was slower than in the previously rehearsed scene "The Disgusting Angel." In all six people were present: Stein, his two assistants, Clever, the prompter and me.

8. I did not notice an obviously more logical approach to the character, and felt that Clever might possibly be subjectively conditioning herself to work toward the logic, or else that she wished to end the rehearsal on a positive note of working toward Stein's aim.
Again Clever began by making jokes with Stein and talked herself into the mood of the scene—she also used this technique in other scenes at this stage in the rehearsals. At the beginning of the scene she rearranged her chair to face the wall, which gave more variety to her subsequent postures, but at the end of the scene Stein had to reshown her how to raise her chair with a minimum of effort and continue facing the audience. He seemed to notice me taking notes and muttered under his breath that it was a "Trick" but it helped.

The scene played with few interruptions, and Clever seemed surer what she wanted to do with the role, which resulted in less experimentation and repetition (approximately three times rather than the ten or more during the 5 October rehearsal). Stein complimented her frequently and his comments today centered on "not placing too much emphasis" ("Drück nicht so mehr nach!") upon certain vocal and material aspects of the scene (like props), while a later speech suffered from "too much emphasis" ("zu viel Nachdruck"). She thought it was good that she found a particular speech "difficult" ("schwer") because it showed she was making progress with it.

Stein told her the name "Frieder" was to be directed at a specific location, and this sudden cry was not really an outburst (which would indicate a boiling over of a collection of unexpressed feelings) but rather could be a demonstration of the strength of her emotion at the moment—she should check this over. He encouraged her to draw the audience more into her monolog, "Draw people a bit more into your Marrakesch problems." ("Die Leute wieder ein bißchen in deine Marrakeschsorgen herein ziehen."), so that her subsequent cry would "give them a shock" ("erschrecken"). The final words she spoke she must hear, rather than appear to read, and she and Stein worked to give specific tonal characteristics to the different words. Her phrase, "They're listening. They're eavesdropping." ("Sie hören! Sie horchen mich.") should be done "very fast and freely" ("sehr schnell und plastisch").
She was told that "more direct transitions" ("direkter umschalten") between the character's different phases in the scene was the easier but not necessarily the best way to handle this acting problem.

3.4.3 2 November 1978, 2:30 to 4 p.m., Clever

The rehearsal began with Clever sitting in absolute silence for about two minutes and thinking before she began to speak. She worked very hard, but problems began to surface with certain transitions, and Stein told her that "the relationship to the public was being made more and more problematic" ("Verhältnis zum Publikum immer mehr problematisieren"); he continued that the main idea in the scene was "always have to oppose something" ("immer zu etwas gegen reden muß"), and he inquired of her, "Where are the sentences—the stories—that are mutually contradictory?" ("Wo sind die Sätze—Geschichten—die sich gegenseitig widersprechen?"") After she spoke a sentence she should fill it with a memory or story. If she still had blocks she could build these into the scene by using "two or three postures that suit you" ("drei oder zwei Haltungen, die dir anpassen") and making various gestures of frustration and anguish, thereby resolving an acting problem by building it into the performance. However in his opinion she suffered mostly from a "question of courage" ("Mutfrage") and at the end of the rehearsal he went into detail about what he meant.

If she "developed an ordinary manner, then the change would come out. Strength and courage" ("alltägliche Weise entwickelt, dann kommt die Veränderung heraus. Kraft und Mut") were needed. Stein said her main problem was that she "proceeds so cautiously" ("immer so bedenklich vorgeht") and she should try to be "impulsive and spontaneous" ("impulsiv und spontan"). Now she worked as if she were "cautiously groping along" ("ökonomisch tastend") because she could not afford to do one section incorrectly, although it was impossible not to do some sections less well than others. She needed to plunge into things and keep going, for although one section might fall through, the
next might succeed and "then you'll get your own proportion" ("dann kriegst du deine eigene Ökonomie"). Clever seemed a bit upset by this criticism, and said she had lost the "basic story—the feeling of loneliness" ("Grundgeschichte—das Gefühl von Einsamkeit") and Stein seemed to agree, but told her, and she agreed, that she must not directly play this in any case. Stein also complimented her very concentrated and creative efforts, in which she tried several possibilities for a particular action; he said he knew how much energy was needed to do this but added that as it was then 4 p.m. she probably no longer had the energy to work so strenuously and suggested they go home.9

Today's problems were mostly with transitions, although sometimes interpretations were at question; at one point Fred Berndt suggested Clever had made an incorrect line interpretation, at which Stein immediately stepped in defensively and declared that though he agreed with Berndt another interpretation was possible and might even be correct, he would never be so "tacky" ("ungeschiekt") as to tell the performer that the performer's version was wrong.

A previous comment recurred, when Stein said "a logical part is missing" ("es fehlt ein logischer Teil"); later he agreed with Clever that "the train of thought works" ("der Gedankengang geht") and at another point that "this transition is very tough" ("dieser Übergang ist ganz schwer") at the line "There—do you hear?—the voice of a chief of staff." ("Da! Hören Sie? . . . Chefarztstimme.") Clever continued to work intensively by herself, prompted by many comments from Stein, some emanating from his seat on the risers which were directly in front of her table, and some when he went up on the stage to sit in the chair opposite her and demonstrate possibilities for movements and gestures. Generally he did not interrupt her, because

9. Indeed fatigue must have played a role, because Clever, who had already rehearsed four hours in the morning, had tried to summon the energy for two more hours of work on her very difficult monolog, all the while knowing she still had the evening performance of about three hours to look forward to, before it all began again the next day.
she stopped whenever she had a problem.

The scene was played as a conversation with the audience, as if they were seated at the next table, and Stein could not resist a sudden inspiration to specifically direct one line of the text, "the whole house full of unjust people" ("das ganze Haus voll ungerechter Menschen") at the audience by having her turn from her previous position facing the wall and look directly at them. Some lines such as "I didn't book any extras." ("Ich habe keine Extras gebucht.") remained essentially the same as in the first rehearsal, but generally the scene was much different from the last time I saw it. Today in particular the scene seemed melancholy, whereas the previous rehearsal had been lively. The melody she had sung before at full voice was now done for herself, and Stein positioned her with her head resting on her outstretched arm, her face turned from the audience, while she hummed barely audibly.

3.4.4 6 November 1978, 11:20 a.m., Clever

Rehearsals were in progress when I arrived. Shortly thereafter, Clever began the scene again and it ran without interruption, after a brief initial interchange between her and Stein on the phrase "Can you hear?" ("Hören Sie?"). To make this question more real, he pretended he was the audience who could not hear. Today she had lowered her voice for this scene and her character seemed harder and more tired. At her lowest vocal level, and almost comically dragged out, she repeated Frieder's words in a parody of his deep voice. Only occasionally during the run-through would she repeat a small section to try for a better interpretation. Generally she worked straight through.

As Stein commented at the conclusion of the rehearsal, there seemed to be no life to the performance. She agreed, "It just isn't working." ("Geht überhaupt nicht."). Stein said she should "want to present moods, that one can observe" ("Laune präsentieren zu wollen, was man beobachten kann"), but at this time her problem was that
"everything was still in her head" ("alles noch im Kopf"). She agreed. Stein reiterated she should direct the phrase a "house full of unjust people" ("Haus voll ungerechter Menschen") as a kind of "scolding" ("Beschimpfung") directly at the public; previously she had said the line looking directly across her table toward stage-right. "Make jumps, put in very small stories." ("Sprüinge machen, ganz kleine Geschichten einbauen."), Stein reiterated and he clarified that her function in the scene was as a "unique switching point between the story outside and the audience" ("eigenartiger Schaltpunkt zwischen der Geschichte draußen und dem Publikum"). He liked her loud singing, but it should not be too loud (she could develop from soft to loud and not just begin loud as she had been doing); then she should suddenly break off to listen to the two men talking because Stein liked the abrupt switch.

At the end of the scene he sat for about twenty minutes opposite her at the table and talked to her, sometimes very low, and would demonstrate or explain different points. They began with the first "story" ("Geschichte") and did it "very formally" ("ganz schematisch"), so that Stein told her to turn her head to the left, to the right, "very calmly, then the 'You hear'" ("ganz ruhig, denn das 'Hören'") while she was straining forward to hear. He wanted more bodily gestures and for the line "the whole day has brought nothing" ("der ganze Tag nichts gebracht hatte") she could make a strong gesture toward the audience with her upstage hand and then let it drop on the table. Stein suggested the way to treat the material was "quick as lightning switch from one (story) to the other" ("blitzschnell ineinander schalten"). Almost every sentence was a different thought or "bit" ("Pointe"). "When the thing's in motion" ("Wenn die Sache in Bewegung ist") then developments come about almost of themselves. For the line "eleven days in Agadir" ("elf Tage in Agadir") he suggested she look at the ceiling to create a different body position. On the line "a letter in my post box" ("eine Post in meinem Kasten") he told her, "You sell this bit too cheaply." ("Du verkaufst diese Pointe unwert."), and she could develop it more than she had been doing: she
should see the letter, turn it over (pause) and then more quickly read off the discouraging address of the sender, the book club.

On this run-through they went through the scene almost line by line to discuss problems and discover possibilities. A main drive of the scene was that "More and more you want to be with Frieder and Nichtfrieder." ("Du immer mehr zu Frieder und Nichtfrieder willst.")

3.4.5 7 November 1978, 1:30 p.m., Clever

At 1:30 p.m. the stage hands arrived to change the set for "Morocco," which today, as yesterday, was done with full make-up to see if this helped Clever. While the make-up person was working on Clever, Stein came in to explain what he wanted her to look like: he wanted her face to be so changed that it would not be recognized as the same in her other scenes. He wanted her eyes as large as possible, and for her to use strong, dark reds for her lips and cheeks, and a red-based make-up instead of brown. Clever added that the character only sat in the lounge and never went out in the sun.¹⁰

Stein seemed tired today, for after the stage had been set, while he was waiting for Clever's make-up to be finished, he had sat alone on the risers, at the top as usual, with his cigarette holder in his mouth, but with his eyes closed, and had seemed to fall asleep momentarily. His transition back to awakeness was done very subtly with only a slight twitch of his body when his assistant Fred Berndt came up to ask a question.

The work began on the very end of the scene, and Clever started by just sitting and thinking for about two minutes; this section had not been worked on intensively the previous day. Also today the normal pattern of working on "Morocco" in the afternoon had been reinstated,

¹⁰ Apparently the make-up artist was caught between the instructions of Stein and those given by someone else, presumably Moidele Bickel, the costumer.
since the other approach of doing the scene in the morning did not seem to be more productive, or was even less helpful. To replicate men's low voices at the end of the scene, she held her hands over her mouth, thereby creating a kind of megaphone (damped down because her hands were almost closed) which also helped to demonstrate her "Angst" during this moment. Yesterday she had used this trick for the first time.

Today they focused on small technical details, and on Clever's specific transition and interpretation problems. Stein encouraged her because she "advances a line of dialog and comments on it herself" ("gibt es vor und kommentiert es sich selber"). The technical details all had to do with the co-ordination and proper subordination of bodily movements and dialog, focusing special attention on developing specific gestures to underline the content of a line of dialog: when Clever tried to recall the name of Nichtfrieder and gave out merely vowels, she should put her whole body into the attempt to ex-press the name (as if there were a convulsion of her whole body to spit out the syllables). When she took off her earrings, she leaned back in her chair, arched her head over the top of the chair back and extended her body from the chair back which supported her neck to the seat front where she had her hips balanced, while her arms were stretched out behind her. She was to reach up, pull off one earring and let her arm drop limply along her body, then when she pulled off the upstage earring, she should pull her body erect in her seat with the gesture. Stein wanted extreme economy of gesture to demonstrate her fatigue, and so he set the sequence of when she took off which item, giving her special instructions along with a demonstration how to take off her fingernails by holding the "fingertip" ("Zahnspitze"), with very small movements that still could be read by the audience. Again she delivered "The whole house full of unjust people." ("Das ganze Haus voll ungerechter Menschen.") to the table, but Stein did not correct her. On the line, "Didn't I say 'greed'!?" ("Hab ich nicht eben Gier gesagt?"), he advised her to look at the audience and then give the line, rather than the other way. When she reported what she heard from Frieder and Nichtfrieder, he wanted her to emphasize the staccato...
tempo: she should very quickly turn her head from the side where she overheard the men to the side where she reported what she had heard to the audience, and also separate their names and the text that she delivered from them. The final word "Madness" ("Wahnsinn") should be said directly to the audience, and she tried five or six different versions.

Clever said at the end of the rehearsal that she needed a "deepening of perception" ("Vertiefung der Empfindung") and Stein seemed to agree, although I would say he really disagreed with her—he simply wanted her to try whatever might help her. Stein sat opposite her at the table and talked with her, sometimes quite low, but ended by saying that the reactions come from the "indefinable nature of the situation" ("Undefinierbarkeit der Situation").

3.4.6 13 November 1978, morning rehearsal, Clever

The first daytime rehearsal at the CCC studio where the play was performed.

The CCC studio, one of a series of film studios, was located in the outlying Spandau district. To get there from the center of the city at the Zoo usually took about one and a half hours by bus, but because the play ran past the normal closing hours for public transportation during performance evenings special arrangements were coordinated with the city, which resulted in a direct bus connection from the studio to the subway system.

The studio was ice cold this day; so cold the prop man brought in a pile of blankets for people to use to ward off the chill. I took one, tried to get comfortable, and hoped to keep my toes from freezing, without too much success. However, the blanket did facilitate my sleeping later on during the rehearsal, a rehearsal which was clearly a disaster. Not only were parts of the set not finished, or even missing, but the scenes to be rehearsed all seemed to involve women in
various stages of semi- or undress. Clever began "Morocco" bravely garbed for the "Höllehitze" of Morocco, and couldn't seem to make any progress in the scene which was the most difficult one for her it seemed—previously she had had blocks, but today there was merely one long block. She complained about "Angst, Angst, Angst" and Stein tried to encourage her and urged her to continue playing and to keep a momentum. She repeated the first section at least three times before moving on to the middle.

The scene was lifeless and Stein made virtually the same comments he always made: it needed to be activated, "The important thing is what you are thinking." ("Es kommt darauf an, was du im Kopf denkst."), because then he could see the thoughts in her face; he explained that he wanted the focus "to have only your head and what your face reflects" ("nur Dein Kopf haben und was in Deinem Gesicht spiegelt"). The basic interest in the scene was "what one experiences in this whole story" ("was man erlebt in dieser Geschichte") and thus it was important for her to work on the complete scene, so that one story came from another and all were built together logically and rapidly. One suggestion to help her was for her to directly address members of the audience on the line, "Do you hear?" ("Hören Sie?") and also when she talked about the letter in her mailbox. And, of course, Stein reminded her to address the audience on "house full of unjust people" ("Haus voll ungerechter Menschen") which she still did not do.

Stein realized the scene was very difficult and one of his final comments was, "It's easy to say, just let yourself go on this strenuous construction." ("Es ist leicht gesagt, sich gehen lassen bei diesem strengen Aufbau."). I must confess that for most of the scene I slept, as I have during some of the previous rehearsals of this scene, and only this one. Clever did not know what to do with the scene, the tempo seemed wrong, and there was nothing to watch, especially when one knew she would continually stop herself, repeat and not achieve much development. She listened carefully when Stein went up to talk with her after she had stopped, but it did not seem the right thing had yet
been said to make the scene connect.

3.4.7 20 November 1978, afternoon rehearsal, Clever

Clever's jacket had been changed from a light one to the dark one she wore in the rest of the play. 11

Today the lights had been arranged so the shadows of the two men Frieder and Nichtfrieder who walk and talk outside the window could be seen on the large venetian blind that backed the scene, and this provided a great stimulus for Clever's performance. Before the first run-through Stein had given the two men specific instructions on their crosses; then, based upon what he had seen during the run-through, he carefully reviewed and reblocked the crosses, as well as the placement of their pauses. The crosses were to be timed so they emphasized and helped build Clever's monolog and at the end of the scene they were told to cross back and forth almost unrealistically, like a metronome, while for another part of her monolog they were not to cross. They were cautioned to carefully keep the same plane during their crosses because if they varied the plane, then the shadows increased and decreased in size. For the section when Clever felt they were listening to her, Stein asked the men to move closer to the light and thus make their shadows much larger than life, but then he seemed to like it better when they were not so much larger than normal. Stein had given Berndt notes during this run-through and again it was apparent how quickly and seemingly finally he made many of his decisions. Also, at the beginning of the scene, Stein had reviewed the main light cues with the lighting man and in general seemed very easily upset.

11. The attempt to use the same dark jacket she wore throughout the rest of the play was abandoned after this rehearsal. It did not fit in realistically or artistically with the rest of her outfit or the scene.
During the previous scene Clever had received an injection from a doctor who had arrived at the studio for this purpose; thereafter she had had more energy to approach that scene and its problems, and the higher energy level was apparent in this scene as well. She immediately began to work on the scene with none of the hesitation that had been evident previously.

For her final speech about "Utopie und Destruktion" Stein reminded her the speech itself was unimportant, "the text is worthless—an abstract subject" ("Text taugt nicht--abgezogene Sache"), and the only important thing was what happened with the woman herself, how the information came out from her; Clever seemed to know this already. Stein wanted the "text as a function of the situation" ("Text als Funktion der Situation") and not as some message that must be transmitted to the audience; she had once done it the former way and he wanted her to return to that. Also she had had a "liveliness" ("Lebendigkeit") at the beginning of the rehearsal and Stein wanted her to keep that and add it to the "sadness" ("Traurigkeit") that came later, so there could be a continual exchange between the two. Stein remarked on a particular raising of her foot and hand simultaneously on a word and said he liked such a "deliberately displayed mannerism" ("ausgestellte Maniertheit") in her gestures in this scene.

Then Stein made one of his big directorial statements, that what he was interested in was "processes and not conditions" ("Vorgänge und nicht Zustände"), which he said Clever had fallen back upon too much in this scene. He wanted to see the "process" and he demonstrated with his body a person going up on his toes, then sinking to the ground and then rising, which he did twisting his body and emitting various odd noises. He was interested in the development and change of emotions and conditions in the characters and he commented that it involved some "risk--no one knows how one gets into" a process ("Risiko--man weiß nicht, wo man hinein kommt").

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3.4.8 28 November 1978, evening rehearsal, Clever

Some of the empty tables now had chairs placed upon them, while at others the chairs were left on the floor, which added a sense of casualness and disorganization that was more realistic and also more appropriate to the scene; before all the chairs had been on the top of the tables, which seemed both a bit stereotyped and too orderly. Menne and Berger who played Frieder and Nichtfrieder used the text, which they kept turned from sight, to know when to cross and what to do during the cross. Stein had either written the directions down, or told Berger who had written them in his text.

Stein told Clever, "Go through the scene very technically and brutally. Try it once, Edith." ("Ganz technisch und brutal durchzuziehen. Versuch es einmal, Edith.") In the midst of a deafening airplane take-off from the nearby airport, Stein yelled to Clever to speak louder when a plane flew over, and told her on performance evenings the initial monolog would be especially challenged by flights. Her costume had been changed back to a more festive jacket, rather than the blue jacket she wore in the rest of the play.

After the run-through Stein went up close to her and very quietly gave a critique about the problems of making the scene "an experience" ("ein Erlebnis") and tying the various parts together. Stein asked her to repeat the end of the monolog, ostensibly so they could run the "set shift" ("Umbau") again. She worked very hard to develop the internal tension of the character during the revelation, but she stopped twice when she reached the part about the antelopes. Occasionally Stein called out a specific suggestion about the reading of a word, or indicated she should pick up the tempo and move on to the next part.

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13. Stein wanted the set shift to last only twenty-five seconds, which was the time it took the curtain to move into place for the next scene.
3.4.9 7 December 1978, Clever

Clever seemed to be off at the beginning and periodically throughout the evening, although at points she became intensely involved in the scene and it worked so well that Stein called out, "Good, Edith!" ("Schön, Edith!") Just before the prophecy in "Morocco" she began to make internal connections in the character; afterwards when she said "eavesdropping" ("horchen") she no longer covered her mouth to make her voice sound like that of the men's and her hands seemed to express her emotional distress more.14

3.5 Premiere: 8 December 1978

At the stated time the play started with no special warning and people were still moving slowly and comfortably into their seats. Thus Clever was left sitting on the stage, waiting to begin speaking, so as not to have her lines lost under the noises of the audience moving into place.

She appeared very relaxed, considering all the nervous energy that had been spent on the problems with this scene, and seemed to enjoy being in front of the audience and able to speak to them. There was not a very high tension level at the beginning of the scene, but there was a good tempo build from the relaxed beginning to the middle

14. I thought the part became easier for her to play the more she could rely upon the psychological sub-structure, just as in "Dictation" I thought Samel would much more easily have mastered his part if it had been approached simply from an analysis of the psychological development of the character. Stein did not take this approach with the performers, although some such as Lampe did it spontaneously. Clever, perhaps because her part was so large, did not seem always to have understood why Lotte went from one statement to another and a transition would be missing (for me). As she worked on the role, I thought these connections would arise spontaneously, for she was certainly intelligent and spontaneous enough to continue to build and refine. One of the most impressive aspects of her role in the film of Trilogie des Niederschens was the subtle, psychological development of her character in the scene with Werner Rehm.
section. She lowered the intensity and volume of her imitation of the voices of the two men, so that it seemed a more exact imitation (before the volume had been so loud that it could not reasonably have been the sort of conversation the men would have had with each other). The first "vale of tears" ("Jammertal") was done very softly and musically.

Now when she reached for the over-turned chair, it was done in a normal way, rather than the simplified (but more difficult) way Stein had earlier shown her--she simply turned her back to the audience and bent over to pick up the chair. After receiving the prophecy, she talked during the end of the scene in a natural voice, with a soft human tone, which made a better transition to the Lotte of later scenes. Previously I had not noticed such a differentiation of the character during this part--at most the character had seemed tired, but not significantly different after the experience.

On the whole the scene was much improved, even amazingly improved from the previous evening's rehearsal. The set was decorated more naturally with chairs placed randomly on the table tops, a spare tablecloth was lying on one table, and the end two tables were without chairs.15

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15. See Miscellaneous Materials, General Notes, 8 December 1978, for further remarks on the premiere.
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Chapter 4

Night Vigil

4.1 Scene Synopsis

Dawn in a sleeping woman's bedroom. Drawn curtains at the window. Her husband sits on a chair next to the bed. Jacket over the back of the chair, open shirt, unlaced shoes.

Suddenly the woman awakes and asks her husband how long he's been there and what he's doing, accusing him of listening to her talk in her sleep. He says it could be comforting to know someone has been there the whole night, but she retorts that's true only if one knows before going to bed; otherwise she is disturbed by an unknown presence during the night. In fact, she had a terrible nightmare where the whole city slid down the hill into the river, and she was just a child in the living room of old Mr. Birkholz. . . . The husband says she slept rather peacefully until daybreak; the problem is the curtains are too thin. She calls him a simpleton. After she leaves to go to her bath, he remarks to himself what a beautiful wife she is, who can't afford to have bad nights; he'll never make the same mistake again.

He sits on his chair and reminisces aloud, how his wife wants to be happy and is obsessed with good moods and beautiful views. This drive has made her so nervous she can hardly stand the excitement that joy arouses. When she's in society and hears a sudden outburst of loud laughter, she springs away like a startled cat, because she doesn't know what her friends are laughing about, thinks it's about her, and, as she has said, it sounds like the screeches of birds of prey circling over her. Then he gently takes her to her room and lets her spill out on him the anxiety and curses in her soul. He doesn't need to say
anything and can still help her. (Lotte appears, leaning in the window, wearing a slightly out dated suit.) Since he knows sorrow, he no longer needs either joy or longing. Sorrow completely fills a man, which joy can never do.

Lotte is impressed with his monolog and asks him to continue. He says that neither the children, nor his love for them, will separate him from her. With his last glance he wants to see her and hold her hands when, one day, the feast comes to an end.

The wife returns and asks who Lotte is, and Lotte explains she knows the wife from having seen her in public, as the wife begins to lay clothes out on her bed to select what she'll wear. Lotte compliments her taste, but the wife complains that for years she's tried to raise the level of this God forsaken town, and she can no longer stand it. The public hates her. She can't even stand in front of a store window without worrying that somebody will come up behind her and push her head through the glass. Her husband interjects that it's probably only the tip of the iceberg of the present general social agitation.

Lotte says she would love to see the wife in a dress, a classic style, that she had seen her wear two years previously at a tennis championship. Finally they locate the garment, the wife puts it on, and Lotte exclaims that when she sees her in it, it reminds her of the ladies for whom the knights once fought. A woman was then the first step toward God for man. The wife insists she still is. But, Lotte says, no one is interested in God anymore, and beautiful women have become an end in themselves for men.

Lotte encourages her to show herself in world capitals, and asks her to walk around the room in a display of herself and the dress. Now all she needs are gala diners, grand staircases and the highest level of society. Yes, the wife responds, that's where I belong; and nowhere else. The man retorts, "Nonsense!" and the wife suddenly comes back to reality. Lotte tries to get her to return to the fashion parade, but
Plate II: "That's the dress!"
she asks what Lotte's after, and refuses to believe Lotte simply wants to get to know her better. She forces Lotte from the window and closes it abruptly.

The man begins to talk to himself, wondering why nobody from the company has called to find out why he didn't come in to work today. Actually they don't need to work such long hours anymore, because the valve they manufacture has only a limited growth potential. Even though the world is dependent on their part and their own comfortable lives result from its profits, it's really laughable to owe so much to such a small thing. It's his wife who gives him his self-respect, and their material existence is a comedy.

His wife begins to scold him again. He softly says, with a little compassion it'll be all right.

Cast: Lotte Edith Clever
The Man Willem Menne
The Woman Elke Petri

4.2 Preliminary Discussions

4.2.1 19 December 1977

Upon a second reading Stein had found "Night Vigil" completely broke apart, and he had talked the longest with Botho about this scene. Stein wanted to make quite certain that there are "hooks" ("Haken") in the scene; nonetheless he found the idea of the scene wonderful, because it is a very old motif, almost a fairy-tale one, in which two people are together in a room and suddenly an angel arrives to announce something, whether joy or sorrow. Thus he begged Botho to work specially on this scene. In general Stein found many places in the play with allusions to ancient, even prehistoric, motifs, which for him was another reason why he found the play so wonderful.
However, he found that "Night Vigil" easily slipped into caricature, into a kind of "cabaret." The scene is only about a woman who lies in bed and then has a "levée"; that's all.

4.2.2 6 April 1978

König noted that on the second reading he had much more interest in Lotte, and found the second scene, "Night Vigil," gave less trouble than on the first reading. (Stein concurred in this opinion.)

Werner Rehm thought Lotte's behavior a bit crazy when she looks through a window because it is open. Stein agreed and said it was another example of something he couldn't bring himself to do, but it was a situation one found frequently in Berlin; for example in Bochumer Straße there were these old stores all going to ruin, which people had moved into. He couldn't bring himself to look in, nor did he think it proper, but Petri noted that living in a window is almost an invitation to look in. Rehm noted quickly it is an invitation to walk by more quickly, with which Menne concurred.¹

Petri noted further that Strauß makes specific observations, but on another level there is something soft and full of humor to counter

¹. The Kreuzberg section of Berlin, which before World War II had been an elegant residential and shopping section close to the then center of the city, after the division of the city at the end of World War II and the later construction of the Berlin Wall, had been deserted by well-to-do West Berliners and left mostly for subsidized old people's housing, impecunious students and migrant Turkish workers who were excluded by city statute from living in more desirable quarters. Because housing was scarce, many students began to move into deserted small shops, which were still outfitted with full-sized display windows, and some of the students who lived thus clearly did not mind if their activities were fully visible to those walking past. Rather than try to cover over the front window, they often seemed to set it up so their small, sexually mixed groups could be observed in their frank and unconventional daily routines. The responses of the different ensemble members to this situation reveal a lot about the conservative or more adventurous nature of the individuals. It is particularly interesting that Menne, one of the most strongly Marxist members of the ensemble at that time, displayed such a conservative attitude in contrast to Elke Petri, who shared many of Menne's views, but who responded with more curiosity to the provocative situation. In his laconic fashion, Menne made no other comment during the rest of the lengthy discussion. Stein wanted to give in to his natural curiosity, but imposed upon himself a more "proper" code of behavior.
this realism. Stein agreed there is an astounding patience, which is remarkable. It impressed him more and more. Clever pointed out that it comes, as Stein had said, because "there is no judgment involved," and Stein added that up to this point they had never produced such a play. His problem was that he had so little he could say about the play: all he could do was give little stories.

After Stein had told how when he drove past an accident and saw all the people standing around and staring at the blood and the crushed fender he found it "devastating" ("verheerend"), Lampe said it was different from looking in a window, but Stein disagreed, saying the question was why do people look on; it must have something to do with group responses ("etwas mit 'Lemmingen' zu tun") and with the cerebellum of the brain. Clever noted they had already spoken about such things in work on the Antiken-Projekt. Stein still questioned what looking in the window really expressed; it could show a kind of mutual attraction, not in an aggressive sense, but in the sense of coming together, of a feeling of belonging together and of a need to belong together or something like that. This is also shown when people choose to live together in apartment buildings. Lampe quickly noted that if one looks in the window, then one meets two, three, four or six pairs of eyes with which one must then have a certain relationship. If there's an accident, you know someone's lying on the ground and you don't have to worry about a "meeting" ("Begegnung"); sometimes a meeting with another person can cause more anxiety than when one sees a person lying on the ground and dying. The injured person is no longer active.  

Oesterlein then shifted the conversation to a different topic: in Trilogy you learn about the characters from what others say about them, 

2. Lampe's statement expresses the general anxiety and fear of contact with outsiders that permeated the ensemble and made research difficult, as well as serving to isolate the ensemble. Clever and Petri seemed to be seeking a resolution to the anxiety, or a way to work around it, but the majority of the ensemble was not so inclined, including most importantly Stein. In my opinion Stein was one of the major sources of this anxiety that could amount almost to paranoia at times.
while in *Big and Little* no one talks about the others; characters simply "are," to which Stein exclaimed, "Yes. Outstanding!"

4.2.3 7 April 1978

Rehm remarked that the man in "Night Vigil" is a good example of a male character that has not been fully developed by Strauß; for example, one should just look at all that happens to the women in "Ten Rooms." Lampe countered that she found something in the man in "Night Vigil," but Rehm thought it is all so closed in and reserved. The women seem to have thinner skins. Clever countered that the idea a man would sit by and watch the whole night is interesting, but Rehm explained further that the women can speak about their wounds. Stein agreed and noted it was also true of *Trilogy*. The smaller male roles are presented with dramatical hollows, while the women have a stronger drive to express and expand themselves. Stein thought this was a result of Strauß' theatrical experiences. He continued that in the last ten years the feminine element in the theatre had acquired a powerful ascendancy, which could be observed simply from the quality of their performances and their willingness to undertake things. Stein joked that he and Botho had spoken about this and Stein thought Strauß had decided the next time not to include any female roles. Clever joked back that women had disappointed him and pulled him to pieces with criticism.

Petri observed that there was much development among women at the present, who set out to do different things, not starting from a position of complete independence, so it was important where they started. Nonetheless there was always a certain point and then the men were surprised how quickly things took off. Petri thought this describes the men in the play: they constantly have to take a defensive position. They have a certain attitude, upon which Lotte is dependent and from which she nonetheless in a surprising fashion frees herself. Stein responded that Petri's point was very good, but he wanted to add an observation, a bit of a cultural criticism. He thought that the
power of women, who were numerically a majority already, would increase. One could already observe that in Sweden, and it had got so that men were just worm-like creatures, larvae. Then he recounted an incident in Helsinki that had nearly knocked him from his feet: a female journalist had spoken with him and she was very lively and informed, a bit aggressive, and then she proposed that if he chanced to go through the foyer after the performance they might meet, so by chance he passed through the foyer after the performance, and there she was; they talked and there was someone standing nearby, a "larva," and finally she said, "Oh, and that's my husband," who offered a limp hand for Stein to shake. Stein said he thought he'd go crazy. This was no isolated case; just talk with the Swedes--they'll tell you this is generally the case. Andreas, an actress who did not want to work with Stein on this production and who seemed very unhappy with him, asked bluntly what Stein meant with this story. Stein waffled a bit and said that it was exactly what Elke had expressed so precisely. Wermelskirch, an actor, responded that it was simply more interesting what was happening with women at present than with men, how women were questioning their roles. He could imagine similar observations might have stimulated Botho. Petri responded that the nice thing was that the woman's behavior in "Night Vigil" changes when Lotte appears in the window, because Lotte gives her a great opportunity to express herself; she also found the man's role wonderful and had a lot of ideas how he could be done.

4.3 Set Design

4.3.1 7 April 1978

When the curtain opened again (this time not from the middle, but the curtain would be drawn completely to one side), the opening would not be two meters wide but four meters wide, and upon a platform was the bed. There would be a window curtain, which later would be opened. Behind that was a real window, behind which was a kind of
"fog" curtain through which Lotte would appear and lean over the window. When the scene was through, the main curtain would be closed very quickly and the window would be drawn up.

4.3.2 7 September 1978

The same problem occurred here as with "Morocco." Reduced simply to its function, the scene just needed the possibility of looking into it, a bed, a place to sit for the man, a place where clothing could be kept and a mirror. Then one could expand it and do the cleverest things, use the entire Sears catalog ("Neckermann-Katalog"), or a designer house, or the most intricate Italian furnishings. But for a performer to make a theatrical effect with such a set would be almost impossible. All the essential things would be provided. The idea the woman could have her nightmares in a warm red, plush room is unbearable. Clever thought a Hollywood decor might work; after all they had used a lot of cinematic ideas in the play already. Stein said they couldn't use a Hollywood 40s decor, because the people had used what was available to them and not things used in New York. Clever persisted that the decor could help the performer, just as a costume did. Stein said they could try different costumes and change them later, but the set had to be partially decided beforehand. The play requires ten scenes that represent reality, which is really tough. Except for his first production Saved, Stein really hadn't done anything similar, and even there he had tried to counteract the shifting sets with a single playing space. But here each scene had to have its own complete set. Each thing must have its own effect and own appearance, and he had a maddening fear that too much make-up would get into the set; make-up that didn't help but became a terrible weight. Just to say good night, one would build a set with gigantic karyatids. Clever mentioned that many things are left incomplete in the text and

3. This was in fact the color of the set.
it isn't so completely worked out. Petri thought it important that a lot of space, or breathing room, be left between the performers and the audience. Something into which one could vanish, an escape possibility.

4.4 Rehearsals

4.4.1 6 October 1978, 2:00 p.m., Menne

In marked contrast to the morning's rehearsal, this was a labored, almost tortuous event. Menne appeared to be having problems with the character, who is married to an extremely neurotic wife and has identified with her problems to the point where experiencing her sufferings with her is more pleasurable to him than either "peace or longing" ("Friede oder Sehnsucht").

Stein had placed the text on the floor in front of him and consulted it during an intimate discussion with the actor about specific textual meanings. The tempo of interaction between Stein and Menne was very slow as they went through the text phrase by phrase while Stein explained and attempted to bring concreteness to the words. For three minutes Stein analyzed the psychology of the character and how such paradoxical behavior can occur, and although the insights were sound and Menne had listened intently, seeming to understand, the net result was still that the actor did not demonstrate

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4. My impression was that Menne had to an extent internalized the character's problems but was not able to present them to the audience. Partly this seemed a limitation in the performer, but it was also the use of a much more naturalistic technique than Stein typically allowed. The gloom that the character was experiencing was almost tangible in the gloom that the actor displayed as he struggled manfully but futilely with Stein's comments and suggestions.

5. I thought that Stein took over too thoroughly the actor's function of preparation, as if he either did not trust Menne to arrive at useful insights, or else the process might have taken too long. Rather than utilizing an interrogative approach which might have forced Menne to verbalize and realize the insights personally, Stein spent much time informing him of the relevant insights, which seemed largely wasted effort.
the emotions enough to satisfy Stein.

As with the others, Stein encouraged Menne to experiment with his interpretation of the text, and he complimented him on how he had thought some parts through. Then Stein verbalized the subtext for part of the character's dialog. Stein told Menne that his outward expressions must be larger because of the size of the auditorium and he should "make the entire room his" ("den ganzen Raum zu sein machen"). If the actor would "take more space" to express the feelings of the character, then he could avoid the relatively small gestures and internalized emotions that do not translate to the audience.

When a problem arose with the realistic functioning of a set window, Stein querulously exclaimed that he would "not make a realistic play; it's a swamp, nonsense" ("kein realisches Stück machen; es ist ein Sumpf, Quatsch!"). The comment seemed directed at the actor, the technical staff who had constructed the window, and me. But the actor continued to spend the rehearsal, his hands shoved in his pockets, looking at the floor. When he chanced to look up at the set, he seemed to lose even his internal concentration, so that Stein encouraged him to keep his gaze fixed. Menne tried to respond to Stein's verbalization of the subtext, but seemed only to repeat what Stein had said rather than go on and develop the ideas himself from the point of view of the character. Menne was obviously trying, but nothing seemed to be accomplished for all the effort.

When the actor found a good physical pose, Stein quickly encouraged it, as well as whatever psychological truths the actor discovered. At the end of a long two hours, Stein left him with the injunction "to claim his space, to extend it" ("sein Raum behaupten, ausdehnen") because "strange to say, subjectivity is completely uninteresting." (Innerlichkeit ist völlig uninteressant, merkwürdigerweise.") Menne should seek "the large action. The single sentence is just the tip of the iceberg." ("die große Sache. Der einzelne Satz ist nur die Spitze des Eisbergs.") The performer's function is to let the audience sense the depths that lie beneath the
words, to make them feel the part of the iceberg that is hidden. Stein encouraged Menne to find "revealing things" ("verräterische Sachen") and to utilize them, along with concrete parts of the text.

Stein concluded the rehearsal with a short exegesis of the function of the monolog in Botho Strauß's drama:

One would think the theatre had returned to the monolog of Feydeau or Molière when one finds a monolog in Strauß. It is not used as it is in Brecht, where it is a direct address to the audience, but it is a kind of "distanciation" ("Verfremdung")—it provides "a thought provoking explanation at its conclusion" ("verfremdete Erklärung am Ende"). Strauß uses the monolog to allow the character to clarify his emotions and reactions to other characters.

4.4.2 7 October 1978, 11 a.m., Clever, Menne, Petri

Due to technical problems with an overloaded light cable, the rehearsal started a half hour later than its 10:30 a.m. scheduled time. While the lights were turned out for about ten minutes, Stein discussed acting problems with Petri, and then he started to joke with those waiting. Apparently he had just visited a rehearsal at another theatre, in which the scenes were rehearsed so quickly that he no sooner had glanced into the room to see the scene and it "was over" ("war fast zu Ende"). By contrast Stein worked over a scene in small section after small section, repeating everything several times before moving on.

To Petri, Stein emphasized that from the beginning of her speech she must have a "certain attitude" ("gewisse Vorstellung"), while he encouraged Menne to pick up his cues more quickly than he had yesterday. The scene played through without interruption and then Stein commented that he wanted "very tight teamwork" ("ganz eng zusammenspielen") and for the performers to concentrate on communication with each other by "keeping all the lively bits, just drawing them closer together" ("alle Zügigkeiten erhalten, noch enger zusammenzuziehen"). When they "react off each other" ("aufeinander reagieren") then he claimed it was "exciting" ("spannend").
His central interest in the scene was to develop the interrelationship of the people; thus the "desire to communicate" ("Willen zusammen zu sprechen") was a key concept. Not only must the performers react to each other, but also they must allow time for reactions—at one point he called for a "Break" which he defined as "at least two second of absolute stupefaction" ("mindestens zwei Sekunden absolutes Erstaunen"). Because the action and movements were to develop out of each other, there was no "pre-determined" ("schematisch") analysis of the scene. In this world where the characters are alone although they talk with each other, speech itself plays a special role because "psychic attitudes grow out of speech" ("die psychische Disposition im Sprechen erwächst"). Thus the monolog functions as a "fight with oneself" ("Kampf mit sich selber") in which the characters can reflect on their lives and simultaneously permit the audience to eavesdrop. However the performers were "not to become engrossed in themselves" ("nicht in sich selber versinken") as Petri had a tendency to do, but must keep up the "drive to conversation and then proceed further" ("Mitteilungsdrang und weitergehen"). Ultimately their task in the scene was to find the "basis of the real conversation" ("Basis des realen Gesprächs").

Today, as yesterday, Stein occasionally consulted a script on the floor in front of him or took it along onto the acting area for a conference with the performers (there was a long one of this nature with Petri), during which he referred to the specific text for clarification and reinforcement of his position. According to him, Strauss's text is not only well constructed as theatre, it is "also well constructed for speaking" ("Sprechweise auch gut konstruiert"), and has a "characteristic sentence" ("satzcharakterische") structure from

6. The technique of the "break" may also be observed especially in the films of Torquato Tasso, Optimistische Tragödie, and Kleists Traum vom Prinzen Homburg, as well as in the Trilogie des Wiedersehens which Stein had directed just before Big and Little. It is a device frequently and usually subtly applied by Stein to focus the audience's attention while simultaneously allowing time for a particular image or idea to sink in.
which the performer must proceed. Punctuation can be used as a clue to the rhythm, build, intonations and other aspects of the interpretation. He was not interested in having the performers modify the text, "a sentence is written down very precisely" ("der Satz ist ganz genau vorgeschrieben"), although he admitted that in the main part of the scene the words and phrases just go by. Only once in a while does "a decisive word" ("ein entscheidenes Wort") arrive, but such a word is "eavesdropping" ("horschen") which Petri was encouraged to emphasize. Later he wanted Petri to deliver a phrase "almost as mannered as it can be in daily life" ("fast so manieriert wie es im Alltag sein kann") and "to push it to the limits of comprehension" ("an die Grenzen zu treiben, wo es verständlich wird").

Stein insisted quite adamantly the scene has no room for naturalistic detail added just to help the actor but with no further logic. He criticized an expression of Menne as a "calf's face" ("Kalbgesicht") which the audience would not know how to interpret, and Petri was told to leave out all "superfluous little steps" ("überflüssige Schrittchen") and unnecessary movements when she made her grand cross, nor was she to make any unnecessary noises that were not in the text because the other actors did not know what to do with these noises. The style of the scene was to be "very economical" ("ganz ökonomisch") with nothing extra. Toward this end, Stein worked Petri through all the motions of putting on her dress in a simple, emphatic fashion that would create a good "visual image" ("Bild"). Ultimately she must put on her dress like a "second skin," avoiding all "mannered and autistic" ("manneriert and autistisch") movements.

Stein's reluctance to utilize naturalistic techniques, especially in their psychological applications, was most interestingly challenged when he agreed to "direct" the Übungen für Schauspieler evening of the Antikenprojekt. In the course of preparation for this relatively spontaneous evening of performers' exercises, presented with major emphasis upon the fundamental mythical and psychical facets of each exercise, Stein was encouraged to participate in the preparatory exercises aimed at creating a group feeling; he refused, choosing to remain an observer.
Throughout the rehearsals Stein persisted in his role as critical observer, a role which he performed extremely well, but which resulted in his choosing external bits of action to impose upon the performers in an effort to get them to demonstrate the emotional state he wanted in the character. Those performers, like Clever, who were able to understand Stein's verbalization of the characters, or who had the technical range to manipulate their bodies, worked well with him, while those who wanted to create their characters from internal stimuli were verbally reprimanded and thwarted in their efforts.

Menne was again encouraged to find "small stories" ("kleine Geschichten") to demonstrate that he has been sitting the entire night by his wife's bed—a pack of cigarettes was placed beside the foot of his chair where he could easily and mechanically reach for a cigarette as Stein suggested. But he was also cautioned that his reactions in some places were too small and too few; at one point he was told to hold a particular moment until he felt the audience would become restless if he did not start to move.

To achieve proper emphasis Stein recited the lines for Petri and the others to demonstrate build, intonation, intensity and specific interpretations. They should "not be afraid to do something mechanically" ("keine Scheu etwas mechanisch zu machen") in order to show something, but it was unimportant for a character always to show deeper dimensions. Once when the three performers appeared thoroughly lost in their interpretation, Stein went through the psychology of their characters to clarify it for them; then he tried to accommodate some of their comments on the way the scene should be interpreted.8

8. Again today Stein seemed to force his interpretation upon Petri, who responded by not following a number of his suggestions having to do with blocking and emphasis, and by routinely arguing with him over the interpretation of the character, sometimes becoming very psychological in her interpretation to which he responded that she was talking of the "subtext" ("Untertext") while he spoke only of the "overtext" ("Oberertext"). However, during the "Dictation" scene Stein had freely spoken the subtext for Samel during some of his pantomime.
As the rehearsal progressed, both Clever and Petri seemed to become progressively more "blocked" and to be in some agreement that they disagreed with what Stein wanted and found they could not accomplish his requests. Stein calmed them, especially Petri, by telling her that they had time to try many things, to discuss and to work something out. However he persisted in giving psychological or visual reasons for his suggestions and in tying them to the nature of the character.

Then Stein consulted about these problems with some of those sitting in the audience, such as Fred Berndt and Moidele Bickel, but it was clear he would make the final decision about whether to try one way or another.

At the beginning of the scene Stein wanted a strong contrast between the slow confusion of the wife who was awakening from a nightmare and her husband who had been up all night. Menne should speak more quickly and forcefully; Petri was told to toss a useless coathanger in the direction of her husband to signal that waste collects in his area. As always Stein spoke very fast and covered many points, so that possibly some of the performers simply did not remember what he had said. Clever picked up many suggestions and utilized them, but Menne seemed helpless to get out of his predicament merely through Stein's verbalizations. Menne's monologue remained virtually without change until Stein suggested that he could play a little theatre, when he finally began to differentiate phrases and to add supportive bodily gestures. Still his speech remained very flat and there seemed little interaction with the other performers, a limitation which Stein has cleverly utilized by casting him in a role where the character cannot understand his wife. Stein continued to tell him to "fill the room when he talked."

As for Petri's problems, even Stein noticed that when he pushed a point with her it seemed to go worse, and ultimately conceded that she should work on her dialog at home. To pick up the tempo and intensity
of the scene, Stein had them run it through without repetition "to try to discover the build" ("Abfolge versuchen zu erfahren"), a technique which seemed to work for Petri.

With Clever things were much simpler: she was told to make her entrance more realistic and believable and at the same time when she stuck her head in the window to present "a striking, fairy-tale like face" ("ein merkwürdiges Gesicht—märchenhaft"). No problem for Edith to be both real and fantastic simultaneously. Stein positioned her at the window, so that she enjoyed both good sightlines and a good composition. Then she improvised briefly the reasons why she says something, and the other performers occasionally joined in.

This otherwise frustrating and disappointing afternoon's work was made endurable by a few humorous moments. Once after a solid fifteen minutes of corrections, Stein uttered his standard phrase, "for the most part well played, but. . . . " ("im großen ganzen ganz gut gespielt, aber. . . .") which elicited some weary laughter. And when Petri after many minutes of actorial frustration began to play again, her first simple reaction to Menne elicited the comment "a stroke of genius" ("genial") from an equally weary and frustrated Stein.

4.4.3 14 October 1978, 10:35 a.m., Clever, Menne, Petri

Later in the rehearsal Stein made some general observations about the characters that it is interesting to note at once: Menne's sees things in terms of simple, concrete solutions and Petri's sees them in a more complex, diffuse way—according to Stein her sleeping problems are caused by the blinds in the room, which is the explanation offered by the husband. Clever's character tries to make contact with people, while Petri's has difficulty making contact. Stein also explained the nature of Saarbrücken to them (apparently he had been there once and the others not at all): it has a northern French atmosphere, a large army colony, is "light gray" ("hell grau"), and is a location where "anonymity" ("Gesichtslosigkeit") is common. Stein reemphasized that he wanted their characters to take direct ways and not "detours"
The atmosphere during the rehearsal was relaxed, open and concentrated, but with room for humor. Tea was served several times, and even the performers on the set drank a glass while talking with Stein, something which had not occurred in previous rehearsals. After a section was run through, without any substantial interruptions, Stein went onto the set to discuss points. Then the section might be repeated, or they might go on to another section, depending upon how everything had gone. Most of the problems and work centered on Petri, both the character and the actress. Clever and Stein seemed to be working sympathetically with each other to help overcome her problems, but Menne did not seem to be involved or possibly even sensitive to the problems and how he could help.

Stein started to work with Petri "to get things to the surface, to develop the wit in the scene" ("an die Oberfläche die Sachen kriegen, die Witz an dieser Szene"). As a step toward this, she must understand the "character's condition and how the character related to it" ("welcher Zustand und wieso sie den Zustand akzeptiert"), but when she complained the "mood" ("die Stimmung") was difficult for her to understand, Stein cautioned against going any deeper into the substance of the scene. He wanted to keep the scene "lively" ("lebendig"), so that it "clicked" ("klappt"), and to do this they should "move out of the literal story and push into the extreme" ("aus der Geschichte--ins Extrem zu treiben"). For Petri to demonstrate her emotions when she sees Lotte in the window, she needed an "agitated cross and not just physical reactions" ("Bewegungsgang und nicht nur körperlich"), because not only the emotional underlayer was important, but "also the scene had acting value" ("auch spielerisch Wert hat"). All the performers

9. Usually tea was served around 1 p.m., or about half-way through the day's rehearsals, for those in the rehearsal room, including Stein, but not for those on stage.
and she in particular were told they "must stop being moody (or mumbling)" ("müssen aufhören zu mufeln").

Petri still tended to become upset easily or to feel blocked in her work on the character. Once at the line, "people hate me" ("die Leute hassen mich"), she began to play the frustration and anger in the character (possibly also in herself) too freely, and she lost the focus of the scene and said she couldn't go any further. Stein softly said he thought the scene had progressed, but she still hesitated; then Stein picked up her hairbrush and gave her hair a few strokes and said he didn't know what else he could do. Petri wanted to work on the problem alone with Stein, but he told her it could only be resolved with the other performers, especially Clever; together they must work through "the little experience one has with each other" ("die kleine Erfahrung, die man miteinander macht"). At one point the three simply stood and went through lines, to break Petri from her disruptive rushing about when she was performing her fashion parade—she had even walked through the line of chairs placed to represent the beginning of the audience.

Stein wittily referred to Clever in the scene as "the Saarbrücken audience" ("das Publikum von Saarbrücken"), since the scene takes place in that city. When Petri puts on her "fashion show" she must remember that she presents herself to this one-person audience, and that she would present herself differently if the Shah of Iran or some other class of people were present. In fact, Stein bantered further, squeezing all the possible humor from the analogy, Lotte also represented the general audience that came to the theatre, a somewhat

10. Both meanings of muffeln were applicable in this situation, and it is interesting that Stein chose in this case, as well as in many others, a deliberate double entendre to make a point.

11. Generally Stein no longer touched his performers very much, in contrast to his behavior on the first day of rehearsal I attended. His contacts were limited now to gently holding someone's arm, although a greeting with someone he had not seen for a while could be a big hug.

12. Saarbrücken is a heavily industrialized city in northwestern Germany, with a large working class population and not much pretension to a sophisticated social life.
tattered and almost disreputable sort of people, but one must nonetheless continue to play.

Stein clarified where "Night Vigil" fits in the build and transition between the surrounding scenes.13

There had been much progress in the scene since the last time I saw it, both individual and group progress. For her sleeping sequence, Petri had developed a very interesting initial pantomime with her pillow: when the curtain parted, the pillow was already balled up and placed directly under her neck, and her face was turned to stage-right. Then she took a slow roll to the left, holding the pillow jammed up near her face, and after emitting a low moan, ended up on her stomach with her butt in the air and the pillow over her head. Periodically she ejected a few isolated moans and miscellaneous noises. When Menne crossed to down right, she moved the pillow slightly; when he crossed to the window, she began to snore lightly; and when he returned to the bedside, she awoke, saw him and was startled, before falling back into apparent sleep, but bent across half the bed, facing forward.

Her waking action was played more sleepily and with less anger than in the 7 October rehearsal. When she first awoke Stein said she was "in six parts and at once must begin to coordinate the parts," but through such nuances her character had become more sympathetic; one could understand better her husband's attraction to her. Her accusation that her husband had been "eavesdropping" ("aushorchen") on

13. Unfortunately I could not hear what he said as he spoke quite softly. My usual observation spot was in the back of the rehearsal room in an unobtrusive location to minimize any distraction. By this rehearsal, it appeared I was no longer actively noticed nor were small "acenes" performed for my attention. During the first days Stein would raise his voice slightly when explaining his directing theory to the performers, and once Clever in a baiting manner began a little discussion with him about why he had become a director, whether he didn't really want to be an actor; Stein abruptly made some funny excuse why he didn't work out as an actor, which I could not hear clearly. I could not believe that Clever did not already know the vivid details about Stein's decision to become a director, and felt she had simply wanted to make some kind of point, which Stein had also sensed and thus cut the conversation off. Only after ten days of my attendance at rehearsals had such "games" ceased.
her during her sleep was done with a low voice in an inquisitorial fashion while she leaned stage-right on a half bent arm; she displayed a quiet, comic intensity, in contrast to her previous shrill accusation. Stein strongly complimented Petri on her development of the sleep scene and "aushorchen" and said that only during her recounting of her nightmare had she become too internalized and not directed the comments enough to Menne. He encouraged Menne to react spontaneously to her actions, as he had done on the first run through, although later he had seemed more lethargic.

The line, "It can be pleasant if one knows before going to sleep that someone will be watching by the bedside." ("Das kann schön sein, wenn man es weiß, beim Einschlafen, da wacht einer."), should be exaggerated for its comic and realistic possibilities—Stein demonstrated it by suddenly raising his arm directly above his head, so forcibly that his body was carried along behind the arm. Petri's fall back onto the bed at the end of the line, "the whole city slid down the bank" ("die ganze Stadt fiel runter vom Abhang"), must be exaggerated, but the transition to her rise must be done relatively easily, so the initial fall is not taken too seriously and the audience can believe in the action (quipped Stein, "Fun amidst the shit"—"Spaß in die Scheiße!"). The first part of the scene up to Clever's entrance now had both humor and pathos, where previously it had had only realistic intensity. Petri and Menne's tempo was quicker and the serious elements had been controlled and shaped, rather than allowed to develop realistically and determine the build of the scene.

When Petri awoke from her nightmare she was told to look in the direction where she later played that she saw the destruction of the city and herself left alone; this would result in better focus and connection, and also could connect to her subsequent noticing that Menne was standing almost on the same spot. At the line, "I don't like to drive when there's fog." ("Ich fahre nicht gern bei Nebel."), she had given an exaggerated arm gesture of pulling the cover slowly over her head and rolling back into the bed. To make the moment "more
complicated" ("noch komplizierter") she should raise her left hand into the air with the finger pointed up. The line about her nightmare should be broken with a pause, "How am I--pause--going to get out of it?" ("Wie soll ich d a--Pause--wieder rauskommen?") to give her a "breathing space" ("Luft"). Again there was emphasis upon "exact bits of action" ("genaue Geschichten") "as a means of speaking about the theme" ("über das Thema zu sprechen").

When she returned from her bath, Petri still carried large numbers of different clothes across the stage to the bed where she looked them over, an excessive amount of activity which destroyed the focus. Stein said nothing. In the scene with Lotte, Petri's anger, frustration and harsh laughter did not allow any contact to develop with Lotte. Rather than just attack in a diffuse manner, Stein told her to question Clever as if she were an applicant who had just entered an office to apply for a job. Later to help her control her anger they improvised parts of the subtext. Petri should concentrate upon the central question for her character, "Who am I really?" ("Wer bin ich denn?") and that was "much more attractive than such small bits" ("viel schöner als solche kleinen Geschichten") referring to the many diffuse gestures she had made when carrying her clothes to her bed while talking to Clever.

Later when Stein talked to Petri he said he did not want "to bombard" ("bombardieren") her with criticisms. This caused her to hesitate, so he asked if he had said the wrong thing, or the wrong thing for her. She talked with him and there was no obvious antagonism. To help her overcome her nervousness about how to play the scene with Clever, Stein told her to "play with being the center of attention" ("spiel mit dem Blickpunkt"). Stein demonstrated how she could move from an idealized showing off of her leg (while she is putting her stocking on) to the demonstration of herself that Clever wants in the fashion parade across the room. Her leg could serve as the juncture for a transition from a personal gesture into a demonstration of self. (Petri reported she had been looking at fashion books from the period to find appropriate poses for the walk.) Petri
did a lot of walking across the front of the stage, but she was not really working--she walked on the outside of her feet in a curious manner. After about two minutes with very little development, Stein told her to accentuate her shoulder swings, which she did, and then began to walk with explosive, extravagant gestures that were not at all appropriate. Stein did not stop her but suggested she try walking on her toes. He demonstrated how she could do a fashion model turn by putting her head in the direction of the turn before turning, then turn, and so forth. She copied him rather poorly. Technically her walk was very uninteresting and undeveloped, but Stein commented that she expressed the infatuation of the character with herself very well. Generally Stein did not work on the walk at this time; certainly there was not the kind of work that would occur with Clever, nor was there the kind of development that Clever typically brought.

At several points Stein demonstrated to Petri how to play a situation and she watched and seemed to learn from it. Once he told her, "Your body posture is correct." ("Körperstimmung, das ist richtig."), and cautioned her not to close off the conversation with Clever--Petri and Clever improvised again. In the battle at the window, Stein simplified the conflict, showed the few basic moves they could take, told Petri to give up in frustration and then rush back to the window to close it before Clever could do anything. (Stein bluntly informed Clever it was her responsibility to get out of the way in time.)

For Menne's final speech to Petri, Stein wanted Petri to be almost undressed to make a point about the essential human connection that Menne wants. Stein restricted her hair brushing because it was distracting, but he told her to go ahead and toss her dress over the mirror as an indication that she no longer wanted to see herself. On a later run-through of the fashion parade, Stein began to call out a tempo to her to get her to move faster and to stimulate her to develop the walk--at one point she stretched out her arms and Stein said that was the appropriate gesture for her, like a flying bird with her silk
jersey fluttering around her. He changed her final position on the
dressing stool, so that she was facing front which gave more variety to
her. Afterwards they talked once more about the character.

On the first run-through, Menne's part had been more vocally
expressive and filled with different gestures, so that he rubbed his
face, sighed, varied his walk, and shrugged. In his monolog about
holding her hand when the feast ends, he leaned forward and gazed
intently in the direction his wife had just exited, showing a sort of
fixed devotion. At this comically bizarre moment, Stein commented
softly to Clever, but loud enough for all to hear, "Just think, in the
middle of Saarbrücken!" ("Denk Du, in der Mitte von Saarbrücken!")
Menne's speech about the "valve" ("Ventil") was done with Menne sitting
on the bed and laughing somewhat hysterically from time to time. The
words "that thing there" ("das Dingda"), which before had taken place
at stage-center, were said now at the window up-left, from which he
crossed center-left to sit on the bed. At the end of the run-through,
Stein commented to Menne that he had done "unbelievably good work"
("unglaublich schöne Sachen") and then he proceeded to mention a few
"technical" details: Menne should take a cross further to the left and
give certain information about the window parts with a "break" to
present the details in a faster, more concentrated form. Stein gave
him the image of a fighter who punches the information lightly to the
chin of the receiving person.

On a subsequent run-through of the first monolog Menne had leaned
back, with his hands in his pocket, and spoken rapidly without
intensity or definition, except toward the end. His differentiation
had diminished substantially. He moved to sit on his wife's dressing
stool at down right, rather than staying by the bed at up left. Stein
told him not to end his speech, but to appear to be interrupted when
his wife returns from the bath, and to direct all his thoughts to her.
Although I preferred the multiple gestures of the first run-through,
the image of Menne with his hands in his pockets seemed to be one Stein
wished to keep. Stein said Menne still had not found the "center"
("Zentrum") of his character, but was getting closer step by step. At the word "Nonsense!" ("Quatsch!") he told Menne not to do the word and action together because, "It conceals itself." ("Er verdeckt sich."), but to say the word, pause one or two seconds and then push.

Stein did not break into the run-through of a section except to call out an occasional comment, and later when he gave notes he reclined on the bed in the scene while the performers sat around. There was still a fast tempo to whatever he said or did, but it had slowed from the previous rehearsals. At 2:30 p.m. he left to get something to eat (some fruit) and had eaten it by the time he returned in less than five minutes. People sat around silently and waited. When he returned he flashed the door light quite strongly and frequently to signal his return. (The door was kept locked and one had to signal to be let in.) He quickly set the schedule for Monday with his assistant and it was posted by the end of the rehearsal at 4 p.m.

In the later run-throughs Clever did her initial watching from very close, almost concealed behind the window frame (in the first run-through she had projected forward in a more comic but not realistic manner). The pause between her lines, "You're not only beautiful. (pause) You also have wonderful clothes to wear." ("Sie sind nicht nur schön. Sie haben auch Wunderschönes zum Anziehen."), as she attempted to ingratiate herself with the woman into whose bedroom she was looking, created a truly comic-ridiculous situation. Clever then remarked that they had all the props at the rehearsal, except a blind for the window, which was actually critical. Stein urged Clever to follow the progress of Petri's undressing and dressing as if she were witnessing the creation of an art-work: with small sighs and little gasps to indicate to the audience the nature of the observation, for the character is dependent on what Petri does, although she can encourage Petri to act. On a later run-through the window had been left closed, and Clever stood outside and began to tap on the glass.14

14. Stein wanted her to repeat the tap, so the audience would know it was not just some noise from the curtain.
Stein decided that Lotte should tap on the window after she had been finally ejected and the window curtain drawn, and then again later just before the curtain for the scene fell, to demonstrate the persistence of the character.

Clever received permission to work alone on the stage during the week-end.

4.4.4 23 October 1978, 10:45 a.m., Clever, Menne, Petri

At the beginning of the rehearsal Stein, having listened to records of the dialect, discussed the Saarbrücken dialect with Petri and Menne; however, they would not use it in performance since it is difficult to understand and would cloud the content for the audience.

Today Petri had restored the harder edge to her interpretation and was simply aggressive, having lost the sleepy quality; this left the scene without any tension or complexity, or as Stein put it, "too one-dimensional--the final bit (when she disrobed and revealed her naked humanity) doesn't work" ("zu sehr aufgeschlagen--Schlußgeschichte geht nicht"). They worked on her fall back into the bed, so that it had a more realistic basis and seemed "a completely normal act" ("ein völlig normaler Satz"), which then gave her room to make the subsequent dialog a little larger using the logic that she was exhausted from her nightmare. After a rather lengthy discussion with Petri, Stein turned to Menne and gave him more technical directions, i.e., where to stand. Petri's conversation with Stein had turned on how to create simultaneous, different levels of interpretation. Now her performance was too "realistic" and without a clear definition of the different steps that would explain the character's situation. She was encouraged to bring out the reaction aspect of her dialog.

When Clever arrived about 11:30 a.m. Stein asked her how it was going and she said, "Brilliantly!" ("Verblending!"), to which Stein quipped, "You see, get enough sleep for once and look at the problems it causes!" ("Siehst du, einmal ausschlafen und was für Probleme gibt..."
Clever seemed very relaxed and Petri was initially in control, but Petri was still insecure about the role and her portrayal. Ultimately Stein agreed to have a half hour private work session with her next day before the rehearsal with the others began.

Stein did not interrupt during the first run-through, nor during the second. Later he told the performers that not even if their performance was "full of shit" ("beschissen") would they repeat passages today, because it would break their momentum and lose what little interpretation they had achieved. For this same reason he probably didn't interrupt. Without taking any notes Stein remembered his comments for Menne and Petri for about a half hour work session following the first run-through.

Petri had included an angry cough to accompany the line, "I don't like to drive when there's fog." ("Ich fahre nicht gern bei Nebel."), and this reaction seemed to make her more angry and reinforce her problems with the interpretation. (For me the whole sequence of coughs seemed unnecessary.) Stein commented to Petri that "the business has more impact" ("mehr Kraft hat die Sache") when normal items were drawn into the interpretation, like the bed or "everyday bits" ("Alltagsgeschichten"). She was told to take off her nightgown earlier than she had been doing it, not Stein cautioned, because of his "adolescent voyeurism" ("pubertär Voyeurismus"), but in order to show more about the character's internal state "of being completely out of sorts" ("richtig Mief vorgeben").

Stein showed Menne how to make a "physical change" ("körperlich verändert") to demonstrate an internal change. Then suddenly during a later run-through Menne became "inspired" and really began to act (which was noticeably different from his normal, sonambulistic-like state), and Stein gave him immediate encouragement; however, when he repeated the part he had lost most of the variety and tension. Stein talked with Menne about keeping the sense of sorrow in the character while he also retained the variety of the one run-through.
Even when Clever began to work with them, the tempo was very slow and the drama was so flaccid that the "break" at "You're not only beautiful, etc." ("Sie sind nicht nur schön, etc.") didn't work at all. Later Stein told Petri that if the scene was playing so slowly, she should not take a second break at all, and indicated the break before the fashion parade, when Petri walked silently back and forth getting into the mood of the event, might need to be cut very short to compensate for the slack tempo. The preceding conversation with Clever must be "very light and easy" ("ganz leicht, einfach machen") and once again Stein discussed the "subtext, her disquiet, and the text; you are getting dressed and a woman is standing at the window." ("Untertext, ihre Beunruhigung, und der Obertext; du machst Morgentoilette und eine Frau steht am Fenster.")

Petri, Clever and Stein continued to discuss the problems with the scene, and Clever and Petri ended with the joke that all the problems "finally come to you" ("endlich auf dich kommen"), a double entendre in the best style of Stein himself. Later when Clever and Petri again began to agonize over the problems in the scene, Stein told them to put some specifics in the scene, because it was "so slow it stank" ("stink langweilig") and he didn't really want to talk about it any more; they must just get to work and play the scene. After he made this comment in a rather restrained way--more as a statement of fact than an accusation--he instantly realized that it could have catastrophic effects and said in explanation that he just wanted to "provoke" ("provozieren") the performers; Clever quickly came to his aid and said he was right, the scene didn't work, possibly thereby forestalling any disastrous impact on Petri. At the end of the rehearsal, Stein explained, "The scene is really air-headed, like its concept--it's just a simple-minded, stupid story." ("Die Szene ist so doof, wie das Thema--blöde, miese Geschichte.") which combines the "chi-chi" and the banal at the same time.

At the beginning of one run-through Stein called out for them to "clean up" the "tempo" ("mach sauber"). And once again the problems
originated with Petri, who was told to have "less superficial glitter, more aspiration in the bit, much more gay and concrete" ("weniger Allüre, mehr Suchen an die Sache, viel lustiger und konkreter"). She was told to make a bigger cross when she first went to get the dress Clever had asked to see, and they were "to create situations in the rehearsals to which one can react" ("Situationen in den Proben schaffen, auf die man reagieren kann").

Clever, in her role as observer and "director" from the window, had taken over the role of Stein when Petri began to display more resistance to his suggestions, and she began to call aloud instructions to Petri on how to take her cross with more tempo and on her toes; then Clever coached Petri through her walk, trying to keep her moving and acting in the proper framework. It was a very clever combination of useful stage hints intermixed with the regular text which also contains instructions on the walk, and Petri showed some advancement in her walk: she began to do the turns at center stage rather than at the ends of the walk (which were at the stage left and right walls and not very good positions for a demonstrative gesture).

Ultimately during the final run-through Petri began to make loud explosive noises as she came to the end of the clothing parade; then she stood and hit her chest loudly, and stopped by Stein's young second assistant sitting alone in the front row to growl at him. At this point Stein stopped the work. Petri was later told to make her "conversation" ("Gespräch") stronger and to get involved in it. She and Clever should work from "point to point" ("Punkt zu Punkt") and give short reactions, with nothing prepared, "spontan." Stein also gave Petri a technical point: she should spread the clothing on the bed from above the bed rather than below it, which was the audience side, so that she would have a better acting position with reference to Clever at the window up center.

The rehearsal ended early so that the performers and Stein could attend a work session on the Orestia which they would produce the next year. Stein displayed exceptional interest in attending the work
session, and it was he who broke off the rehearsal to give people time for a brief lunch. His quiet but nervous intensity about attending the work session was in subtle but marked contrast to the more relaxed and confident attitude he displayed at the rehearsals.

Clever remained behind to rehearse.

4.4.5 27 October 1978, 10:45 a.m., Menne

When I arrived, Menne was already in discussion with Stein about the meaning of the phrase "laughter in the corner" ("unverschämtten Lachens, rückwärts aus der andern Ecke"). Stein gave an explanation, after hearing which Menne remarked he had "incorrectly thought" ("falsch verstanden") the laughter had resulted from his wife's abnormal behavior. Stein had hesitated to agree until he had heard Menne's explanation, which he quickly said was incorrect and then went up close to him to clarify the point further. Stein then gave Menne a specific blocking ("Pointe") whereby he went to the window, stood looking out, then turned around and began to speak, "She can say that. . . ." ("Das kann sie sagen. . . .")

Menne was a very accommodating actor, but one who did not seem to have a special intelligence or actor's fantasy. Stein constantly reinforced his efforts and gave him much praise "very good" ("ganz schön"), even before he talked to his more talented performers, and Menne continued to plod along obediently, to create no problems of temperament, but not to give the other performers very much in the way of creative activity to respond to. The majority of directions that Stein gave to him consisted of specific blocking positions, or gestures, and not of general suggestions. Stein reminded him of a particular blocking Menne had once found on the line "when the feast comes to an end" ("das Fest zu Ende geht"), when he had sat on a chair and stared in the direction of his wife who had just left;¹⁵

¹⁵. Perhaps Stein forgot that Menne originally developed the blocking on his own, or maybe Stein thought that it would seem to be "forcing" the actor to return to something he had tried but then left.
unfortunately he had forgotten this blocking by the second run-through on the very day that he had discovered it. Stein remarked that his giving this blocking to Menne could be "a bit formal and perhaps difficult" ("bischen schematisch und vielleicht schwier") and then he looked over at me. At one point Stein held his hand in the air and orchestrated a pause in Menne's speech.

Menne was now giving his monolog in a more argumentative manner and had more movements, gestures and vocal inflection than before: Stein commented that the monolog needed "power" ("Kraft") and should "not be let slip" ("nicht verspielt"). For the section about the "magnetic valve" ("Magnetventil") Menne should strive for a "kind of confrontation" ("Art von Konfrontation") with the idea that the "valve forges a whole existence" ("Ventil schmiedet eine ganz Existenz"). At several points Menne began to improvise a subtext dialog with his wife, but the comments were not very sophisticated and did not seem to do much other than go around in a circle. However, Stein responded to the attempts at creativity very positively and at the end of the rehearsal went up to Menne and encouraged him to be as free as possible because he could see what could come from such "paper-thin stories."

4.4.6 30 October 1978, morning rehearsal, Clever, Menne, Petri

Petri was in a difficult mood and seemed to notice my presence which made her more self-conscious about her acting problems; for example, when she discussed them with Stein she seemed aware that I was taking notes and this placed some restraint upon her.

On the first run-through the scene played adequately but without any special involvement. Fred Berndt, Stein's first assistant, had suggested that Menne smoke his cigarette leaning behind the curtain, which Stein complimented after he saw it, giving the praise in detail (so I could note it down?). Petri played the scene more sleepily, but

16. I felt that the other people in the room also experienced embarrassment at hearing this very crude improvisation.
still with too much irritation for the humor to come through. After she reached the line, "Don't you have to leave?" ("Mußt du nicht weg sein?") she broke off because the scene had gone "sour" ("schief"), with which Stein disagreed, following his recent policy of trying to find something favorable in whatever she did to avoid exacerbating her tendency to become blocked. She had made a gasp expressing shock just before the line and Stein cautioned her to make "reactions with the text" ("Reaktionen mit dem Text") and not before.

Today, as on many others, Stein sat silently through at least the first run-through with his hands crossed on the top or the back of his head, making only an occasional and very low comment to the actors, generally on points of tempo (to pick up a cue, react sooner, etc.). On the second run-through he immediately began by complimenting Petri on her sleepy reactions, but today she was not able to concentrate on her work. Stein had to tell her a number of the same points he had made previously. "Spontaneously you find the right thing to do." ("Du findest das Richtige spontan.") he complimented her when she did the line, "You're eavesdropping." ("Du hörst."), with a sort of comic exaggeration and distance; he continued to compliment that "Everything is useful." ("Alles ist benutzbar.") to her complaints that parts of the scene had not worked, and when she returned to begin the scene

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17. Today it seemed clear to me that the excessive number of compliments by Stein to his performers on the first days I attended rehearsals could have resulted from the general anxiety at being observed by a "theatre scholar" ("Wissenschaftlerin"). A student at the Freie Universität Theatre Institute told me that Stein refused to accept local theatre students as members of his staff or as "guests" ("Hospitanten") because, according to her, he had too much anxiety that the "Wissenschaftler" already knew everything and would be noticing what he did wrong. Michael Patterson also mentioned to me that Stein was possibly very shy and insecure about aspects of his work or his work in general. But it could also be that Stein was not interested in having present observers who had already decided which methods worked and which didn't. For example, the student asked if Stein still played the part for the performers, to which I answered "yes," and she said that was not very good; I answered that it might not be good. Actually I think it may save a lot of talk, especially when it is joined with the injunction by Stein for the performer to do whatever he wanted with the suggestion. I never observed Stein using this technique to impose an interpretation on a performer, while at the rehearsals during January and February 1979, for Rudolf Noelte's production of The Wild Duck at Die Freie Volksbühne I constantly witnessed the drilling of the performer to imitate exactly both physical gestures and especially line readings given by the director.
after complaining and mumbling about her problems, he gently rebuked, "Elke, aren't you going to play poker?" ("Elke, du pochet nicht?"). Stein told her to make her first entrance after Clever appeared in a wide curve to center-stage where she could notice Clever at the window and continue about her business; later he gave her another "'Trick' so she could turn herself around" ("'Trick' um sich umdrehen zu können") to speak to Clever at the window and continue to work on her choice of clothing, but Stein added, "however we can do it completely differently" ("aber wir können es völlig anders machen"), meaning that the "Trick" could be done away with if it was not made justifiable by the interaction. "I always include Tricks" ("Ich baue mir immer Tricks ein"), Stein exclaimed in self justification.

"Elke, you must immediately play the focus of attention—that's just what's missing now." ("Elke, du mußt sofort den Blickpunkt spielen—gerade das fehlt jetzt.") Stein reminded her. "You have to be immersed in the activity" (Du mußt die Nähe haben zu dem Material.) of selecting the proper dress, so that Clever's reactions were made plausible. He showed her how to select her dress from the loaded clothes rack without as much naturalistic fumbling and wasted time as she had used previously—the search needed to be specific and simple. On the line, "A little private joke." ("Spass bei Seite.") he told her, "It must have a completely different character, i.e., lighter." ("Ganz charakteristisch muß anders, locker.") because currently it played almost as if she were deeply affronted. "Elke, we have to remain on track." ("Elke, wir müssen am Beil bleiben.") Stein remonstrated when she began to add comments to the text; his major criticism to her when she complained about her problems was that she seemed to go into the subject halfway and then to draw back, as for example at the line, "My face, my red, my white." ("Mein Gesicht, mein Rouge, mein Weiß.") she began by speaking very strongly and then got weaker as she went along and Stein said she should be exactly the opposite and increase the intensity and volume so that "She becomes more and more hateful, more and more American." ("Sie wird immer häßlicher, immer amerikanischer."). Stein complimented the
relationship between Menne and Petri that it seemed "burned out and old—a bit deplorable" ("abgefasst and alt die Beziehung—bifchen verwünschener") which he liked, although Petri seemed dissatisfied. While Stein was talking to Menne, Petri began to improvise her lines about, "The whole city slid down." ("Die ganze Stadt fiel herunter.") and to give small, wounded cries, which Stein jumped upon, "That--s fine, do that Elke!" (in English) after which he looked directly at me.¹⁸

Stein's general criticism of the rehearsal, including Clever's work, was that "One knows everything that's going to happen." ("Man weiß alles, was kommt.") and that made it uninteresting for him. "The theme is so superficial we have to work so that the audience thinks about it." ("Das Thema ist so oberflächig, muß arbeiten, daß man es hält."), which also meant that Petri should be careful not to make it too tragic. Stein warned her not to react too quickly and to leave time for Clever to react at her line, "I would like to see you again in that classic style." ("Ich sehe Sie gern mal in dem stillen Ton.")

Once again very little was said to Menne, except technical points, such as not to close his eyes too much because then he appeared to be asleep; Stein also told him to take his cross from the curtain from stage-left to stage-right in one move. Throughout the rehearsal the performers would do small, spontaneous improvisations with each other, but these usually did not last too long, for at this stage in the rehearsals Stein wanted the performers to play the scenes through without stopping to work on problems that the momentum of the scene's development might resolve.

¹⁸. Stein pronounced "that's" as if it were two syllables.
4.4.7 31 October 1978, morning rehearsal, Clever, Petri, Menne

I arrived at noon when the scene was at the final fashion parade, and Petri was working without the hesitations and problems of some other rehearsals. She seemed to have incorporated many of Stein's suggestions from previous rehearsals, although she still was a little too angry and explosive in the role. The fashion parade now had good turns, but it was not much more developed than in previous rehearsals; it still was not an essential part of the scene's build. Stein told her to put more impetus and development in the parade and not to be just "beautiful and monotonous" ("schön und gleichmäßig"). Petri was more attentive to Stein's suggestions rather than wanting to argue her point or to play bewilderment, but she still did not demonstrate Clever's ability to work freely and plastically from any suggestion and to create something unique. Her development of the role had been done either at home or in the private rehearsals with Stein, for I did not see much during the rehearsals I attended, except that today when she concentrated during the final run-through I saw the scene really begin to work. Even Stein commented, "Somehow it's working after all." ("Es läuft schon irgendwie.")

Stein interjected himself strongly into the work during the final section of the first run-through, making specific comments relating to details of the interpretation and interaction; for example, "Petri's decisive speech is too loud." ("Ihr entscheidendes Gespräch ist zu laut.") and, "O la la, Elke, with these words you stick the relationship back together again." ("O la la, mit diesen Wörtern, Elke, klebst du die Verbindung wieder da.") The final confrontation of Clever and Petri is a "gigantic misunderstanding; however it stems from the heat of the moment" ("gigantisches Mißverständnis, aber es geht von Wärme heraus") and Petri must "understand and present a very clear emotional story" ("ganz klare emotionale Geschichte verstehen und spielen") centering on the final confrontation with Clever at the line, "We are not acquainted." ("Wir sind keine Bekanntschaft.")
4.4.8 3 November 1978, 1:10 p.m., Clever, Menne, Petri

Although the time was short before the performers had another lecture-discussion session on the Orestia, Stein wanted to run the scene once. He snapped his fingers to indicate when they should end a "Break." "The switch is too fast." ("Umschalt ist zu schnell."), he called out to Petri when she went from the fashion parade to climbing onto her bed; she must find a "transition" ("Übergang"). Stein reiterated she should think of the parade as "a kind of dance" ("eine Art Tanz") and he demonstrated how she could do it more dancelike. She also should not make too many pauses, because this hurt the tempo. His final comments on the scene were, "It's developing by steps." ("schrittweise entwickelt").

4.4.9 6 November 1978, 2:30 p.m., Clever, Menne, Petri

Before the scene began Petri talked extensively and quite cooperatively with Stein about her problems in the scene. She seemed excessively compliant about his interpretations and wishes, and agreed with everything he said. There were about fifteen minutes of talk before the scene began, with Stein especially encouraging her in the fashion parade to create a "continual build" ("kontinuierliche Steigerung"); taking "a lot of space let the thing fly. Your turn leads further and doesn't stay on the same place." ("weiträumig das Ding zum Fliegen bringen. Die Drehung weiter führen und nicht auf dem Platz stehen.") Clever proposed that a spotlight on Petri during her walk might help her and it was arranged, although it did not have the desired effect.

The "prolog" ("Vorszene") with Petri sleeping on the bed remained almost exactly as it had been developed in the second rehearsal I attended. Stein told Petri to be shocked by Menne's presence almost as soon as she awoke (she had been waiting about five seconds before she noticed him). For her reaction to his suggestion that he could drive
the children, she should first say the sentence, then cough" ("erst den Satz sagen, dann husten"). However, he warned her the "dreamthing is much too intense" ("Traumsache viel zu heftig ist") because she had been constantly increasing her reactions in a "theatrical" ("schauspielerisch") manner, beating her arms childishly in the air. Stein wanted her to make the action of comparing her clothing "more precise" ("präziser"), and he reminded her the clothing must be placed at a specific point on the bed, so later it could be completely folded up in a bedspread and removed. He told her to shorten playing with her stockinged feet because by the time she put on her stockings she was "self-confident" ("selbstbewußt") about the role she was playing, and as soon as she put on the dress she should be "instantly changed" ("sogort verändert"). On the final movement to the window she should not show she expected to encounter resistance from Clever, but merely that she intended to remove Clever from the window; then the struggle could build to a final explosive closing of the window.

Stein told Clever to play each response she received from Petri as if she were shocked by the question and had expected something else, as if she "first must digest it in order to answer" ("erst verdauen muß, um zu antworten"). He complimented Clever’s version of the "lady at the tournament" ("Frau im Turnier") sequence which he said she had "naively created using personal resources" ("naiv von sich selber aus gemacht"), but he cautioned her to give Petri more time to work out the walk before bringing the transition. Petri told Clever she liked her saying "tip, top" to represent the sounds of walking (it additionally permitted Clever to regulate the tempo of Petri’s walk), and Clever could repeat this if she wanted.

Stein spoke to Menne about the "marvelous woman" ("wunderschöne Frau") line which must be done very precisely. He wanted Menne to make the final plea to his wife almost going down on his knees which would be "much stronger" ("viel kräftiger") on the line, "Leave behind this material world." ("Läß doch das Materielle.")
During the rehearsal Stein had given notes to Fred Berndt, which Berndt read out of his notebook in the critique period.

4.4.10 11 November 1978, morning rehearsal, Clever, Menne, Petri

The scene was running very slowly and lifelessly when I arrived. After it had finished Stein confessed he did not know what to do, and then suggested he might try a completely different directorial technique and play the scene completely cold.¹⁹

Again most of the work was on Petri, who was the center of the scene to be sure, but who still failed to realize what its focus and development should be, so that she made many superfluous, distracting gestures. When she was sitting on her stool and dressing herself, she constantly and uselessly switched her feet or fussed with her clothing, until Stein finally told her to stop and also to sit further back on the stool, so she would have a better balance and could possibly do her gestures more beautifully.

Because she was having problems demonstrating the beauty of her dressing routine, Clever suggested she enjoy the process and this would help to make it more beautiful, but Petri continued to play a petulant, inchoate and generalized anger. Although she was a very beautiful woman, she did not seem able to demonstrate any softness or to enjoy projecting her beauty. In the fashion parade she was finally achieving some grace in movement, but she would constantly repeat monotonous and undeveloped gestures, even when she was the focus of attention; today Stein finally took the time and worked intensively on the fashion

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¹⁹. As far as I could tell, these were empty words, and he did not attempt anything different during the next run-through. It was also curious he implied his technique was not essentially cold to begin with. Throughout these rehearsals he had avoided sentimental situations and more than once expressed his dislike for warm emotional moments; see also his comments on emotional actors and their problems, after he viewed the Kortner film. (See Appendix D, Film with Fritz Kortner.)
parade to relieve its monotony and to get some much needed variety and development into a central action of the scene. He exclaimed that after one had seen it done wrong ten times, then finally one had to put an end to it, and Petri seemed to agree quite dooily but also quite dumbly. She wanted him to tell her what to do, and as often as not would forget it on the next run-through. 20

Most of Stein's work involved telling Petri what she should be doing at a particular moment, and even more often repeating what he had told her before. When she spoke about a dress that was "beige, three-quarters length" ("drei-viertel lang in beige") Stein wanted the audience to feel "strange" ("fremd") like Lotte, as if they were listening to an expert on a subject they did not really understand. He told Petri her problem was essentially one of "self-discipline" ("Selbstdiziplin") and that while she was dressing herself she should be completely concentrated upon herself, not even noticing the others in the room. But she forgot this on the next run-through. Stein stopped the action and emphasized to Petri that it was essential for her to concentrate; she was losing an important moment for her character if she did not extract as much focus from the others as possible. There were some specific things she could do while sitting on her stool, instead of just twitching her body and huddling together: brush her hair, continue with the make-up, etc. And on the next run-through she still forgot to concentrate. Finally Stein reminded her not to touch Clever when she slammed the window, because it was "falsch" and prevented the action from developing properly.

Then, while Stein was trying to make a point about Petri's "nightmare" ("Alptraum"), he launched into a long personal story about one of his nightmares that had left him feeling he wanted to throw up. He and Fred Berndt were in a room that looked out on a harbor, which

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20. My question is why Stein waited so long to tackle this central problem, especially after Petri had become more acquiescent about criticisms: maybe she previously had come up with solutions if Stein waited. This time, however, she had merely become more firmly entrenched in non-productive behavior patterns.
seemed to be very beautiful. He could see ships sail by, big and small ships, and then a swimmer went by (I believe Stein said the swimmer was wearing a big helmet like a deep-sea diver) and Stein demonstrated how the swimmer swam by. Finally a shark ("Haifisch") swam by, diving in and out of the water (more like a dolphin or porpoise by Stein's demonstration of a fish jumping out of and into the water). Someone was standing on the beach (Stein said who it was but I could not hear) and the shark noticed the person and went to him; next Stein saw a small boat tossing on the water, and his vision became very acute, so he could see on the floor of the boat the body of the person from the beach "drained of blood" ("antblutet") and intact from the upper back (around the shoulders) lying in the boat "face down." Stein was fascinated by the soles of the cadaver's feet and looked at a point just above the instep of the foot. Then he went into the hotel and saw all the other people, most of whom seemed to be old, after which he woke up and felt nauseous. All of this was to help Petri define the moment when she woke up from her nightmare.

Stein said little to Menne during the commentary directly after the scene finished, except to make some brief, technical suggestions, but later he went up and talked to him personally, which was difficult to hear. I did hear a comment about placing more emphasis upon the line, "She has to say that." ("Das muß sie sagen."); after the run-through Stein showed Menne how to kneel before his wife and keep a more flexible position, rather than the conventional pose he had chosen which did not permit much flexibility of movement.

Stein cautioned Clever to allow the action to happen without trying to foresee all the consequences of what she was doing: "It's foolish to want to prove specific themes, arguments." ("Es hat keinen Sinn, Beweise, bestimmte Themen anreten zu wollen."), so she should do things and see how they came out, but begin with fewer preconceptions. Clever said she needed to get something from the interactions, to which Petri responded that she personally didn't have the right thing in her head and became terrifically distracted. Stein added that everything
was in the text and that the "reactions" ("Vorgänge") had only been "brought out" ("erfunden") by them. Later Stein told Clever not to "force" ("antreiben") the fashion parade of Petri, but merely to "comment" ("kommentieren") on it; for this she needed to be a bit behind Petri's action. Stein also reminded them to change sides at the window which would give variety when Petri was showing her dresses. During the rehearsal Stein gave notes to Berndt who read them out during the critique period.

4.4.11 13 November 1978, 3 p.m., Clever, Menne, Petri

Everybody was tired and cold, so Stein told them to begin at the point where Clever appears. The scene ran moderately well. Clever had a lively, well-timed and innovative approach to new aspects of the set; for example, she was so low outside the window that at one point she jumped up and hung on the window sill, an action which was impossible on the other set where the window was much lower. Petri played fairly well and seemed to get some spirit into her work, but still lapsed too much into self-focused and diffuse anger, while Menne did his best and seemed to reach two points of genuine emotion: when he first opened the window, which he did angrily, and when he finally pleaded with his wife. Stein made a few brief comments afterward: Clever should not tap at the window so long—she should stop when Menne talks about the valve, and Petri needed to create a stronger sense of private conversation when she was talking with Clever.

The critique session was held in one of the small dressings rooms that was warm, but it was not suitable for taking notes, since all were sitting eyeball to eyeball. Stein's comments were brief and not much different from previously, but as I cannot report statements precisely, I will say nothing further. The fact I did not feel I could openly take notes was, however, indicative of the underlying tension during the rehearsals and the necessity for being as unobtrusive as possible in recording events.
Cool tempers reigned during the first run-through, despite Petri's increasing acting problems and some initial difficulties with the curtains. Stein said he had ordered a thick curtain pull for the set's window curtains, so the cords wouldn't get tangled for the performers, and yet a relatively thin, easily twisted pull had been installed. He explained to the technician what he wanted and why, then groused about the wasted effort in having to do the thing twice, but the atmosphere was still very restrained and rational.

The first run-through was unfortunately flat, since both Petri and Menne had forgotten most of what had been established during the past two months of rehearsals. Certainly the biggest problem was Petri. She ran through her part for all the world like a robot, without any differentiation, hardly playing to the other performers, almost emotionless, and she continued to do all the things Stein had tried to get her to avoid, such as piling heaps of clothes on the bed which took up time and distracted her from her conversation, and not underlining the interaction through pauses. Both Stein and Bickel suggested she take out only a few clothes, but she stuck to her pattern, even taking the same clothes every time. She had developed the fashion parade minimally and could not imitate what Stein demonstrated, so the parade lasted too long and was not interesting visually or in terms of the development of the relationship between the two women. She also forgot to be scared by her husband immediately after awakening; instead she sat up, did nothing, and after about five seconds had a reaction which was increasingly focused upstage and away from the audience. When Stein suggested she change this, Petri talked about having to make a completely different preparation in order to be able to do the fright reaction downstage; then Stein showed her a very simple way to roll

21. Later Stein made some technical suggestions how the curtains covering the opening to the clothes rack were to be arranged, and there seemed to be a small difference with the effect Herrmann wanted; they discussed this.
over and be facing downstage, which she proceeded not to do. In a helpful gesture, Menne had once bent over very close to the sleeping Petri just before she was to awaken, but even this did not cause her change her pattern.

Next Petri had a problem with her hand mirror and said the stage lights were positioned so she could not see herself, whereupon Stein took the mirror, turned it around a little and discovered that if she faced the audience she could easily see her face. Petri had partially cut down her excessive body movements while seated at her dressing table, but by no means had she shaped the sequence into an artistic display of herself. During most of the three run-throughs she would leave immense pauses in the action, during which she seemed to be doing nothing (possibly she was playing some internal feeling). On the line, "Mein Gesicht, mein Rouge, mein Weiß," Stein encouraged Petri to be "hysterisch" but she said she felt the character was "depressed" ("bedrückt") at that moment.

After the first run-through, Stein commented that the whole scene was too "sentimental und melancholisch"; Menne's mustache was changed and made less long and droopy because it made his face seem very sad. Then Stein went to the stage and sat down with the performers to discuss what could be done to save the scene. Petri began to complain softly about how her work became less satisfactory the more the set was completed; she seemed to be completely uncertain about her role and said that what Stein had told her, or even insisted upon, was good, but what she added would not be satisfactory. She also worried that she was not presenting enough to be seen by the audience. To calm her down, Stein carefully went through the development of her character in the scene; there were a few "stories" ("Geschichten") or "hooks" ("Haken") she could use in the scene: in essence she was a woman who cared only for her clothes, then she found someone (Lotte) she could make happy with a display of herself in her clothes, and then she wanted to throw it all over after her husband broke into her illusion. Petri suggested they should take it all apart in order to discover what
was missing in her performance, but Stein said they needed more to "let it all run through" ("durchlaufen lassen"). He felt the scene was "overrehearsed" ("überprobiert"). Clever made the suggestion that the women try to develop the "fun" ("Spaß") in their encounter, and on the next run-through she was excessively lively, but without any impact on Petri's performance.

Werner Rehm had watched the rehearsal, and Stein asked him what he thought; he gave his critique, with most of which Stein agreed and seemed in a hurry to demonstrate that he had wanted these same things all along. On a few points that Rehm criticized, Stein said they were intentional and seemed to realize then that they did not work as they should: one was when Petri bent over while standing on the bed on the line "nothing at all" ("gar nichts") which should show her vulnerability. Rehm told Clever that her first entrance was too "formal" ("hoch gesprochen") and should be more "everyday" ("alltäglich") and Stein agreed; Rehm told Petri she needed more "glamour" ("glanz") when she was dressed in her fashion outfit and commented that the whole scene was not unified by the interaction of the three performers. Petri listened rather lifelessly and Clever reacted with a bit of anxious defensiveness to the criticism, but in the next run-through she performed to everyone's satisfaction.

After Rehm had finished, Stein sat cross-legged on the floor, while the three performers sat on the top step of the two step riser, and he ran through the tempo and emphasis of the dialog centering on the line, "the tip of the iceberg" ("Spitze des Eisbergs"), so the performers would pick up the tempo. He had very precise ideas about the tempi of the speeches and how they should build and develop, resulting in occasions when he would insist upon a speed and ask the performers not to consider it a "triviality" ("Kleinigkeit"). Finally Stein told Petri she must show the hate she felt for her husband and on "Egbert refuses." ("Egbert bockt.") it must come flooding out, along

22. Rehm was an older, experienced actor who had been with the Schaubühne for many years.
with her need to make him feel guilty for everything. Finally by the third run-through Petri began to enjoy a little trying on the clothes and some of her lines to Menne were softer and seemed to come from a different person; also she had been "feeling" intensely the moments after she finally closed Clever out at the window and she had improvised a new response where she crossed away from the window by walking close along the curtained wall as if she needed to hug it for security. But in essence her character was flat and without the proper emotional or dramatic highpoints. Stein seemed unable to cope with the problem or to make any suggestion that would enable her to overcome her insecurity.

Initially the rehearsal began with a joke: the set was almost completely composed of curtains (which served as the backing) and Stein called out the normal warning sequence that ended with "Curtain up!" ("Vorhang auf!"). This time he commented just before saying "Vorhang auf!", "Don't anybody laugh." But what was even funnier, during a later pause Rehm asked Stein what the joke had been about and both Stein and Berndt had to make some comment about its being an inside joke, leaving Rehm to wonder what the humor could possibly be.

Menne at the beginning of the rehearsal, tried a new pattern, which left him on stage-left for almost his whole monolog and was not effective, as Stein remarked. At first it seemed as if he merely forgot what to do, and indeed he had forgotten to close the window, but actually he was trying to vary his responses in order to find new possibilities. This could be seen during later run-throughs, in one of which his concentration increased and he bent his upper body and head in suggestive and demonstrative postures, although he had dropped any hand gestures and now kept his hands securely in his pockets. The line about Menne's "profound understanding" ("großer Durchblick") had been finally and completely cut, after some discussion during previous rehearsals. At one point Stein suggested to Menne that he make his monolog into a dialog with himself and not direct any of it toward his wife, saying that to some extent this could be achieved simply by a
more clearly and emphatically differentiated speech and by avoiding
slurring his words, which Menne had a tendency to do.

Some initial problems occurred because Clever's voice was
amplified by standing between the two opened window sections, and Stein
told her she could speak very softly and still be audible because the
window sections acted as a kind of "loudspeaker" ("Lautsprecher"). The
important work at the rehearsal today consisted of Clever's personal
development of her part. She had elaborated her hanging on the window
sill and was constantly improvising and developing all aspects of her
role, from facial gestures to voice to interpretation to actions. She
was flexible and capable of responding spontaneously to new
situations.

4.11.13 28 November 1978, evening rehearsal, Clever, Menne, Petri

The lights aimed through the window and representing sunlight,
along with the general lighting in the room, now came up very slowly,
but they were dimmer than they should be, which Stein noted to Berndt.
A single long neon tube light about thirty feet above the stage
provided the light for the "set shift" ("Umbau") and the initial light
in the scene.

Petri began to develop her part more; while in bed she stretched
after waking and developed her sleepiness more while she was in bed.
When Menne opened the window a very smoky fog drifted by and a light
shone through the fog onto the floor of the room. The fog seemed to me
ineffective because it looked like smoke and was much too thick.\(^{23}\)
However, when Clever appeared from the fog, as she came nearer to the

\[^{23}\] This was the only time the fog was used. Apparently Stein had not
liked it.

Wilson also had a fog effect in his play, and in talking with the
technical people working on the effect I learned that the dry ice
normally used in America was considered too dangerous and fog effects
had to be created with smoke. Of course this also resulted in a
distinct smell.
window, it was visually interesting.

During the scene Petri was carried away by the anger and anxiety of the character, so that the scene was emotional and without any comic aspects. She brought out all her clothes from the clothes rack, overreacted to Clever in the window as if she had just seen a ghost (it was the same reaction when she awoke and and saw Menne), waited too long after waking before she saw Menne and after seeing him did not play a recognition response but was merely startled by his presence, then dropped back to the bed. She had, however, considerably lessened her movements on the stool while she was dressing herself and seemed more relaxed as a character. Stein commented to Berndt (both were sitting behind me) that her reactions were too late. When Petri did her fashion parade, she walked off the carpet that had been spread in front of the set, but she built the dance and ecstasy aspects more than previously. She was so carried away she could not keep her balance on the bed and slipped off before Menne said "Nonsense!" ("Quatschi").

Stein now had the curtains arranged around the clothes rack as he wanted them, so there was proper backing when Petri went in to bring out her clothes.

4.4.14 7 December 1978, evening rehearsal, entire cast

Petri's opening pantomime had been cut almost completely; now, as soon as the lights came on (which were very late tonight possibly due to a missed cue), Menne went to the window to smoke a cigarette and, with almost no gestures, to give his entire monolog about his wife. Taped city noises were audible for a while after he first opened the window; then they were slowly phased out of hearing. (The low light level inside the room made it difficult to see what Menne was doing when he was not at the window.)

Petri still did not see Menne when she awoke, but otherwise she was playing very spontaneously with the part and even seemed to throw Menne off because her actions did not happen at their previous normal
times. She now slept nearly falling off the down-stage side of the bed, and later with Clever at the window her actions seemed new and spontaneous. On the other hand she still brought in a large bundle of clothes, she took too much time on the fashion parade and generally she did not seem as sensitive to tempo as she could. For the first part of the scene, Petri managed to put some comic feeling into the dialog, but seemed less attuned during the second part. It may be, however, that the audience's reaction will help her to keep the scene moving. Petri made a noise during the "break" in Clever's line, "You're not only beautiful. (noise) You also have wonderful. . . ." ("Sie sind nicht nur schön. (noise) Sie haben auch wunderschönes. . . ."), and completely ruined the comic sense of the line.

4.5 Premiere: 8 December 1978

Another wave of audience rushed into their seats in the brief pause between the two scenes. Menne seemed to realize he should wait for them, but this put him into a much slower tempo than he should have, and it took quite a while before he finally got up from his chair and went to the window. Not only was the tempo slow between Menne and Petri, there was also little sense of tension or actual interplay. Menne remained in the window for his monolog, and after the window was opened there was a very slow general increase of the light level in the scene (over a five second count); when the window was closed there was a correspondingly slow drop of the light level to a level at which one really could not comfortably see the conclusion of the scene.

Petri still made a noise during Clever's line "Sie sind nicht nur schön. . . ." which confused the phrase for the audience, so the humor was difficult to understand. In general after Clever's arrival the comic elements in the scene played better and the audience began to laugh. In fact, during the fashion parade the comic aspect started to
expand, until at Petri's line while standing on the bed, "Otherwise nothing at all!" "Sonst gar nichts!", the audience really laughed; unfortunately Menne then said "Quatsch!" during the laughter so it couldn't be heard. Petri waited to see if he would repeat the word when it could be heard, but he didn't, so she stumbled down from the bed, probably leaving the greater part of the audience wondering what had happened.

When the window did not latch the first time, Petri pushed against it several more times with a real feeling of frustration and some little spontaneous squeals of anger. The curtain cue for the end of the scene was taken a bit too early and the curtain stopped after it had begun to move, providing a minor distraction.

24. It seemed to me that when she felt the emotions of the scene she could act very effectively, although she lost some control of the tempo and her interplay with the other characters.

25. See Miscellaneous Materials, General Notes, 8 December 1978, for additional comments on the premiere.
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5.1 Set Instructions

The stage directions call for an over-sized room that dwarfs its inhabitants, but the Schaubühne constructed a two level, eight room set which was positioned at the opposite end of the immense movie studio from the audience. Each room was identically white, with a window stage-right through which light entered each room—a physical impossibility in rooms positioned side by side.

Sixteen separate sections comprise this scene; synopses of the action in each section are placed in front of the rehearsals for that section. The rooms were inhabited in the following order: upper floor, audience left to right: Menne, Petri, Berger and Lampe, Samel; lower floor: Bienert and Hofer, Clever, tent, Wensch.

5.2 Preliminary Discussions

5.2.1 19 December 1977

Stein thought the scene with the old couple and the projector was a great discovery, truly gigantic. It would be really exciting to

Plate III: Ten Rooms. General View
explore its possibilities. Simply as a possibility it was highly interesting. As a theatrical possibility. It was already completely astounding.

Both Lampe and Engle thought "Ten Rooms" was very real, almost like dreams they frequently had, in which there were many rooms and in these rooms many people, with whom they had definite relationships. Stein interposed to remind them that such a dream was very common in literature; for example, about 60% of the dreams related by Freud begin thus, "I am in a house, in a room in the house." Engel replied that she knew people had such dreams and they weren't simply an invention by Freud, to which Stein retorted that he had mentioned reports by Freud, not inventions.2

Petri found a humorous side to the play that she liked, and König liked the large room with the rubber coat, as well as the situation with the tent, which were both poetic and very exact as pictorial images. Stein interjected that the decisive point was that the rubber coat was then taken out and Lotte was supposed to live there.

Stein liked best the scene between the two assistants. This section made a direct effect on him and he thought he could film it.3

2. This example presents the sort of "put-down" in which Stein frequently engaged during discussions, wherein he interjected a new point into a simple, personal observation by a performer, which both distorted the line of reasoning of the performer and threw them momentarily off the track; this permitted Stein to clarify his point and demonstrate his greater knowledge. Lampe, as soon as Stein interjected, stopped commenting, and only Engel, who was a relatively new member of the ensemble and a particularly strong personality too, continued to try to win her point in a confrontation with Stein in which he invariably had the last word.

5.2.2 6 April 1978

In a discussion about Lotte's nature, whether she expressed courage in being able to make contact with people and in trying to fulfill her needs, Stein pointed to the Guitar Player as a reasonable man, who says to Lotte, "Listen, dear child, don't be so desperate about being with other people. Make an attempt, that's in order - but not so strong, because that's terrifying." He says the right thing. What she's doing is awful. Just imagine if you met her - then I would immediately climb in my car and drive away. Oesterlein, one of the few people to argue successfully against Stein's point of view, noted correctly that his comment was really not a criterion in itself, simply a criterion for the relationship between Lotte and himself. Stein shot back that "the woman is really a nightmare," but Oesterlein calmly insisted on her point, and Stein tried to close off the discussion by exclaiming in irritation that the whole thing was completely unimportant to him ("Das ist mir vollkommen wurscht," Protokoll Nr. 620, p. 8).

Clever noted that Lotte is always ready to sacrifice herself, but Oesterlein correctly pointed out that Lotte gets out of situations she doesn't like (Ed note: see "Dictation"); however, Clever insisted that as a "holy" person she is willing to make sacrifices that not everyone would. Stein returned to the previous point that there are many people similar to Lotte, even men, running around and one doesn't know what to do with them, but on the other hand at certain times one has the feeling that these crazy people are very close to one, that one knows them very well, at least that had been Stein's experience. One should consider this dichotomy. But Stein also worried that then there would be nothing remaining to play; despite what had been said, he couldn't get rid of an instinctive fear, that in such a scene as "Ten Rooms," no matter what one conceived in reading, the stage presentation would be a surprise that transmitted something entirely different. The scene seems so simple, so inviting; one hardly needed to discuss it—no
problem, especially for the main role. But he had the feeling, or more the suspicion, that it would be very strange. This all started with the work on the set.

Clever said she did not understand the scene, because she found the character Lotte is not as important as what happens in the different rooms. These people are seen through Lotte's eyes, but it is what they do that is important.

Stein remarked that the possible reactions of the audience to the different scenes in the play, and how these reactions would differ from what had been foreseen in reading the play, could be a problem in the section with the rubber coat jumbled on the floor. When one reads that section, it is a very plastic and flexible story, but when one carried it out he didn't dare to go one centimeter out of the way, because this raincoat is a conception for him, not a real situation. Just to turn the lights on and off was also not a possibility, because if he did that in this scene he would abdicate his directorial responsibility. But how should it proceed? A woman enters a room, and there's a raincoat lying on the floor, and then she leaves. As a director you have only the possibility of saying: "Stay in the room three seconds more, or six seconds longer." - anything more was not there. And he was anxious about such things, because he didn't know how to exercise control. 4

The actress Andreas pointed out the raincoat could be seen as simply a raincoat, but the room and the coat together could become a monster, and Stein explained that could be controlled only through directing the point-of-view, as can be done in film. But in a stage

presentation, one person looks here, the other looks there. Stein was
convinced the scene worked in reading in a cinematic fashion, which
could not be created in the theatre, and that's why he was "peeved"
("sauer").

Oesterlein said the room seemed completely strange, "very naked"
and "very bright," and in this room she saw a raincoat lying in that
room. Stein supported her view and said that Botho Strauß had
visualized it exactly as she said: an oversized room, in which people
appear very small, which has only a door and a window, and where
everything is completely white—and with nothing else. Oesterlein
remarked that was no longer a room, it had become something else, and
Stein concurred. But unfortunately that took the fun away for him. He
didn't like that. Stein said he and Herrmann had tried the scene out
in a model as described by Strauß, and it had looked just like an
average stage room of the advanced set design class of the last four or
five years. It was simply a "theatre." No good. What one had
conceived in reading was not there. A perspective was needed to
achieve what Botho intended. In a film you can see the people very
small and with some distortion, but they are still real figures and you
know it is only the point-of-view. The viewer can accept the figures
as real, filmed objects. As things. But it is different on the stage,
where the room itself would become a "spiritual, cosmic room" and
everything would be "pregnant with meaning," which would be completely
absent in a film.

Engel remarked that in "Ten Rooms" it was as if one discovered all
one's friends lived together in a building and only you lived outside,
and Stein agreed and said they must learn how to produce similar
effects. It was similar to meeting an acquaintance on the street,
asking where he lived and discovering it was on the corner of the same
street in which one lived. One must be able to produce such effects,5

5. "Aber solche Wirkungen müßte man herstellen können, solche
Erfahrungen müßte man vermitteln können, und das ist, glaube ich, etwas
Wichtigeres, was das Stück leisten kann. Glaube ich. Es gibt vielleicht
auch ganz andere Dinge," Protokoll Nr. 620, p. 12.
to share such experiences, and that was something important the play could achieve. There were possibly other things too.

Stein then related another personal story to clarify Lotte's behavior, about a man who lived in his building, whom Stein continually confused with someone he had known briefly eight years previously.6

Clever remarked that at one point she thought the play should be done in dialect and then a few pages later she realized that would be inappropriate; the dialect was simply to gain a certain entry into the play, but the consequences of doing this caused her immediately to stand back in horror. Stein thought Clever's point about reality important, and he noted that many plays and productions which claimed to be realistic, "topical dramas" ("aktuelle Zeitstück") were not.

Oesterlein mentioned a dichotomy she perceived in the play: that the characters were familiar to her, but the things that happened to them were strange; for example, a tent that moves in a room, or the episode with the slide-projector, or even the monologs. These were simply "no reality," they were far from it. It was as if reality were a rubber band that had been stretched to its extreme. Stein added he had the feeling such things could happen in the house in which one lived.7

He remarked further that sometimes one looked into the apartments of others and was shocked at what one saw: a room with a bright red


vestibule, for example. That's why he found the scene with the old people's slide show so rational. They are simply people who take pictures, just as others collect things, or go bowling. These are private things people do when they aren't working. Or the thing with the tent is so familiar to me. 8

Later Stein repeated that when he read the sections with the slide show and the tent, their effect was so familiar to him that they called forth not only fear or anxiety about contact, but also shyness, curiosity and everything imaginable. But when he would present these sections in the theatre, then everything would change. Then he feared that the tent would seem completely strange, exactly like the red vestibule (which he had once accidentally glimpsed in a stranger's apartment). Because if he had got to know the people with the red vestibule, and understand why they had painted that shit everywhere, then their vestibule would be completely uninteresting. But initially its effect was remarkable. And a similar effect would become stronger when one actually put the tent on the stage. Instead of appearing familiar, it would seem bizarre and noteworthy, something at which one should laugh as much as possible. Then the most important aspect of the thing would be lost for him. And that was why he was anxious, or shy or afraid. He desperately wanted to prevent that. He would like it to be as boring as possible, as neutral as possible. (Of course, there are exceptions like the great monolog.)

For "Ten Rooms" Stein told them they would build eight rooms, in a two-story gigantic set, so arranged that the maximum number of people could look in, which technically was not easy. For the thirty or forty-five minutes that the scene lasted, the rooms would be inhabited, but they had immediately tossed out an early proposal to have all the scenes of the play visible all the time.

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Clever next explained that when one entered the room with the tent, and knew nothing about the history of the tent, it would be completely strange and sinister. Later one learned a seventeen-year-old girl lives in the tent; then suddenly one understood everything, and the unusual seemed familiar. But when you first encountered this self-moving animal, that was really something else. Stein exclaimed that Edith had understood the point, but when one saw a moving tent, the impression was so strong there was no time for reflection as there is in reading. While one was reading, the two issues of "strangeness/familiarity" were not so pressing because the reader took on a certain "theatrical function" and could steer the viewpoint. Exactly this "cool way to observe" ("kühle Art zu betrachten") must be kept in the production.

In a discussion about how to present reality on the stage, the example of the fat morphine addict was brought up and Stein claimed that in a play about morphine addicts it would not be necessary to carefully or exactly depict this character. It could be done in an abbreviated fashion, with a certain kind of tone, and a certain expression, and everything could be done without being too realistic. That meant different solutions could be put forward and were conceivable, and the question was simply which to choose. Stein referred to Werner Rehm's suggestion that another kind of time be brought into play, which would go very slowly and then again very fast. He thought that was right and something they must consider. For example, he was thinking very strongly about these "time-stories," but then the things should not be too long. The discussion closed with Clever's comment that a certain simplicity should be kept. The stage directions, along with the incidents, were very general, but then again formally so compressed and so exact in details, that one had the feeling it was a question of rooms which would become symbols that united everything.
5.2.3 7 April 1978

Lampe wanted to do "Night Vigil" and the female assistant in "Ten Rooms." She thought it was funny how much the assistant role had reminded her of Marlies, which bothered her a bit. Clever agreed that there was something very "intellectual" in the role, reflecting the "student milieu" that existed in Berlin at that time, particularly the "communal living groups" ("Wohngemeinschaft"). Stein agreed about the last point especially, because he claimed there was no "sexual bondage" ("sexuelle Hörigkeit"), but A writes a book and B says, "I also want to write the book, I want to be there." And then the relationship breaks apart under the woman's demand, but Lampe interrupted that it was a question of the relationship. Stein agreed and returned to his point that the demand breaks the relationship, the man's desire to work together on these things, but this is followed by the question, "Does it have to be?" "Yes, together with you." Clever explained that the sexuality in Marlies was the book in the assistant. Marlies had nothing intellectual in her.

5.2.4 7 September 1978

In general it would be difficult to play this scene. On the one hand the entire dramaturgic and scenic construction meant they would have to perform in a style that was very short, sharp and as if broken in upon; on the other hand Stein thought it important to tie everything together and try it out. To understand what he meant, one had only to compare the young research couple with the old couple; the latter scene is much more built up and finished, while the former enter with things already boiling which would have taken a long time to get going. Or take the scene with the morphine addict, who, as Botho described in detail, "seeks a comfortable place to inject morphine." In the text

this scene is very short, but in performance it could last a long time. It could as easily be fifteen minutes as fifteen seconds. By what should it be measured? Probably they could do nothing else but make discoveries and rehearse, rehearse, rehearse, and at the end try to figure out how to do it all speedily without losing anything. Measured in stage time it should be as short as possible and still a real, theatrical situation.

5.3 Set Design: 7 April 1978

For this scene everything would be wide open, "panavistavision" or something similar, and one could see the "ten," really "eight" rooms, which stretched over the entire width of the studio. The front edge of the set would be eight meters distant from the front row of seats so that people could look inside all the rooms.

5.4 Rehearsals: 27 November 1978, Prolog. Clever, saxophone player

On the complete run-throughs of the prolog to "Ten Rooms" in which a saxophone player crossed the stage area while the scene shift was occurring, the player took a new path each time; only the first and the final locations of the cross had been set by Stein. Clever followed him for a short distance after he appeared from behind the set. The musician was very lively at this rehearsal and began to make suggestions about where he could go and what he could do, which was a strong contrast to the first rehearsal I saw with him, when he appeared nervous and reticent.
5.5 Synopsis Section 1

In the middle of the room a dirty, jumbled rubber raincoat is lying on the floor. One can hear Lotte running up the stairs and along the corridor. She knocks. She shakes the door handle and a large key on the inside falls to the floor. The door remains closed. She calls out, "Hey, old man! Open up!" She listens, "It's me, Lotte." She knocks more softly, "Darling . . . ?" The light dims, "Darling?" One can hear her steps, first slowly, then more rapidly running away down the stairs.

5.6 Synopsis Section 2

Another empty, well lit room, with an obese woman who has wrapped a flowered cloth around her left arm and is trying to get comfortable in order to inject morphine. She bends, leans on the wall, squats, kneels and finally sits on the floor. Lotte opens the door and stands in view of the woman. Lotte has on an open coat over her blue suit; in her left hand is a small portable tv, and under her right arm a portfolio of graphics. The fat woman calls out sharply, "In or out." Lotte slowly closes the door and the woman injects herself.

5.7 Rehearsals

5.7.1 16 October 1978, 10:50 a.m., Clever, Wensch

I arrived late and some work had already been done. Stein was telling Wensch, who in this scene was shooting morphine, to present a "completely concentrated, still business" ("ganz konzentrierte ruhige Sache") because it occurred in conjunction with other action (Clever's entrance into the room). Stein talked to her about various stage
positions and told her, "I really like concentration." ("Konzentration, den mag ich gern.") On her first run-through she was "more nervous, more restless" ("mehr nervös, mehr suchend"), so she experimented and afterwards said she had done preliminary research on the habits and behavior of dope addicts. However, what appealed most to Stein was her new method of sitting down: with one hand braced on the floor, she pivoted her body around while leaning on her hand, her two feet tracking around like an animal circling a spot it is contemplating sleeping on.

When Clever was to enter, Stein said that it was a "technical moment" ("technischer Moment") which he would leave to her (and which he almost always demonstrated to performers like Menne). At the end of the section, Lotte hesitated before leaving the addict, who was seen "shooting up," and Stein scabrously suggested Clever's experience was similar to seeing an image of Teresa von Avila. Clever and Wensch were to coordinate the door closing and the addict's dropping her arm after her "fix."

5.7.2 9 November 1978, Clever, Wensch

When I arrived at 11 a.m., Stein was explaining carefully to Wensch how to play her reaction to Clever's entrance, and to Clever how far to enter the room, which was just until she would have to let go of the door handle.

5.8 Synopsis Section 3

In this room the window is open, and there is a small one-man tent with a mitten hanging from the front support pole. Lotte comes in the door. The tent suddenly jerks sideways in shock. Lotte slams the door and runs away.
5.9 Synopsis Section 4

Another room with an old couple. The husband is massaging the back of his wife. Lotte knocks softly, and enters without waiting for permission. The old people turn to her. The woman calls out "Rosel! Gracious Lord, it's the child!" and the man asks Lotte to leave, then tells the woman it wasn't Rosel. The woman exclaims how happy it made her to see Rosel, and he tries to get Lotte to reenter to show his wife she is wrong, but Lotte has left. The woman says how similar that is to Rosel's behavior. But Rosel, he explains, if it had been she, would appear much older than the last time they saw her—perhaps as old as the woman on the first floor. "Like Inge?" answers the woman. "I don't believe that."

5.10 Rehearsals

5.10.1 11 October 1978, 8 p.m., Bienert, Hofer

Hofer and Bienert were two older performers, hired specifically for the production, who had not previously worked with the ensemble. They were greeted formally (use of the "Sie" form) by Stein with considerable restraint.

Both were theatrically experienced and skilled, but Bienert in particular had theatrical habits that did not fit in with Stein's methods, and had initial difficulty adapting to Stein's specific slow tempos which accentuated moments and created reaction and reflection periods for the audience. Before beginning the scene, both asked what they should do. Stein told them to "get accustomed to the room" ("gewöhnen sich an das Zimmer"), and he quickly praised them for such simple additions as the woman showing the man where to rub her neck. Stein then demonstrated to Bienert a visually interesting way to
massage, so the audience could see what was taking place, and complimented him strongly when he added some parts.

Stein reemphasized the need to do the actions slowly, briefly verbalized the subtext at one point, and explained their motivations and aims in the scene. The performers must let the audience see their "unity as a couple" ("Einverständnis"): thus Stein told the woman to look out the window and for the man to follow her example.

Stein wanted them to do the lines "very accurately section by section" ("Phase für Phase ganz genau"), so the audience could follow; purely "theatrical" ("schematisch") actions had no meaning;\(^{10}\) for example, Bienert was told to have "no concern about incorrect stage turns" ("keine Angst vor der falschen Umdrehung"), and also to wait until an action was finished, then react and speak. Stein showed him how to achieve distanciation from what he said: he should already know in his own mind that he had thought the problem through and that what the woman wanted (in this case) was impossible.

Each performer should listen to the other and then react; moreover they should "Take the individual phrases of the text and flesh them out." ("Lauter einzelne Phrasen packen, um sie ruhig auszubauen.") or "Enlarge upon the phrases, try them out, push them so far apart they become even more extreme." ("Die Phrasen ausspinnen, ausprobieren, so weit auseinander, daß sie noch extremer werden.") Stein wanted most to see "movement, then reflection" ("bewegt, überlegt---das ist was interessiert"), so they should think of "representative gestures" ("vorführender Gestus") and "use them like building blocks to create something." ("Benutzen sie wie Bausteine um etwas zu bauen.")

When the scene finished, Stein had a long discussion with them about their parts, telling them to experiment and feel free to add whatever they wanted. He explained the theory of the play: there are

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10. "Schematisch" seemed to mean that a course of action was decided for technical or theatrical reasons, rather than to reflect the character's motivation or demonstrate a point to the audience.
two approaches to reality—"not to be the truth" ("nicht wahrhaben") and "to want to be the truth" ("wahr wollen"). In this scene the performers should "First establish that it is a completely artificial situation, not a real situation." ("Erst herstellen, daß es eine völlig künstlich Situation ist, keine Realsituation.") There was "no action" ("keine Handlung") and nothing happens.

Quixotically, Frau Hofer said she wanted a "hymn" ("Choral") during the scene and a puzzled Stein said it would be added. (He agreed to this, as he did to many other things, which never happened, as an apparent appeasement and reinforcement of the performer.)

5.11 Synopsis Section 5

Another room. A young man is sitting on the floor, leaning against the wall, softly playing on the guitar. Lotte opens the door and listens. Then she slowly shuts the door. "Wait," the guitar player calls out. Lotte opens the door a bit, says how nicely he plays and that she's looking for someone. He leans his head back on the wall and plays a bit louder. Lotte leaves.

5.12 Rehearsals

5.12.1 17 October 1978, 10:55 a.m., Clever, Samel

Rehearsal began late and throughout the day the atmosphere was very relaxed and full of joking.

Samel was playing slow, melancholy, baroque music on the guitar and Stein wanted the music changed to country or "cheerful" (fröhlich") music to contrast with the melancholy situation where the guitar player sits alone in his room. Stein also watched to see that the player did not take too much focus from Lotte, who opens the upstage door and briefly talks with him; Samel could periodically stop playing and by
the use of his music accentuate the end of the scene. A question arose what the phrase "nods his head upward" ("nickt den Kopf nach oben.") means: what does the player do and why? The decision was that he simply leant his head back upon the wall.11

Stein showed Clever how to lean in the door frame and demonstrate tiredness, and again evinced his affinity for having an object or body be partially revealed by telling her to stick only the upper part of her body around the door.

5.13 Synopsis Section 6

Another room. A woman, dressed in a light colored, one piece dress that comes up to her chin and seems like a uniform, is standing behind the door and listening to the steps outside, coming closer. Before Lotte can knock, she pulls the door open, asking whom she wants, "Manfred?" Lotte shakes her head, but the woman curtly says that he no longer lives there, and slams the door, then walks over, opens the window and stands in front of it with her arms crossed behind her back. Lotte carefully reopens the door, "Mr. Paul Maria Thankless . . ." The woman tells her to enter. When in the room, Lotte says, "Or Sebastian Lyingfriend." She stands beside the woman at the window, "You know him?" The woman nods and says, "Or Manfred Theft." Lotte nods. They stand there together.

11. The published version has the words "nach hinten."
5.14 Rehearsals

5.14.1 16 October 1978, morning rehearsal, Clever, Petri

Stein switched Petri's position to the stage left side of the door, so she could open the door and not block Clever completely. (Originally she had been standing to stage right.) They timed Clever's unseen approach to the door with Petri's visible movement to the door as she heard steps outside. After Petri had ejected Clever, she turned and stared out the window stage-right, her arms crossed behind her back (following the stage directions), which Stein called a "lousy position" ("Stellungskrempel"), but one that he ultimately found visually very interesting. She rotated only the upper half of her body toward the door when Clever entered the second time. Stein suggested to Clever how to enter the room, which Clever partly followed, but achieved a better entrance in her own manner. Stein then positioned the two at the window, so that Petri and Clever were standing side by side, both facing stage-right, with Petri slightly forward of Clever; this permitted Petri to give a "commanding glance over her shoulder" ("beherrschender über die Schulter Blick") at Clever. The effect made by this position was enjoyed by Stein, and it reminded me of two horses, both facing the same direction, waiting patiently in their stalls.

5.14.2 30 October 1978, Clever, Petri

Petri worked on how to open the door, how to close it in Clever's face, how far forward to come, and at the end they added some head nods (which Stein noted looked like the way horses lined up in their stalls nod their heads).
5.14.3 9 November 1978, Clever, Petri

Clever had trouble with this scene and tried to make some suggestions to Stein how to interpret her character's actions, but Stein disagreed strongly and said firmly though still in a conciliatory fashion, "I would like to have it this way, because I know it won't work any other way." ("Ich möchte ich gern es haben, weil ich genau weiß, es nicht anderswo geht.") To this he added that he wanted to prevent "colorless stretches" ("verblassene Strecke") and later when she continued to object, he contended in a grand but reasonable manner, "Show me the place where it can be done practically, not theoretically, and it will be done at once!" ("Zeig mir den Punkt, wo es nicht theoretisch, sondern praktisch gemacht werden kann, und es wird sofort getan!") Then he went on to claim that if she could show him how it would be necessary for her to appear in "slippers" ("Pantoffeln") in the second scene, he would let her do it. The point was obviously reached at which further objection would be completely wasted, so Petri said to start the scene.¹²

Petri was now very accommodating about the work. A regular pattern had emerged where she began by talking to Stein about how and what she should be doing in the scene. Thus today she tried first to discuss some points about her character with Stein, who listened but seemed not to pay special attention, perhaps because most of what she

¹². This episode demonstrates Stein's ultimate authority in any questions about performance options, as well as his tendency to verbal hyperbole in support of his position, a tactic he continually used in the ensemble discussions which made a direct response to contested issues difficult. That is, since Clever had no interest in wearing slippers in the scene, and since Stein would not permit her to make the physical demonstration of her point, he had diverted or closed her off from pursuing her point successfully.

Stein did not like to appear to be imposing his will on the performers, but at the same time he would not give in on any point with which he did not agree, and it was this aspect of his personality that resulted in conflicts with other strong-willed performers or directors in the ensemble. It is my opinion that Petri through her inability to perform the role to either her or Stein's satisfaction thereby expressed a challenge to Stein's authority, but because it was done in the form of continual demands for help from him it did not appear as a direct challenge to his control.
suggested was psychological interpretation, or because her comments often appeared naive. When Petri later had trouble opening the window, Stein exclaimed in irritation that this was why he was against realistic scenery and props, and took out his frustration upon some luckless "carpenter" ("Tischler") who had merely made the window following customary procedures.

After the scene had finished, Stein was unhappy with its development and carefully explained the text and subtext, adding that he wanted the text to be clearer (a woman is forced from the room by another woman). Then, as if these were basic principles of his method, he exclaimed that he wanted "outlines and clarity" ("Umrisse und Klarheit") and said that "'Ten Rooms' is completely lost without me!" ("'Zehn Zimmer' ist vollkommen verloren ohne mich"), although he asserted this was not true of the other scenes where the performers alone could create a consistent whole. He told them they needed to trust his judgment. Later, in a curious situation, one of the performers (Clever, I believe) asked him which scene came directly before the scene where Paul sends Clever away, and Stein told her the "scene where they sleep together" ("Reischlauf") and was then corrected by several people that it is the research assistants' scene. Stein seemed a bit irritated and made some joke about having been incorrectly informed by others as to what precedes this scene.

The scene never seemed to work very well and Stein constantly told Petri to make her "listening" ("lauschen") more definite. At the end Petri suggested that if she could have a closer bodily contact with Clever that might help, and when Clever appeared at the door, Petri began to make pelvic thrusts at her to force her from the room. This did get some activity into the scene, and Stein seemed not displeased with the new approach, but all the same he did not rehearse the scene further.
5.15 Synopsis Section 7

Another room. Two young research assistants enter, wearing jogging outfits and running shoes. The woman has on glasses and is carrying a number of supermarket bags crammed with books from the library. The man closes the window and asks if she's tired; she says no, then asks why she's carrying his books. He says she doesn't have to, and inquires what books she has brought. She kneels and begins to unpack the books, reading out their titles. The first book he says he didn't order and doesn't need. Then she reads out the Italian title of a book on the history of the courtly salutation at the time of Frederick the Second, and he exclaims happily that at last they've found it. He runs up, grabs the glasses from her face, grabs the book and goes to the window. The woman complains about his grabbing her book and glasses, and tries to read further titles, putting the books close to her eyes: "The Psychoanalysis of Rin Tin Tin. Walden. Weidmann's Pocket Calendar." She begins to cry softly. "The Wine Maker. All books that begin with 'W.' Shitty W." She complains about his shitty behavior, and Lotte half enters the door. Both turn around, then pay no further attention to her. After a while Lotte closes the door. The man asks why she has checked out these books, and she cries out that in all of them are bits of material that relate to the theme of salutation. He hands her back the book and glasses, but she can't read because she has to wipe the tears from her eyes, "Shitty glasses. You read. We have to be much more systematic. The whole library, look through everything, everywhere are traces of the theme." Suddenly he states soberly, "Let's hope the Storia isn't a disappointment. The foreword is just drivel." She adds, "Let's hope our work makes progress, or we'll both be sorry."
Plate V: "Shitty glasses. You read."
5.16 Rehearsals

5.16.1 11 October 1978, 10 p.m., Berger, Lampe

Lampe appeared to be very uncertain about her part and first wanted to discuss it with Stein. So followed another conference with all present having their scripts in front of them, sitting about comfortably, discussing possible approaches and interpretations. During the read-through, Stein told them, "Don't throw away any sentence, don't improvise—do everything with intention." ("Keinen Satz verschenken, nichts improvisieren--alles mit Absicht.") Finally he asked wearily whether they shouldn't, "Perform instead of prattle?" ("Erspielen statt erquatschen?")

Throughout the rehearsal Lampe continued to distract herself by playing with the books that were her props, instead of utilizing them in the manner that must certainly be familiar to her by this time: with economy and directness. Finally she was told to play the relationship, and stop confusing herself and the audience. Every word she said was a "direct transmission to him" ("Sendeabsicht an ihn"). After Berger was told to "exaggerate" ("vergrößern") the action of taking her glasses from her face, it changed from being relatively realistic to appearing to be an attack on Lampe.

Stein described the play as "structured piecemeal" ("verhackt strukturiert"); in this scene that meant the emotional situation was interrupted by a recitation of the books Lampe had brought, and then the scene returned to its original emotion. Lampe expressed some

13. Considering that Lampe was a quite accomplished actress, such reluctance to proceed directly to the rehearsal could simply be a quirk of the actress, or another indication of the seeming epidemic of self-consciousness and hesitancy that was affecting so many performers during these early rehearsals.

14. A question arose how to pronounce the name of the book Walden, and Stein tried two approaches, one of which was correct, but then he selected the incorrect one quite firmly; even Lampe knew it was incorrect, and she continued to pronounce the name correctly, although at first she had some difficulty remembering which pronunciation was actually correct.
distress at the unreality of the play, but when she finally took her focus away from the books, the scene quickly achieved a sense of communication. Stein complimented Berger on a position he found at center stage and a particular pose.

5.17 Synopsis Section 8

Another room with a closed window. Paul, Lotte's husband, an older, powerful-looking man, paces back and forth in an open raincoat. (In the Schaubühne production the raincoat was similar to the one on the floor in the first section.) Lotte enters with her portfolio and portable tv. She exclaims that at last she's found him, sets her belongings down, takes off her coat and folds it carefully over her arm. The old man continues to pace. She asks if he's working here, and whether he heard the greeting she sent him in a radio request program, along with a music selection. How's his work going. Problems? He suddenly stops and asks what she wants. Money. He tells her to get by. She says she wants a divorce, so she can get a small stipend from the state and learn something new; besides he doesn't give her anything. He says they don't need a divorce. She asks how politics is going. She's heard him talking about the danger of war in the newspapers; however, it's remained peaceful. She asks him why he's pacing in his room, what he's thinking, and to stand still. Very loudly, she inquires when he goes to bed at night. Paul stands and stares at her. She says he hasn't written to tell her whether she should come or not.
Plate VI: "How's your work going? Problems?"
5.18 Rehearsals

5.18.1 16 October 1978, 7:30 p.m., Clever, Menne

Clever entered and took off her raincoat with minimal movement (later Stein showed her how to do it even less obtrusively). Stein told Clever to show a wide range of emotions on her face and suggested a "funny goose" ("komische Ente") as an image for her while telling how she had sent 'best wishes' to Paul over the radio. Clever constantly varied her expression and her vocal responses, and Stein showed Menne that if he introduced some variety into his walk it could indicate a change in the emotional relationship of the two characters. Stein said that at the moment of contact between the two characters there are "thousands of memories."

One moment that Stein seemed to like (perhaps because it suited his own rather abrupt, "aggressive" and quick personality) was when a question or statement was put to another character in the form of a short fighter-like jab to the other's face: words and sentences were used as attacks on other people. Stein told Menne some more rather simple things to do with his walk, and Menne repeated these faithfully but seemed to add little of his own. Stein wanted to change Clever's reading of "Just when do you go to bed each night?" ("Wann gehst du denn abends ins Bett?") from an angry to a more "self questioning" ("innerlich") statement, although still directed at Menne. The question is a critical one for the character, and Clever had some trouble finding the proper approach. They improvised a lot. Stein told her just to let various emotions come and not try to build a particular series that would be too "transparent" ("durchsichtig").

On another run-through, Clever was again told to take longer removing her coat, but not to bother if it disturbed the "connection" ("Beziehung") between the two characters. Clever should begin her confrontation with Menne quietly, "It's much better if you start
relatively innocuously." ("Viel besser daβ du relativ harmlos anfängst."). Stein continued to show Menne how to do his walk and demonstrated a turn that was economical in motion and had a particular swing of the head leading into the turn—it gave some character to the turn.

During the rehearsal, several hats and raincoats were tried on Menne to find the one that worked best. Stein then described to Bickel the image and particular effect he had in mind.

5.18.2 30 October 1978, Clever, Menne

Menne and Clever timed a sentence so it came just as Menne turned from the wall in his pacing. Clever was praised for the tempo she achieved in the middle of her section of monolog.

5.18.3 9 November 1978, Clever, Menne

The first run-through began to work only toward the end when it was obvious that Clever understood the build and development of the scene. On the second run-through she exploited the build and the different moments of the scene, while Stein called out compliments to her and occasionally expressed a word of explanatory subtext. Menne took some inspiration (perhaps remembering earlier suggestions) and increased the tempo of his walk toward the end of the scene, just before her final question about when he goes to bed. Later both Stein and Clever complimented him on this change in tempo and Clever said it really helped her. Stein told Clever, "Your coat is uninteresting; only your activity is interesting." ("Dein Mantel ist uninteressant; nur deine Tätigkeit ist interessant."), and showed her how to fold it so that the focus remained on her; she ended with a picture that looked a little like a child standing with a raincoat. Stein told her he wanted the focus on her face, as if it were a tv to show what was happening inside her.
5.18.4 27 November 1978, evening rehearsal, Clever, Menne

Clever should say "broadcasted" ("gesandt") strongly and when Menne looked at her then do her correction "broadcast" ("gesendet") more weakly; to further define her insecure position she should "grin a lot" ("viel grinsen") as if by smiling and acting agreeable she might get him to respond positively to her arrival. When she asked, "Why are you pacing so?" ("Warum läufst du so?"), she could direct all her attention to his feet and then look at his head, "What are you thinking?" ("Was denkst du?"), while the line, "When do you go to bed?" ("Wann gehst du zu Bett, du?"), should indicate an old relationship and be like a question that had been asked many times. Stein told her to be sure Menne was at the down-right corner of the room on her final question about bed, rather than at down-left where he had been, because the audience could see them both better. (When he had been down-left he had blocked her from view.)

5.19 Synopsis Section 9

The room with the tent. Paul throws Lotte into the room, slams the door and locks it from outside. Lotte shrinks away from the tent that creeps toward her. She flees to a wall and puts her head on her arm. The tent follows. After a while Lotte calls out, "Bernd?" The tent comes to her feet and she turns around. She asks whether the tent is a boy or a girl, and says she can tell it something only if the tent is a she. Lotte tells about when she and her brother Bernd used to pitch a similar tent under the dining room table, and she had to crawl inside because they were on Mount Everest and she would freeze if she stayed outside, but she can only tell what happened next if the tent is a

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15. See Appendix B, tip Reporter Covers a Rehearsal, for an account of this rehearsal by a Berlin magazine reporter.
girl. Lotte breaks away, runs to the door and tries to open it; the tent slowly follows. Lotte cries out, "Leave me in peace. . . . You belong in the army!", and she kicks the tent which backs off. Suddenly filled with sympathy, Lotte kneels and touches the body in the tent, saying the person can't get any air inside and remarking that they're not so small anymore. The door is opened by Inge, the woman from Section Six who wears the high-zippered dress, who abruptly announces that Lotte can move in because the old man on the ground floor has died. Inge announces bitterly that he undoubtedly moved in just so he could leave behind all his trash, and when Lotte objects, Inge pronounces coolly, "An old stinker remains an old stinker. Death doesn't make him any more interesting." Before they leave, Lotte asks who's in the tent, and Inge says it's the daughter of a woman who went off with a lover and left the child behind because she knew they would take care of it. But the child sneaks off and is sad without any reason. Lotte goes to the tent, "Poor little thing." Inge retorts, "Leave her alone. She's certainly not little. At seventeen years old she's not little any more. She's eaten herself fat and that's why she doesn't want to come out."

5.20 Rehearsals

5.20.1 17 October 1978, afternoon rehearsal, Clever, tent

To show Jürgen Kruse what its movements should be, Stein popped inside the pup tent, which had a firm wooden frame and small casters to facilitate quiet movement, and crawling on his hands and knees he chased Clever around the room. He seemed to love to show others how things could be done and done better, and the more acrobatic or difficult the action, the more he liked it.

16. Stein's second assistant was to play in rehearsal the slightly corpulent young woman that inhabited the tent.
Plate VIII: "You belong in the army!"
The whimsey of this scene attracted everybody, and while Clever was trying out various actions and gestures, Stein's fertile imagination began to develop a whole subscenario for the scene. Hardly able to restrain himself from laughter, he told Clever to play with the tent as if she had discovered a young man inside with a "medium-sized penis." The idea had suddenly occurred to him while Clever felt down the side of the tent and was vaguely associated with the originally innocuous line referring to the size of the inhabitant, "You're not really so small any longer." ("So klein bist du ja gar nicht mehr."); she also seemed tickled with the "subtext" and the expressions that began to cross her exceptionally expressive face soon had everybody in the room falling on the floor with laughter. She concluded her lecherous exploration of the tent's inhabitant by trying to straddle the top of the tent holding on to the "young man" underneath, a moment which became even more comic when Petri suddenly entered the room and discovered Clever in this lascivious posture, at which Clever rolled off with the guilty expression of a child caught by its mother playing with itself.

Clever and Petri used their old habit of repeating questions and responses up to three times to get the right feel and interplay.

At the end of the rehearsal, Stein discussed some technical details. He wanted to rehearse "Ten Rooms" on the CCC stage to find out if the development of the sections worked and could be kept, or whether it needed to be modified, "whether the succession is good, attractive" ("ob the Abfolge gut, schön ist"). It was not only the players' development of the action, but also technical problems such as how to place and remove props like the tent. Stein worried aloud that they might need a three second blackout and have to use two concealed side doors, one to place the prop on and the other to take the old prop out. There was also some question about the size of the actual room: Stein wanted to keep the sense of a box, but had to find out about sight lines and did not want to foreshorten the depth of the room, so that it was actually much wider than it was deep merely to allow more
people to see into the room. Clever was concerned she had run through all her scenes so quickly, without having much time to work on them, that she would not be able to retain and develop what she'd done. But Fred Berndt comforted her that Stein only wanted to see how the sections ran and not to work on the interior dimensions of the scene.

5.20.2 30 October 1978, Clever, Petri, Tent

The scene with the tent was fun for all. Stein tried to establish specific positions for everyone, but Petri began to create problems by not being able to do an action as Stein outlined it and by not having a specific, better solution herself. She merely did the action incompletely or without involvement, thereby delaying the advancement of the scene. Clever then began to stop to ask for help with her problems, which generally arose when she did not know how to make a transition to a specific action or between two actions; here she wanted to know how she should behave toward the tent. Stein said that at first when she bumped into the tent it should be just as if she noticed another person in the room, and then when she looked at it more closely and saw it move toward her, she could make the transition into a "dreamworld" ("Traumwelt"). She should be "caught up with the tent as a performer, create the situation plastically" ("in dem Zelt verfängst schauspielerisch, diese Situation plastik zu machen"). There should be quick changes between the individual sentences, since they often related to very disparate subjects. These changes would demonstrate the "contradictoriness" ("Widersprüchlichkeit") of the different things. Stein commented on the "transition" ("Übergang") from "Are you a boy or a girl?" ("Bist du Junge oder Mädchen?") and said that for the first time he noticed this and the following sentence "are not complete sentences" ("keine vollständige Sätze sind, das sehe ich zuerst"), as if the discovery had some importance which he did not reveal.
5.20.3 9 November 1978, Clever, Petri, Tent

Stein reminded Petri that her main objective was to demonstrate "apartment management" ("Hausverwaltung") and then she had room to communicate with Clever. To do this she must speak with a rapid tempo, "always have an answer ready" ("Antwort immer parat haben"), and not leave unnecessary pauses between what she said. She was later told "always work for the moment" ("immer noch für den Moment arbeiten"), and take the different sentences and moments and "lay one next to the other without evaluating" ("unbewertbar nebeneinander liegen"). On her line "an old stinker" ("ein alter Stinker") she should not make the sentence itself interesting, but keep it purely factual, as if uninteresting to the character. Thus it also demonstrated she had "fundamentally no connection" ("grundsätzlich keine Beziehung") to Clever—"one doesn't understand the other at all" ("man versteht die anderen nicht"); in fact, the whole play demonstrated "no connection" ("keine Beziehung") between people. Stein also told Petri once again to come to the door and deliver her first line looking directly at Clever sitting on the floor beside the tent up-left, but once again Petri chose to give the line partially on her cross down-left, thereby passing up a potentially comic moment when she could have delivered her completely practical information to Clever whom she had disturbed in the midst of sexual foreplay with the tent. As Clever played with the tent, Stein called out, "All strong things are beautiful!" ("Alle kräftigen Sachen sind schön!"), and it was obvious he liked what she was doing.

5.20.4 27 November 1978, evening rehearsal, Clever, Petri, tent

In the section with the tent, Clever was told to react to the whole tent, so that her glance would be directed to the audience rather than the floor—she had been looking at the front of the tent which was nearest her and thus downward. Stein demonstrated how to kick the tent with the "side of her foot" ("querfuß") so as not to hurt herself or
Moidele Bickel in the tent.

Once again Stein climbed into the tent to demonstrate its reaction when it supposedly had been hurt by Clever's attack. He wanted to show the "suffering creature" ("leidende Kreatur") through a very slow, steady retreat. However, the dimensions of the tent had been changed so that he no longer fit in as easily as previously, and he could hardly climb in or move the tent on its casters; this, of course, did not stop him from making the demonstration. As Clever practiced her kicks on the tent, she soon began to kick the tent only on one side to force it into its correct position for the final sexual encounter. This prompted Stein to mutter, as he walked back to his seat, that a "new people's sport" ("neuer Volksport") had been invented; when Bickel perhaps not so innocently asked Clever, "Hey, kick me again!" ("Tritt mich noch mal, du!"), Stein quickly picked up the phrase and turned it into the suggestion of a new rather perverse "Volksport".

Bickel had switched a curious movement (where the tent made a very small jerk to one side, then the other and then moved backward a little, somewhat like a negative response) from "Are you a boy?" ("Bist du ein Junge?") where Stein wanted it, to "Are you a girl?" ("Bist du ein Mädchen?"). Later Stein instructed the tent and Clever to make a large startled movement when Clever first opened the door and then a smaller backward movement—the reactions would reinforce each other and build Clever's fright. Clever had been kicking the door to get out of the room, but Stein told her to stop because it was marking the door.

Petri was told to "not judge—be very calm as her life is." ("nicht bewerten—ganz ruhig wie das Leben.") in her reactions as landlady, especially on the "old stinker" ("alter Stinker") line and certainly not to show any disgust at his "junk" ("Dreck"). She was only concerned to "rent rooms, remove corpses and rent to new psychotics" such as Clever and this should be done very "calmly" ("ruhig"). Stein told Petri to play the scene the way she did the very first time, which was not a particularly helpful suggestion since she probably did not
remember what she had done; conceivably it would reassure her that she was capable of playing the scene. Stein demonstrated the effect made when she stood close to the tent for the line "We take care of it." ("Wir kümmern uns drum."): the position appeared more protective, although obviously the landlady did not take any special care of the person in the tent. 17

5.2.1 Synopsis Section 10

The room with the dirty raincoat on the floor. The door is wide open. Carrying her coat, tv and portfolio, Lotte enters with Inge. Inge says the room has a window onto the street and in the summer the hedge grows together. Inge stalks out, dragging along the dirty raincoat. Lotte opens the window and sits down on the floor, her tv flickering soundlessly. The door opens and the obese morphine addict enters, saying she's suffering from "Sunday's anxiety." After she sits near Lotte, she begins to shiver, and Lotte takes her in her arms, encouraging her to listen to the tennis game they can hear in the distance. The guitar player hesitantly enters and tells Lotte not to be too formal with him. He explains he's a crystallographer—a physicist who measures the minute differences in the atomic structure of stable substances, like minerals and artificial crystals, under different temperature and pressure conditions. When Lotte asks for an example, he says a person comes close to understanding his profession if they know how a quartz watch functions. Then he leaves, and soon the woman goes too, complaining if she's away too long she misses the visitors who come to call on her. Lotte begins to copy something from the tv, then hears something on it and asks if she should leave. She closes her portfolio and exits.

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17. See Appendix B, tip Reporter Covers a Rehearsal, for an account of this rehearsal by a Berlin magazine reporter.
5.22 Rehearsals

5.22.1 16 October 1978, morning rehearsal, Clever, Menne, Petri, Wensch

When Clever entered the room with the raincoat, Stein had intentionally arranged the coat so that it was half propped up from the floor, in a semi-humanoid shape; she should walk to it almost mystically, as if in deeper contact with it. Stein claimed Clever and Petri were "conspiratorially huddled in the corner" ("Vermogelt in der Ecke") and moved them away from the wall. Clever, alone in the room, improvised and went up to the wall and wrote on it, which Stein said was "typically Edith, not typically Lotte" ("typisch Edith, nicht typisch Lotte") but he liked it and said to keep it. He gave specific directions to Wensch how to stick her arm around the door so that her body was not really visible, how to cross to the tv, and made other "technical" and thematic suggestions which he did not generally do with his regular performers. He also told her "to paint the basis of the character more strongly" ("als Linie stärker gründieren") and suggested to Clever that people constantly go from Lotte who wants to make contact. When the tv tells her to go, Stein helped develop the exit by telling her to walk a little and then check back, rather than leave directly. When she first hears the voice from the tv, she must stop sketching, or it "completely ruins the effect" ("bringt die Sache durcheinander"). Also Stein suggested she think what Paul would be doing during the time she was so idyllically drawing.

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18. In this scene as elsewhere, Stein freely changed any script direction that resulted in poor sight lines: he moved a person from the window and said a door might have to be closed instead of open. This attitude differed from his strong reluctance to change the script's wording, once the dramaturgy had finished its own editing which happened before rehearsals began. In fact, the published script of the play contains specific references to couturiers in "Night Vigil," and additional but largely redundant dialog in "Morocco," which this premiere production had excised, certainly with Strauß's consent.
5.22.2 30 October 1978, Clever, Samel, Wensch

Clever should "first create the situation plastically" ("erst herstellen plastisch") at the line, "Do you hear, tennis?" ("Hören Sie, Tennis?"). After she created the scene for the audience, then she could incorporate it in the interaction with the other performer. The tempo of the latter part of the scene with Samel was controlled by Clever's questions: if she delayed them then the scene would die. Also Stein insisted she ask her questions very strongly, possibly because she was in a weak position on the floor at the feet of Samel, which she could compensate through the intensity of her verbal expressions.

5.22.3 9 November 1978, Clever, Petri, Wensch

Clever was told she should be "trustworthy" ("zuverlässig") to the others in this scene. Stein again requested "stronger listening to the tennis" ("stärker Zuhören bei Tennis") so that Clever would create a reality for herself, the other actress and most especially for the audience, but Clever disagreed with Stein's suggestion regarding the final action of the scene and said she wanted to play that the tv "throws her out" ("schmeißt sie raus")—she seemed a bit dubious about making the suggestion, possibly as a result of the previous disagreement about interpretation when Stein had completely rejected her suggestion. 19 This time, however, he said he understood and apparently liked her suggestion as "more forceful" ("viel kräftiger"); he claimed he did not like "sentimental" moments and apparently thought his own suggestion was closer to being sentimental.

In a curious and almost defensive way he remarked they might as well take Clever's suggestion, since no one would understand what was


20. It was my opinion they would understand, and Stein also knew the meaning was not confusing; the reason he made the rather deprecatory remarks had more to do with his own need to be the one with the answers, i.e., personal psychology, than with any real situation.
happening in the scene unless she took all her belongings with her.\textsuperscript{20} He added that this was a somewhat ironical statement of his, and I am not sure whether his clarification about its irony occurred before or after I alone of all the people laughed at his original comment that no one would understand what was happening. Still a bit defensive, he finally said there were thousands of possibilities in the scene and they needed to find the one that most simply and forcefully expressed the truth.

5.22.4 27 November 1978, evening rehearsal, Clever, Samel, Wensch

Clever began spontaneously to massage Wensch when she sat in front of the tv.

5.23 Synopsis Section 11

Another room, dark. Inge and Paul are lying on the floor embracing. Lotte knocks and enters, saying she can't sleep. Inge asks Lotte to come back later, because she has someone with her. Lotte backs up and closes the door.

5.24 Rehearsals

5.24.1 16 October 1978, morning rehearsal, Clever, Menne, Petri

When Petri and Menne lay on the floor in a sexual position, Stein took Petri's place and lay with Menne to demonstrate the correct tangling of legs in order to be visible. Menne should remove the "cramps" ("Entknotung") from his body.
Another room. The guitar player and the two researchers. The female researcher is complaining that in the last three years all they have accomplished is to research and write a 250 page social history of the grandchildren of wealthy German merchant families of the fourteenth century, credited on the title page as edited by him with her assistance. That was the one and only thing they did in three years. Jürgen her partner acknowledges it's terrible to consider.

The guitar player remarks that NASA once sent them a package of moon rocks, which they were as excited about as pirates over a treasure; but they found nothing new—the old optics, the old structures, there was nothing new. But at the beginning there was such greed, such eager hands! She continues to question why they made the book, and Jürgen hesitates and says that isn't a wise question. She then says the book really doesn't mean anything, except that people have the feeling the book was made by a man and wife, who belong together. He responds that he sees it somewhat differently; they are at the beginning of a long, joint, scientific journey, that could last years, but is presently in a rather critical phase. She asks him how he views their love. He is silent. The guitar player tries to leave but she asks him to remain and play something, an American country song. The woman begins to attack Jürgen and claims he is just a model little son, a human wasteland, a prize product from the most mid-part of the middle of the middle-class. He even has to comb his hair before he telephones his mother. And he doesn't realize the damage has been done.

The guitar player interrupts and starts to talk about the best physicists who are very few, the pathfinders, perhaps only enough to fill a small prison courtyard; of course, you can be unlucky and get as head of your institute a Japanese who for twenty-five years has
Plate IX: "Why are you grinning, you assholes?"
researched in the wrong direction; now they all have to submit to his strict discipline and go along, although ninety percent of his colleagues have rejected his theories and have demonstrated that his work is wrong. She exclaims that what the physicist is doing is simply a "job" while she is a complete existence, a twenty-four hour head. She is the book. She's the one and everything; she's Jürgen and herself. She breaks off abruptly to ask them why they're grinning at each other. Jürgen offers to help her go lie down and rest because they soon have to go to a seminar. She turns at the door and says it was the devil who came and went and came again and went again. He says that's normal; everybody has to let off steam once in a while. She disagrees and says it was the devil; doesn't he realize how powerful the devil is?

5.26 Rehearsal: 27 November 1978, evening, Berger, Lampe, Samel

In the scene with the two "assistants" ("Assis") Lampe built her crying more slowly to an abbreviated climax and than an aftermath of choked sobs. In the three "Assis" scene Berger's reactions of uncertainty and self-doubt should increase, and be displayed, only to the degree that Lampe built up her anger. Stein warned Berger, "This moment is dangerous for you." ("Dieser Moment ist gefährlich für dich."), when he asked Lampe if she wanted to go lie down because they had a seminar: he should be careful to do it "with concern" ("fürsorglich") to avoid misinterpretation by the audience as a sexual overture, which would disrupt the mood created by the previous quarrel.

Stein's critique on Lampe was for "mistakes in technical work" ("Fehler in der Registertechnik"), so that she and Berger did not display opposite reactions to each other: when one was excited, the other was calm, so that each was at the extreme from the other. Stein
felt Lampe did not really begin to work within the scene until it had progressed quite far; he also had noticed "no mutual dependency" ("kein voneinander abhängen"). He described their relationship as a "condensed relationship" ("abgekürzte Beziehung") and made a suggestion about playing the opposite emotions from each other as a "technical aid—check it out, if it helps" ("technische Hilfsmittel—probieren es aus, wenn es hilft").

Samel was told to "needle and pester" ("drehen und bohren") and to avoid setting his role, "Always do something different, or it will be boring." ("Immer etwas anders tun, oder wird langweilig.") especially in his speech about the researcher who was going in the wrong direction in his work. Samel had been making the speech without much dynamic or development, more as an audible interior reflection, rather than as a dramatic interaction and communication.

5.27 Synopsis Section 13

Lotte is alone in the room, restlessly walking to the door, looking at her watch, checking in her portfolio, and practicing for an upcoming conversation.

"You don't need to make a joke about your being late . . .
to let slip a joke?
We don't want to joke, do we?
Just don't make any joke!
Is that supposed to be a witty remark?
. . . .
Where do you originate?
Originate?
Where were you born, if I might ask?
. . . .
Free time is the contemporary problem . . .
in our society. The problem of the hour . . . of the future?"
She goes to the window, looks out a minute, then turns back charmingly as if someone were standing in front of her.

"Well, I almost died from . . . from . . .
From what? Hm?
From anxiety? From 'nervous anticipation'?
Balderdash."
She turns again to the window and again turns back.
"No. I live in separation.
Well, I almost died from . . . from . . .
Shit."

Suddenly the guitar player walks in asking with whom she's talking, and Lotte says she's just talking. She asks his name and he says, "Søren as in Kierkegaard." Lotte, "You don't need to make a joke about it." He abruptly begins to inform her about the few typical mistakes she's been making: apparently she believes someone should be there for her, when things aren't going so well, when she can't sleep or such. Lotte nods her head in uneasy agreement, "Hm, hm." He continues,

"On the other hand, perhaps you concern yourself a bit too much about other people."
"Hm, hm."
"For example the tent on the first floor. You really made a mistake there."
"Hm, hm."
"Don't you know, everyone of us takes care of the tent. I mean it's probably not good if you do more than the others."
"Hm, hm."
"In principle, each room manages alone around here. That's a kind of unexpressed apartment rule."
"Sure, sure."
Plate X: "Please don't joke about it."
"I just wanted to say, if there's ever a time when something really goes wrong, you can call for help. Only don't make such a fuss about it. No fuss."

"Oh no."

"You paint?"

"I sketch."

"You paint things from the television?"

"You play the guitar, while I like to sketch."

"I just wanted to tell you that. However, otherwise, I think it's great that you're here."

"Really?"

He nods and leaves.

5.28 Rehearsals

5.28.1 17 October 1978, morning rehearsal, Clever

For the brief pantomime that began the section, Clever wanted to demonstrate Lotte's affection for her tv, almost as if it were a friend, and Stein suggested the tv as a kind of surrogate child for Lotte: although she couldn't kiss or stroke the tv, Stein joked that she could show certain "proclivities" ("Zuwendungen").

The run-through of the monolog in this scene was its first rehearsal, and Clever experimented with ten or more repetitions of a question or phrase until either Stein or she found it effective. Once she had gone through a line twice with the book she had it partially learned and could rehearse with only the occasional aid of the prompter. After a while Clever said she wanted to work in front of a mirror to try various phrases and see what sort of physical impact

21. See "Morocco," 5 October, for a similar approach to the monolog.
they made.

The mechanical basis of the scene is that Clever, in a comical dither lest she make a faux pas that could cause her new friend the guitar player to reject her, continually tries new approaches to an upcoming conversation with him, rejects each, and starts over.

The way to approach Lotte's various conversational attempts was, "Don't just talk with yourself; make a discovery and then always be critical." ("Nicht mit deinem Selbst sprechen; eine Erfindung machen und dann immer beurteilen."), but generally today Stein followed Clever's work with a concentrated, satisfied and amused expression, only making a few interjections. He encouraged her to work with the line readings so they coalesced to form a main purpose for the scene: "Create the basis from which one can create something" ("Basis schaffen, von dem aus man etwas schaffen kann").

In her improvisational work on the conversational ploys Lotte wanted to use on the guitar player, Clever moved freely around the room and was very active physically. When Stein told her to do her lines and then criticize them, she stopped moving and the work seemed to become more intellectual and internal.

At the end of the rehearsal with Samel, Fred Berndt was told to set up a visit for him to a Bezirksbauamt, or possibly to a regional office, so he could get a feel for how people operate in a business office as preparation for his role in "Dictation." 22

5.28.2 1 November 1978, morning rehearsal, Clever, Samel

Stein told Clever the way to play the scene was "always correct yourself, don't rush it" ("immer korrigieren, nicht hetzen"), and they worked to find the best position for different lines. Clever was told

22. Samel told me in an interview that he liked to do this kind of preparation for his roles and found the Schaubühne very co-operative, whereas at other theatres he had had to do everything of this sort on his own.
to make several practice runs on the door, trying out various greetings she had been thinking about, each attempt refining and defining Lotte's emotions and reactions. She again complained about the difficulty of the unrealistic scene. Stein told Samel that Clever would play the scene differently each time and he should leave himself open to react. Clever was told to come down and stand close behind Samel when he was looking at her pictures; then Samel had to twist his body in order to avoid any contact with her.

5.28.3 9 November 1978, Clever, Samel

Stein told Clever to set out her pictures almost automatically and not to worry how they were placed, but Clever persisted that her layout needed to be "beautiful" ("schön"), which Stein countered by saying that when she placed them out automatically they would also be automatically "schön." Stein worked with Clever to develop the individual moments in the scene and to give each of her attempts at starting a conversation its own character that would "always signify something" ("immer wieder signalisieren"). He also suggested she put a laugh into her reaction when Samel told her his name was "Sören as in Kierkegaard" ("Sören wie Kierkegaard").

5.29 Synopsis Section 14

Lotte is standing in the open window. The door opens a bit and someone listens. She is narrating about a couple who live on the fourth floor above an Esso gas station; one day the woman goes out and looks over her balcony down eleven meters to the station below. The couple turn around and go back inside, while below there are music cassettes playing melodies full of pride and full of broken pride. The sky is blue and clear. It's already summer. The door opens and the old woman is visible, who says someone has left and she just wanted to see where the empty room is. She asks Lotte if her husband is the old man upstairs, and Lotte asks if she has something against older men with
Plate XI: "Listen! A familiar noise is missing."
young women. The woman says he lies, and Lotte agrees; she says Lotte could easily get a better fellow than the old man. Lotte invites her to enter, and says she knew he would lie and lie; then she would have to trust and trust. Abruptly Paul, Lotte's husband, enters, and Lotte, who is sitting and leaning on the wall, begins to turn her head from side to side, "Oh no... Oh no..."
5.30 Rehearsals

5.30.1 16 October 1978, evening rehearsal, Clever, Hofer, Menne

Clever improvised subtext in-between text, because the script had been poorly learned by all. Hofer was the first to use a script, but by the end all were using it, which made work on the action and relationships very difficult.23 Clever's "preparatory story" ("Vorbereitungsgeschichte") could also be used in this scene. There was a rich variety of possibilities for looking out the window, but when Clever began by standing normally in front of the window, Stein called out "too narrow" ("zu schmal") and moved her to the opposite side of the room to look out the window. She was told to recite the events seen out the window almost as if she were reading or dictating a story. Stein liked a "meaningless gesture" ("sinnloses Gestus") used by Clever in narrating how she was still willing to cut out newspaper clippings for Paul: she held her hand up in the air and clipped her fore- and third fingers together. But by the end of the scene she and Menne still needed to show more clearly the rigorous destruction of something between them, and Stein encouraged all to think "about the meaning of the basic story" ("was die Grundgeschichte betrifft") until the next rehearsal.

Hofer, who had not previously worked at the Schaubühne and in addition was quite old and somewhat feeble, nonetheless gave very interesting line reading on the first run-through. She seemed very restricted, since she did not know the text and had trouble following

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23. The technique where the prompter called the lines, even when this occurred quite frequently, seemed less obstructive to accomplishing at least some serious theatrical work.
Stein's directions on staging. Stein showed her several times how to peek through the door and when to enter, which she managed rather poorly; however, he then became very excited when she accidentally left her finger sticking through the door after she had almost closed it and called out to her to remember to do it next time as well. Hofer was told, "To discover the situation, to think about it; to find specific moments between the two of them." ("Die Situation erfinden, vorstellen; bestimmte Momente zwischen euch finden."), because the scene lacked the concreteness which performers normally used to help develop their roles. Stein encouraged Hofer to do whatever she wanted to Clever, and to go wherever Clever was in the room. Again he urged, "Pause after each sentence. Very slowly." ("Pause nach jedem Satz. Sehr langsam."), as the tempo for the dialog.

Later Hofer remarked to Stein that she couldn't understand what the performers, especially Menne, were saying, and she did not mean just the abrupt and disconnected nature of the dialog. But Stein calmed her, "It will come soon." ("Es wird schon kommen."). Menne was difficult to understand sometimes when he was sitting next to one: he tended to mumble.

5.30.2 1 November 1978, morning rehearsal, Clever, Hofer, Menne

I arrived at noon when Menne, Clever and Hofer were almost finished rehearsing Section Fourteen. Stein wanted to put a few perversities in the action to make it more interesting; for example, when Menne hit Clever, she should immediately stop crying and stand upright, "A 'Trick.' Her reaction occurs with the blow." ("Ein 'Trick.' Ihr Reaktion kommt gerade mit dem Schlag."). Stein liked Clever's crying because she was "crying but it was exactly formulated" ("weinend aber genau formuliert"). Although the scene had played very fast, Stein said, "When it's done correctly, we can do it twice as fast." ("Wenn es richtig gemacht wird, können wir es doppelt so schnell führen."). Stein praised Menne because he "commented" on ("kommentiert") the blow; the correct sequence for him should run
"blow, comment on the blow" ("Schlag, Kommentierung des Schlages") and immediate transition to "Won't you put your jacket on?" ("Willst du nicht deine Jacke anziehen?"). "Prolog, main action, secondary and after actions" ("Vor-, Haupt-, Neben-, und Nachspiel") was the sequence of events outlined by Stein when he discussed the slap with Menne.

5.30.3 9 November 1978, Clever, Hofer, Menne

Stein liked the way Clever crouched down in the far down-left corner of the stage, "a stage picture story" ("eine Bühnenbildgeschichte"), and said that when she looked up at Hofer the glance should attract Hofer toward her, as if she were some kind of small, wild animal that Hofer wanted to pet. Menne for once became very involved in the action where Paul throws Lotte out and began to build his emotions in a naturalistic manner, which seemed to help Clever build her own reactions; but Stein soon put an end to this and had Menne return to an emotionally cool manner, which Stein said was more cruel. Clever had developed the gesture of clipping her fingers together in a cutting gesture into a strong picture of the woman bent forward at the waist as if in supplication, her face looking at the ground, while her arm was raised in the air and her first and second fingers made a gesture of cutting.

5.30.4 27 November 1978, evening rehearsal, Clever, Hofer, Menne

When Menne rushed downstairs to throw Clever out of the building, his entrance was late once, and because Clever and Hofer could hear him on the stairs, Clever could build her nervous reactions before he actually arrived, even beginning her "O nein" before he entered.

5.31 Synopsis Section 15

Paul and Inge, the woman in the high-zipped dress, are standing and he is lightly holding her hand. Lotte pushes open the door, enters with
her tv, portfolio and coat, stands and looks at them; Paul walks to the window. She says she just wanted to say good-by. Inge asks where she's going. Lotte shakes her head she doesn't know and hands the tv to Inge telling her she can have it. Lotte looks at Paul and asks what he's doing, but Inge says to leave him alone; he can't get on with his work. While both women watch, Paul leaves. Lotte asks if Inge knows why he can't work—it's the reason Lotte's leaving. The smart person knows when to give in. Paul couldn't handle their relationship; it was too strong, too unique, too unforgettable. He just couldn't concentrate when she was around. Abruptly Inge unzips the front of her dress to her waist, revealing a picture of Paul on her t-shirt. Lotte says, "O.k., zip yourself up. I have to go. Take care." Inge says she'll take Lotte to the front door.

5.32 Rehearsals

5.32.1 17 October 1978, 1 p.m., Clever, Menne, Petri

Petri added some comic teeth sucking sounds that Stein liked and said to keep, and he gleefully told Clever to emphatically shove open the door like "Django," the bad cowboy in a film. He said it was a "technical detail" ("technische Sache") to time Clever's walk so that when she turned to face Petri she found Petri with her dress unzipped down the front, displaying the image of Lotte's husband, Paul, on her t-shirt, but it was important that Clever not seem to be waiting for anything to happen. Clever should "enlarge" ("vergrößern") this moment because she "recognizes Petri as her successor" ("erkennen sie als die Nachfolgerin"). Then to defuse the confrontation, Petri must quickly and normally close her dress before she offers to take Clever to the door, and not let the audience "notice when you are going to return to normal" ("bemerken wenn du abbauen wirst"); you must "get out of the display completely coolly" ("ganz kalt aussteigen"). To give Clever
more visual interest while she was standing and waiting, she could listlessly roll back and forth on her leg the small tv she was holding.

5.32.2 1 November 1978, morning rehearsal, Clever, Menne, Petri

Mostly Stein worked on the performers' movements and their placement in the scene. Petri, whose character is "without feelings" ("ohne Gefühle"), determines the atmosphere of the scene. At the beginning when the two women talk about Paul, Menne should be standing in the extreme down-right corner of the stage, and Clever should not look at him until she finally leans forward just before he leaves. Clever had developed the speech about her relationship with Paul, so that it was now a varied and interesting statement demonstrating the complexity of the character via vocal inflections, different tempi, a more subtle interpretation, and suggestive bodily movement. Stein read a later section of Clever's dialog with Petri, so he could find "the rhythm from the build of the lines" ("Rhythmus aus dem Zusammenhang der Zeilen"). While Stein was talking with Clever, Petri practised different ways of unzipping herself to display the picture of Menne that was on her t-shirt. Then Stein played Clever's role to allow her to see how the scene would appear from the audience when she looked at Petri with Menne's picture on her t-shirt. Just after Clever turned and saw Petri's display there was to be a "Break."

At 1:15 p.m. Stein called a pause, "so Clever could have a cigarette or some tea."

5.32.3 9 November 1978, Clever, Menne, Petri

Stein wanted Petri to show "certain private tones" ("bestimmte Privattöne") in her speech to Clever about how Menne could "not work further" ("nicht weiter arbeiten"). Then he told the two women to follow Menne's exit with their heads, without shifting their body positions, and quickly change the direction of their heads when they could no longer see him from one side.
The room is half darkened, and the old couple is setting up a projector for showing slides on a screen. A man is sitting on one of the eight chairs. The old man and woman are discussing the fact that no one has shown up yet except the Turk. They discuss who has moved out of the apartment building and who has been invited to come. Then they decide to begin anyway.

The slides show the man and his wife engaged in daily activities, and both stand beside the screen to comment. Slowly the different apartment dwellers enter the room while the slides are being shown: the guitar player, the female research assistant and her friend, the fat woman, Inge and Paul. One chair remains empty. The slides have such comments as "Good Morning" for a photo that shows the old man, embracing the old woman and placing a hand on the top of her head. "Do you remember me?" depicts him with his arm around her shoulder, looking at her. Another shows them placing out on the floor all the things, olive oil, sugar, drinking straws, rice, bread, etc., they purchased that morning. He comments that one should pay attention to things, one should try to make things sympathetic toward one, because things will outlive people. He shows an apple and comments that this is a thing that has come a long way. It's become a symbol, and is almost more a symbol than a thing.

Suddenly their slide presents a back shot of Christ, with bleeding wounds between his shoulders, a crown of thorns on his head and his right hand raised to bless. The old couple are kneeling in front of him, with lowered faces. The female assistant asks who it is, and the Turk excitedly jumps up and exclaims in slightly broken German that it is he; he made the exposure with an automatic timer, and he played the part as well. The old woman then asks whether Jesus had any siblings, and if so, what became of them? The man replies that she doesn't
believe in Jesus' siblings because she once was a Catholic. Some more photos are shown of the couple in various activities, to which the fat woman occasionally says, "Beautiful pictures. Lively."

5.34 Rehearsal: 27 November 1978, evening, entire cast

Bienert now sang happily as he set up the projector, even when it seemed no one would come. The screen was hung from two hooks in the ceiling to insure it was properly placed and Stein later worked on the exact placement of Hofer's chair so she could be seen by the audience and, as she sat exactly on the edge of the light from the projector, so that when she leaned in to make a comment, her head appeared as a dark image in the projected slide.

5.35 General Notes

5.35.1 30 October 1978, 8 p.m.

The rehearsal began around 8 p.m. after a "blow-up" between Clever and Stein when Clever asked if performers were not guaranteed a free evening per week, to which Stein assented; then she indicated she was not happy to be rehearsing on what should be her free evening. Stein complained that she did not need to go about it so formally and had only to tell him she needed a break, since she had the main role and it involved much work. However, when she first raised the question the situation somehow developed that Stein threatened to leave, saying he had no desire to rehearse that evening, and he returned only because the performers finally decided they had no desire to rehearse alone. Stein rather pointedly remarked to Clever, "Understand what you can do
and what you can't!" ("Versteh was du leisten kannst und was nicht!") referring to the suggestion made by someone that they could rehearse alone.24

I was standing to the side and not paying much attention when this flare-up began, so I missed the first part. The next day at rehearsals the prop master, who seemed to receive quite rough treatment from Stein (as did many of the second rank or lower technical personnel), asked me if I had seen what went on last night and whether I had "noted" ("notiert") it. I as reluctantly and neutrally as possible answered that I had. He said it would get worse as the rehearsals neared their end and everything became more hectic, and that to this point things had gone very smoothly.25

Most of the rehearsal had to do with technical points in "Ten Rooms," not all sections of which were rehearsed.

5.35.2 15 November 1978, 10:45 a.m., entire cast

At last my chance to see the complete, contiguous version of this scene. Nerves were strained once again, as Stein and the technicians attempted to bring order to this run-through, which was a trial of all involved, since Stein was as easily disturbed by mistakes as the others were concerned about minor aspects of the scene: Bienert wondered whether the position Stein asked him to take would cut him off from the view of part of the audience; and Clever initially fussed a bit about lights and had some problems knowing how she would manage to go from one room to the next.

24. Rehearsing alone on a previously untried stage would have been wasted effort by the performers, who also well knew that Stein would have thrown out any innovations of which he did not approve when he subsequently viewed the scene.

25. I was impressed by the contrast between Stein's tolerance of Petri's extremely difficult behavior and his intolerance of even the smallest slip-up by the technical crew. The stage manager, for example, who seemed to me a very friendly and competent individual, walked around the rehearsals in a state of nervous anxiety as if he were constantly expecting to be called on the carpet for something.
Stein ran around energetically, leaping in great clanging bounds down the metal stairs that joined the backs of the different rooms, or rushing up to change something on the set. Then he sternly warned those in the audience to remain on their asses or get out during the rehearsal, so people could concentrate. He also had a tolerant but exasperated talk with the prop man about the tv which once again didn't have enough energy in its batteries to function properly. Later someone telephoned the stage and, while the phone rang loudly in the large, ominously silent room, Stein yelled out for someone to get the name of the person on the phone, as if the original sin in theatre rehearsal history had just been committed.

The first few sections were repeated several times to set light cues and performers' movements. Stein fussed because the lighting man didn't grasp how long Stein wanted between sections (about three seconds), but Stein also did not use the microphone that had been set up for him to talk easily to the lighting man. By the second run-through he used it and it greatly facilitated communication, thereby preventing the lighting man from being accused of stupidity and Stein from being frustrated by not getting what he wanted as soon as he wanted it. At the very beginning, when Clever was worrying about certain details of the scene, Stein called out to her, "Let me give the orders around here!" (Laß mich hier die Kommandos geben!), several times, and also seemed to be informing everybody else as well. (Not that anyone doubted in the least who was to give the orders.)

The typical pecking order, which I had seen previously, seemed to be that Stein might be frustrated by what the performers did or did not do, but any irritations were expressed toward the technical people, excepting the women involved such as the prompter and Bickel the costumer, and Stein's long-time collaborator Herrmann.

The first run-through included numerous small changes that were called out to the performers. Clever was told to pound the door more strongly in the first section; the positions of the performers were changed to make better compositions; the older performers were told not
to move around too much while action was occurring elsewhere; the three research assistants' scene (Section Twelve), which I had never seen rehearsed before, was given a special critique after it was run—it was the same kind of critique that other scenes had been given during earlier rehearsals: tempo needed to be quicker; "something has to happen to you" ("muß etwas euch passieren"); "avoid the safe way" ("Sicherheitsweg entfernen"); and then Stein made his typical spastic gesture of an exploding puppet—his arms and legs shot out from his body in various directions and he jerked his body and head around in small partial circles, to demonstrate how he wanted the segments of this section to fit one on top of the other, all building to an explosive climax. Virtually every time he had given a performer this direction about building a moment, he had made the same gesture, as if through his body he could both demonstrate and underline the message. The gesture was also accompanied by various loud, explosive noises.

Later Stein showed Ülgen and Bienert (Section Sixteen) how to bring out the maximum number of chairs with the least effort, and also checked with the two research assistants to be certain the placement of the screen for the slides allowed the whole audience to see all the screen. The most extreme sight lines were checked and small modifications of the placement were made. The performers were also cautioned to be certain to put the projector and screen in their designated spots with absolute precision.

Perhaps the most interesting aspect of this rehearsal was the way Stein handled the setting of light levels and the movements of the performers in the rooms. Initially he lit only the room in which action was occurring; between each section there was a three second blackout, during which the performers moved from place to place. Gradually Stein developed a light fade within several sections, that might last up to three seconds, rather than a final abrupt black-out as occurred in other sections. Then, after each of the rooms had been used once and defined in function for the audience, he began to set levels in other rooms at 25% or 20% while the light would be 100% in
the room with the main focus.

At first his decision which rooms to light simultaneously was based upon his artistic sense how the various light and dark areas would balance each other, but after looking at the result, which was visually quite pleasing, he seemed upset, as if the "pretty picture" effect distracted from the point of the scene, and he immediately tossed out all the cues. Then he began to light rooms that cohered thematically with the room in which the action was taking place; for example, in one section people from two other rooms must exit in order to visit Clever in her room, and the other two rooms were also lit, in addition to a room that perhaps had no essential connection with the action, but helped to give a better artistic balance to the composition of lit rooms. The counterpoint of completely and partially lit (usually to two levels) to completely dark rooms was set by Stein seemingly quite firmly and finally in short pauses between the sections, with instructions called out to the lighting man along with the continual question whether he had written it down.

The performers in the dimly lit rooms initially did not move when the lights were turned on, but Stein told them to give some slow evidences of life when they were lit, once in a while telling them to keep still to insure complete focus on the main action. The performers, sometimes with a suggestion from Stein that they go to a particular wall or stand in a certain location, developed their own actions and Stein called out his approval. It was interesting to see how the spontaneously developed actions and gestures combined and complimented one another, visually and thematically, and to speculate what the performers might do next, or to draw conclusions from their actions. It was also very easy to miss the main action through being interested in what was occurring elsewhere; for example, I missed the key action of Petri's stripping open her dress to reveal the face of Paul because I was watching another performer develop an interesting movement. Sometimes the performers were told to change locations during a black-out, and if two performers would accidentally be at the
same wall, one on the upper, one on the lower level, Stein would tell one to change to another wall. These movements were developed during the second run-through, which ran almost without pause for about sixty-three minutes.

After this Stein called the cast together in a small dressing room and had Berndt read out the comments that had been noted down during the run-through. Only Clever and Berger wrote down anything, Clever taking the initiative here. The comments were usually specific points having to do with positions on stage, audibility problems, timing of movements or actions, occasionally with a question of interpretation or emphasis—Stein told Lampe to use the phrase twenty-four hour head (Section Twelve) as the moment for a grand dramatic outburst to tie in with her crying over the situation with the books (Section Seven); he also told her not to take out any aggression on the books and she finally remembered that once she had placed a book down rather forcefully. There were some compliments of particular gestures, especially of Berger in the three research assistants' scene, possibly because this scene was still in an early stage of rehearsals. Also some comments were repeated from previous rehearsals.

I rode part way home with Clever (to the most outlying subway station, instead of having to take a bus from the studio to the subway) and overheard her discussing how the scene was running with Dieter Sturm who had been present for part of the rehearsal. She wanted to know how a transition from one segment to another looked and what needed to be done; she also complained a little about how much time Stein was requiring of her. For example, Stein had hinted it would be nice if she could do the sketches the character had to show, but then he had remarked that she was also "employed" ("berufstätig") meaning she had a performance every evening and didn't really have the time. Nonetheless Clever seemed to feel Stein was not conscious how much of her time he was taking, so that she had almost no time with her child for example, and generally she hinted she would leave the company in order to find better working conditions that would give her more time.
for herself.

She, however, seemed to be almost as obsessive a worker as Stein, although in her own fashion, which possibly exacerbated her irritation when Stein occasionally overrode her needs in a particular scene or behaved toward her as he had today, for at the beginning of rehearsals he had been almost as touchy with her as he ever was with the technicians, and certainly more so than I had observed with any other performer in this play. (With the new personnel Stein was almost obsequious in trying not to disturb them in any way, i.e., Stein's caution in responding to Bienert's complaint that he would be cut off from the view of part of the audience, a complaint never heard from a regular ensemble member, who always subordinated self-presentation to work that would best support the meaning of the play.)

5.35.3 27 November 1978, evening rehearsal, general comments

Due to a different placement for the lights and some new masking, the pretty pictures made by the rooms with their different light levels had vanished. Now the rooms simply seemed dim and made no visual or dramatic impact. At one point Stein asked the lighting master how long they had arranged between scenes, and when Wild answered three seconds, Stein said to make it four.

After the rehearsal Stein and Herrmann discussed the impact of having secondary rooms lit while action was going on elsewhere, and Stein said he didn't want it merely to show "disorder" ("Verstimmung") but for good dramatic reasons. Herrmann seemed to agree and suggested all the action in the old couple's room be cut—they had been moving around the room at certain periods--except that when the guitar player played music they could bring on some chairs in the dark. Generally Stein seemed to agree with Herrmann's opinions on the artistic value of certain effects, such as the lighting effect. Stein called to the light people, "We're throwing out all the half-yellow things!" ("Alle
halbgelben Sachen schmeifen wir raus!") Then they tried having the whole set lit for the first scene, while the last three scenes during which Clever leaves her room and gives the tv to Petri would have full light in Petri's and Clever's rooms which were the primary focus, and partial light in the rest. At the conclusion of the rehearsal, Stein, Herrmann and Berndt discussed whether if they showed the whole set at first it could reveal too much, or if they did not show it at once the audience might be left too curious about what was in the other rooms to pay full attention to the action. Opinion was divided on this point.

Clever was told that during the first complete run-through in the short scenes she was not "warm" and Stein said, "Give yourself time, let it suddenly come." ("Lass dir Zeit, lass es plötzlich kommen."), as the key to how she should play these scenes. "Do it just as it happens." ("Mach es so wie es ergibt." ) was a comment on her correcting a cross from the right to the left side of the tv—she had stopped and corrected herself during the scene, then during the later scenes she had crossed to the left because it put her in a better position to play with Samel who had just entered (Section Thirteen). "It has to happen of itself, and that's how long you have to wait." ("Es muß sich ereignen, und so lange muß du warten." ) he told her, referring to the moment when she asked Menne if she could cut out newspapers for him.

At one of the final critique sessions, Stein said nothing to Petri and she anxiously asked him what he thought of her scenes, to which he said they were well done, after he had thought a while whether there was some comment he should make. The final critique sessions were concerned with many technical details, such as the timing of door openings, exits and entrances, or the strength with which certain comments were made by the performers. "Botch" said with explosive force was one of Stein's favorite words to verbalize what he wanted during explosive moments on the stage.
The beginning of the scene had been changed, so that Clever and the musician did not walk through the set: the musician played while the curtain was moving and the preceding scene was being removed. The music seemed to be present to mask the noises of the set change and provide something of interest during this relatively sterile period. At the end of "Ten Rooms" one briefly saw Clever following the musician as he walked behind the curtain that was closing.

The only rooms lit were those in which a section took place, or in which secondary actions occurred, such as people preparing to visit the character. The light cues and changes between the various rooms were very clean and quick: from the time when the light was out in one room there seemed to be a maximum time of one second before the light came on fully in another room and the action began immediately. An interesting tempo emerged that was decisive, clean, somewhat abrupt, discontinuous and comic, especially in the first section with the heavy rubber raincoat propped up on the floor, looking for all the world as if it had been left behind when the body of the previous inhabitant had melted away. This first image helped to set the tone for the scene and it seemed to me very important because the play's nature is generally a bit difficult to pin down.

During the first section with the guitar player they now used recorded music to get a "country" sound. Wensch now fell asleep while sitting with Lotte. In both scenes with the old couple the woman needed to be prompted often and there were embarrassing silences before she heard the prompter and took up again. The chairs were now brought in during a brief pause before the scene in which Menne tossed Clever out began; in this pause all the rooms were lit with the exceptions of Clever's, in which one could see the tv flickering away in the darkened room.
Lampe had not significantly changed her scenes since the first rehearsals I saw, but she had made important refinements and builds within the role. During the first half of this scene, the light cues were slower than they should have been, seemingly a two second blackout rather than one second as yesterday, but then they were picked up more quickly and the scene ran as in the last rehearsal. During this scene Clever was not as energetic and involved as she had been in rehearsal, but it was nonetheless a quite acceptable performance, with the tempo just a little slow. Lampe drew strong applause after both her scenes, but only one person applauded Clever after the scene when Menne throws her out.

During the intermission I could hear loud bumping sounds from the car as it moved the "Ten Rooms" set into its storage place for the rest of the play and later a loud cry of "Nein! Nein!". Amazingly the rest of the complicated set changes were carried out without a word being said (that could be heard). And the studio was much quieter than I had thought possible.

26. See Miscellaneous Materials, General Notes, 8 December 1978, for additional comments on the premiere.
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Chapter 6

Big and Little

6.1 Scene Synopsis

Lotte has arrived in front of a large, anonymous apartment building in Essen, an industrial city in northern Germany, and is trying to find the name of a childhood friend on the building directory. Unfortunately, she is uncertain of the friend's married name and begins to try various buzzers with a number of resulting misadventures. One man thinks she is a "Lotti" he knows, while an elderly woman recently immigrated from East Germany knows no one but recommends that Lotte talk to an occupant who knows all that goes on in the building. Unfortunately, even the nosy neighbor doesn't recognize the maiden name. Next Lotte reaches a man who is all too eager for her to come up, and then purely by chance she presses a buzzer and hears Meggy's voice respond.

Meggy, however, is despondent and not interested in a visit from Lotte, even for a brief conversation, and despite Lotte's extreme fatigue is unwilling to give her a place to lie down. When Lotte promises not to fall asleep, she is reluctantly admitted.

A young working class couple dressed in black leather outfits walk past the building on their way to a bar. The girl is bent double suffering from a cramp, and the boy inquires about the cramp but is determined to get to his destination, and the girl, equally eager, hobbles off after him.

Suddenly Lotte reappears, ashen faced, and Meggy exclaims over the intercom that Lotte was too restless. Lotte cries out that she had
chatted and been very careful not to fall asleep, especially as she was seated on a shaky stool. The conversation abruptly switches as Meggy compliments her on her drawings, but won't let her come up again. Lotte says she's en route to visit her brother, now a dentist. Meggy sentimentally remembers when they had been seven years old and had sworn eternal friendship, but now Lotte has big breasts and probably snores. Meggy challenges Lotte to make a good joke about her and she'll let Lotte come up again. After Lotte's attempts fail, they begin to call each other names, and during a pause the Turk and his obese German wife enter.

The Turk stops and drunkenly begins to call out isolated German words, "Beer," "Door," "Shit," while his wife anxiously stands by. Lotte goes over curiously, and when he loses his shoe, she retrieves it and puts it on his foot, then offers to walk him around the house while he explains, in Turkish, what is bothering him. But the wife is no sooner left alone than another young man appears, shabbily dressed and with greased hair, who begins to joke sexually with her despite her somewhat feeble remonstrances. She is annoyed but at the same time attracted, and asks his profession, which he claims is that of traveling companion to anything that doesn't like to go alone, from babies in swaddling clothes to corpses. She tells him proudly that they own two small markets with fresh foods.

Then the Turk returns alone and asks in Turkish who the young man is, which means the wife has to translate to the young German. Immediately the Turk tells her to send the man away, but she is reluctant and continues the conversation by telling him that her Turkish married name means "little water drop." The Turk begins to tell her that she is his wife, his darling, the one who will follow him down the thousand stone steps of life, all of which she translates, and the man responds by joking that it only proves a person who is tied down for life can always find someone better. The Turk wants his wife to leave, but she suddenly grabs the hand of the young man, and the Turk begins to call her a whore, a simpleton, and then to call out his
Plate XV: Girl with bladder cramps.
monosyllabic German words. The young man breaks away and hastily leaves.

The young couple reappears, the young boy so drunk he can barely stand, and he asks what's the matter with the Turk. The wife says there's nothing the matter, to which the boy responds drunkenly that he has worked at a chemical research plant in the city, making poison gas, and one day the whole city could just explode; he and his girl friend leave, so that the Turk and his wife are left standing alone on the stage.

Cast: Lotte
Meggy's voice
Young boy
Young girl
Turk
His wife
Young man
(The Joker)

Edith Clever
Tina Engel
Udo Samel
Tina Engel
Meray Ulgen
Hildegard Wensch
Gunter Berger

6.2 Preliminary Discussions

6.2.1 19 December 1977

A major problem for Stein in this scene, as throughout the play, was to maintain a balance in presentation, so that the charm and reality of the scene would be present without slipping into banal caricature. With this scene he claimed to have great problems that it might be presented as in any state-run theatre of the last ten years:

the wall of a room, behind it an immense wall which could be
wonderfully constructed out of styrofoam, behind that a green/blue
drop, everything "minimal reality"—and yet everything so meaningful,
and then I "throw up," you understand?

6.2.2 6 April 1978

Stein, after reflection whether the play in production would be
perceived as it had been visualized during its reading, pointed to the
scene with the Turk as one which he found very nice, but if one or two
laughs were evoked, the ability of the audience to observe the scene
would be lost.

Oesterlein remarked that the lengthy scene over the apartment
intercom, even though it had a base in reality, had a different
dimension in Strauß' play, and Stein agreed he had some problems, but
it was only because of their differing opinions of "stage reality."
Maybe other people perceived it differently, but Stein claimed he had a
precise conception of what he considered "stage or theatre reality" and
what was not. There he was much more confident than with things that
cconcerned the "correct reality." He simply knew that he was
unsatisfied if he could just look at a scene for a short time and then
no longer. He didn't want to call the play "cinematic," as others had
done, for he thought the play eminently theatrical.²

² "Das empfindet vielleicht jeder wieder anders; aber ich jedenfalls
habe eine sehr genaue Vorstellung von dem, was ich als 'Bühnen- oder
Theaterrealität' empfinde und was nicht. Da bin ich an sich viel
sicherer als bei den Dingen, die die 'richtige Realität' betreffen.
Ich weiß da ganz genau, daß ich schlicht und einfach nicht zufrieden
bin, wenn ich nur einen Augenblick lang in ein Bild hereinschen kann
und dann wieder nicht (ich kann das auch nachweisen). Ich will damit
aber nicht sagen, daß das Stück etwa 'filmisch' sei, wie das
diverse Leute gesagt haben, da bin ich ganz anderer Meinung; es
ist eminent theatralisch," Protokoll Nr. 620, p. 15.
6.3 Set Design

6.3.1 7 April 1978

For this set Stein wanted the performers to look at the model or Herrmann's sketches; this was the most beautiful set Herrmann had made. The rear convex curtain would be opened two meters and behind would be an apartment entrance, seemingly made of concrete, with a door. Behind this set piece would be another "prospect" like those in the movie houses. Above the entrance one could see the windows that opened onto the hallways of each floor, above the building the sky and a tv antenna, etc. He and Herrmann wanted to make everything very flat, almost as if out of cardboard. At the end of the scene the curtain would close.

6.3.2 7 September 1978

Stein thought the building intercom scene was awful, because the author wanted a number of real aspects: a street with genuine or well imitated asphalt, behind which were walls, through which Lotte walks at one point. But if one decided to do away with a real space and simply to put up an intercom, that was a very powerful decision. Then nothing more could be changed; then one could only discover a basically different solution.

6.4 Rehearsals

6.4.1 5 October 1978, 10:30 a.m., Berger, Ülgen, Wensch

The first rehearsal I attended at the Schaubühne was a section of the scene "Big and Little." Individual work on another scene with the
actress Elke Petri had begun at 8:30, but I had been informed I could attend only group rehearsals and must leave when monologues were scheduled. Although I subsequently attended the individual rehearsals with Edith Clever, I never asked for nor received permission to witness the individual work with Elke Petri, which was always scheduled at 8:30 a.m.

The group rehearsal began at 10:30 a.m., with fifteen people present, including myself. There were three actors and the others were various technical and support personnel, such as the prompter, the stage manager and Stein's two assistants. During this rehearsal the Schaubühne's staff photographer, Ruth Walz, photographed the scene with the Turkish actor, Meray Ülgen. (Subsequently she would appear periodically at rehearsals to make extensive photographs which would then be tacked on the bulletin board in the rehearsal area, so that the performers could examine the visual impression of their performance.)

While the rehearsal was in progress the atmosphere in the room was one of intense concentration; any movement by those not on the stage was made cautiously and quietly, so that people went whispering about on tip-toe, and only when the rehearsal stopped and Stein rushed up to the performers to make a point was there a sudden scurry of activity as people took care of some piece of business. For the most part those in the room sat very quietly and watched.

When the rehearsal started, Stein and his first assistant, Fred Berndt, were seated with the Turkish actor, the prompter and a few others in a semi-circle of ordinary wood soda parlor chairs directly at the edge of the acting area and on the same level. (Since the rehearsal hall was a former cinema it did not contain a raised playing area.) The distance between the designated stage area and the semi-circle of chairs was approximately ten feet or less at all times, and during this rehearsal, which was an early one for this scene, Stein constantly interrupted to make suggestions, to call out encouragement, or to urge the performers to try something different. Even though the performers in this scene had only recently joined the ensemble there
seemed to be good rapport with Stein, though there was still a tentative quality to their interaction. For example, during the three hours of the rehearsal Stein's comments were almost all complimentary; to whatever they chose to do he would exclaim "First rate!" ("Prima!"). When he made direct changes, he explained he merely wanted to indicate that other approaches were possible or "give them other ideas" ("anstiften"). Because the tempo of the work was rapid, interruptions could happen several times in rapid succession, which seemed to upset no one.

Throughout the rehearsal Stein displayed a dynamic personality—that of an intense and well focused man, who was absolutely certain of his material and his directorial intentions. Whenever he needed to make a special point, he would walk rapidly, or even run, up to the performers to demonstrate what he wanted. He touched them frequently and in these interruptions made the communication very close and personal, at the same time well aware of the abilities and amount of training his performers possessed. This could be observed in the different ways he responded to his performers. For example, Berger, a young actor in his twenties, who had previously been engaged at the important Berlin theatre, the Schillertheater, complained a long cross was difficult for him to do, but Stein merely suggested he try different possibilities. The Turkish actor in particular was extremely nervous. Stein, as well as the rest of the ensemble, noticed his uneasiness and was very careful to say nothing that would cause him any further discomfort; whenever he hesitated and turned to Stein for advice about his interpretation or actions, he was complimented and told the things he was doing were exactly right for the part.

3. A short time before he was due on stage, he had been pacing quietly and glancing nervously about in the area where I was seated. At that period he had been wearing his normal street dress, which was comfortably modern and even included sporty tinted eyeglasses. However, the character he was to portray was a middle-aged Turk, obviously lower class, who wore an out-dated suit and a pair of very pointy shoes. This costume seemed to exacerbate his nervousness.
The start of the scene with the Turk went very badly with many missed cues, a number by Berger when the dialog switched from Turkish to German and back. After the first run-through of the beginning of the scene, Stein walked up to Ülgen and gave a quick synopsis of the kind of stage delivery he wanted: "Things must be done slowly" ("immer für die langsame Schiebbahn"), so the audience can see possibilities and understand what is happening. The action should not take place at the same tempo it would on the street, especially when it is near the audience, because then they cannot see all that is happening. Stein especially encouraged Ülgen to "try other options" ("ausprobieren") in his delivery and stage actions. This point, one made repeatedly to all the performers, occurred in this instance in conjunction with a section where the Turk in great frustration and anger is supposed to shout profanities and disjointed, nonsensical German words. At the first run-through of the scene today, when the moment arrived, the actor had walked a few steps toward the audience, faced forward, and with a full voice shouted "Shit! . . . Door! . . . Jerk! . . . Come!" ("Scheiß! . . . Tür! . . . Wichsl . . . Komm!") Each word had received the same tone and volume, without any particular inflection or meaning. During later repetitions, Stein gently suggested he try facing the woman and the other man, or that he demonstrate his drunkenness very strongly when he called out the exclamations. The last run-through found the Turk attempting to motivate the curses and giving a few staggers between the individual words. When the rehearsal was over, Stein went very close to Ülgen, complimented his work and said they could try different approaches at other rehearsals.

In conclusion, Stein recommended that all the performers reflect on the rehearsal work when they were at home.

4. See B. Brecht, "The Street Scene," for a similar explication of theatrical practice.

5. The delivery reminded me of the stage practice found in contemporary Turkish melodramas.

6. During the pause afterwards, one of the actors in a faintly amused tone told me that at the very first rehearsal the Turk had barely whispered the word "Shit!"
6.4.2 10 October 1978, 10:50 a.m., Clever, Engel, Samel

When Stein arrived, he noticed the Zeit article from about twenty feet away, strolled over and read it. He said he had not seen it before; however, he did not turn the page to read the other side.

Stein was very subdued, with a much lower energy level; he seemed to be holding himself back. Clever almost immediately ran into problems—she claimed she was looking for the correct approach to the section, but she continued to reject all Stein’s suggestions and said she was sure she could find the approach herself. Stein almost humbly and apologetically asked if she wanted to work on small details of the scene. She seemed reluctant, but then wearily agreed, taking a line from the play which she applied to him, "You have a lot to tell me." ("Du kannst mir viel erzählen."), referring to the overwhelming abundance of details with which he flooded the performers. At this, Stein again offered to leave the details for later, but Clever said, of course, she was ready to try whatever he wanted. A similar scenario was repeated later in the rehearsal.

Stein again began to work on "very small stories" ("ganz kleine Geschichten"). Clever should play with whatever happened via the apartment intercom, incorporate any mistakes, even the audience reaction, and bring it all into the scene. As she tried the different buttons, each time hoping to find the correct one, Stein said, "Each time it has to be a conscious decision." ("Jedesmal muss es eine Tat sein.") As he often did, he then added a personal note: as a child he could not bring himself to push a strange button, even when it was possible to run away immediately afterward. To demonstrate her

7. See 9 October, "Dictation" for a description of the article on the current production of Big and Little.

8. Clever had mentioned to another performer that she was personally feeling a bit depressed at this time; also she had a major role in the current production Trilogie des Wiedersehens which played every evening except two, while the rehearsals for this production occupied most of her days, a truly exhausting schedule particularly considering that the role of Lotte is complex and Stein a very demanding director.
emotional state during the intercom encounters, she could "without making too much of it" ("von ganz äußerlichen her") symbolically cover the building, or expose it. Certainly he could not tell her all she could do both in the pantomime and with the dialogue, but he encouraged her, "Give yourself time; whatever happens, don't make it too predictable." ("Laß dir Zeit; das, was dir passiert, kein Programm machen.") The first attempt, in which she boldly rang expecting success, only to receive no reply, was developed through repetitions into a very funny bit; for the man who answered her next ring, Clever should "think up something special. What does Lotte do if she encounters a man on the street?" ("Was besonders ausdenken. Was macht die Lotte, wenn sie ein Mann auf der Straße trifft?"

There were two choices to handle the first entrance into the apartment building: either the door opens easily or it takes effort. Stein suggested she could lean on the door and then play with the unexpected entrance into the building when Herr Schröder suddenly presses the door release; she should not take anything with her on the first entrance into the building. She tried this once, but then reverted to her previous approach, standing to stage-right of the door and the intercom. Nonetheless Stein urged, "Just play with it. Develop the moment. Don't fix it too firmly. Respond according to your mood." ("Immer wieder das Anspielen. Den Moment ergrößern. Nicht festlegen. Nach der Laune.")

The rehearsal tempo was slower, more relaxed, but Stein did not compliment Clever very much and this seemed to result in a later, solemn conference with him over the interpretation of the role and how she should deal with the lack of reality in much of what the character does.

A notable feature of Stein's directorial practice was that his comments were made rapidly, in much detail, and some performers could have had difficulty remembering the general point of the critique, let alone specific suggestions. No written notes were given, so all had to rely on their memories, again a practice that would favor certain types
of personalities. Also, as a section might be gone over up to ten times during a rehearsal, it would be difficult to recall any particular version, especially as Stein encouraged differentiation each time; specific comments on one repetition could easily be confused with those on others.

This technique of "deliberate overstimulation" might stimulate some performers like Clever to extract the appropriate action from their subconscious—the bombardment of the performers with multiple details and minute points of logic and psychology would make intellectual integration of the comments difficult, especially at the moment and under the stress of performing. But the technique also seemed to be actively rejected by some performers like Petri and Menne who seemed to be challenging the inherent contradiction that they should freely supply the character's details only to find what they supplied being rejected as inappropriate, and it seemed to cause Clever considerable anxiety in the face of a long, difficult role that had to be developed within a two month period. However, the talented new actor Samel who did not reject any suggestions and thus worked in harmony with Stein made very good progress on his roles, which to be sure were considerably less demanding than Clever's.

One final note may be applicable here. In reading the transcripts of the internal meetings of the Schaubühne, as well as those of previous rehearsals, a pattern in Stein's behavior became clear. He was an individual who liked to be in control and who often exercised his control through verbal manipulation. Performers who challenged his remarks were often summarily cut short when Stein informed them they had not understood him, and then proceeded to elaborate at great length, and sometimes in an even more detailed and confusing manner, what he meant. Almost every transcript is half filled with Stein's remarks, for he spoke in paragraphs of great length, not simply in sentences; this meant that the twenty or so others present had only half or less of the time during these meetings to express their views. My impression was that some of the conflict from the meetings carried
over into the rehearsals and resulted in the performers' attempting to demonstrate that even if Stein had excellent insights they could reject them, and that what worked best for him did not necessarily create an optimal situation for a particular performer.\(^9\)

To help Clever when she claimed it was too unreal just to arrive looking for a friend, Stein wrote the address on a piece of paper for her to use as an "acting aid" ("Hilfsmittel"), and he agreed with her that the speech about the Persian should not be delivered as a normal speech. (Stein typically agreed with what she said and then proceeded to try to get his own way after all.) But the internal "frame or construction" ("Rau") of the character could be created only when the individual parts had been put together one by one, and for him there was no problem that Clever could explore five different possibilities in a section of a scene, although this seemed to be upsetting her at present. At one point he told her not to think of Paul (the subtext of the scene) or she would lose the "surface" ("Oberfläche"); later she would have time to work on the depths.

Stein wanted more contrast in Clever when she entered to visit her friend, "A happy woman goes in; a cripple comes out." ("Eine frohliche Frau geht herein; eine Krüppel kommt heraus.") This was to be shown by strongly developed bodily postures. Then Stein and Clever went through a part section by section to clarify intonation; he wanted a "genuine communication" ("richtige Gesprächssituation") in order to develop the relationship. To Clever he reiterated, "Try everything and don't work for specific results." ("Alles auf die Probe und nichts auf Ergebnis."); this was the way to proceed in the rehearsal. Stein

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9. Sometimes I had the feeling that the performers' complaints were being made openly, in the knowledge that I was present in the audience taking notes on all that was happening—the performers knew I was there to study Stein's directorial practice—just as during the first days I had often felt that Stein made comments on his directing that were particularly for my attention. I often thought the performers rejected suggestions of Stein that were quite good, but I also felt that Stein could be intolerant of their suggestions, at the same time reiterating that they were free to try whatever they liked. In fact, if their suggestion did not immediately appeal to him, it generally had small chance of being worked on further.
wanted both the friend Meggy (Tina Engel), who remained isolated upstairs in her apartment, and Clever to be accidentally in the same mental and physical situation during their second intercom conversation: she could coincidentally be looking at the very picture that Engel upstairs was talking about, so that a coincidence could lead to communication. He also wanted a "close-up" ("große Aufnahme") of her face when she was exhausted and the friend demanded that she make jokes in order to earn a place for the night: this could be a "genuine moment" ("richtige Momente") when she looked out to the audience and "looks pale" ("sieht weich im Gesicht"). Stein told Engel to pause in the phrase, "Make a joke about me (pause) and I'll let you come up." ("Mach ein Spaß über mich (Pause) und ich lasse dich hoch kommen.") This would cause tension, anticipation and interest in the audience. Clever was told to work for "very small momentary stories" ("ganz kleine momentane Geschichten") that would express the character. For the end of her scene with the intercom, Stein verbalized the way he wanted her speech to sound: a quick, staccato tempo to give a sense of finality and completion. By the end of the rehearsal, Stein began to compliment her more and to work with her on the problems in a more subdued manner than previously.

Even during the break, the performers paid attention to what Stein was doing with the other performers. They never engaged in joking with each other or played with props to the point where Stein might notice, and he often seemed to have eyes in the back of his head for what was happening behind him in the room. However, Hildegard Wensch, the obese woman hired to play several specific roles in this production, began to fool around with a toy prop instead of merely waiting or listening. Her behavior contrasted sharply with that of the regular Schaubühne members.

Samel and Engel, as the Young Boy and the Girl, were told "to develop whatever small variations they wished" ("kleine Varianten, die je nachdem sie wünschen, zu entwickeln"). They needed to project an "intimate relationship" ("an sich nährende Weise") that the audience
could see, and when the drunken Samel questions his companion about her cramp, he should examine the parts of her body "with specific, genuine curiosity, not as a sort of joke." ("Die Sachen handfest machen an der Bühne, nicht aus Geck.") Stein worked to get their final, drunken verbal exchange "very clear" ("ganz klar"), so there would be no over-lapping of words. Later he worked on a sequence of word sounds and agreed to make some changes in the text to relieve a problem they had. Generally Stein was reluctant to tamper with the text, except when his "best" performers had problems, and when he agreed with their complaint. He wanted a strong end to their first appearance to lead into the next segment with the Turk, his wife and her friend. For their second entrance, Stein told them to enter immediately after the friend of the Turk's wife exited. They were both complimented and took their directions easily and without resistance.

At that period two of Stein's favorite postures for the characters seemed to be a person with their head looking almost directly upward (which Engel displayed in her cramped posture, as did Clever in "Morocco" and other scenes) and the image of a head, hand or part of a body being visible around the corner of a window or door (again a posture displayed by Clever in "Night Vigil," this scene and elsewhere).

With Samel, Stein spent much time and energy, and seemed greatly to enjoy, showing him how to make a drunken fall. Stein:

Since the audience will always know that the actor is not really drunk, the actor must extract the psychological aspects of drunkenness and demonstrate them to the audience. To do this, one should take the action as it would occur in daily life when one is not drunk and "build out" from that ("ausbauen"). The critical physiological issue for a drunken person who is attempting to rise is to regain equilibrium.

To Samel when he got a part of his character correct, "The character's emotional state arises from the entire body." ("Die Stimmung kommt aus der Fülle des Körpers.") And once again, "The character's speech demonstrates his persecution of the Turk; otherwise the scene is
boring." ("Die Verfolgung ist die Sprache, sonst kriegen wir die Sache nicht lebendig.")

Stein explained to the Turk how the young German's abuse was actually an attempt at communication. He gave Ülgen casual suggestions how to deliver his lines, to deemphasize the word "Shit!" and to tone down the drunken staggers. Ülgen did not seem to be picking up the procedures from the others around him and again he seemed to feel out of place. He asked Stein if he should go to a particular spot to say his line, to which Stein responded, "There's no problem about stage positions. We can change them anytime." ("Stellungsprobleme sind gar keine Probleme. Wir können sie jedesmal ändern.")

6.4.3 27 October 1978, 12:30 p.m., Berger, Ülgen, Wensch

Before the scene began, Stein spoke to Berger about the "changeableness of his face" ("Veränderbarkeit seines Gesichts") and what could be done with his moustache and hair, because in this scene Stein wanted the hair a bit greasy and combed closer to his head.

The scene began and played until Berger forgot a line. At this break, Stein went over the possible pantomimes for Wensch during her initial waiting. Stein had to give her relatively simple directions often several times, as she seemed not to have heard or remembered them. Wensch can play very spontaneously and naturally, but she did not seem to develop the character much and certain directions were not observed, although she added nothing better as a replacement. Her actions were usually too busy to fit Stein's style, such as her fussing with her raincoat by very briskly rubbing the collar together; this action, which did not appear to be motivated from the situation, was much too strong and distracting, and yet Stein could not get her simply and calmly to fold the raincoat over her arm as he had first told her to do. Later during a break, Berger in the process of asking Stein a question also began to do his lines from this section of the scene, and Wensch responded with her lines while she was looking in her purse for something; Stein immediately jumped upon this activity as just right
for her and suggested she also turn around to see if her husband had returned. He told her to add more such touches. The best way to make progress with her seemed to be to give her specific movements and readings, as when Stein insisted she do the line "my husband, man" ("Mein Mann, Mensch") with the emphasis upon "Mann" rather than "Mensch," a reading she had continued even after Stein had told her to do it differently.

At one point she stood too close to a backing curtain, and Stein told her to move forward, but she had to be reminded several times before she did it. Stein told her to show on her face the difficulty of the translation from the Turkish to German; previously she had been playing as if she understood perfectly the first sentences her husband spoke and only had problems later on, but Stein wanted to make the translation more interesting and "organic" by having her show that at all times she had to listen carefully and even look at her husband's face to be sure what he said. Stein was very pleased with this change in her which made the sequence more realistic and "begs" ("bittet") her to keep it because it made everything more "exciting" ("spannend").

Stein talked to Berger and Wensch, demonstrated and explained. Even Berger failed to pick up some of Stein's better suggestions, especially some suggestions for the initial cross and encounter with the woman, which would have made the sequence very funny. Stein had given these same suggestions on a previous day, but Berger did not pick them up then, nor did he do it this time either. The cross was changed, so that Berger went by the woman once, whistling, looked around, and then came back to make his advances.

In a previous rehearsal Berger had added some rather facile playing with his hat on the phrase "fruit stand with everything" ("Obstladen mit allem") during which he had covered his genitals with his hat and smirked while saying "with everything," but this was dropped; however the phrase continued to create problems for the actor and even for Stein. Stein commented that the motivation for the "retreat" ("Weggang") on the line about the fruit stand was unclear,
which it certainly was.

Parts of the scene had become routine and lacking in spontaneity, such as Berger's attempts to pick up Wensch, which now seemed to be predictable: "there are traces of too much premeditation" ("zu viel Absichtlichkeit spürt") said Stein and added that it "makes me sick" ("macht mich krank"). What was needed were more "accidental" ("zufällige") actions by Berger. The activity surrounding the line, "I'm just a simple newspaper reader." ("Ich bin ein einfacher Zeitungsleser.") an excuse Berger gives to justify why he doesn't know about the difficulty the Turks were having in Germany, should be "exaggerated . . . one number after the other at this point" ("übertrieben . . . eine Nummer nach der anderen an dieser Stelle"). Berger tried different crosses to Wensch when he facetiously narrated that he "accompanied" ("begleitet") "everything that doesn't like to travel alone, from a baby in swaddling clothes to a corpse," and the cross selected by Stein was the one without any speaking and with only a few snickers. Stein had made this decision when it appeared Berger was becoming insecure about how to do the cross (and about his acting reactions in general). He did not pick up and utilize for the interaction any nuances of the dialog; thus many words seemed to be unmotivated and transitions were not very clear, as for example after the "onanism" ("Q na nie") joke when a break was clearly needed for comic effect. Even after Stein had demonstrated the break, Berger did not seem to grasp what was needed, although previously he had done it spontaneously.

Ülgen had made some progress, so that his lines now sounded more natural, and were done with inflection, emotion and differentiation. He was still relatively cautious and insecure among the other performers. At one point late in the rehearsal he started to ask whether he could do a particular action at a certain point and he seemed almost too shy to ask the question, but Stein rushed up to him to listen to what he had to say. Almost all the instructions to Ülgen today had to do with specific ways to play a moment or word. The
struggle with his wife when she tries to go to the other man should be
slowed down; before it had been done quickly and with confusion, so
that people could not see clearly what was happening. His romantic
sentence about her following him down the steps of life should be taken
more slowly so the audience could follow the music of the words. Ülgen
asked if he could put his head on her shoulder while he said the words
and Stein agreed. During the portion when the woman translates, Stein
commented, "It's not being performed; already much more realistic." ("Wird
nicht gespielt; immer schon realistischer.")

Stein encouraged Berger to define his reactions more strongly,
because he also served as the representative both for the Germans and
the audience, i.e., Berger was in the same position as the audience in
terms of not being able to understand the Turkish language. Stein told
Ülgen to make his "one" ("eins")\(^{10}\) very short and aggressive, and to
play off the aggression of Samel. Ülgen asked Stein about the volume he
should have for this series of words and traced a sequence from loud to
soft. Stein agreed with his suggestion, although normally he did not
want his performers to do anything so rigid and "formal" ("schematisch").\(^{11}\) Later Stein told Ülgen not to work specifically on
cues but to develop a "scenic sequence" ("szenischer Ablauf") for the
Turk and his wife to follow, and to show a slight trace of his
drunkenness before the final relapse into obvious insobriety. Stein
provided his subtext when he entered; there were two possibilities:
either to attack the German talking with his wife, or to make friends
with him, and Stein wanted Ülgen to show both these possibilities.
Ülgen asked if he could take a particular position when he entered and
of course Stein agreed.

\(^{10}\) This was one of the words the Turk rather comically used as a
profanity.

\(^{11}\) I assume he agreed to this request to encourage Ülgen to develop
his own ideas, but the disadvantage was that the actor spent the rest
of the rehearsal doing the words with exactly the same intonation and
volume and seemed oblivious to what Samel was doing around him. Samel
in the meantime was drunkenly staggering and threatening very
comically.
Stein commented generally to Berger, Wensch and Ülgen that they should play the scene without too many pauses due to problems, so they could see "for the first time how it holds together" ("erstmal geläufig sitzt").

Work with Samel was to clarify the situation of the character and his reactions through the development of physical details. Samel's entrance was "entirely too wobbly" ("ganz zu schwankend") and Stein wanted his falls to be simpler and slower. If movements were kept simple, then Samel would appear "powerful" ("kräftig") as an opponent to the Turk; Samel should want to attack all the other drunks of the world, and then he should "very quietly keel over" ("in aller Ruhe umfällt"). Samel had been playing the drunkenness too naturalistically, so that he put too much bodily movement in his walk and punctuated his speech with specific movements, which Stein told him to drop and he did so at once. His walk must be carefully balanced, and thus without too much wavering, because as soon as he wavered he was in danger of falling down.

Stein told him to keep his speech clear, especially because he was speaking in dialect. Earlier he had told Wensch and Berger he wanted them to listen to a record of the dialect of Essen, so they could have traces of it in their speech, but they would not be speaking in dialect.12

6.4.4 31 October 1978, 1 p.m., Berger, Bienert, Clever, Engel, Hofer, Samel, Ülgen, Wensch

Most of the afternoon was spent in technical run-throughs to see how the scene would work, especially the first part with the apartment intercom, which was done three times. After the first run-through Stein went out to tell the performers how to vary their responses so

12. See "Night Vigil," 23 October, for similar instructions to Menne and Petri about the Saarbrücken dialect in their scene.
they had delays and other realistic touches in their answering. Bienert and Hofer entered the scene as an old couple, and Stein created a small confrontation when the woman paused to look more closely at Clever (an allusion to Section Four in "Ten Rooms" when she confused Clever with her missing child Rosel). The confrontation was rehearsed three times, as was the bit with the young "punk" couple (Samel and Engel as the woman with the cramp). Then all were let go, except Berger, Clever, Ülgen and Wensch.

Stein began to work on the first entrance of the Turk and his wife. It was too long and boring, so Stein showed Ülgen how to simplify the action and not stagger around when he was drunk. "Don't take too much preparation; jump into the thing." ("Nicht zu lange Vorbereitung; fall in die Sache.") To make the scene more complex, Stein wanted Wensch suddenly to show fear of her husband and to give up trying to get him to come with her. But at one point Stein was confused about who called whom names and Clever had to tell him that Meggie called the names over the intercom—this caused him to make some slight corrections in what he had been telling her. Stein wanted the Turk to call out his "profanities" very loudly and said he hoped the sound would reverbrate in the movie studio stage as it would between real buildings. Berger had incorporated most of what Stein had told him previously and his initial advances toward the wife were more convincing, although he still did not quite grasp how to make the transition at the line, "That's the way it is in Essen." ("So geht es hier in Essen.") The Turk very cautiously made a suggestion that just before he started to lead his wife away he should move to her other side between her and Berger, and Stein agreed to try it. The action became more complex and interesting as a result, since then the wife had to struggle actively to get to the German.
6.4.5 3 November 1978, after 11 a.m., Clever, Engel

Stein wanted to develop each short intercom encounter into its own little drama, fleshed out with appropriate gestures, thought processes, builds and transitions, but he was unhappy and nervous because the construction of the intercom did not permit the audience to hear a click when it switched on upstairs. When his assistant Fred Berndt looked at him in amazement for being upset at this small, easily correctible problem, Stein shot back, "Don't look at me like a sheep, or you'll make me very insecure!" ("Guck mich nicht an wie ein Schaf, sonst machst du mich ganz unsicher!")

Stein seemed to need to have the correct answer to all problems. But today his distress came chiefly because Robert Wilson, who was at the Schaubühne to direct his play Death Destruction and Detroit, had not shown up for a meeting with Stein. The apparent reason was Wilson's aggrievement at suggestions from Stein his play be shortened, so he had flown to London leaving his rehearsals in mid-air, so to speak. When I arrived at 11 a.m., rehearsals had not yet started due to the confusion about Wilson.

Later during the rehearsal a number of people came into the room, one after the other, several being costumers with many costumes. Stein was visibly perturbed by so much activity which he couldn't directly see himself, and he told Fred Berndt the door must be blocked so no one else could enter.

Again the rehearsal pattern was to repeat intensively a segment, in this case an intercom encounter, and then move on to the next. At first Stein told Clever to stand back from the intercom

13. See also the controversy on 11 October, "Ten Rooms," about the correct pronunciation of Walden.
14. It is likely Stein's distress at Wilson's behavior resulted in his being especially critical of the technical problem with the intercom, as such behavior followed his pattern of taking out frustrations occasioned by artistic collaborators on his technical personnel.
to create "more playing space. As soon as a sound comes, you can show
your dependency." ("mehr Spielraum. Sobald ein Ton kommt, kannst du
deine Abhängigkeit zeigen.") This suggestion was "to make her freer"
("sie freier zu machen"). As she backed up to look at her piece of
paper and check the house number, he called out, "Pretty picture you're
building." ("Schönes Bild, das du baust.") Then he discussed the
physical and psychological reactions of Clever when she first used the
intercom and how there would be some hesitation. She had been doing
the word "mistake" ("Irrtum") with her head bowed down in the direction
of her suitcase, and Stein told her to raise her head because otherwise
the position was too weak and the audience would not understand the
word. He encouraged her to "always let something new happen" ("immer
wieder Neues passieren lassen") On the second attempt to find the
correct buzzer, Stein told her to be leaning on the door, waiting, "Not
some pensive position--always this streetscene." ("Keine besinnliche
Stelle--immer diese Straßenszene."), and he praised her variation of
body position while she was waiting. "Everything's just suggestions;
you can do it all differently." ("Alles nur Vorschläge; du kannst es
anders machen."), he repeated almost like a phrase from the catechism
as he made another suggestion to her.

On the line from the old woman, "We come from over there."15 ("Wir
kommen von drüben.") she could play with the very slow speech pattern
of Hofer to develop a little scene where she realized at once the woman
would not be able to help her and then was anxious to get the
conversation over so she could go to another number.

When she talked to the two women, Stein suggested she could play
an irritation with their understanding; however, he wanted it to be
visible, "Not in your upper levels, but in the lower. I don't want to
see an exhibition of your state of mind, only sense it." ("Nicht in
der oberen Schichten, aber in der unteren. Diese Gestaltungswise-ich
will sie nicht sehen nur spüren.") On her first entrance into the

15. East Germany
building she should take none of her belongings, as she had done previously, and Stein wanted her entry to be "fairytale-like" ("märchenhaft"). He suggested if she had her hand casually placed on the door handle, then she had a reaction possibility when the buzzer sounded. Previously she had been building up her reaction when she said her own name incorrectly (as Lotti instead of Lotte), but Stein told her not to make it too strong (it distracted from the development of the action in the episode).

Clever leant on the intercom jubilantly when she mistakenly thought she'd found Meggy, but by the time she finally pressed the right buzzer, she was so fatigued she seemed almost incapable of reacting. After the conversation has gone on a while and she had realized Meggy was not quite as she remembered her, on the nickname "the Sweetest" ("dat Düftgen") she should turn away from the intercom, slightly toward the audience, to prepare for her subsequent movement away from the intercom. Stein suggested she immediately move quite far away from the door when she was angered by Meggy, so she was at a considerable distance when Meggy finally opened the door. Then she could rush back and have more room for reaction and "performing" ("Spiel"). For the phrase "talented hands" ("gespickt in den Händen") she could play the line as if her mother or someone had always told her she had this ability, thereby creating another "little story" ("kleine Geschichte"). When she said "ass" ("Arsch") with reference to where she was told to sit, it should not be emphasized too much, since it meant everyman and did not specially refer to her own ass. Stein gave her a specific line when she could put her sketches back into her portfolio.

Then he left to go backstage and talk to Engel to tell her to stand further back from the microphone when she spoke certain lines in anger, otherwise the sound was distorted. For Clever's final entry into the building, Stein blocked her so she made a circular movement at first away from the door and then circled around and entered behind another person who was going inside.
6.4.6 7 November 1978, 1 p.m., Berger, Engel, Samel, Ulgen, Wensch

The scene was running when I arrived and it continued to its end; then Stein talked to Berger about his accent. Next he turned to Engel and Samel to work more on the problem of Samel's drunken fall, which Engel was to prevent by holding on to him to keep him partially upright. Because she was now wearing spike high-heeled shoes, she could no longer get a good balance, and she often toppled over along with Samel. A further problem was that Samel, although he rehearsed his falls constantly, did not seem able consistently to do the kind of fall Stein wanted, so again Stein demonstrated: falling down, lying on the ground, and talking drunkenly; then he switched to Engel's role and picked Samel up on his back and carried him off the stage to show her what she could do at the end of the scene.16 During the work Samel developed a new movement pattern, and Stein demonstrated that Samel could say some of his lines while lying flat on his back on the floor.

6.4.7 28 November 1978, evening, entire cast

Berger had added many playful touches during his encounter with the Turk's wife and had developed the burlesque aspects of the role. His costume and hair were almost grotesque in their parody of the dress of this type of man: an aging remnant of the Elvis Presley type of the fifties.

6.4.8 7 December 1978, entire cast

Wensch had found some comic aspects in her character, so that the confrontations with her husband were not as serious as previously, and she responded to the audience's reactions to the scene. When Ulgen returned and found Berger talking with his wife, he now offered his

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16. Of course, for her to pick up Samel while she was wearing her spike heels was also not a safe possibility, assuming she had the necessary physical strength. I never saw her attempt to pick up Samel, nor did Stein repeat the suggestion.
hand after he had crossed to Berger, giving Berger the opportunity to play that he feared the Turk would attack him and ball his fist defensively, only to have "comically" to unball it to shake hands.

The lighting of the floor was spotty and performers walked into and out of dark areas.\(^{17}\)

6.5 Premiere: 8 December 1978

Clever took longer to come out of the house to allow Engel time to run backstage to the microphone to play her other role of Meggy. Yesterday during the rehearsal and then today the effect of a band passing around the back of the stage had been achieved by using stereo speakers placed along the walls. For a brief moment Menne, as another character wearing an old military band outfit and carrying a clarinet, came out the door and passed Clever. Engel no longer tried to hold Samel when he began to fall, as had been true for most of the rehearsals after the initial attempts to hold him had failed.\(^{18}\)

\(^{17}\) See Miscellaneous Materials, General Notes, 7 December 1978, for additional material on this rehearsal.

\(^{18}\) See Miscellaneous Materials, General Notes, 8 December 1978, for additional material on the premiere.
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Chapter 7
Stop-over

7.1 Scene Synopsis

A lighted telephone booth along a country road. Lotte has set up housekeeping inside with bits and pieces she has gathered from everywhere: a handkerchief serves as a front curtain, a barstool is next to a rubber plant.

A glass of milk is sitting on the telephone box, which also holds a broken shaving mirror. A flypaper strip hangs from the ceiling, and a sketch of Paul is on the back wall. From time to time Lotte tosses a coin into the telephone, dials the same number and hangs up after the phone rings a while. During this action, her voice is heard over a loudspeaker.

"Dear Paul, I hope these lines reach you in good health and creativity. I'm now far away from you. (But only physically.) By hitchhiking I reached Lüneburg. My memories of our first years in Saarbrücken remain among the most beautiful of my life. Sometimes I dial our number and just let it ring. We should have been able to discuss everything peacefully. I would like to study languages.

I made a stop-over in Essen to visit my best schoolfriend, Mechthild Niedschläger, who is now married, but she has become such a physical and emotional clod that she is no longer interested in anything.

Tomorrow I'm going to look through two auto wrecks nearby in the woods to find a cushion. My rear end hurts.
Plate XVI: Stop-Over. Telephone booth.
Once again. Just like after the last war. Sometimes I think something has happened that I don't know about. All the people in this area have left. The borders have shifted and I am in another country.

Excuse my occasional anxiety. Basically I'm strong and I'll soon discover how to become somewhat happier.

Now to you, dear Paul.

I just wanted to say, I know you love the woman in the high-zipped dress and she loves you. Now that I know it, I feel somewhat easier about you. But I hope you'll learn that one is much happier and feels something much stronger, when one really loves and doesn't just let oneself be loved.

Please don't toss this letter after the first glance or when you recognize my handwriting. That would really hurt.

Dear Paul, I'll always search for you. (I mean figuratively--don't worry!)

God is simple. God doesn't change and never deceives. Your Lotte.

P.S. Say hello to everyone for me. Especially the girl in the tent. Do you all take good care of her?

Lights out.

7.2 Preliminary Discussion: 6 April 1978

Stein distrusted the seeming simplicity of the play and its stage execution, because he thought it could appear much different on the stage from what he had conceived in reading; he referred to the scene which consisted simply of the telephone booth, which he thought was wonderful. One put in everything that was described. But Stein still
had a "primitive fear" that if one did everything as described, it all would work completely differently from the context as he had read it. For example, the telephone booth itself could easily become autonomous.

Clever agreed with Stein that the telephone booth scene was very extreme, but it was also a bit pleasing, the idea of a woman setting up a home in a telephone booth; she understood that. However, she did not understand the scene "Ten Rooms."

Stein thought the scene could be done simply from a viewpoint of observation, but there were also a heap of cabaret-like elements, and he now had a "primitive fear" about the sheer observability of the scene when one controlled the entrances, for "you can bet on it" that the bits Botho built in for humor would not get a laugh.

Later in the discussion, in response to Lampe's question about "dangerous" scenes, like the telephone booth, Stein responded curtly that it was only "theatre," and only at its particular location in the play was it even possible.

7.3 Set Design: 7 April 1978

When the right side of the large rear curtain opened, only two meters, one had a glance at a real telephone pole (the rest were painted) standing alongside a street that receded into the distance. There was a real telephone booth. At the end of the scene the rear curtain closed and then the front curtain closed.
7.4 Rehearsals

7.4.1 17 October 1978, about 3 p.m., Clever

Stein said the scenes in the play were "optical and conceptual pictures" ("optische und Vorstellungsbilder") and they needed to be "overly clear" ("überklar") in their presentation. He indicated there were three possible approaches to the letter to Paul and they tried all three in sequence, but he liked best the approach where she stressed words that indicated reflection and knowledge about her situation, rather than the realistic version.

Clever was afraid her tendency to be too "childlike" ("kindlich") would dominate the scene, but Stein did an imitation of Bruno S. as a model for the kind of necessary "Neutralität" in the narration of events from her life. Stein imitated the speech of Bruno S. with reasonable accuracy, so she could copy the "particular kind of simplicity" ("bestimmte Art von Schlichtheit"), but she was not simply to imitate Bruno S.

To help Clever be less nervous, Stein explained that he merely wanted her to "Try out one version cold after the other." ("Ausprobieren—eine Version k a l  t nach der anderen ausprobieren.") and she should not be concerned to make critical performance decisions at this time. Stein gave some brief titles to her various readings of the letter to focus the differences in the approaches.

1. Bruno S., a semi-retarded man discovered by Werner Herzog, a German film director, performed the leading role in a naturalistic film based on actual incidents from Bruno's institutionalized life. The man demonstrated remarkable insight at the same time that he presented his responses in an almost affectless manner.
7.4.2 7 December 1978, Clever

During the last run-through I saw, Clever had played this scene while sitting on the floor to the stage-right of the phone booth and holding the letter on the floor between her wide-spread legs. This was also the position used during the one previous rehearsal I had seen on 17 October 1978. Now, however, her taped voice read the letter over a loudspeaker and she puttered around inside the phone booth, drinking a glass of milk, taping up pictures of Menne as her husband Paul, adjusting her rubber plant, and phoning time and again. This activity made the scene more interesting, while it was easier to hear her voice, which had to be relatively soft to convey the proper emotions in the letter and could not be heard well from the position on the floor.

Throughout the evening I noticed how easily one heard any movement anywhere in the auditorium, from backstage, from the seats the audience would sit upon, or even from the floor, which seemed to creak with alarming ease.

7.5 Premiere: 8 December 1978

There were a number of missed cues, so that the curtains started late and did not move far enough; the lights were not on in the phone booth, and Clever ended up by pressing her face as close to the front of the booth as possible to pick up a little light and be seen.2

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2. See Miscellaneous Materials, General Notes, 8 December 1978, for additional comments on the premiere.
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Chapter 8

Family in the Garden

8.1 Scene Synopsis

A backyard grill. Toward the front is a low table with five garden chairs. To the stage-right of the grill, a cart with drinks. A column with the figure of the Virgin Mary. Everything is embedded in concrete or anchored on small chains. Sitting around the empty table are Albert, his father Wilhelm, his sister Josefine; opposite them Lotte next to her brother Bernd. They all frequently shift their positions in their seats because there's nothing else to do. Lotte has on her same outfit, which gradually is becoming more and more faded. She is sketching Albert, the young man.

The father inquires why Lotte is interested in his son, who has been waiting for three years to be admitted to the university to study dentistry, while before that he did two years of military service, service to the welfare state. Now he's mid-twenties and his best time is passing him by. Nothing will come of him. Bernd remarks that the war generation didn't have it any easier, but Wilhelm says everything fell into their laps in the sixties. Lotte defends Bernd by saying their father wasn't rich and Bernd always had to work in addition to his studies; there wasn't a practice waiting for him as there is for Albert. Otherwise Bernd would have his own practice at present and not be an assistant to Wilhelm.

Wilhelm and Bernd simultaneously protest he's not an assistant. Wilhelm again moans that he can't discuss the welfare state with them. Josefine drunkenly interjects, "28,000 marks." Lotte bends forward toward Albert, discovers she can't move her chair because it's fixed in
Plate XVII: "Why did you steal?"
concrete, and tells him that before she met him she was in as much pain
as the figure on the column. She asks him to say something clever to
her in French. Albert claims he can't speak French. Josefine begins to
rise, but her legs give way. Bernd tries to get her to wait a bit
before drinking more, but she tells him to be quiet, and asks where her
28,000 marks are. The father follows her to the liquor cart and
attempts to get her to take something light. Albert asks Lotte whether
she is wearing the latest European fashion for grandmas; she looks like
she stepped out of last year's Easter Parade. Lotte defends herself by
saying she has tried to dress appropriately, but Albert says he hopes
she stuck in a mothball. Suddenly he remarks he'd like to see what she
looks like when someone talks to her about sex; he bets she gets an
entirely different face. Does she know there are tender mothers who
masturbate their children when they cry? Wilhelm asks Lotte if she can
hear the sea. Albert continues that there were other mothers, who
placed a device on their sons to ring a bell in the parents's bedroom
whenever their sons had an erection. That's the kind of mother his
father had.

Wilhelm says he'll pack his two children under his arms and leave
the north where they don't belong and which has poisoned them, if they
don't stop their nonsense. Josefine scoffs that he's moping about his
children. Lotte says he's concerned. Josefine informs Lotte that
Bernd had robbed her, taken her money from the bedroom wall paneling,
but Bernd says she shouldn't have put so much money in one spot.
Josefine is flabbergasted that her husband would steal from her and
says she should never have shown him the hiding place. Bernd admits he
took it, but refuses to say why. The father asks what he should do; he
abruptly commands Bernd to leave, but Josefine sneers at him. Then he
complains there would be no proper forum for a trial, because the
family makes a thousand excuses and prevents the guilty party from
being tried. Josefine says Bernd should be ashamed, and Lotte points
to her brother kneeling on the ground and cleaning the grill and says
that is being ashamed.
Albert angrily interrupts and says they don't know what theft is; it's something very deep and terribly sexual, it's unique, a wild cry, a wild struggle upward. And here they are sitting around blabbering cold and oppressive nonsense like a hostess at a trade exhibition. They're doing nothing but talk about sex and they don't even realize it. Josefine says if Bernd had deceived her with another woman that might mean something sexual, but the victim of a theft doesn't see it as sexual. Albert says that's because where sex is concerned she can't count to ten. Lotte continues to ask Bernd in amazement why he stole, and he replies that he's become a pessimist, which isn't easy in the modern world. Everywhere people believe in the good in people and this belief holds people together. But if you become skeptical about human nature, then gradually your friends leave you, even if you haven't personally hurt anyone. People are afraid of pessimistic ideas which are really only the truth. You should be able to be a pessimist and simultaneously friendly. Josefine heads for another drink, muttering that perhaps it was just a nervous attack her husband suffered; during the war this type of thing didn't happen; now instead of war we have this--it's too bad.

Lotte tells Bernd they should leave at once; she realizes she can't stay even though she had wanted to. Bernd asks why not? Lotte says she wants to live again by a river, like the one in Saarbrücken where she spent her best years. Bernd says that here he has the sea; it has a lot to offer. Albert begins to cry out, "Listen to me! What are you doing to me?!") The father explains that when the tide ebbs, Albert is afraid. Lotte calls out to him that he doesn't always have to be the center of attention. The father holds Albert's hand and comforts him saying that nature is vengeful. If their little family just doesn't hurt each other. He explains that Albert's attacks always come when the tides change. Josefine thinks it might be like his former sleep-walking; is there such a thing as repressed sleep-walking? Lotte says to Josefine, "You drink a lot, don't you? You probably need it to sleep well at night?" Josefine, "That too." Lotte, "Can you really sleep without it?" Josefine, with a friendly
laugh, "A drink makes it easier."

Cast: Lotte
Bernd, her brother
Wilhelm
Josefine, his daughter
Albert, his son

Edith Clever
Willem Menne
Hans Madin
Tina Engel
Udo Samel

8.2 Preliminary Discussions

None of the preliminary discussions was concerned in any detail or length with the formulation of this scene.

8.3 Set Design: 7 April 1978

This scene should present a utopia, and they wanted to create a "Homburg effect" by drawing up the front curtain horizontally to reveal a large panorama with racing clouds. The sea would be hidden because the garden was really constructed as a kind of "beach fortress." The terrace was like a bathtub sunk within the beach fortress. Chains came from all the furniture, because it would be impossible to realize the concept that the furniture was embedded in concrete. Optically the concept that things were chained fast would be easier to realize. Perhaps the two could be combined; time would tell.

8.4 Rehearsals

8.4.1 19 October 1978, 10:30 a.m., Clever, Engel, Madin, Menne, Samel

This was the first rehearsal for this scene. From 10:30 a.m. to noon Stein and the performers, over tea and cigarettes, sat around the garden prop table, which was an uncomfortably low table that nobody
liked and that Stein said would be replaced by the next rehearsal. At first they were occupied with a technical problem: to select an appropriate statue for the garden column from a sample book of memorial sculpture. They had great fun with this, joking about the sentimentality and the types of sculpture available. Then Stein gave script changes, which even Fred Berndt took down. Moidele Bickel made notes on accessories needed by the characters (i.e., wristwatches). The appropriate chair for the scene was the one selected by Stein yesterday—a ribbed one with arms that Stein thought looked like a small fortress and fit in with the defensive attitude of the family in the scene—but he wanted the chairs to be made from metal. Stein made some changes in the position of the furniture, and turned the table around to make more room to move between it and the chairs. Later he told Clever and Menne to shift the positions of their chairs slightly and shifted some furniture again.

Stein encouraged Samel to show things in his face and to assume poses while being sketched by Clever. Later he discussed an acting problem with Samel that related to his "aggressivity in presenting himself" ("selbstdarstellerische Aggressivität")—how he could maintain and manifest a level of actor's awareness during portrayal of his characters; this awareness was sometimes present, sometimes not, and Stein found the later times too "flat" ("fläschig"). Stein said he did not yet know how to help Samel with the problem.

Stein gave some general acting instructions: normally the "Performers must be free to perform from their position." ("Schauspieler müssen von dem Ort aus spielen.") which brought forth a strong agreement from Engel; however in this scene Stein might have to orchestrate their movements—to exercise more than normal control over their freedom to interact with one another. He also mentioned his "strategy of the always comparable way—a system of walking" ("Strategie des immer gleichen Wegs—System von Gängen") which could be

made "more complicated" ("komplizierter") and used to reveal the inner state of a character. Another staging issue Stein addressed was the way to control the focus in this group scene: quite simply, those characters not to be emphasized had to keep very still, so that small movements of the characters in focus could register with the audience.

The older actor, Hans Madin, seemed overeager, perhaps a little anxious, and had some difficulty in registering and doing what Stein wanted. One special problem was to slow his walk down to the reflective tempo Stein liked. Stein also encouraged him to "present more than to feel" ("zeichnen mehr als zu empfinden"). Generally Madin seemed unaccustomed to experimenting in a role, so when he began to move around, he simply trapped himself behind two chairs with performers in them; however, this problem resulted from his training to cross behind other performers so as not to block or upstage them and did not arise from a realistic attempt to implement his character's movements. He was certainly eager to follow his directions correctly.

Another problem occurred over a trick that Stein wanted him to perform with a glass and bottle, whereby it would look if he were helping his daughter to a drink, when he was actually reducing the amount of fluid that flowed from the bottle to the glass. He was to hold the bottle to the glass, seem to pour, but not tip the bottle very much and then take the bottle away quickly. Although Stein showed it to him several times he did not do it very well. Stein called it "a number, which one can further elaborate later." ("Nummer, die isoliert man später weiter ausbauen könnte.")

During the first run-through Bickel came back with some sunglasses needed for Menne, and when they paused after the run-through, Stein remarked that the scene was very confused and they needed to set the action in a certain sequence, with a break to allow for the audience's comprehension. At this moment Stein saw a dirty glass as a prop and interrupting everything else, with a strong degree of repulsion and the implication the technical people would hear about it, he took it away to be cleaned. The performers had been using it without any hesitation
Stein clarified some points in the play: the two children, Engel and Samel, would not laugh at their father but would "torment him" ("quälen ihn"), and their reactions immediately became silent with only some low mumbles from Engel. Stein said that the scene was composed only of "different moments" ("verschiedene Momente") and that when people merely commiserate with each other it becomes a "swamp of sympathy" ("Sympatisierensumpf"). There was a "continual ballet" ("ständiges Ballet") between different sets of characters, but Stein only once consulted his text to remind himself what action came next. He exclaimed, however, that Clever who served as the catalyst of the action played a stronger, "more active role in the scene than I had thought" ("aktivere Rolle in der Szene, als ich gedacht hatte").

Then the group again took their tea, cigarettes and scripts and gathered around the small table to discuss how they could play the scene. Sometimes they repeated a particular line of text (the question why Menne had stolen some money from his wife) to explore the different characters' reactions to the question, and the interpretation and meaning of the question. Stein told Menne to play a "concealed reaction" ("verdeckte Reaktion") and appear to be leaving but then turn back to get some papers. Mostly Stein interpreted the text to the performers, concentrating on parts that seemed confused on the first run-through (with its repetitions).

During an analysis of the children's reactions to their father, he told Engel that he had had many discussions with Botho about the

2. After the first complete run-through, Stein went to speak to two expensively, well-dressed men who had entered during the rehearsal and been sitting in the back near me: one was middle-aged and the other in his 20's. The middle-aged one seemed to be the important one, and talked about "in his theatre," but then seemed confused about the author of a play they would put on next season, Geschlossen wegen Infizierung(?) which he believed to be by Strauß; he was also hesitant about the title of the play by Strauß they had seen the previous night at the Schaubühne, Trilogie des Wiedersehens. Stein seemed to be dissatisfied with their knowledge of what was being done, became very cool toward them, and left abruptly after a very brief and formal greeting.
difference in the lives of emigrants to another country—how they
discover that certain pleasures they regard as desirable are taken for
granted by the natives; but the important point for Engel was that the
current youth of Western Europe didn't really have any cause, or war,
to unite them and therefore they were supremely bored with their
lives. Stein wanted her to show this for a moment in her playing of
the role. Stein expatiated that now all the youth of Western Europe
have a generally easy, comfortable existence. Menne began to bob his
head in violent agreement with Stein's comment, while Clever stretched
her arms high above her head and seemed to be indicating that she had
heard this comment so often she was no longer interested. Engel
intently wrote it down, while Samel and Madin seemed not to be too
involved—it was just another of Stein's many stories.

Stein defined one of his typical terms, "Enlargement—what the
performer himself adds after reflection." (Vergrößerung—das, was der
Schauspieler selber über die Sache nachdenkt.)

8.4.2 2 November 1978, morning rehearsal, entire cast

I arrived at 11:05 a.m. when the rehearsal was in progress. It
was running very naturalistically, with many strong emotions and
reactions, especially aggressions. When it ended Stein worked to tone
down these emotions and actions. The basic development of the scene
consists of momentary interventions that do not prevent the story from
going on.

Madin as the father was especially hampered by his previous acting
experiences and although he was eager to do what Stein wanted, he often
had to have a thing specifically shown to him in order for him to do
it less naturalistically. Stein told him to lean on Menne and use him
as a "podium" ("Redepult") when he talked to his children on the other
side of the table. At another point Madin made a cross back to his
chair but there was no motivation for the cross. The "Trick" with the
bottle that Stein had shown him previously had been abandoned and now he simply tried to pour less alcohol into the glass, or to switch the bottles to give her a less strong alcohol. During the scene this action with the bottles occurred twice upstage and both times other actions were running concurrently: the first time Samel was trying to get Clever to talk about sex and during the second Samel was having his anxiety attack up-center on the raised hillock, while Clever and Menne were discussing Menne's thievery down-left. Stein showed Madin how to make his accusations to his children more slowly and Madin made some suggestions about what he could do; for example, place his hands on the backs of his children's necks.

Besides specific comments for the performers, Stein also made some general statements about the nature of this scene. He told all the performers to add "Tricks," for he said the scene was one of the most cabaret-like, caricatured scenes in this play" ("eine der kabarettestischen und pointiertesten Szenen in diesem Stück"). The mood of the scene was "sticking around each other, doing nothing" ("bei einander hocken, nichts anderes machen") which was contrasted to Clever's attempts to get somebody to talk to her or to become involved in the lives of the others. As an actress she ought "to come in and to leave" ("reinzukommen und wegzugehen") as demonstrations of Lotte's activity in the scene. She must "be more alien in the whole story" ("mehr fremd sein in der ganzen Geschichte") because, "If there's no opposition, it's boring." ("Wenn nicht Widerstand spielt, ist es langweilig.") Thus she tried to get Samel to talk to her in French, but he refused, demonstrating once again that she is "completely unnecessary in this society" ("vollkommen überflüssig in dieser Gesellschaft") and finally must leave it. Clever was told to play "constantly flickering flashes" ("dauerndes abgebrochenes Blitzen") representing her attempts at communication.

Clever displayed some insecurity during this rehearsal and also a later one of "Morocco." Once she asked when she should put her portfolio aside and Stein gave her a specific line, which she could
certainly have found herself. At another point Stein told Clever, "It's beginning to fall to pieces." ("Es fängt an zu zerlaufen."), and she was told "to react from sentence to sentence" ("von Satz zu Satz reagieren") as a solution to her problem of transitions. Then she asked if she could change the position of her chair, as this might help. She moved it to the same plane as Menne's chair, then of course found that the position was even less favorable for interaction, and later moved it back without accomplishing much. Stein told Clever to make her sketching of Samel much larger in the strokes, so that it would read to the public. She also should play that during the sketching she was "completely irritated" ("durchgehend irritiert") by Menne's activities of plucking at his pants, but she should not look at him until the end. Once Stein spoke the subtext for Clever. Later Clever and Samel briefly improvised the subtext of their sexual exchange. Clever and Engel also improvised and repeated their small confrontation about the "separation" ("Scheidung"). When Clever talked to Menne about his "pessimism," other action had been slowed, in particular Engel's drinking, so the focus would remain on Clever and Menne, then suddenly switch to Samel on the top of the hillock when he cried out in his anxiety.

According to Stein, the final run-through was Clever's rehearsal, and she could do whatever she wanted. At the end of the rehearsal Stein complimented her on her improvement; he also mentioned to Madin that he had done something "plastically" ("plastisch") and that it was "free not fixed" ("frei nicht fest"), which was different from Madin's normal procedures that tended toward fixed patterns of movement and behavior. Menne never seemed to change and Stein now seemed relatively pleased with whatever he did. In this play his almost catatonic and slightly mumbling responses were what was needed to differentiate his character from the more sensitive, reflective and varied Lotte.

3. Clever always seemed to me hesitant to assert her will or rights, almost as if she were uncertain what these were.
During the first pause Stein climbed on the hillock construction and walked back and forth trying it out, but he did not make any use of this experience in his blocking. However, his action provided one moment of humor as an actor called out a slightly modified line of text, "You always have to be the focus of attention." ("Du mußt immer der Mittelpunkt sein."), and all laughed. Later Stein complained because his assistant had not provided enough newspapers for Menne to play part of the action correctly, and immediately more newspapers were brought forth from briefcases and elsewhere.

In the pause from about 12:15 to 12:30 (now Stein called pauses, while last month the performers had worked straight through; it was impossible to tell who or what had been responsible for this change) the performers worked on their lines, or talked with Stein or each other, and the voices seemed almost to be coming from the tower of Babel, making quite a contrast to the usual concentrated silence. Stein reflected that in the scene with Menne and Clever when Frau Hofer comforted Clever some of her words like "Nicht" were very effective and full of "power" ("Kraft") but that generally she worked very "closed in" ("verhemmt"); he wanted to break her out of that, although at the same time he realized it would be very difficult. The subsequent run-through was not interrupted by Stein, who lay down and watched while stretched out on his side upon a set of risers at the back of the room.

Engel and Samel had made very obvious and good development of their roles: for the confrontation with their father, Samel now looked at his father, yawned, twisted in his seat in a bored fashion and even stuck out his tongue once in a sensuous yet derisive manner, while Engel sat stone still and looked completely sotted. For his portrait, Samel struck a provocative pose with one leg dangling over the arm of his chair and at other times he put his feet on the edge of the table, played with the elastic of his swim trunks, or with his swimming robe.

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taking it off and exposing his body. He had added some small clicks with his tongue and spent the day experimenting with possible actions. Engel had made her drunkenness much more effective, through a slightly slowed, slurred speech, and during the scene the drunkenness progressively became worse, though it was quite controlled and realistic. At the beginning she chewed on her necklace, and when she rose and tried to get something to drink, her fall was completely convincing as her leg crumbled underneath her and she fell down beside the table. When she walked to the alcohol a final time Stein told her to do it as if "underwater" ("Unterwasser") and that she could create a moment of confrontation with Menne, her husband, by leaning on his chair and speaking to him very slowly. After Engel fell, Stein later orchestrated a "Break" for all except Clever who looked at the others, especially at Engel with her still trembling leg. Previously this reaction had been blocked from the audience partially because of Engel's position up-right, with Samel directly down-right of her and partially because of other things happening on the stage simultaneously. Stein also orchestrated a "Break" for all after Engel told Clever that her brother had "pinched" ("geklaut") her money. At the end of the scene, with the three actions running simultaneously, Stein commented that it was "busy as an anthill" ("ein einziger Mußpott").

8.4.3 8 November 1978, 12:30 p.m., entire cast

I arrived late, and the cast was nearing the end of a discussion following a run-through. All were sitting quite comfortably and talking amiably about the games families play; Clever, with some excitement, told how her own family always acted "grand theatre, always the same game" ("großes Theater, immer dasselbe Spiel"). The others seemed to agree this was true of their families as well.

Stein encouraged them "to react mutually" to each other ("gegenseitig zu reagieren") and told Engel to show more clearly the different and contradictory responses she had to the action, with quick
transitions from one response to another. He wanted her to be more "elastic" ("elastisch") when she told Clever about Menne's theft and to demonstrate "a certain kind of calm in the matter" ("eine bestimmte Art von Ruhe in diesen Sachen"). Basically the corrections were to give the performers more meaningful movements: when Clever spoke of a river, Stein told her to look out at the audience and see the river. He liked the way Clever bent forward to ask Engel about her drinking habits, and especially he liked Clever's tone of voice which gave the question the air of naive questioning of a "nurse" ("Krankenschwester"). When she said she had "dressed herself as best she could" ("sich einigermaßen angezogen"), Stein liked her "conscious guilt" ("Schuldbewusstsein"), for by this scene her single outfit had become decidedly faded and wrinkled. For the words "a thousand thoughts" ("tausend Gedanken") he told her to lean forward, look at the ground, then with a sudden transformation, raise her head, look at Samel and quite naturally and lively propose, "Say something clever to me in French." ("Sag mir eine kleine Klugheit auf französisch.") Stein worked with Clever on her transitions, and at the end complimented her that "Cabaret-like things are appearing at last, as also in 'Morocco.'" ("Quasi-kabarettistische Sachen kommen endlich vor, wie auch in 'Marokko.'")

Most of the performers had assumed a very slow and measured speech pattern, but Madin still had to be reminded to make his accusations to his children more slowly. (He did use Menne as a lectern and Stein complimented him.) At the beginning of the subsequent run-through Stein suggested that they feel the "sea breeze" ("Meeresluft").

The most interesting development during the scene was made by Samel: he now had developed his character into a borderline hysterical, who played endlessly with himself and his clothing, twitched, stuck out his tongue, laughed in abrupt, nervous little bursts, and when he thought he had made Clever nervous by talking with her about sex, broke out into what could be called a mildly orgasmic little dance. At the last rehearsal I saw, he had added some nervous leg jiggling, but all the other development had come since then. He had kept a kind of
sensual smirk from previous rehearsals but had made the character more obviously an example of hysterical sexual repression—his final outburst of anxiety had been shaped into a much more humorous and less naturalistically passionate outburst. Stein, who liked his reactions and the laugh on "sex story" ("Sexgeschichte"), wanted Samel to "extend" ("ausbauen") his character's fascination with sexual terminology and display more "anticipation" ("Erwartung") when he talked about the "tender mommies who masturbate their children" ("zärtliche Mütterchen die ihre Kinder masturbieren"), because he knew he would get some reaction.

Stein demonstrated to Menne how to spread the newspapers on the ground, taking half a section, carefully opening it, spreading it on the ground, smoothing it out with both hands, slowly, almost loving (or shamefully), while standing carefully on whatever papers had already been spread on the ground. Then Clever improvised her reactions to the various characters at this moment: she went over to Samel on stage-right and tried to get him to rise and come over to look at Menne; then she went to Menne and knelt down with him to talk (before she had just leant over from her chair). The movement and improvisation seemed to help her with this section and the following transition in the subsequent run-through.

After the run-through Stein placed the text on the ground in front of him and followed it while he made his suggestions. He told the performers to work on the "interior stories" ("innere Geschichten") but "to show nothing from them" ("nichts davon zeigen").

Before this run-through began, Stein had aired his problems with Wilson, displaying disbelief at the difficulties Wilson was creating for himself by worrying about things that were the concern of the

5. As will be quite evident after the complete story of the rehearsal for Big and Little is read, Wilson's problems were almost identical to the sort Stein routinely faced: almost all Stein's productions have had their premieres delayed, usually for "technical reasons" which generally meant that Stein was still not satisfied with the production and needed more time to refine details.
Schaubühne and claiming that the "pressure" ("Druck") was preventing his work from being done in time, so he would need to delay the opening; each time the delay was later than before. Stein asserted the technicians would not lift a finger unless they knew for certain when the opening was and could set specific "deadlines" ("Termine"). Clever added that Wilson was actually crying and saying, "I am an artist," when reciting his problems. Stein spoke of his own accountability for the money given the Schaubühne by the Senate and said that what Wilson was doing was "completely laughable" ("vollkommen lächerlich") and roughly comparable to one "scene" ("Bild") from the Strauß play they were doing. He described briefly the simple set decor of the Wilson play. Wilson also claimed he needed fifteen days to do his lighting rehearsals, and Stein joked about his concern to have the light hit an actor at exactly the right spot, saying it was the actor's duty to get into the light wherever the director wanted him. Stein, claiming he could do in two days what Wilson said he needed fifteen for, added that he wanted to make specific production plans, which required knowing when Wilson's production could be viewed.

Later that evening at a screening of the rough cut of the film of *Trilogie des Wiedersehens*, Stein again spoke about Wilson's problems, especially his lighting concern, and he seemed both sceptical and bitter. Another man said he thought Wilson, who could not seem to be

6. This assertion was a pure fiction by Stein. Certainly the technicians employed by the Schaubühne would not have engaged in such willful and self-defeating behavior.

7. Stein's derogatory comparison between the two plays was also false, for many of Wilson's scenes were quite complex and challenging; however, in Stein's concern about the Schaubühne's financial responsibility may be detected the real root of his anxiety and the probable cause for this intemperate and unfair criticism.

8. Wilson labored long and intensively over his lighting cues, which ran into the hundreds for each scene, and the Schaubühne, ever accommodating to his wishes, finally flew in from New York the lighting director he claimed he needed. As I also attended the final stages of these rehearsals, including some of the lighting rehearsals and talked often with the lighting man responsible for running Wilson's show, it is only fair to add that Wilson typically would set his cues one afternoon, and the next afternoon, seeing other possibilities in the scene, would change many of these cues which were complex, involving a multitude of cross fades, subtle accents and unusual effects.
produced in America, would utilize this production to go back to America and say, "See what they do in Europe!" and implied that Wilson was merely exploiting the Schaubühne with his production.

8.4.4 17 November 1978, morning rehearsal, entire cast

Stein seemed to enjoy rehearsing this scene; his rapport with the performers was always relaxed and good. The scene was also easier to construct because the character relationships determined its development.

There were some initial problems with sight lines: first, Stein's assistant Fred Berndt had the set wagon shifted forward and when Stein arrived he had the set shifted even more to the front, as well as moving the table and chairs on the set to the front. This left such a narrow area for crossing in front of the chairs and still remaining on the set that the performers could hardly pass, and for the second run-through Stein shifted the chairs back so the performers could cross comfortably and also moved the whole wagon much further back from the first row of the audience. (During the first run-through the audience could almost have placed their feet on the wagon.) Because the wagon had been pushed back there was now room for Clever to step down from it when she exited, and Stein suggested she try this.

There was much adjusting and readjusting of the curtains that surrounded and framed the set in order to mask the top of the backdrop, to secure good sight lines from extreme right and left front seats, and to insure that the audience in the last row of seats would not have an obstructed view of Samel when he walked on top of the hillock that backed the acting area. At the end of the first run-through Stein

9. The set was built on two large wagons which were rolled into position for the scene.

10. The draping of the curtains around the set was to simulate the drapery often found on old-style, sentimental family portraits.
systematically went through the lights and selected the ones he wanted, placing extremely little light on the hillock up-center where Samel would stand, and strongly lighting the back drop as well as the area with the family.

On the initial run-through Stein had used background noises of waves breaking, wind blowing and sea gulls mewing, which he tried to set to minimal levels that would not interfere with the action.\(^{11}\)

In all these technical areas Stein seemed to have the final say, although he consulted with Herrmann on some of the set problems. Stein also moved around in the seating area to see how the scene would appear from different angles; for example from the first and the last rows, then from the center, slightly below half of the audience elevation.\(^{12}\)

The first run-through was too disconnected and Stein encouraged the performers to "Draw together a bit closer." ("Ein bisschen enger zusammenziehen.") As he had done previously, he bounded down the steps from the top row of seats, making considerable clatter, and seemed to enjoy both the rush to the stage and the noise he generated, especially in contrast to the almost monastic silence imposed upon everyone when the rehearsal was in progress. Today people seemed to be in a better mood with only a few nervous about doing things correctly. Stein and the performers were very controlled and polite, but I heard that yesterday's rehearsal, November 16 (which I had missed to work in the dramaturgy), had been chaotic and nerve-wracking.

Generally Stein gave the performers small technical points and only with Samel did he go into greater detail about how to play the character. Many of his points had to do with timing, so that actions did not interfere with each other and allowed more complex audience

\(^{11}\) By the second run-through these noises had been completely and finally abandoned; my impression of them was that they softened the impact of the conflicts in the scene and soothed the viewer with their soft repetitiveness.

\(^{12}\) The audience was seated on risers with a relatively steep elevation that minimized the distance between the last row and the nearest point of the acting area.
responses. Clever was shown how to squirm around in her chair and then use her downstage hand to get her brother to stop fussing with himself. (She had been using her upstage hand but the change made the action more realistic.) Stein told Clever and Engel they could build more pauses into their conversation with each other and create more dramatic tension. He told Engel that when she walked while drunk she should walk "carefully" ("vorsichtig") and not wiggle too much, and Clever could slightly delay her exit to allow Samel's anxiety attack to be completed. When Clever reminisced how she would like to live again by a river, this should be a positive memory and indicate she was ready to begin again; her final question to Engel should also be more positive in nature. Stein suggested Clever should play she had now decided to go back to Saarbrücken.

Stein told Madin that his "Get out!" ("Raus!") to Menne could be very strong; then immediately he could become "calm" ("ruhig"). When Engel and Madin came over to Clever and Menne, Stein complimented them on a composition they made as they stood behind and leaned over Clever and Menne; his compliment encouraged them to retain this composition for subsequent performances. Stein had fun showing Samel how to perform the heavy breathing before he began to speak to Clever about sex, and he demonstrated some pauses, coupled with small laughs, nervous gestures and movements on certain words. Samel now did "masturbate" ("masturbieren") with the emphasis Stein called for previously—a delight in using such words. He made a quick transition from talking to Clever to answering when his father interrupted. Then after he had finished talking about sex he sat as if exhausted. Stein wanted some exchanges to come from Samel as if he could not hold them back, lines like, "Theft and being ashamed?" ("Diebstahl und sich schämen?"). An important change was made in the blocking, so the father and drunk sister were no longer at the bar up

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13. The group compositions in Stein's plays were often visually striking, intellectually provocative and seemed to arise easily and unexpectedly from the flow of the action. My hypothesis is that many were developed in the same manner as this one.
center when Samel's anxiety attack occurred directly above them; now Engel was back in her seat far-right, while Madin stood behind his chair up-right.

The rehearsal ended with the words, "It's becoming very nice, dear people." ("Es wird sehr schön, liebe Leute.")

8.4.5 23 November 1978, morning rehearsal, entire cast

The wagon for the set was very large, since it had to hold not only five people who sat at a table, but also a surrounding set piece consisting of large dunes covered with brown grass, upon which Samel walked. The wagon was cut diagonally down the middle, so it could be moved into place in two pieces, but this also meant there was a cut directly through the acting area and thus far the two areas had not been locked together (they were simply pushed into place) to insure the floor would be level and prevent it from wobbling slightly when the performers walked on it. Some details on the set had been left unfinished, and the dunes projected from the back of the wagon, although it was difficult to say whether this might not have resulted from the continual repositioning of the dunes to insure better sight lines.

Before the rehearsal began, Fred Berndt fussed around with these problems and when Stein later was given a guided tour he said the whole thing had to be rebuilt and such problems removed; they seemed amazed that the master builder could allow such a product to be built.

Once again the drapes that surrounded the scene were repositioned, and I was asked to stand in for Samel on the top of the dunes, because I was his height. Standing in for Samel, or rather sitting because the dunes were quite wobbly, I could see that a large number of the side seats, especially from the middle to the top of the auditorium, would be unable to see him on the top of the dune due to the surrounding curtains.
Stein fussied about the lights, saying they needed to be properly focused, but he didn't seem to take into account that every time the wagon was shifted the lights were automatically improperly positioned. The rehearsal atmosphere was very cordial, despite these problems, and Stein joked quite heartily with the performers, especially Clever. However, just before the rehearsal was to begin, several people from "die Firma" (presumably the studio's management) arrived at the back of the stage to move some things out. Stein had already called for the rehearsal to begin, when he heard relatively faint noises, called again for "quiet" ("Ruhe"), became more upset, and yelled to Günter Mayer, the stage manager, to find out who was making the noise. Stein proceeded to tell Mayer that in the future he should control the situation better, so no one was let in during the period that had been scheduled for rehearsals (apparently the men had entered through a back door), and it did not appear that Mayer could really have prevented them.

The first run-through was flaccid in tempo, and Stein quietly gave notes to Berndt. Clever did not leave her chair on the "be ashamed" ("sich schämen") line but she leant over to Menne. She was told to play more strongly that she didn't feel comfortable with these people, and Stein demonstrated how she could twist in her chair and sit toward the side away from them to demonstrate isolation. For this rehearsal and the last one I had seen, Clever had done the line, "You don't always have to be the center of attention." ("Du mußt nicht immer den Mittelpunkt sein."), directly to the audience rather than to Samel.

For several rehearsals Samel had been making his final series of cries as loud, abbreviated, childish sobs, and Stein complimented this sequence as "outstanding" ("hervorragend"). Samel added that the "sex face" ("Sexgesicht") line was not very good, and then Stein told him to build up the loud sobs more gradually and not suddenly burst out in loud weeping; Stein even suggested where Samel could begin the build and said he could increase the cries until the "Mommy" ("Mutti"), i.e., his father, came over, after which he could gradually calm down because
he had gotten what he wanted. Madin, the father, was cautioned to build his outbursts more gradually, a comment that was later repeated to him; for example, after Samel remarked that Madin's mother had been the kind who would place a device on her son which would ring a bell in the parents' bedroom whenever their son had an erection, Madin should build his anger more slowly and Stein suggested he could turn his back and then respond, which Madin did; unfortunately it was a very unmotivated response. Stein told the family to pay more attention to Menne when he finally began to speak (his "pessimist" speech), because they might learn what he had done with the money.

During one of the pauses Stein commented about some commercial American films he had recently seen (with Kirk Douglas, I believe) and he seemed amazed at the vapidity of the product and wondered who would go to see such things, saying, "Movies are worse than state-supported theatres." ("Kino ist schlimmer als das Staatstheater.") Apparently he had been going to see films because he was now directing films, and he remarked, "A movie is calculated for the average viewer's taste." ("Film kalkuliert an das Durchschnittsgeschmack.") Nonetheless he wanted the interaction in this scene to be like the action in a film, "Make me a movie." ("Mach mir was Kino.") which Clever as the outsider was to watch, "Edith, look at it." ("Edith, schau mal an.") (He also made an undeveloped comparison with Edward Albee's Everything in the Garden.) As for Clever, "the discovery of the conclusion" ("die Entdeckung des Schlusses") of the scene and the rediscovery of the "Where to?" ("Wohin?") was her central problem as a character, which she needed to demonstrate to the audience.

For a couple of weeks Stein had been very considerate to Clever, and recently he had often touched her very gently; today he kissed the top of her head and her hand after making some comment to her at the conclusion of the rehearsal.

Clever's chair at the table had been moved so far back (to enable her to have contact both with the family and the audience) that it did not look "real" in its placement. Herrmann remarked on this placement
during one of the pauses, to which Stein quickly commented that its placement was something either he (Stein) or they (Stein and Herrmann) must settle with God, because the chair had to be that far out. Then Stein made a strange comment which caused each person to look at the others to see who had understood, but which was so outrageous no one requested a clarification: "Normally three vertical wursts stand between the chair and the table." ("Normalerweise stehen drei senkrechte Würste zwischen dem Stuhl und dem Tisch.")

8.4.6 7 December 1978, entire cast

Stein called out praise for the "scene shift" "Umbau" which had occurred in record short time and thus made an even greater impact when the curtain suddenly rolled upward to reveal the bucolic scene. The father now wore long pants instead of bermudas as previously. When Samel accused his sister of sexual ignorance, he developed his confrontation much better and created a build to the argument, rather than just speaking the lines with feeling but no underlying development.

8.5 Premiere: 8 December 1978

For some reason the sky looked like a flaming sunset, although in the text Bernd says that it is not yet 3 p.m. The shape of the curtains had been changed again tonight, so that it was pulled up into a point in front, rather than being oval as it had always been previously. This permitted a better view of Samel when he stood on the rear hillock. 14

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14. See Miscellaneous Materials, General Notes, 8 December 1978, for additional material on the premiere.
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Chapter 9

Wrong Number

9.1 Scene Synopsis

An empty stage. Lotte seated on a chair. Very pale face, with a smeared eyelash drawn under her eye. An immense book is open before her on the floor.¹

Where to?

No answer.

The way I sit here,
I should have left long ago.
I shouldn't forget
that I am forced to go,
the way I sit here.

Frieder has gone
and Nichtfrieder has gone.
Egbert has gone
and Inge has gone.

.
.
.

Finally Paul went.

1. Since the whole scene is a monolog, her speech will be quoted without use of quotation marks. Any stage directions will be placed inside parentheses.
North South
East West
incomprehensible distance.

The base of the compass
and also the needle:
there's nothing more.
That's the entire circle of existence.
Or oval.

Yes, here in the book
not even the guest's names stayed.
The writing didn't stay.
However as white as the book
I shall not become.
Not me!

Where
to?
Each step can be the wrong one.
Where to in this everywhere?
Completely free, completely free.
Suppose I went to look for Paul.
Suppose I knew where to begin . . .
No. With that attitude I won't even get up.
With that attitude, no mortal would move
from sitting into motion.
Becareful, misbeloved, becareful!
A thought is a thought.

....
Before, when I couldn't forget
one single thing,
Emilie was a great comfort.
Emilie went before Karl.
Karl went before Dorothee.
Finally however Paul went.

It's you I love.
It's you I love!

Of course no one comes back.
It's a figure of speech.
Till today none.
Not one.
From where?
Going is going and going.
Things fly apart.
That much science knows.
Or, if you please, the guest book.
The book loses its writing!
Or the mouth.
The mouth loses its red.
Things fly apart.

Why oppose the general evolution?

Do you hear, chair?
Wake up! Lazy, old thing.
Only you and I are sitting here still firm.
You on the earth, I upon you.
Evolution has rolled over us, wouldn't you say?
(She stands up.)
Kling Klang Gloria
Oh glorious heaven, always unique!
The heavens today surround us like a cavern,
a womb, a garden,
and we, the little earth, are born tomorrow.

Kling Klang Gloria

Doesn't Lotte know
what she's saying?
(To the chair.)
No, gracious Lord, but. . .
Your bride, the misbeloved, knows nothing.

You call yourself my bride?

I said it only out of politeness,
almighty Father.
I didn't know you were so near.
No, please, let me go!
I'm not who you think me.
I was just babbling.
And? I meant nothing by it.
I swear, nothing in front and nothing behind.

Oh not this yellow!
Yellow frightens me!

What should I do?
Why have you sent all the others away?
Why?
What!? I . . . I don't understand.
Leave me alone! Get away! Mistake! Wrong number!
No! . . . Help, help!
(She picks up the book.)
It's so empty and remains so heavy.
(She holds the book over her head.)
Don't touch me!
(She smashes the book onto the chair, crushes it into pieces and falls to the floor. She places the book upright to shelter her from the wreckage of the chair and crouches with her back in its middle. When she scratches herself on her back, she sees blood on her hand and tries to look at her back, but turning she notices a small stream of blood on the right side of the book. She reads it, as if deciphering a line being written.)

Faith Love Hope
Faithlovehope: no!

Oh why didn't I pay attention!
First send everyone away
and then go after me . . .
(She attempts to wipe the blood from the book and embraces it.)
Oh no . . . oh no.

9.2 Preliminary Discussion: 6 April 1978

Stein remarked there are only a few spectacular things that "attract" and "give one a jolt." Normally one saw many people pass by, and one observed this and that, then one was distracted by something and didn't observe anymore and reacted to no one, and then . . .

2. "Spektakuläre Sachen, die anfangen, einen zu 'reiß en' und zu 'schüt teln', gibt es ja nicht so furchtbar viele. Das Normale ist dooh, das man immer sieht, daß da so viele Leute vorbeigehen, und man da etwas und da etwas beobachtet, und dann ist man wieder mit irgendetwas beschäftigt und kann sich gar nichts anschauen und auf gar niemanden reagieren, und dann gehen wieder so Leute vorbei, mit denen man redet, und dann gehen sie wieder weg, wie das auch in diesem Monolog, diesem etwas 'aufgesteilteren Ding' beschrieben wird, wo gesagt wird: 'Und dann gehen sie wieder - und davor ist dann der wieder gegangen, und dann ist der gegangen und der gegangen' - das ist genau eine Beschreibung, wie Realitätserfahrung sich im norma len Fall vollzieht," Protokoll Nr. 620, p. 4.
again people went by with whom one talked, and then they went away, as also in this monolog, where Lotte tells about all the people who have gone—that was an exact description how one experienced reality in normal cases.

9.3 Rehearsals

9.3.1 13 October 1978, 10:30 a.m., Clever

Before the rehearsal began, Stein emphasized he was seeking "freedom for inspiration—freedom for exaggeration" ("Freiheit der Erfindung--Übertreibungsfreiheit"), so they must reject all stale theatrical clichés, or actions that would be noticed as theatrical and without any connection to real life. One of their tasks was to decide the possible meanings of the large book that Lotte would read: "visitors' book, atlas or record" of some sort ("Gästebuch, Atlas oder Register"), but it was not the Bible. Although Clever did not fully know the text and needed an occasional prompt, they worked together very well, sharing ideas, with Stein giving much praise: "everything outstanding" ("alles hervorragend").

The rehearsal tempo was slow and relaxed, and Clever's initial problem was to realize the theatrical space—to define the horizon by looking over her head, turning around, peering into the audience, shading her eyes from the spotlight, "individualized bits that relate to the theme" ("einzelne Geschichten, die zum Thema gehören"). Then, using the basic image of a clown's face which Stein said always made children laugh, they experimented with various faces she could make, and she had "to remember a clown's experience" ("eine Clownserfahrung zu erinnern"). While seated on the chair, she bent over to look under herself, which Stein urged her to continue and explained why a person might look under their seat. She improvised a dialog with the chair, and after that she pulled her long white coat completely over her legs, so that she seemed to be enclosed in a cocoon, "Now it's more
interesting!" ("Jetzt wird es interessanter!") shouted Stein, who found the image so appealing he went up to her and adjusted the coat leaving only the tips of her feet projecting. Next he recounted experiences he had had with clowns and explained how he had felt. Finally she developed a position with her knees drawn up tightly onto her chest (her whole body was now concealed beneath the white gown) that shrank her position to its smallest size, from which she improvised various clown faces and postures. She explored possible interpretations of her body in its drawn up position—she might be pregnant was a possible image. With tremendous struggle she tried to raise herself from the chair, but it was as if she were glued fast, until she unexpectedly fell off. Stein showed how when she leant over and the wig fell off, this could be used to break the theatrical emotion completely and change to a different emotion: she could lean over, pick up the wig, turn her face to the audience (at that point she had her body sideways to the audience), give a comic, clown-like look of gleeful amazement ("Look, it's just a game!"), put the wig back on and begin with joyful relief the first line, "Oh, glorious heaven!" ("Oh, du schöner Himmel!")

She began to smear clown white on her face, pretending she was looking in a mirror, but doing it completely by feel. When she had finished, Stein exclaimed in a friendly way that the "make-up is too pretty" ("schminken zu schön ist"). Rather it "must be a prelude to death, a cleansing" ("muß ein Sterbevorgang sein, ein Abschminken"). Clever verbalized the emotional state of the character at the moment as one of "total resistance and simultaneously the idea 'go for it'" ("äußerster Widerstand und gleichzeitig die Idee, 'Mach es schon mal!'"). The pantomime was developed at great length and then Stein remarked that in this play, for their particular audience, he could have only one, or at most two, moments of pantomime. Regretfully he said he saw many possibilities for physically expressive but mute sequences, such as what could be done before the first words were spoken in "Morocco," but no pantomime could be included at that point either.
Next they explored the "Complexes" or "stories" ("Geschichten") in the text, and while they talked Stein stretched out flat on his stomach at her feet and said, "Look for the items you think you could express." ("Such die Punkte aus, die du glaubst du könntest aussprechen.") At one word in the text, he remarked languorously, "'Em-i-lie'--an attractive German name." ("'Em-i-lie'--ein schöner deutscher Name."), providing a specific approach to that word. They worked on the need within the character to explode, tried out various physical expressions, and explored "where to" ("Wo -- hin") for its vocal possibilities, especially the sounds of the words themselves--"'Wo' is open and 'hin' is past." ("'Wo' ist offen und 'hin' ist vorbei.") so "Wo" could be used to express the action of going and looking around (its sound even suggested a walk) whereas "hin" was an explosion toward the audience.

Clever recited from her book the names of all the people in the play who by this scene had "gone." She varied each name and differentiated "has gone" ("ist gegangen") by gestures with her hands, or a change in her body position, even by pointing to specific names in the book. However Stein didn't want too much attention to be directed to the prop, possibly allowing the audience to forget the text.3 He praised her "changing relationship shown through changing her voice" ("wechselnde Beziehung durch wechselnden Ton") and remarked that it was a classical, theatrical approach; however for this scene it was appropriate. Then she varied the register of names by counting them off on her fingers, holding her hands stretched flat, the palms turned inward, before her face.

In the section on navigation that referred to a compass ("Windrose"), an excess of pedagogical fervor caused Stein to rush onto the stage, draw a diagram and explain for fifteen minutes how the

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3. Here as elsewhere, Stein seemed to use his own reactions and sensitivities to decide what the audience's reactions could be, and to terminate quickly performers' gestures that distracted from the meaning.
instrument was used; ultimately everybody crowded onto the stage to look at the diagram, if only to see what was so interesting it could take fifteen minutes.

Clever improvised with the available book prop some things that would not be possible with the correct prop and Stein did not stop her experimentation. He did however grouch once that the book had cost 600DM (around $300 at that period) and it was unsatisfactory because it restricted performance possibilities; that is, the book had to be stapled together to give it the raised center Stein demanded for its realistic impact. (Since Clever needed to hide inside the book at one point, there should be no restriction on its opening.) On the other hand, curiously, nothing at all was said about the fact that Clever simply could not lift the book due to its weight, and much of her stage play depended upon being able to hoist it into the air. 

9.3.2 18 October 1978, 2:30 p.m., Clever

A female visitor who had attended the morning rehearsals spoke to Stein before the rehearsal began and then left at 3 p.m. Stein later looked back to see who was still present, and possibly the relative freedom and success of the later part of the rehearsal was due to the fact he felt relieved of the pressure to perform.

Clever had developed the role considerably since the last rehearsal I saw and some of the work had been private. She now wore a large black overcoat for the first part of the scene and took it off only when she became too hot and entangled in it while battling with the large book. She had kept the suggestion of pregnancy but had developed it more fully because now the character seemed to be very old at the beginning of the monolog.

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4. See the beginning of the rehearsal for "The Disgusting Angel," 11 October, for additional information about the book prop.
5. See "Dictation," October 18, for a discussion of the morning rehearsal.
On the first run-through Clever stood in front of her chair during the monolog and then commented upon its not being a good position, to which Stein agreed, and suggested she use the struggle to get off the chair to take her further stage left. Today she did not practice the clowns' faces nor the application of the clown white, because the rehearsal was focused on the last part of the scene. Stein said he thought "Kling Klang Gloria" had to do with celestial harmony, but Clever insisted she knew from her childhood it related to military noises. Stein to avoid disagreement (for the other visitor was still present at this moment) agreed that it could have both meanings, and at least they could both accede it had good tonal qualities.

Stein said that if Clever stood near the chair, it would be easier to play the moment when the chair begins to speak. Then she could move away in stages and look back as if followed. They worked on developing the physical expressions of the words and feelings in the text. Stein said to use the chair as the focus for the word "Lord" and then said he didn't like the idea. However they continued to use the chair for that focus, including the final action when, almost leaning on the chair, she acted out being sexually assaulted. Stein liked her first run-through of the "yellow ray" ("gelber Strahl") where she expressed fear and almost the same aversion as during the beating scene with her husband Paul. The "Oh nein, Oh nein" response, which she performed accompanied by rolling her head back and forth in a kind of painful ecstasy, made the sexual nature of the attack quite clear. To present the "ecstasy, the union" ("Verzückung, Vereinigung") and make it look as if the chair had come to her, Stein told her to move toward the chair with very small, hardly perceptible steps, or use some other technical device.

Stein, along with everyone else, became so enraptured with the intensity and drama of the rehearsal, that he had to check his text to

7. Stein did not comment on this but it seemed quite similar to me.
know what happened at one point: whether she took the book and hit the chair (she does). Then he placed the book on his head, had her look at him so she could see the image it made, and without further hesitation began to smash the book onto the chair, saying that was the way she could do it. During the course of this onslaught, the book, which symbolized the shelter and protector of Lotte, was badly damaged and when it became clear the book was suffering severely from the attack, they tried to destroy the chair and still preserve the book, but Clever was not physically able to carry out this sequence and ultimately part of the book's binding fell off. Stein really did not seem to care about preserving the prop.

Once late in the rehearsal Stein confessed, "I'm confused." ("Ich bin verwirrt.") how to handle the attack and by the end of the rehearsal he said they could "conceive and present the scene completely differently" ("total anders überlegen und herstellen").

9.3.3 26 October 1978, afternoon rehearsal, Clever

Today they rehearsed only the final part of the scene, centering on the use of the book to destroy the chair. The first run-through lacked any particular involvement, which both Clever and Stein noticed at once. Then she began again, with involvement, intensity and connection between the scene's segments. On the second run-through Stein began to make comments on position and line interpretation. Afterwards he, Clever and Burckhard Rode, the prop master, worked on how to use the large book to destroy the chair and create the effect of the book's bleeding from the attack. On the third run-through Stein stopped her occasionally about a line reading or an action and told her he wanted "pictures" ("Bilder") that would have a broader meaning; for example, one of her gestures could reflect every woman who gets up in the morning. Then he positioned her with her hand on her forehead, an image he thought especially effective, even turning her body so it could be seen better by the audience, and later told her to take a
position on the tips of her fingers and toes that would "allow her to make all possible movements, even in the rehearsals."

At the point where she gets off the chair she had a problem with a transition, and Stein confessed he also didn't know what to do, so he proposed they sit down and think about it. After about five minutes of discussion, Fred Berndt, the first director's assistant, even offered his interpretation. For some forty-five minutes Stein and Clever worked on the few lines of text where the transition occurred: Stein demonstrated, Clever tried, they talked, I fell asleep, and I awoke only when they began to move on. The lines, "Doesn't Lotte know/ what she's saying?" ("Weiß Lotte nicht/ was Lotte sagt"), should be done as if it came from another person and Clever should look around, even looking at the audience as if it could have come from there, before deciding the chair had said it.

A very strenuous rehearsal for Clever and very interesting to watch, even if some sections were a bit tiring.

9.3.4 11 November 1978, 2 p.m., Clever

About 2 p.m. they began to work with the new book prop to see if they could do what was needed: could Clever lift and hold the book over her head, and how would the blood work. In the course of working with the book, Stein smashed another chair to pieces; also the book's binding came loose and needed to be retaped at least twice. Stein again had the answers how to lift the book and demonstrated how Clever should stagger about, etc., but even he seemed a bit sobered by how easily the book broke apart, and of course there was the problem of removing the blood stains from the book each day. Nonetheless there was a good deal of joking involved with trying out how the book would work. Stein loved being the center of attention and making witty remarks when there was a proper audience to appreciate them.
Clever now put on her makeup using a small piece of tissue or cloth, rather than her fingers as previously, so she could cover her face more quickly and thoroughly. She dragged out the word "No" as long as she had breath and then strained her body to try to make it go even longer; it had the quality of a long, tortured wail that involved her whole body and was (in my opinion) very effective because it was so long. Stein seemed to believe it was too long and told her so at the critique, but she still did not shorten it to the more standard approach that Stein demonstrated. For the line "not forget" ("nicht vergessen") she held her hand out at arm's length and then brought it to her forehead in a slap.

On one run-through, after the scene had played for about twenty-five minutes according to Stein's clocking, he stopped it and commented it was too long, since it was only half finished by then. To bring the different points together he told her she needed "to shove one thing into the next" ("eine Sache in die nächste hinein zu schieben"), so that "something constantly happens" ("ständig geschieht etwas") in her or the scene would be uninteresting. She must never be "peaceful" ("ruhig") and the big artistic problem was "How does one thing grow out of the other--how does it come into being; that is most decisive." ("Wie wächst das eine aus dem anderen heraus--wie kommt das zustande; das ist das Entscheidende.")

The scene was repeated at a faster tempo, with Stein encouraging her to keep moving when she took a long pause, and this helped. He reminded her she was to work "not for a conscious presentation" ("nicht zu einer bewuβten Darstellung") but for the scene to be "more than an experience" ("mehr als eine Erfahrung"). Later when he saw various thoughts causing corresponding changes in her face, he complimented her on this and said it was very effective when the thought was really in her and she was not just presenting it, although of course she was really "presenting" it ("darstellend").
Clever had done a lot of work on the scene and her work was very good: Stein complimented her, said he liked it all, and especially complimented her gesture when she had her foot lifted in the air at the line "false step" ("falscher Schritt"). He wanted her to be "constantly driven by some impulse—the new story hidden" ("ständig von irgendwelchem Impuls getrieben-das Neue verborgen") in the previous story. "Everything is mixed together." ("Alles steht ineinander.") and the artistic problem was "to achieve a genuinely unique view" ("einen richtigen Eigenblick erreichen") of the events. When she looked up and smiled and laughed at the line, "Borgward did not stay." ("Borgward blieb nicht."), then dropped her head, looked at the book and noticed that even the print did not remain, that for Stein was a demonstration how one part could be joined with another part—a demonstration of the logic the performer must find.

9.3.5 17 November 1978, 2:15 p.m., Clever

While the set was being arranged, Stein told the stage crew to examine the floor carefully for any nails that might be imbedded in it. It was interesting to see how intently some of the most lowly workers at the Schaubühne, those who normally pushed brooms or moved set pieces into place, went down on their hands and knees and carefully, systematically rubbed their hands over the floor trying to find these hidden nails. One blond fellow in particular was completely devoted to this task, but I had previously noticed him mopping the floor with almost equal devotion to duty. Even Stein got down among them, and they might have been a group of devout Moslems engaged in daily prayer as they made their search.

Long after the search had begun Stein confessed it was important because Clever had already injured herself due to a nail, and during

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8. Because it was a movie studio rented for the production, the condition of the floor was not as safe as it might have been.
this scene she routinely flung herself about on the floor and tramped around in her bare feet. Today she had on a kind of slipper and asked Stein whether she should keep it on; he said he didn't know.

The first run-through to the point where Clever began to work with the book, was done with much emotional involvement and seemed to be deeply felt, although it was also well controlled by Clever. The character seemed to be in anguish about the dissolution of life and its relationships. There were many new developments, including some work with the long curtains that surrounded the scene. Stein seized upon what she had done and suggested she first hide herself in the curtains when she was trying to flee the yellow ray; then she could also suspend herself from the curtains to create an unusual image.

After the first run-through Clever seemed to know Stein would not completely like her work because of her intense involvement in particular moments and because there were too many movements. Stein suggested (and said they should have discussed this before) that she visualize herself in a room, such as one in the third scene, in which she is waiting for something to happen: "The situations have to be created." (Die Situationen müssen hergestellt werden.) She must not "dissolve herself" ("sich lösen") in her two "no's" because it then competed with the line, "It's you I love." ("Ich liebe dich."), which could be done like a wolf call to emphasize its loneliness and in which she could be completely involved. Stein suggested her "no, no" be done quickly and shortly, while for the line, "Paul didn't stay." ("Paul blieb nicht."), she should think of something concrete, for the situations needed to be more clearly expressed by Clever. She could make pauses, in fact she should not "rush" ("hetzen") the scene, but her "sitting and crouching had to be active" ("sitzen und hocken muß aktiv sein").

When the chair spoke she should look at it first and then elsewhere;\(^9\) she also remarked that she had done this wrong by looking

\(^9\) The chair was a child's small chair.
elsewhere first. When she dropped her head too low, Stein told her to look up, because it was "better for the lighting" ("besser für das Licht"). During the second run-through Stein called out instructions to her: she had been putting out her arms, at shoulder-level, straight from her body for the compass sequence and then raising one arm over her head to connect finally with the other in front of her body. Stein told her to do this more slowly, so the two actions would be connected and not seem to be merely two numbers one after the other. Before it had been done rather fast and the two actions had not been connected. When she raised her foot on the initial word "Where to?" ("Wo hin?") she should move it around on "each step can be the false one" ("Jeder Schritt kann der Falsche sein") and only then look at it; he reminded her she had originally done it this way and only later had she looked at her foot before she made the movements with it. It did make the moment more comic to have the look come after the movement.

On the first circuit around the book at the line "Kling Klang Gloria" Stein told her to make the circle very small and even said she could walk on the book; on the second circuit she could be further away. He said she could turn her body around on the second circuit (the section pertained to the earth), so that when she came to the line, "Doesn't Lotte know" ("Weiß Lotte nicht"), she would be left-center facing the audience, or at any rate she would be in a different position where she could face the audience rather than her previous position which had been upstage from the chair (at center stage) looking at the ground or the curtain.

During the rape sequence, Stein told her she must decide when she would open or close her legs (he demonstrated this rather unnecessarily), meaning she controlled the speed of the action. The section was very sensuous and gripping, due in large part to the various cries and the tempi Clever used for different words. 10 Stein

10. At one point her cries for "help" literally stopped all activity in the auditorium, and we sat transfixed, the hair rising along the backs of our necks, wondering if we should do something.
seemed to get wrapped up in the subject himself and said she had to decide when the "ejaculation" ("emissio") occurred—she had decided on "Leave me!" ("Laßt mich!"), and he suggested she visualize herself being held down by her hips by the chair, so she could not rise from the corner of the back of the seat which Stein had told her she should place directly below her genitals and between her legs. He muttered something about how if this could not be worked out concretely with the chair, then he would rather do a more "distanced" ("distanzierte") version, but his heart did not seem to be in the more "distanced" version. At one point he went up to Clever and wanted to demonstrate with his own body exactly what the chair was doing. Clever, in very atypical behavior, seemed reluctant to experience the demonstration, and judging by the rather nervous behavior of those present no one could be sure at first what Stein would do, but then she laughingly agreed and it turned out he only intended to use his leg for the demonstration. When she initially rose from the stool where she had been sitting, Stein suggested that she experience "the entirely different air up above" ("ganz andere Luft da oben") and that her atmosphere and reaction had now changed and become more cheerful.

Then came the session with the book and the chair, during the course of which Stein demolished two chairs to demonstrate to Clever how she should wield her book (which of course she could only partially emulate because she was not as tall or strong as Stein), but nonetheless he seemed to need to smash the chairs, which he did with strong, repeated swings of the book, in the process bringing the book perilously close to destruction.

9.3.6 23 November 1978, Clever

During one pause Stein commented he wanted the audience to notice the sexual connotations of this phrase "wrong number" ("falsch verbunden") in the scene. It did not seem possible they could miss them.
The first run-through was more reflective and calm than the last rehearsal of this scene, which had been filled with anguish. Many things were varied, and the new approach created a very different scene. This time Clever demonstrated difficulty in getting "wo" out and made several attempts to speak the word before she could finally get her mouth to say it. She continued to throw her make-up instruments away after using them, tossing them forcefully into the side curtains. Stein later suggested she toss them merely outside the small circle of light in which she generally sat, but he seemed to have forgotten that she later performed quite intensively in the non-spotlighted area (for example, the battle with the chair) and if she had objects underfoot, she risked slipping and falling.1

The list of names, Emilie, Johann, Dorothee, was done with some small characterizing expression such as a laugh or a small sigh. Stein suggested that after the first "Wohin?" there be a small pause before "No answer" ("Keine Antwort"). He told her, "First deliver something as mime, play, theatricality." ("Erst vorliefern etwas am Mimik, Spielen, Theatralischen."), and then she could more easily speak the lines. He suggested that to differentiate the second "Wohin?" she keep enough air to be able to give the "hin" without drawing a breath; this had been his idea how to interpret the word since almost the first rehearsal, but Clever had persisted in doing it her way.

Once again he repeated that he was only giving small technical points that had to do with the "content" ("Inhalt") of the scene. Lotte in this scene, in contrast to the previous scene "Family in the Garden," wanted to leave but could not, while before she had wanted to stay but could not. Stein gave her the image that she "always has the tendency to sit; her lower body is cold, but later it becomes very

11. It seemed to me a number of Stein's suggestions might be interesting at the moment he gave them, but they later showed themselves not to be too practical. However, the spontaneity of suggestion may have resulted in further developments that could actually be used.
heated." ("immer Tendenz zu sitzen, Unterleib erkaltet, aber später wird sehr erhitzt.") The situation might seem "enticing" ("verlockend"), but she must also demonstrate that it was "unpleasant" ("schlimm"), and similarly he wanted her to create a balance between "the wit of the thing and the very excessive things" ("Witz der Sache und den sehr exzessiven Sachen") which were the bodily movements she had developed. However he cautioned her not just to make gestures, or to try to demonstrate the subject, but to let everything spring from the content as the character expressed or experienced it. As a "point of departure" ("Ausgangspunkt") she should remember that whatever happened in the room "all the things arise from loneliness" ("alle Sachen, die aus dem Alleinsein springen").

During the first pause Stein remarked that this scene was the only one he still had any interest in rehearsing; he had fully explored all the possibilities with the other scenes, but in this scene "We have to consider what we want to do." ("Wir müssen überlegen, was wir wollen.") Some of the problems were that the construction "of particular parts fell to pieces" ("einzige Bestandteile fielen auseinander"); Clever also had to make the room concrete, a "waiting room" ("Wartezimmer") perhaps; and she needed to interconnect the scene's different moments into a continuous development.12 During all the pauses, Stein and Clever discussed their points of view very collegially, with Clever defending her position, but Stein arguing more forcefully to win his point.

Stein told her, "You don't need to play so much, merely make the individual parts stronger." ("Du brauchst nicht so viel zu spielen, nur die einzelnen zu verstärken."), and said she had certainly put

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12. Later as Clever was driving Dieter Sturm, the prompter and me into the city, she remarked to Sturm that for a reason she did not understand, at the previous rehearsal Stein had not rehearsed the end of the scene, which was the part that contained the critical battle to destroy the stool. Today he had decided they would move to the end of the scene. Although she did not express this directly, she seemed to be bringing attention to the difficulty a performer has developing a scene when parts are not rehearsed in sequence, especially a climactic encounter like the destruction of the chair.
enough movement into the scene to make it playable.

He said before the line "Kling Klang Gloria" she experienced a kind of birth of herself, which was accompanied with a desire for "sexual intercourse" ("Geschlechtsverkehr") and even the later pregnancy. Clever should still present the child-like aspects of the moment, and she could direct her call for "help" ("Hilfe") to several specific people in the audience. Clever said she wanted her shoes off when she wrestled with the book, possibly to give her a more secure footing, and Stein quickly asked her if she knew when she could take them off; while she momentarily hesitated, he hastily showed her how she could remove them, using only her feet, when she was "outside" and covered by the black drape she hid herself in at one point.

At the beginning of the rehearsal, Stein had joked that the small "real kindergarden" ("eicht Kindergarten") chair was "the Iphigenia" ("die Iphigenie") for whom two other larger chairs would be sacrificed, but it did not work out quite as foreseen. Stein tried to set the action so each blow would have a specific impact upon the chair, and he wanted the chair to remain in the light and not to go into the encircling curtains. First they blocked the attack to various parts of the chair, but what worked one time did not work the next. When Clever began the attack in earnest, she destroyed the first of the larger chairs so easily she stopped in her tracks and turned to Stein with an amazed smile of triumph; the second chair, however, resisted even Stein's preliminary battery, and despite his many quite positive suggestions how to smash it, nothing worked. Clever kept on hitting and hitting, while the chair spun undamaged into the curtains near the audience. Suggestions of different approaches, hitting from this or

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13 This was inconsistent with his previous comments about the "rape" ("Vergewaltigung") and certainly seemed illogical when one considered how she destroyed the stool after the attack. Also the visual image of pregnancy had been presented in the opening sequences of the scene, while "Kling Klang Gloria" came much later. At best it was another image that could help to create complexity in the scene and demonstrate the fractured, inconsistent nature of contemporary existence, but which did not provide a logical connection with the scene's later development.
that direction, were offered, but nothing worked with certainty. Finally Stein called out that "only a higher power" ("nur die höhere Gewalt") would guarantee success. Clever continued to batter away unsuccessfully, her strength and control diminishing with each blow, until the book suddenly rebounded into her face and she had to leave because she was bleeding from the face. (Of course the book prop had received such rough treatment that later the blood sequence did not work properly.) Stein sobered down and clustered with Fred Berndt to examine the chair more closely to see whether they could not create some structural weaknesses which would allow her to sit on it and also break it apart with certainty.

When Clever returned to the rehearsal, she asked how she should release the spring that activated the blood in the book, because her action seemed to her too noticeable, but Stein said he didn't care if it was visible to the audience; they would know it was only a trick anyway.

9.3.7 7 December 1978, Clever

Clever began to put on her make-up while the stagehands scurried to remove the previous scene, and while the curtain that backed her scene was gliding into place. There was a curious contrast between her relatively static position and small gestures, and the frenzied activity going on behind her and to her sides.

The scene had continued to develop and the "Dich liebe ich." was now done very quietly and reflectively, rather than like a howl as previously. She had tried to incorporate still or quiet moments to

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14. Stein cleverly punned with a German cliché and a comparative adjective, so the phrase also meant "only greater force."

15. The reasons Stein had expended so much time and energy personally smashing the chair, without allowing Clever to rehearse this important sequence, may have had something to do with his personal aggressive drives and his need to demonstrate his superiority. When the moment arrived to demolish the chair, it was intriguing to witness Stein almost routinely and yet with an air of satisfaction walk up to the stage and proceed to batter it to pieces.
allow for a build to the explosive outbursts.

She made the first circuit of the book close to it and stepping on it, as Stein had suggested, while the second circuit was further away. Covering herself with the curtain, she removed her shoes; then she walked as if she were being drawn over to the chair where the rape occurred. "Faith Love Hope" ("Glaube Liebe Hoffnung") were now played as separately discovered words rather than as a phrase.

9.4 Premiere: 8 December 1978

When one saw the beginning of the scene, it was difficult to say whether cues had been missed or what had happened, because Clever ran in from the side, while the curtain slowly moved into position from the other side; noises from the set pieces' being arranged continued during her make-up session and only stopped when she began to speak. She stuck her head out of the curtain at first, as Stein had mentioned a long time ago, and only thereafter showed the rest of her body.

16. One of the weakest moments in the play for me was when she went to the chair, which supposedly she feared. Although they had tried to make it appear she was attracted by a force stronger than her will, the cross from the curtain to the stool was so long it was unconvincing for me.

17. My reaction at the time was that the scene was still disorganized and confusing in its development. I realized the problems with an essentially abstract scene that did not have a strong internal logic to build on, but nonetheless it seemed the scene would play more strongly if they had sat down and carefully worked out a potential development, tried it and made corrections, or gone on to new models. As it was, the outcome depended upon spontaneous internal connections that Clever sometimes could make and other times could not. Above all, she was still working out the possibilities of this scene, while other scenes had already been shaped and polished. Thus the scene was a bit rough and unfinished and I thought it interesting, but not complete.

In retrospect, I appreciate better the vitality and "life" a spontaneous approach can give. Particularly for a creative performer like Clever, the potential for unique and even amazing performance discoveries is unrestricted, but as Stein remarked one does not know how to get into the process that will provide the development of the scene, nor does one know how long it will take and what the outcome will be.
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Chapter 10

Dictation

10.1 Scene Synopsis

Alf, a young administrator, is sitting at his desk and working on a pocket calculator. From a room behind him comes the noise of an electric typewriter. Soon he begins to dictate to his secretary, and after some business details mentions that a female friend of his will be in the office on Monday to learn more about his business.

Lotte, the female friend, enters carrying letters she says she has written and wants Alf to read. Alf ignores her request and corrects her that she did not write the letters, merely transcribed them. She claims that even so, she was completely involved in the work. He responds that the letter is cleanly typed, but refuses to read it; then he tries to change the topic by suggesting they practice all the details of a correct letter dictation. Lotte grabs paper and pencil, ready to begin, and boasts she wants to be as good as his secretary. Alf cautions that his secretary is not simply a typist from the typing pool; in three decades of civil service she has advanced to the rank of a full-fledged assistant. Lotte assures him she can do the same.

Alf suggests that Lotte is getting a little too involved in his personal life, since they have only known each other two weeks and are hardly over their first encounter, but Lotte says not to worry, she'll help him. A progressively more anxious Alf reminds her to remain on her own two feet—after all, a modern woman gains a lot from an elevated sense of inner independence; even a little coolness is effective. Lotte responds that she knows this and that's why she's learning office work: now dictate. Alf begins a bureaucratic letter
filled with details about granting permission to open a dog training school; Lotte questions his use of some words, but finally leaves to type the letter. Alf hastily and nervously begins to dictate to his normal secretary how he had met Lotte casually at a friend's, laughed with her, she came home with him and there she stayed. Now he doesn't know what to do and is filled with anxiety.

Lotte returns wearing a motorcycle helmet, jacket and gloves, dragging a small sled behind her, upon which is resting a letter. Alf stands up and stares at her. She claims she is taking the letter to the post office, but he says there's no snow and asks where she keeps the equipment she's wearing; then he asks for the letter. He reads it aloud, and it's to Paul, talking about the arrival of May, the budding of the trees, her love from the bottom of her heart for the mayor, her responsibility for the death of their green plants, and she closes by signing herself "Lotte Philodendron." When Alf questions her about the proper use of the phrase "from the bottom of my heart," she responds that she could also have used unicorn for heart, since the heart is like a unicorn that no one has ever seen.

Alf asks who the mayor is, and she says he is, because he governs the citizens: this is Saarbrücken and one can hear in his voice that he's the mayor. He corrects her, saying he's an employee, not a member of a governing body, and the letter is terrible; she should think through what she is going to say and write the letter over. She says she wants a divorce, but he contends that's not even in the letter; she says Paul would know. Then Alf becomes outraged at her use of a word to state she loves him, claiming it's not even a German word, but she says Paul would understand. Alf insists her German is so terrible he doesn't understand how she can consider being a secretary, and she has to take off her foolish outfit. While he is attempting to pull off her helmet, she accidentally strikes him on the chin and he cries out in pain and begins to hit her on her helmet. Lotte stands still. Then he grabs a ruler and strikes her until the ruler breaks; Lotte turns around and leaves, dragging her sled behind her. Alf screams out that
he can't go out with her looking like that, and she responds he doesn't need to. She doesn't let herself be beaten by anyone.

After she has exited, the typing begins immediately, while Alf grabs his dictaphone and in broken phrases describes the attack, Lotte's emotional change, and how he should have more control and humor in the future to help her, but he can't work in the same room with such an unstable woman who talks to the plants. Then Lotte returns, clothed normally, and expressionlessly hands the letter to Alf. Alf begins to read and tries to think of something witty to say: it's the letter to the Mongrel-President, Dr. Dog, the four-legged general, the dog SS leader. Lotte does not react, and he says the letter is well done, no mistakes. She says even his regular secretary can't do any better than no mistakes. As she is leaving to mail the letter, Alf asks her to stay, but she refuses to turn to face him, and he reminds her they're not married, and asks what she meant with the sled, helmet and the letter. He needs an explanation, or else he'll always wonder; could she correct the letter, was it worth it all, is a divorce worthwhile if she then remains in Saarbrücken? For Alf, Lotte is more like a bird of passage that always needs new horizons; if it's otherwise, then he'll have to rethink. Lotte looks directly at him and remarks, "You're becoming a stranger, Alf." She exits quickly and one can hear typing again in the next room.

Cast: Lotte  Edith Clever
      Alf    Udo Samel

10.2 Preliminary Discussions

10.2.1 19 December 1977

König thought that Alf's final dictation to his secretary had elements of caricature in it, but Stein said the performance
possibilities in that scene work strongly against any caricature. If there is a danger of a natural caricaturing ("Pointierung") of the incidents, one can be aggressive and actively, theatrically utilize the possibilities to avoid this.

According to Stein the basic acting choices of the scene are relatively simple: to mimic a director or employee. In contrast to this, one can interject calls for help which provide great acting opportunities, and, he exclaimed in excitement, "I think it's really outstanding to use a ruler and writing materials to beat up on this woman who's wearing a helmet. There's nothing crazier."¹

10.2.2 6 April 1978

Stein, in speaking about the differences in Lotte from scene to scene, drew special attention to "Dictation," with the comment that he didn't know if one could do the section with the sled,² it was really so "classy," so "outstanding"—how the character speaks and comes on there, how she reacts, when, for example, the stage direction is given


Wenn man das einfach so herunterließt, ist das auch vom sprachlichen her "happig" - sowie ich aber die Lektüre unterbrochen, und mir Überlegt habe, was man als nächstes sagen kann, wenn ich das vorlese - was ich da alles hinleben, und machen kann - was ich da alles spielen kann - war es sofort in Ordnung. Mit Lineal und Schreibgegenständen auf diese Frau loszuprügeln, die einen Helm aufhat, finde ich echt grossartig. Etwas wahnsinnigeres gibt es gar nicht," Protokoll Nr. 615, p. 4.

that she "growls in agreement." That called forth in him immediately such a conception of "liveliness," of real experience, of humans he had observed—it was very strong, very striking. . . . For him it had a unique calm and unobtrusiveness.

10.2.3 7 April 1978

König was unsure what the connection was between Alf and Lotte; some kind of eroticism seemed to be evident in their dialog, but the relationship hasn't advanced much beyond the first encounter, and Alf, although attracted, also finds Lotte gets on his nerves. Stein said he approached it through the basic situation which recurs with Lotte: this wacko draws close to someone, becomes a bit obtrusive and the other person reacts with the normal mixed feelings of good-willed helpfulness and confusion and defensiveness. He thought this was all wonderful, and his picture of Lotte was of a very attractive woman whose sickness was not so pronounced that one wouldn't want to sleep with her. Both König and Gerd Wameling, an actor, thought Alf tried to put some distance between himself and Lotte; for example, by dictating to his normal secretary whenever he became anxious. König thought the normal secretary served as a sort of mother figure, and Stein noted that the last time he had read the scene he had got a cramp from laughing at the section where Alf talks about the "Mongrel President." He thought it was fabulous, and so true and exact that he immediately became completely involved, although basically Alf's words are foolish and stupid. But it is such a cry for help, and "Naturally in this place, as always, I have very strong sympathy with the male figure."^3

Clever thought Alf a likeable fellow, especially the way he describes Lotte's "craziness" ("She talks to the plants. Terrible."),

which also shows what a rich fantasy Lotte has. He accepts both sides of her and finally can no longer distinguish them. Rehm thought it was clever how Alf wanted to help Lotte stand on her own two feet and she wanted to do the same for him. Stein then gave a story about someone he knew whose sickness had demonstrated many of Lotte's features. Stein continued that he thought the scene decisively important, and at least momentarily the most fascinating, because it went the farthest into the grotesque; it demonstrated the famous "crazy person joke": someone drags a toothbrush around behind him and says, "Look at little Fifi." The episode with the sled is exactly the same story, which was why Stein found it so great. It presents a kind of "archetypal" childlike crazy person story. (Moreover it occurs with a man who continually fiddles with his electronic umbilical cords.) 4 The trick is that the really crazy person tries to behave normally, but nonetheless shows that he still believes in his fantasy. Certainly Lotte dragging her sled is very childlike, just as is Alf continually speaking into his dictaphone. "Nonetheless, I believe, or hope at least, that even going into the real-psychological Stanislavski-developments the scene is possible. And that's wonderful. And the figures are extremely well 'balanced.'"^ 5

On the contrary Stein did not find the next scene, "The Disgusting Angel," so well balanced, and he hinted that when it came to asking what roles the actors wanted in the production, almost all would choose Alf and not the Man in a Parka. Alf was almost the only story, aside from the female characters, that could be called a role, and Stein found that very nice. That had just become obvious to him, for


5. "Trotzdem glaube ich (oder hoffe es wenigstens), daß, bis in real-psychologische Stanislavski-Verzweigungen hinein, die Szene möglich ist. Und das finde ich so toll. Und die Figuren sind auch unheimlich gut gegeneinander 'ausgewuchtet'," Protokoll Nr. 621, p. 4.
previously he had not seen it so clearly. Rehm remarked that Botho seemed to shy away from involvement with the male roles in the play, with the exception of "Dictation."

10.3 Set Design

10.3.1 7 April 1978

At this time they did not know how they would create Alf's workplace. Somehow they wanted to create a dark scene.

10.3.2 7 September 1978

There were still problems with this set. Here sit two people, who have been drawn very close to each other and who have cut into pieces what they have to cut into pieces with each other ("verhackstücken, was sie miteinander zu verhackstücken haben"). One immediately realizes they are on the third floor, with a view over the city skyline. To decide whether they would make a gloomy office ("Mordsbüro") or not was again a very important decision, which could be resolved with a "backdrop" ("Rücksetzer") upon which one painted what should be seen and put a door into it. The decision still had to be made, along with the decision about the set for "Big and Little."

10.4 Rehearsals

10.4.1 6 October 1978, 10:30 a.m., Clever, Samel

This was the second day I attended rehearsals at the Schaubühne, and Stein arrived late (at 11 instead of 10:30), which left the technical personnel and performers to wander around, helplessly asking
each other where he was and speculating whether he had spent the night with a woman. As a result of the initial confusion, the atmosphere was more relaxed than on the first day. When Stein arrived he joked with Fred Berndt that the definition of a "director" ("Regisseur") was that he got things done, and when he was not there things did not get done.6

At first everyone listened to a tape recorder, which was a prop in the scene and had a recording of a typical businessman dictating to a secretary; they all laughed at the nature of the language spoken, with the punctuation and paragraphs being clarified while the content is being delivered, and at the content itself. The function of the tape was to give the performers an idea of the tempo and nature of business dictation.

The scene began with silent pantomime by Samel in his role as a businessman, and today Stein interrupted much less than yesterday. The scene played quietly for two or three minutes until Clever's entrance, when Stein stopped them and came forward and talked with Samel who explained what he was attempting with the role. Moidele Bickel, the costumer, brought a scarf to place around Samel's neck, but Stein said it was too "artificial" ("künstlich") and explained what type of scarf he saw the man wearing. Bickel appeared rather aggrieved at his comments.

In the scene, the businessman's internal conflict partially results from his intense curiosity about his secretary working beyond the open door behind him, whom he can not allow to witness his curiosity. Many of Samel's actions were to reflect this dichotomous

6. During the first days on which I attended rehearsals, I continually felt that Stein remembered my presence and often made statements or clarifications of his directorial practice because he knew I was there writing the statements down. This helpful behavior was in marked contrast to his often deliberate obscurity in interviews when he was asked to comment on his methods. Also the fact that several performers were new to the Schaubühne, or, as in the case of the Turkish actor, could not be expected to share a common view of contemporary German performance practices, made explications of some technical items relevant.
behavior: thus Stein demonstrated the kind of walk appropriate when he did not wish to be heard by his secretary, and the postures he could take while sitting in his office, postures that would direct the action forward not simply to be seen by the audience, but so that the action would be played away from the open door. Stein quipped that Samel should try it once or twice and "The third time we'll make it definite." ("Das dritte Mal legen wir die Sache fest.")

On the second run-through Stein told Samel there were many different possibilities for the pantomime, but he was satisfied with what Samel was doing. Samel was a very flexible actor, who showed great variety during his repetitions of the scene; by the conclusion of the rehearsal he had substantially altered the character of the businessman from a soft, sensitive individual (which seemed to me to be rather close to the nature of the performer himself) to a much more assertive person. For his first words on the stage Stein encouraged Samel to have a "very clear speech" ("ganz klaren Ausdruck") and to establish a tempo and intensity to his speech that would contrast sharply with the dictation. To determine what interpretation one phrase should have, Stein asked the prompter whether there was a comma or a period in the text. Later he encouraged Samel to find "tiny personal things to do" ("ganz kleine persönliche Sachen zu machen") in the role. A particular location was suggested to affirm the character's strength—"behind the desk you are secure." While Samel repeated the pantomime, Stein spoke the "subtext" of the character, performing with great energy and emotional involvement, occasionally breaking off to suggest a possible action. Then Stein switched to Clever's role to help Samel overcome a block in the interpretation and reach a more appropriate response. But throughout the rehearsals one heard only, "That's exactly it!" ("Genau richtig so!") and, "Incredibly good!" ("Unheimlich schön!"), for the work of young Samel.

Samel's rapport with Clever was equally good—when she altered her interpretation, he varied in response; in fact they agreed so well on what they were doing that at one point they blithely informed a
nonplussed Stein that the businessman was at least 47 years old. Clever and Samel later improvised a build that had been left out of the script at the point where Clever hands Samel a letter in which she has put her entire self, he refuses to read it, and she suddenly displays the frustrated anger of a child. Stein had not previously allowed this sort of psychological improvisation for Petri and Menne in "Night Vigil," and even though he might give an immediate psychological ground for an action, or present a concrete image to the performer, he did not usually expound the psychological connection between different phases of the character's development or encourage rehearsal work of this sort.

Stein discussed with Clever the use of a prop (the number of letters she should bring on stage) in motivating her character and demonstrating it to the audience. He explained that she had "exaggerated" ("übertrieben") a certain part of her role, but he did not want her to remove all the exaggeration (or the demonstration). Later when the performers reached a block, he recommended, "Think it through, how you would do this." ("Ausdenken, wie du das machst.") While Clever performed her angry outburst, Stein spoke simultaneously and told her how to modulate and shape the outburst.

The relaxed atmosphere during this rehearsal did not hinder hard work, and the progress in the scene was so evident that Stein began to engage in almost clown-like behavior, springing high into the air when he rose to make a point, and using very large gestures as he rushed to the stage. He made many jokes, calling the scene a "picture of a person dictating, almost a dictator" ("Bild eines Diktierers, fast eines Diktators"), and utilizing colorful and exuberant expressions; he drank occasional cups of tea (which was all the sustenance provided in the quite cold rehearsal area), and smoked an occasional cigarette or simply sat with a clear yellow plastic cigarette holder clamped in his mouth as he stared intently at the stage. He was obviously the dominant person in the group and engaged in behavior that would not have been tolerated in anyone else; but he also tried to make the
performers feel they were important to him and to let them express their ideas.

10.4.2 9 October 1978, 10:45 a.m., Clever, Samel

When Stein arrived at 10:45, the actors were ready and the scene began at once. Nine people including me were present. An article from Die Zeit proclaiming the play as the "The Play of the Season" ("Stück der Saison") had been tacked to a wall underneath the ground plans for the various scenes of the play and Herrmann's renderings of the set design.

The scene's initial pantomime was played instinctively by Samel, who tried new things and incorporated a suggestion by Stein that he hold his head in a certain position when looking out his window while he was opening a letter. The room was almost deathly still, with the technicians walking around as if they were scared to make a sound, for the scene was playing well and Stein sat for about ten minutes motionless, his hands locked behind his head so that his elbows extended like wings. Stein's second assistant Jürgen Kruse, a young man in his early twenties, was seated beside Stein, jotting down notes which were uttered in a low voice.

Clever had moderated her angry outburst, so it made an impact but did not overpower, and Samel no longer showed the large nervous reaction which he initially had made in response to it, although little traces remained; now his performance demonstrated more restraint and control. Clever's line, "Don't worry." ("Keine Angst.") was done more forcefully and the characters were separated which made the section more complex; previously there had been a number of elements that made the scene seem almost a "love duet," but these had now been modified into a harder, more "distanced" ("verfremdete") relationship. The scene ran about twenty-five minutes without a break.
Then Stein went up to them and mentioned that there were some "errors in Samel's relationship" ("Beziehungsfehler") to Clever: "Make it more definite what they have to do with each other." ("Was sie miteinander zu tun hatten, muß sich stärken." ) Both must intensify the need to converse with each other and throughout the rehearsal Stein repeatedly emphasized this need. He pointed out that if the audience did not see it at once, then they might just as well sit at home and read the script. Clever should be more forceful in her reactions to Samel, especially in her line, "I want to help you." ("Ich will dir helfen."), which was a key phrase for her character throughout the play. Later she remarked that another part was difficult because she had to do things that people do not normally do, but Stein pointed out that what she had done was "much too accommodating" ("viel zu angenaßt")—if she developed the actions from the motivation of the character, they would become smaller. He commented that in the first run-through she had done "everything side by side not mixed together" ("alles nebeneinander unvermischt") which was very good; now she needed to "examine and join" ("durchschauen und miteinander verbinden") her responses. During the third run-through Clever had a problem with some of the action and Stein said they could run it through "formally" ("schematisch"), and he would outline to her how and why she would react during specific parts.

Samel was told to show his nervousness by making his reactions shorter and more definite: "It's really important to act more impetuously." ("Rascher in der Aktion ist ziemlich wichtig.") When he was at the door, Stein reblocked him so that he backed into the space at left-center rather than returning to his seat at right-center. (The reblocking was both psychologically probable and utilized stage space that had been left empty until then.) In the section where Samel went to his brief case before leaving the room, they worked to integrate the action (to develop a "through-line" for the character), rather than to leave the section a series of separately focused actions. Both were told to press ("hetzen") each other, and at the end of the rehearsal
period Stein took over Samel's role to help Clever with some problems and to show Samel some acting options. Several times the performers began to improvise the scene: first, when Samel told her she had only copied ("abgeschrieben") the letter, they explored their relationship and reactions; later there was a thirty second improvisation of the basic emotions and reactions of the characters not tied to a specific action in the play. When Clever had problems Stein reminded her they had time to try different possibilities in order to find the correct one; both were told to chop their phrases apart ("auseinanderhauen").

Before the second run-through, Stein discussed Clever's costume with Bickel. He wanted something that would make her appear "slim and fragile" ("schlank and zerbrechlich"). Clever began to hum dissonantly and Stein said he liked it. The second run-through found Stein telling Clever that during her outburst over the letter that Samel will not read, she had again found what she had done spontaneously in the first rehearsal. Also the action around the line, "stand on your own feet" ("auf eigenen Füßen zu stehen"), had reverted to its warmer, more lover-like character, which included personal contact when Clever rested her head on Samel's chest.

The scene had been divided into two parts: the first part which went to Clever's first exit had been the only part rehearsed the first day. This second day the second part was added onto the first.

Today before the rehearsal began, Fred Berndt said he knew how Clever's character had met Samel's, and Edith, her curiosity obviously peaked, asked how. To the accompaniment of much laughter from others in the room, Fred said it had been in a cafe where people can telephone other tables. Stein emitted a loud but low laugh, as he occasionally

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7. Samel and Clever's freedom to improvise with each other was permitted by Stein, it seems to me, because he liked what he saw coming from their interaction; when Menne or Petri tried similar improvisations, they were interrupted and their efforts were discounted as useless. One main difference between the two sorts of improvisations seemed to be that Clever and Samel's was largely verbal in nature, with strong physical gestures, while Petri and Menne's was often non-verbal, facial or internally emotional.
did during a rehearsal.

10.4.3 18 October 1978, morning rehearsal, Clever, Samel

Stein arrived late today, and the waiting technical people commented upon this with some bitterness. They had brought samples of the chair for "Family in the Garden" for Stein's approval; when he arrived, he selected the one he liked best of those presented and drew a diagram of the model he really wanted.

At this rehearsal the atmosphere was different due to the presence of another outsider, a Scandinavian woman in her forties with a small stipendium to do research, who wanted to observe the process at the Schaubühne. After she had been introduced to Stein, she abruptly asked him if she could be a director's assistant, to which a somewhat shaken Stein quickly replied that one needed to do about five to six months' preliminary work at the Schaubühne before being taken on; further it would probably not help her research to be busy with various duties during the rehearsal, as the director's assistants normally were. He suggested it would probably be best for her to be an "invited observer" ("Hospitantin"), and he motioned to me as "our colleague here" ("unsere Kollegin hier") who seemed to enjoy attending the rehearsals in a methodical manner. "Perhaps she gets something out of it." ("Vielleicht hat sie eine Lust dazu.") he proffered to explain my presence. The woman watched until 3 p.m. and then left just before Clever did her excellent improvisation of her rape by the divine spirit embodied in the small chair. 8 I did not see her return on any subsequent days. 9

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8. See "Wrong Number," October 18.

9. I had been told when I first applied at the Schaubühne for permission to attend rehearsals that another woman had already been accepted and there was a limit of two visitors for rehearsals. I saw this other Hospitantin a few times at the rehearsals. Once very late in my visit, I was approached by her in the Schaubühne restaurant and she inquired about my work; I found out she was a medical student who had an interest in theatre and had wanted to attend rehearsals because she had lost interest in her basic studies and was exploring other study areas.
The consequence of the outsider was that Stein was self-conscious about his rehearsal techniques and became hyperactive: he talked more to the performers, interjected himself into the scene to play the various roles, and behaved in a more demonstrative and clown-like fashion when he was making his comments; for example, he returned to jumping up and down before rushing to the stage, emitting raucous laughs when some funny event happened, making more off-color remarks and emphasizing what would probably have been left alone.

Today the dubious subject Stein chose to emphasize was the "beating up" ("abhauen") of a woman; he subsequently explained that he knew from personal experience the destructive effect it has on a woman's sense of security, but not before asking Samel point-blank if he had ever done something similar to a woman. Samel was so amazed he stood for almost four seconds without responding, before finally saying "no." Stein laughed and came to his aid by saying he could, "Beat me up." ("Hau mich ab."), then he glanced almost surreptitiously in the direction of the new woman and myself. (The performers were all to the right of Stein, and we were to the left.)

Then Stein joked that Samel's character was as if on the "john" ("Clo"): he "waited, strained and the sentences were what came out" ("wartet, drängt und was kommt sind die Sätze").¹⁰

Stein hugged Clever frequently today, and gave them both compliments. At 10:50 a.m. Stein began a discussion with Samel about the character and finished talking at 11 a.m. He noted the neurotic aspects of cleanliness and order, but he also pointed out, "The text is a mechanism honed for comedy." ("Der Text ist eine Mechanik, kabarettistisch zugespitzt.")], and did not provide character development, which the performers had to do. They discussed the

¹⁰ Stein frequently used the word "Arsch" even on normal days and even in front of the elderly Frau Kortner (Johanna Hofer) who did not seem used to rough language, but who did not show any response to it. Stein seemed to like very much to stand out and/or to shock people. But he also got very upset when someone had either spilled or put out some cigarettes on the floor.
"Angst" in the character; then Stein spoke the subtext for Samel, and analyzed the text, the structure of the character and the scene. From 11:10 to 11:20 Stein again talked to Samel about his role: "Angst. 'What will happen?'" ("Angst. 'Was soll werden?'") was a key phrase.

The performers were kept from playing the scene through to its conclusion during the first run-through, which might have helped with its development; it seemed to me Stein wanted to save the scene's explosive part for later in the rehearsal period possibly to have a greater effect on the visitor. It also could be that he wished to build the characters carefully to the point where their anger exploded in an attack. When the unexpected attack occurred it was very shocking to see.11 But I felt the performers were hampered by being kept so long from a complete run-through.

Today Stein had set Samel on an exploration of the neurotic aspects of the character, but then he criticized Samel's attack on Clever for showing too much neuroticism and not enough the "different aspects" ("verschiedene Linien") of the character.12 The criticism also served as an excuse for Stein to demonstrate how to make the attack. Clever was decked out in a massive black auto crash helmet, which was part of her costume, and she bravely stood her ground while Stein battered away on her head demonstrating various approaches, until without any restraint he gave a great clout on the helmet and nearly brought her to her knees from the shock. After this incident, more caution reigned and Stein expounded the moral of the demonstration: that the first blow should show the full aggression and the later blows be weaker, or the attack would "bring her to the floor" ("bringt sie zum Boden"). The whole attack should reveal Samel's "manly force and anger at encountering resistance" because he had been unable to untie her helmet's strap and remove it from her head, rather than neurosis.

11. I also had not seen this section, which had previously been rehearsed at night.
12. Possibly Stein just wanted to make a demonstration of the dialectic of the rehearsal process for the visitor.
Stein insisted this would make the impact of the scene broader.

Samel had a very good rehearsal, exploring the neuroticism and rigidity of the character, and experimented freely, despite the fact Stein constantly interrupted to correct him about the character. Clever was a bit more cautious and repeated bits from previous rehearsals that Stein had already approved, although she did make some changes. She seemed unwilling to undergo an exploration of her acting approach and character merely to demonstrate points to the visitor. The first part of the rehearsal with Stein lasted from about 11 a.m. to noon with the majority of the time being spent in Stein's telling Samel about the character, rather than in acting. He did give Samel one new, good direction: to keep the letter in his hand when he went out of the room to get a file and then returned, which made further progress toward the goal in the last run-through of unifying the action. Stein repeated for the visitor's benefit that the performers were free to experiment, "Don't put it down pat; think about it each time so that the experience is made anew." ("Legen es nicht fest . . . jedes Mal im Gedankengang . . . Erfahrung neu gemacht"), and he demonstrated that Samel at one moment wanted both to hug and to hit Clever, another example how Samel could "formally bring the extremes together in one moment" ("schematisch die Extreme zusammen in einem Moment zu bringen").

In another bit of showing-off, Stein told Samel to express things with his face and not to have a "poker face" (said in English), which caused a perplexed Samel to inquire what that was. Stein then had to explain. Samel certainly did not have a "poker face" during rehearsals, although possibly he needed to "make some points more powerful" ("kräftigen") in his play. Some of Samel's experiments with the psychology of the character were truncated by Stein before they had been fully carried out, possibly to the actor's detriment in learning about his character. Stein demonstrated clowningly how Samel could use the dictaphone to express the internal states of the character via particular methods of holding it, putting it in his mouth, near to his
chest, etc. Samel was told he was free to experiment and decide what he wanted to do. The first part of the scene to Clever's first exit was repeated four or five times before the performers were allowed to move on to the next segment, where the same pattern occurred until, with a snap from Stein's fingers, they were allowed to go on to the final explosive encounter.

Clever, quite early in Stein's correction of her work, rather defensively told him that she had talked to Botho about the meaning of the scene and he had said, "Two different systems infringe upon each other." ("Zwei verschiedene Systeme treten aufeinander."); she wanted to know, "How far aggression is mixed in." ("Wie weit Aggression mit einmischt.") All of this she spoke very clearly as if for public hearing at the back of the room, where we were seated. Stein quickly rejoined that even a kick on the table, which he forthwith demonstrated, "belongs to the costume or builds a costume up through gestures" ("gehört zum Kostüm oder baut ein Kostüm auf durch Gestik").

Later Stein made an interesting suggestion how to use the electric typewriter they now had as an off-stage prop for Clever: type like a "hurricane" ("Gewitter") and then type a while using one finger. Before she had typed laboriously with frequent pauses, as if on a manual, which was funny but also very transparent. Clever developed the absurdity of her claim she knew Samel was the mayor because, "This is Saarbrücken (emphasize word) and one can hear it in your voice." ("Dies hier ist S a a b r ü c k e n und man hört es auch an deiner Stimme."), by a delivery so earnest the audience was almost persuaded the two non-sequiturs actually made a logical statement.
10.4.4 26 October 1978, morning rehearsal, Clever, Samel

Before the rehearsal Stein joked to Samel and Clever that they should "reduce the scene from three to two evenings, or even to one."¹³ Previously tempo had not been watched and the performers had been allowed to take as long as they wanted to play a particular moment: today Stein encouraged them to pick up cues and not take too long. During the first run-through Stein did not interrupt.

The scene went well, although without any special impetus until the dictation itself took place. Clever still loudly voiced her questions about how the letter should be set up but now, with Stein's encouragement, she developed them into a playful contrast to the dull, lifeless bureaucratic letter she was transcribing; she no longer mumbled them under her breath as if she were an inept and anxious secretary, but questioned in an insistent manner that made it appear the man doing the dictation was obviously in error. The moment became much more complex and less predictable than the previous rather naturalistic reading.

At the first pause, a result of Clever's sled not being in place behind the stage, Stein urged both Samel and Clever to work so that something "always occurs, happens" (immer was geschieht, passiert). Stein wanted to make some further comments to Clever, but she calmly said to leave her alone, so he turned to Samel. During the break some stage hands put a floor brace on a set piece that had been weak earlier.

When Clever appeared in her motorbike costume, Stein said she was "too soft" ("zu weich"), for in this costume she needed either to be "threatening or playful" ("bedrohlich oder verspielt"). The letter to Paul that she has brought with her has a meaning beyond this scene and

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¹³. This comment contained an allusion to the fact that Stein's plays often lasted several evenings and were marked by the length of the performance on each day.
in such cases Stein insisted upon a particular development to insure their correct perception. He added that in some plays such moments or scenes occurred more frequently than they did in this play. Technically he advised Clever that when she crossed to take the letter out she should say her line before she passed behind Samel. (Later he told her that it might be necessary to give her line louder when she had her helmet on.) In this rehearsal Samel's response was softer, rather than retaining his previous reactions of amazement and anxiety, while Clever varied her line, "This is Saarbrücken" ("Dies ist Saarbrücken"), so that it now was done very strongly and clearly, while "and one can also hear it in your voice" ("und man hört es auch an deiner Stimme") was softer.

Most of the directions went to Samel. An interesting example of the unique analogies and examples Stein often gave his performers, occurred when he told Samel that his character's desire to have her redo the letter (which Stein claimed was due to his "anal needs") was as if "when one throws up one must eat it all up afterward." Then Stein repeated the analogy in almost the same words. Stein's two assistants and the prompter smiled at each other behind Stein's back at this statement.

Samel's attack on Clever was now made slightly comical by his need to run in front of the desk to get his ruler before he could continue the onslaught, and Stein really liked Samel's involvement in this aspect of the scene and told him later that for the first time he had found what he could do with the moment and its aftereffects on the character.

During the reading of her final letter to Paul, "the letter to Mr. Mongrel President" ("der Brief an den Herrn Köterpräsidenten"), Stein checked with the prompter, "so that I won't make any directorial error." Samel's response should be "more distanced" ("mehr verfremdet") to the "error free letter" ("fehlerfreier Brief"), and then Stein demonstrated to Samel some "physical play" ("Körperspiel") that would show the internal insecurity of the character and spoke some
of the subtext while Samel went through the actions: "There is the letter—look over your shoulder—'Goddamned letter!'" ("Gottverdammtter Brief"), etc. Stein told him to repeat a sentence with the emphasis upon "What have you" ("Was hast du"), rather than on the first word; when he spoke with Clever for the last time his intonation should present the impression that he had fully understood the situation and its outcome at their first meeting, an example that "Hindsight is always better than foresight." ("Das klarende Gespräch fängt immer mit dem Schluß an.") Samel was encouraged to create "pictures of the physical context" ("körperliche Bezugsaufnahme") which would "enlarge" ("vergrößern") the interaction, but these pictures could be added later.

At the end of the scene Stein praised them both and lightly rubbed the shoulder of Clever while he said, "First class!" ("Prima!") He reminded them that some of the points they had developed were fine for this room, but he must see how they worked technically in the larger area that would be used for the final production. Both were encouraged to continue to think about how to play the scene, and Samel was enjoined "to respond impulsively" ("auf Impuls setzen") to Clever at the end of the scene. For the second complete run-through Stein spoke English as he said, "From the beginning, please." and later "Come on, let's do it."  

10.4.5 10 November 1978, 11:30 a.m., Clever, Samel

I arrived during a critique period after a run-through. Clever complained that the dictation went too fast for her to create a development, so Stein said Samel would regulate himself by her speed, but she must actually, or in steno, write down what he said. After "Dies ist Saarbrücken." she now leant on the desk, so her face and

14. His pronunciation of "let's" made the word into two syllables, giving the final "s" more emphasis than is usual.
hands were quite close to Samel in his seat, and thereby more threatening.

Stein said the first part of her appearance in the "motorbike" ("Motorrad") outfit needed a cleaner line of development. Then he told Samel to be angered by having to take off her helmet, as if she were a child who should be old enough to do this herself; she on the other hand should become younger and smaller as he took off her helmet, gloves and jacket. Stein gave Samel specific instructions how to remove her helmet—he should pull directly forward and her whole body should follow the pull and come forward, as would a child's body. Stein then demonstrated to Clever how to drag the sled around without bumping into things.

During a final run-through Stein gave notes to Fred Berndt, who then reminded him in the critique period. Mainly they worked on details of the interpretations or the performers' blocking. Rehearsals ended about 2 p.m., so personnel could attend a discussion on the Orestia.

10.4.6 18 November 1978, 12 noon, Clever, Samel

I arrived at noon. The atmosphere was again very peaceful and cooperative, because the scene was one Stein enjoyed, and the performers were cooperative and extremely competent.

Just after the critique finished, Stein rushed to the rear wall of the set and began to unnail it from the floor to move it forward, muttering how he could do it better than the technicians. The movement was to solve some sight line problems. In a very restrained but nonetheless exasperated manner Stein discussed sound problems with Berndt, saying they had a completely new installation on the stage, and yet the technicians were saying something could not be done, while Stein said it must be done. Also Stein suggested to Herrmann that the scene needed a rug on the floor to give it a warmer atmosphere (the
floor of the stage was black).

Today I again noticed Stein's extreme sensitivity to noises during the rehearsal, for somewhere in the distance a radio was playing; at first he became outraged, thinking it was someone from the Schaubühne crew, but after much research on the part of Stein's second assistant, the sound was discovered to come from a source outside the building, and Stein curtly explained his distress by saying he must be able to hear everything that happened on the stage.\(^\text{15}\)

He directed the performers to make some actions more precise and suggested that Samel emphasize the development of his character: play the boss first and then work on aspects of nervousness—Stein read through Lotte's letter to Paul to show Samel how to make effective emphases on words, what could be done with pauses and line readings, and to encourage him to "think about it more and improvise" ("mehr nachdenken und improvisieren") in order to develop a curve within a sequence of dialogue such as "Firmly in my weekday" ("In meinem Alltag fest").\(^\text{16}\) As for his transitions, "You must work out definite breaks." ("Brüche mußt du ganz stark ausarbeiten."), such as on the line, "What will happen . . ." ("Was soll werden. . ."), which could be done "soft and intense" ("leise und stark") to make a different "tension" ("Spannung") and also so as not to be heard by Lotte.

At the beginning of the scene Samel stood calmly at the window with a cigarette in his mouth and smoked without using his hands—previously he had shuffled things around on his desk—and after he had smoked a while, Stein told Clever to begin typing, which was now arranged so there were pauses and then she typed very fast. After the scene had finished, Stein again wanted to practice the blows on the helmet, but this time he showed more concern for Clever; during the

\(^{15}\) My opinion was that it was more a personal problem of concentration, coupled with extreme curiosity about everything that happened around him.

\(^{16}\) It seemed to me this kind of comment should have been made much earlier to Samel.
last two days he had seemed very concerned about her, at times almost
tenderly affectionate, putting his arm around her shoulder and making
more physical contact than he had for a long time. Thus he did not
tell her to put the helmet on her head, but let her hold it in her hand
while he demonstrated to Samel how to hit the helmet without pulling
back (which Samel did, being it seems much less aggressive in nature
than Stein). Samel later confessed it hurt his hand "terrifically"
("wahnsinnig") when he hit the helmet, so Stein showed him how to do it
with a balled fist, hitting on the fleshy side, and again reminded him
to put most of his energy and aggression into the first blow. Stein
orchestrated the blows so they came first from one side, then Clever
turned to look in that direction as if she had not expected the blows,
and Samel began from the other side with the ruler. To take off her
jacket and gloves, Stein suggested economy of movement for the gloves:
take off both at once, while previously Samel had taken off one and
then the other; in taking off her jacket Stein wanted Samel to
demonstrate the sense of "disrobing on the first encounter"
("Entziehung beim ersten Kennenlernen") for which Stein showed an
almost comically cautious pulling down of the zipper of the jacket,
which Samel seemed embarrassed to imitate, so Stein suggested he try
something on this order. Stein also told Clever that she could give
some resistance, so there would be more content to the action, more for
Samel to play with.

With Clever, Stein practiced some different patterns for the
initial entry with the sled, and told her to work against a false
sentimentality on her final line to Samel, "You're becoming a stranger,
Alf." ("Du wirst mir fremd, Alf."); when she did it thus on the
subsequent run-through Stein exclaimed, "It's wonderful!" ("Es ist
toll gewesen!") On Clever's first entrance with her typed letter, she
casually dropped the carbon paper to the floor and Samel had to toss it
in the waste basket; for her final entry she now dropped the carbon in
the waste basket—on earlier run-throughs she had merely put the carbon
on the desk. In her motor bike outfit, Stein called out to her when
her face was lit and when it was in shadow. He also told her to drop
the heavy emphasis upon "tran . . . tran . . . transcribed" ("ab . . . ab . . . abgeschrieben") which she had always done with strong hand gestures and an almost mentally deficient concentration upon the word. Stein told her to let it go for now and perhaps they would return to it later.

During the final run-through, which was unbroken, Stein dictated notes to Berndt that Berndt later read out to the cast.

10.4.7 24 November 1978, 6:45 p.m., Clever, Samel

Although scheduled for 6 p.m., the rehearsal began forty-five minutes later because the stage crew had to shift and store flats and set pieces from the other scenes. Some flats depicted the four story tall apartment building in Scene Four, "Big and Little," and they almost touched the ceiling where assorted curtains and drops had been pulled up, so that moving them about was a perilous task. Before the rehearsal began, Stein sat with Herrmann to work out traffic patterns with the huge curtains that seemingly under their own power snaked across the immense stage area, moving from one side of the studio to the other, covering or revealing each scene.

Samel began the scene by standing at the window and smoking before he sat down and took out his work, at the same time pulling out an apple which he began to eat. Stein had asked Samel to make a brief phone call, where he said "Yes. No. No one." ("Ja. Nein. Niemand.") and then hung up, but it did not add anything essential, so Stein said to drop it. "Transcribed" ("abgeschrieben") was now given as a single word, not as "ab . . . ab . . . abgeschrieben" with a strong hand gesture by Clever. Stein warned Samel that the line "You have written it down neatly." ("Du hast es sauber abgeschrieben.") was a dangerous sentence that should be said in passing, without too much emphasis, and he could tone down his reaction on "Donnermuth does not come from the

17. The maximum front stage opening between the two side curtains was fifteen meters and I estimated the ceiling clearance at about twelve meters.
typing pool." ("Donnermuth ist keine Tippse.") , which he had been playing as if enraged at the suggestion.

When Clever returned wearing a motorcycle outfit and tossed him a letter, he should turn aside and create some room in which he could safely read, rather than begin at once with his leg comfortably crossed. Because the letter is a love letter to Paul and not the letter Samel had dictated, Stein showed him how he could read as if his reactions were somewhere between normal and completely catatonic at the contents—to some sentences he could react normally and to others catatonically. Stein said they should work on this reading to get the curve of the moment correct. In fact, Stein wanted Samel to join all his reactions together more quickly to create a comic mixture of different emotions and reactions, "Everything more impulsive, spontaneous, mixed-up." ("Alles mehr impulsiv, spontan, durcheinander.") Clever's line, "Dies ist Saarbrücken.", should be done as a "clear answer to a question."

When they stopped, Stein went up to talk to Clever and Samel, while Berndt was temporarily occupied elsewhere; suddenly Stein asked where Berndt was and loudly said for him to be sure to tell the performers what Stein had seen and liked in their run-through. (Actually the first run-through had been nothing special, and all had known it. They had stopped because the helmet popped off as soon as Samel began to tug on it, which left him and Clever laughing so much they could not continue.)

Stein told Samel to "increase the tempo" ("Tempo steigern") when he took off Clever's jacket and to say the line, "I can't go out with you looking like that." ("So gehe ich nicht mit dir in Gesellschaft.") , as if it suddenly indicated another level of their relationship and was not just irritation at her behavior. When Samel read the final letter, the one he had dictated, Stein showed him what reactions he could play: that he fully expected to find a letter to Paul and then discovered the dictated, normal letter. He also should not look at her when she entered the third time, because he had just
beaten her.

Stein told Clever to bring her shoulders up a bit, so that her head appeared a bit sunken into her shoulders.

10.4.8 7 December 1978, Clever, Samel

Samel ate a candy bar, rather than an apple, and his behavior was more controlled and cautious when Clever returned in her motorbike outfit. He made some interesting builds toward the end of the scene as his character began to disintegrate due to the inexplicable behavior of Clever, but the beginning of the scene was unclear, and overall the tension was not strong enough to pull the scene together. There was no internal force that impelled the scene from its beginning to its inevitable conclusion.

10.5 Premiere: 8 December 1978

During the dictation of the letter and also somewhat before that, Samel began playing his nervousness, but as if he were trying to control it. When Clever appeared in her motorbike outfit she spoke too softly to be clearly heard.18

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18. See Miscellaneous Materials, General Notes, 8 December 1978, for additional material on the premiere.
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Stein demonstrated physical actions and spoke subtext of character 303
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Stage blow demonstrated by Stein to Samel 307
Unique analogies and examples given performers to help them understand particular actions or emotions 303
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Chapter 11

The Disgusting Angel

11.1 Scene Synopsis

A bus stop with a full waste basket. A young man in a parka is waiting. In the background Lotte passes by several times. Now she has short, light hair and a very pale face; she wears jogging shoes and the same suit which she has worn in most of the scenes, but it is now so faded it is almost white; she is carrying a large shopping bag. She runs in quick little triple steps, sometimes stops abruptly, looks at her feet as if she doesn't trust them, and pulls them next to each other. It appears that the rhythm of her own feet disturbs her.

Finally she comes up behind the young man and tells him not to be afraid; she only wants to stay a moment near him. Suddenly she begins to breathe, flapping her mouth wide-open to suck in air, and the man asks what's wrong. She says nothing is wrong and she's simply happy to be near him, to which he jokingly replies that he drinks Jägermeister because his computer has just passed its college entrance exams. She responds in kind that he's probably the sort of guy who puts on his seatbelt when he goes to a drive-in movie—that's an American joke. He retorts that with her face he wouldn't want to see her at the breakfast table, and she responds that God is simple and true in word and deed; He never changes and deceives no one.

Although the man tells her to leave, she says she'll stay until the bus comes. He asks her who she is: she's neither young nor old and as white as chalk from head to foot. She asks if he can't see who she is: she's one of the thirty-six righteous people in the entire world, who, according to Jewish writ, have to hold the world together but must
remain unknown; even his neighbor could be one. It's simply chance that she's one. She has to go around helping where she can and making life difficult for the Anti-Christ. The man introduces himself as Bob Fechter who works in a radio station as a computer specialist. She suddenly inquires whether he's a Protestant or Catholic and he says he's nothing. She asks if he's an atheist and what he thinks about the One from whom the light showers down? She begins to gasp for air again, and Bob is concerned she has some illness and could die on the spot; he pulls a small package from his pocket and offers her a multivitamin.

Then Lotte moves away from Bob and slowly goes to the waste basket, asking him to turn around first so he can't see what she's doing, and she begins to pull out paper and put it into her bag. Bob muses aloud about the advantages of having a woman around the house—the jokes on tv are funnier when there's a person to share them with, maybe she can play chess, although that can be done better at the club; however if she can't play chess that is a handicap. Then he notices Lotte at the waste basket and begins to call out in disgust for her to get her hands out of the shit. She says she's only looking for dry papers with something about Paul, but he says she doesn't need to eat other people's shit; she could look respectable, she has a profession and there's no reason she should let herself go like this. She should look for a group of friends and together they could work on their problems; then she could look like a woman that anyone would be glad to know. After all, what is she going to do when she no longer has any work to do; at that point, if she doesn't have control of herself. . . .

He, for example, goes twice a week to a chess club, the same people, the peace, then the friendly trips away to tournaments. . . . What will she do when the bus arrives and he has to leave. Does she play chess? No. Does she want to learn? No. Bob continues to muse aloud: the players go to their places, they shake hands. They are called Karpov and Portisch, or Spassky and Fischer. Blackout.
Cast: Lotte Edith Clever
Bob Fechter Gunter Berger

11.2 Preliminary Discussion: 19 December 1977

One example that Stein found "gigantic" ("echt gigantisch") was when Lotte went to the waste basket to look for something, and there was a guy standing nearby who says, "What's she doing there?" Then Lotte asks him to excuse her, first, because she's depressed; second, because she's a bit amused; third, because she wants to provoke him with it. If this were a "slice of life" drama, the whole disgusting behavior would be shown in the other man. A depraved human did this and that, the other person turned around, scolded, called the police, etc. The man in Botho's play however says, "Don't! Don't!" and by himself reestablishes the normal anxiety about contact. He's neither good nor bad, he just experiences the normal anxiety about such a problem. It's the figure who carries out the disgusting behavior who presents the uncertainty about the correct decision ("Problematik"). The depraved figure herself shows the possibilities of "turning away," of "carrying out the anxiety about contact," of "forgetting the anxiety about contact," of "getting over the anxiety," of "behaving herself," of "it's really not so bad," etc. If someone somewhere sees this type of thing, one can still somehow overlook it, and if one can't overlook it, then one can turn aside—she herself proposes all these possibilities. The figure, who slowly goes step by step downhill, simultaneously offers this "sunny side of life," as she did in the Second Scene, "Night Vigil." She always says, "Good Morning!", "Try to look on the bright side of things and you'll feel better!", "Huhu!" and "Take Care!" She still remains involved in things and the final scene

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1. See the discussion for "In Society," 19 December 1977, for a continuation of this argument.
is a collection of these different motives and arguments.

11.3 Set Design: 7 April 1978

In this scene Stein wanted to reveal the entire studio again, including the set pieces that were being stored on the left and right sides of the studio. There would be no podium, simply the large, open studio with a "moist" (feucht) floor, and standing in the middle a bus stop sign.2

11.4 Rehearsals

11.4.1 11 October 1978, 11 a.m., Berger, Clever

Clever arrived late, so the rehearsal started at 11. Before it began, the prop man Burckhard Rode had brought the over-sized book to be used as a prop in "Wrong Number," but Stein was dissatisfied with it because he wanted it to look like a real book with a raised center at the binding. However the book, which had been made in a normal bookmaking fashion, with regular heavyweight paper and sewn signatures, was so heavy it lay flat. Thus although it was a real book, and quite an expensive one too, it did not fit Stein's image and he rejected it. Another reason also made it impossible to use: it was exceptionally

2. Stein also wanted an automobile in the right rear corner of the studio and in the left corner two spotlights that would simulate auto headlights and shine out over the floor; space problems prevented the use of the automobile, making the spotlights also unnecessary. Some other ideas presented during the discussion of the set were discarded by the time of the actual production, but in general these were minor details.
awkward to handle because it was almost as large as Clever and in its present state both too flexible and too heavy for her to lift. I never heard this latter reason, which in my opinion was the more important, mentioned.

For the first half hour of rehearsal Clever tried to find the proper walk for the character. Stein showed how feet normally tend outwards and she must correct inwards. After some practice, she developed a walk on her toe-tips with a short, rapid, jerky stride that seemed about to topple her over at any moment; then she created a cripple by holding her upper legs together and walking from the knees down. Next she walked on her toes but held her upper body steady. Stein exclaimed, "You make no expression with your walk. I like that." ("Du machst keinen Ausdruck mit dem Gang. Das finde ich gut.")

The strenuous work on the walk was followed by an intense eight minute work session on the proper gasp for air of the old woman.

Clever had developed a particular voice for this role, which was rather soft and slower in tempo than that used in her other scenes. She was receptive to Stein's suggestion of a different way to look through a waste receptacle for old newspapers. At one point Stein cautioned Berger not to look at Clever in a theatrical fashion (by moving his head visibly up and down as he scanned her), but to develop another observational stance ("eine andere Beobachtungsposition") whether the audience noticed it or not.

Once again the performers improvised the subtext, especially at the beginning of the scene. Stein reiterated that his suggestions were "fleeting hints, needed in rehearsal, but otherwise nothing" ("Momentane Sachen, die die Probe befördern, sonst nichts"), which the performers must "carefully verify" ("sorgfältig prüfen") for their usefulness in the role.

Several times the performers sat at Stein's feet with their texts and went over sections phrase by phrase. They discussed the intention of the scene, the subtext, the characters' motivations, ways of making
internal feelings of the characters visible, and the general approach to the scene. Stein repeated that he disliked a "wishy-washy" (his word in English) approach in a performer and wanted a definite stand to be shown. He rejected one suggestion as "too banal and common" ("zu banal und allgemein"), but he encouraged Berger to show "the strong vitality of this sort of person" ("wie stark die Lebendigkeit von diesem Typ hier kommt"). During the discussion of the text, even the prompter put in her opinion at one point, only to find it rejected by most of the others. Throughout the rehearsal work Stein continually encouraged the performers to find the "correct concrete image for the viewer" ("richtiges Bild für die Zuschauer - konkret").

With his technical crew Stein said he had already worked out how long it would take for the change ("Umbau") from one scene to another during the performance, and he also informed everyone he had just spent a long time looking through his personal books and records to find the music for a transition between two scenes. During the rehearsals today Stein had the text in front of him, and as in all rehearsals the prompter was following the text at all times. However, even though this was one of the early rehearsals of this scene, the performers seemed to know their lines and merely needed an occasional reminder; they never appeared for rehearsal with a text in their hands.

Again today Stein had a lower energy level and worked in a restrained and simplified fashion. He gave much praise and Clever seemed to be in a very receptive mood. Interestingly, at the end of the rehearsal that evening (see "Ten Rooms," 11 October 1978), Stein remarked that almost everything had gone wrong today.
Stein stopped them with, "I don't get what's going on." ("Ich kapiere nichts was passiert."), indicating he sensed they were merely going through the lines without having developed a real communication. Clever started to explain, but Stein interrupted with, "Perform it, don't explain it." ("Vorspielen, nicht erklären."); however, he then stopped to explain something to Berger and ended the talk by telling him, "The communication you make as a character interests me." ("Die Mitteilung, die du machst, interessiert mich."), more so than anything Stein might impose.

Clever began the formal rehearsal by performing her staggering walk across the stage on her tiptoes, slightly pigeon-toed, with periodic halts to look at her feet as if they were not properly connected to her body. During the final cross to Berger, she extended her arms from her sides in a gesture that could be there for balance, for flight, or merely because she could not control her arms.

Today Stein worked on clarifying the details, creating builds and developing small aspects of the interaction. His clarifications and demonstrations provided precise miniatures that indicated one possibility for playing a particular moment. Clever didn't like her "wide-open mouth" ("aufklappende Maul"), which she didn't understand; she wanted to try another possibility whereby she dropped her chin, instead of throwing her head back and opening her mouth and gasping. They decided that Berger would notice Clever the moment she came up behind him; soon thereafter Stein told Berger to lean around from the bus stop sign where he was standing and notice her gasping for breath. Just at the moment when the lean would register with the audience, Stein told him to hold it. Berger was "to demonstrate

3. Stein always revealed an extremely acute sensitivity whether a performer's work was being done with a conscious sense of direction or whether it was being done flaccidly, without definite conscious intent. In my opinion this was a key factor in determining the style of the Schaubühne performers and in making Stein's productions consistently intellectual and stimulating to the audience.

disunity" ("Zweispalt spielen") by seeing what Clever was doing and by following his own train of thought at the same time. He was told to "exaggerate" ("aufpusten") this action.

When Stein was working with Berger, Clever stood to the side and practiced her explosive exhalations that represented a kind of mute, loud cry; then she seemed to be relaxing her body by jumping (in a manner that would suit her character) and swinging her head back and forth violently.

At 12:45 p.m. Berger asked for tea, and Stein declared a formal "Pause." This lasted for twenty minutes and to date was the only one formally declared. Stein went to phone and take care of other business, while the performers drank tea and worked on their lines.

When they went back to work, Clever was taking paper out of the wastebasket, but now as slowly as one could and still remain in motion (also with a minimum of movement). Stein gave Berger a somewhat obscene gesture of feeling around in his pocket when he was talking about an imaginary woman, who may or may not be satisfactory, "She can't play chess . . . that's a handicap." ("Sie kann Schach nicht spielen . . . Handicap.") The sexual gesture was to accompany the idea of dissatisfaction. Stein was also carefully orchestrating breaks into the action, in order to create emphasis; for example, one was to occur just before the line, "What will you do when the bus comes and I have to get on?" ("Was machst du, wenn der Bus kommt und ich einsteigen muß?") For two "neins" of Clever, Stein suggested some subtle differentiations to indicate two different reactions: there could be a very subtle shift of weight from one foot to the other, as well as vocal and tempo differences. Thus the first reaction would be relatively easy, while the second involved more personal reluctance and would be delivered with some hesitation, after a thoughtful pause.

When this part of the rehearsal ended at 1 p.m., Stein commented "good rehearsal" ("schöne Probe") and the remark seemed to indicate he liked the special quality of the quiet but concentrated work that had
been done.

The rehearsal continued, but I had to leave.

11.4.3 27 October 1978, 12:00 noon, Berger

Berger had a very natural manner on the stage and used his body flexibly, but he did not seem to have an exceptional range nor a special artistic or intellectual sensitivity. He began this scene working rather easily, but during the subsequent scene\(^5\) started to break off at difficult points thereby preventing the other performers and himself from working through the problem, which seemed to me to be relatively minor.

Stein began by explaining to Berger that in the previous scenes Lotte had been gradually learning that she made others "crazy" ("verrückt") when she was with them. She was aware of this problem when she met Berger. Berger is a "healthy character" because he is concerned about the old lady, even though he has difficulty being with her. Stein spoke the subtext and clarified points with Berger, who asked questions and made statements.

11.4.4 30 October 1978, 1:45 p.m., Berger, Clever

Clever began her initial "procession" ("Vorgang") at the extreme up-right and crossed completely to up-left, then began a series zigzags from one side of the stage to the other until finally she ended up behind Berger; during these crosses she occasionally stopped and looked at her feet, which she dragged along the ground as if they did not work correctly, and emitted small cries as she struggled across the stage. Later Stein praised her work and liked the noises, which he encouraged her to make later when Berger offered her the multivitamins and she backed off in alarm. Stein was concerned that the initial "Vorgang" be connected with the rest of the scene, "Her procession must show

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something, her search, and not appear thought out." ("Ihr Vorgang muß
was zeigen, das Suchen, nicht auskalkuliert.")

Generally the scene rehearsed on the same satisfactory level as
previously, but it was much further advanced in terms of interplay and
Clever's development of her part. Without a break it lasted almost
fifteen minutes, after which followed forty-five minutes of seated
consultation between Stein and the performers about the problems and
their solutions in this scene. A very relaxed, comfortable,
professional attitude prevailed. Berger still needed to have pointed
out to him some obvious possibilities in the role, such as his
increasing anxiety as the woman reveals more about herself and her role
as one of the thirty-six selected "righteous people" ("Gerechter") of
the world, but once he understood what could be done he played with
reasonable sensitivity. Stein had written down no notes but seemed to
keep clear in his head all his remarks.

Before the second run-through began he told Clever and Berger to
try to work through problems and not to stop, but then when she
reached, "I am a righteous person." ("Ich bin eine Gerechte."), both
Stein and she saw that something needed to be done and so they stopped
briefly before resuming. Then the scene played through almost to its
end, with only occasional pauses to clarify small aspects. Stein told
Berger to be reading his newspaper while Clever made her "Vorgang."

Generally they worked on refining details: how she should pull out
the garbage, how she should approach the trash container, how she
should react to Berger's noticing her and being shocked—she had stuck
her arm fully to the bottom and Stein told her to keep that for the
final phrase, "I'm coming at once." ("Komme gleich." ) When she did
her gasps for air, Stein was not too happy because they did not seem to
be organic to the situation: "If one sees that numbers are being done,
then I completely lose interest. It's the encounter that gives the
scene its life." ("Wenn man bemerkt, daß Nummern gemacht werden, dann
geht das Interesse für mich ganz weg. In der Begegnung kommt das Leben
der Szene." ) On the line, "It was written by the ancient Jews." ("Es
steht geschrieben bei den alten Juden."), Clever had an opportunity to show a range of emotions on her face, especially when she reached, "It could also be your neighbor." ("Es kann auch dein Nachbar sein.") Stein gave her specific line readings for some phrases that he (in consultation with Botho Strauß) considered to be basic to the drama; for example, the line, "God is simple and never deceives man" ("Gott ist einfach und betrügt niemanden"), should be done with a kind of slow certainty to the final words; he told her to climax the section where she explained the function of the righteous people on the words "and upon these stands the world" ("und auf denen steht die Welt"). "As if caught up in the thing" ("Wie verfangenen in der Sache") was what he wanted when she revealed her special calling, and then when she switched over to the other occupations she had practiced in her life, Stein was quite excited by the comic contrast, exclaimed aloud in delight and slapped his knee; during the final dialog about their occupations, Stein went up to them and turned their bodies into about five different positions in relation to each other (face to face, side to side in several different versions, back to back) and told them these were what they could use, meaning that as the conversation became more "intimate" the performers could vary their physical relationship to each other.

Most of the work was with Clever whose part was quite difficult and open to a wider variety of interpretations. However, Stein cautioned Berger that the comment about her face not being one to see across the breakfast table "should be left on the level of a cliché" ("auf der Redensart-Basis lassen") and showed him how to play the transition between when she revealed her occupation as righteous person and when he mentioned his employment at a radio station—he should show some doubt about the essential importance of his work, which he had previously thought very difficult and important.
11.4.5 8 November 1978, afternoon rehearsal, Berger, Clever

The set was changed after the rehearsal for "Family in the Garden" finished, and, while one of the large set pieces in the shape of a large hillock was being moved along the floor by two invisible stage hands, Stein jokingly called out that it was a true "traveling stage" ("Wanderbühne").

While Clever was dressing, Samel and Engel had stood in the room and laughed almost hysterically at how comical she looked; finally Stein asked with some amusement what was so funny, but no one could provide a reasonable answer. Once again after the lights were dimmed, Stein had put his head in his hand and seemed to doze for a minute.

During the first and second run-throughs Stein sat, often with his hands on his head and said nothing. The scene played as well as ever, or even with improvement, although Berger was cautioned to maintain flexibility during certain encounters with Clever. Stein wanted Clever to direct her attention to getting Berger to talk to her, and at one point she could make a few gestures of setting herself in better order which would indicate she wanted to appeal to him and make contact. Every response she made must encourage him to speak to her. Stein told her to make the "inner stories clearer" ("innere Geschichten klarer") in the speeches centering on the line, "God is simple." ("Gott ist einfach"). She could drop a bottle on "Handicap" so Berger would have a cue to turn and see her in the garbage, but as soon as he saw her, she needed to finish her digging and go to him; previously she had continued to dig further and the two parts had "fallen apart" according to Stein.

Berger was to "hesitate at the word 'or'" ("zögern bei 'oder'") when he gave the names of famous chess opponents, which would give

7. No one except me seemed to get the joke.
Clever more time to move invisibly away from him, for when he found her in the trash Stein said the possibility of an encounter was over. Stein told them to orchestrate their by-play when she was gasping for air, because Berger looked at her only occasionally and very briefly, but the first time he should see her with her mouth open and the second time with it closed. They must work this out by themselves. When Clever did, "I am a righteous person." ("Ich bin eine Gerechte."), she now hid herself behind Berger in his shadow, whereas previously she had simply stood beside him and said the line, although she had stood quite close to him as if what she said were something not to be heard by others. At the end of the scene Stein cautioned them not to lose the quality of "everyday conversation" ("Normalgespräch") in the scene.

11.4.6 18 November 1978, 1:30 p.m., Berger, Clever

This was one of the best working scenes.

During the two run-throughs Clever had tried different crossing patterns for her first entrance; she had added new cries and kept the moment always flexible and alive. When the second run-through had finished, Stein developed a specific pattern for her cross which he wanted her to present as a search; he coached her through the entrance, so that she came down and confronted the audience from stage-left and stage-right.

During the same pause Stein discussed Clever's costume with Bickel; Bickel wanted to keep a remembrance of the costume from the "Family in the Garden" scene, but Stein wanted the costume to appear much more dilapidated than it currently did. He suggested Clever's first entrance would occur while the "set shift" ("Umbau") was in progress, which prompted the amazed Clever and Bickel to ask whether he thought they would be through with the rather extensive costume and hair changes that Clever needed between the two scenes; Stein responded, "I'm counting on colossal times to switch sets." ("Ich
rechne mit Umbauzeiten, die gigantisch sind."), so that she would certainly be able to enter while the shift was occurring.

Stein suggested she do the line, "from whom up above the light shimmers down to us" ("von wen da oben das Licht zu uns herunterschillert?!"), more softly and earnestly; she had been developing it very strongly, emphatically raising her hand to point to the sky and dropping it, a gesture which provided a natural transition into her subsequent coughing fit. Later when she went to the trash basket, she pushed up the sleeves of her jacket in order to reach down into the container and Stein complimented her on this movement; also she had kept the gesture of wiping her arms on the sides and back of her skirt which Stein had previously complimented.

Clever provided a new reaction sequence on the offer of the multivitamins, keeping her previous curiosity, but then seeming to be in anguish before she finally made the decision to go to the trash container. On the second run-through Stein suggested that after she began to walk away on the offer of the multivitamins, she look at the basket, be on her way toward it, and only stop because Berger discovered her moving in that direction; then she should tell him to turn around.

After the first run-through Stein talked with Berger and told him to make his final lecture to Clever about the "great free time" ("große Freizeit") very strong. 8 Berger remarked that he felt his character at the end of the scene with Clever was internally broken down, and he began to sink to the floor to demonstrate what the character was actually feeling, but he hastened to tell Stein he knew he could not show that directly. On the second run-through Berger also walked out from the back of the stage, near the door to the dressing rooms which was visible to the audience, and on his cross Stein reminded him to toss something in the waste basket (he had spontaneously done this

8. The lecture seemed to demonstrate the authoritarian German tendency to tell other people what they should do, operating as if they were incapable of knowing what is best for themselves.
previously). Stein told him to be in position at the bus stop before Clever made her entrance from the same back stage area.

For the line, "I am a righteous person." ("Ich bin eine Gerechte."), Clever was to whisper with very careful emphasis upon the words, especially "Gerechte," and during her subsequent explanation, "One of those, who . . . " ("Eins von denen, der . . . "), Stein wanted them to maintain a sense of easiness and familiarity. Stein told Clever that during the scene the first and the second Lotte are somewhat confusedly intermingled with each other, but by the end of the scene the third Lotte of the final scene has appeared.

After the run-through and critique were finished, Clever and Berger spontaneously began to rehearse the final section of the scene, while Stein wandered around looking into technical details.

11.4.7 24 November 1978, evening rehearsal, Berger, Clever

Clever still spoke the line "the light showers down" ("das Licht herunterschillert") very loud, but on the second run-through she built to the outburst more convincingly. Stein encouraged them to play out and up to the audience more, which was important because on the huge performance stage they were located at some distance from the audience. After the first run-through, the performers again gathered on the side of the stage to drink tea and run lines. Stein joined them and gave suggestions, after which they rehearsed the scene once more.

11.4.8 7 December 1978, Berger, Clever

For the beginning of the scene, the musician crossed playing an instrument that seemed to be made from plastic tubing and emitted a noise like squeaky ball bearings or unolied castors under set pieces being moved about. The tubing was wound snakelike around the musician's body. While the musician was crossing, his curious non-music filling the air, Berger wandered into place.
The performance area was highlighted from behind at the beginning; then a light from off stage-left (actually beside the audience area) slowly lit them from the front. When the front lighting was completed one could see their faces, which previously had been half concealed because all the general lighting was aimed down from overhead.

The scene was completely open to the back of the studio, and the audience could see all the previous set pieces piled up at the walls of the building, with here and there a single, small bulb burning in the wall, in addition to the spotlights which were focused down to light a relatively small acting area. The audience could also see a stage hand bring out the bus stop sign and put it in position at the beginning of the scene.

11.5 Premiere: 8 December 1978

The bus stop sign was in place before the curtains opened, but it was turned in a different direction from normal. The front and side lights came up only after Clever had finished her cross to behind Berger; before that there had been only one back spotlight. When Berger offered Clever the vitamins, she no longer played that she was startled or frightened, but cringed, moaned a little and walked off.9

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9. See Miscellaneous Materials, General Notes, 8 December 1978, for additional comments on the premiere.
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Chapter 12

In Society

12.1 Scene Synopsis

The waiting room for a doctor of internal medicine. The walls are covered with shocking posters warning of the dangers of smoking. (These were omitted in the Schaubühne production.) Lotte is waiting with six other patients, who are leafing through illustrated magazines, working on crossword puzzles, or staring straight ahead. The fat woman is knitting, the Turk is moving restlessly on his chair. Above the white leather door to the consultation room is a loudspeaker which calls out the names of patients to be seen. It is summer. Lotte, in her wrinkled and now colorless costume, sits near a half-opened window. Street noises and the cries of children from a school can be heard. The doctor takes one to two minutes for each patient. Sometimes, when only a prescription needs to be renewed, the time is even shorter. The patients are called, "Fräulein Quadt" (Tina Engel), "Herr Werner Schmid" (Hans Madin), "Frau Doktor Melchoir" (Elke Petri). When they are finished they return to the waiting room, if they have either clothing or a purse to retrieve; otherwise they can leave directly from the consultation room.

Frau Doktor Melchoir takes a little more time than the rest, and during that time an old woman (Johanna Hofer) enters the room and greets everyone politely. The others respond with unintelligible murmurs. Then Lotte begins to speak aloud in the midst of the silent people: maybe they would be interested to know that her husband, Paul Liga, who also writes under the name "Smoky," recently received a high award. . . . The patients look at Lotte in amazement. She stops and
looks at the floor. Frau Doktor Melchoir returns and retrieves a summer coat from the coat rack. She loudly and clearly says "Good by" as she leaves. All respond. "Herr Üranüz" is called and the Turk stands up quickly and enters the consultation room. A young woman (Jutta Lampe) enters and say "Good Day" so softly that no one answers. They all look at her as she goes to her seat. "Frau Pentowski" (Hildegard Wensch) is called, and the fat woman stands, leaving her knitting on the chair, goes to the door, turns around, retrieves her pocketbook and enters the consultation room.

It grows dark and immediately thereafter light again. (This was also omitted in the Schaubühne production.) Lotte is sitting alone in the waiting room. The doctor (Willem Menne) comes into the waiting room from the consultation room to toss the newest edition of Der Spiegel on the table and lookes at Lotte, asking if she hasn't been called. Lotte says, "No. I'm just sitting here." Then he asks if she had an appointment for this morning, and Lotte says "No" again, adding, "Nothing's wrong with me." The doctor asks her to please leave, and she answers, "Yes." She slowly exits. The doctor closes the door behind her, returns to his consultation room and closes the door. Blackout.

12.2 Preliminary Discussions

12.2.1 19 December 1977

Engel noted in the discussion that at the conclusion of the play, when they were all sitting in the waiting room, she suddenly had the impression it was once again the first scene of the play, "Morocco," with its bits of conversation from Frieder and Nichtfrieder. She realized the complete development of the play and even the reduction of speech in favor of action that Stein had mentioned as occurring during the course of the play, and she couldn't quite understand how it could
all seem about to begin again.

Stein claimed the final scene collected and presented the different motifs and arguments of the play: a depraved person, who feels herself dispossessed, which she is, and who loses certain feelings, finds herself on the road to clinical madness; at the same time she imitates the behavior of bums, of down-and-out people, who look for some place where they can stay, where it's warm and where there are a few other people. She picks out exactly the middle area, the waiting room. Not of a psychiatrist, but of a doctor of internal medicine, who treats stomach problems and such things. That was gigantic, and one had to make that really clear. Then when the doctor says, "Come in," she says, "Yes, well there's nothing wrong. I really don't have a problem." And that's what makes the scene—it's hopeful or it's nothing.¹

Petri and Lampe both argued that the concluding scene was a bit abrupt and didn't seem to tie things together, but Stein countered that was only if they didn't pay attention to the acting directions. He firmly declared there was no better conclusion to the play than the one in which she is waiting in a doctor's office, because there are few people, from the top social level on down, who have not had the experience, and then the character says, "But nothing's wrong with me," which was for Stein very real, almost a kind of normality, that preserved ("aufgehoben") the character. Stein contended the final section could last two hours, that it was a great scene, people in the

¹ "Ein depravierter Mensch, der sich enteignet fühlt, und der auch irgendwie enteignet ist, der bestimmte Empfindungen verliert, und sich auf dem Weg in den medizinischen Wahnsinn befindet, macht gleichzeitig die Verhaltensweise von Penkern nach; von Wermutsbrüdern, die sich irgendwelche Räume suchen, in denen sie sich zusammen aufhalten können; wo es warm ist, und wo sich ein paar Leute zusammen sammeln. Und sie sucht sich genau das 'Mittelefeld' aus, den 'Wartesaal'. Und nicht etwa den Wartesaal eines Psychiater's, sondern eines Internisten; eines Internisten, der Bauchweh und solche Sachen behandelt. Das ist gigantisch, und das müsste man echt deutlich machen.

Und dann, wenn dann der Arzt sagt: 'Komme Sie doch herein' sagt sie 'Ja, mir fehlt doch gar nichts'. 'Eigentlich fehlt mir nichts' Und das macht die Szene genau aus - als Hoffnung oder als nichts --" Protocol N. 615, p. 7.
audience might even leave the room because nothing was happening; it was a section into which one could easily draw the viewer.

But this point brought Stein to one of his main anxieties about the play, and not just about this scene alone: if the waiting room scene did not communicate in a simple, direct fashion to the viewers and the performers, but was only a waiting room designated by putting down one or two set pieces; if they were not able to create a situation to which people could willingly and in a spirit of fun give themselves over, then the charm and the danger and the point of this scene would not come across. Only if people didn't care about the details of the room itself, but paid attention to the time and a few reactions of the people around them, only when this situation was created, and then, deep in such a scene someone asks, "What's going on here?" and there's a woman just sitting there, warming herself and making herself comfortable, then the section would be halfway successful.

A performer asked Stein what he meant by the word "preserved" ("aufgehoben") he had applied to Lotte, and he clarified that in the situation, verbally, she was sheltered, secured. The scene is not about the gruesomeness of waiting rooms, but about the possibilities of someone taking refuge somewhere. That's what's exciting. This means the opposite way from the normal one will be taken. Generally the waiting room is presented as the "bad luck of humanity"; medical care is shown to be a human catastrophe with such and such causes. But this waiting room scene has another aspect, which the character seeks out haltingly. How she does it is a question of sensitivity. The main point is in any case that she has sought out a waiting room as a refuge.

2. "Nur wenn man nur noch auf die Zeit acht gibt, und auf ein paar Reaktionen einiger Leute um einen herum, nur wenn es gelingt, eine solche Situation zu schaffen, und wenn dann irgendwann, in der Tiefe einer solchen Szene gefragt wird, 'was denn los ist', und dann eine Frau einfach so sitzen bleibt, und sich wärmt, und es sich bequem macht, dann kann die Sache halbwegs gelingen." Protokoll Nr. 615, p. 9.
Clever disagreed with Stein that Lotte knew the waiting room offered such a possibility and claimed she realized under certain conditions it was the only place where she could stay.

Then Stein returned to his conception that the waiting room is a fantastic story, because even people with incredible amounts of money have to wait there just as if they were tramps. They are coming from who knows where, going who knows where, they're present so to speak en route, for only a quarter hour, but they have to wait because the doctor is delayed. They're really nowhere, just as in a train station. And it's for this reason that Lotte is there. This is a wonderful coincidence that Strauss plays with. Stein insisted it wasn't possible to express theatrically the gruesomeness of a waiting room, "poor people sit there and are terrorized by a doctor who earns way too much." It just won't work. However when you have a character in the room, sitting there to get warm and to talk with people, because she has problems finding people she can speak with—that makes the subject lively and theatrical for me. For me that is the decisive point of the scene.

The one thing Stein wanted to avoid in the scene was that through the scenery or costumes the scene would be overemphasized and its charm would be lost.

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3. Then Stein, in typical fashion, added a personal story to clarify his conception of a waiting room: "Ich bin ja ewig lang gesund gewesen, und nun, nach 10 oder 12 Jahren habe ich mich wieder im Wartesaal aufgehalten, und war ganz schockiert. Ich war echt schockiert. Die Situation hat mir persönlich grösste Schwierigkeiten gemacht. Ich habe mit dieser Situation grosse Schwierigkeiten gehabt, und bin ganz schon 'ins Schleudern' gekommen, was natürlich die mir eigenen Reaktionen hervorgerufen hat, usw." Protokoll Nr. 615, p. 10.

4. "Wenn Du aber eine Figur in den Wartesaal setzt, die sich dort ausgesprochen wohlfühlt - unterstellen wir das einmal, es muss ja gar nicht so sein - ein Mensch zumindest, der dort sitzt, weil er sich wärmen will, weil er mit zwei Leuten reden will, weil er Schwierigkeiten hat, Leute zu finden, mit denen er sprechen will, usw. - das macht die Sache für mich lebendig, und darstellbar. Das ist für mich der entscheidende Punkt an der Sache. ... Es ist eine völlig darstellbare Situation; sie ist nur unglaublich gefährlich, denn ein ganz kleiner Schritt zur Seite - und das ganze wird als banaltes Zeitstück wirken. Das ist der Punkt, an dem ich immerzu herumlaboriere -", Protokoll Nr. 615, p. 10.
12.2.2 6 April 1978

Stein found the waiting room scene also outstanding; for him it was "the little dot on the I" ("das Tüpfelchen auf dem I"). It was really gigantic. A wacko ("Bekloppte") enters where she belongs, into a doctor's office, unfortunately the wrong doctor, and then she can with justification say that nothing's missing. (To interpret this in an overbearing and Frankfurt-school manner.) Aside from that, he found the metaphor of the waiting room story great. "There's nothing wrong with me." There's a dimension of Botho in that—which he had to say truthfully—for him was comparable with very great things. Because what is such a sentence? It's a cry for help; it's a healthy defense; it's an affirmation of self; it's a complete surrender; it's everything, everything. They could do everything with it; it was wonderful. But how did one set up such a scene? The curtain goes up, you see the waiting room, the performers sit there and go in and out and the curtain drops? What are we doing then? The scene would have to be very long or it would be laughable, or one should just paint "Waiting Room" on the wall, say "There's nothing wrong with me," then blackout.

12.3 Set Design: 7 April 1978

For the last scene the curtains that surrounded the audience would be covered by a large white curtain that would drop down in front of the other curtains; it would be similar to the "banquet wall" used in Shakespeare's Memory. In the front wall were two doors, a clock, a loudspeaker and a small podium with the furniture. Stein wanted to


6. No podium was used, simply the floor of the studio.
draw the audience into the waiting room situation. He also wanted to
give the signals when the scene would continue, that is, when the next
patient would be called into the consultation office, and he would base
his signals upon the audience's reactions—if they became restless, he
would give the next signal. He said he wanted to do this, but it did
not absolutely have to be. He also wanted some performers seated with
the audience; when their name was called they would come down slowly
from their seats and enter the consultation room.

12.4 Rehearsals

12.4.1 24 November 1978, evening rehearsal, entire cast

This was the first time I had seen this scene, and I think it was
the second time it had been rehearsed. Initially they worked on the
technical details of flying in the backdrop, while the performers
brought out the table, their chairs and other props and placed them in
the dark. On the second try it became clear they could not do this
accurately in the dark and there was great danger the heavy backdrop
might descend on the chairs with the performers in them. However no
further work was done on the problem at that time. It took six men to
fly in the drop and Stein hoped they could reduce the number; he
thought that if the fly were properly counterweighted it would be
possible.

Stein was also disturbed, but self-controlled, because there was
no experienced person to run the lights for this rehearsal; the man who
was present seemed to be completely confused and could not bring in the
audience lights slowly, but did the change in about two seconds. Stein

7. In fact, the scene played as a normal scene, and after some four and
a half hours of performance a lengthy waiting room sequence, as Stein
here envisioned, might have been more than the public would have
tolerated.

8. The chairs were to be lined up along the backdrop which represented
a wall and extended almost the entire width of the studio. Ultimately
the problem was solved still using the performers to set the stage.
complained to the lighting director that it was senseless to have a rehearsal and no one competent to run lights, and told him that it should not happen again. The man explained that the lighting personnel had been at work during the day and were due off-time.\textsuperscript{9}

Stein told the performers to take longer and develop the initial waiting more. He wanted "very small stories" ("ganz kleine Geschichten") from them, as if from their private lives, a "private scene" ("privater Auftritt"), and they should "not perform" ("nicht spielen"). Clever was told when she first sat down to demonstrate small reactions of noticing other people around her and the "immediate need to speak" ("gleich sprechen dürfen"), but not to be able to talk except for her final speech which she should direct to the whole audience. She should begin to speak more softly than she had (she began very loud) and she should also want to talk to the doctor at the end and not be sunk into herself and seemingly depressed. It was as if the whole play would now begin over again.

Two actors, Madin and Samel, were to enter from the audience to demonstrate that the audience like the performers was waiting, but Madin was then told to enter from the set door and only Samel was left in the auditorium. He and Berger were to switch having this entry point, because the person who came from the auditorium could not be seen very well by the audience—only his back would be visible.\textsuperscript{10} To get into his position, at the beginning of the scene Samel quietly entered the audience from a side exit; holding a typical student's paperback book, he sat on the steps at the edge of the seats until his name was called out and he had to go into the doctor's office.

\textsuperscript{9} This behavior was certainly different from that of the performers, who as in the case of Clever might work all day and all evening too. Possibly it reflected some labor or union contract, but it also displayed some indifference about achieving the best possible production. Then, too, the behavior may have been a response to Stein's less than collegial attitude toward his technical co-workers.

\textsuperscript{10} In fact Samel was the only person I ever saw enter from the audience, and if his back was more noticed than his front, at the same time he had the benefit of more immediate contact with the public.
12.4.2 7 December 1978, entire cast

The performers now entered in front of the large drop that was flown in; they came from stage-right and there was some minimal illumination to enable them to find the marks on the floor where they were to place their chairs.

Samel seemed to have a cold and Madin had added a bit where he picked up one leg with his hands and placed it across the other, as if it were wooden or did not function properly. There was a long wait before the old couple entered the waiting room, possibly due to a missed cue. The Turk gave a cautious knock on the door of the consultation room before he entered after his name had been called. Clever's speech was now done with very low volume, almost like musing aloud, and not like an announcement to a gathered public which was the way she had done it the first time I saw the scene about two and a half weeks ago. She played that it was difficult to extract her body from her chair when she was told to leave. Menne, who also played the role of her husband Paul, was the doctor who told her to leave.

According to a story told me by the French Hospitantin, Petri had wanted to play her role of the Frau. Dr. as an old woman, but she had been told by Stein she must play the role as he saw it, thus as an elegant woman, because, he said, pointing at the Turk, one did not ask the Turk to play something he was not. Petri had made the character very friendly to the others in the room, calling out "Good-by" warmly and seeming very receptive to them.11

11. See also Miscellaneous Materials, General notes, 7 December 1978, for other comments on the rehearsal.
12.5 Premiere: 8 December 1978

As the lights went on in the audience and the white sheets rolled down on all sides to enclose the seating area, people looked more at each other than at the stage; when the performers began to say "Wiedersehen" as they left the consultation office, a few people in the audience responded by calling out the same. Clever's monolog was weaker and more feeble than in rehearsals.

After the door had closed behind the doctor, at first people did not know the play was finished, but when they realized it was, they began an applause that was not so much enthusiastic as reflective, and then very steady; it lasted for three curtains calls before I left (possibly a few more afterwards).12

12. See Miscellaneous Materials, General Notes, 8 December 1978, for additional comments on the premiere.
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Chapter 13

Miscellaneous Materials

13.1 General Notes

13.1.1 28 November 1978, evening rehearsal

A night of strained nerves all around, and technical problems that could hardly be worked out in the four days remaining before the scheduled premiere.

The technical aspects of the production were difficult, from the multiple giant curtains, to the mammoth set pieces, to the cumbersome wagons that had to be dragged on and off, shoved here and there. There was barely enough "backstage" space to store the set pieces when they were not in use; thus the logistics of their placement had to be carefully calculated, so that one piece could be moved behind the cyclorama while another piece was dragged into position in front of the cyclorama, and so forth. Because they were trying to get "set change" ("Abbau") times down to the minimum, there was a risk something could happen to one of the four story high set pieces.

The technical rehearsal was catastrophic: everything functioned too slowly. The set change during the intermission took at least an hour, and many things did not work properly at all: the curtains did not fly up correctly, lights were out of position, and the curtain, which still had not been counterweighted properly, had taken men from the task of moving the wagons. Stein, appearing at the end of his patience, kept repeating that he had asked for things a long time previously and occasionally warned that he could not make the play work if they continued to work against him. Stein remarked to someone that
he had wanted a technical run-through ahead of the rehearsal, but the other person (whose identity I did not learn) did not want one. ¹

Eventually Stein turned on the lighting people and questioned their competence: when one lighting operator did not take out an incorrectly lit room in the "Ten Rooms" scene quickly (in five seconds), Stein "bellowed" ("brüllte") at him and seemed to lay the blame for all the problems on this man's head. However, the man retorted that he was trying to do it correctly and did not appreciate Stein's attacking him because he couldn't find what Stein wanted immediately. Stein then moderated his language and explained himself a little. Actually it seemed he took his anger at the real problems with the set out on the lighting people, because the lighting error was not critical and the rehearsal could have proceeded.

Stein still did not seem to understand that the lights could be positioned only after all the other staging aspects had been determined, and thus got angry and accused the lighting man of being incompetent, although it was amazing he got any light into some of the sets, considering the curtains blocked lighting from many angles and the light positions were shared (with the people who worked on the curtains) and could not be made stable and secure.

It also was difficult to walk quietly behind the set pieces, since the floor creaked at almost every step. Thus the set movers and all performers had to be in position by the time a scene began. For some reason, Stein had given Engel a role on stage as the young punk girl, and an important role off-stage as Meggy on the intercom, which meant she had to dash back to the intercom location after she had just appeared on stage. Tonight the floor creaked noticeably during her run backstage and she was audibly panting when she came on the intercom.

¹. It did seem the technical people had not expended any great energy to solve some of these problems ahead of time; a technical rehearsal, for example, would have been a way to work out the details of certain things without wasting the performers' time, a point which did not appear to be considered.
She certainly performed both parts well, but it did place some strain on her.  

The rehearsal once again did not cover the entire play: they skipped Scene Four, did Scene Five, and moved into position for Scene Six, then stopped because it was almost midnight, everyone was tired, and the official excuse was that the technical problems would take longer to resolve.

Obviously Stein and the others realized the technical problems needed much more work, which resulted ultimately in a rescheduling of the premiere until 6 December which would give three much needed extra days of rehearsals.

13.1.2 29 November 1978, closed rehearsal

On the 29th I had got on the subway, then the bus and made the hour and a half trek out to the isolated CCC stage, only to learn that rehearsals had been canceled there and Stein would be rehearsing only "Morocco" and "Wrong Number" with Clever at the rehearsal stage, which was merely a short walk from where I was staying. (The rehearsal stage was near the subway stop "Schlesisches Tor.") They would be trying to find a way to destroy the chair, which would now be prepared, and leave intact the bleeding mechanism in the book. This had never worked before, due mainly to the heavy abuse Stein had given the book in demonstrating how to destroy the chair.

Returning to Kreuzberg where I lived and the main building of the Schaubühne was located, I met the French Hostpitalin who had been let

2. By the time of the premiere these problems had been resolved by having Clever take longer on her exit from the building after her encounter with Meggy.

3. Initially I was almost happy at the delay because it would give me the chance to see more rehearsals and because I could secure a ticket to the premiere. Impractically I had fantasized that at the premiere I could stand behind the curtains, watch everything from backstage and take more notes, failing to realize there would be no backstage because that too would be part of the scenes. Thus I had not tried to purchase a ticket until about a week before the premiere and they had been sold out.
into the rehearsals only when they began at the CCC stage; together we went to the rehearsal stage, where we were met by Günter Mayer, the stage manager, who told us the rehearsals were closed and they would be closed the next day as well. I hoped the restriction would not apply to me the next day, as I had already been allowed to see so much of the process.

13.1.3 30 November 1978, closed rehearsal

On the 30th I bleakly went to the main building of the Schaubühne to work in the dramaturgy and try to make a good impression of diligence, hoping to have an impact on someone. The announcements of the scenes to be rehearsed that day were brutally disfigured by a handwritten injunction in bold ink that no Hospitanten would be permitted in the rehearsals, only the "participants" ("Beteiligten"). In the office of the Schaubühne I learned the play's premiere had been rescheduled for 6 December, which meant that some tickets had been returned and I could now get a seat for the premiere, my one consolation on that bleak day.

Full of doubt and some repressed anger, I sat down to work and finally an acquaintance came in who worked on technical matters for the Schaubühne. I went over to try to find out what was going on, but he knew nothing. Then I went back to work, keeping my eyes and ears open. The folders in which I was working were kept in the main office, but the only area for me to read and take notes was the small café to the right of the foyer that lead to the offices on the left (on the side of the building that did not lead into the performing area). Normally the traffic and talk in the café made concentration difficult, but today I welcomed the chance to be able to appear to work and to try my best to overhear what was happening.

Soon Elke Petri and Moidele Bickel came in and sat down relatively close by: Bickel quietly contended that the Hospitanten's removal would
allow the rehearsals to run more smoothly, to which Elke replied that it was all "Scheiß" and she was especially upset because they had completely changed the schedule and were now taking most of the time for the technical rehearsals. Then Stein wandered in accompanied by Jutta Lampe, and as bleakly wandered out again; when he passed directly by my chair, I considered whether I should politely ask him what I had done to result in being closed out of the rehearsals. However, it seemed to me that even such a mild confrontation would achieve nothing, since the forces in operation were much deeper than appeared on the surface; after all no one would want a person sitting around recording who called whom what name as the anger and frustration came out over last minute details and problems.

13.1.4 1 December 1978, closed rehearsal

In the morning I telephoned the Schaubühne to find out when the rehearsals were scheduled and asked whether we would be permitted to attend. No one seemed to know. (Apparently no hand-written injunction had appeared on the daily schedule.) So I packed up my papers and trudged off to the dramaturgy. When I arrived in the office, the secretary immediately told me I didn't need to ask anymore whether I could attend the rehearsals, for they had been closed. I was stunned and asked until when, and she said for the remainder of the period. Herrmann was sitting in the room, rather smugly it seemed to me, and I wondered whether he had overheard something from a conversation with

4. The French Hospitantin and her friend who had been attending the rehearsals at the CCC studio would occasionally come up to me and ask questions about what was going on, and what had gone on previously when only I had been present. I deliberately tried to avoid any discussion at the rehearsals, not only because I didn't want to be overheard or misunderstood, but also because I didn't want to give any indication of a preference or dislike that might affect the performers or those I later wanted to interview. However the two French students were simply interested in getting some answers to their questions, which were certainly reasonable, even if sometimes provocative. The paranoia and anxiety affecting the cast seemed to have affected me as well, for I now wondered if a casual conversational slip-up might have been the cause of my expulsion.
the French Hospitantin.

Gathering up the binders I was to work on that day, I left the office, unexpectedly closing the door a little too loudly, which shocked me as I realized how angry I was. The visions that danced in front of my eyes were of missing the final connecting parts in the rehearsal sequence and failing to understand how everything fit together to create the production. But I went into the café, doggedly set to work, and waited for another potential inside source. A lighting man, who was working on Wilson's show, suggested that Stein wanted to conceal the strong, almost dictatorial, methods he would now be imposing to get the play to its finished form as quickly as possible.

When I finished work that afternoon, I tried to phone the French Hospitantin to see if she had found a means of access to the rehearsals, but could not reach her, although I heard that her friend had gone to the rehearsal on Friday and been immediately ejected.

13.1.5 2-3 December 1978, closed rehearsals

I tried to divert myself with museums, plays, reading in the library and other work in order not to think about the final rehearsals I was missing. I began to wonder whether someone else might have been let in, and if so who that person was and what they had observed. But even if I did get a second-hand report, I would be missing the details which seemed to me so critical to understand what was happening.

13.1.6 4 December 1978, closed rehearsal

Monday. Back I trekked to the Schaubühne to work, this time to hear Clever loudly discussing in an excited manner how she was now doing "Morocco" by pushing all the parts quickly together. (I thought
I had heard that suggestion several times before from someone.) People seemed a bit cautious, but no one was especially worried any longer; it was almost as if things were proceeding as normal before a premiere.

I later learned that Sunday's rehearsal had been at the rehearsal stage (Probabühne), which I thought might indicate some technical work still needed to be done, possibly run-throughs for technical coordination on the performance stage. I spoke with the French Hospitantin who had a ticket for the Monday evening preview performance, while I had one for the premiere, and we agreed to meet afterwards to discuss differences. For this reason I decided not to try to attend the preview, which I could have done only if a seat had become available at the door or by making a special request. I did not want to irritate any of the Schaubühne personnel by making special requests.

While I was working in the café that day, Stein had come in with a man and sat at a table directly across from me, facing me, and had talked to his companion about his feelings during this play, his work with the performers and other matters. The man did not belong to the ensemble, but he might have been about to join; he signed what appeared to be a contract after Stein left. Stein spoke relatively low and fast, but he said that Samel could become a great actor in a few years if he learned how to bring what was inside him out. Stein also mentioned he was tired of the play by the time he had finished rehearsals and he felt it was too "melancholy" ("traurig"). He said he had worked against this, but he did not feel he could bring out the non-depressive aspects the way he wanted. Stein and the other man also discussed other projects, something about Horváth, and some of Stein's philosophical positions.

Because Stein could look directly at me, I tried to avoid the appearance of noting down his statements, even though that was exactly what I was trying to do; I pretended to be turning pages and reading. But since the café was hardly full of people when Stein entered, so he could have sat anywhere, and his normal place was much farther away
from where I usually sat, I thought he might not have been above playing with my curiosity. I probably should just have sat back, plainly listened and taken notes.

13.1.7 6 December 1978, report on 5 December preview performance

I decided to put in my usual hours at the Schaubühne today, even though the premiere was scheduled for that evening. As a precaution now, I first glanced at the schedule for the day where I noticed with surprise that the premiere had been scratched from the list of the day's events. To confirm this I asked the Hausmeister who said the premiere had indeed once again been delayed. A curious development but one which I could almost say I expected, because the technical problems had been big and many parts of the set, especially the curtains, had been delayed or not delivered on time, according to various statements I had heard.

From my usual workstation in the cafe, just to the left of the door to the foyer that led to the offices, I watched the different performers drift in, none seeming very upset by the course of events. At two that afternoon, Stein had held a meeting for all the people in the play, and they had just come from the meeting. Since there would be no premiere that day, I decided to work longer and see what would happen. Sometime later Stein waltzed happily into the room, spoke briefly to Bickel and left. Thereafter Fred Berndt appeared, greeted me happily and said I could come to the rehearsal scheduled for the next day and bring all the friends with me I wanted. I was completely floored by this turn of events and said I thought all the rehearsals had been "closed" ("gesperrt") which was exactly what the secretary had said, directly quoting from Stein, but Berndt smiled like a large friendly Cheshire cat and replied that was only "short-term" ("kurzfristig") and I could certainly come tomorrow at 6 p.m.; besides, he went on, the only problems remaining were technical ones (as if they had been something else before?).
As soon as I arrived home, I called the French Hospitantin to let her know about the rehearsal for tomorrow and to ask her what had happened on Monday. The evening had been a disaster. The house had been sold out, but the doors were not opened until 8 p.m., leaving the people standing outside in the bitter cold, freezing. Stein appeared and apologized for the delay, although he said there should not be any delay to apologize for. He said the curtains had not been delivered on time and they had to make some adjustments.

Apparently the audience was very eager, quite young, with people who had both read the play, seen Strauß' Trilogie des Wiedersehens and followed Stein's career. The first half of "Morocco" went well, with people laughing, but the second part lost them; the second scene was quite a success for Petri, but Menne was criticized from the audience for not speaking clearly enough to be heard. (This criticism happened throughout the evening.) "Ten Rooms" was a great success and at the intermission the audience was still eager to return and see what would happen. However the French woman also told me she had overheard comments that indicated some of the audience would be happy to see Stein fail with one of his productions.

"Family in the Garden" drew applause for its set decoration, and Wensch and the Turk were very successful in their scene, but "Dictation" was a failure; for some reason Clever was completely off that night. None of Clever's other monologs was successful and the French woman said she had seen much better performances during the rehearsals. Bienert was not present due to previous commitments, so his part was read, not very well, by Stein. The evening was very embarrassing for the performers because the curtains would stop half way across the stage, and Stein explained they thought they had developed a new system to handle the curtains, but it had not worked as foreseen. Then he had to go up on the stage to help get the curtains to move. During the evening he also called out technical cues from the audience for the curtains to move, etc. During the second half of the evening, people began to leave during the set change between scenes.
The audience was quite vocal in expressing its sentiments, and when Clever exited during the last scene, "In Society," and said "Wiedersehen" someone from the audience called out the same and then the audience simply left, without applauding, except for the stalwart few: Dieter Sturm and the two Hospitanten. The evening had been a marathon encounter lasting from 8 p.m. to 2 a.m. Possibly the people were simply too sleepy and cold to clap.

13.1.8 7 December 1978

One day after the second scheduled premiere and we were again back in rehearsal, everything seemingly normal. At about 6 p.m. Stein began a technical run-through cue-to-cue to work out problems with the curtains; the white curtains which suddenly dropped to surround the audience and include them in the waiting room of "In Society" were tried for the first time during this rehearsal. Stein sat in the center of row nine and later in row five with a microphone to call cues and corrections to the technicians. No one was permitted to sit in the rows in front of him to keep his view unobstructed. Inevitably there were problems with the curtains, at which Stein called out profanities and disappeared behind the curtains to demonstrate and work out a solution. He complained that all the work lights were not blue as he had requested.

Much work had been done on the seating area for the audience, but it was still not completely finished: railings had been built around all the high stairways to prevent anyone from falling off the scaffolding, new seat numbers have been pasted over the old ones (apparently they had obtained seats from an old movie or theatre because most were worn red plush and at the very back of the audience the seats were dirty mustard colored plastic). Some missing armrests had been installed. If the work that had been expended on the seating area could have been directed to the set, it might have been finished in time.
While the set was being changed to begin the play, one could see how difficult it was to move the set piece for "Ten Rooms": a small electric car served as a sort of tractor to provide the main force, and then about ten men were needed to guide it into its correct position. Stein rushed around adding final touches, taking a spray can of paint and spraying the bottom of the drop that flew in for the final scene, "In Society." The doors flew open as the flat dropped into position and Stein said they needed to have a safety rope to keep them securely closed. He also called out to have the technicians on the curtains be certain to mark a position of the curtain for the first scene. After every set piece was in place for the beginning of the play, a crew member took a broom or a vacuum cleaner and carefully cleaned the floor of the set.

Tina Engel had brought a crowd of her friends to view the rehearsal; during the change back to the first scene after the cue-to-cue rehearsal they had entered and sat far in the back of the audience, their five cigarettes glowing like a row of fire-flies in the darkness.

13.1.9 Premiere: 8 December 1978

After two nerve-wracking delays the premiere finally occurred on 8 December 1978. The night was extremely cold and I was freezing even on the heated U-Bahn, more so when I had to climb off and stand in the open to catch a special bus that went directly to the theatre and then would return me to the subway station at the conclusion of the performance. There was a pleasant sense of camaraderie and anticipation among the people on the bus, and on the return trip the air was almost that of a party, despite the late hour. It was an interesting paradox that the audience for Stein's productions seemed more warm and open to each other than did either the characters in many of Stein's productions (especially the two plays by Strauß, *Trilogie*
des Wiedersehens and Big and Little) or many of the members of the ensemble including Stein.

The auditorium looked refreshingly finished; everything seemed to be under control. Wursts, coffee and (incredibly) cold soft drinks were being sold outside the theatre on the ramps that led to the doors into the studio, but it was so cold I had no interest in standing around eating even if I were hungry. I entered and, finding the room warm considering the temperatures at which we had been rehearsing, bravely took off my coat; for most of the performance the audience kept theirs on.

The audience seemed half composed of people such as students and interested theatregoers who wanted to see what could be done with the play, and half with people who were critics from different media. Everyone was dressed quite casually, some in "casual chic" but most seemed to be wearing the type of clothes they would select to go to the movies.5

For some reason no point had been made to the ensemble members to wait for a laugh to end before beginning to speak again, so that during the evening many laughs were truncated:6 Clever, Menne, Petri and Samel cut off laughter, while Berger and Wensch, who had come from the Schillertheater, were careful to let the audience's reaction begin to end before they took up their lines.

5. The crowds that I saw at the Schaubühne for two different performances of Trilogie des Wiedersehens, which had been running for several months and was well established as a play one should see, were much more fashion conscious, wearing interesting and expensive outfits that indicated either very respectable income levels or else people who wanted to be certain to be noticed at a chic event. The people at the premiere, on the other hand, seemed much more interested in the production than in wearing the correct garb to be ranked among the fashionably avant-garde.

6. I thought cutting off the audience's reaction was both discourteous as well as confusing; certainly waiting for the reaction to end would not have upset the scene's tempo. The only explanation I can think of is that Stein typically liked to confuse the audience's "emotional" responses, while he very carefully orchestrated (via "breaks" and other devices) opportunities for the audience to reflect.
At the conclusion of the premiere, Stein did not appear on stage with the performers, as was customary at some theatres in Berlin. Later Berger told me Stein had been wandering around backstage, very quiet and almost depressed, after having told Berger that he was "not satisfied" with the play. This upset Berger who felt that Stein should tell the performers if he was not happy with their work; for once I interjected that I thought Stein probably meant the technical aspects, as Berger seemed to be suffering from nervousness (possibly about the play's reception and his own performance). His performance had been quite stable throughout the evening and was among the best I had seen from him. Later at the cast party that immediately followed the premiere, when Berndt asked me what I thought of the performance, I had to admit that on the whole I had seen many parts of it performed much better during the rehearsals, especially some of Clever's moments.

Thus although the premiere was not seriously hampered by any of the missed cues and nervousness of the performers, the two changed dates had an impact on the performers' energy levels; it was almost as if after getting up their energy for the second scheduled premiere and having it postponed, they no longer could put themselves through a third letdown. The vitality and esprit of the production suffered from the delays.

I also think the nervousness and anxiety about technical problems, which resulted in closing the rehearsals and extreme behavior on Stein's part, made the performers less secure about the production and their performances. It seemed that Clever, as professional as she was, suffered the most from these events. If anything during the final days, she needed a peaceful environment to continue her synthesizing process, especially of her long, difficult monolog scenes, and that simply was not available for her. During the premiere she often seemed to revert to simple staging directions that Stein had given her, rather than reach out for the still elusive and unknown connections she might have been able to make.
But the premier, flawed though it was, particularly for those who had seen what could be extracted from the play, was a solid and interesting performance, as the reviews revealed.

When I attended the play a second time toward the end of December, light levels and many of the minor technical problems had been fully resolved. I was unable to take any notes, but the production was becoming an integrated and well-paced whole. The audience was attentive, appreciative and responded to the play's subtleties; but they were also more repressed and conservative than the people at the premiere: no one called out "Wiedersehen" to the characters in the final scene.
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Chapter 14

Conclusion

14.1 Overview of the General Nature of the Rehearsal Process

The material from the preliminary discussions and the notes on the rehearsals demonstrate that the production involved much detailed and intense work by Stein and the performers in a joint effort to define the meaning of the play and determine its theatrical potential, as well as to explore the acting possibilities in the various roles and situations.¹

Insofar as either Stein and the staff of the dramaturgy before the preliminary discussions, or the ensemble during the preliminary discussions, had arrived at specific ideas about the production, these ideas were always open to modification during the rehearsals. This was the result of a relatively new philosophical approach to theatre, established within the Schaubühne during the previous decade, that attempted to avoid concentrating all authority in one central figure, the director, along with the right to decide all artistic aspects of the production. In the usual theatrical situation in the late 1960s the director had been a figure with nearly absolute control over the production and all the personnel involved; generally he had developed a concept of the play before rehearsals began and rehearsals had been simply the time when he worked out the physical embodiment of his artistic concept, using whatever tactics he wished. Clearly it is

¹ This approach seems a development from a philosophical orientation of Stein and the ensemble that placed all social functions and processes in question and explored alternatives.
impossible to speak of this sort of director's concept and its implementation during these rehearsals. Instead Stein wanted to initiate dynamic processes within and between the characters, and reveal to the audience the causes and consequences of the characters' actions.

Stein could be authoritarian in his insistence something had to be done the way he wanted (because he believed it could not work any other way), and he would try various tactics to win others over to his views about the play. But he was always candid about what he wanted and he was prepared to explain his rationale. Additionally, problems among the ensemble's members, including disagreements with Stein, were open to discussions. In general the ensemble functioned as a not completely harmonious but still cohesive "family" that placed the best interests of the ensemble above personal concerns. Thus they usually accepted

2. The fact that Stein's ideas were open to modification, in a way the traditional director's concept would not have been, was demonstrated in two important instances during the preliminary discussions: the first occurred when he indicated his willingness to change the play's approach from one which used few performers in recurring roles, to one using many performers for isolated roles in order to involve more of the ensemble; and the second was when he agreed to drop the idea of multiple casting for the main role of Lotte, in accordance with the wishes of the ensemble. Had he been convinced these approaches were essential, with effort he could have "boxed them through" to win acceptance from the ensemble, but his ideas were not always automatically followed by the ensemble.

3. See Entwicklungsgeschichte der Regiepraxis von Ekhof bis Georg II von Meiningen, unpublished dissertation by Karin Kathrein (Vienna, 1964), for a description of the emergence of the director as the controlling and unifying artistic figure in the German theatre. The importance placed upon the unique personal abilities of the individual directors, with the implication that these abilities accounted for the success of their theatrical productions and sanctioned the director's complete control of all theatrical personnel in order to execute his artistic concept, had resulted in a theatrical situation that many young performers in the late 1960s distrusted and despised, permitting as it did the grossest exploitation of the performer by the director.

Even as late as 1979 I witnessed the rehearsals for a play in Germany in which the director appeared to manipulate his performers to place them in the correct emotional state to play their roles as he wished. For example, during the final dress rehearsal, the twelve year old girl playing a leading role was called by the director in front of the curtain, where she stood alone facing a darkened audience full of strangers, while the director soundly criticized her abilities and suggested the play would be a failure because of her. Of course, this created precisely the emotional state he wanted in her as Hedwig in The Wild Duck. This technique did not encourage conscious and active participation by the performers but relied upon the director's manipulations.
Stein's ideas when he insisted, because they generally acknowledged his superior comprehension of the play, as well as his ability to extract interesting, complex, witty and varied nuances from even mundane theatrical situations. (As Clever put it, one usually had problems with a director when the director did not seem to have a better conception of the play than did the performer.)

Any dogmatism in Stein's approach was also tempered by his continual admonition for the performers to check out his suggestions and verify them through their performance. If they discovered a suggestion was ineffective for them, unless the point was critical to the audience's comprehension of the play, Stein would accept a modification or even a completely different suggestion from the performer. To open up the performers and encourage them to participate actively in the presentation of different suggestions, he used much praise, and in the case of the personnel hired by the Schaubühne for the production, he was extremely concerned to encourage their active presentation of ideas and not to have them routinely imitate his suggestions. He treated all the cast with an equal degree of respect, and never engaged in any behavior simply to demonstrate his authority or control over them. But in return he expected a strong dedication of all the cast to the purpose of creating the best possible production, with no room for displays of egoism on their part either.4

Finally, there was always humor to relieve the tension from the concentrated work. Its nature was chiefly witty, with occasional erudite puns or parodies, revolving around the materials or characters in the play, but it was never of a personal nature. Although the humor

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4. As to the specific nature of the rehearsals, one of their most prominent features was the intense, almost monastic nature of the daily work. Usually the stage manager provided a pot of hot tea about 1 p.m. and occasionally someone would bring some biscuits to share, but there was no formal lunch break in a work day that stretched from 10 a.m. to about 4 p.m. for six days of the week, nor were there regularly scheduled pauses. This was made bearable because the play was divided into scenes, two of which occupied each six hour work day. Except for Clever, most performers had either the morning or the afternoon free. Nonetheless, the conditions were very stringent and the fact that no performers objected seems to indicate the ensemble realized the importance of this type of work period.
was characteristic of Stein's general behavior, in the case of Big and Little it also served to make the performers aware of another level to the play which they were encouraged to incorporate in their performances.

To sum up the general nature of the rehearsals, they were a period of intense work, moderated by humor, filled with praise of the performers' efforts and oriented toward the maximum experimentation with the performance possibilities in the play. Rather than being an attempt to create a completely finished product, they were to initiate a process, the manifestations of which would be explored as much as possible before the production was ready for viewing by an audience. But even at what normally would be the final stage (the performance ready for viewing by an audience) the expectation was that the process of discovery would continue, the play would develop further and the vitality and spontaneity of the rehearsals would ideally be found in each night's performance.

14.2 Stein's Four Major Directorial Goals

There are four major goals to the rehearsals, which summarize the majority of Stein's directorial suggestions. These are:

1) the implementation of processes,
2) the manifestation of characters, emotions and relationships in physical form,
3) the development of complexity in both the characters and situations of the play, and
4) an emphasis upon clarity and comprehensibility in the physical expression.
14.2.1 The Implementation of Processes

The implementation of processes began with Stein's continual challenge to the performers to develop something new, both in their characters and in their interactions. This goal is well expressed in his statements that there are thousands of possibilities in individual theatrical moments, and they should try many options before making any decisions about what would be best for the production. There was also habitual emphasis upon variation and experimentation which led to continual change; such suggestions as to improvise or respond spontaneously are also part of this tendency, and many performers used the technique of improvisation not only to understand other performance options in a scene but also to explore parts of the action that are not included in the text.

Due to the emphasis upon change, spontaneity and improvisation, the performers had to remain mentally and physically alert at all times, not only in rehearsals but also in performance. If Stein thought a performer was not engaged in a dynamic development of the role, or if he could foresee what would happen, he would stop the work with the comment it was becoming boring, predictable, and it no longer interested him. In line with this idea was his suggestion that he was more interested in what happens in the character, than what is in the text: the text simply provided the material to start a process within the character, or to commence the larger process of the play itself, and one could not foresee how either would work out, which was both the danger and the challenge of a process.

To permit the characters to develop, he required the performers to allow reaction time, to work for a genuine communication between the characters, to develop each action out of a previous action and to realize that a stage event has a "prolog, main action, secondary and after actions." Ultimately his interest was in the interactions the process would occasion, and for these to be satisfactory they had to spring from the continual, alert, spontaneous responses of the characters to each other and of the performer to the role.
14.2.2 The Manifestation of Characters, Emotions and Relationships in Physical Form

But neither the processes nor the characters were interesting to Stein if the performer could not physically demonstrate them in bold fashion. He loved strong theatrical moments and distrusted those when the intentions of the character or the thrust of the theatrical action were not discernible. As he noted, subjectivity was not interesting to him.

Many of his suggestions to the performers encouraged them to find the appropriate physical expression of the character's internal state, and to demonstrate through a different walk, a different speech tempo or some other visible, physical change the changes the character is experiencing. Specific gestures were encouraged to depict the nature of the character, specific actions to make the text concrete, and even specific physical focus for any character's monolog. Although the term itself may not be precise, a favorite word of Stein was "concrete," and it was used whenever he wished to emphasize the need for a physicalization of the theatrical process.

14.2.3 The Development of Complexity in Characters and Situations

A close correlate of Stein's desire for physical demonstration of the processes being generated within the play was his tendency to develop the details of the production. As he joked, it was a "foible" of his to flesh out his plays with details, a foible that accounted for their length, with three or four hours the typical length of his productions on a single evening. Several productions, such as Peer Gynt, had even been spread over two evenings. The details were present for a number of purposes; such as, to stimulate the performers to consider new and different aspects of their characters, to aid in the development of
dramatic tension, and to give complexity and depth to the characters and situations.

In order to stimulate the performers, Stein used detailed suggestions to prompt consideration of other performance options and he made many suggestions in rapid sequences, possibly to stimulate internal processes in the performers rather than to encourage them to simply imitate his suggestions. For the same reason, he would perform a role opposite a performer, or assume the performer's role briefly. All of these devices were to encourage the performers to approach their roles with more complexity and to work for the "challenging" solution to acting problems, a solution that was not expected or foreseeable, rather than an easier, more obvious solution.

Another function of the details was to aid the development of dramatic tension by creating provocative contrasts, which in turn made the situations and characters more complex. Both of Lotte's monologs demonstrate the tension that arises from the contrast between text and performance, as well as between actions that follow each other sequentially but not logically. The monolog in "Wrong Number," which presents a psychological catharsis in the form of a clown vaudeville, immediately forces one to consider the scene from an unexpected perspective, as does the scene with the tent when Stein suggested Clever "discover" a man's penis, although the text clearly states there is a girl in the tent. In the case of the tent, the audience was deliberately provoked and forced to reconsider the scene by the addition of inexplicable details.

Since Big and Little is concerned with the confusing nature of reality wherein one usually does not know which are the critical, important details, and which are the deceptive appearances, Stein did not want to make it any easier for the theatrical audience to decide which details are important and which are deceptive. Thus the "small stories" he added were not typical of the sort of details found in a "realistic" production; as he noted during the preliminary discussions he had a horror of what could happen when one gave in to the theatrical
necessity of putting physical objects on the stage: first a telephone booth, next a toilet and finally entire living room suites. Similarly with the performers, Stein was not interested in adding details to create a realistic veneer, but rather in details focused to make a point or give additional information about the character or the situation, which would cause the audience to reconsider what had been presented.5

The emphasis upon complexity, upon "small stories" to develop the characters and the situations, and upon overstimulation of the performers with detailed suggestions, helped achieve the intellectual quality that one typically noted in a Stein production. The unique nature of the details, which are provocative, informative and pointed, is a key aspect of Stein's directorial style.

14.2.4 Emphasis Upon Clarity and Comprehensibility in Physical Expression

As is clear from the previous discussion, a multitude of realistic details was never Stein's aim; instead he demanded an economy of presentation that would seem to be antithetical to his drive for details in the performance, but which in fact was an important adjunct.

5. The great amount of detail (or "small stories") that had been developed in the presentation even of minor characters was one of the aspects of the production commented upon by most of the critics, and it was clearly one of Stein's chief additions to the play. In the text Strauß provides very little characterizing material, and the outlines he draws of his figures could easily result in facile stereotypes. As Stein commented in several preliminary discussions, he was well aware of this danger and deliberately tried to avoid it, so the play would develop its meaning on a different level.
First, Stein tried to focus the audience's attention and to allow time to understand what they were seeing; to this end, the tempo of his productions was slow, and many of the new performers for this production had to be specifically cautioned to slow down their stage behavior. He also frequently used a "break" to allow the audience time to reflect upon a specific moment.

Second, he encouraged his performers to develop a dispassionate, or "distanced," approach to their roles, whereby they would include a level of criticism of their character as part of their performance. This approach demanded the performers clearly understand their roles and the options available to their characters, as well as the reasons why certain choices are made by the characters. Thus the presentation of the characters already involved clarification by the performer and by Stein before the audience was presented with the opportunity to make its decisions. Part of this work of clarification in the presentation of the character was the careful selection of details to make specific points. As Stein remarked during the rehearsals, "bold outlines and clarity" were what he wanted to see in the performance.

How far Stein's emphasis upon clarity and comprehensibility in this production was tied to any specific didactic intent is arguable. At the beginning of his career, in plays such as Vietnam-Diskurs, Tasso, or Peer Gynt, the presence of social criticism is obvious. The same cannot be said of this production, beyond the fact that the play provides a critique of the isolated and fractured nature of

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6. Perhaps this could best be seen in the "Ten Rooms" scene when other performers were often dimly visible and their actions had to be quite carefully controlled so as not to take the focus from the main room. Even an action such as Samel's drunken falling-down was refined to present the essence of the problem of the drunk (to maintain his equilibrium) rather than to exploit the humor of the person falling down.

7. Initially many members of the ensemble had been interested in creating social change through informing workers and others about their working conditions and how social change might be brought about. Stein participated in some of these "educational" theatre events, but personally did not like the simplistic approach and the lack of tension and complexity in much of the drama.
contemporary existence, a point which hardly needs repeating. Thus for
this production, as well as some previous ones, like Shakespeare's
Memory, Stein's focus had shifted to a consideration how one can
clearly, and yet without simplification, present a complex situation in
the theatre. Instead of having a didactic intent, Big and Little might
better be considered to show a descriptive intent.

14.3 Applications and Implications of Stein's Techniques

These four major directorial goals of Stein provide a key for
understanding the style of his productions, but beyond their usefulness
for purposes of criticism, they have a further important function. As
can be seen during the course of the rehearsals, these techniques were
very helpful in stimulating the artistic growth of the performers. One
need only look at the example of Samel, a talented young performer in
his 20s, whose artistic growth during the rehearsals is astonishing.
And he was not the only example, for Clever herself owes much of her
artistic development to the stimulation of working with Stein from
early in her career. This is not to argue these performers could not
have developed without Stein, but they have acquired a special ability
to physicalize and differentiate their performances that owes much to
Stein.

For the educational theatres of America, which are among the
important training schools for young theatrical professionals, it could
be useful to look into a directorial approach that requires an active
and thorough participation by the performers in most aspects of the
artistic development of a production and that simultaneously has a
number of other benefits, not only for the participants, but also for
the audiences and playwrights.

To point up some important potential results from the study and
application of Stein's techniques in American theatres, it is useful to
compare two productions of *Big and Little*. Upon my return from Germany, I saw the American premiere of *Big and Little* at the Phoenix Theater in New York City, a production which reduced much of the play's complexity to farcical stereotypes. Then in 1982 I read an article by Michael Feingold on the Phoenix Theater ("The Phoenix Theater 1953-1982," *Village Voice*, 21 December 1982, 117, 130) in which he describes the decline of this innovative American theatre and mentions that in its last years "the subscribers and critics were stung by having to sit through such unforgivable idiocies as *Big and Little*. . .." Although the play is not intellectually or structurally the strongest, how is it possible for a leading German cultural newspaper, *Die Zeit*, to describe it as the "play of the year," while in America a critic lambastes it as an "unforgivable idiocy"? Probably the most important reason for these diametrically opposed views of the play is the type of production the play received.

From my notes on the American production, it is clear the American approach to the play was clichéd, superficial, sentimental and farcical. The general tone of the production was sentimental and vaguely lacrymose (in contrast to Stein who complained because he thought the production was more melancholy than he wanted). In the first scene Barbara Barrie, who played Lotte, did the monolog as if she were a victim, who nonetheless smiled constantly as if trying to make the best of a bad situation. There was a brief film clip of an airplane flight to Saarbrücken to make a transition to the next scene, while in the German production the abrupt, non-sequential nature of the play was preserved as part of its intellectual fabric. The tent, rather than being a pup tent, came up to the waist of Barrie, while the fat morphine addict was presented as a comic parody, with a red rose on her arm where she was applying a tourniquet in order to inject herself. The research couple, who appear in jogging outfits returning from the library, arrived actually jogging, although loaded down with books, and were later seen drinking wine to celebrate the publication of their book, although the scene really "celebrates" the bringing to light of their personal conflicts. The guitar player sang a cowboy
song about the lonesome whippoorwill, with continual repetition of the phrase, "I'm so lonesome I could cry," and Lotte in the final scene with the tent reached inside to grasp the hand of the girl. All of the dialog in which the guitar player explains about his research work and the problems with the head of his lab was cut, as was the old couple. Soft clarinet music was used to bridge the sections in the different rooms and was also playing when Lotte describes the couple who live across the street above the gasoline station.

As a transition to Scene Four, "Big and Little," pictures of large anonymous German apartment buildings were shown, along with scenes of travel and factories. The building intercom was so large Lotte had to jump to reach it, and she turned cartwheels and played hopscotch while talking to Meggy. The Turk was cut, as were episodes with strong comic overtones. In "Stop-Over" the telephone booth was an overdimensional apparatus with which Lotte played. For the scene "Family in the Garden," the family entered prancing in a line like a circus act, then struggled to climb into over-large chairs which allowed their feet to dangle in the air. The father wore a large chef's hat, while the daughter had a sweater with a lace front and wore a chintz apron. The son, wearing a suit, was visibly masturbating himself through his pants, and the father fell asleep while his son and daughter were arguing about sex.

The chair for "Wrong Number" was over-large, and Lotte was rather playful about trying to get her feet into motion so she could leave at the first of the scene. When God appeared, He was in the air, rather than in the chair, and Lotte later crawled under the book which was propped up like a tent. In "Dictation," the young executive wore a Dutch-boy wig and again the over-large chair was used; Lotte wore a pink dress with ruffles that did not appear to be a real street dress and she resisted when he tried to take off her jacket and helmet, thereby provoking his attack. As a transition to "The Disgusting Angel," there were shots of garbage cans and burning rubbish, before Lotte, in a cute white wig, appeared barefoot and wearing a thin, white
gauze-like dress with tattered edges and yellow stains. When she was looking through the trash can, she actually fell into it, and when Bob Fechter began to explain to her about the chess champions, Lotte moved forward and hugged him.

In the discussion after the play ended, the audience pointed out the themes were similar to those in Pinter and Ionesco, and thought the play displayed a sophomoric level of alienation and of attack upon materialism and the family. The director, who was present, explained they had improvised the scenes and tried many different approaches. He said he had tried to move from a realistic gesture to an expanded one and back, and he had wanted to mix the realism of the film clips with the abstraction of the line drawing that had been used to represent the room in "Ten Rooms." He claimed he had tried to deal with large issues and that Strauß creates a non-rational state on the stage. He had found very little that was random when he analyzed the script.

If we are to assume the performers through improvisation developed much of the interaction, which was decidedly farcical and quite clichéd, this would imply that improvisation as a technique is no better than either the performer who does it, or the director who supervises it, in developing the interplay of the scene. A critical element in the improvisation within Stein's ensemble was his continual monitoring to insure it provided a different, more complex, more interesting, more logical approach to the character. All too often, improvisation in America is simply accepted as the best offering of the performer, which should not be challenged lest it interfere with the performer's approach to the character. The evidence from Stein's rehearsals is that improvisation should be seen simply as one device the performer can use to provide material about the character, which both the performer and the director should then freely examine and question for its relevance and appropriateness to the over-all concept of the production.

It is also evident the American performers might have better served the director's approach had they been involved in the
discussions during which this concept was developed. There was no evidence of a gesture moving from a realistic gesture to an expanded one and back to a realistic gesture, nor did it appear the performers provided much depth in their performances. Instead they simply performed the roles to the best of their respective abilities, with some performers decidedly more farcical in their approach and others providing some nuances of perception that there was a human basis to the character. This absence of a realistic basis was aided by the fact the director kept the locale of the play in Germany, although there is no reason it could not have been changed to America, which would have made the content potentially more "relevant" to the performers and the audience. Characters such as the Turk could easily have been changed to a Puerto Rican for the New York audience, and an intercom scene in front of a large anonymous New York apartment building might have provoked more reflection within the audience. As it was, the presentation of the characters remained on a superficial, farcical level, parodying in a grotesque manner clichéd visions of contemporary Germany. One wonders at the director's claim he wanted to deal with large issues.

Additionally there was the problem that, as is typical of most American productions, the cast had been assembled for this production and had not worked together previously. The main role was given to a performer with some talent, Barbara Barrie, who appeared determined that her character receive the main focus. And in truth, there was no reason for her to be concerned with the success of the production, other than as it might aid her career. Thus it was not surprising to find she attempted to secure the audience's sympathy, rather than to develop the character in a more provocative fashion. Her interaction with the other performers was minimal, in contrast with Clever, a performer of much greater status in Germany, who worked quite selflessly to insure the performance of her partners was as strong as possible. (Particularly with Gunter Berger, she would stand to the side of the stage during pauses in the rehearsals and engage in small discussions and improvisations.)
Some of the explanation for these differences must rest with the fact that the German production was done by an ensemble which would be concerned about their joint survival, but part of the explanation is also that from the beginning Stein insisted the performers put the success of the production ahead of their personal ambitions. Thus the success of Stein's productions is in large measure due to the fact the performers have been willing to work selflessly for the common goal of the production, so that Lampe, typically a leading actress, played one small, supporting role because it helped the whole production, even though she would have preferred to play the woman in "Night Vigil," a role that Petri particularly desired.

The consequence of the ensemble's concern with the production rather than their own individual success was that both the production and the performers looked better. But what is more important for the audience is that the American approach, with individual performers each trying to further an individual career, resulted in a trivialisation of the meaning of the play and a reduction of its "difficulties" to the lowest common denominator that might typically secure audience approval. This situation may be one reason for the dearth of outstanding contemporary playwrights in America, for it is not rewarding to craft a complex and intellectually demanding play which will be trivialized and disjoined by the typical American production.

For the sake of the American theatre, it would seem imperative that different approaches to the directing and production of dramas be explored, because of the benefits for all concerned. In the case of Stein's productions, the benefits for the performers were that their intellectual comprehension of the production was increased during the preliminary discussions and their performance capabilities were stimulated by the rehearsals in which they were continually challenged to do things differently. Thus they were able to develop both personally and professionally in the course of work on a production.
As for directors, they should be encouraged to develop the broadest possible intellectual and artistic background, so they can approach a production with a more intellectually rigorous attitude. A large portion of what was seen in Stein's production was the contribution of the performers, but it was encouraged, stimulated and shaped in expression by the director. This means the director must be alert to the consequences of different choices that might be made during the rehearsals. To take the case of the American production of Big and Little, it was the director who decided to use the soft clarinet music as transition between the sections of "Ten Rooms" and who by putting in the film clips provided transitions between the scenes of the play. For a production which should show the non-rational nature of contemporary existence, it is difficult to justify the use of such logical, sentimental theatrical devices. Directors should also be encouraged to consider the consequences of departing from the traditional directorial approach, which is that the director devises a concept and then attempts to secure the performers' imitation of that concept. In the case of Stein, the result was a production that was continually dynamic, capable of growing and developing even during performances, and infinitely more rewarding for all involved.

And finally the audience for contemporary American theatre would certainly benefit from productions that are more than a vehicle shaped to display the talents of particular performers. Certainly there could still be comedy, entertainment and outstanding roles for individual performers, but there could also be additional components that are often absent: complex confrontations with contemporary issues, vital experimentation with methods of staging, non-sentimental approaches and the opportunity to witness productions that change and develop during the course of the production.

Perhaps it is time to reconsider the nature and structure of American theatrical practices, beginning with the rehearsal process.
Appendix A

Peter Stein the Director

A.1 Biography

Peter Stein was born in 1937 in Berlin where his father was a prominent businessman ("wohlhabender Industrie-Manager"); as he stated in an early interview, "I was born with a silver spoon in my mouth." ("Ich bin in Butter und Milch aufgewachsen.") After passing the Abitur in Frankfurt (1956) he studied German and art history in Frankfurt and Munich for eight years, traveled widely and visited many small German private theatres, whose failure he assessed as the lack of a "team. I'm impressed by The Living Theatre, but we don't live in America." ("Das Living Theater imponiert mir, aber wir leben nicht in Amerika.") From 1960 to 1963 he worked with the student theatre of the University of Munich, after which in 1964 he began work at the Kammerspiele in Munich as an assistant director and member of the dramaturgy. As a result of the German student movement in the late 1960s he declared, "I was, for the first time, confronted with events, historical facts, philosophical arguments which I had known nothing at all about." I began to become political in a Marxist-Leninist direction." His first production as director was Martin Sperr's Bavarian adaptation of Edward Bond's Saved in 1967. The production was


subsequently acclaimed as the "Production of the Year" by Theater heute, the major theatrical publication in West Germany, thereby beginning Stein's tenure as a leading German director.\(^5\)

During this period of student and intellectual unrest in Germany, Stein was involved in such protests as that against the Notstandsgesetze (1968) which would have granted the police increased powers of detention in the case of "national crises," and he participated in other projects that involved a questioning of the role and function of theatre in society or attempted to bring theatre to social groups who normally did not attend the state-run theatres.\(^6\)

After he left the Kammerspiele due to a conflict whether the production of Vietnam-Diskurs, of which he was co-director, could collect money to support the Viet Cong, he directed Tasso in Bremen, a production acclaimed for its new approach to the classic by Goethe;\(^7\) then he went for a season to the Schauspielhaus in Zürich, where again he ran into a conflict with the theatre management over his production concepts and needs. Finally in 1970 he went to the Schaubühne am Halleschen Ufer.

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5. Ellen Stewart, an American director and leader of the La Mama Theatre Company in New York, recounted a meeting she had with Stein in 1967 in Munich. While her troupe was in Munich, she had attended a party given by Therese Giehse (called Thirisi Geise by Stewart) where she met:

"a young man named Peter Stein. We became friends, and Peter told me he wanted to direct but there was nothing he could do. It was ironic that La Mama, a foreign troupe, could be offered this (support for their performances, ed.), and yet he didn't have space for his plays. So I told the officials that there was a young playwright there named Martin Speerer (sic, Sperr) who wanted to write plays. I suggested that if we did not come they should turn over their space the Green Room (probably the Werkraumtheater, ed.) as a work space for Peter Stein and Martin Speerer. That's how their workshop began," Stewart, "Ellen Stewart and La Mama," TDR, T86 (June 1980), 19.

6. Interviews from Stein's Munich period provide some of the most revealing personal insights, including views that he certainly later changed, such as, "I am devoted to Munich, Berlin is an awful city. I would really like to go to Cuba." ("Ich bin ein begeisteter Münchner, Berlin ist eine verheerende Stadt. Ich würde gerne nach Kuba gehen."), Kellner, "Bergprediger."

7. In my interview with Clever, she noted that Stein's approach to Tasso had been different from that to Big and Little; for the former, he had arrived at rehearsals with a definite concept in mind, which he and the cast had kept to very closely.
where he remained.

Throughout his first years at the Schaubühne, he continued to participate in collective theatre and workers' theatre projects, although he did not share the more extreme views of some ensemble members who thought the theatre could facilitate social revolution or accomplish actual social reform. He stated to Bernard Dort that his "acting style depends upon the lively application of Brecht's theories and Kortner's principles." ("Disons que cette manière de jouer repose sur une utilisation vivante des théories de Brecht et des principes de Kortner.") He further declared to have learned from Kortner, "accuracy, precise observation and realism" ("Genauigkeit, präzise Beobachtung und Wirklichkeitsnähe"), but he added elsewhere, "I naturally have nothing to do with the tradition of German Expressionism which was Kortner's." In distinction to Kortner's method during rehearsals, Stein stated:

"I'm totally different from Kortner. . . . He observed his people exactly, but he projected into the actors so there was a game of transference between the qualities of the actor and the qualities of the director. My function as leader lies largely in the endeavor to clearly and sensuously present a state of affairs I've perceived while standing opposite the actors," Zipes, "Collective Impulse," 73-75.

Nonetheless a reading of Kortner's autobiography, Aller Tage Abend (Munich: Kindler Verlag, 1959, 1976), a book which Stein told me he had not read, provides an account of Kortner's philosophy and techniques that Stein could have learned as Kortner's assistant at the Kammerspiele; it reveals more than coincidental similarity between specific practices of Stein during his rehearsals and certain techniques that Kortner used.

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As for the effect of Brecht's principles and dramatic approach upon Stein and the Schaubühne, particularly during the first five years of Stein's work there, similarities are obvious, but at the same time Stein selectively used and adapted aspects of Brecht's practice. In a second interview with Dort, Stein clarified the attraction:

"I've always immensely disliked any kind of veneration for classics and for the pseudo-clarity of Brecht's texts. What is regarded as dialectical in his so-called major plays was insufferable to me even then. I don't know how to make theatre unless one begins with contradictions, which appear during the dramatic-theatrical process. I was never interested in the pure description of social contradictions which are not fleshed out on the stage in moments of passion and a poetic expression that stretches to the point of reversing these contradictions."

"J'ai toujours eu une profonde aversion pour toute espèce de vénération à l'égard des classiques et pour la pseudo-clarté des textes de Brecht. Ce que l'on tient pour de la dialectique dans ses si-disant grandes pièces m'était déjà alors insupportable. Je ne voyais de possibilité de faire du théâtre qu'à partir des contradictions, qui se manifestent au cours du processus dramatique-théâtral. Je n'ai jamais été intéressé par la pure description de contradictions sociales qui ne s'incarneraient pas sur la scène à travers des moments de passion et une expression poétique qui vont jusqu'à renverser ces contradictions."

Stein also mentioned in the same interview that "agreement is never anything but an unstable harmony which must be continually on trial to remain human. There is no obtuse and unequivocal affirmation," ("l'acquiescement n'y est jamais qu'un accord instable qui doit être, à chaque fois, remis en cause pour rester humain. Il n'y a pas d'affirmation obtuse et univoque.") This "unstable harmony" was also observable within the ensemble, especially during the first five or six years, but even at the time of Big and Little the diversity of philosophy within the cast was remarkable. As Stein became progressively more cautious during his years at the Schaubühne, many of his views shifted, so that by 1975 he declared in an interview:

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that there was no socialist literature. Gorky and Brecht are really too boring to be true. There is absolutely nothing more. Marx and Lenin are intolerably dull and obsolete. "There are 30% more workers in West Germany hence you must value them over the others." Concerning his politically active actors he says: "I must provide an agit-prop play once every two years to allow them to see how bad one is. Then they are once again cured." But he is always pushing the plan of the Commune 71 project, much discussed through the years: "It's a problem. There are no writers, in the revolution, who can provide us with scripts. Peter Weiss, Martin Walser—the whole lot—worthless. But Botho Strauß and Handke, who while unwilling to do so, we naturally can ask once at least for a play."

"Een socialistische literatuur bestaat er volgens hem niet. Gorky en Brecht zijn eigenlijk te vervelend om waar te zijn. Verder is er helemaal niets. Marx en Lenin zijn ondraaglijk saai en verouderd. "Er zijn nog maar 30% arbeiders in de Bondsrepubliek, waar moet je dan nog heen met je meer en andere waarderen." Over zijn politiek active acteurs zegt hij, "Je moet ze elke twee jaar een agitpropstuk geven om ze te laten zien hoe slecht het is, dan zijn ze weer even genezen." Toch is hij nog steeds van plan het Commune 71-project, waar al jaren over gepraat wordt, door te zetten: "Daar zit alles in, in die revolutie, er zijn alleen geen schrijvers die teksten voor ons kunnen maken. Peter Weiss, Martin Walser, waardeloos allemaal. Alle Botho Strauß en Handke, die wil alleen niet, maar we kunnen het hem nog eens vragen natuurlijk." Karst Woudstra, "Gesprekken met Peter Stein, Bruno Ganz, Elke Petri" in toneel teatraal (undated clipping in Schaubühne files, c. 1975), translation by Dr. Alfred S. Golding.

The portrait of Stein that emerges from his interviews is of a man whose views have changed over time but who is still absorbed by the contradictions and instability of life, particularly the difficulty of making decisions in the full knowledge of the uncontrollable nature of the irrational and rational components that lead to any decision. Possibly in this state of habitual insecurity and instability may be seen what could poetically be called the exposed, raw soul of the post-war generation, a generation torn from a comfortable bourgeois existence by the trauma of war, who grew up to question the foundations of their society, but who were unable to find satisfactory solutions and answers in other social forms. Rather than give up the interminable and insoluble struggle, Stein has continued to face the contradictions of contemporary existence, long after such concerns have stopped being "fashionable" and despite the fact that many of his contemporaries have either accepted the different goals of the establishment, or dropped completely from the theatrical scene to
pursue political objectives.

The rehearsals for Big and Little revealed that Stein was still very much an "angry young man," but as an individual with a well-developed survival sense, and one whose own life had become filled with recognizable contradictions and shifts of focus, the cause of his anxiety and the focus for his anger seemed no longer clear. The rehearsals for Big and Little provide an account of this struggle as it entered its second decade.

A.2 Stein at the Rehearsals

One of the most noticeable characteristics of Stein was his high energy level; this, along with his complete interest in and excitement about the play, seemed to be transmitted to the performers and may partially explain their superior achievements. In addition, his quick mind, broad knowledge and intriguing perceptions about human nature and the world called forth the most creative efforts from his co-workers.

Physically he was a man of slight build, wiry and about medium height, with a remarkably pale complexion as if he rarely spent time out of doors. Every day he wore the same zippered, black cloth jacket, a medium blue shirt and black cloth pants, which had two waist ties with buckles and were always crisply ironed to display sharp leg creases. His wardrobe must have consisted of a very monotonous collection of identical garments. Not until the weather had become quite cold did he wear an overcoat, also adding a round, knit orange-colored mariner's cap on his head. Often his hair, which was of

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12. Therese Giehse described Stein during their first collaboration as "a small little fellow, even smaller next to me, attentive, alert, exact and pleasingly clever—we understood each other at once," ("ein schmales Jüngelchen, neben mir noch schmaler, aufmerksam, wach, genau and beglückend gescheit - wir verstanden uns gleich." Monika Sperr, Therese Giehse: Ich hab nichts zum Sagen (Hamburg: Rowohlt: 1976), 105.
medium length coming slightly below his ears, appeared to be either unbrushed or uncombed, and for a number of years previously he had worn his hair long enough to be tied at the back of his neck. Other members of the ensemble followed this casual style of hair and dress, wearing blue jeans, functional leather jackets, and boots or some form of sports shoes, while their hair was often done in frizzy styles. The style was typical of the student activists of the 1960s.13

Physically Stein moved rapidly and was very active, bounding down from his seat to the stage to talk to performers, jumping up and down to make points, twisting his body and distorting his face while he made explosive noises to illustrate his comments. After these outbreaks, he would return to a concentrated silence, drinking an occasional cup of tea, smoking a cigarette, or simply sitting with a clear yellow plastic cigarette holder in his mouth. At times clown-like, at others intense; quick to jump to conclusions and insist upon his views, but equally willing to listen to performers' comments if he thought they would provide him with new insights; precise in pointing to moments when the performers were not making sense in their character portrayals, but unable to turn the same perception upon his own behavior and discover the patterns which caused conflict with some of his performers, he was a man marked by strong contradictions and paradoxes.14 My impression, supported partially by his unusual behavior throughout the rehearsals of continually smashing the chair that Clever was supposed to demolish during "Wrong Number," was that Stein contained much anger that mixed with his frustrations and anxieties. These feelings were expressed chiefly toward lower ranking technical personnel, in particular the

13. Almost all the performers and personnel at the Schaubühne appeared to be under forty years old or even under thirty, with the exception of some original members who were in their mid-forties. Generally they were friendly, although restrained, and the use of the "Du" form was obligatory from the first, the only exception being Stein who, for example, used the "Sie" form with me right up to the moment when I switched on my tape recorder for an interview in late January, when he suddenly began to use "Du."

14. As he remarked in the preliminary discussions for this production, he was not in the habit of observing how he personally did things, such as brush his own teeth, and it seems he also did not analyze closely the causes for his anxieties and conflicts with others.
Yet the rehearsals also provided much spontaneous humor, and Stein easily made witty jokes about himself or the implications of the work he was doing, despite the fact he was completely committed to his work. On a daily basis he revealed his most intimate emotions, fears and anxieties in illustrative stories to explain points to the performers, although he avoided such personal details in interviews and sought to direct attention to his work or the ensemble, rather than to himself personally. In the interviews I conducted with the performers, who as quite diverse individuals shared very few similar views, one view they had in common was a feeling of trust in Stein, a trust he would not intentionally manipulate or harm them as individuals and that what he wanted them to reveal would not degrade or demean them, but could demonstrate and help develop their performing abilities.
A.3 Plays Directed by Stein and Other Theatrical Work

1961-63 **Studiobühne of the University of Munich**

1960 **Bibi - Heinrich Mann; Stein, role of Bibi**

**Vinzenz, oder die Freundin Bedeutender Männer - Robert Musil; Stein, director**

**Kunsthalle, Basel**

1962 **Die Frauen des Ochsen - Adamov; Stein, translator**

1964-65 **Kammerspiele, Munich**: assistant director

4-11-64 **Herr Puntila und sein Knecht Matti - B. Brecht; August Everding, director**

23-2-65 **Saint Joan - G. B. Shaw; August Everding, director**

5-5-65 **Der Florentinerhut - E. Labiche & Marc-Michel; Axel von Ambesser, director**

13-1-65 **Der Sohn - Gert Hofmann (premier); Peter Lühr, director**

1965-66 **Kammerspiele; Munich**: assistant director and editor

30-8-65 **Cautio Criminalis - Wolfgang Lohmeyer; August Everding, director; production done at Stein’s insistence**

29-12-65 **Les Fourberies de Scapin - Molière; Hans Schweikart, director**

22-3-66 **Ardèle oder Das Gänseblümchen - Jean Anouilh; Peter Lühr, director**

1966-67 **Kammerspiele, Munich**: assistant director and editor

25-12-66 **Cautio Criminalis - Wolfgang Lohmeyer; August Everding, director**

29-12-66 **Les Fourberies de Scapin - Molière; Jean-Pierre Ponnelle, director**

6-7-67 **Miss Julie - August Strindberg; Fritz Kortner, director**

1967-68 **Kammerspiele, Munich**: director and editor

15-4-67 **Saved - Edward Bond; Bavarian dialect version written by Martin Sperr; with Michael König, actor**

**Theater der freien Hansestadt Bremen**

7-11-67 **Kabale und Liebe - Friedrich Schiller; Edith Clever, actress**

**Werkraumtheater of the Kammerspiele, Munich**

9-3-68 **Im Dickicht der Städte - Bertolt Brecht; Karl Ernst Herrmann, set design; Edith Clever**

5-7-68 **Vietnam-Diskurs - Peter Weiss; co-director, Wolfgang Schwiedrzik**

**Die Schaubühne am Halleschen Ufer, West Berlin**

11-1-69 **Vietnam-Diskurs - remounted production from Munich**

**Theater der freien Hansestadt Bremen**

30-3-69 **Torquato Tasso - Goethe; Bruno Ganz, actor; Edith Clever and Jutta Lampe, actresses**
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<tr>
<th>Year</th>
<th>Production/Event</th>
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<tr>
<td>1969-70</td>
<td>Zürcher Schauspielhaus</td>
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<td></td>
<td>6-12-69 <strong>Kikeriki</strong> - Sean O'Casey</td>
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<td>11-6-70 <strong>The Changeling</strong> - Middleton-Rowley; translation and direction by Stein; Bruno Ganz; Edith Clever</td>
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<td>1970-78</td>
<td>Die Schaubühne am Halleschen Ufer: director, editor</td>
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<td>2-2-71 <strong>Das Verhör von Habana</strong> - Hans M. Enzensberger; collective production with Stein helping with the direction</td>
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<td>6-2-71 <strong>Die Auseinandersetzung</strong> - Gerhard Kelling; one hour production with discussion afterward; workers' theatre</td>
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<td>13/14-5-71</td>
<td>Peer Gynt - Henrik Ibsen; Bruno Ganz; Edith Clever, Jutta Lampe; play split into two evenings</td>
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<td>18-4-72</td>
<td><strong>Optimistische Tragödie</strong> - Wsewolod Wischnewski; trans. Friedrich Wolf; Elke Petri; Peter Fitz</td>
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<td>4-11-71</td>
<td><strong>Kleista Traum vom Prinzen Homburg</strong> - Heinrich von Kleist; Bruno Ganz, Jutta Lampe, Peter Fitz, Willem Menne</td>
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<td>19-12-72</td>
<td><strong>Fegefeuer ut Ingolstadt</strong> - Marieluise Fleisser; Rüdiger Hacker, actor; Angela Winkler, actress</td>
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<td>1-9-73</td>
<td><strong>Das Sparschwein</strong> - Eugene Labiche</td>
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<td>6-2-74</td>
<td><strong>Antikenproekt</strong>: First Evening - Übungen für Schauspieler freely created using acting exercises similar to those done by The Living Theatre</td>
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<td>6-6-74</td>
<td><strong>Die Unvernünftigen sterben aus</strong> - Peter Handke</td>
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<td>22-12-74</td>
<td><strong>Die Sommergäste</strong> - after Maxim Gorki; adaptation by Stein and Botho Strauß; Bruno Ganz, Edith Clever, Jutta Lampe</td>
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<td>1-12-76</td>
<td><strong>Das Rheingold</strong> - staged by Stein in Paris</td>
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<tr>
<td>22/23-12-76</td>
<td>Shakespeare's Memory - two evenings; collection of intellectual and performance materials from the Elizabethan period done as a preparatory exercise for the subsequent Shakespeare production</td>
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<tr>
<td>20-9-77</td>
<td><strong>As You Like It</strong> - William Shakespeare</td>
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<td>21-3-78</td>
<td><strong>Trilogie des Wiedersehens</strong> - Botho Strauß</td>
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A.4 List of Interviews with Stein

67 "Drei Gesichtspunkte bei der Regie," Theater heute, 13, 74-5.
68 "Was kann man machen?" Theater heute, 13, 26-9.
4 -1-69 Nina Keller, "Bergprediger macht Dienerchen," Abendzeitung, Munich.
12 -6-70 Rainer Litten, "Schauspieler als Theatermann," Brückenbauer, publication of Migros-Genossenschaft, Switzerland.
4 -9-70 "Die kollektive Bühne," Christ und Welt, Stuttgart.
3-10-70 "Warten auf die Zeitgenossen," Frankfurter Neue Presse.
20 -1-71 BZ, Berlin
18 -1-71 "Bei uns wird niemand zu etwas gezwungen," BZ, Berlin.
10-72 Bernard Dort, "La Schaubühne am Halleschen Ufer: Entretien avec Peter Stein," travïal th g S tra l. Nr. 9 (October-Décember 1972), 16-51.
27-10-72 Der Abend
18 -6-73 "Von heute auf morgen die Tore schließen," Stuttgarter Nachrichten
12 -6-74 Karin, Kathrein, "Verschont mir den Bürger nicht: "Presse'-Gespräch mit Peter Stein, der kein Bilderstürmer will," Die Presse, Vienna.
10 -3-75 Peter Stein, "Wenn ihr wüstet, was da gestorben ist . . .": Peter Stein zum Tod von Therese Giehse, Der Spiegel, Hamburg.
14 -2-75 Dieter Stoll, "Gewissen Illusionen nachzujagen," Stuttgarter Zeitung, Nr. 37, 23.
5 -4-75 Dieter Stoll, "Als Bayreuth einen Entwurf wollte, war es aus; 'Wir brauchen uns gegenseitig!': Ein Gespräch mit dem Regisseur Peter Stein von der Berliner Schaubühne, Badische Zeitung.
7 -6-75 Hanna Hess, "Ich bin ein Liebhaber des 19. Jahrhunderts; Peter Stein über seine geplante Pariser 'Ring'-Inszenierung," tz, Munich.
26-10-75 Dietrich Steinbeck, "Schaubühnen-Probleme (und Vorschläge zu ihrer Lösung)," Galerie des Theaters, Neue Folge 472, conversation with Stein, Jürgen Schithelm and Jürgen Brinckmeier, Sender Freies Berlin.
Karsten Peters, "'Sommergäste'—einer schießt daneben," Abendzeitung, Munich, 8.


Ingeborg Kubnigk, "Vom Theater, 'wund gescheuert': Peter Stein berichtet von seinen Eindrücken in Moskauer Schauspielhäusern," Mannheimer Morgen.

Jack Zipes, "'Utopia as the Past Conserved'; An Interview with Peter Stein and Dieter Sturm"


different excerpts from the same conversation, "Schüler fragen auf der Bühne," Quartal, 16-17.


Appendix B

tip Reporter Covers a Rehearsal


Synopsis of the report. It begins with comments that the set design for "Ten Rooms" had only eight actual rooms and that there was a hectic, rather tense atmosphere during the rehearsal. Stein declared to the reporter, "In an earlier life I must have been a lighting designer," as he worked to adjust some lights. Clever rehearsed Section Eight where she finally finds her husband Paul (Willem Menne). The scene ran through once; then Stein sprang onto the stage to clarify some details. He gestured with his hands, improvised the dialog, and expanded the text with sentences that clarified the meaning behind the text.

The section was repeated and during the run-through Stein provided a running commentary on the changes. "Peng!" he placed a period, "very nice. Here only acoustic. Softly, softly. Yes, Edith, you did that well." Afterwards more technical matters were discussed. Who opens the door, who carries the tv, who removes the portfolio? Stein let the performers decide this among themselves, listened with interest to their proposals, and let the section run through once more.

After this section, Clever and Menne had to remove their props during a complete blackout and run quickly to a room on the first floor. The stairway behind the stage clattered tremendously. Stein calmed them: the staircase was not yet finished, a light would be installed, so they could see better.
In the Section Nine Lotte is confronted by a tent that seems to live. It closes in on her, almost follows her, draws back in pain when it is attacked. . . . To clarify his concept to Moidele Bickel who played the girl in the tent, Stein crept inside and demonstrated how the tent reacts to Lotte's kicks. In doing so, he noticed a technical problem with the tent and ordered that it be resewn.

In the next section with Elke Petri as the woman in the high-zipped dress, Wensch as the fat woman and Samel as the guitar player, Stein got confused and screamed, "What are you doing? The tv has to be off!" When they protested he noticed at once his mistake. "I'm an asshole!" he exclaimed dramatically. "Good, let's get on with it."

Stein was certainly the best critic of his productions. He commented pitilessly on each scene, clarified what succeeded and what didn't, made proposals, listened to other suggestions. Everyone worked very hard. A strict atmosphere prevailed, that was again and again relaxed by witty remarks or praise.

The run-through of the third scene began rather late around 8 p.m. After some interruptions and a half hour discussion of the scene it was almost 10 p.m. "Please take your places," said Peter Stein. "Let's do the whole thing once more." The reporter left to go home.

Following is the complete German text of the article:


ergänzt den Text mit Sätzen, die die Bedeutung hinter dem Text erklären.


Stein ist sicherlich der beste Kritiker seiner Aufführungen. Jede Szene kommentiert er schonungslos, erläutert, was geklappt hat, was nicht so gut war, macht Vorschläge, hört sich andere Anregungen an. Man arbeitet sehr hart. Ein strenger Ton herrscht, der immer wieder durch Witze oder Lob aufgelockert wird.

Appendix C

Orestia Seminar

23 October 1978, 2 p.m., 21 present plus Michael König's dog

The meeting was held on the upper floor at the Schaubühne, in a large acoustically insulated room, which had a window as a wall and thus was very bright. In front of the window was a long, rectangular table, where Stein and Dieter Sturm sat toward one end, while the performers spread around the rest of the table and onto chairs along the walls. The atmosphere was that of a seminar: the performers with their books were the students and Stein was the lecturer, with Sturm the consultant for special questions about the Greek language or period; for example, Sturm gave direct translations from the Greek text or explained problems of translation and interpretation.

In reading through the script the ensemble had reached a section of the chorus' text and were discussing basic problems in understanding Greek culture and its values: what does "moderation" ("Maß") mean to the Greek (that he went as far as he could before the gods became angry at his achievement or his audacity); "excellence" ("Vollkommenheit") was an ideal to be achieved, but at the same time an individual who "represented excellence" ("vorrstellen Vollkommenheit") was perceived as dangerous. Stein commented that the social dissolution at the period (presumably of Aeschylus) was as great as that of the modern period, although possibly there was a greater drop, or potential therefore, in the transitions between the Greek periods. "Excessive pride" ("Tollkuhn") was not good because it went beyond the "measure" ("Maß") and exposed the person to the wrath of the gods. A person who was "rich without humility" ("reich und ohne Demut") such as Agamemnon would arouse the anger of the gods. Stein was interested in how, given
the "force" ("Zwang") of the gods, man was still responsible for his own action ("zu behandeln").

Engel and Stein, and Lampe very briefly, read the text aloud to the others. Whenever they reached a line with any problems they stopped and discussed it, with Samel, Lampe and Engel being most heavily involved in the conversation, and with Petri and König and some others making comments. An older member of the ensemble, Christine Oesterlein, disputed the interpretation of certain lines and ideas; she held forth very insistently, even when the younger performers were not too pleased with her. Stein tried to prevent her from being excluded from the conversation. Petri attempted to explain something to Oesterlein, although eventually Petri told her she was getting stuck on the point and might not give herself enough room to develop it, at which Stein broke in and tried to calm the situation with some humor about "beyond moderation" ("übermaß").

Stein noted it was difficult to escape the Winckelmann "gothic" ("gothisch") view of the ancient Greeks, even though later research had shown they were quite different from the way they had been pictured; for example, research had shown they painted their buildings with brilliant colors.

One of the major controversies centered on the role of the old men in the chorus: did the chorus, which did not act, actually participate in the events that took place? (Oesterlein said "no," while the others said "yes." She seemed to get stuck on particular lines of text, rather than be able to draw them together into a whole.) Stein said the old were revered for their "wisdom and experience" ("Weisheit und Erfahrung") and they do suffer with the performers.

15. According to an acquaintance of mine, Oesterlein had said she was not very happy with the ensemble and found the people too complicated.
16. During the discussions for Big and Little some of Oesterlein's remarks were among the few to which Stein paid attention and from which he seemed to gain increased perspective on the script.
Appendix D

Film with Fritz Kortner

Viewed as preparation for the production of Big and Little: 9 November 1978, 5:30 p.m.

About 5:30 p.m. at Sender Freies Berlin, the local television station, a film (originally two were scheduled) with Fritz Kortner as the main actor was shown; members of the cast had been told they could attend as preparation for the play. Due to shipping problems only the copy of Samuel Beckett’s "Krapp's Last Tape" had arrived from Stuttgart, and soon the small crowd which included Stein and Frau Hofer, Kortner’s widow, were assembled to see the black and white videotape.

It was an interesting performance by a very old actor whose hands seemed to tremble almost too much to make him able to carry out the various actions. The tendency in his acting, however, was toward the building of very emotional moments.

Frau Hofer, visibly moved by seeing the film, quickly departed for home. Later in the television station’s cafe, Stein sat at a large round table with a group of performers and spoke about his work with various older performers, especially about the problem of forgetfulness. He hastened to add that forgetfulness was not a problem with Minetti, nor with the current crop of young performers, because they use a "cold" technique and do not have to develop overpowering emotions, which could actually become dangerous for them to play when

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17. I heard that it was the last film made by Kortner before his death.
18. Minetti was a leading elderly performer at the important Schillertheater in West Berlin.
they were older; for example, Stein said that Kortner in the role of Shylock had to give up the supreme dramatic moment when he was older because his doctor had told him it would be dangerous for his health; one could still see how he made the normal build and then cut it off before it reached its climax.

He talked about problems with Therese Giehse, who also belonged to the acting school that wanted a strong, deep emotional involvement with a role, and thus later became susceptible to forgetfulness. When she took the role in Brecht's *The Mother* for the Schaubühne, she had already been classified as untrustworthy in terms of remembering a role, or even being able to learn a new role, but she was finally able to do it. However, she was so dependent on the prompter that she began to bring gifts, like a *Rumtopf*, to give to the prompter each evening.

Stein recounted some funny stories that whenever she reached a particular part or line that she did not like, she had a tendency to forget the lines and then would have to summon something to fill the moment: these tended to occur about the time when the communistic song was to be sung, or when she had to give a very communistic slogan. Once she was to give the slogan and she began it incorrectly, realized it was incorrect, but, swept along on the dramatic momentum, spoke something that was complete nonsense, which nonetheless sounded so like a typical communistic slogan that the audience accepted it as if it actually made sense. Stein said he had worked with Kortner when he was very old, and that Kortner's solution for acting problems had been to tell the designer he needed another door, and where the door was to be placed.

Stein seemed to enjoy this evening of narrating about his past working relationships with famous German performers, and he seemed to be directing some stories to me, especially the ones about Giehse and *The Mother* production.

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19. Something along the lines of "wer nicht lebt" for "wer noch lebt."
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