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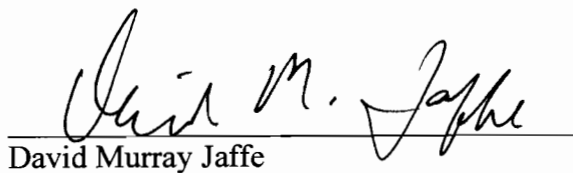
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**Jason James Etter's Honors Project**  
**"The Analysis and Direction of the Play *Blue Window* by Craig Lucas"**

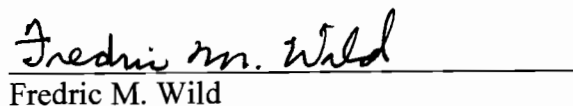
We, the undersigned members of this Honors Committee, do accept this project as worthy of honors.

  
N. J. Stanley  
Advisor

  
Jerry D. Allen

  
David Murray Jaffe

  
Carole Moses

  
Fredric M. Wild

1 May 2003

**“The Analysis and Direction of the Play *Blue Window* by Craig Lucas”**

**Honors Project  
by  
Jason James Etter**

**Theatre Department  
Lycoming College  
1 May 2003**

*The Theatre Department  
of Lycoming College*



*Cordially invites you*

# Director's Notes

So often parties and social gatherings are pre-supposed to be a great idea when in truth, they were a horrific idea. Spend some time thinking of the last time you went to a party. Did you see the host? What was he or she doing? Most likely, the host was running around like a lunatic, trying to appease everyone, and having a nervous breakdown because there were only enough paper cups for seven people when suddenly seventeen had arrived. This is a common occurrence. Add to this chaotic situation social anxiety, posttraumatic stress and absolutely no help besides cigarettes, pills and alcohol.

Observe this play as you would a silent film. The general and practical elements are music and silence. The dialogue of *Blue Windows* can be looked at as the music, or underscore, of the play. Whereas, the nonverbal dialogue (body language and movement) can be looked at as the truly real substance of the play. Let the dialogue set the musical tone for the play as the actor's dance and apply it to their lives.

So much of life is spent in silence. This play focuses on that concept and compares the importance of language to the common, mundane conversation that so often happens. "How are you?" "What's happening in your life?" "I need you." "I love you." These are real human questions and statements that so often are taken for granted or are even left unsaid. Take this play as an opportunity to look through a hoop-hole into the lives and the commonness of so many people we know; apply it ever to yourself. Then see whether or not you, yourself, need to step out of your cave or, in other words, open your eyes to the world around you. So much of life is spent in hostage captivity in one's personal cave. Listen to *Shakti*: look beyond the flames dancing on the wall; notice that the chains holding you down are nothing but weights you've placed on yourself; and step out of your safety net. Trade no longer.

The rest of your life is ahead of you. Listen to *Emily*, one of the key characters: "I wish for a window. A little window right in front like a TV screen. Just a little window where you could see in and see what they were feeling and thinking about. So you wouldn't always have to wonder. You could just see. Wouldn't that be neat?" If we could only do this, we'd see the painful truth that in some shape or form we all want and strive for the same thing. If this is true, relax and enjoy what is left of your wonderful gift of life.

Who: *Lycoming College Theatre Department*  
 What: *Blue Windows* by *Braig Lucas*  
 When: *April 23-25, 2003, at 8:00 P.M.*  
 Where: *Mary L. Welch Theatre*

## Cast

*Tom*..... *Ryan Patterson*  
*Boo*..... *Tanya Kelly* \*  
*Lilly*..... *Destiny Zeiders* \*  
*Emily*..... *Hait Laret* \*  
*Griener*..... *Dustin Brouse*  
*Norbert*..... *Matt Bruce*  
*Flice*..... *Bridget Leach* \*

\* *Member of Alpha Psi Omega*

Directed by: *Fason James Etter* \*  
 Scenic Design by: *Kathryn R. Botsford* \*  
 Costume Design by: *Ferry D. Allen*  
 Lighting Design by: *Heath Stanum*  
 Original Composition by: *Fason James Etter* \*  
*Ryan Patterson*

## Biographies

**Kathryn A. Botstford (Scenic Designer and Technical Director)** is a senior majoring in biology and technical theatre. From Owego, NY, she has been active as a volunteer firefighter and an EMT for the past six years. She is a member of Alpha Psi Omega National Honorary Dramatic Society. Kathryn has worked behind the scenes for every production during the past three seasons, including *To Gillian on Her 37<sup>th</sup> Birthday*, *The Rocky Horror Show*, *Tales of the Lost Fornicans* and *Twelfth Night*.

**Matt Bruce (Nortber)** is a junior from Guys Mills, PA. A biology major, he has served as a Resident Advisor and is active with the wrestling team. Matt has performed in *A View from the Bridge* and *The Rocky Horror Show*.

**Dustin V. Crouse (Griever)** is a junior from Williamsport, PA. While majoring in art history, he is also working on double minors in theatre and marketing. Dustin has performed in *The Rocky Horror Show*, for which he received an Irene Ryan Acting Scholarship nomination, and in *Twelfth Night*.

**Jason James Etter (Director)** is a senior from Londonderry, NH, majoring in theatre. He is active in choir, as a WRLC DJ, a tour guide and is a costume shop assistant. Jason is currently vice president of Alpha Psi Omega National Honorary Dramatic Society and is also a member of the KC/ACTF Playwright Association. Jason has been seen in *The Country Club*, *Glengarry Glen Ross*, *The Rocky Horror Show* and *Twelfth Night*.

**Tanya Kelly (Boo)** is a junior majoring in psychology and theatre. From Nanty Glo, PA, she is currently treasurer of Alpha Psi Omega National Honorary Dramatic Society, a sister of Beta Phi Gamma and the sweetheart of Phi Mu Delta. Tanya has been seen in *Fortinbras* and *My Sister in This House*.

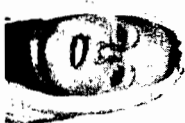
**Kait Laret (Emily)** is a junior from Hollidaysburg, PA, majoring in theatre. Kait is a member of Alpha Psi Omega National Honorary Dramatic Society. She has been seen in *The Double Inconstancy*, *The Rocky Horror Show* and *Twelfth Night*. Kait was nominated for the Irene Ryan Acting Scholarship for her role in *Tales of the Lost Fornicans*.



**Bridget Leak (Alice)** is a sophomore majoring in German and minoring in French. From Chadds Ford, PA, she has been involved with political science activities, the choir and SEARCH. She also appeared in *To Gillian on Her 37<sup>th</sup> Birthday*, *The Rocky Horror Show*, "Enigma Variations" and *Tales of the Lost Fornicans*.



**Ryan Patterson (Tom)** is a sophomore from Williamsport, PA, majoring in theatre. He was light board operator for *The Rocky Horror Show* and is currently touring in *The Just So Stories* with the Emerald City Players.



**Destiny Zeiders (Libby)** is a senior from Mifflintown, PA. With a major in theatre, she is also working on a minor in communication. She is a member of the Equestrian Club and is active in Alpha Psi Omega National Honorary Dramatic Society. Destiny has acted in *To Gillian on Her 37<sup>th</sup> Birthday*, *Crimes of the Heart*, *The Rocky Horror Show* and *Tales of the Lost Fornicans*.

*Wishes courtesy of Alpha Psi Omega*

### Special Thanks

<i>Jerry D. Miller</i>	<i>Tim LePar</i>
<i>Kathi Bennett</i>	<i>Carol Moses</i>
<i>Robert Falk</i>	<i>Ryan Patterson</i>
<i>Zoe FitzSimmonds</i>	<i>N. J. Stanley</i>
<i>David Pappé</i>	<i>Sarah Winkler</i>
<i>Fredric M. Wild</i>	

*Audience may greet cast members downstairs*

*in the Green Room after the show.*





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This production is entered in the Kennedy Center American College Theater Festival (KCACTF). The aims of this national theater education program are to identify and promote quality in college-level theater production. To this end, each production entered is eligible for a response by a regional KCACTF representative, and certain students are selected to participate in KCACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

Productions entered on the Participating level are eligible for inclusion at the KCACTF regional festival and can also be considered for invitation to the KCACTF national festival at the John F. Kennedy Center for the Performing Arts in Washington, DC in the spring of each year.

Last year more than 1100 productions and 20,000 students participated in the American College Theater Festival nationwide. By entering this production, our department is sharing in the KCACTF goals to help college theater grow and to focus attention on the exemplary work produced in college and university theaters across the nation.

*Audience members are respectfully requested to turn off cell phones, watch alarms and pagers.*

*The use of cameras and recording equipment is strictly prohibited in the Welch Theatre. These items may be checked at the box office.*

*Late seating is at the discretion of the management.*



Jason James Etter  
Campus Box 685  
Ext. 4954

### Honors Project Proposal:

#### The Analysis and Direction of the Play *Blue Window* by Craig Lucas

Throughout my four years here at Lycoming College, I have approached my student directing experiences with the hope that I would exceed my professors' expectations. Thus far at Lycoming, I have directed two one-act plays in the Downstage Theatre and have also assistant directed and stage managed faculty-directed productions on the main stage. During these faculty-directed productions, I have been asked to lead warm-ups with casts before show call, offer suggestions, and have also observed rehearsals in order to familiarize myself with the faculty member's directorial method and style. Now as a senior, I have the opportunity to take on the most difficult of tasks: to direct a main stage show as its sole director.

The role of a main stage director is a difficult and extremely important one. Not only will I bear that responsibility as a student director, I will also represent the college to the Williamsport community. Unlike previous plays I've directed at Lycoming, the surrounding community and even media will now be involved. This will prompt critical feedback that may extend to local papers rather than only the school's newspaper. I accept this opportunity with the utmost respect and want to challenge myself to raise the general expectations of directing a production to a standard above and beyond what has been acceptable for a student.

## Etter Honors Project Proposal, 2

Working with a design team is also a new opportunity that I have not had before. Although I will have faculty support, I have the additional responsibility of organizing, preparing and leading production meetings separate from rehearsals. Working together as collaborators, the design team will consist of lighting, set and costume designers who will all (including myself as director) create the production elements and refine them into the finished product of a polished production. In working with this design team, my directing experience will adopt a new level of professionalism. The entire production process will be a challenging learning experience, but keep in mind that I will not accept a mediocre presentation. I will require complete participation from the designers, cast, crew and especially from myself.

Already this semester I have met with my project director every two weeks and have begun writing a general analysis essay about the play that I am directing for next semester. I am completing this preparatory material and written analysis so that I may better assist my actors and designers, all of whom will begin meeting immediately after winter break to start the production process. I have also been reading numerous periodicals on previous interpretations of the play, theme/concept allegories, researching set design ideas, composing music for the play, and writing a short screenplay for the play's opening sequence. The opportunity to write and stage a short film that will serve as the exposition for the play in production is yet another new challenge for me. A sophisticated technical resource, the Mary L. Welch Theatre, has been awarded to me and I intend to use the theatre's capabilities to their fullest extent.

### Etter Honors Project Proposal, 3

What makes this production worthy of being an honors project is the amount of time and research I will devote to this project, as well as the complexity of the play chosen, *Blue Window* by Craig Lucas. The fact that the Theatre Department has trusted me to direct a main stage production is an honor in itself, and I have every intent to successfully accomplish this task.

In the past, the procedure involving student directors working on the main stage was mostly an experience-based project that required little or no research, outside readings, or formal written composition. I look at the research and analysis process as a critical necessity for any production and believe that to be successful in the directing field, I must take advantage of this opportunity to approach this project with standards of professionalism that reflect theatre production in the real world.

In my four years here, there has only been one other main stage production assigned to a senior, Kyle Thatcher, who directed *Glengarry Glen Ross* in 2001. I was cast in the play and witnessed first hand the director's disorganization and lack of preparation for that production. A situation like that one, regardless of whether or not I am awarded honors standing, will not occur in any production I am associated with, because I am passionate about and intensely dedicated to this project.

On a final note, most honors projects require several hours of independent research, the creation of a bibliography and written work. In this production, I will be required to do all of those things, as well as organize and rehearse seven actors over a period of several weeks, work with the design team, supervise the production staff and communicate my ideas to the stage manager. I will be required to speak and work

## Etter Honors Project Proposal, 4

differently with every person involved in my project, adapting to each individual's best method of working. Extending my honor's project beyond the more common approach of composing an essay could be considered a burden. Instead, I look at this task as a more difficult challenge, organizing and depending on others to understand and work together toward a common goal: the development of my ideas about *Blue Window* into a live theatre production.

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## SCRIPT ANALYSIS FOR DIRECTORS

The following script analysis is required as part of the promptbook requirement for directors. Unless otherwise indicated, the analysis should be typed and double spaced, in narrative form, and included at the beginning of the promptbook before the actual script. Other requirements listed at the end of this analysis should be placed at the back of the promptbook after the script. Marsha Norman's play *Getting Out* is occasionally cited to clarify elements of the analysis.

**1. Discuss and justify your production concept, including metaphors and images you plan to use.**

A production concept is a visual image that symbolically represents the meaning of the play. It is the director's source idea from which will spring her/his stylistic and thematic approach to the script. The image may never even be used in the production, but it serves as a springboard, especially for the designers to create visually the abstract response that the director has to the play. One director once took a miniature cup and saucer, very European and very delicate, to a production meeting for *She Loves Me* and told the designers, "This is my production concept." Another director used a melting ice-cream cone for his concept of *Vanities*. Two images for *Getting Out* might be a combination lock and a picture of a woman crawling out of a dark pit.

**2. Find the playwright's basic meaning, the theme, central idea, or the spine of the play.** This is the main thought or idea about the human condition that the playwright is trying to communicate. It is the core that holds the play and all the characters together. A play, of course, may have several themes, but the director needs to identify which one will be stressed in this particular production. And it must be stated in a strongly worded affirmative sentence; never should it be a question. The theme for *Getting Out*: "All of us are confined in a prison of some sort from which we want to escape." After the statement of the theme is established, state the same idea in an infinitive form (e.g., "to break out," "to start anew," "to escape"). The director should then determine each character's super-objective as based on this theme. Additionally, articulate, using a single sentence for each, the playwright's secondary themes.

**3. Discuss the significance of the play's title.**

**4. Break the play down into scenes (you may use French scenes or another indicator as your guide) and describe the primary mood/atmosphere for each scene and how it evolves as the play develops.** What specific element(s) influence the mood: character, events, time, environment?

**5. What color does the play suggest and why?** This is often helpful to the costume and set designer as well as the director. For *Getting Out*, gray seems to represent the mood of the play and is also a predominant color in big-city slums: dirty, grimy, gray. It was probably the color of Arlie's prison walls and probably even her uniform.

**6. What is the plot of the play?** Write a brief summary of the play, describing the physical events. What are the major activities of the play that must be stressed? What can be subordinated?

**7. Identify the structure of the play.** Identify the point of attack, the point in the story where the playwright chooses to pick up the action (when the curtain rises). Identify the exposition and then the intrusion (also known as the inciting incident), the event in the play that starts the plot moving. Find where the rising action (complications) begins and ends. Locate the major crisis in the play (immediately preceding the climax), the climax (turning point when the conflict is resolved), and the falling action.

Finally, describe the conclusion (denouement). It is also important to note the major complications in the play for each individual character and where they lead the character to crises. In addition, identify each character's major discoveries, specific places in the script where the character changes from ignorance to knowledge.

**8. What is the previous action of the play?** This refers to anything that happened in the lives of the characters before the play begins. All previous action important to the play is supplied in the script. For *Getting Out*, there are more than 60 references to events that happened before the play begins.

**9. List the "given circumstances" of the play:** geographical location, immediate surroundings, climate, date, season and time of day, economy, politics, religion, and social status of the people. Describe these different environments in detail, basing your assumptions on the given circumstances and using your imagination to supply missing information.

**10. Describe each character according to these six levels of characterization:** physical, intellectual, psychological, emotional, spiritual, and moral.

**11. Compile a list of questions for each individual actor, pertaining to his or her character alone.** These questions are not answered in the script; the actors must supply the answers using their imaginations. For example, Ruby's list from *Getting Out* could include the following questions: (1.) When did Candy move out and why did you loan her five dollars? (2.) Why were you in jail in Gilbertsville? (3.) Describe your job at the restaurant. (4.) Were you a prostitute? (5.) Do you make any money now through prostitution?

**12. Compile a list of improvisations for the cast to complete before opening night of the play.** You should read the play once solely for the purpose of determining the improvisations you want the cast to do during the rehearsal period. These improvisations can fill in all the gaps of activities the characters talk about in the play but never actually carry out in the script. For example, in *Getting Out*, the actor playing Bernie might improvise a scene in which he comes to Arlene's cell and volunteers to drive her back to Kentucky after her release from prison. The scene never occurs in the play, so the improvisation helps to fill in all the details in the actors' minds. Another scene that could be improvised involves the mother talking with the principal of the school (in the script they never meet). It might be very helpful for the actor playing Arlene to take Arlie's role in a rehearsal and play all the scenes she would have lived through as her younger self.

**13. Discuss the language of the play.** Review the word choices, sentence structure, images, dialects, grammatical structure, colloquialisms, and other peculiarities of language. Relate these to the individual characters in the play; how does language reveal more about each of the characters?

**14. Does the production stress text or subtext?** The text is the dialogue the playwright has created; the subtext is made up of thoughts the character thinks. Stanislavsky said, "I go to the theatre to hear the subtext; I can read the text at home." If the play has characters who are primarily subtext characters, who conceal more truths than they reveal, be sure that those actors create subtext dialogue (the actual truth behind the lines) that runs beneath the surface of the apparent text.

**15. What will be the problems of the production?** This can include everything from immature actors who will have difficulty handling certain roles to special effects that are too sophisticated for your facilities. Speculate about how you might solve each problem.

**\*\*For numbers 16-18, mark these lines in your actual play script by underlining or highlighting them, using a different color code for each.**

**16. Find the character lines for all characters in the play, using a different color for each character.** These are the lines that reveal character based on the following: what the playwright says about the character; what others say about the character; what the character says about him/herself; what the character does.

**17. Find the theme lines.** These are any lines that highlight the themes of the play.

**18. Find the plot lines.** These are a type of **forward**, to use David Ball's term. These are very important in that they foreshadow events that will happen. Plot lines may not seem important when first uttered, but they are a hint of something that will occur later in the script. These lines must be emphasized by the actors; audiences must hear the plot lines.

**19. Divide the play into motivational units (beats) and title each one.** Draw a horizontal line across the script to indicate the beginning of each new beat and write an appropriate title in the right margin of the script. Also number (in the left margin) each beat continuously throughout the script.

**20. Block the play.** Using appropriate blocking shorthand, write the blocking for the entire play on the page facing each page of script. Number each blocking direction on the facing page and insert the corresponding number at the appropriate place in the script. Blocking notes should begin with the number "1" on each new page of the script.

People constantly say to me, "I can't believe you do so much mental preparation and written work when directing a play." I want to say to them, "I can't believe you don't." After all, a playwright labors over a script, consciously creating the perfect mood, selecting the appropriate word, structuring the climaxes for the proper effect. Why shouldn't we as creative artists carefully scrutinize the playscript in an attempt to bring to the live stage what the playwright has created on paper? As I sit in the house and watch the production with the rest of the audience, I always ask myself, "If the playwright were here, would he or she approve of and appreciate what we've done?" If I can answer yes, I feel I've done my job as a director; if the answer is no, then possibly I should have worked a little harder and given more thought as I analyzed the play and worked to help my actors create their interpretations."

--Jay E. Fields, director

**ADDITIONAL PROMPTBOOK REQUIREMENTS** (place in promptbook following the script):

- 1.) Projected and actual rehearsal schedules (original schedule can simply show corrections)
- 2.) Groundplan to scale
- 3.) Properties plot
- 4.) Costume plot
- 5.) All rehearsal notes



*Blue Window*  
A play by Craig Lucas

Setting: New York City, various apartments

Time: present

Season: spring

Social Status: upper-middle

Analysis by Jason James Etter

## Concept

The window itself must be present on stage as a metaphor for two reasons:

1. “For the little window [everybody has] right in front like a TV screen . . . Just a little window where you could see in and what they were feeling and thinking about. So you wouldn’t always have to wonder. You could just see. Wouldn’t that be neat?” (EMILY, p. 68)
2. As a cave, the window stands as an opening either looking in or out.

With both of these images loosely in mind, there should be a slight feeling of comfort, possibly created by drapes. Surrounding the actual window, the drapes should give this comforting, floating atmosphere, thus forming a segregated cave for the audience and characters. The reason to use the sense of the floating is not to give a falling feeling, but instead a sensation that this atmosphere is unlike the world in which we, the audience, are used to. For example, once when watching *Dancing with Lughnasa*, I observed the characters swaying in the darkness at the beginning and end of the play. It was a very nice, soothing element. Like the soothing dancing, the extension of the drapes will force a comforting atmosphere beyond of the realm of the stage and inside the cave dweller Libby, who lives in this apartment/cave. Much like the swaying in *Lughnasa*, at the beginning of the play, the characters will stare out the window as if the outside world drew them to something intriguing in the blue darkness before the main character, Libby enters, opening the play. By the end of the play, the same sequence will occur, only this time the characters who gained enough strength will walk out the window and exit the comforting cave, while the other characters, latched onto the drapes of the cave, will remain.

The first image to help assist the audience with the idea of the metaphorical window is created by an actual projection screen (which at first gives the illusion of a

window shade) covering Libby's window upstage. The characters will watch Libby, as if a live feed was projected onto the window shade, get into character and then prepare to enter the stage. This gives the audience the understanding and illusion of the entrance to the cave. As Libby enters, she will raise the curtain, ending the film and then beginning the play in the world of the theatre.

The window represents what every human being needs: an outlet chance to look beyond the normal peripheral view and enable him/her the choice to abandon the clutches of society and start new and fresh. As an audience member, this opportunity also presents itself through the exit doors, which will be framed like windows with drapes as well, so that the audience members can decide whether or not they want to leave their cave.

Most of my concept for the play focuses around the idea of the cave, much like Plato's *The Cave* from *The Republic*.

Behold! Human beings living in a underground den; here they have been from their childhood, and have their legs and necks chained so that they cannot move, and can only see before them, being prevented by the chains from turning round their heads. Above and behind them a fire is blazing at a distance, and between the fire is blazing at a distance, and between the fire and the prisoners there is a raised way; and you will see, if you look, a low wall built along the way, like the screen which marionette players have in front of them, over which they show the puppets.

The allegory should be looked at as a tool, not a literal comparison. The idea of segregation and isolation produced from the cave is the focus. Many of the characters in the play could easily be represented by this idea of being chained down and unable to look around and/or escape. But it is different for each character because some are looking in to this metaphorical cave and others are looking out. Emily desperately looks out from her office window but seems to never truly escape the chains because she, like her mother, is blockaded at home by Tom. Similarly, Alice is unaware of being trapped in a

cave and, like Tom, is too certain of herself to listen to anyone, such as Emily or Boo, who try to pull them out. Boo is in a boat similar to Emily's, but also has too many similarities to Alice and Tom. She tends to have the right idea on how to escape, but would rather hear her voice echo in the cave than actually pursue her dream. Norbert's blue window (cave) is seen from the plane as he jumps into the sky with much hope for an infinite fall. Griever appears at first to be self-confident, but is actually severely chained down by the love he has for Libby, which he is fully aware will never be reciprocated. Then there's Libby, who becomes closest to the character in *The Cave* solely because she, like the man who looks at the fire, realizes the puppets are the flames reflecting on the wall and escapes. She, like her counterpart, takes the initiative to break out of the cave and try out the forbidden world: "He would rather suffer anything than entertain these false notations and live in this miserable manner." Libby has chosen to break free, because the feeling of the cave-dwelling life is far worse than the consequences of her preconceived notion of the society outside. "In the world of knowledge the idea of good appears last of all, and is seen only with effort . . . either in public or private life must have his eye fixed." The window is the chance given to Libby at the end. She must take it upon herself to see beyond the frame and walk out. No one can give her the determination to do so, but once she takes that step she will understand there is help (Norbert) on the other side.

Finally, the concept of this cave brings up one question: what does it mean to be on one side or the other? Imagine a child, locked in the attic for being punished. His other punishment is to face a corner. His vision consists only of dry planks of wood, spider webs, loose nails and the sound of the furnace rumbling below. Now convert this

child's punishment to a man's world. From birth to death, the only known and understood world is spider webs, wooden planks, and nails. As I sit in front of my computer screen (*my most recent cave!*) that world sounds rather bleak and claustrophobic. The caves that these characters live in, especially Libby, are not good. She, like all the characters but Norbert, has a need to escape into a clearer and more conscious atmosphere. This consciousness correlates with the theme, which is Lucas's demand that his characters (and all of us) seek real, interactive, human relationships.

Another quality of the show is the color. The color of the play is a faint blue. The sky should pour into the back of the theater like a yearning or calling to those who ignore its presence and reside in the bland colors of the cave. This color is appropriate because of the simple fact that the characters all yearn for the reflection of light leading them towards the peaceful and somber nature of the real world. The superficial conversations these people have and their equally superficial, frustrated lives need some sort of peaceful resolution. The color of the sky may just be bright and calm enough to lead some of the characters away from the closed, false reality of their caves.

Lucas's primary theme is the lack of human genuine relationships among and between his characters. Even the couples lack what should be the easiest characteristic of a relationship—emotion. Tom and Emily rarely speak; when they do it is as effective as the child speaking to the spider webs and rusty nails. Alice and Boo are similar; Alice cares for herself and uses Boo for her career-made stereotype while Boo has little sense of reality. They both live the struggle and evil of wealth and success.

Lucas does not possess a very high opinion of the "yuppie generation." He gives the impression that during this era, intelligence is "in" and cluttering the mind with

jeopardy questions is the only relevant conversation. Lucas conveys the lack of real, *honest* human emotion and how it is conveyed in contemporary society through a majority of these people. Lucas tells his story through the lives of several *lost souls* in order to communicate the idea of importance of honesty. Libby, is by far, the play's primary lost soul. She is burdened by her past, which is never truly discussed till the very end, and seems to aimlessly meander in and out of life (and her own party). The petty materialistic lives Lucas creates that surround Libby are similar to the flames dancing beside the man in the cave of Plato's allegory, which, assumed to be puppets, are nothing more than shadows of the flames. Lucas creates many boundaries and obstacles for Libby's journey to self-awareness and self-acceptance.

Lucas uses Libby to introduce the audience to the yuppie world of the 1980's. Libby, still inside her cave, is Lucas's tool to represent this basic idea of feeling trapped. Since Libby is inside this cave, Lucas shows that, to some degree, the supposed real world is painfully unattractive. Libby's idols, Boo and Alice, are the most self-obsessed, obnoxious people in the play; they represent the ideal life, living intellectually and stimulating others' minds through incredibly knowledgeable conversations. After the dinner party, the audience discovers that the idols are simply chocolate-covered: interesting and curious on the outside, the true character will unfold in isolated areas away from the other character.

Lucas, although writing about the rebirth of Libby breaking out of her sheltered cave, presents in fact a contradiction to the actual theme. We want Libby to escape her cave and rejoin the world around her, but if these are the people interact she chooses to with, we wonder if she may be worse off than before.

The super objectives of the characters reveal a secondary theme. Sometimes those that so deeply hunger to expose themselves to the truth and honesty of the world leave behind what they interpreted as their cave. Unfortunately because of the blinded view they never truly recognize that they instead, they have cocooned a thick web around themselves pushing further away from any chance of escape.

### **Characters**

Alice is one of the main spiders who shoots a web around Libby. She is so self-obsessed that she has become blind to the ideas and opinions of others and is so close-minded that even she herself is unaware how unnatural and blank her life truly is. Her incessant talking is based on what she has read or heard from others. She is a guru of the intellectual world, yet ignorant to the passions and emotions of the real world. She could talk for hours about the existential nuances in Bergman films, but ask her how her day was and she finds she is now webbed to the ground, i.e., speechless.

Alice's partner, Boo, has a similar problem to Alice, but by the end of the play, she is closer to breaking out of her cave because she realizes their love is fake. Boo doesn't love Alice any more than either of them loves the idea of being the perfect couple. Boo's motivation to go to Italy is based on her desire to leave Alice and start over.

Self-proclamation is also important to Tom. His immediate motivation is clearly to complete the song. Although he appears to be a male-chauvinist pig, his true purpose to the play is overlooked. Throughout the play, he is portrayed as an egotistical, musically obsessed jerk who cares for nothing but his own music. But little by little a different side of Tom emerges through the dialogue, when it is revealed that he visited

Libby daily in the hospital and continued a friendship with her after their relationship ended. There almost isn't enough information in the play to understand what Tom is all about, but it creates many options to explore possibilities of what he could be.

Emily, Tom's girlfriend, might actually be more trapped than Libby. Her motivation is to avoid living the life her mother had, but she finds herself painstakingly similar to and emotionally worse off than her mother. Emily is lost. Her relationship with Tom is so vacant that they don't know even simple obvious things about each other, such as the fact that they both smoke. More importantly, they do not acknowledge each other. The relationship of Tom and Emily holds so true to Lucas's purpose, which is the search for genuine human relationships. Without Tom realizing it, this song, which consumes his attention in the play, is actually about Emily, who constantly craves the love to have someone be interested in her. Through rehearsals we discovered that Emily is writing the lyrics on her from overhearing Tom work. He constantly complains how no one writes lyrics when the thought to ask her never crosses his mind. They are perfect for each other, yet only the audience sees this.

Norbert, the skydiver, is the only character who has literally leapt out of his cave and into the world. Once a military man, he now lives his life happily and peacefully with a sweet and gentle look about him. Although the most silent of all the characters, he says more with his confidence, and in the end when speaking to Libby, Norbert proves that he has the stability that she needs. He is a teacher and actually listens to other people, which is a skill that no other character in the play possesses.

Griever, Libby's best friend, is a lovely man. I look at Griever and recognize instantly he is the one character I relate to the most. His goal to love and help Libby is



completely heartfelt, but it is thwarted by his quirky nature, and poor timing leaves him miserable in the end. His objective is to have a stable relationship, but because he worries too much about others and forgets who he is, his personality is the very downfall of his relationship with Libby. Throughout the first and second scenes of the play, Griever is portrayed as a happy-go-lucky man who probably has little or no worries. This impression is shattered when you see how devastated he is when Libby asks Norbert stay with her for a while. He exemplifies the comedian theory; the ones who constantly make you laugh are generally the unhappiest people alive.

Another stepping stone towards understanding Lucas's play is the title. The title *Blue Window* represents a lens that peers into the caves in which these characters live. Emily says near the end of the play, "Just a little window where you could see in and what they were feeling and thinking about. So you wouldn't always have to wonder. You could just see." All of these characters have such windows. This is where my idea of the cave originated, for every window, in this case, leads to two directions: outside and inside.

- 1) Libby: Her apartment window (out).
- 2) Tom: The hole in his guitar (in).
- 3) Emily: The window to her office (out).
- 4) Alice: The eyes to anyone who will let her speak (in).
- 5) Boo: Italy (out).
- 6) Norbert: The door in which he leaps from the plane (out).
- 7) Griever: The mirror, which always listens (in).

In the play's final resolution, some characters look out, while others look in and try to break free, gathering enough courage to walk out of their cave. Determining each character's resolution will take time and rehearsal to discover how the actors assume the characters.

### **Scene Breakdown**

I have created a breakdown of the play in order to focus on the main points of each scene.

Scene 1:

Party Poopers Prepare!

Late morning, early afternoon, New York City apartments

- 1) Libby's terribly hesitant and nervous about the party and sets the rushed up-tempo feeling. She loses a cap on one of her front teeth at the very end of the scene, immediately before the guests arrive.
- 2) Tom works on his song and speaks to no one for a period of time. When he does speak to Emily, it is obvious that he doesn't care whether or not he is alone.
- 3) Alice recites poetry, while Boo speaks Italian. Both completely ignore each other.
- 4) Norbert realizes he must be somewhere in a couple of hours but is in no rush to prepare for the party. Instead, he enjoys a good book or puzzle.

5) Griever's preparation for the party is an excuse to be zany and wild because he's excited about having fun and spending time with Libby. He was supposed to arrive early and help her but, as usual, is sidetracked by the mirror.

## Scene 2:

Here's your Hat what's your Hurry.

Libby's apartment, early afternoon-dusk, New York City

- 1) Libby tries to entertain the guests but leaves this up to Griever.
- 2) Alice, Boo and Tom engage in a wonderfully self-obsessed conversation that, in truth, is irrelevant.
- 3) Emily sings a song that expresses the reality of her life and background.
- 4) Norbert sits quietly and peers over at Libby when possible.
- 5) Griever entertains everyone.
- 6) Most of the action of this scene is focused around Libby and her activities in the kitchen. The conversation in the living room and jazz music are partially the background for Libby's frustration and terror, Tom and Emily's silent argument, and a chance to see who Alice truly is..

## Scene 3:

After-dinner mint

Late morning, early afternoon, New York City apartments

- 1) Alice and Boo are back at their apartments. Boo expresses how dishonest their relationship is and how fake their lives are.
- 2) Emily and Tom reside at home. They, unfortunately, are still where they started and will never realize how perfect they are for each other because they don't talk to each other in any real way.
- 3) Griever is alone. Despite what a good and generous person he is, his life is truly sad.
- 4) Libby and Norbert are alone together. Norbert tries to make a pass and Libby panics. She then explains to Norbert the truth about her life and how important this party was for her. Norbert also understands the importance of the party.

### **Plot**

The plot of *Blue Window* focuses around the preparation, participation for the dinner party, its execution, and some events that occur after the party. Libby, the hostess, desperately makes ready her apartment for her guests while other characters, such as Tom, Emily, Norbert and Boo, take little or no time to ready themselves. Griever, however, takes an incredible amount of time getting ready and procrastinates when he was supposed to help Libby. Alice is another character who takes a great deal of time preparing because she is so obsessed with what she will wear and how she will look.

At the party, the events of the first scene fall into place when the procrastinators (now including Boo) are the main conversationalists of the party. Alice, Boo and Tom continually speak about issues that either a) make themselves sound intelligent or b) try to make their listeners sound unintelligent. Everyone else, including the hostess, Libby,

keeps to themselves. During the conversations, what should be noted especially are the silent actions of Libby. She becomes a ghost and disappears into the kitchen for large moments of time. She has broken a cap while trying to pry open a can of caviar and also breaks down at least once while the conversationalists practically ignore her. Norbert may be the only character concerned with Libby and shows this through eye contact. Emily also makes her presence known through an enchanting song that haunts her heart as she herself vanishes into the party's background. Again, her invisible presence is of huge importance, which could be easily overlooked if it weren't for the insertion of the song. With Emily, Libby and Norbert, Lucas has created a vignette or silent film about trueness which is juxtaposed against the sounds of yuppies and images of materialism.

After the party, everyone, with the exception of Norbert, who stays at Libby's, returns to their apartments. The key to this final block of vignettes is to grasp two main ideas: 1) what Libby explains to Norbert about her past and 2) how Emily explains the concept of having a blue window. Three subplots in the scene are 1) the correlation between Tom's song and the action of the scene 2) the lonesomeness of Griever and 3) Boo taking the first step to acknowledge the superficiality of the relationship she and Alice share.

Lucas uses a very structure for this play. The point of attack begins with the rush of Libby preparing herself for the party. I envision her heels clicking against the pavement and several bags filled with groceries scraping against her skirt and tearing her nylons. The exposition reveals the rest of the characters concluding their days: Emily, a secretary, blows against her nails as her boss finishes up for the day; Alice spends time speaking with publicity people for her next book; Boo, after closing her practice early,

practices Italian; Norbert does as he pleases and spends the day at a park feeding birds; Tom works obsessively on a new song; and Griever slides into the scene dancing to music as he prepares himself for the party, shaving and showering. Libby's nervous calls to Griever and frantic preparation compared to the easy-going boogie-woogie of Griever in the bathroom sets a contrasting pace for the.

Events of the party provide the rising action. The greatest complication occurs when Libby, who is an emotional wreck, chips her tooth on the can of caviar. The final complication is at the end of the scene when Libby reveals her missing tooth to the guests.

Following the party, the main focus is on Libby and her past. For the first time since experiencing a horrific accident in which her husband was killed, Libby tells another human being what happened to her. Libby's monologue to Norbert is the climax of the play; she makes the first step out of her cave by making a genuine effort to share herself with someone else.

After the monologue, the conversations mostly by Boo, Libby and Emily provide the play's conclusion. These characters fight to prove that true human relationships and interactions are essential tools for living. Emily explains the concept of looking through a window to watch and see everyone act and work as a real human being. Boo explains the conversations she and Alice have superficial and they need to escape.

Previous action before the curtain rises has an enormous impact on the play's events. Libby has spent the entire day shopping, cooking, and preparing for the party. It could be imagined that she has spent the day running up and down the streets of New York breaking heels, tearing nylons and getting blisters. She may have had a group

therapy session with Griever yesterday, so she's very nervous about the importance of the party, which is, in effect, a coming out party for Libby. The group therapy sessions, which both Libby and Griever attend, are focused on coping with loss. Libby attends this group because of the loss of her husband and, like many of the others in the group, has been entrapped in an almost closet lifestyle, barely leaving her apartment and rarely associating with outsiders. This party is a chance for Libby to begin the process of moving on and starting her life over. Libby's attempt to learn sky diving was an earlier step that wasn't successful, so this party is possibly an easier jump towards her development as a fully functioning human being. One benefit of the skydiving, experience is that Libby met Norbert, who will prove to be an important individual in Libby's future.

It could be assumed that Griever has just finished watching the morning cartoons while eating a bowl of Captain Crunch cereal. He most likely spent the morning lying on his couch and smoking marijuana. He, like Libby, is living off the inheritance of a loved one. As discussed in rehearsals, Griever and I have determined that he has lost his mother, whom he lived with for all his life and loved dearly. After she her death, Griever has found himself in a lull of absolute depression. His humor and generous personality stem from his desperate need for attention and are also a mask, which is easier to assume than the sadness he must face when alone.

Alice spent the day at some sort of publicity event signing books, speaking to fans and getting free meals. She probably gave every person she encountered the same spiel as if it were a science of hers to make herself feel better about herself. She and Boo met during some sort of party they both were invited to—most likely during Alice's successful

years. Alice saw Boo as someone she could easily work with and use for both sexual and emotional needs. Alice has a heart, but is very selective about using it on anyone other than the paper on which she writes.

Boo daydreamed as her patients came in and out of her office, barely paying any attention to what or who they were but, like Alice, giving the impression that all her focus was on them. Most likely she spent the day flipping through travel books on Italy and her lunch break at the library fingering through the Fellini section. Boo wasn't always a homosexual. She most likely experimented before, but quite possibly never thought about a serious relationship with a member of the same sex until Alice came along. Boo and Alice represent how wonderful a relationship that includes wealth and slight fame might be. Despite all their wealth and countless invitations, nothing will ever invite their hearts to dine with each other.

Norbert had the day off today. He didn't feel like going in to work (he is a skydiving instructor) on such a nice day and decided to spend it at the park feeding the birds. He breathed the air and felt the grass on his bare feet. Norbert and I discussed that when he joined the military, he did it out of a feeling of duty. Having grown up on a farm, he always dreamed of owning his own business away from the crops. Skydiving turned out to be just the answer. A paratrooper during his service time, he mastered the necessary skills and now lives happily with a few of his brothers and friends, who also work for and with him, in New Jersey. He looks forward to this party because he finds something interesting about Libby. Something about Libby inspired Norbert the need to help her. Norbert is willing to take the time to listen to Libby; he senses this party may be a first chance to speak with her.



Tom hasn't moved once today. He starts where he has been sitting for the past several hours—at his guitar. What interests the actor and me is the relationship he still has with Libby. They went to high school together but never really spoke, and then they met again on the street prior to Libby's marriage. Small talk evolved into an O.K. relationship—much like Tom's relationship with Emily which is cute at times but generally emotionless. Libby fell in love with her dentist and pretty much ignored Tom for a great while. After the accident, Tom was right there by her side. Tom seems to be such an arrogant man that it's almost unfathomable that he would dedicate so much time to one individual besides his guitar. Something about Libby affected Tom. Perhaps this may also happen with Emily if she can last long enough while withstanding his empty affection.

Before the party, Emily perhaps surfed the internet, did her nails, answered a couple of phone calls, flirted with her boss and then took an extra long lunch break to listen to the couples speak at the local coffee shop—something she longs for and can only experience by watching others. Emily is such a lost soul that it's almost sickening. As told by the song she sings, Emily is repeating what her mother did, traveling like a hitchhiker of lifeless relationships. Emily stays with Tom because for now it's a place to stay and someone to be with. She doesn't love Tom, but needs human contact. Their sex life is also vacant because they both aim only to please themselves and not the other person. It is a loveless sex which is done almost ritualistically to ensure some sort of physical release. This may be the only real experience the two truly share besides one-sided arguments and “talking to the wall” conversations.

After examining the life of the characters, it is necessary to discover their individual personalities. Libby is, without a doubt, the play. It surrounds her, engulfs her, and strangles her. At the beginning of the play, Libby is the only character, besides Griever, who is physically attractive; she is constantly moving around, setting place cards, cleaning up, and cooking. Libby is physically fit. Most likely, she works out or at least walks everywhere she goes in the city. She generally does not eat as much as she should and is a vegetarian. She also takes heavy medication for her PTSS (Post Traumatic Stress Syndrome) and cannot stomach any protein supplements.

She attended New York University and majored in communications. She dropped out after her sophomore year due to an early marriage. She and her husband were in absolute love. They most likely attended church on Sundays, or at least shared similar Christian morals and philosophies. Their sex life was excellent. In fact, before the accident, I assume they had just finished an incredible night of love making. They never had sex; they made love, each wanting to please the opposite partner to point of ecstasy. Libby was in absolute heaven. She was emotionally, spiritually, and physically fulfilled. All her dreams had come true. Since her husband's death, has held odd jobs and primarily lives off his insurance. It is also possible that she sued the apartment complex and received an incredible amount of money as well.

Libby's psychological state is very complicated and intense. Every day, Libby remembers that she is alive because her husband broke her fall. Every bone in her body was broken. Most likely, she has PTSS and suffers from depression.

The actor playing Libby will use the acting technique of association, which is to replace the character's experience with one's personal experience to elicit a similar

emotion. Since Libby's fear of getting involved with others is so complicated and emotional, the actor will have to muster some personal memory that is extremely dear (such as the loss of a loved one or family member) to connect with Libby. The actor enters the play with this knowledge and never truly reveals it until Libby's speech in scene three. It is at this moment that a great change will occur in Libby. She will at last taste again the air of a real, true, human relationship.

Libby is an extremely flustered, nervous personality. The stress of the party and meeting Alice makes matters worse. In addition, since her beloved friend, Griever, neglected to show up early to help, she must complete all of the chores alone.

This party is a coming out for Libby. She has been sheltered for four years since her husband's death and generally does not socialize with people. Libby stays inside unless provoked by Griever or because she must leave for specific reasons, such as shopping and material needs.

At the beginning of the play, when Libby is hustling with her shopping bags, the clicking of her heels should set the tempo of the play, much like someone sitting down whose legs will not stop shaking when listening to a lecture. This stress will help expose the way people look at Libby and assist the actor as well.

The spirituality of Libby most likely fluctuates day-to-day but generally is limited to anger towards God. Before the death of her husband, God was a very important part of her life. She was a firm believer that God is love, and once her love (her husband) left her, so did the presence of God. She had a soul mate and with his loss she lost her soul. After the death of her husband, her faith moved from joyous to resentful. This resentment is not because God killed her husband, but because He kept her alive. Spending so much

time alone every day, she wonders why she is living. Possibly, she has contemplated that she is undergoing some test devised by divine providence, but she truly feels that she is alive out of dumb luck. Possibly, she attempted to kill herself, but was not able to accomplish such a drastic task due to the memory of her husband's death.

Libby avoids memories of her husband by keeping herself constantly busy. She has scheduled various activities (shopping, reading, Grieving, cleaning) so that she is consumed by movement and is unable to dwell on her husband. By keeping busy, she can help herself ignore the consequences of thought and memory.

As the curtain rises, Libby has already determined to break through the shell that surrounds her and, through this party, once again enter a social existence. She is a kind woman. She wants so desperately to interact with human beings but fears the consequences of commitment and the possibility of being hurt. With the help of Grier, Tom and eventually Norbert, she will walk out of the cocoon she has created and once again open herself to involvement in human relationships.

Grier, Libby's best friend, has been taking care of Libby since the accident. He is an extremely animated and physical person who easily chooses laughter over serious thought. This has helped Libby a great deal, because she does not have to contend with Grier poking and prodding her with serious questions.

Grier, however, has a different game plan than Libby thinks. Although he acts goofy, he is intellectual. He is up to date with current events and finds humor a subtle form of hiding his true feelings. Much like a child, he looks for the easy way out and prefers simplicity to deep thought. This easy-way-out mentality corresponds to the reason he smokes marijuana a lot. In turn, this does hurt him, because Libby chooses Norbert

over Griever. Lucas plays with the idea that clowns are generally the saddest of all people, much like the opera when the clown catches his wife cheating on him and then must entertain the audience.

Griever's sexuality is slightly questionable. At a glance, he appears to be a normal heterosexual male who, is not concerned about women. After examining his actions and dialogue, it becomes apparent that he is deeply in love with Libby. This love is translated through the constant care and humor he gives Libby.

His hidden sadness contributes greatly to Griever's psychological and emotional self. Much later in the production, he reveals intense locked-up feelings that express an unexpected *grievance*. It is unfortunate that he wants Libby so terribly and knows his chances are next to nothing.

Unfortunately, Griever remains alone because he is not confident enough to try to replace someone like Libby's ex-husband and also is obsessed with the loss of his mother. Griever also leaves Norbert and Libby together, which brings up a third possibility for Griever's sexuality. Griever is a bisexual. He has fought with this all his life and is so uncomfortable with the realization of who and what he is that any form of relationship, including friendship, is coated with a concrete wall of humor that will eliminate the possibility (at least for now) of anyone entering his mind and heart. His safety net of humor is so solid that any chance of allowing another person to slip through would take absolute trust. Libby may be the person he needs, but she is not yet ready to be that person for him.

Griever most likely went to church because of his obedience to his mother. At this stage of his life, the church has become one of the very limited scheduled activities that

he attends. A Catholic, he represents the classic case of a young adult who breaks every rule in the book—except on Sundays from 9:30 to 10:30 am. He may attend Mass but stares blankly at the altar, imagining dinosaurs and King Kong battling the Pope.

His morality stems from his sense of humor. Griever is the kind of man who would pick up a dollar bill if someone dropped it and return it to its owner. The only difference is that he would find a way to amuse the owner—possibly by dropping the dollar himself and then struggling to catch it before it falls to the ground.

Alice is an icon of materialism and cliché Hollywood style. She is also an intellectual. Unfortunately, this intelligence is strictly confined to the academic world. This woman has no connection to the real world outside the world that she has created. She blinds herself with her popularity and the glitz of her fame. She thrives on philosophical conversation but manages to avoid fundamental exchanges such as “how are you” and “I’m feeling....”

Her psychological make-up is extremely simple; she simply doesn’t have one. She is a normal, functioning human being, but she has ignored the emotional side of herself for so long, it almost ceases to exist. She can talk for hours about a book or some political theory, but ask her how her day was and she will most likely change the subject.

Boo is also quite the intellectual. She spends her day lounging in and out of dreams as she counsels people about their marriages in her therapy practice. She wants something meaningful out of her life, but seems to have only prolonged this from happening by the constraints and hip mentality of her mate. Like Alice, she is content to accept the complacent atmosphere and media attention that fulfills the meaningless

intellectual life of a genius without a heart. Both she and Alice are intellectual people, but each of them does not understand who or what they really are.

Their lives consist of sex and brainstorming interesting ideas. This is all well and good, but they lack the one thing that differs human beings from computer data–human interaction. Boo longs for something missing from her life. Italy is where she seeks the opportunity to restart her life. Boo finally begins to understand what she wants when speaking to Alice in the third scene: another chance to start over. She has grown very little from the start to the end of the play, but Boo has taken a new step towards where she belongs in the world.

Tom lives in and around his guitar. He is so incredibly self-obsessed with the creation of this song and the music he loves that anyone who watches him longs for even a glimpse of his existence beyond strings. Lucas gives one hint to indicate Tom's sensitive side (besides his music), which is that he visited Libby while she was at the hospital. This fact contradicts the egotistical, maniacal, rude jerk Tom presents himself as. It is so easy to hate this man. Knowing that such a *self-obsessed* person took the time to be with Libby every day forces one to conclude that his passion does extend further than the neck of the guitar. Because this play only spans one day, Tom may have just thought of the idea for this song, and like any artist, he wants terribly to get something concrete before the idea and creative energy leave him. He is full of passion, but it is suppressed by his fascination with music. If he could overcome his obsession with music, he could see that the answer to his song is living with him: Emily.

Emily may be the most interesting and complicated character in the cast. She barely speaks, rarely interjecting any of her own thoughts into the conversation. The first

scene says it all when Tom speaks to her for several minutes without realizing she is not even there. When she does enter the scene, she seems even less present than when she was physically absent. Her shining moment is when she sings the song. Finally, her silence is liberated by a drastic change of pace: an aria speaking of the trials of her life. The song goes into great detail, describing the repetitiveness of her life and how it compares to her mother's. The song is the only valuable dialogue Lucas gives the audience to understand Emily. Unfortunately, the people at the party never hear her, for she is singing in subconscious mind.

Emily represents the entire subplot of the play, which involves the song Tom is writing. This is another reason Emily and I agree that she is writing it on her own. She and the song express the importance of music near the end of the play. As Tom imagines himself playing the song on the piano, Libby reveals her true feelings, Norbert touches Libby, Boo finally interacts with Alice on an emotional level, and Griever stops joking and reveals his true sensitive side. Not all of this would be possible to stage without the song written by Tom and sung by Emily. As Tom is writing this song, he longs for the lyrics that Emily already possesses. The saddest realization regarding this couple is that although they are perfect for each other, they are too blind to it.

Norbert, without a doubt, is the most unaccessible character in the cast. Although he may not interact with the intellectual conversations, he is the most human and well-liked man in the apartment. Unlike the rest of the cast, this man will ask you how your day was and actually care about the answer. This man has real feelings and wants to explore the soul, heart and mind. He surrounds himself with nature. By jumping out of planes, he metaphorically represents the goal every character should aspire to: take the



risk of living. His patience with Libby by allowing her to stay in the plane also represents the time it will take for the other characters to execute such a *leap* of character. He is quiet, but proves to be much like Emily in that he is a silent key to unlocking the play.

### **Actor Questions**

Each actor will receive individual questions, but primarily will need to answer these basic questions before delving into personal interpretations of their characters.

- 1) Who am I?
- 2) Where and I?
- 3) What are the given circumstances?
- 4) What do I want?
- 5) What's stopping me from getting what I want?
- 6) How am I going to get what I want?
- 7) If your character were asked whether he/she finds himself in or out of a cave (trapped and/or isolated), how would you answer?

Alice: How long have you been writing? At what age did you first publish? What was the poem/story about? Who are your favorite poets, novelists and political candidates? Where did you meet Boo? Do you love her? Why? When not working, what do you do in your free time? What do you long for? Are you satisfied with yourself as a person? How long has it been since you've spoken to your parents? Where do you like to eat? When was the last time you told Boo you loved her? Where did you go to school? What's your worst childhood memory? When did you discover your attraction to the same sex? What kind of animal would you compare yourself to? Have you ever cheated on Boo? How did you get invited to the party?

Boo: What does Italy have that New York City doesn't? Are you satisfied and looking to relax, or are you waiting to escape and start over? What do you think of Alice? Is she good to you; are you good to her? Who's your favorite musician? Do you smoke? Have you always lived in the city? Where did you and Alice meet? What do you think of your job? Have you ever cheated on Alice? What do you do with your free time? Are you a listener or a talker? Are you still close with your family? What is your worst/best childhood memory? What does your bedroom look like? How did you get invited to the party?

Emily: What was your childhood like? Who was the first person to break your heart? What's your relationship with your boss like? What do you think of Tom? Tell me about your mother. Without a steady job, would you consider yourself a drifter? Have you had close relationships with other men besides Tom? Where do you go when you have free time? What do you and Tom talk about? Does Tom know you smoke? Do you love Tom? What do the lyrics of the song mean to you? Why do you think Emily, of all the characters, would deliver this song? Why do you stay with Tom? Where do you see yourself in three years? How did you get invited to the party?

Griever: What do you want from Libby? What's your occupation? Why are you in therapy? What do you do for free time? What do you and Libby talk about when it's just the two of you? What's your favorite joke? What is the significance of your name? What do you conceal the most from other people? Why do you do this? What was your mother like? Where did you grow up? What's your friendship with Norbert like? Do you smoke cigarettes as well or only marijuana? Why do you smoke marijuana? If you had a chest

full of items that best described you, what would be inside? How did you get invited to the party?

Libby: What's the last thing you remember about your husband? How did you two meet? What did your old apartment look like in comparison to where you live now? How did you (and do you) support yourself financially? How did you meet Griever? Why do you look up to Alice so much? What kinds of snacks are you planning on serving at the party? Did you buy a special dress for the party? What do you think of each morning when you wake up? Why won't you touch anyone? What kind of conversations did you and Tom have in the hospital? How are your eating habits? Are you on any medication? Have you been attending therapy? Why are you having this party? Tell me about your favorite memory of your husband. Tell me what you do during the day?

Norbert: What is the significance of skydiving? What did you do when growing up? If you were to sit on a park bench on a regular basis, what would you think of and/or do? Why were you invited to the party? Why are you at this party? What do you do with yourself when you're not working? How do you contrast from the other characters? Can you help Libby? If you were to compare yourself to an inanimate object, what would it be (e.g., a box of tissues.)

Tom: What type of music do you hope to pursue? Did you go to school? How else do you make money? Where did you meet Emily? Are you happy with yourself? Why did you visit Libby so much in the hospital? What did you and Libby talk about? Have you ever been in love? Where did you grow up? How's your relationship with your father? Have you ever published a song? If the hole in your guitar were to symbolize something to you, what would it be? Do you and Emily have a strong sexual relationship? Where do you

like to go when you need to escape? Do you escape? How did you get invited to the party? What do you think of Griever?

### **Improvisations**

There are also several improvisation activities that I have planned to do.

1) The basic improve activities are based around the text. For example, during a heated argument when Griever and Libby are in the kitchen area, I tell Libby she can not move no matter how frustrated she gets. Griever has to push against me and no matter how hard he pushes as he argues, he must only move when I release the tension. I also may push him back a bit and stop several times, purposely aggravating the actors. This creates a lot more tension towards me but can be used in the scene to understand the character's frustration.

2) How does one do nervous? For Libby, it should be created through detailed action that will eventually result in stress/nervousness. Suppose she were to enter a room with a two bags of groceries and had to make a pot of coffee, wash and set the table and put away the groceries in less than seven minutes? This would easily force anyone to hurry simply because of the time restraint, and the actor can experience how physical activity can effect one's state of mind.

3) Funeral scene: Who went; what was it like? Imagine that each character, except for Alice, attended this party. Where would you be? To whom would you be talking? How would you greet Libby?

4) Have the character who plays Norbert spend an hour or two sitting in one location. Ask him to simply "people watch." Have him bring some bird feed and also a couple of sandwiches to give to people passing by. After the time passes, ask him if he spoke to

anybody or interacted with people silently. This is a tool for the actor to learn how to listen. He needs to work on how a quiet man monitors and understands the bustle of life. This should assist him later when he must maintain extended silence during the party scene.

5) Tom needs to spend some time listening to jazz. Perhaps while drinking coffee, the director and Tom could listen and converse about what is happening musically and discuss why or why not it's interesting.

6) Emily, like Norbert, will need to spend some time alone. Maybe she could go to a library and sit close to some people (that she does *not* know) as they read and or write. She should monitor how, regardless of her presence, she is not unwelcome, but rather ignored, almost as if she's not really there. Emily spends the bulk of her day at an office and talks very little. After work, she returns to Tom, who barely notices her presence.

7) It would be beneficial to videotape the cast speaking in a social situation. Perhaps the director could supply some beverages and music and put on a party. The ideal would be for everyone (in character) to interact and begin to carry on separate conversations. The cast should then watch certain taped moments of the party (highlighted by the director) to understand the concept of dual conversation, as well as observe themselves in character.

8) The cast should stand in a circle and begin to recite the alphabet. The director will randomly begin pointing at people (possibly two at a time) to continue the alphabet. Try this a couple of times and after they begin to understand the concept of the game, have the cast split into two separate groups, repeating the same game. This should again aid the cast experiencing with dual conversations and eliminate the frustration of hearing simultaneous dialogue.

## Language

The language of the play is contemporary. It could be suggested that some of these characters have a New York accent, but because of the overlapping dialogue and education of most of the characters, this would be distracting. The language of the individual characters does not alter too much in terms of pronunciation or sentence structure, but overlapping dialogue still makes the language difficult.

Of the talkers, Boo and Alice are the most prominent with Tom as a close second. These three dominate the party. Occasionally, Griever gets a word or two in edgewise, but for the most part, the three talkers never give anyone else a chance.

It is interesting that Griever is so quiet during the party. When he is alone in scene one, he speaks more than the entire cast, and thus controls most of the audience's attention. Then in the party scene, he monitors the speakers and interjects on occasion with little or nothing substantial to say, although a bulk of his attention is on Libby. He also referees the debates among Boo, Alice and Tom. In the final scene, Griever barely speaks at all.

Norbert, Emily and Libby are the mutes of the party. Libby really has little choice in the matter, because she's preparing the food and sorting out her frustrations. Because Emily and Norbert almost never speak, will be a great deal of concentration on the characters' body language. The silent body language of Emily, Libby and Norbert will comment on the lifeless of the speakers and acknowledge the more important events of the play.

The language of the play stresses subtext. There is much information concealed that is not released until the end, and there is an incredible amount of information that the

director, actors and audience to discern. The play title, *Blue Window*, is a metaphor for the dramatic action of the play and communicates of its inner meaning. The characters all have their own little path they walk on and have decided where and what to do with themselves. It is up to the production to communicate Lucas's message properly: that we all hunger for real human emotion.

Libby by far is the most prominent character who is dependent on subtext. Three-fourths of the play is completed before she reveals why she has shut herself off from the world and also why this party is so important to her. Libby's psychological and emotional obsession with this tragedy is communicated solely through subtext while she prepares for and hosts the party. She has so much riding on the success of the party and needs so desperately to accomplish something successful that if she fails, she could easily fall into yet another four years of turmoil.

Emily is another character dependent on subtext. Of course this silence is broken by an aria about her entire life. Lucas has given the audience a chance to look into the subconscious of Emily. Without this gift of the song, she would be just as invisible to audience as she is to the characters during the party. Until this moment she needs to project that she has been an emotional rag doll for the majority of her life.

Griever is the third character who relies on subtext. He does not hide too much it seems, because he is so open and free in the first scene. However, once he begins interacting with people other than Libby, he slowly begins to shut down. He loses the spark that was so amusing in the first scene. By the end he is miserable, because he is in love with Libby and it kills him to be with her; she has told him that she is not ready for a serious relationship with him. Griever wears a mask. When in public he puts on his

little mask and becomes “Mr. Saturday Night” and entertains people in order to forget all the problems and issues in his mind. This unfortunate trait hurts him in the end.

The play itself carries a lot of subtext. Why would a playwright create a scene (the party) that appears to be such an incredible waste of conversation and time? Nothing is accomplished in the party scene and conventional climatic structure is not followed. The party scene could be devastatingly boring. Lucas has done this on purpose. His underlying theme through the subtext of the play is that so many people lack the ability to relate to other human beings! The party consists of constant jibber-jabber. Lucas wants the audience to be frustrated with the talkers, because they truly do not get anywhere in their conversation. Lucas adds the outburst of Emily’s song to comment on the characters’ lack of emotion and genuine interaction. Emily speaks to the audience as if thinking to herself. Ironically, the lyrics are in fact the missing piece to Tom’s song and it would please him greatly if he knew this. Lucas is demonstrating yet again that communication is the key to any sort of honest relationship.

### **Critical Response**

Newspapers reviewing previous productions:

“An achy comedy that considers the notion that the deepest kind of loneliness may well be inescapable because it has a lot to do with bad luck and bad timing.” –*New York Times*  
This is a rather vague description of the production that could have easily been taken from simply reading the script rather than watching it. It seems the journalist watched a show that perhaps was also vague.

“The aim is as much to discover common ground as obvious behavioral differences, lifestyles and points of view... .Like **VOYEURS**, the audience gets to peer into the lives of all the characters simultaneously as they go about their business, the



effect not unlike a **JAZZ SCORE** of shifting moods and swelling emotions....” – *Sydney Morning Herald*

This is more of the reaction I am hoping for. If the journalist can compare the production to a jazz score, then something was done well.

“[BLUE WINDOW has been described as] something exterior that we can get our hands around when in fact, it’s something **interior** that we struggle to get our heads around... .Life is random no matter how you slice it. And love is a many layered thing. **So, where does that leave us?** –*Atlanta Journal Constitution*

This is exactly how the audience should perceive my vision of the show. Lucas wants us all to be Libby: Take all of our stresses and anxieties, leave them behind and leap. Where will it leave you? That’s just what Lucas wants you to discover on your own. I hope that many of the audience members will choose to walk out of their caves or at least recognize that they may be inside one. If the production stimulates into deep discussion or personal reflection, I will have done my job.

# *Blue Window*

A COMEDY

by Craig Lucas

\* simply and  
time need  
to allow  
the  
smoking  
and eventually  
meet in the  
party scene.



SAMUEL FRENCH, INC.  
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7623 SUNSET BOULEVARD HOLLYWOOD 90046  
LONDON TORONTO

CHARACTERS  
(in order of appearance)

EMILY - Kurt Lauer  
TOM - Ryan Pickett  
LIBBY - Destiny Weiders  
NORBERT - Matt Brine  
BOO - Tanya Kelly  
GRIEVER - Devin Crowe  
ALICE - Bridget Leat

SCENE ONE occurs in five separate New York apartments simultaneously. SCENE TWO is in Libby's apartment, shortly after Scene One. SCENE THREE returns to four of the original five apartments later that same evening; again they are seen simultaneously.

THE TIME is Sunday evening, 1984.

(NOTE: *Blue Window* was written as a developmental project for the Production Company. Its shape grew out of discussions with director Norman Rene, designers, actors and crew. All stage directions herein reflect their contributions. I have included these stage directions as a kind of a blueprint - a map to the original production and its intent. They are there if you need them and to be ignored if not.)

Simultaneous dialogue appears in separate columns with the main theme generally to the left and counterpoint or accompaniment to the right. The softer the actors speak during simultaneous passages the easier it is to hear the words. When two lines begin on the same line the actors begin at the same time and then proceed at their own pace.)

# Blue Window

## SCENE 1

*(In the darkness)*

VOICE. Uno, due, tre, quattro, cinque, sei, sette . . .

*(Lights up slowly. Birds; traffic. EMILY stands alone. She is dressed for a cool day. The floor, walls and upstage scrim are all a light blue. Five open doorways stage left. Black, sculptural shapes flecked with bright confetti markings represent furniture: down right is LIBBY's bar unit. Up right, ALICE and BOO's sofa unit. Center, TOM and EMILY's ottoman. Up left, NORBERT's armchair. Down left, GRIEVER's dressing unit and mirror. Up stage, slightly tilted towards the audience, hangs a large, transparent canvas, framed like a window, splattered with bright paint. Several smaller units hold flowers and phones. The feeling is open and attractive; only a little sterile.*

*EMILY unwraps and chews a piece of gum. TOM enters with sheet music, pencil, beer. We hear the song he is trying to write, in fits and starts. He makes a correction in the music and we hear the altered melody. EMILY crosses upstage behind the canvas, visible through the splashes of paint. LIBBY enters in her raincoat, glasses, rainbonnet, black scarf. She has a bag of groceries, her handbag, her keys in her mouth and cigarette in hand. The keys go into the handbag, the cigarette into her mouth, the groceries set down, coat off revealing a slip underneath. She exits on classical music which brings on NORBERT in exercise outfit, carrying an orange and a record jacket.*

11/27/73

1600

1000

1000

1000 - 4342

30 - 4048

1000 - 4344

1000 - 4345

1000 - 4346

1000 - 4347

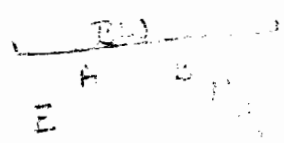
1000 - 4348

BLUE WINDOW

LIBBY re-enters with two lists—TO DO and TO BUY—which she tacks up on the wall. NORBERT begins to assemble a jigsaw puzzle, seated on the back on his chair, puzzle in lap. Typing from offstage. LIBBY exits. BOO enters with a small, dying plant which she places by the big canvas. She talks to the plant in hushed tones of affection. Bored, she sits and listens to a language tape, quickly losing interest. LIBBY re-enters with a kitchen timer which she is winding; she now wears a loose, flowing kimono. BOO changes the tape on her Walkman. LIBBY goes off and comes back, looking for her handbag which is under her arm. BOO jogs to the music which we do not hear. Discouraged at the size of her thighs, she tosses off headphones and exits as GRIEVER, in his bathrobe, enters: dance music. Checks himself in mirror, lays out new clothes. BOO re-enters with cigarette and ashtray. LIBBY has gone and come again, this time with a bowl of mussels and knife, trying hopelessly to open the shells. GREIVER has gone off and returned with shoes. The music gets to him and he dances around the stage into each of the other character's territories, finally exiting to take his shower; music fades. TOM picks up guitar, plays first part of his song. Typing from off. Typing stops. By now LIBBY has cut her finger and gone off for a band-aid. BOO, unable to find a single matchbook with a match in it, has tossed her last cigarette across the room; she finds a match, lights cigarette and walks several times around her sofa as if she might get somewhere, eventually. NORBERT has peeled his orange, eaten it, and is still assembling his puzzle. EMILY has crossed further left behind the painting.)

LC3 - 7:20 show  
 LC3.5 - 2 min B.A.  
 LC4 - 4 min

PRO 2400



Handwritten notes and scribbles, including the word 'Dance' and other illegible marks.

TOM - SL EYFA / P...  
 BOO - ENTER 21:00, X... TO... PULLS CURTAINS  
 NORBERT - X DS TO APT  
 BOO - XER TO APT, S...

① LIBBY - GROCERIES ETC.

② LIBBY - ↓ ON COUNTER

③ LIBBY - OF COUNTER, KITCHEN STUFF, BOO - XSR TO APT.

④ ALICE - X FROM WINDOW TO USR

⑤ ALICE - SIT ON B'S LAP

⑥ BOO - HEADPHONE/LIFT

Tom has been playing  
the guitar for  
15 min.

LC5- Libby apt

BLUE WINDOW 9

①

Libby comes curtain

TOM. (to someone unseen, offstage) Do you like this? It should like . . . I like the fact that it doesn't go anywhere. I mean, I can hear the whole thing. Like I did this and I did this and then this happened and this happened and so what? It should be kind of bland, you know, and flat out . . . (LIBBY comes on with seven place-cards.) Do you know anybody who writes lyrics? I mean, I don't even think I would want it to rhyme. And the voice should have the melody without any beefing up, it should be thin, and the guitar stays constant. Like just one awful thing after another. I can hear it . . . I just can't . . .

LC6- Penner

②

LIBBY. (going through place-cards, unable to assign the last card a name) Alice, Boo, Emily, Tom . . . Norbert. Alice, Boo, Emily, Tom, Norbert . . . Griever.

-LC7

TOM. Like I went here and I did this and I did this and I went here and I did this and I did this

LIBBY. (continued) Alice, Boo, Emily . . . Tom . . . Alice, Boo, Emily . . . LIBBY! Libby, Libby, Libby, Libby . . .

cont'd fingers

Libby unpacks groceries and pieces

③

TOM. (continued) Maybe it'd sound better on a piano. God, I used to have this beautiful, beautiful piano, real nice touch, baby grand . . . You know who got it. "The kids'll want to take piano lessons . . . Get your own piano." Duh, it is my own piano. Nobody's going to take piano lessons, I can guarantee . . . (LIBBY exits.) I just don't want this to sound like a folk song . . .

-LC8

④

ALICE. (entering, high from her work) "Moonlight and love songs never out of date/Hearts full of passion, jealousy and hate-" (Kisses BOO on top of her head; BOO is again listening to her language tape.) What are we listening to? "Woman needs man!"

-Singing

⑤

Boo. What?

"As Time Goes By"

head pieces on

Emily scribbles on her journal

Boo uses w/ screws



① GRIEVER - XDS TO APT

② ALICE - X TO DESK

③ ALICE - US OF 300

ALICE. Eye-talian?

Boo. Si.

ALICE. Are we bringing wine or flowers or what?

① Boo. (*overlapping the last few words*) Never on Sunday, remember? It's Sunday.

ALICE. We didn't drink the whole case, did we? What do you mean "we," white man? (*LIBBY re-enters with* ~~cookbook, phone and hammer~~; she dials.)

Boo. Breakthrough? (*GRIEVER's phone rings.*)

ALICE. I don't know, maybe. Maybe not. (*BOO puts her headphones back on.*) I can take the hint, never mind.

Boo. What?

② ALICE. (*exiting*) Niente. Impari il tuo Italiano.

GRIEVER. (*rushes on, dripping wet, with towel, answers the phone*) I'm coming. I've got my coat on.

LIBBY. Did you ever do mussels?

GRIEVER. I'm not sure I know what you mean.

LIBBY. Never mind, Griever, never mind, here it is, they steam themselves open, goodbye. (*She hangs up.*)

GRIEVER. Goodbye to you. (*into mirror*) And you and you. And alllllllll the little people. The little tiny Irish people. (*LIBBY exits.*) Goodbye, goodbyyyyyyeee. Auf

③ wiedersehen. Goodnight. We hate to say goodbye. We hate to see you leave, but get out. Go home, go home— A dog with his bone. I am so embarrassed for you. (*puts on pants*) I am so embarrassed for your family. I am so embarrassed for the children and their queen. Debbie. (*belt*)

ALICE. (*back on*) Kiss me.

GRIEVER. Queen Debbie. — *case - Seminare*

Boo. What?

GRIEVER. Debbie the queen of the debutantes.

ALICE. Kiss me.

*Does case*

*L*

*to herself takes out*

*Griever enters on platform*

*SC 1*

*SC 2*

*Does case*

*accuse h. d. e. r. i. e. t.*

*penis joke*

*Call back*

① ALICE - X STR OF BOO / LEAN IN

② GRIEVER - ↓ ON TOILET

③ BOO - HP OFF

④ ALICE - X TO DESK FOR SUNGLASSES

BOO - HP ON

GRIEVER - SHOES ON LAP

⑤ GRIEVER - ↑

① Boo. I can't, my mother is at the airport. "La mia mama e all'aeroporto."

ALICE. Really. Uh-huh.

② (taking both sides of an imaginary conversation) "Marry me." "I can't, my umbrella is in the kitchen." "Then run away with me."

BOO. What?

ALICE. "I can't, the highway is pink."

"Then shoot me for god-sake." "I can't, this is a dessert cheese."

③ Boo. What are we talking about?

ALICE. (exiting)

④ You could just say my breath smells, it's fine.

GRIEVER. (quietly) And her husband Norbert. (begins putting on socks and shoes)

GRIEVER. Norbert is embarrassed for all the little people . . . The little people are ashamed . . . And Stan Hopewell, the maker of so many pretty little shoes is proud to be ashamed of queen Debbie who by a strange coincidence of marriage and surgery is in fact her own uncle - by marriage to what should have been her second cousin once removed but is now as I say by a fluke of blood-manship a small but elegant . . . electric peanut. (picks up brush to polish shoes, treats it as an Academy award) Thank you. Thank you. This means so much to me. I

Boo  
Head phone  
all

OVER  
LAP

Alu  
x offstage

Head phones

handwritten notes

LC10

⑤

① ALICE - SQUAT DO 300

GRIEVER - ON KNEES

② GRIEVER - ↑

ALICE - XSL, ↓ SL OF EMILY

③ LIBBY - ↓ AT TABLE

ALICE. (~~back on, munch-~~  
~~ing a cracker~~) I'm going  
to get flowers.

would never have been  
able to play this part if  
not for the unerring dedi-  
cation, the unquestioned  
brilliance and the small  
shoes of . . . Yo mothuh!  
That's right I said yo  
muthuh! Yo!

Boo. Why are you eating? Where are you going?

GRIEVER. (*overlapping the last few words*) Yo, Stella!

①

ALICE. (*from off*)  
I'M GOING TO GET  
FLOWERS, GRAND-  
MOTHER! (*pops head in  
door*) Relax, mia amore,  
bambina! (*blows kisses  
and exits*)

GRIEVER. STELLLLL-  
AAAAAAA! (*exits, re-  
enters on Motown music  
with hair drier*)

②

GRIEVER. Thank you. Thank you thank you thank  
you. And now go home. Go home and drive safely.  
(*blows hair drier in face like a heavy storm*) Leave the  
park now. It's raining too hard. I know, I know, but the  
safest thing is for us all to leave, so I want you to move  
slowly and safely, directly out of the park. Be careful of  
your neighbor. I want you to turn to the man next to  
you and I want you to slit his throat. I want you to spill  
his blood, motherfucker . . . (*Hair drier off; it becomes  
a microphone.*) Thank you. There isn't anything I can  
say. (*LIBBY has returned with a drink; reading the  
back of the rum bottle, she has discovered a recipe and  
dials the phone.*) I love you. I do. You're my main  
main . . . mlaaaaaa. Mlaaaa-mlaaaaaa. We're tired  
now, goodnight. (*He exits; phone rings.*)

③

TOM. Which sounds better? (*Plays guitar. GRIEVER  
returns, answers phone.*)

-LC11

-LC12

breaks character  
LC13  
- 30 2/11/12

60 1/4  
1/12

① GRIEVER - PUT ON SHOES

② LIBBY MORE KITCHEN STUFF

③ GRIEVER - SHIRT THING

-LC14

① GRIEVER. I am out the door.

LIBBY. Just tell me if this sounds tacky. One part rum - One part undiluted pineapple juice concentrate from a can, listen, one part triple sec, grenadine, lemon

or lime slices and confectionary sugar to taste.

GRIEVER. <sup>bami</sup> It sounds tacky. ~~Tacky, tacky~~ if.

TOM. Or.

GRIEVER. Where does it say about the glucose tolerance test we're all going to have to take when we get to the hospital - ?

LIBBY. (*hanging up before he has finished his sentence*) Goodbye.

GRIEVER. Goodbye. Goodbye.

TOM. None of the above?

② LIBBY. (*making the punch*) I really love your books, Alice. No. You know what I love, Alice? May I? Call you? By the way I am absolutely crazy about your books, oh sure, hasn't everybody? Bleah. Oh, are you a writer? I didn't realize that. Alice Fisher, my god. Everyone, this is Alice Fisher and her lover, Boo Boo.

GRIEVER. (*trying on shirts*) No.

LIBBY. So how's the new book coming, Alice? What? Are you serious? You can't stop writing. You're one of the best writers of our generation -

GRIEVER. (*holding up another shirt*) No.

LIBBY. My generation -

③ GRIEVER. No.

LIBBY. Your generation. How old are you,

on floor w/ Book

w/ Alcohol via bottles



① - LIBBY - FRIENDS

② GRIENER - ↓

③ GRIENER - ↑  
LIBBY - KITCHEN...

Alice? Seriously, would you mind inscribing my copy of GLISSANDO? Oh sure, I've only read it about ten times. My favorite character? Well, I'd have to say I liked them all equally . . . There's only one?

Character. Well, it's just she's like so many different people I know . . .

He. Is. Soooooo you (*dialing*) girls are lesbians. 1.

Tom. This is the bridge. } → -

GRIEVER. (*shirt after shirt*) Charming, but— No. . . . Well, how you say—No. Thank you . . . No. Very nice and . . . No. No thank you. No no no. . . . No . . . Nnnnnnnnnnmaybe.

*point at Red June*

No. 2.

← SC3 *house*

(Phone rings; GRIEVER answers.)

GRIEVER. I've left, I'm on my way.

① LIBBY. (*not waiting for him to finish his lines*) Stop on your way and pick up a copy of Alice Fisher's new book would you please for me?

② GRIEVER. I want you to listen to the sound of my voice.

LIBBY. I can't.

GRIEVER. Take a deeeep breath.

LIBBY. I can't, I can't—

GRIEVER. Iiiiiinnnnnnnn—

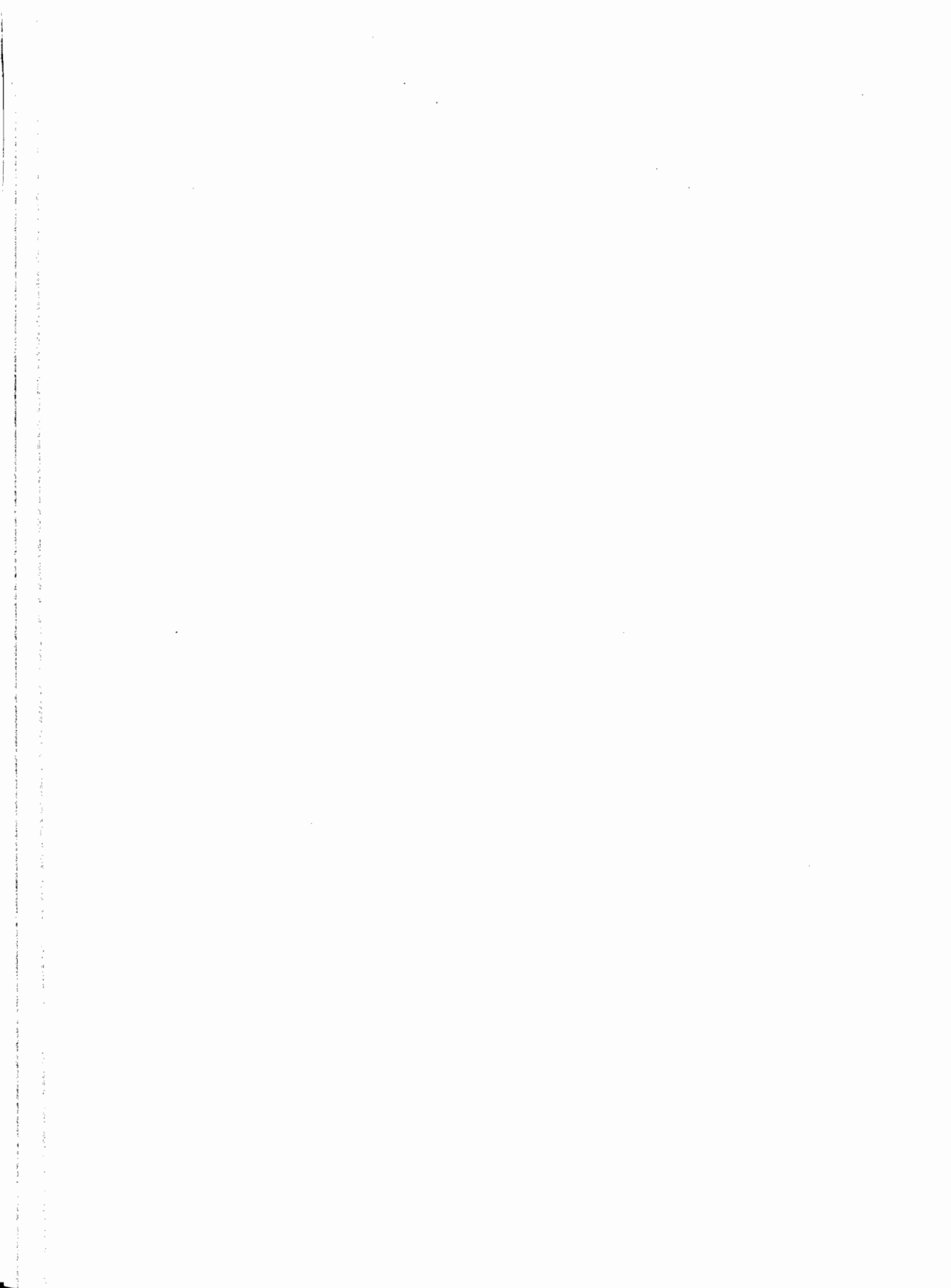
LIBBY. I'm ———→  
having a break-  
down. (*hangs*

*double screen*

③ up) I love your ———→  
books, I just  
read the new  
one, I mean, I

← LC15

← LC16 *etc*



just bought the new one, but—I lent it, what a great title, I loved it, I love your new book, what's it called? What I love, Alice, what I really really love about your books are the covers, I always judge a book by its cover, don't you? No, seriously, I love the way you weave all the different strands together, all the different people in different places doing different things, it's like modern music. How is it like modern music? . . . I don't know. (BOO exits. LIBBY has dialed.)

Sip  
of  
bottle

Sip  
again →

TOM. See, it takes like a long time to resolve and then it just goes to the same refrain over and over, you know, like a Chinese screen. It's like one stroke and that's the whole thing. I wish I I had . . . I can hear it . . .

GRIEVER. (*another shirt*)  
YES! Yes, yes, yes! . . . . .  
. . . . No . . . . .  
Yes . . . . .  
. . . . No . . . . .  
. . . . .  
Nnnnnnnnnnnnnnnnn  
nnnyes . . .

No . . . . .  
. . . Maybe . . . . .  
. . . . .  
Maybe . . . . .  
. . . Maybe . . . . .  
Nnnnnoooo . . . . .  
. . . Maybe . . . . .

-LC17

504

GRIEVER. (*answering*) I am in the taxi—

① GRIEFER - ↓

LIBBY. It's off.

TOM. (*continued; singing and playing*)

GRIEVER. I am there, I'm ringing your bell—

"I came here to—

LIBBY. No, I'm not going to be here, I'm going to the movies—

I came down to . . ."

GRIEVER. Listen to me please—

Something . . . "I came

here from—" . . .

LIBBY. I died.

"They all want the same

GRIEVER. It is the <sup>①</sup>guest's responsibility to have a good time. You provide the space—

thing . . ."

LIBBY. I got sick and died.

GRIEVER. Then it is up to the guest. If he or she does not choose to have a good time—

TOM. (*continued*)  
What's the story?

LIBBY. They won't.

TOM. Are we going?

GRIEVER. There is nothing you can do about it.

TOM. Are we going?

GRIEVER. Conversely, no amount of burnt food, bad wine, cheap cocaine or hideous furnishings—

TOM. Em?

GRIEVER. (*not stopping*) Can prevent the truly convivial spirit from having a pleasant evening in the company of his or her peers.

LIBBY. Thank you. <sup>since</sup>

GRIEVER. Now go vomit. I will be right—(*She hangs up.*) There, goodbye—

TOM. Baby?

GRIEVER. Goodbye, goodbye—(*the right shirt*) Yes!

LIBBY  
P  
A  
C  
I  
N  
G

① LIBBY - ↓ ON COUNTER

② ALICE - EXIT W/ FLOWERS, SET SR  
LIBBY - ↓ ON FLOOR

③ BOO - U/TRANSITING

④ EMILY - CIRCLE DS,

⑤ ALICE - X TO DESK  
EMILY - ↓ SR SEFA

Sit on  
counter

BLUE WINDOW

① LIBBY. No, I love your books, I really do. I said I love your books, Alice, don't you know how to take a compliment? That's not a very attractive trait, Alice. Maybe that's something you'd like to think about, work on with your friend, your lesbian, lover, doctor friend, I'll tell you something, Alice (*ALICE enters.*) You lay down with psychiatrists, you get up with flaws.

GRIEVER. . . . .  
Yes, yes, yes!

flowers →

about herself  
about Boo & Alice

2318

② ALICE. It's warm.  
LIBBY. (*on her exit*) No, I love your books, really, Catcher in the Raw, for instance.

③ BOO. (*from off*) Time to go? *Emily (ex)*

④ ALICE. If only I hadn't run into her in the elevator that day. (~~BOO enters, drying her hair with a towel.~~) I was just so pleased I remembered her name. I hate that name, it sounds like something you put on Indian food: Libby. Please pass the Libby.

Emily  
enters  
sets chair to  
Tom

Boo. Are we going as we are or, uh - ?

⑤ ALICE. It's all my fault. Why don't I call and say I'm sick, I don't mind . . . You hate me.

(*BOO exits as EMILY enters from outside.*)

TOM. What was that all about?  
EMILY. You were working.



① EMILY - ↑, X USR

② HUIE - ↓ ON B'S LAP (STRADLE)  
EMILY - ↓ USR

③ LIBBY - ↑

TOM. I'm having a conversation with myself like an asshole.

EMILY. Oh. I'm sorry.

TOM. . . . Nice out?

EMILY. Yeah. How'd it go?

TOM. Good. Needs words.

EMILY. Can I hear?

① TOM. Well, are we going? *hurry!*

EMILY. Oh—I'll just fix my hair. (*She exits as BOO comes on, wearing a different blouse.*) Who are these people, remind me.

LIBBY. (*re-enters in black cocktail dress*) Alice, Boo, Emily, Tom . . .

TOM. Nobody. Listen, this part is pretty.

② ALICE. We can stay in . . . How 'bout if we have a signal for when one of us wants to leave?

BOO. I'll just scream.

ALICE. Or I could say something like . . .

ALICE. Or I could say

③ BOO. Time to go now.

ALICE. That's good.

(*BOO goes off.*)

TOM. Do you want to hear this?

GRIEVER. (*trying on the first tie*) Nope.

EMILY. (*from off*) I'm listening. (*enters*) Sorry.

ALICE. (*calling to offstage*) You look terrific!

GRIEVER. No way.

TOM. Okay. It has like a melody—sort of a descant over the top. (*BOO re-enters, tying sash around her waist.*)

EMILY. Uh-huh.

LIBBY. (*introduces the place-cards to one another*)

Alice, this is Tom. Tom, this is Alice. Alice, Emily,

Booby, Boober . . . Boo

Boo . . . Bee Boo Boo

. . . Booby Boo Boo . . .

Bebe Rebozo . . .

. . . Bobby Goldsboro . . .

(*throws place-cards away*)

*tie - scratchy*

*-LC19*

① ALICE - XSR, FLOWERS

② ALICE - MIRROR  
LIBBY - ↓ AT TABLE

③ LIBBY - BEHIND W/ CAVIAR TART

① ALICE. I, on the other hand, look like an old, used . . .  
 TOM. And the whole thing should be on a piano, but we don't have a piano, so . . . (NORBERT exits.)  
 Boo. True. Let's go.  
 TOM. All right?  
 ALICE. It's right downstairs.  
 TOM. It needs words.  
 Boo. Then let's be early.  
 EMILY. Okay.  
 Boo. Nouvelle chic. (LIBBY goes out again; TOM plays.)

ALICE. You just want to see her with her hair wet.  
 Boo. Absolutely.

② ALICE. (~~looking in compact mirror~~) Wait, God.

Boo. You look fine.

ALICE. I don't want anybody to think I labored to look this . . .

EMILY. Pretty.

ALICE. Unlabored.

EMILY. I like it.

ALICE. It's true:

TOM. Wait, this is the melody.

GRIEVER. Toooooo.

TOM. I mean, it's not in the accompaniment . . .

Well, you'll see . . . . .

. . . I know what it should say, too, but . . . Like this

. . .

Boo. (*exiting yet again*) Vanity, vanity, all is . . .

TOM. Without words. (*plays*)

② ALICE. I'm so vain I <sup>sing</sup> prob'ly think this song is about me. (LIBBY re-enters with hor d'oeuvres; she tries to get top off caviar jar.)

im-gued  
 mirror

libby takes a pill  
 Alcohol

<

Libby  
 on  
 caviar  
 jar

① BOO - PUTS AWAY HP

② BOO - XUS OF ALICE

③ ALL STOP  
TOW - QUITTING TURNING

④ ALICE - XSL

TOM. Or something. It keeps repeating.

① Boo. (from off) Fairfield Porter?

ALICE. The—? Famous?

Boo. (entering) Painter?

ALICE. Right.

Boo. When asked if he thought it was vain to sign one's paintings or not to sign one's paintings . . .

ALICE. Right.

Boo. Said—

ALICE. To sign or not to sign.

Boo. Right.

TOM. This is the bridge.

ALICE. Said?

Boo. If you're vain, then it's vain to sign your paintings and it's vain not to sign your paintings.

ALICE. Ah-ha. (LIBBY bangs caviar jar twice on table top.)

② Boo. And if you're not vain, then it's not vain to sign your paintings and it's not vain—

ALICE AND BOO. Not to sign your paintings.

ALICE. Too true. And we would say that I am—?

EMILY. It's like a folk song. (LIBBY breaks her cap, trying to pry open the caviar jar.)

③ LIBBY. Ow! (TOM stops playing.)

EMILY. It's not like a folk song. (LIBBY spits out her tooth.)

④ ALICE. No comment.

TOM.

All right, let's go.

Let's go.

EMILY. It isn't.

TOM. It is, come on.

(ALICE is headed for the door; NORBERT returns in different clothes, picks up puzzle, orange peel and exits.)

Paraphrase  
Libby bangs  
caviar jar  
twice

Libby Bites  
jar

tooth in hand  
LC 19.5

Libby  
Spills cap

tooth  
says "my tooth"

-LC20

① BOO - XER

② LIBBY - SEARCHING FOR CAT

③ BOO/AUCE - F/F

④ LIBBY - DIALS

⑤ EMILY - ↑ XSL TO TOWN

① Boo. Flowers.  
 EMILY. It's pretty.  
 TOM. Yeah.

EMILY. I like it.

② ALICE. This is why I keep you around.

TOM. It's supposed to be the way it is, exactly the way it is.

③ ALICE. All right, what's our signal?  
 EMILY. I know.

Boo.  
 You say, Did anybody see that article in the Times on DNA?

TOM. The words are *(LIBBY has dialed; phone rings.)*

④ And I'll say —

completely un-sentimental — →

ALICE.  
 No, I didn't see that —

EMILY.  
 Uh-huh.

Boo.  
 Wasn't it incredible?

ALICE.  
 Oh, okay, wasn't it —

TOM. They're flat, like I did this and I did this and I —  
 GRIEVER. *(answers)* Walk directly to your front door and by the time

Boo.  
 No, if I want to leave I'll say yes and if I don't I'll say

⑤ no. you get there I

ALICE.  
 Good.

will be there.  
*(hangs up)*

← SC 5



① ALICE - KISS BOO'S FOREHEAD

SCENE II

BOO - ON R. OF SOFA      LIBBY - USC      TOM - DSC      GREETER - FLOOR  
ALICE - USL OF SOFA      EMILY - FLOOR SL. OF SOFA      NORBERT - FLOOR DSR

SCENE CHANGE

NORBERT - PHONE

~~NORBERT - PHONE~~  
~~BOO - ALICE - DESK + CHAIR~~

EMILY - COFFEE TABLE

BOO + ALICE - SOFA

NORBERT + GREETER - BATH

BOO + ALICE - PILLOWS

LIBBY. Grieve?

EMILY. I like it.

ALICE. Wait.

BOO. What?

① ALICE. I love you.

TOM. I like you.

GRIEVER. Yes!

*Alice punches Boo's  
cushion*

*-SC 6  
-LC 21*

*(Black out. Lights up to half. The actors move the black, sculptural pieces into their positions for the party. TOM's ottoman becomes the coffee table. GRIEVER's dressing table becomes a chair, etc. In the half-light we see ALICE present LIBBY with the flowers; she then places them in a vase. All of this is underscored with melancholy piano music. As the party lights come up all the actors are frozen in position: BOO and GRIEVER at the punch bowl, NORBERT down left, TOM and EMILY on the sofa, ALICE upstage center and LIBBY standing. Large pillows have been placed on the floor around the coffee table.)*

SCENE 2

①

ALICE. *(As she speaks the other characters are released from their freeze.)* There's this whole theory, all right?

BOO. *(GRIEVER fills her punch glass.)* Here we go.

ALICE. That the experiential part of the brain—The right? Hemisphere?

BOO. *(overlapping)* Don't look at me.

ALICE. And the side responsible for assigning the words . . .

*-LC 22*

*Alice as if  
delivering a  
poem*

① ALICE - XDSL

② ALICE - XSR TO TOM

③ ALICE - XSL TO GREENER, X BEHIND COFFA

④ ALICE - PLANT DSL

BLUE WINDOW

23

- GRIEVER. Right.
- ① ALICE. No, the left. Ha ha. Are incompatible.
- GRIEVER. Alice.
- ALICE. Essentially. Essentially.
- BOO. Welllllll—
- ALICE. They don't communicate.
- BOO. If they didn't communicate—
- ALICE. They barely communicate, I'm telling this, if you want to make up your own theory—
- BOO. That's right—
- ALICE. When I'm finished making up mine . . .
- ② GRIEVER. The experiential part and the part—
- ALICE. Right. And there's just this little thread connecting the two. Called—the corpus cassolum.
- GRIEVER. I knew that.
- ALICE. Right?
- BOO. Callosum.
- ALICE. Callosum, the corpus callosum. And that's all there is. (*LIBBY exits into kitchen.*) So everything that happens in the right side of the brain and everything that happens in the left side of the brain has to pass through this little thread. If the right hand is to know
- ③ what the left hand is doing so to speak.
- GRIEVER. Write that down.
- ALICE. Anyway. You're trying to capture the intangible.
- GRIEVER. Uh-huh? (*LIBBY re-enters with a tray of canapes which she takes from guest to guest.*)
- ④ ALICE. And you can't. Because the experience doesn't want to be captured. The way primitive peoples don't want to have their pictures taken.
- BOO. Why are you looking at me?
- ALICE. So you're constantly jumping back and forth: "What did that feel like?" "What do you call that?" And

Alice makes  
eye  
contact to  
each  
individual

① LIBBY - XC,

② ALICE - TURN TO LIBBY  
LIBBY - X TO BAR

③ ALICE - SIT LSSFA NEXT TO NORBERT

④ LIBBY - X US, SIT ON STAIRS

⑤ GREENER - STAND, PASE DS

the words are always less. Or maybe I'm just a mediocre writer.

Boo. Right.

ALICE.

LIBBY. (*serving ALICE*) — 22.2

So the thing that —

Oh, I really love —

① ALICE. (*continued*) I'm sorry.

LIBBY. (*holding her top lip in place with one finger*) I say I really love your writing. 22.5

② ALICE. Oh, thank you. Thank you. No, it's, you know, that feeling of its being right on the tip of your tongue.

GRIEVER. Right.

TOM. Uh-huh.

ALICE. And nine hundred and ninety nine times out of a thousand: Smoke, nothing, blah.

GRIEVER. I hate that. Don't you? When you can't . . . when you can't . . . think of something (*laugh, to LIBBY*) Smile. (*She does, without showing teeth.*) That's better.

③ ALICE. So you can't wait for inspiration is my point.

GRIEVER. Uh-huh.

ALICE. That's all. You have to work.

GRIEVER. Right.

④ ALICE. Which is why I'm such a bore to live with.

~~(LIBBY is serving BOO.)~~

Boo. Here, here, I'll drink to that.

GRIEVER. But . . .

Boo. This punch is so tacky, I love it.

LIBBY. (*towards the wall*) Thanks.

⑤ GRIEVER. All right. How do you know. . . ? You'll have to forgive me, I'm illiterate. But . . . I mean, how do you know — ? Or — I mean . . . Come on, Griever, you can do it.

ALICE. See, you could never name a character Griever, for instance, without everybody wanting to know

① - GRIEVER - X TO BAR, MAKE DRINK

② GRIEVER - RETURN DSR

③ ALICE - STANDS, XSL

EMILY - ↑ - (BATHROOM)

④ BOO - ↑

⑤ GRIEVER - MAKES DRINK FOR BOO

⑥ GRIEVER - HANDS DRINK

① 'What's he grieving?'

GRIEVER. Right.

ALICE. For. Is it grieving for or grieving?

BOO. Grieving for. LIBBY. Grieving.

ALICE. Is it?

TOM. Grieving for, I think.

ALICE. I never learned any grammar either, so— Anyway, how do you know what?

② GRIEVER. Well, how do you know—? I mean, do you know everything that's going to happen in a certain story?

ALICE. No.

GRIEVER. Before you start?

③ ALICE. I don't. You just—jump off the cliff. You're bound to land somewhere. And you never know—I mean—if I might borrow an expression of yours, Madame—

BOO. Please.

ALICE.

You don't know what's going to be poop on ice, you don't know what's going to be a masterpiece.

④ BOO. (continued) What?

GRIEVER. What is it, poop on ice?

⑤ BOO. I do not say that. She made that up, I swear. Tell them I do not say Poop on ice, please.

ALICE. You have to hear it first and see—hear how it sounds. I thought my last book was going to be one of the great tomes of Western literature; it turned out to be, what? Something like eighty-two pages . . .

⑥ BOO. I've never even met her, I swear to god.

TOM. I'm listening.

-LC 23

What's he grieving?  
Alice Boo Libby Tom  
Griever



① NORBERT - MAKE TWO DRINKS, GIVES ONE TO LIBBY, ↓ NEXT TO LIBBY

ALICE - ↓ L SOFA

② LIBBY - ↑

③ ALICE - ↑ X TOWARDS LIBBY

GRIENER - ↑ X SL

④ ALICE - X DSR, ↓ ON SOFA

ALICE. Anyway, enough about me, what did you think of my last book? (NORBERT crosses to the bar, takes a second beer.)

BOO. I do not say poop on ice.

ALICE. No, she doesn't, I was just making that up. (mouths) She does. (BOO sits on the floor with her back to the audience.)

LIBBY. You know what scene in one of your books I love? - LC 23.5

ALICE. No.

LIBBY. I love the scene where they're all sitting around-

GRIEVER. Take your hand away from your mouth.

LIBBY. Oh.

GRIEVER. We can't hear you.

LIBBY. It itches. Well, I love all your books, I really do.

GRIEVER. No, you were going to say which scene.

ALICE. Yes!

LIBBY. No, I don't know, I love all the scenes, I can't think of which one I meant, I can't.

ALICE. I was just getting excited.

LIBBY. I love them all, I really do.

ALICE. Well, you have good taste.

TOM. I haven't read any of your books, I'm sorry. (LIBBY has crossed towards kitchen; GRIEVER takes her arm in passing.) - LC 23.8

GRIEVER. (mouthed, to LIBBY)

You all right? . . . . .

. . . You sure?

ALICE. Oh, please, I'm always so surprised when one copy of one book sells. (to BOO) And don't you say one word.

(LIBBY exits.)

Griever mutes  
drink  
3 20

① GRIEYER - BEHIND SOFA, AD LIB / JOKES W/ LIBBY

BOO. But you know what I always notice?

ALICE. What? What do you notice? Can I have a sip of your punch?

BOO. People don't relate to the words at all. It's as if—in anything, plays, books, movies—it's as if there was something behind the words.

① ALICE. Intention. GRIEVER. Uh-huh?

BOO. Either behind the words or beyond the words—

ALICE. Intention.

BOO. May I say this?

ALICE. Sorry.

BOO. You got to make up your theory.

ALICE. You're absolutely right.

BOO. I mean . . . Eugene O'Neill, all right?

ALICE. Ugh.

BOO. But that's my point. There's something besides the words—beyond the words. (*NORBERT sits.*)

ALICE. Yes, but there's also—

BOO. Wait. Okay, O'Neill in one sense could not write.

TOM. *Eugene O'Neill?* (*LIBBY returns.*)

BOO. In one sense.

Really, go see them  
again, they're—his plays—

GRIEVER. The flowers  
look beautiful, don't they?

TOM. Uh-huh.

LIBBY. Mm-hm.

BOO. Very clunky and self-indulgent.

TOM. *Long Day's Journey Into Night?*

BOO. But they're not  
just about the words,

GRIEVER. The place  
looks great.

that's what I'm trying to  
say. It's true, they appear  
to have been written by a  
seventh grader if you're  
just listening. But—

TOM. Didn't he win a

- ① BOB - ↑, KNEELS DS OF SOFA
- ② LIBBY - TO KITCHEN FOR PILLS
- ③ TOM - XSR TO VERANDA
- ④ EMILY - RETURNS, ↓ S OF SOFA
- ⑤ GRIETER - XSR, LIES DOWN

Nobel Prize or something?

① Boo. (*continued*) Yes, but—Obviously something transcends—

ALICE. Oh please, Knut Hamsen won the Nobel Prize, Herman Hesse!

TOM. I love Herman Hesse.

ALICE. *Steppenwolf*?

TOM. I love *Steppenwolf*.

ALICE. Well, as a teenager I did too, but have you gone back? I mean—

Boo. There's nothing wrong with that. I thought Thomas Wolf was the greatest writer who ever lived. Everything doesn't have to be for adults.

GRIEVER. I don't read and I'm proud of it.

Boo. A. E. Housman.

ALICE. Beatrix Potter.

Boo. Oh, Gore Vidal? Has—says that since we don't read anymore?

② ALICE. When did we?

TOM. Uh-huh?

ALICE. (*to GRIEVER*)

③ Boo. Well, he says that too, but since we don't read anymore, since we got most of our information from television and movies— from images—

No offense.

*\*dubby should be taking some pills in kitchen*

-LC24

④ EMILY. Uh-huh?

Boo. That we lose the ability to think. Literally. Linearly. That's hard to say.

⑤ GRIEVER. Linearly.

Boo. That, in other words, across the page from left to right or top to bottom if you're Japanese or whatever it is—

-LC25

- ① Zoo - ↑, XSL      LIBBY - KITCHEN/PILLS  
GZIEYER - ↑
- ② LIBBY - REATERS, ↓      LIBBY - REATERS
- ③ Zoo - ↓      REOFFA

GRIEVER. Mmmmmmm.

① Boo. That thought is sequential. The logic is . . .

ALICE. Linear.

Boo. And if we grow up with movies and TV we lose the entire . . . Well, anyway, I think he's wrong, I do.

GRIEVER.

Gore Vidal?

Boo.

Wrong?

I think - Yes.

I'm going to tell him you said that.

Boo. (*crossing to bowl of mixed nuts*) I think philosophy and ideas—I think film and television are perfectly capable of conveying thought. I know you don't.

ALICE. You don't think that.

Boo. Why not?

GRIEVER. Can I get anybody anything—more punch there, Boo?

Boo. Yes, please, thanks. I love this.

ALICE. (*overlapping*) A word stands for something.

Boo. So does a picture.

ALICE.

GRIEVER.

I don't see how you can say that a succession of images—

Lib?

Norb? You okay?

Boo. People talk in movies—

Anybody?

ALICE. Come on—

Boo. And they're sequential too, they're linear, you just can't go back and re-read.

② ALICE. What does *La Dolce Vita* mean? What are the ideas? Your guess is as good as mine.

③ Boo. Oh, we're going to be in Italy in three

-LC 36

Not best  
hands  
Emily -  
dunk

her

Boo  
Emily  
Kathleen

Handwritten notes at the bottom of the page, including "Emily" and "Kathleen" written vertically.



① LIBBY - XCS

② LIBBY - RETURNS TO KITCHEN

③ SZIEVER - BEHIND SOFA

weeks and I've never been,           GRIEVER.  
I'm so excited. Really?       Libby was just there.  
Is it beautiful?

① LIBBY. Oh . . . (turning her face front) Very.

BOO. Oh, I want to hear all about it. All right, I'm  
sorry, what does *La Dolce Vita* mean? Who knows, who  
cares?

ALICE. That's my point exactly—

② BOO. (overlapping) What does *The Penal Colony*  
mean, what does *Moby Dick* mean? —LC27

ALICE. You can't— You're talking about fiction and  
you're talking about thought, you can't. All fiction is  
open to interpretation.

BOO. So is philosophy.

③ GRIEVER. (with drinks) She's got you there, Al.

BOO. Thanks.

ALICE. You can't make a movie out of Descarte.

BOO. Why not?

ALICE. His ideas?

BOO. Why not?

ALICE. Because. You can't.

BOO. Why not?

ALICE. Ideas do not come across in pictures, all right?

BOO. Why not?

ALICE. Ideas are not—           GRIEVER. I think you're  
going to have to come up  
with another argument.

ALICE. Words are ideas.

BOO. Pictures are ideas.

ALICE. They're not, they're pictures. They don't stand  
for anything, they are the thing.

BOO. No, they're not, the thing is three-dimensional.

ALICE. You know what I'm saying, come on—

① LIBBY - ENTERS, GETS RINCH BOOL, RETURNS

② STRIEVER - X TO FAMILY

③ NORBERG - ↑, SEES LIBBY, ↓

Boo. I think you're wrong. Buster Keaton falling off of a . . . what?

① GRIEVER. Train.  
Boo. Thank

② you. Is a symbol. If you read that someone in a little porkpie hat falls off a train, why is that any more representative or less open to interpretation than the actual image of Buster Keaton falling

GRIEVER. I love making a contribution. (to LIBBY) Do you want some help?

LIBBY. (mouthed) Excuse me—(as she exits) Nope.

*In Keaton?*  
→

③ off—It's more—open to interpretation than the visual, because you can't fill in the details, they're there. When I read the word "Train" I can have a thousand different trains, but Buster Keaton's train is one very specific train—

You sure?

(from off)  
Yep, stay there.

ALICE. I understand—

① TOM RENTERS

LIBBY - ↓ IN FRONT OF SEAT AND USL

② ALICE - X USL, BEHIND SOFA

GRIENER - ↓ R SOFA

③ EMILY - ↑

④ EMILY - XSR

NORBERT - XDSR, ↓

GRIENER - ↓, L SOFA

① ALICE. But there's not the idea of train, that's my point; there's train and then there's Buster Keaton's train. — LC 28

GRIEVER. (~~sits on the floor~~) Wait, I'm lost.

ALICE. Well, that's because you don't read.

② GRIEVER. Right.

ALICE. (*jovial*) Anyway. (*She crosses to the bar, then sits by it.*)

5 *secret* — GRIEVER. (*lighting a cigarette*) What do you do, Emily?

EMILY. I'm a secretary.

GRIEVER. Oh really? Where?

EMILY. Just a company.

GRIEVER. Uh-huh.

EMILY. Midtown.

GRIEVER.

ALICE.

What's it called?

What's it called?

(*to ALICE*) You owe me a coke.

ALICE. All right.

③ EMILY. Um . . . I feel like I'm on the Merv Griffin show.

GRIEVER. Relax, honey, we're all pulling for you, everybody loves you.

④ EMILY. It's called Scientific Abstracts and I really hate talking about it on my day off.

GRIEVER. Okay.

Boo. (*overlapping*) Oh, here's to that, god almighty I hate thinking about work on Sunday. Let's talk about . . . I don't know. What shall we talk about?

TOM. What kind of work do you do? Oh, you just said . . .

Boo. That's all right. I'm a family therapist.

TOM. Oh.

① EMILY - X USR, ↓ ON SPEAKER

①.5 BOO - ↑

② ALICE - EXITS TO BATHROOM

LIBBY - ↓ ON COUNTER

BOO - XCS

③ BOO - ↑, PROCEEDS TO GET DRINK

④ BOO - TO EMILY, US

① Boo. (*She cracks up.*) I do family therapy . . . So.  
 EMILY. What's family therapy? (*BOO laughs again.*)  
 Oh, you just said —

①.5 Boo. No, that's all right, that's all right. Family  
 therapy. All right, you have a problem.

NORBERT. Okay.

Boo. You come to me. I would probably say, "This  
 guy is past help." No, I'm tired, I'm sorry. Family  
 therapy . . . Why can't I think of this?

ALICE. How much punch have you had?

Boo. I know this, I know this, this is what I do.

GRIEVER. Sure it is.

Boo. Family therapy. All right: say you're a drug ad-  
 dict.

NORBERT. I'm a drug addict.

Boo. That's funny, you don't look like a drug addict.  
 No, really, really, I really do do this, doo-doo. I am  
 bomb-o.

② ALICE. I would say.

Boo. No, instead of treating you — instead of treating  
 the problem as if you carry full responsibility —

NORBERT. Uh-huh.

③ Boo. And spending five years on the couch trying to  
 analyze and understand all your wishes and your fears —

NORBERT. Right.

Boo. Which is fine. But expensive and long and pain-  
 ful and not always successful.

GRIEVER. But other than that, Mrs. Lincoln.

Boo. Really. We try to look at the dynamics of the  
 family and see if . . . we can't blame somebody else for  
 it. No, I'm sorry. Usually in a family structure there's

④ one person who acts out — They drink or they flunk out  
 in school —

NORBERT. Right.



① BOO - CIRCLES SOFA

② BOO - ↓

AUCE - RENTERS, XUS

③ NORBERT - ↑, GETS DRINK

① Boo. Or they steal cars. But in my experience they are not necessarily the problem.

NORBERT. They're the symptom.

Boo. Yes. So that often a child who supposedly has learning difficulties—

NORBERT. Uh-huh.

Boo. Is really refusing to learn to read, say, because he knows damn well his father'll beat the shit out of him if he does.

GRIEVER.

What?

Boo.

Learn to read.

Learn to read

Right.

Boo. The father can't read.

GRIEVER. I gotcha.

Boo. So that's what I do.

GRIEVER. Beat the shit out of 'em?

② Boo. But I want to hear more about skydiving. I can't believe we're talking about family therapy. What's it like? Where do you do it? What's it cost? Where did you learn to do it? Why do you do it? —LC30

GRIEVER. In that order.

NORBERT. All right. Um, it's fun—that's why I do it. And Red Bank, New Jersey is where and I learned in the army.

Boo. Oh.

NORBERT. And what else?

GRIEVER. How much does it cost?

NORBERT. Right. It costs about eighty dollars for your first day.

Boo. Oh, that's cheap.

③ NORBERT. That includes five hours on the ground learning how to fall, how to land, how to fold your

*Alca  
does aka  
when  
mask is  
covered*

① - NOTIZBETRIEB - USC

② NOTIZBETRIEB - USC

parachute, pull your ripcord.

ALICE. You don't actually jump out of the plane on your first day. -LC31

NORBERT. Sure.

ALICE. God. But you don't skydive on your first day.

NORBERT. Sure you do.

ALICE. But not free fall, I mean.

NORBERT. Sure you do.

BOO. Does Libby do that?

NORBERT. (*going for a cracker*) Well, we're having a little trouble getting Libby out of the plane. But— First we take you up on what's called a static line— you have a simulated ripcord, your chute opens automatically, then—

TOM. How high are you?

NORBERT. Right now?

TOM. Right.

Boo. Really

NORBERT. No, we start you at three thousand feet, that's the minimum and then—

Boo. Three thousand feet.

Right— And then we go up three hundred feet, increments of three hundred feet per jump; seventy-five hundred feet is about tops for a student jump.

BOO. How fast do you fall?

NORBERT. You start at sixty feet per second—

BOO. Start.

NORBERT. And you always open your chute at three thousand feet, so from seventy-five hundred feet you

① NORBERT - X↑ IN BΩ  
LIBBY - IN/OAT

② ALICE - XDSR, ↓  
LIBBY - RENTERS W/ DUNN/BOWL, XDS  
NORBERT - XR TO STEREO

③ LIBBY - US OF SOFA

have a twenty-six second free fall; from twelve thousand feet which is your ceiling you have a seventy second free fall.

Boo. Jesus Christ.

EMILY. How many people forget to pull their rip-cords?

NORBERT. Some, actually—

Boo. (*overlapping*) They do?

① NORBERT. Well, sure. It's against your body's instincts to jump. I mean, you look out that blue window and you see the ground all the way down there and your gut says, No way, so sometimes—

GRIEVER. What do you do if they don't jump?

NORBERT. Push 'em. No, we go back and repeat the instructions. If after three or four days it looks like it's not going to happen, we refund your money.

Boo. That's nice.

② NORBERT. You should all come out and try it. I'll give you a complimentary lessons. (*LIBBY re-enters.*)

ALICE. Food smells good, doesn't it? (*She crosses to coffee table, sits on the floor.*)

Boo. Now there's an offer.

GRIEVER. Food smells great, kiddo. . . . . Tell 'em about Italy, come on.

ALICE. We're just hearing about your adventures. Norbert says you haven't quite gotten—

③ Boo. Oh, that's right, I want to hear about Italy, I want to hear about Italy. Is it gorgeous?

LIBBY. Oh, absolutely.

Boo. Oh god.

ALICE. Where did you stay?

GRIEVER. (*to ALICE*) Sorry.

① BRIEVE, ↑, X TO LIBBY

② ALICE - ↑

③ ALICE - ↓ L SOFA  
LIBBY - XUS, ↓  
EMILY - EXIT TO VERANDA

④ BOO - ↑, X DEC

LIBBY. You mean hotels?

ALICE. No, I meant what cities.

① LIBBY. Oh . . .

GRIEVER. Venice.

LIBBY. Venice. And . . . I can't think.

ALICE. Well. Anywhere in Italy.

LIBBY. Sienna.

ALICE. Oh god, Sienna.

LIBBY. Mmmmmm.

② ALICE. The light?

LIBBY. Wonderful.

GRIEVER. What is the matter with your mouth?

LIBBY. It itches, Griever.

③ GRIEVER. Sorry.

BOO. Well, I can't wait, I really can't. So far I can say . . . What?

ALICE. We've been on a crash course for the last three weeks.

BOO. Crash is right. Um—La mama . . . Una mama—

ALICE. La mia mama—

④ BOO.

La mia mama . . .

GRIEVER. Mama mia,  
that's a spicy specky—

ALICE. All'—

BOO. All' aeroporto.

GRIEVER. Remember  
that? . . .

ALICE. Brava.

GRIEVER. . . . No?

BOO. La mia mama e all' aeroporto. My mother is at the airport.

GRIEVER. That should come in handy.

BOO. What else?

ALICE. Facciamo—

BOO. Facciamo—



① ALICE - ↓ RS OFA

BOO - ↑ ON COFFEE TABLE

① ALICE. Un giro.  
 Boo. (*drops to her  
 knees onto one of the  
 pillows*) Facciamo un  
 giro . . . Facciamo un  
 giro . . .  
 Facciamo—Shut up! Fac-  
 ciamo un giro . . .

GRIEVER. They'll starve  
 to death before she can  
 order a meal, but—no  
 problem.

ALICE. In—

Boo. In mac china all'aeroporto.

ALICE. Vorrebbe guidare?

Boo. Sì.

ALICE. No, come on.

Boo. Um . . .

TOM. Do you mind if I put on some music?

LIBBY. No.

TOM. I know where it is. (*He goes into the next room;  
 EMILY follows him out.*)

GRIEVER. (*sings to the  
 tune of "Volare."*)

Boo.

Vorrebbe . . . Vorrebbe . . .

Christ—Mi . . . Mi . . .

Vorrebbe! Whoa-ho-ho-  
 ho!

ALICE. Piacerebbe.

Boo. Mi piacerebbe molto.

ALICE. Brava.

Boo. Mi piacerebbe molto. Alice speaks about seven  
 languages fluently.

ALICE. That's not even  
 remotely true but . . .

GRIEVER. Not me. I can  
 barely speak English . . .  
 Never travel . . .

Boo. I love what you've done with your apartment,  
 Libby.

LIBBY. Thanks.

*—Rule is  
 hell*

① TOLL - REAJIPZ

② TOLL - ↓ SR SIFA

③ TOLL - ↑

Boo. Do you entertain a lot?

LIBBY. (*lighting her and BOO's cigarettes*) No. Actually, this is the first time since I moved in.

Boo. Haven't you lived here. . . ? (*angular jazz piano music*)

LIBBY. Four years.

Boo. Oh. (*TOM and EMILY return to their positions on the sofa.*)

ALICE. What's this?

TOM. ~~Cecil Taylor?~~ *Bill Evans*

ALICE. Oh.

Boo. Who's that? *Bill Evans*

ALICE. ~~Cecil Taylor?~~ You've never heard of him?

Boo. Can I still stay at the party? Who's ~~Cecil Taylor?~~

GRIEVER. He's very famous, Boo. *Bill Evans*

Boo. I gathered.

GRIEVER. I never heard of him either.

TOM. He's like the most technically proficient jazz pianist in the world.

Boo. Really?

TOM. Yeah, he literally alters the landscape of what you can do musically.

Boo. Really?

TOM. Yeah, he's real good.

Boo. Are you a musician?

TOM. Mm-hm.

LIBBY. Tom's a wonderful composer.

TOM. Oh, yeah, right—

LIBBY. You are.

TOM. No, I'm a studio musician. I do a lot of studio work.

Boo. Are you saying Libby lied to us, Tom?

TOM. But I don't know LIBBY. (*mouthed*) He's wonderful.  
 ③ if you can hear it, but I mean, he's literally re-

-SC7

rve  
1

n;

1

1

*Ismael  
Alice  
extremely  
fascinated*

USE OF...  
...  
...

...  
...  
G. USE

① LIBBY - EXIT TO KITCHEN

② BRIEVER - TO TOWEL X TO BAR  
TOWEL - EXIT TO PATIO

thinking what you can do with melody. He's changing all the rules from the ground up. He's taking all your expectations and kind of . . .

① GRIEVER. I don't understand what you mean melody. (*LIBBY gets up and heads for the kitchen.*)

TOM. Throwing them back at you.

GRIEVER. You want some help? (*to TOM*)  
Sorry.

LIBBY. (*from off*) Nope.

GRIEVER. Are you sure?

LIBBY. Yep.

GRIEVER. I'm sorry.

TOM. Like a painter. He's breaking it up, you know, and putting some parts of it in front of where they belong and he's splitting up tonalities and colors, shapes—

ALICE. Spitting up did you say?

TOM. Splitting.

ALICE. No, I know, I was . . .

TOM. He's literally challenging you to hear it, you know, re-hear it. What is music?

GRIEVER. No, I know, but this isn't like a famous melody? Or—?

TOM. Why not?

GRIEVER. I mean it isn't like "Raindrops on roses and whiskers on kittens" backwards or something.

TOM. No . . .

② GRIEVER. No, I know what you're saying. (*Pause. They all listen.*) I know what you're saying. (*pause*) But . . . (*pause*) Does anybody else get depressed on Sunday nights?

-LC 34

① GREYER - XDSR, ↓

② NORBERT - GETS TWO DRINKS, GIVES ONE TO EMILY, ↓ USR

BOO. Always.

GRIEVER. I do.

BOO. I always get depressed.

GRIEVER. I could be having the best time, I don't know what it is.

ALICE. You don't always get depressed.

BOO. That's what I was feeling upstairs.

ALICE. Still, you don't always get—

BOO. You know what it is? It's having to go to school in the morning.

GRIEVER. Is that it?

BOO. I think so.

ALICE. She doesn't always get depressed.

① BOO. All right, I don't always get depressed.

GRIEVER. I think it's Ed Sullivan.

BOO. Now that's interesting.

GRIEVER. I think—No, you know what I think it is? I know what it is!

BOO. What?

GRIEVER. I think it's Topo Gigio.

BOO. Who?

GRIEVER. I really think it was Topo Gigio.

ALICE. I remember Topo Gigio.

GRIEVER. Right? *wg*

ALICE. I loved Topo Gigio.

GRIEVER. Really?

ALICE. Yes, don't you remember?

GRIEVER. You loved Topo Gigio?

BOO. Who's Topo Gigio?

ALICE. Topo Gigio was this little mouse, Italian mouse—

BOO. Oh yes.

② ALICE. Remember?

BOO. Right, right.



① EMILY-BENTER

② NORBERT - GIVE EMILY TRUCK

\*Blue Window  
To the...

BLUE WINDOW

ALICE. Topo Gigio, I loved Topo Gigio.

BOO. You loved Topo Gigio?

ALICE. Yes. Is that like Lawrence Welk or something? I thought he was cute.

BOO. He was.

GRIEVER. He was cute.

ALICE. I want to die all of a sudden. I don't know what it is. I loved— Yes, I loved Topo Gigio, take me away.

GRIEVER. Anyway—

ALICE. (to EMILY) Do you remember Topo Gigio?

EMILY. Mm-hm.

ALICE. You do. Did you like him? (shakes her head no) God.

GRIEVER. Anyway, you know, he was always going "Eddie! I love you Eddie! Kiss me!"

BOO. That's very good.

ALICE. (to TOM) Did you hate him too? (He did.)

Everybody. No wonder you get depressed on Sundays. I will too from now on. Forever and ever. (crosses to bar unit)

GRIEVER. Right? I just remember he was the last thing on the show and he come on . . .

Boo. Shhhh!

Maybe you're right, maybe it's because I knew I had to go to bed. But I just remember this tremendous feeling of sadness. Emptiness. I think

Boo. (to GRIEVER) Uh-huh?

⑤ NORBER - FINE TO STEREO

① BREWER - ↑, TO BAR

② LIBBY - TENTETS, ↑ USC

that's why I  
never wanted to  
go to Italy.

ALICE. Because of ~~Topo~~ Gigio? Oh come on.

Boo. (to TOM) Can  
we turn this down? I like  
it, it's just . . . It's not  
really party music. (TOM  
exits; BOO calls from door-  
way.) Don't turn it all the  
way off.

① GRIEVER. Can I get any-  
body anything? Boober?

② Boo. No thanks.

GRIEVER. <sup>EMILY</sup> Tom? . . .  
Anybody?

NORBERT. I liked him.

ALICE. You did?  
Would you say that again?  
Wait. (ALICE crosses up  
to sofa unit. EMILY  
moves to sofa, sits on  
floor, facing the audi-  
ence.) Excuse me, Dr.  
Weinstein? . . . Doctor?  
Boo. What?

-LC35

(GRIEVER stands in door-  
way to kitchen; turntable  
revolves, revealing a por-  
tion of the kitchen; LIBBY  
stands, arms folded.  
Lights dim on the party  
sequence as TOM returns  
to his permanent position  
on the sofa. EMILY has  
crossed to the coffee  
table, sits, facing the au-  
dience. Throughout the  
next dialogue we see the  
party, silhouetted, sound-  
lessly enacted.)

ALICE. He liked Topo  
Gigio.

Boo. Well sure he did,  
he was probably two years  
old.

-SC 725

ALICE. Don't pay any  
attention to her. She's try-  
ing to take Topo Gigio  
away from us. Topo Gigio  
is immortal.

-LC36  
-SR7.8

① LIBBY - ON COUNTER SMOKING  
GRIEVER - IN KITCHEN DOOR

② LIBBY - ↑ COUNTER

③ GRIEVER - ↓ LTABEL

① GRIEVER. Congratulations, it's going great, don't you think? Everybody's having a good time, no fights. What's the matter? Am I being a jerk? My hair look stupid? What? Just tell me. I fucked up. (*LIBBY smiles broadly: no tooth.*)

LIBBY. What do you think? Nice? I was going to do all of them, but I wanted to see how one looked first. I don't know, I can't decide.

GRIEVER. What did you do?

LIBBY. Do you think I'll be more successful on dates or what?

GRIEVER. What did you do?

② LIBBY. I thought I was doing an incredible job, subtly hiding the fact that I look like Margaret Hamilton and every two seconds you keep asking me what is the matter with my mouth.

GRIEVER. Well, honey pie—

LIBBY. (*not stopping*) Because someone who was supposed to come early and help with the food didn't so I had to do everything by myself which is why I look like Margaret Hamilton.

GRIEVER. Dueling guilt trips—

LIBBY. And now the only thing that would make me happy would be for you to go back out there and be charming until everyone goes home and we can—

③ GRIEVER. Baby—

LIBBY. (*continuous*) Begin to forget this whole hideous experience and someday maybe someday—

GRIEVER. Sugar butt—

LIBBY. (*continuous*) We might be able to pick up the shattered remains of our friendship and see what we might be able to—

GRIEVER. Liver lips—

LIBBY. (*continuous*) Piece together over a drink if I'm

① LIBBY - OFF TABLE, PACING

in a good mood.

GRIEVER. First of all, Margaret Hamilton had all her teeth.

LIBBY. I'm so happy this amuses you.

GRIEVER. Second of all, you look fine, nobody notices, nobody would care, and it's cute. Let me see it again.

LIBBY. Why are you allowed to live?

GRIEVER. Let me see. Please?

LIBBY. If you say one word to anybody—

GRIEVER. Say cheese! Now how did we do this?

LIBBY. I was taking the lid off a caviar jar.

GRIEVER. And this is a cap, not a tooth.

LIBBY. This was a cap.

GRIEVER. This was a cap. So this does not hurt physically.

LIBBY. Spiritually.

GRIEVER. Now. You are not going to spend the rest of the evening grunting everytime someone asks you a question.

LIBBY. I can if I want to.

GRIEVER. That's right, it's your party—

LIBBY. And I'll cry if I want to, it isn't funny.

GRIEVER. Maybe a little bit.

① LIBBY. The whole thing was a horrible idea, I don't know anybody anymore, I didn't know who to invite

...

GRIEVER. Everyone is having a great time—

LIBBY. I wasn't ready, Griever, I was not ready to do this.

GRIEVER. Yes you were.

LIBBY. Everybody knows.

GRIEVER. They don't know.

It's the wrong chemistry, Now look at me . . . . .



① LIBBY - PLANTS L

② GREENER - HUGS HER

LIBBY - THROWS HIM OFF

TOW - REENTER W/ JOINT

③

nobody likes anybody, the . . . . . Stop . . .  
food isn't ready and I

① look like a witch.

GRIEVER. Nobody knows anything, what if they did?

LIBBY. I'm not talking about the tooth.

GRIEVER. What if everybody knew everything? Well?  
What if they did? Tom knows. I know. We love you.

② LIBBY. I can't - (*He tries to embrace her.*) Don't hold  
me. I'm sorry.

LC 36.5  
LC 36.8

GRIEVER. It's all right.

LIBBY. Go say I'm having trouble with the sauce,  
don't let anybody in here.

GRIEVER. We can talk about this whole thing in  
group, all right?

LIBBY. I'm fine.

GRIEVER. You can tell everybody how horrible I was  
at your party.

LIBBY. Fine.

GRIEVER. I'm real proud of you, you know that. And  
you can't even notice it, all right, I lied.

③ LIBBY. Go!

(*Turntable begins to revolve, lights and sound slowly up  
on the party scene as LIBBY disappears.*)

UNCORRELATED

GRIEVER. And  
I love you, don't  
forget that.

LIBBY. I'd  
rather have a big  
bag of money.

NORBERT. The  
army is very  
weird,  
though. I mean,  
it's not like the  
real world.

Tom. Right.

ALICE. I'm  
tired, aren't you?

Boo. No, I  
just want to eat  
something before  
I turn into a  
pineapple.

- LC 37  
- LC 39

① DARFIERZ - XSR

② GRUENER - ↓ SL SOFA

③ TOM/NORBERT - CIRCLES SL SOFA

TOM - ↓ SL

NORBERT - GET JOINT XSL, ↓ BY EMILY

④ EMILY - ↑ XUSC

① GRIEVER. NORBERT. You  
 What happened pretty much  
 to Cecil Beaton? have to put your  
 3.11 Barrett disbelief in  
 EVANS suspension or  
 whatever the—

ALICE. We  
 bullied him into  
 turning it off.

GRIEVER. (*to NORBERT who is smoking a joint*)  
 You're taking drugs, aren't you? I leave you alone for  
 two seconds, give me that. (*takes joint, takes long drag*  
*on it*)

BOO. Can we do anything to help?

GRIEVER. I wouldn't suggest going in there if I were  
 you?

ALICE AND BOO. Why?

ALICE. You owe me a coke!

GRIEVER. Then you owe it to me.

ALICE. Right.

② GRIEVER. Libby, or Elizabeth as she is known to  
 almost no one, is probably the world's most phenome-  
 nal control freak when it comes to cooking.

③ BOO. Ah.

GRIEVER. (*to NORBERT*) Do you want this back?  
 Can't have it. All right.

NORBERT. Ha-ha-ha.

GRIEVER. No, seriously, she'll break your legs if you  
 go in there.

BOO. Oh I like a girl like that, don't you?

ALICE. Mmmm.

NORBERT. (*Hands joint to EMILY. Piano music has*  
*appeared underneath this scene.*) Emily.

④ GRIEVER. All right, I have a question for ze doctor.

① EMILY - X US ON PLATFORM ①

② EMILY - TURN

③ EMILY - X DSR

① EMILY. Thanks.  
 Boo. Hm?  
 GRIEVER. All right . . . (EMILY hands joint to ALICE.)

~~ALICE~~ Thanks.  
 Boo

(A pin-spot has slowly come up on EMILY's face. All the other characters freeze and EMILY sings to the piano accompaniment.)

EMILY.

"They all want the same thing.  
 My mother'd been through it.  
 She told me to remember  
 They all want the same thing.  
 My father left her.

② She had to raise me by herself.  
 After going out a few times  
 She gave up on replacements.  
 Look around you.  
 Look at your sister.  
 Where did she find that guy?  
 Someday soon he'll leave her.  
 Just like your father  
 He went to California.  
 He didn't even leave me  
 For some other women."

(The other characters unfreeze momentarily; EMILY crosses up of them. The piano vamps continue beneath dialogue.)

GRIEVER. The unconscious.  
 Boo. Yes?

*Paren sequence  
 this represents  
 all of Emily's  
 hopes  
 that isn't real  
 here.*

*at the end  
 and the end  
 - LC 40 all stands  
 - 3.8  
 - LC 41  
 - LC 42 all looks*

*- LC 43*

① EMILY - POINT TO TOM, X TO TOM

② EMILY - HELP TOM - 1, HUG

③ EMILY - XCS W/ TOM, SPOONS, SWING  
|  
EMILY  
BOB  
TOM

④ EMILY - HAS W/ TOM

⑤ TOM - SPIN EMILY

⑥ TOM - SPOONS  
TOM  
BOB  
EMILY

GRIEVER. The human being's unconscious?

BOO. Yes?

GRIEVER. All right. I have been in therapy for about seventy five years. (*freeze*)

EMILY. (*sings*)

"I came to the city  
To get away from mother.  
Some of you others

① Are here for the same reason.  
Worked as a file clerk.

② Met a man and fell in love.  
He told me he was married.  
I thought it didn't matter.

③ We took an apartment.  
Lived there for nearly half a year.  
He said he'd divorce his wife.  
I couldn't tell my mother.

One night I left him,  
Left him in that apartment.  
All my books and records,  
Well, I suppose they're still there."  
(*Unfreeze. Vamp continues.*)

GRIEVER. And—

ALICE. You're going to have a breakthrough any day now.

GRIEVER. Thanks. No, I really have thought about this. Do. . . ? (*Freeze. EMILY has crossed up of*  
GRIEVER.)

EMILY. (*sings*)

① "Uptown

② Found a place with two roommates.

③ We all work in offices.

④ I found a new boyfriend.

-LC44

-LC45

-LC46

cut dg



① EMILY - ZACKS AWAY

② TOM - BEGINS DANCING w/ EMILY

③ TOM/EMILY - DANCE DSR

④ TOM - ↓ DSR

EMILY - EXIT TO BATHROOM

① Some weekends  
 He takes me to the country  
 Where he gives his wild parties.  
 Those nights I sleep alone.

② And I'm weary,  
 Tired of turning on  
 With so many people  
 With nothing in their faces.

③ From California  
 To Mississippi  
 Everybody's looking

④ For just the same thing."

(Unfreeze. Music slowly fades out under dialogue.)

GRIEVER. Do patients—? What am I trying to say?

Does everybody—? Everybody has an unconscious.

ALICE. Presumably.

GRIEVER. Does everybody have the same—(to EMILY) This is going to sound so stupid—(to BOO) Basically the same kinds of—

BOO. Yes, I think so. (EMILY sits downstage of coffee table.)

ALICE. He hasn't even asked the question.

BOO. I know. I think I know what he's getting at—

GRIEVER. I mean, I see people on the street, all right?

BOO. Uh-huh?

GRIEVER. Politicians.

BOO. Yes, I think it's natural to wonder about— And I think the answer is yes.

ALICE. To what? What's the question?

BOO. People's basic fears and basic inner mechanisms are the same, is that what you're asking?

GRIEVER. Yeah.

- LC47

Music fades

- LC48

- LC49

- LC50

① Boo - ↑, X us SFFA

② Tow - f, X use ↓

ALICE. But you don't know that.      GRIEVER. Sort of. Is it? I don't know.

Boo. No, I don't. He asked what I thought. I think the difference between people are superficial and—

Boo. Basically—Basically we're all cut from the same cloth.      ALICE. But . . . What was I just reading? . . . God, it was this incredible quote . . . This is—

GRIEVER. All right, but . . . I mean, okay, why does somebody become a Nazi?      this is exactly what it was about . . . What the fuck was that—?

Boo. Well, it's—I mean, the Marxists—

GRIEVER. Right—

(1)

Boo. (*continuous*)

Say it's economic, the Freudians say it's because the Germans toilet train their kids too soon.

GRIEVER. Right, the whole tie between—

Boo. Sadism—

(2) GRIEVER. Right.

TOM. Because they what?

Boo. They toilet train their kids too soon.

TOM. So they killed six million jews?

ALICE. But—May I say something? I don't see—I mean, a child's experience isn't the same as an adult's. A woman's—I don't know what a penis feels like.      Boo. It's really not as stupid as it sounds—

Boo. That's not the question.

① ALICE - ↑, ↓ ON SL COFFEE TABLE

② ALICE - STRADDLE WOLBERT

③ BRIEVEZ - BE LIND TO BOO/DRINK

ALICE. I mean, I know what one feels like, but— Why do we have to have I'm-the-same-as-you, you're-the-same-as-me? Why does one person scream when they get a hangnail and another person not even flinch when they get—

①

GRIEVER. Alice! Alice, Alice, Alice.

Boo. Because. You know why.

ALICE. Why?

Boo. Because they're sissies.

NORBERT. Okay. Did you ever wonder—as a kid—if what you saw as the color blue—

② ALICE. Yes!

NORBERT. And what other people saw as the color blue was really like two different colors?

ALICE. Yes, that's what I'm saying!

③ Boo. But it's not.

ALICE. You don't know that.

Boo. I do know it. Physiologically it's the same.

ALICE. But you're not inside his experience.

Boo. True, I am deducing it's the same.

ALICE. Empirically?

Boo. Not empirically.

ALICE. (*not stopping, to EMILY*) I have no idea what that word means, do you? No, you can go sit where Norbert sits, but you won't see what Norbet sees.

GRIEVER. Well, Norbert won't see anything if she's sitting in his lap—

ALICE. (*overlapping the last few words*) No, all right, if this were a play?

⑤ EMILY - RENTER

① ALICE, ↑

EMILY - YASR TO STEED

② BOB - ↓ STR SOFA

Boo. (*overlapping the last words of ALICE's*) May I just interject something here?.

ALICE. What?

Boo. I really love this punch.

ALICE. Good.

Boo. I would like to get in the bowl and go for a swim.

ALICE. If this were a play or a novel!?

⑤ EMILY. Uh-huh?

① ALICE.  
You have the whole web of connections: how you know Libby and why you're here and what I know about you and what you know about me, but even if you could graph it all out?

Boo. (*crossing to the bar*) I would like to have a relationship with this punch . . . Raise little baby punch bowls . . .

-LCSI - *make over!*

GRIEVER. Thank you for sharing that . . .

NORBERT. Yeah?

ALICE. Even if you could put all the different pieces of the puzzle together, your piece and my piece and—

GRIEVER. Watch it, Al.

ALICE. Right. And what you want and why you say what you say or don't say and what's going on in the kitchen and what you did this afternoon and what I'm going to do when I get home and what he's thinking— Even if you could assemble all these little pieces of the puzzle—

GRIEVER. Right.

② ALICE. From all the different angles so they all fit together perfectly . . .

EMILY. Uh-huh?



① LIBB4 - ENTERS

② X ASL TO LIBB4, LIBB4 TO X

① ALICE. You would still have . . . a puzzle. (*no reaction*) I thought that was so brilliant. (*LIBBY has just entered.*)

LIBBY. Food's almost ready.

ALICE. All right, here's Libby.

GRIEVER. Heeeeeeeeeeeeeere's Libby!

~~(GRIEVER, TOM and BOO all sing the Johnny Carson theme. ALICE barrels ahead.) TOM - TOM TOM~~

ALICE. All right, I promise I'll shut up as soon as I finish this. Do you mind my using you as an example?

② LIBBY. No.

ALICE. Even if you could ascertain why Libby—wants to go skydiving or why she had us all here for dinner or why, I don't know, she wears her hair like that or why her lip itches, you still couldn't—(*GRIEVER has stifled a laugh.*) What?

LIBBY. Nothing.

ALICE. You still couldn't feel the itch.

GRIEVER. Oh go ahead, tell 'em.

LIBBY. (*under her breath*) Griever! ALICE. The defense rests, I'm sorry.

GRIEVER. Go on.

ALICE. What?

GRIEVER. Nobody cares.

ALICE. What?

LIBBY. I don't want to.

GRIEVER. You're being silly.

LIBBY. That's my prerogative, isn't it? (*Long pause. Everyone stares at her. At last she give in, smiles a big toothy grin.*) Hi.

*Griever: oh shit*  
(*Lights dim to scene change light; at the same time so-*

-LC52

-LC53

-LC54

-LC5

SCENE 2

GRIEVER - ↓ ON TOILET      MARGARET - AT SINK      TOMA ↑ TOP SOFA  
LIBBY - ↓ AT TABLE      EMILY - SR SOFA  
BOO - ↓ SRAPT      ALICE - DS APT

prano aria from Puccini's "La Rondine" is heard, full volume. The black sculptural pieces are again rearranged by the actors, this time all facing full front. ALICE and BOO will be c. stage. LIBBY and NORBERT stage R. TOM and EMILY stage L. GRIEVER alone us., his back to the audience.)

SCENE 3

AFTER INTERMISSION on toilet

(LIBBY and NORBERT are clearing away dishes. ~~GRIEVER sits motionless, alone.~~ EMILY, wearing TOM's long shirt and nothing else, is eating popcorn and watching television, the sound turned off. ALICE and BOO, c., are listening to the aria out of the scene change. Deep violet light against the scrim, visible through the window/canvas.)

SOPRANO. (singing) "Folle amore! Folle ebrazza! Chi la sottil carezza d'un bacio cosi ardente mai ridi potrai!"

ALICE. Listen. →

SOPRANO. "Ah! mio sogno!"

ALICE. (spoken) Ah! my soul!

SOPRANO. "Ah! mia vita!"

ALICE. Ah! My life!

SOPRANO. "Che importa la ricchezza se alfine e rigiorita le felicità O sogno d'or poter amar . . ."

BOO. It's beautiful. →

(She puts on her headphones and resumes language lesson from Scene One. ALICE gets up and turns off the music, offstage. LIBBY enters.)

LIBBY. (to NORBERT, carrying dirty dishes) Oh, just leave those.

Libby @ table

Tom (pull n) (Sasha)  
Emily on couch w/ TV

All back to original  
- Norbert w/ Libby

- LC 55/56

@ chair

- LC 57  
- SC 93

George sink

① LIBBY - X DS TRAMP ↓

② ALICE - ↓ DS OF BOB

③ TOM - ↓ BEHIND EMILY

④ NORBERT - X TOP OF TRAMP

TOM - ↓ SL SOFA

NORBERT. I don't mind.

① LIBBY. All right. (*NORBERT exits with dishes; LIBBY sits.*)

TOM. (*entering, shirt open*) Fucking dykes, you know?

ALICE. (*re-entering*)

Everybody seemed nice, I thought.

BOO. What?

ALICE. Oh, sorry.

BOO. No, say.

ALICE. I said I thought everybody seemed nice, didn't you?

BOO. Mmmmm.

ALICE. You don't have to use the headphones.

② BOO. No, they help.

ALICE. Oh.

③ TOM. Turn the sound up.

EMILY. No, I like to try to figure out what they're saying.

TOM. Yeah? Make up stories? I used to do that when I was a kid. Sneak down and watch TV at night without the sound, try to imagine what the story was. Give everybody names. (*NORBERT re-enters.*) And then something would happen in the story that didn't make sense with what I'd already decided and I'd have to shift everything around. Re-adjust my prejudices. My alliances.

EMILY. Uh-huh.

④ NORBERT. Do you want to be alone or something?

LIBBY. No, actually, I don't.

ALICE. I'm tired.

NORBERT. All right. (*NORBERT exits with more dishes.*)

ALICE. Do you mind if I put my head in your lap? (*She*

- LC 58 -

- LC 59 -

Tom gets  
legs over  
Emily

↑  
50

① NORBERT - ↓ SR OF LIBBY

② EMILY - ↓ SR OF TOM

does.) Mmmmmm. (pause) Montagne.

BOO. Hm?

ALICE. Montagne.

BOO. What do I say?

ALICE. I don't know.

TOM. . . . Fucking song

BOO. Montagne.

. . . (picks up his sheet

ALICE. Montagne.

music, resumes work)

BOO. Montagne.

~~LIBBY. (calling-offstage) That's enough.~~

~~BOO. Montagne.~~

NORBERT. (re-entering) I just want you to know I'm a world-reknowned, championship dishwasher.

① LIBBY. Well, I don't care, Norbert, I want you to sit down right now and be nice to me.

NORBERT. Do I have to?

TOM. I mean, I know—I know I can write it, I just can't write it. You know?

NORBERT. So.

TOM. I know just what it should be, I can hear it.

NORBERT. Tell me about yourself . . .

TOM. (continued) I can feel what the words are, I just can't . . .

NORBERT. How's that for a first line?

LIBBY. Well . . . I have no tooth.

TOM. (very soft) It's like one of those fucking jingles that goes around in your head, you know?

NORBERT. Uh-huh?

EMILY. Uh-huh?

LIBBY. And beyond that . . .

TOM. I just can't . . . I almost asked everybody to shut up for a second, I was like afraid I was going to lose it.

②

EMILY. What, at the party?



① LIBBY - TURN AWAY  
GREENER - TIE OFF

② LIBBY - ↑  
GREENER - TAKES OUT PHONE, PUTS ON SHOCK

NORBERT. So who were all these people?

LIBBY. Tonight? You know, Norb?

TOM. (*looking at sheet music*) I don't know . . .

LIBBY. I really don't know.

TOM. I don't know about the middle part.

LIBBY. I really don't.

NORBERT. Weren't they your friends?

TOM. Which sounds better? (*He picks up the guitar, plays.*)

① NORBERT. What?

ALICE. What?

Boo. Hm?

ALICE. What are you thinking?

LIBBY. I'm not being very good company, am I?

Boo. What do you suppose Libby's story is?

NORBERT. It's okay.

LIBBY. Is it?

ALICE. She's straight, I'm sure.

Boo. Noooooooo.

LIBBY. I'm glad.

ALICE. Oh, I don't know, what do you mean? . . . You have that look on your face.

LIBBY. I like you.

Boo. I don't know . . .

NORBERT. I like you too.

Boo. I can't put my finger on it.

ALICE. Did you want to put your finger on it? What about Griever, is he straight?

Boo. Why does everything always have to come back to us?

ALICE. It doesn't—It doesn't, I'm just curious.

② TOM. Or. (*plays another version of the same phrase*)

LIBBY. Music?

ALICE. What about Emily?

Boo. She's straight.

① LIBBY - ↓ US OF DOORBELL

② BELIEVER - ↑/DRUGS, PHONE

⑦ LIBBY - ↑, X TO LITHEA, ↓ ON COUNTER  
NOBELIT - FOLLO LIBBY, ↓ AT TABLE

③ LIBBY ↑ XBL COUNTER, ↓

LIBBY. Or something to drink?

BOO. No, I liked her.

ALICE. You did?

LIBBY. Easy to please,  
aren't you?

①

BOO. Mm-hm.

ALICE. Me too. Maybe a little bimbotic, but . . .

BOO. What?

ALICE. Bimbotic? The adjectival form of bimbo?

BOO. Bimbotic?

ALICE. You like that?

TOM. Wait, I'll play  
'em again. (*He does.*)

BOO. Did you make that up?

ALICE. I don't know. Maybe.

BOO. You don't know if you made it up?

NORBERT. Can I ask you something?

LIBBY. Sure.

① NORBERT. It's none of my business, but . . . Are you  
and Griever—?

LIBBY. Oh. No. Sort of. Who knows?

NORBERT. Uh-huh.

TOM. That's one, all right?

② LIBBY. I don't know what we are. He's helped me a  
lot, and I love him, but . . . It's not really—I'm not really  
ready. He is. I'm not. I'd like to be.

NORBERT. Uh-huh.

LIBBY. Not necessarily for Griever. I don't know what

③ I mean. Sorry.

NORBERT. That's okay.

TOM. (*finishes playing*) That's the other one. What do  
you think?

EMILY. Well. They sound sort of the same. Sorry.

LIBBY. Sorry.

ALICE. (*sitting up*) Sorry.

NORBERT. No.

① ALICE, ↑, XUSR APT

② NORBERT, XDS TO TERRACE ↓

③ GREYER-↑  
LIBBY - WATER → HALL 20

- ① Boo. What's the matter?  
 ALICE. I drank too much. —  
 Boo. What?  
 ALICE. (*exiting*) I drank too much.

← SC10  
 — LC60

(*GRIEVER has gotten up and dialed his phone. LIBBY's phone rings. She looks at it. It rings again.*)

NORBERT. You want me to get it? (*LIBBY shakes her head, goes to phone, answers.*)

LIBBY. Hi.

GRIEVER. Congratulations, congratulations!

LIBBY. Thanks.

- ② GRIEVER. (*singing*) Bum-ba-bum-bum-bum-bum-bum!

— LC61

LIBBY. Thanks.

GRIEVER. You did it!

LIBBY. Wellll—

GRIEVER. You did, come on.

LIBBY. Yeah. Everybody left kind of early.

GRIEVER. Early? It's eleven o'clock on Sunday night.

LIBBY. Yeah, I know.

- ③ GRIEVER. It was terrific, it really was. I'm real proud of you. You're over the hump.

LIBBY. I guess.

GRIEVER. You are. I think it was terrific, I really do. Alice is a stitch, isn't she?

LIBBY. Isn't she?

GRIEVER. And Boo? Tom seemed to have a good time.

LIBBY. Oh good, I couldn't tell.

GRIEVER. You by yourself?

LIBBY. You should have stayed, you just flew out the door.

① GRIENER - ↓ ON FLOOR

② LIBBY - X DS TO NORBERT

③ LIBBY/NORBERT - ↓

Scene 17  
deleted  
+ Cas 1/17/8

BLUE WINDOW

GRIEVER. I know, I know.

LIBBY. You home?

GRIEVER. Is Norbert still there?

① LIBBY. We were just sitting and talking a bit—

GRIEVER. Uh-huh.

LIBBY. Relaxing. Did you get a cab?

GRIEVER. Oh yeah, no problem, but listen, I'll let you go.

LIBBY. Please don't—

GRIEVER. No, I'm a jerk.

LIBBY. You're not a jerk, you're terrific.

GRIEVER. I'll see you in group, all right? *(He hangs up, takes his phone off the hook.)*

② LIBBY. Grieve? *(to NORBERT)* I'll just be a second. — SC!  
*(She dials, listens, hangs up.)* — LC62

NORBERT. Listen, maybe . . .

LIBBY. No, please, I like having you here. Please stay.

NORBERT. Okay. *(They sit.)*

LIBBY. Oh, Norbert.

NORBERT. What?

③ LIBBY. You're so sweet and you have such a stupid name.

NORBERT. Thanks.

LIBBY. I don't know.

NORBERT. Well first thing, we've got to get you a dentist. *(LIBBY laughs hysterically.)* What? . . . What? . . . *(He laugh goes on and on, verging on the hysterical.)* — LC63

LIBBY. I'm sorry.

NORBERT. What did I say? *(She looks as if she may be crying.)* Hey.

LIBBY. Oh god.

NORBERT. Hey.

LIBBY. I'm sorry.

NORBERT. Don't be sorry. I'm right here.

- LC62

- SC!  
- LC63

- LC64

W. P. S.



① NOTRE DAME - REACHES FOR LIBERTY

② GREYER - BEGINS TAXING DILLS

LIBBY. Oh . . .

① NORBERT. Come on.

LIBBY. I can't, I'm sorry.

NORBERT. That's okay.

LIBBY. No, it's not you. →

NORBERT. I know.

BOO. (*Having taken off her headphones, she calls to offstage.*) Are you all right?

LIBBY. I'm sorry.

BOO. Baby?

ALICE. (*from off*) I'm fine, I'm sitting on the pot.

BOO. All right.

NORBERT. All right?

TOM. What's happening?

EMILY. (*staring at the television*) I can't tell yet. Somebody's trying to get something from somebody.

TOM. Like what?

EMILY. I can't tell. You have to watch.

LIBBY. . . . When I first came to New York?

NORBERT. Uh-huh?

← LC 65

(*GRIEVER, who has remained standing, smoking a cigarette, now places the receiver back in its cradle and sits on the back of his armchair, his back to the audience. BOO has laid on her side, resting on her elbow. TOM continues work on his song. EMILY never takes her eyes off the television screen.*)

② LIBBY. I didn't know a soul, you know? I didn't know why I was here or what I was going to do. I just came.

NORBERT. Uh-huh.

LIBBY. And I ran into Tom on the street.

NORBERT. Uh-huh.

LC 66

① LIBOR - ↑

LIBBY. It was nice, you know, to see a familiar face even though we weren't all that close in high school. And we started messing around. Nothing serious, it was never anything serious . . . Then I went to get my teeth cleaned, of all things. I had thirteen cavities, so I wound up . . . seeing a lot of . . .

NORBERT. The—

LIBBY. The dentist. Right. You got it. And . . . Martin Vanderhoffer.

NORBERT. Uh-huh.

LIBBY. And he was just a lot of fun. His family had a lot of money. I mean, a lot a lot of money, so he didn't have to work at all if he didn't want to, but he liked to which I liked. And he was fun.

NORBERT. Uh-huh.

LIBBY. And so we started to go out. And I didn't see Tom much. At all. And I got more involved with Marty. We talked about getting married . . .

ALICE. (*from off*) I know what I wanted to show you.

BOO. What?

ALICE. I remembered what I wanted to show you, if I can find it.

BOO. What?

LIBBY. (*overlapping*) Aaaaand we did. Get married.

NORBERT. Uh-huh.

① LIBBY. Big wedding. And . . . we laughed. Marty . . . We bought a big apartment on East 71st Street—much too big for just the two of us. Brand new building, we had a terrace and windows on three sides. It was almost the penthouse. We'd been married about three months—not quite—And . . . I think I was pregnant. I was. We talked about it and I was late. Anyway, I could have been . . . And we were standing by the window. I didn't

① LIBBY - XCS

② LIBBY - YUSC, ↑ IN BW  
NORBERT - FOLLOW LIBBY, ↓ IN BW

③ LIBBY - ↓ NEXT TO NORBERT

have any clothes on. I was looking out. It was late—Late afternoon. Everything was blue—as blue as it can be before it gets black.

NORBERT. Uh-huh?

LIBBY. And Marty said, Come out on the terrace. I said, I don't have any clothes on. And he brought me this little robe. And we walked out on the terrace. (*BOO puts her hand over her eyes as if she has a headache.*) We'd only lived there two months. And he kissed me and I put my head back to look up at the sky. Our reflections were in the glass. And I put my head back; we lived on the seventh floor, there was another one above us. (*GRIEVER puts his head back as if sighing.*)

① we leaned—he leaned—I set my back against the rail and it . . . just . . . We were gone; we were over. I saw us leave the window. I looked—past him, my hands reached past him to try to hold something, there wasn't anything . . . just blue . . . And I didn't black out. I thought—very clearly . . . This is bad. This is real. And it's true, you see everything pass before your eyes. Everything. Slowly, like a dream, and Marty was . . . Marty was climbing up me and screaming and we turned . . . over . . . once . . . and . . . we went through an awning . . . Sloan's . . . Which saved my life . . . And I broke every bone in my face. I have a completely new face. My teeth were all shattered; these are all caps.

ALICE. (*from off*) Now I know this is here because I just saw it.

Boo. What?

ALICE. Wait.

② LIBBY. I was in traction for ten months. And Tom came to see me every week. Every day sometimes. Marty's family. Who sued the building. I mean, they never even attached it to the wall. It wasn't even attached. It was just a rail—a loose rail. There was

- LC 67/68

- LC 67

- LC 70

① NORBERT - REACHES FOR LIBBY

LIBBY - X USL OF BW

② NORBERT - X USR OF BW

BOTH - X DS ↓ EDGE OF PLATFORM

③ GRACE - WALK UP ON FLOOR

another one on another floor, the same thing could have happened . . . I landed on him. I killed him. I can't—

① (NORBERT moves towards her; she flinches.) It's ~~seven~~ years. I'm thirty-three years old. I can't have anybody hold me. I can never be held. (pause)

LC 71  
28

NORBERT. I'm going to stay here, all right? . . . I won't hold you . . . (ALICE comes on with a book.)

LC 72

Boo. What is this?

ALICE. (reading) "There is, let us confess it . . ."  
Wait. (She sits next to BOO who is sitting up again.)

Boo. Who is this?

ALICE. "About sympathy—" All right, just listen.

NORBERT. All right?

③ ALICE. (reading) "About sympathy, for example. We can do without it. That illusion of a world so shaped that it echoes every groan, of human beings so tied together by common needs and fears that a twitch at one wrist jerks another, where however strange your experience other people have had it too, where however far you travel in your own mind a someone has been there before you—is all an illusion."

Ray  
Alice  
Slow  
descends

Boo. Who is this?

ALICE. "We do not know our own souls, let alone the souls of others. Human beings do not go hand in hand the whole stretch of the way. There is a virgin forest in each; a snowfield where even the print of birds' feet is unknown." . . . Collected Essays, Volume Four, V. Woolf. (She puts down the book.) What's the matter?

NORBERT. It's going to be all right.

Boo. Do you even love me?

ALICE. Of course I love you. Honey. I love you so very much, you know that. (GRIEVER dials LIBBY's number and hangs up before it can ring.)

Boo. You know, if you'd said "I love you so much" or



○ LIBBQ - ↑ XUS to BW

"I love you very much" but you love me "so very much?"

ALICE. What's wrong with that?

Boo. What is that? Who is that for?

ALICE. I don't understand, I really don't.

Boo. I think you're more in love with the sound of your own voice than you are with me is what I think.

ALICE. Why? Because I read a passage from Virginia Woolf?

Boo. (*overlapping*) If you want to know what I think—Because you have to be right, Alice. You have to, have to, have to be right. Always. Always, Alice. It's like you don't think I have a brain in my head.

ALICE. I think you're one of the smartest people I ever met in my life.

Boo. (*overlapping*) But you don't. It's like you made me up in your head. Oh, Alice's lover is a doctor. Isn't that interesting? Isn't that flattering? To Alice.

TOM. This fucking . . .

Boo. (*overlapping*)

You ask me questions about ~~things~~ I know about—Science—and then you answer your own question. Incorrectly.

TOM. . . . I know what it is . . . I know it . . .

ALICE. What are we talking about? The corpus callosum? I was just so pleased I remembered.

Boo. You're always so pleased. You're always so pleased with yourself.

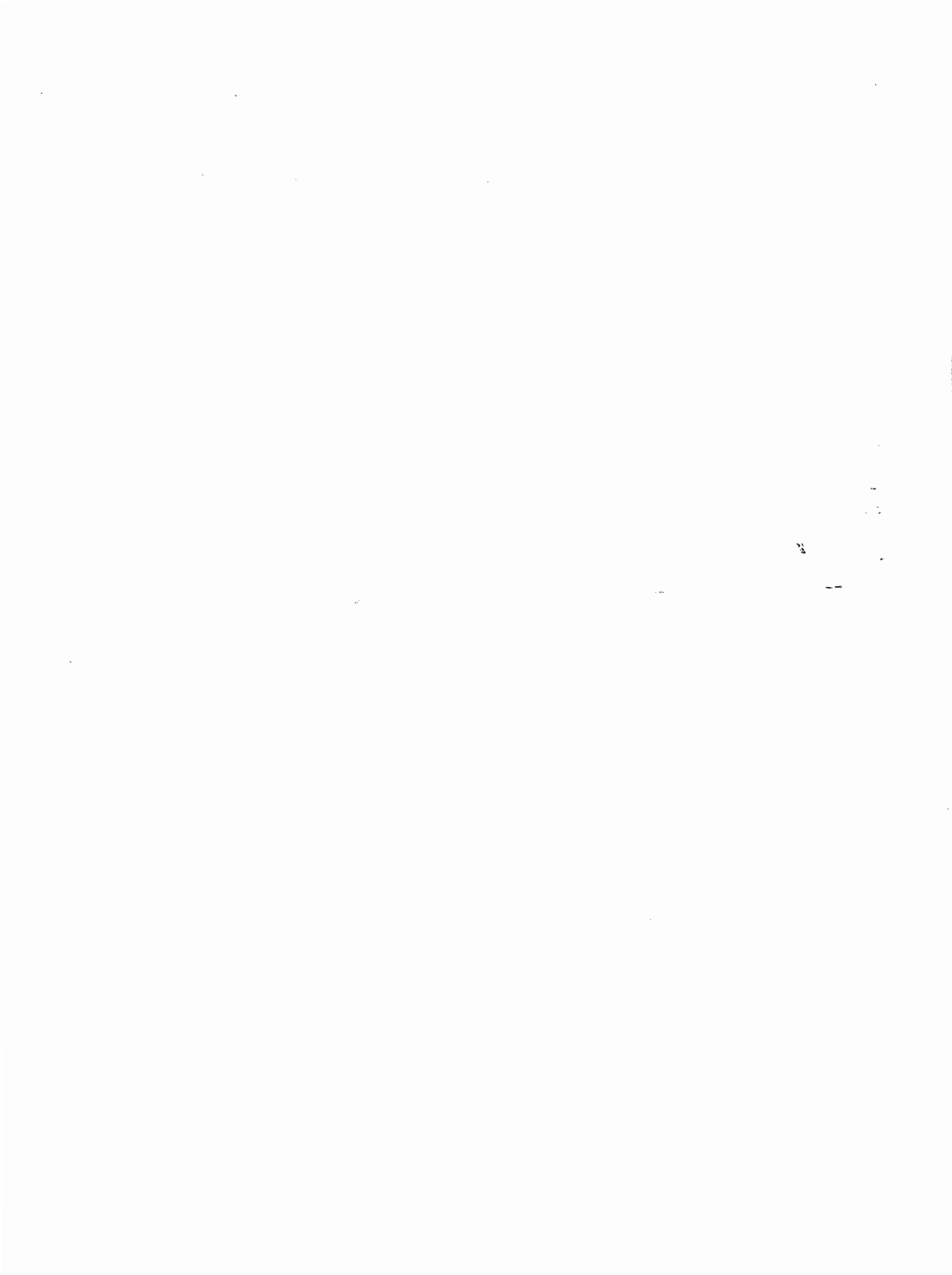
ALICE. Well, what? Empirical? I was playing—

Boo. (*overlapping*) It's not that.

ALICE. Honey, I absolutely adore you and if I'm not communicating it—

Boo. (*overlapping*) It's not that.

-LC 73



TOM. That's it. All right.

ALICE. Then tell me what it is, all right? (*GRIEVER dials.*)

TOM. All right.

ALICE. What? . . . Please. (*LIBBY's phone rings.*)

BOO. I miss . . . (*ring*)

NORBERT. I'll get it.

TOM. I got it. Finally.

NORBERT. (*after the second ring*) Hello?

ALICE. What?

NORBERT. Hello?

BOO. I miss us. (*GRIEVER hangs up.*)

ALICE. Us?

NORBERT. Hung up.

BOO. I miss our time together.

ALICE. We're going away in three weeks.

BOO. I miss . . . The first time you made love to me? I felt like a baby being born. (*TOM plays the guitar, softly.*) And now . . . I'll never forget when you first touched me.

TOM. (*to EMILY who has switched off the TV and is staring into space*) You all right?

BOO. At Carl's? I'll never forget that feeling.

EMILY. You know what I wish?

BOO. Oh my god. Falling in love with you? November? And moving in here with you. And now I'm always on call. And your damn book, I hate that book, I do.

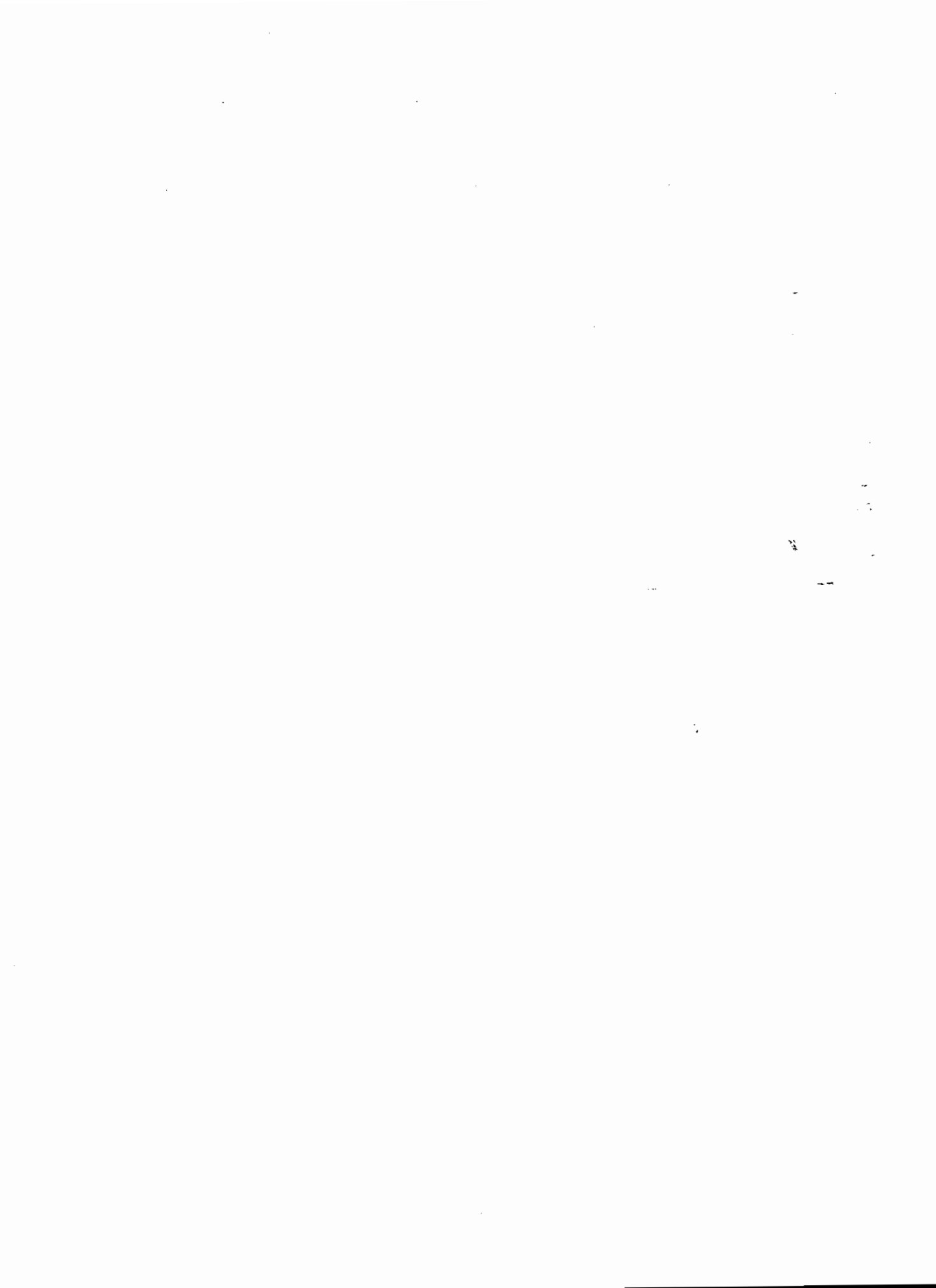
ALICE. I know.

BOO. I do. I don't care what you call it, pick something. Call it Poop On Ice. I'm tired of hearing little bits of it and should his name be Frank or should it

-LC74

-SC 12  
LC7E

-LC76



be Franklin? I listen to people all day long, I listen to their problems, I listen to their little—

TOM. I've almost got it.

BOO. (*not stopping*) Niggling fucking complaints about nothing—

ALICE. I know, I know—

BOO. (*not stopping*) And none of them ever gets any better.

ALICE. That's not true.

BOO. And it's not going to be any better even if I start a private practice, it's always going to be other people's problems as long as I live.

ALICE. That's the work you chose.

TOM. (*sings*) "From California to Mississippi . . ." Mmmm. (*finishes the song, satisfied*) All right, what do you wish?

LIBBY. I wish . . .

EMILY. I wish everybody had a little window. Right in front like a TV screen?

LIBBY. Sometimes I wish . . .

TOM. A window?

EMILY. You know. Like just a little window where you could see in and see what they were feeling and thinking about.

LIBBY. I don't know . . .

EMILY. So you wouldn't always have to wonder. You could just see. Wouldn't that be neat?

LIBBY. We would be by the window. You know? And Marty would say, Come out on the terrace. And I'd say . . . No. Let's stay here.

ALICE. Baby.

LIBBY. It's so blue.

ALICE. I'm here.

LIBBY. All right?

O LIBBY - XSL

O NORBERT - ↑, HOLDS HIMSELF

O LIBBY/NORBERT - FACE EACH OTHER, REACH OUT, HOLD THEMSELVES

TOM - XSL

TOM. Well, I wish we had a piano is what I wish.

LIBBY. Oh god.

NORBERT. It's all right.

TOM. You know?

LIBBY. God.

NORBERT. It's all right.

TOM. Big . . . black . . . baby grand . . . Sit her in the window?

BOO. I wish we were there right now.

TOM. All that light?

BOO. I do.

TOM. Blue light? You know?

BOO. I just want to walk on the Grand Canal with you.

TOM. Cold . . . white . . . keys . . .

BOO. And hold your hand.

TOM. Smooth, clean.

BOO. (*beginning to overlap*) And make love to you.

TOM. God.

ALICE. Cara mia.

BOO. I do.

TOM. I can just feel it.

ALICE. Comé la nascita d'una bambina.

BOO. What's that?

ALICE. Like a baby being born.

(*As they all begin to speak together, no voice can take more importance than another. They are all quiet and distinct—taking their time.*)

LIBBY. We

would just

EMILY. I

be by the

really do . . .

Boo. I

-1077





window . . . And you wish we were  
 And I would could crawl there . . . TOM. Just  
 say . . . stay right in. Like Right now touch the  
 with me here . . . if every- . . . And I keys, you --  
 . . . It's so one was made could fall in know?  
 blue . . . Stay of glass. I love with you And--  
 here . . . would love again--All  
 that . . . over again,  
 but this time  
 in Venice--

LC78  
 5813  
 hands on  
 piano

*(TOM reaches forward as if to play the piano. He presses his finger down and we hear music--the song he has been trying to write, the same song EMILY sang--her piano accompaniment, very soft at first.)*

TOM. Damn!

NORBERT. I know.

LIBBY. And  
 we would just  
 . . . We would  
 just float away  
 . . . . .  
 . . . . . We  
 would become  
 the blue . . .  
 . . . . . Just the  
 two of us . . .  
 . . . . . You  
 know? . . . . .  
 Right through  
 the glass . . .

EMILY. If you  
 could just  
 open up the win-  
 dow and crawl  
 in . . .  
*(GRIEVER  
 sways to the  
 music very  
 gently.)*  
 EMILY. I do  
 . . . I wish every-  
 one was made of  
 glass. And I  
 wish everybody

ALICE. Ti  
 adoro.

BOO. And we  
 could look in all  
 the windows . . .  
 Hold hands . . .  
 Everything'll be  
 blue . . .

ALICE. Ti  
 amo.

BOO. And  
 we'll ride in a



BLUE WINDOW

We would just	had a little win-	gondola? And
... Float ...	dow. Don't	we'll just float
away ...	you? ... I do	away ...
Right through	...	ALICE. Come
the glass ...		la nascita d'una
		bambina ...

Boo. Okay? We'll just ... float away ...  
 LIBBY. Forever ...

- LC 79

(The music becomes rhapsodic. GRIEVER dances with an invisible partner between the three couples, ending his dance at the canvas, facing away from us, as the lights fade.)

- LC 80  
 - LC 80.2  
 - LC 81

side is 3beats

bedroom

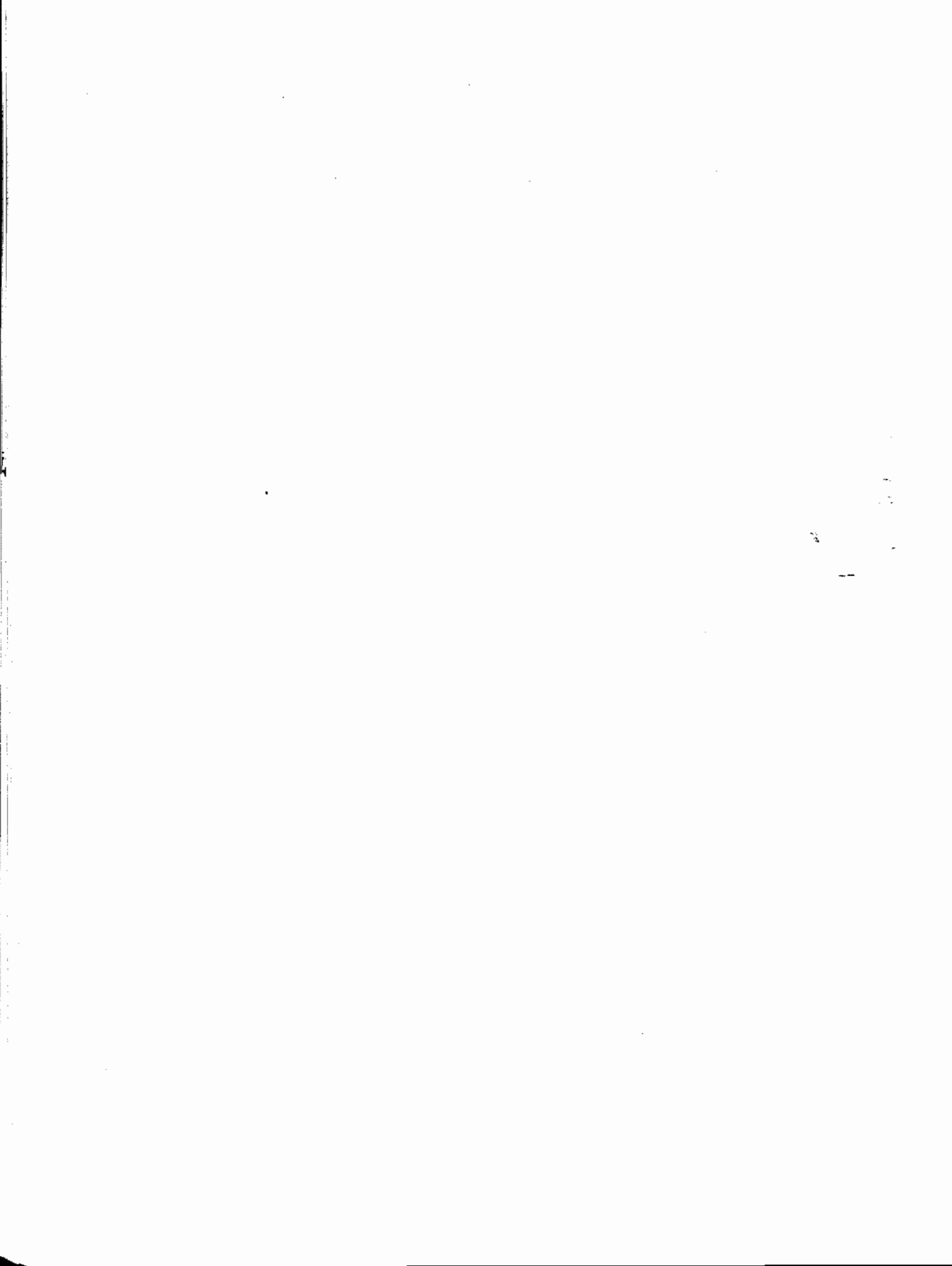
at 3C

howling

- LC 82  
 cut to

- LC 83

howling



CAST FOR BLUE WINDOW  
(IN ACCORDANCE WITH SCRIPT)

EMILY..... Kait Laret *KL* *U*

TOM..... Ryan Patterson *RP*

LIBBY..... Destiny Zeiders

NORBERT..... Matt Bruce *MBR*

BOO..... Tanya Kelly *TK*

GRIEVER..... Dustin Crouse *DC*

ALICE..... Bridget Leak *BL*

The first rehearsal will be TUESDAY night at 11:15pm in the GREENROOM. Sorry for the late time but it is the only time I can meet with all of you without knowing your schedules. See you then.

Congratulations to all who auditioned. It was such a wonderful experience to watch well over thirty very talented people. You all should be very proud of yourselves. Keep auditioning—all of you. Seriously.

-Jason

## *Blue Window Contact Sheet*

<b>Name</b>	<b>Role</b>	<b>Box #</b>	<b>Home Phone</b>	<b>Cell Phone</b>
Matt Bruce	Norbert	1328	321 - 4857	
Dustin Crouse	Griever	1572	323 - 7386	(570) 971 - 8156
Jason Etter	Director	685	321 - 4954	
Tanya Kelly	Boo	797	321 - 4751	(215) 620 - 6499
Kaitlin Laret	Emily	843	321 - 4883	
Bridget Leak	Alice	624	321 - 4829 / 4828	
Ryan Patterson	Tom	1037	323 - 2307	326 - 4700 (work)
Sarah Virkler	Stagemanager	1296	329 - 1223 / 1224	
Destiny Zeiders	Libby	493	321 - 4751 / 4472	(717) 994 - 7419

*Healthy, happy, - A  
 ...*

Sun Mon Tue Wed Thu Fri Sat

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22

7

14

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28

6

13

<sup>20</sup>  
8:00am B&A  
-Begin blocking  
11:45am T&E  
-Begin Blocking

<sup>27</sup>  
8:00am B&A  
-Rehearse Scene II  
glitches  
11:45am T&E  
-Rehearse Scene II  
glitches

5

12

<sup>19</sup>  
10:10am L&G  
-Begin blocking.

<sup>26</sup>  
10:10am L&G  
-Rehearse Scene II  
glitches

4

11

<sup>25</sup>  
8:00am A&B  
-Discuss Blocking  
Problems  
11:45am T&E  
- Discuss Blocking  
Problems

3

10

<sup>24</sup>  
10:10am L&G  
-Discuss Blocking  
Problems

2

9

<sup>23</sup>  
2:00pm All Cast  
Block Scene II  
5:00pm L&N  
Character Analysis

16

17

18

2003

Blue Window Rehearsal Schedule



# March

Sun                      Mon                      Tue                      Wed                      Thu                      Fri                      Sat

**1**

**SP- -RI- -NG BR- -EA- -K 8**

**9**                      10                      11                      12                      13                      14                      15

10:10am L&G  
-Workshop  
8:00am A&B  
-Workshop  
11:45am T&E  
-Workshop  
10:10am L&G  
-Rehearse Workshop  
8:00am B&A  
-Workshop  
11:45am T&E  
-Workshop

**16**                      17                      18                      19                      20                      21                      22

2:00pm All Cast Block Entire Play  
10:10am L&G  
-Scene I glitches  
8:00am A&B  
-Scene I glitches  
11:45am T&E  
-Scene I glitches  
10:10am L&G  
-Rehearse Scene III glitches  
8:00am B&A  
-Rehearse Scene III glitches

**23**                      24                      25                      26                      27                      28                      29

2:00pm All Cast Run Entire Play  
10:10am L&G  
-Scene glitches  
8:00am A&B  
-Scene glitches  
11:45am T&E  
-Scene glitches  
10:10am L&G  
-Workshop  
8:00am B&A  
-Workshop  
11:45am T&E  
-Workshop

**30**                      31  
2:00pm Run Play (Off Book)  
5:00pm L&N Run Scene Problems  
10:10am L&G  
-Run Scene Problems

Sun

Mon

Tue

Wed

Thu

Fri

Sat

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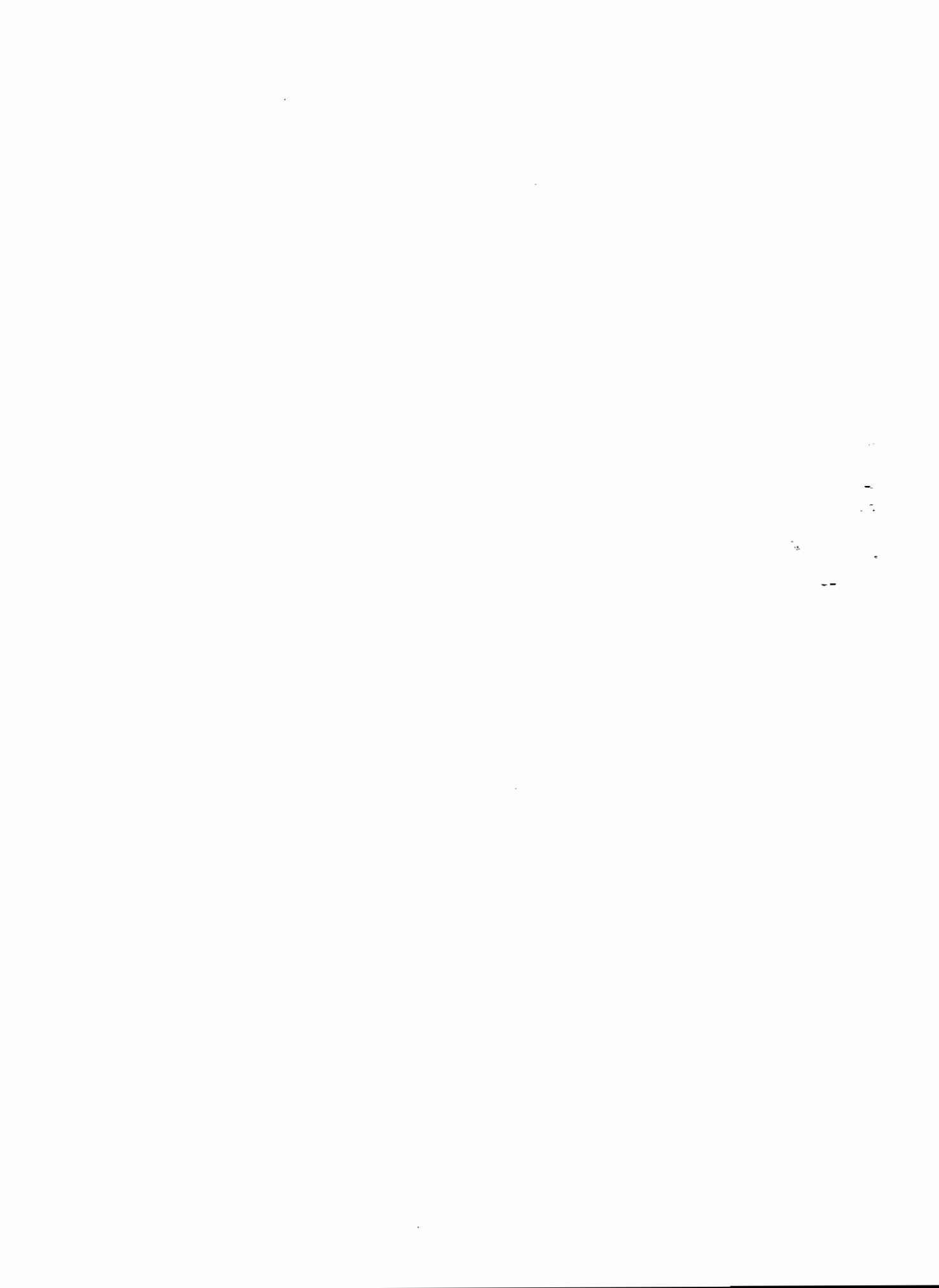
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WINDOW

SARAH VIRKLETZ

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
8:00 am			BOB + ALICE		BOB + ALICE		
8:30 am			_____		_____		
9:00 am							
9:30 am							
10:00 am		LIBBY + BRIANNE 10:10		LIBBY + BRIANNE 10:10			
10:30 am		_____		_____			
11:00 am		_____		_____			
11:30 am			TOM + EMILY 11:35		TOM + EMILY 11:35		
12:00 pm			_____		_____		
12:30 pm			_____		_____		
1:00 pm							
1:30 pm							
2:00 pm	FULL CAST						
2:30 pm	_____						
3:00 pm	_____						
3:30 pm	_____						
4:00 pm							
4:30 pm							
5:00 pm	LIBBY						
5:30 pm	_____						
6:00 pm	LIBBY + NORBERT						
6:30 pm	_____						
7:00 pm							
7:30 pm							
8:00 pm							



*The Window*

*Jason*

# TIME LINE ... LYCOMING THEATRE PUBLICITY

C = Coordinator responsibility

D = Director responsibility

S = Secretary responsibility

CODE	DATE	JOB
C,D,S	6 weeks	Meet to discuss design of poster and program cover.
D		Set up photo call for headshots with Jerry.
D		Set up photo call for publicity photos with College Relations. Costumer should be involved in this decision.
C		Contact Dining Services (Paco) to confirm distribution of table tents.
C,D,S		Letters to high schools re: special rates.
D	5 weeks	Close on poster (50-75), table tents (75) and cover designs.
D	4 weeks	Press release information to coordinator re: casting and bios.
C, S		Press release information & cast bios to College Relations.
C		Send Public Service Announcement to WVIA, SusCom Channel 2, and on-campus network LYCO Channel 2. (College Relations should be advised and helpful.)
C		Reaffirm publicity photos with College Relations or in-house photographer.
D		Submit Director's Notes for the program to Secretary.
C		First draft of program proof to Chairman and production director.
C		Pick up and hang reader-board poster from Yoas.
S		Deliver camera-ready posters and table tents to printer unless doing own.
D		Set up videographer.
C	3 weeks	Arrange radio spots for downtown radio stations.
C		Record radio spots for campus radio WRLC.
C		Contact Entertainment Editor for campus newspaper and local newspaper to generate possible preview and/or review.
C		Deliver mini-flyers to community locations.
S		PO or check request for Royalty payment.
S		Ad to Sun-Gazette.

4/9

4/14

4/16

4/22

<b>C</b>	<b>2 weeks</b>	<b>Put up posters in campus dorms, kiosks, etc.</b>
<b>C</b>		<b>Submit final draft of program to Chairman and director.</b>
<b>C</b>		<b>Sun-Gazette ad first time.</b>
<b>C or D</b>	<b>10 days</b>	<b>Create student and faculty e-mailings.</b>
<b>S</b>		<b>Submit program to printer.</b>
<b>C</b>		<b>Distribute table-tent cards in dining hall.</b>
<b>C</b>	<b>1 week</b>	<b>E-mail students and faculty again about show.</b>
<b>C</b>		<b>Re-distribute tent cards in dining hall (if necessary).</b>
<b>C</b>		<b>Sun-Gazette ad second time.</b>
<b>C</b>	<b>Friday before show</b>	<b>Pick up programs from printer.</b>
<b>C</b>	<b>Day before show</b>	<b>Sun-Gazette ad third time.</b>
<b>C</b>	<b>Day after show closes</b>	<b>Take down posters on campus.</b>
<b>C</b>		<b>Change Box Office voice-mail to announce next production.</b>
<b>C</b>		<b>Generate Box Office reports.</b>

Revised 1/23/03

# Blue Window Prop List

## Libby-

- 2 Paper grocery bags
- Liquor
  - Grenadine bottle
  - Triple sec bottle
  - Rum bottle
  - Vodka bottle
- ✓ Pineapple juice
- ✓ Confectioner's sugar
- Lime
- ✓ Cookbook
- Can of caviar
- Mussels (representative)
- Lighter
- ✓ Cigarettes
- ✓ Bottle of prescription pills

## Libby's Kitchen

- ✓ Large Punchbowl (cut glass look)
- ✓ Large pot with lid
- ✓ Wooden spoon
- ✓ Ashtray
- Cell phone

## Griever's Bathroom

- Cell phone
- Small square of glass/mirror (for cocaine)
- Cocaine (representative)
- ✓ Several bottles of prescription pills
- ✓ 6 Button-down shirts
- ✓ 5 Ties
- Hairdryer
- Hairbrush
- Shoeshine
- Dress shoes
- Bottle of cologne
- Towel

## Emily

- ✓ Marlboro menthol lights
- Lighter

## Tom

- ✓ Camel lights
- Lighter

## Emily/Tom's Apartment

- ✓ Television
- ✓ Guitar - Ryan Patterson

## Alice

- Painting - Jason Etter
- Florist's vase of flowers
- Necklace with cocaine

## Boo/Alice's Apartment

- Headphones
- ✓ Conversational Italian book
- Sunglasses
- ✓ Pillows - Kathryn Botsford?

## Norbert's Apartment

- ✓ Jigsaw puzzle
- ✓ Dress shirt and tie
- ✓ Bowl of fruit

## Party

- ✓ 6 punch cups (match punchbowl)
- ✓ 4 highball glasses
- ✓ 6-pack beer bottles
- 7up
- Seagrams seven
- Jack Daniels (part full)
- Vodka (part full)
- Joint - N.J. Stanley?

By foodstuffs  
candy  
wine/beer



Running List - Props

Preshow -

**Griever's Apartment:**

Ties  
Shirts on hangers (find in dressing room)  
black pullover on the bottom  
5 pill bottles  
Ashtray  
Lighter  
Cigarette pack w/ 4 cigarettes  
cocaine mirror w/ lines  
~~straw for cocaine~~ *ROLLED BUC*  
cell phone

*Towel for toilet*

**Norbert's Apartment:**

white glass bowl with oranges  
hanger w/ shirt and tie (find in dressing room)  
grey pillow  
puzzle

**Tom and Emily's Apartment:**

teal pillow  
small, square blue pillow  
TV  
guitar  
music notes  
pencil  
ashtray  
Cigarette pack w/ 4 cigarettes and joint  
lighter  
Emily's purse  
Cigarette pack w/ 4 cigarettes  
lighter  
small ashtray  
lyric notes  
pencil

**Boo and Alice's Apartment:**

all remaining pillows  
Italian language book  
stack of books  
walkman  
vase of flowers

fill Alice's necklace

**Libby's Apartment:**

punch bowl w/ ladle

pot

wooden spoon

cookbook

bottle of pills

cell phone

Ashtray w/ water

Lighter

Cigarette pack w/ 4 cigarettes

COMPACT

**Libby's Grocery Bags:**

caviar

pineapple juice

grenadine

triple sec

Seagram's 7

Sprite

rum

vodka

lime/lime slices

confectioner's sugar

**Bar:**

2 six packs

Absolute vodka

Perrier water

Tangeray

4 punch cups

Postshow -

**Griever's Apartment:**

check pill level

empty ashtray and wash

wash cocaine mirror

**Norbert's Apartment:**

throw out rinds and wash white glass bowl

**Tom and Emily's Apartment:**

check and sharpen both pencils

empty and wash both ashtrays

**Boo and Alice's Apartment:**

**Libby's Apartment:**

wash punch bowl and ladle  
empty and wash ashtray

**Libby's Grocery Bags:**

empty/wash/rinse liquor bottles  
put limes in refrigerator

**Bar:**

empty/wash all bottles and cups

Sound Q's:

Key: 1<sup>st</sup> **BOLD** = 's Q 2<sup>nd</sup> **BOLD** = 's off

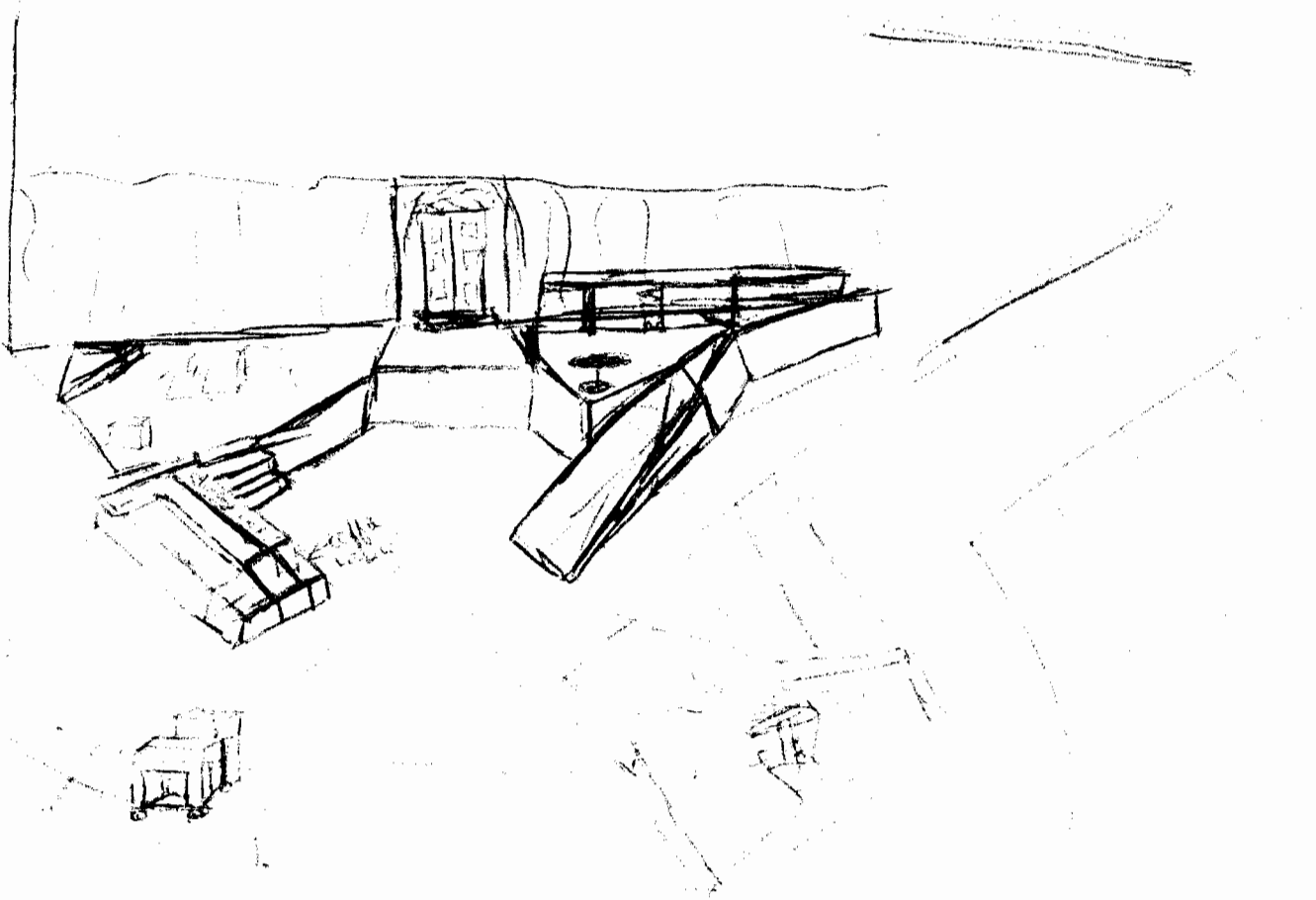
1. Pg. 10 (track 2 of cd) Libby picks up phone. Boo (Tanya) says "**Breakthrough?**" Griever **picks up PHONE** and says, "I'm coming I've got my coat on"
2. Pg. 12 (Track 2 of CD) Libby picks up phone. Griever (Dustin) says "We're tired now **goodnight.**" Griever **picks up PHONE** and says, "I am out the door"
3. Pg. 14 (Track 2 of CD) Libby picks up phone. Tom (Ryan) says "This is **the bridge**" Griever **picks up PHONE** and says, "I've left I'm on my way"
4. Pg. 15 (Track 2 of CD) Libby (Destiny) says "How is it like modern music? . . . I don't know. **Libby picks up phone.** Griever **picks up PHONE** and says, "I am in the taxi."
5. Pg. 21 (Track 2 of CD) Libby picks up phone. Tom (Ryan) says "The words are **completely unsentimental**— Griever **picks up PHONE** and says, "Walk directly to your front door and by the time—"
6. Pg. 22 (Track 1 of CD) Griever says, "**Yes!**" (Repeat the track until cast is complete) **All CAST IN PLACE**, Fade music.
7. Pg. 39 (Track 3 of CD) Libby says "Four Years," and Boo says, "**Oh.**" Pg. 43 Boo says, "**Well sure he did, he was probably two years old.**" Fade out-music.
- 7.5 - 7.8  
8. Pg. 48 (Mini Disc Player track 3 hold at .16 sec) Spot Light on Emily, who **RISES**. Let the song finish after Emily sings, "Everybody's looking for just the same thing." **Lights shift back to Party scene.**
9. Pg. 54 (Track 4 on CD) Libby says, "That's my prerogative, isn't it? Hi." And Griever says, "Oh shit." **Lights Fade.** Pg. 55 Boo says, "It's beautiful." Alice XUS and **motions to turn off stereo.**
- 9.5  
10. Pg. 60 (Track 5 of CD) Griever picks up phone. Alice says, "I drank **too much**" Libby picks up phone and says, "**Hi.**"
11. Pg. 61 (Track 2 of CD) Libby says, "I'll be just a second." **And dials.** Repeat track **two times.**
12. Pg. 67 (Tack 5 of CD) Tom says, "All right" and Alice says, "What.... **Please.**" Norbert **picks up phone** and says, "hello?"

13. Pg. 70 (Mini disc player track 3 .30 sec) Tom says, "Just touch the keys, you know? And." He **places his hands on an imaginary piano.** Let song continue till **Lights out.**

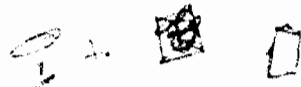
# BLUE WINDOW

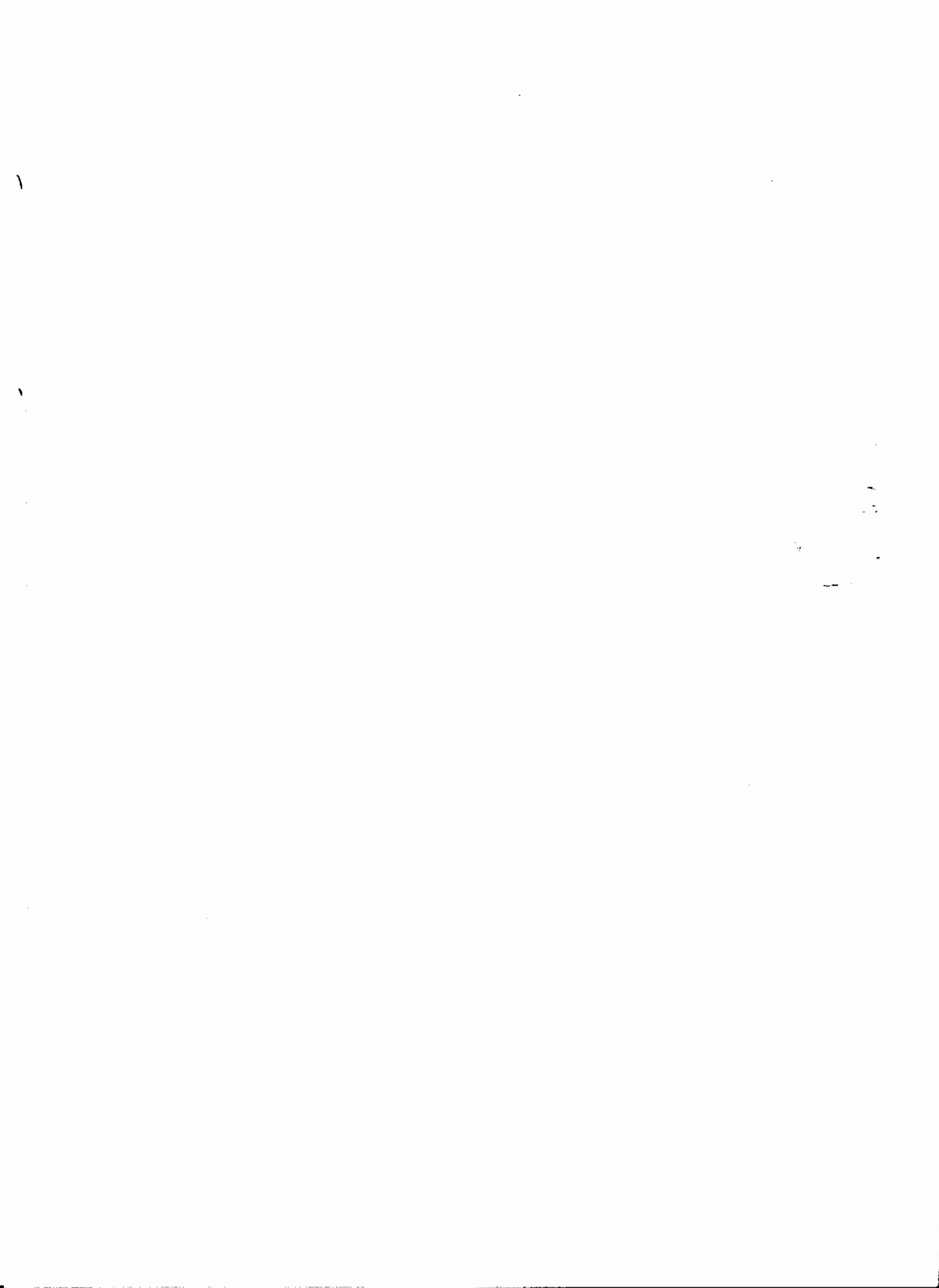
ROUGH ROUGH ROUGH  
SKETCH

KAB

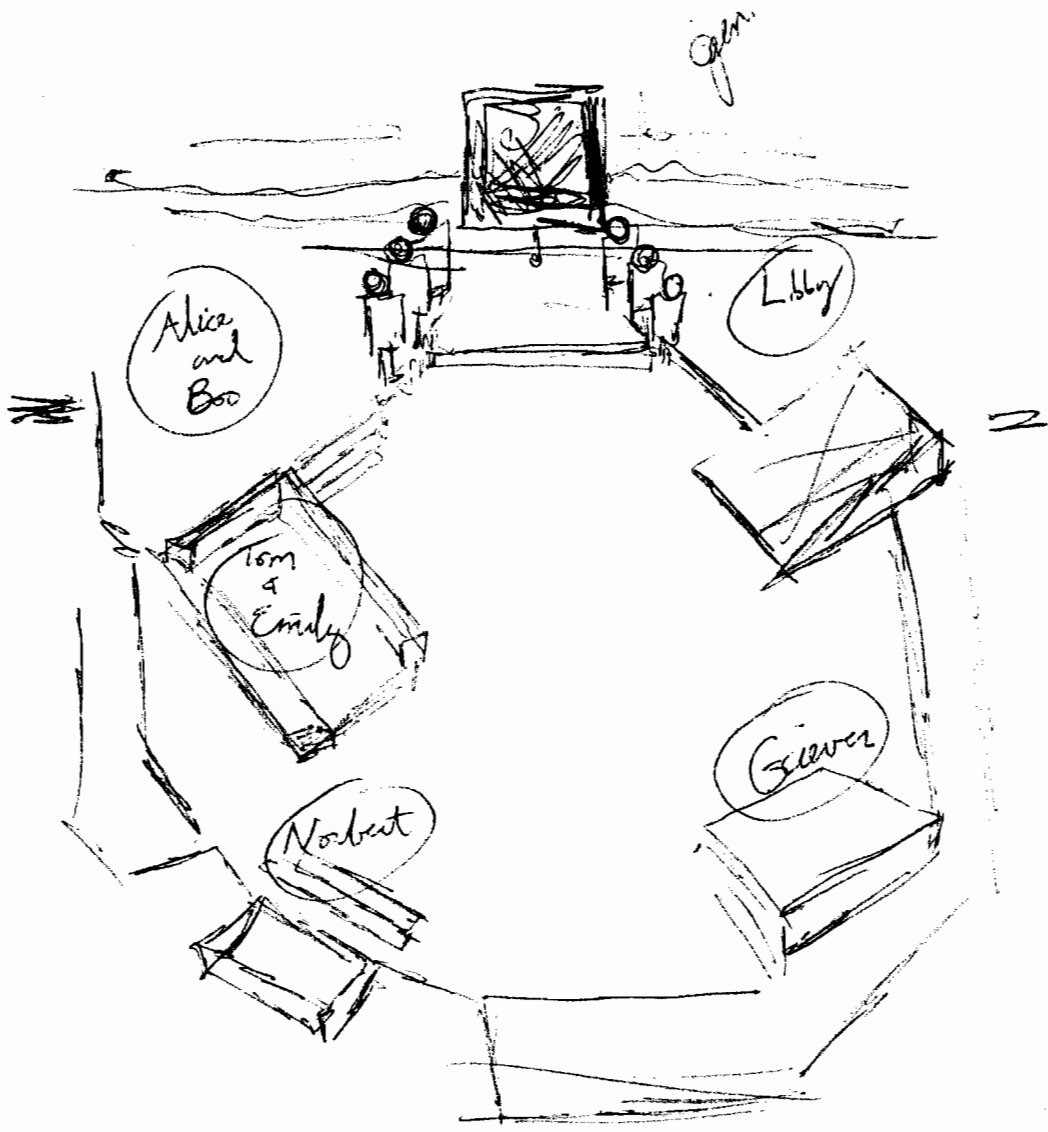


Kathryn - could we make  
do also  
- ensure  
best

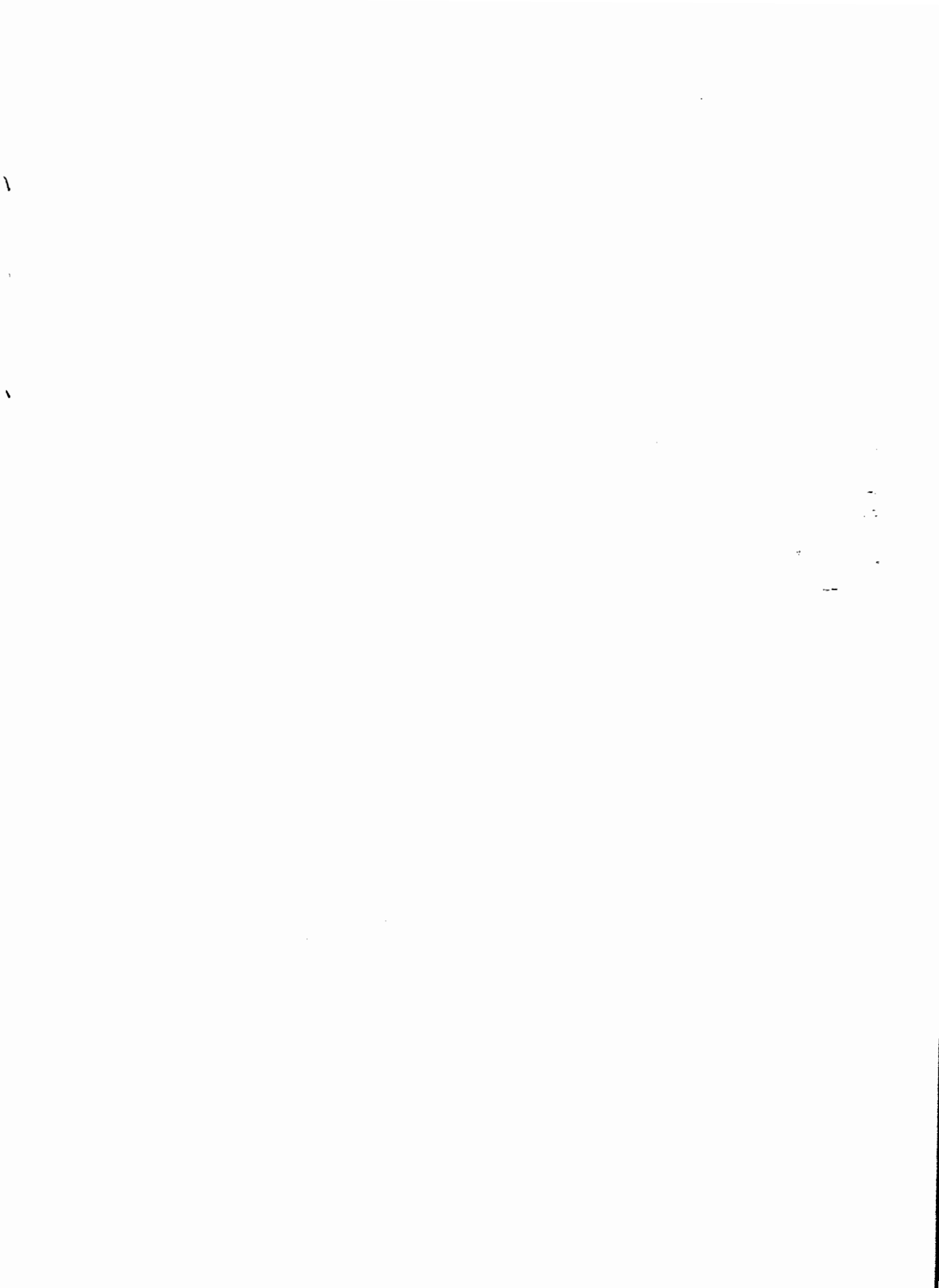


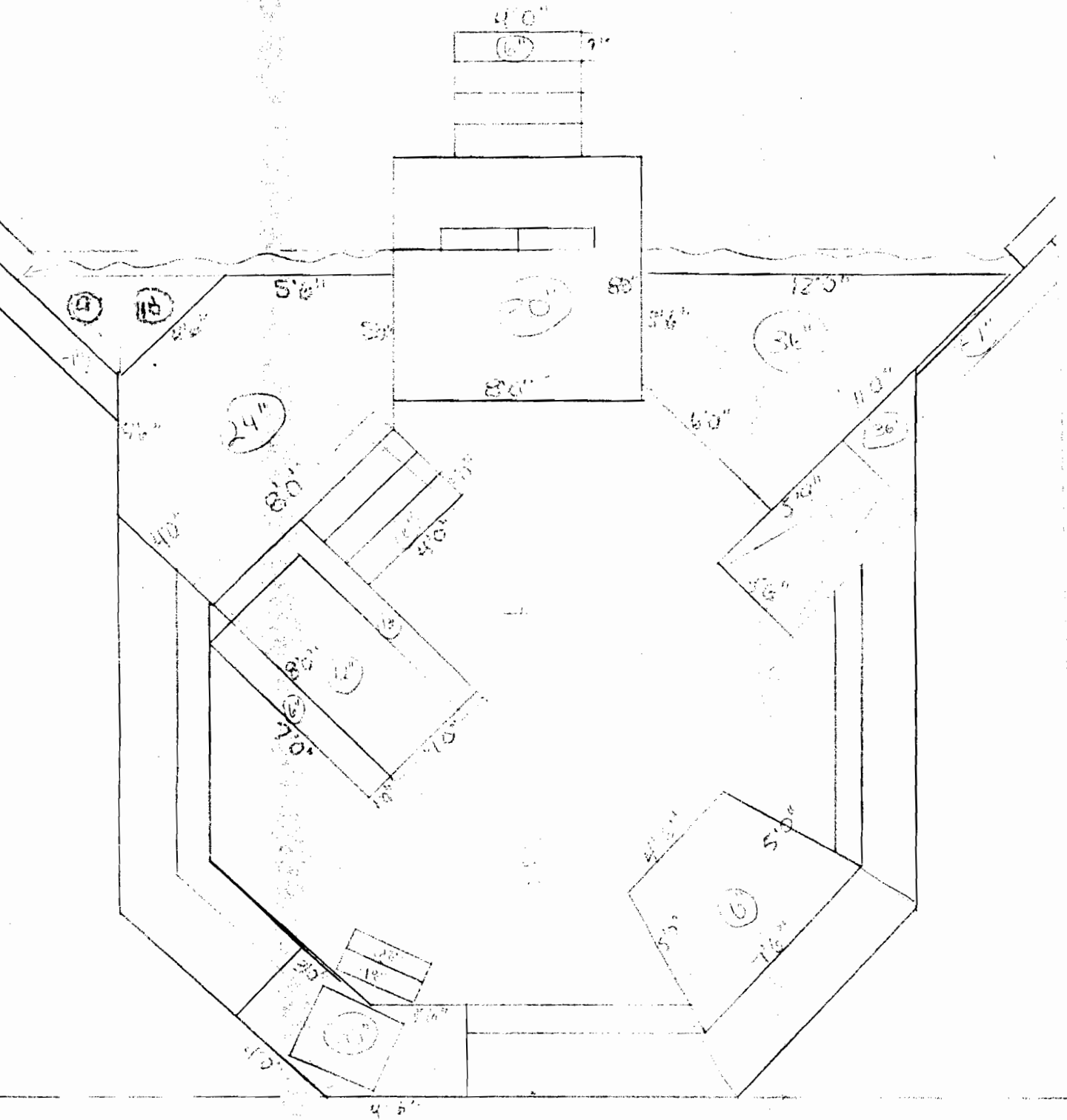


Emily  
Tom  
Libby  
Norbert  
Boo  
Grace  
Alice

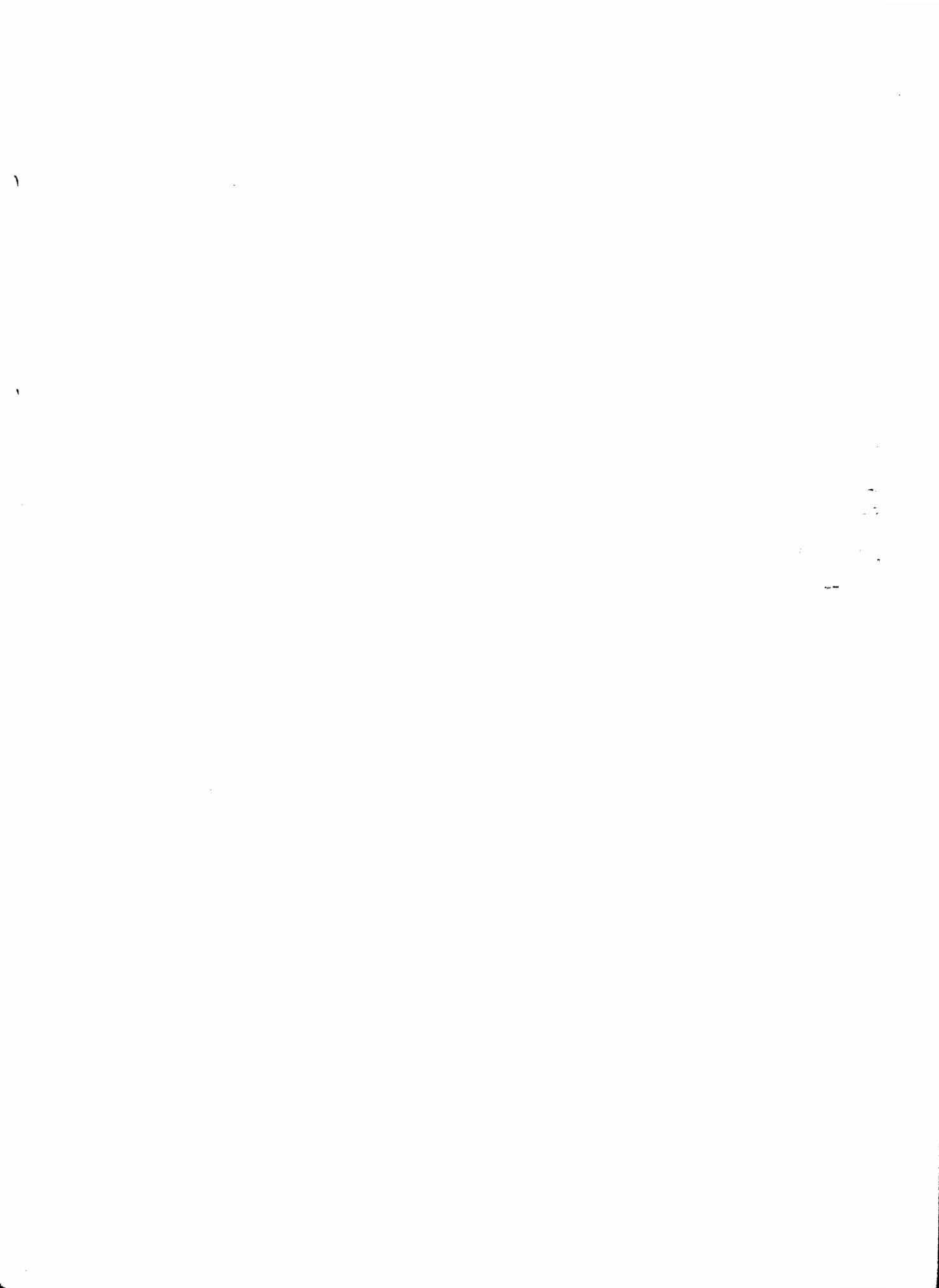








DWG. VISION  
 12-12-02  
 PRELIMINARY  
 2012.2



# Just the Same

Jason James Etter  
and Ryan Patterson

Alto

Piano

They all want the same thing. My mother'd been

A

through it. She told me to re - mem - be r. They all

Pno.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are "through it. She told me to re - mem - be r. They all". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

A

want the same thing. My fa - ther left her.

Pno.

The second system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single treble clef staff with a key signature of three flats and a common time signature. The lyrics are "want the same thing. My fa - ther left her.". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

A

She had to raise me by her-self. Af - ter go - ing out

Pno.

The third system of music consists of a vocal line and piano accompaniment. The vocal line is written on a single treble clef staff with a key signature of three flats and a common time signature. The lyrics are "She had to raise me by her-self. Af - ter go - ing out". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests.

a few times. She gave up on re - place - ments.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 7/8 time signature. The lyrics are "a few times. She gave up on re - place - ments." The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a mix of chords and moving lines.

Look around you. Look at your sis - ter. Where did she find

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats and a 7/8 time signature. The lyrics are "Look around you. Look at your sis - ter. Where did she find". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part continues with chords and melodic fragments.

that guy? Some - day soon he'll leave her. Just like your

The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of three flats and a 7/8 time signature. The lyrics are "that guy? Some - day soon he'll leave her. Just like your". The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part features a rhythmic pattern of chords.

A

fa - ther did. He went to Ca - li - for - nia.

Pno.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The lyrics are "fa - ther did. He went to Ca - li - for - nia." The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady bass line in the left hand and chords in the right hand.

A

He di - dn't ev - en leave me. for some - oth - er -

Pno.

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are "He di - dn't ev - en leave me. for some - oth - er -". The piano accompaniment maintains the same harmonic structure as the first system, with a consistent bass line and chordal accompaniment in the right hand.

A

wo - man.

Pno.

The third system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are "wo - man.". The piano accompaniment continues with the same harmonic structure, ending with a final chord in the right hand and a sustained bass line in the left hand.

I came to the

ci - ty to get a way from mo - ther some

of you oth - er - s are here for the same rea - son



A

worked as a fi - le clerk met a man and fell in

Pno.

Detailed description: This system contains the first two measures of the piece. The vocal line (A) is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The lyrics are "worked as a fi - le clerk met a man and fell in". The piano accompaniment (Pno.) consists of two staves: a right-hand staff with chords and a left-hand staff with a bass line. The piano part begins with a whole rest in the first measure.

A

love he told me he was ma - ried I thought

Pno.

Detailed description: This system contains the next two measures. The vocal line (A) continues with the lyrics "love he told me he was ma - ried I thought". A triplet of eighth notes is marked with a "3" above it in the second measure. The piano accompaniment (Pno.) continues with chords in the right hand and a bass line in the left hand.

A

it di dn't ma - ter we took an a - part-me

Pno.

Detailed description: This system contains the final two measures. The vocal line (A) continues with the lyrics "it di dn't ma - ter we took an a - part-me". A triplet of eighth notes is marked with a "3" above it in the first measure. The piano accompaniment (Pno.) continues with chords in the right hand and a bass line in the left hand.

ent lived there for ne - arly half a year.

He said he's di - vorce his

wife I could - n't tell my mo - ther. One night I left him

A

left him in that a - part - ment all my book and re - cords well I sup - pose

Pno.

Detailed description: This system contains the first line of music. The vocal line (A) is in a treble clef with a key signature of three flats and a 7/8 time signature. The lyrics are "left him in that a - part - ment all my book and re - cords well I sup - pose". The piano accompaniment (Pno.) consists of two staves: the right hand plays chords and eighth notes, while the left hand plays a steady eighth-note bass line.

A

they're still there.

Pno.

Detailed description: This system contains the second line of music. The vocal line (A) continues with the lyrics "they're still there." and includes a repeat sign. The piano accompaniment (Pno.) features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a "3".

A

Up town found a pl -

Pno.

Detailed description: This system contains the third line of music. The vocal line (A) continues with the lyrics "Up town found a pl -" and includes a repeat sign. The piano accompaniment (Pno.) features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a "3".

ace with two room mates we all work in of - fi - ces I

found a new boy - friend some week - ends he takes me to the co - u -

3  
ntry where he gives his wi - ld par - ties Those

A

night I sleep a - lone And I'm we - ary

Pno.

Detailed description: This system contains the first two measures of the piece. The vocal line (A) is in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 7/8 time signature. The lyrics are "night I sleep a - lone And I'm we - ary". The piano accompaniment (Pno.) consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part features chords and single notes that support the vocal melody.

A

ti - red of turn - ning - on with so ma - ny peo - ple

Pno.

Detailed description: This system contains the next two measures. The vocal line (A) continues with the lyrics "ti - red of turn - ning - on with so ma - ny peo - ple". The piano accompaniment (Pno.) continues with similar harmonic support, including chords and moving lines in both hands.

A

wih no thin in their fa - ces

Pno.

Detailed description: This system contains the final two measures. The vocal line (A) concludes with the lyrics "wih no thin in their fa - ces". The piano accompaniment (Pno.) provides a final harmonic resolution with chords and melodic fragments in both hands.

from cal - li - for - nia to mis - sis sip - pi

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and single notes in both the right and left hands.

3  
eve - ry - bo - dy's look - ing for just the same thing.

The second system continues the musical piece. It includes a vocal line with a triplet of eighth notes marked with a '3' above it. The piano accompaniment features a repeat sign and a first ending bracket. The key signature remains three flats.

The third system shows the piano accompaniment for the final part of the piece. It consists of two staves. The right hand has chords and moving lines, while the left hand has a simple bass line. The key signature is three flats.



Jason Effer

Director's notes for BLUE WINDOW

What is the significance of this? Who are the divers & who are the watchers?

**BLUE WINDOW. General Metaphor:** looking in vs. looking out. Everyone has had the curiosity to peer into someone's window and just monitor while unnoticed. Although there are those who peer out, curious of what's outside. Who's looking out and who's looking in?

**What the papers said:**

**NY TIMES:** "An achy comedy that considers the notion that the deepest kind of loneliness may well be inescapable because it has a lot to do with bad luck and bad timing." -Webber

**SYDNEY MORNING HERALD:** "The aim is as much to discover common ground as obvious behavioral differences, lifestyles and points of view... Like **VOYEURS**, the audience get to peer into the lives of all the characters simultaneously as they go about their business the effect not unlike a **JAZZ SCORE** of shifting moods and swelling emotions..." -Bryce Hallett

**ATLANTA JOURNAL-CONSTITUTION:** "... [BLUE WINDOW has been described as] something exterior that we can get our hands around when in fact, it's something interior that we struggle to get our heads around... Life is random no matter how you slice it. And love is a many layered thing. So, where does that leave us? -Kathy Janich

**CONCEPTUAL UNDERSTANDING:** Look at Plato's The Cave and then look at this WINDOW as an opening to such a cave and then determine which side is the entrance and which is the exit.

Entrance & exit to what?

**VISION QUEST THEATER PROGRAM COVER:** "Ever planned a party where the chemistry was all wrong, nobody liked anybody, the food wasn't ready and you looked like a witch?"

**TIME: ONE FULL DAY, 1984.**

This play will be set in 1984, but look not at this as a commitment to era. We are in a NYC apartment. This **CAVE** can take on any shape or form.

The play takes place on three separate time blocks.

Scene 1: 5 different locations

Scene 2: 1 location (LIBBY'S DINNER PARTY)

Scene 3: 4 locations (Norbert remains with LIBBY)

I would like LIBBY'S APARTMENT to be the only solid set - although that alone is loose because I'm hoping for a minimalist atmosphere.

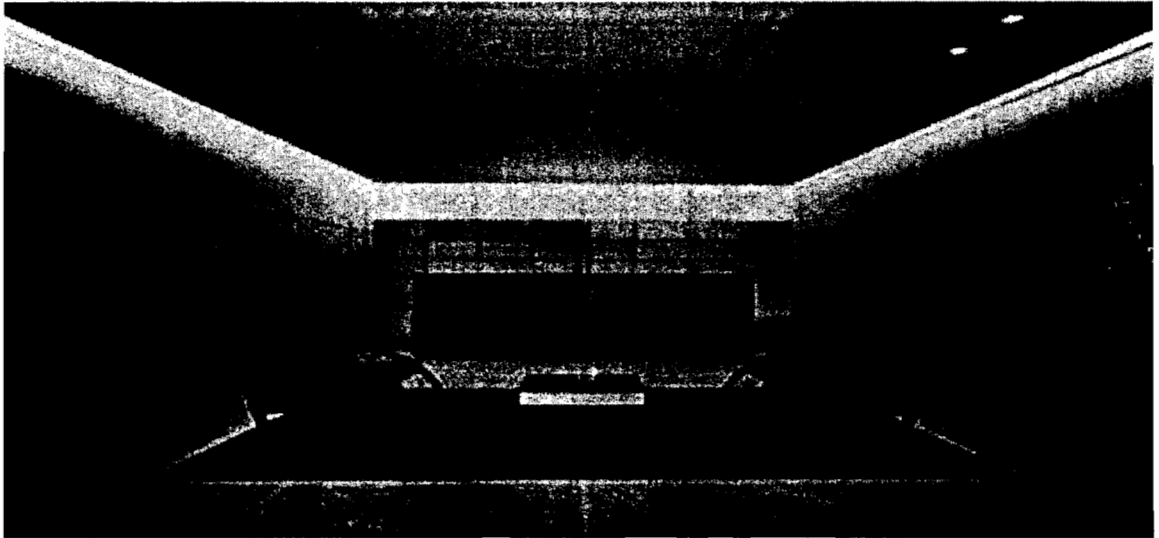
**SCENIC IMAGES as VISUAL TOOLS:**

LIBBY'S APARTMENT is a main character, so dressing it will require individuality: A minimalist elegance. Imagine Cinderella with her flowing dress entering the pumpkin carriage. Such beauty with a simplistic atmosphere.

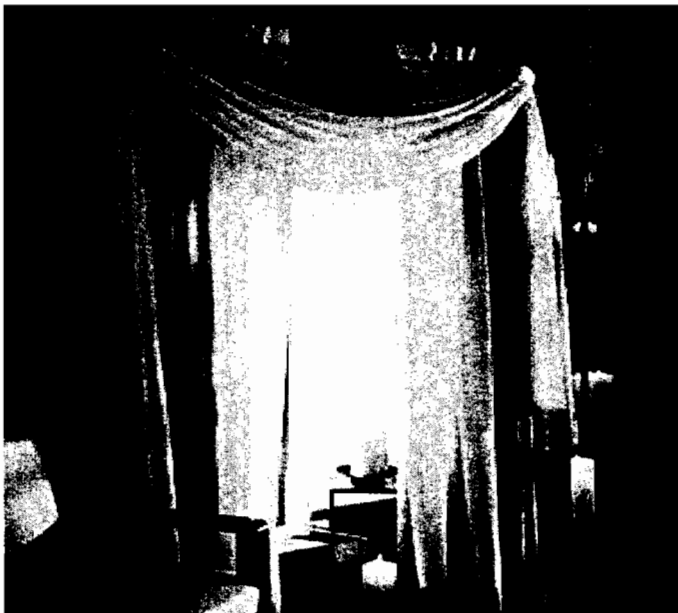
yes.



Here are some basic images off the Internet I gathered to display the visual tone I have in mind.

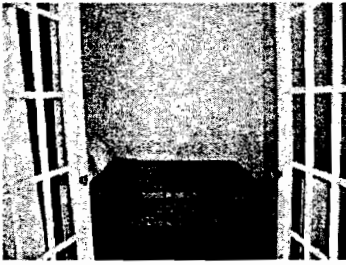


Focus on the chairs and the black rug. The emptiness helps fill the room.

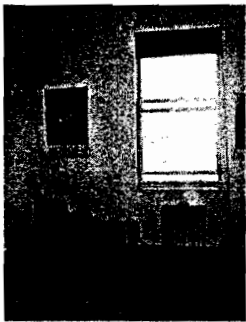


Look at the lightness of the drapes. Imagine these replacing the solid walls in the red chair photo. (Like Cinderella's dress)

*This seems rather cold bare to me. How does this look reflect Libby's personal taste?*



Focus on the comfort of the room. The doors have a sort of welcoming feeling. This stage should welcome the eyes.



I like the setup in this room. It has a quaint simplicity about it. But most importantly, focus on the light in the room. It has a central focus through the window, but gives off almost a blue tint.

#### COSTUMES:

- 1) Each couple should have a distinct look about them. Ex. Alice and Boo will appear much wealthier than Tom and Emily, whereas Libby will try her hardest to look great but be completely disheveled.
- 2) There shouldn't be too many costume changes. Alice will most likely change the most <sup>once</sup> or twice for the first and third scene. *em dash = 2 consecutive hyphens*
- 3) The style should be trendy but absolutely should not scream the 80s. This will distract ~~from~~ the show and kill the concentration (too many color variations and poor for lighting.)

#### SOUND:

- 1) The music is essential for this piece. There are several references to Jazz musicians. I may change the name of the artist TOM mentions to a different artist because it may conflict with the mood I am going for.
- 2) The song that EMILY sings is in the works as we speak and has the attitude of a jazz ballad.



# AWA RENESS

↳ Intimate Relationship ✕

Libby - knows of isolation

Alice - Most isolated, just wake

↳ look at yourself

one you make efforts? or we

2. Spine: It is apparent immediately that Lucina doesn't think extremely highly of the "yuppie generation" he gives the impression that intelligence is "in" and nothing more than a fact.

ignoring?

This also creates the general emotion of pity for these "Lost Souls" and especially Libby who wants so terribly to introduce herself into this world opposed to her thick shell she has placed a screen door on. It could be ~~that~~ thought that Lucina, although apparently sitting about Libby's escape and a rebirth (or at least want of), in fact is the one watching through a "Blue Window" because she, out of all the characters, has been isolated to the world of now. Possibly, Lucina is subtly telling us that although how sad it sounds, Libby's sheltered / hermit-like life is better than the getting lower of into materialistic characters - especially Alice, who supposedly is the cool one that Libby looks up to.

✕ To put that in one sentence; The spine could be that Libby would be better off sealing the door to her shell than entering the <sup>new</sup> world she surrounds her.

Also this play has a striking comparison to Plato's The Cave. The cave being ~~the~~ Libby's apartment and the exit ~~the~~ being the window looking into the outside world. As in the book, the cavedweller returns to its cave, much like Libby when Robert touches her. The cave is safe and will always be there. The outside world, shadowed life opposed to the being awakening may be too much for Libby.

(Alice is in the Cave - billions to millions, world, etc)

2. The significance of the title Blue Window seems to coincide with the idea that the audience watches the lives of others through the Blue Window much like Emily dreams of to do. The difference is the blue window on stage is not the Blue Window in the title. Instead the blue window on the title is the visible from surrounding the stage. If it were a proscenium you could give the idea of a window frame in the proscenium itself. - The thrust stage doesn't make it impossible to physically create, but would be better off for the audience to create instead. - Especially with the overlapping dialogue. Audience members, regardless of how hard I try to make apparent of who to listen to, will still choose who they want to hear (not whether by sight or curiosity).

#5. "Don't spill the beans"

Moment by moment

Try to find

Genre + Libby @ Street

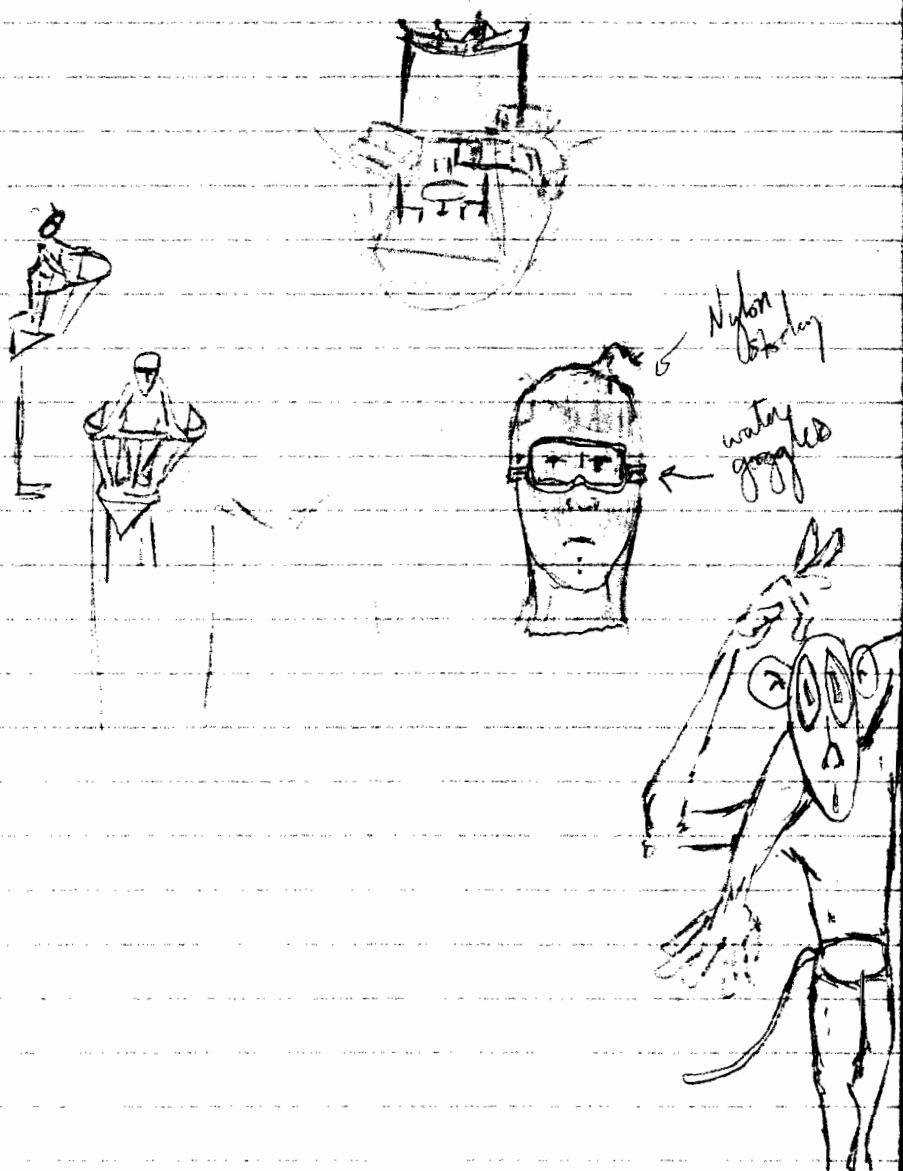
Conflict

#7 Human vs Human

\* Human vs Him or herself \*

Human vs Society

Human vs Fate / God



# Brief Analysis - Blue Windows

Sept. 14<sup>th</sup> 01

\* apply Care to work with characters \*

- Its window positive or negative (protection or

## 1. Concept:

The window itself must be present on stage as a metaphor for both the "little window [everybody had] - Right

what characters see in the window out of the window  
on the outside looking in

( in fact like TV screen & Just a little window where you could see in and what they were feeling and thinking about. So you wouldn't always have to wonder what could not see. What else be next.

Winkback - like mirror  
Falls - sky line

The second would/could be represented by a ~~small~~ ledge. The slight feeling you have when you go over a ~~ledge~~ <sup>hull</sup> foot or even an elevator jumping before it stops. These all give a slight "floating" feeling. Surrounding the window I hope for a swaying, floating sense. (Once I saw a woman of Dances w/ Humphreys the character swayed in the darkness at the beginning and ending of the play. It was a very nice, soothing feeling.)

The window is what we all need but also a reflection in metaphor of what an audience has the capability to utilize. As an audience member, you have the opportunity to look through just a window or Emily has hoped for both through the entire play and not any theatrical experience.

The audience should be infinitely falling - illuminating the confusion of the ground until Libby tells her story.

\* At the beginning of the show I hope to have the shade down on the window, used at first because a screen (much like Emily's "tv screen") showing the preparation of the party before TOM speaks, ~~and~~ ~~Libby~~ LIBBY enters on stage and pulls/tears shade to reveal the window and lights the stage.



• Possibly mark down some new blocking ideas once the read struggles begin. New reflections give contrasting ideas other than previous thought.

• In depth interpretation or lines (conversations)

• Read play aloud

↳ each time you read aloud, do it differently.

~~Libby:~~  
What does  
may come.

# Brief Analysis - Blue Windows

Sept. 14<sup>th</sup> 02

\* apply Cove to Window with characters  
- Its window positive or negative (protection or

Concept:

The window itself must be present on stage as a metaphor for both the "little window [everybody had] - Right in front like a TV screen. & Just a little window where you could see in and about they were feeling and thinking about. So you wouldn't always have to wonder. You could just see. Wonder what he meant."

what characters see in the window - out of the window  
on the outside looking in

direct - like window  
falls - sky down

The second world would be represented by a slight feeling you have when you go over a <sup>hilly</sup> bump or even an elevator jumpy before it stops. There will give a slight "floating" feeling. Surrounding the window I hope for a swaying, floating sense. (Once I saw a version of Dancing w/ Lughnasa the characters swayed in the darkness at the beginning and ending of the play. It was a very nice, soothing feeling.)

The window is what we all need but also a reflection in metaphor of what an audience has the capability to utilize. As an audience member, you have the opportunity to look through just a window on Emily, but hoped for both through the entire play not just any theatrical experience.

The audience should be inherently feeling - illuminating, the discomfort of the ground with Libby tells her story.

\* At the beginning of the show I hope to have the shade down on the window, and at first become a screen (much like Emily's "TV screen") showing the preparation of the party before TOM speaks, and LIBBY enters on stage, and pulls/leans shade to reveal the window and lights the stage.



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20-00-03-0  
with  
B. J. Lark

for Dr. Tim

# Blue Window

## SCENE 1

(In the darkness)

VOICE. Uno, due, tre, quattro, cinque, sei, sette . . .

(Lights up slowly. Birds; traffic. EMILY stands alone. She is dressed for a cool day. The floor, walls and upstage scrim are all a light blue. Five open doorways stage left. Black, sculptural shapes flecked with bright confetti markings represent furniture: down right is LIBBY's bar unit. Up right, ALICE and BOO's sofa unit. Center, TOM and EMILY's ottoman. Up left, NORBERT's armchair. Down left, GRIEVER's dressing unit and mirror. Up stage, slightly tilted towards the audience, hangs a large, transparent canvas, framed like a window, splattered with bright paint. Several smaller units hold flowers and phones. The feeling is open and attractive; only a little sterile.

EMILY unwraps and chews a piece of gum. TOM enters with sheet music, pencil, beer. We hear the song he is trying to write, in fits and starts. He makes a correction in the music and we hear the altered melody. EMILY crosses upstage behind the canvas, visible through the splashes of paint. LIBBY enters in her raincoat, glasses, rainbonnet, black scarf. She has a bag of groceries, her handbag, her keys in her mouth and cigarette in hand. The keys go into the handbag, the cigarette into her mouth, the groceries set down, coat off revealing a slip underneath. She exits on classical music which brings on NORBERT in exercise outfit, carrying an orange and a record jacket.

ALICE. Eye-talian?

BOO. Sì,

ALICE. Are we bringing wine or flowers or what?  
BOO. (*overlapping the last few words*) Never on Sunday, remember? It's Sunday.

ALICE. We didn't drink the whole case, did we? What do you mean "we," white man? (*LIBBY re-enters with cookbook, phone and hammer; she dials.*)

BOO. Breakthrough? (*GRIEVER's phone rings.*)

ALICE. I don't know, maybe. Maybe not. (*BOO puts her headphones back on.*) I can take the hint, never mind.

BOO. What?

ALICE. (*exiting*) Niente. Impari il tuo Italiano.

GRIEVER. (*rushes on, dripping wet, with towel, answers the phone*) I'm coming. I've got my coat on.  
LIBBY. Did you ever do mussels?

GRIEVER. I'm not sure I know what you mean.

LIBBY. Never mind, Griever, never mind, here it is, they steam themselves open, goodbye. (*She hangs up.*)

GRIEVER. Goodbye to you. (*into mirror*) And you and you. And allllllll the little people. The little tiny Irish people. (*LIBBY exits.*) Goodbye, goodbyyyyyyyyyee. Auf wiedersehen. Goodnight. We hate to say goodbye. We hate to see you leave, but get out. Go home, go home—A dog with his bone. I am so embarrassed for you. (*puts on pants*) I am so embarrassed for your family. I am so embarrassed for the children and their queen. Debbie. (*belt*)

ALICE. (*back on*) Kiss me.

GRIEVER. Queen Debbie.

BOO. What?

GRIEVER. Debbie the queen of the debutantes.

ALICE. Kiss me.

BOO. I can't, my mother is at the airport. "La mia mama e all'aeroporto."

ALICE. Really. Uh-huh. (*taking both sides of an imaginary conversation*) "Marry me." "I can't, my umbrella is in the kitchen." "Then run away with me."

BOO. What?

ALICE. "I can't, the highway is pink."

"Then shoot me for god-sake." "I can't, this is a dessert cheese."

BOO. What are we talking about?

ALICE. (*exiting*)

You could just say my breath smells, it's fine.

GRIEVER. (*quietly*)  
And her husband Norbert. (*begins putting on socks and shoes*)

GRIEVER. Norbert is embarrassed for all the little people . . . The little people are ashamed . . . And Stan Hopewell, the maker of so many pretty little shoes is proud to be ashamed of queen Debbie who by a strange coincidence of marriage and surgery is in fact her own uncle—by marriage to what should have been her second cousin once removed but is now as I say by a fluke of blood-manship a small but elegant . . . electric peanut. (*picks up brush to polish shoes, treats it as an Academy award*) Thank you. Thank you. This means so much to me. I

have a twenty-six second free fall; from twelve thousand feet which is your ceiling you have a seventy second free fall.

BOO. Jesus Christ.

EMILY. How many people forget to pull their ripcords?

NORBERT. Some, actually —

BOO. (*overlapping*) They do?

NORBERT. Well, sure. It's against your body's instincts to jump. I mean, you look out that blue window and you see the ground all the way down there and your gut says, No way, so sometimes —

GRIEVER. What do you do if they don't jump?

NORBERT. Push 'em. No, we go back and repeat the instructions. If after three or four days it looks like it's not going to happen, we refund your money.

BOO. That's nice.

NORBERT. You should  
all come out and try it.  
I'll give you a complimentary lessons. (*LIBBY re-enters.*)  
ALICE. Food smells good, doesn't it? (*She crosses to coffee table, sits on the floor.*)

BOO. Now there's an offer.

GRIEVER. Food smells great, kiddo. . . . Tell 'em about Italy, come on.  
ALICE. We're just hearing about your adventures. Norbert says you haven't quite gotten —

BOO. Oh, that's right, I

want to hear about Italy,

I want to hear about

Italy. Is it gorgeous?

LIBBY. Oh, absolutely.

BOO. Oh god.

ALICE. Where did you stay?

LIBBY. You mean hotels?

ALICE. No, I meant what cities.

LIBBY. Oh . . .

GRIEVER. Venice.

LIBBY. Venice. And . . . I can't think.

ALICE. Well. Anywhere in Italy.

LIBBY. Sienna.

ALICE. Oh god, Sienna.

LIBBY. Mmmmm.

ALICE. The light?

LIBBY. Wonderful.

GRIEVER. What is the matter with your mouth?

LIBBY. It itches, Griever.

GRIEVER. Sorry.

BOO. Well, I can't wait, I really can't. So far I can say . . . What?

ALICE. We've been on a crash course for the last three weeks.

BOO. Crash is right. Um — La mama . . . Una mama —

ALICE. La mia mama —

BOO.

La mia mama . . .

GRIEVER. Mama mia,

that's a spicy speechy —

ALICE. All' —

BOO. All' aeroporto.

GRIEVER. Remember

that? . . .

GRIEVER. . . . No?

BOO. La mia mama e all' aeroporto. My mother is at the airport.

GRIEVER. That should come in handy.

BOO. What else?

ALICE. Facciamo —

BOO. Facciamo —

*Let's do it*

*eat*

ALICE. Un giro. *one lap*  
 BOO. (drops to her knees onto one of the pillows) Facciamo un giro . . . Facciamo un giro . . .

GRIEVER. They'll starve to death before she can order a meal, but — no problem.

ALICE. In —

BOO. In mac china all'aeroporto. *can't take*

ALICE. Vorrebbe guidare?

BOO. Sì.

ALICE. No, come on.

BOO. Um . . .

TOM. Do you mind if I put on some music?

LIBBY. No.

TOM. I know where it is. (He goes into the next room;

EMILY follows him out.)

BOO.

Vorrebbe . . . Vorrebbe . . .

Christ — Mi . . . Mi . . .

Vorrebbe! Whoa-ho-ho-ho!

ALICE. Piacerrebbe.

BOO. Mi piacerebbe molto.

ALICE. Brava.

BOO. Mi piacerebbe molto. Alice speaks about seven languages fluently.

ALICE. That's not even

remotely true but . . .

GRIEVER. Not me. I can barely speak English . . . Never travel . . .

BOO. I love what you've done with your apartment.

Libby.

LIBBY. Thanks.

BOO. Do you entertain a lot?

LIBBY. (lighting her and BOO's cigarettes) No. Actually, this is the first time since I moved in.

BOO. Haven't you lived here . . . ? (angular jazz piano music)

LIBBY. Four years.

BOO. Oh. (TOM and EMILY return to their positions on the sofa.)

ALICE. What's this?

TOM. Cecil Taylor?

ALICE. Oh.

BOO. Who's that?

ALICE. Cecil Taylor? You've never heard of him?

BOO. Can I still stay at the party? Who's Cecil Taylor?

GRIEVER. He's very famous, Boo.

BOO. I gathered.

GRIEVER. I never heard of him either.

TOM. He's like the most technically proficient jazz pianist in the world.

BOO. Really?

TOM. Yeah, he literally alters the landscape of what you can do musically.

BOO. Really?

TOM. Yeah, he's real good.

BOO. Are you a musician?

TOM. Mm-hm.

LIBBY. Tom's a wonderful composer.

TOM. Oh, yeah, right —

LIBBY. You are.

TOM. No, I'm a studio musician. I do a lot of studio work.

BOO. Are you saying Libby lied to us, Tom?

TOM. But I don't know

if you can hear it, but I mean, he's literally re-

LIBBY. (mouthed) He's

wonderful.

work.

NORBERT. I don't mind.

LIBBY. All right. (NORBERT exits with dishes; LIBBY sits.)

TOM. (entering, shirt open) Fucking dykes, you know?

ALICE. (re-entering)

Everybody seemed nice, I thought.

BOO. What?

ALICE. Oh, sorry.

BOO. No, say.

ALICE. I said I thought everybody seemed nice, didn't you?

BOO. Mmmmm.

ALICE. You don't have to use the headphones.

BOO. No, they help.

ALICE. Oh.

TOM. Turn the sound up.

EMILY. No, I like to try to figure out what they're saying.

TOM. Yeah? Make up stories? I used to do that when I was a kid. Sneak down and watch TV at night without the sound, try to imagine what the story was. Give everybody names. (NORBERT re-enters.) And then something would happen in the story that didn't make sense with what I'd already decided and I'd have to shift everything around. Re-adjust my prejudices. My alliances.

EMILY. Uh-huh.

NORBERT. Do you want to be alone or something?

LIBBY. No, actually, I don't.

ALICE. I'm tired.

NORBERT. All right. (NORBERT exits with more dishes.)

ALICE. Do you mind if I put my head in your lap? (She

does.) Mmmmm. (pause) Montagne.

BOO. Hm?

ALICE. Montagne.

BOO. What do I say?

ALICE. I don't know.

BOO. Montagne.

ALICE. Montagne.

BOO. Montagne.

LIBBY. (calling offstage) That's enough.

BOO. Montagne.

NORBERT. (re-entering) I just want you to know I'm a world-reknonned, championship dishwasher.

LIBBY. Well, I don't care, Norbert, I want you to sit down right now and be nice to me.

NORBERT. Do I have to?

TOM. I mean, I know—I know I can write it, I just can't write it. You know?

NORBERT. So.

TOM. I know just what it should be, I can hear it.

NORBERT. Tell me about yourself . . .

feel what the words are, I just can't . . .

NORBERT. How's that for a first line?

TOM. (very soft) It's

like one of those fucking jingles that goes around

in your head, you know?

EMILY. Uh-huh?

TOM. I just can't . . . I

almost asked everybody to shut up for a second, I was like afraid I was going to lose it.

EMILY. What, at the party?

be Franklin? I listen to people all day long, I listen to their problems, I listen to their little—

TOM. I've almost got it.

BOO. (*not stopping*) Niggling fucking complaints about nothing—

ALICE. I know, I know—

BOO. (*not stopping*) And none of them ever gets any better.

ALICE. That's not true.

BOO. And it's not going to be any better even if I start a private practice, it's always going to be other people's problems as long as I live.

ALICE. That's the work you chose.

TOM. (*sings*) "From California to Mississippi . . ." Mmmm. (*finishes the song, satisfied*) All right, what do you wish?

LIBBY. I wish . . .

EMILY. I wish everybody had a little window. Right in front like a TV screen?

LIBBY. Sometimes I wish . . .

TOM. A window?

EMILY. You know. Like just a little window where you could see in and see what they were feeling and thinking about.

LIBBY. I don't know . . .

EMILY. So you wouldn't always have to wonder. You could just see. Wouldn't that be neat?

LIBBY. We would be by the window. You know? And Marty would say, Come out on the terrace. And I'd say . . .

No. Let's stay here.

ALICE. Baby.

LIBBY. It's so blue.

ALICE. I'm here.

LIBBY. All right?

TOM. Well, I wish we had a piano is what I wish. LIBBY. Oh god.

NORBERT. It's all right.

TOM. You know?

LIBBY. God.

NORBERT. It's all right.

TOM. Big . . . black . . . baby grand . . . Sit her in the window?

BOO. I wish we were there right now.

TOM. All that light?

BOO. I do.

TOM. Blue light? You know?

BOO. I just want to walk on the Grand Canal with you.

TOM. Cold . . . white . . . keys . . .

BOO. And hold your hand.

TOM. Smooth, clean.

BOO. (*beginning to overlap*) And make love to you.

TOM. God.

ALICE. Cara mia.

BOO. I do.

TOM. I can just feel it.

ALICE. Come la nascita d'una bambina.

BOO. What's that?

ALICE. Like a baby being born.

(*As they all begin to speak together, no voice can take more importance than another. They are all quiet and distinct—taking their time.*)

LIBBY. We

would just

EMILY. I

be by the

really do . . .

BOO. I

window . . . And you wish we were  
 And I would could crawl there . . . Tom. Just  
 say . . . stay right in. Like Right now touch the  
 with me here . . . if every- . . . And I keys, you  
 . . . It's so one was made could fall in know?  
 blue . . . Stay of glass. I love with you And—  
 here . . . would love again—All  
 that . . . over again,  
 but this time  
 in Venice—

(*TOM reaches forward as if to play the piano. He presses his finger down and we hear music—the song he has been trying to write, the same song EMILY sang—her piano accompaniment, very soft at first.*)

TOM. Damn!

NORBERT. I know.

EMILY. If you

could just

ALICE. Ti

adoro.

Boo. And we

could look in all

the windows . . .

Hold hands . . .

Everything'll be

blue . . .

Just the

two of us . . .

You . . . I wish every-

amo.

know? . . . one was made of

Right through glass: And I

wish everybody

Boo. And

we'll ride in a

We would just had a little win- gondola? And  
 . . . Float . . . dow. Don't we'll just float  
 away . . . you? . . . I do away . . .  
 Right through . . . ALICE. Come  
 the glass . . . la nascita d'una  
 bambina . . .

Boo. Okay? We'll just . . . float away . . .

LIBBY. Forever . . .

(*The music becomes rhapsodic. GRIEVER dances with an invisible partner between the three couples, ending his dance at the canvas, facing away from us, as the lights fade.*)

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# Eugene O'Neill



Born October 16, 1888 in a hotel then situated at Broadway and Forty-third Street in New York City, Eugene O'Neill was the son of James O'Neill, one of America's most popular actors from the 1880s until World War I. The first seven years of Eugene's life were spent travelling the country with his father who had given up his career as a shakespearean actor to tour in a less satisfying but highly profitable play called *Monte Cristo*. Eugene's violent reaction to everything conventional in the theatre may have been related to his intimate association with this play.

O'Neill spent six years in a Catholic boarding school and three years in the Betts Academy at Stamford, Connecticut. He attended Princeton for a short time, but when he was suspended at the end of his freshman year, he decided not to return. In 1909, he set out on a gold-prospecting voyage to Honduras--only to be sent home six months later with a tropical fever. During the period that followed, he spent time working as a stage manager, an actor, a reporter, and a reporter. He also tended mules on a cattle steamer and set out on several voyages as a sailor. It was here that he came in contact with the sailors, dockers and outcasts that would populate his plays, the kind of characters the American theatre had heretofore passed over in silence. But this irregular life took its toll on the young man, and in December 1912, he was forced to retire for six months to a sanatorium for tubercular patients. It was during this time that O'Neill began to study not only the classic dramatists, but also Ibsen, Wedekind and Strindberg--"especially Strindberg" he would later confess. He then turned his hand to playwriting, churning out eleven one-act plays and two full-lengths, not to mention a bit of poetry.

In 1916, O'Neill met at Provincetown, Massachusetts, the group which was forming the Provincetown Players, including Susan Glaspell and Robert Edmond Jones. Shortly thereafter, the group produced O'Neill's one-act play *Bound East for Cardiff* in Mary Heaton Vorse's Wharf Theatre at Provincetown. Other short pieces were staged at the playhouse on MacDougal Street, and soon O'Neill's plays became the mainstay of this experimental group. It was a marriage made in Heaven. O'Neill got a theatre company which would produce his plays, and the company got a playwright who would--more than any other single author--provide it with the fuel to revolutionize the American Theatre.

With the Broadway production of *Beyond the Horizon* in 1920, O'Neill began a steady rise to fame. He received countless productions both in the United States and abroad, and when the Provincetown players finally collapsed, he became the Theatre Guild's chief playwright. But by the time he received the Nobel Prize in 1936--a feat which no other American playwright had been able to accomplish--his career had begun to decline. The new generation of critics--Francis Fergusson, Lionel Trilling, Eric Bentley--began to subject O'Neill to a closer scrutiny than their predecessors who had been content simply to find an American playwright of international stature. Pushed about

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by this critical storm, obscurity began to settle in on the playwright, and it deepened more and more until his death in 1953. Ironically, it was during these dark years that O'Neill's real development began. Maturing in silence and motivated only by his obsessive urge to write, he developed a profound artistic honesty which would result in several genuine masterpieces of the modern theatre including *A Touch of the Poet* (1935-1942), *More Stately Mansions* (1935-1941), *The Iceman Cometh* (1939), *A Long Day's Journey into Night* (1939-41) and *A Moon for the Misbegotten* (1943). Most of these were not published or produced during O'Neill's lifetime.

Then, in 1956, three years after the playwright's death, a successful revival of *The Iceman Cometh* and the first Broadway production of *A Long Day's Journey into Night*, returned Eugene O'Neill once again to his rightful place at the forefront of American Drama. As George Jean Nathan noted, O'Neill "singlehandedly waded through the dismal swamplands of American drama, bleak, squashy, and oozing sticky goo, and alone and singlehanded bore out the water lily that no American had found there before him." Today, he is recognized not only as the first great American dramatist, but as one of the great dramatists of all time.

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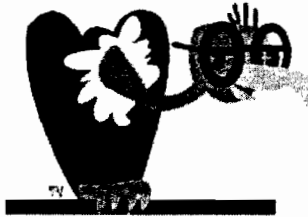
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## Long Day's Journey Into Night

Eugene O'Neill

Thirteen/WNET presents *Great Performances on PBS*

For Eugene O'Neill, *Long Day's Journey Into Night* was an act of contrition and a personal confrontation with his tumultuous family history. That he could translate his anguish into an autobiographical drama of universal resonance and profound emotional impact is a testament to the genius and artistry of, arguably, the greatest playwright in the history of American theater. O'Neill called it "a play of old sorrow, written in tears and blood."

Completed in 1941, when O'Neill was past fifty and already a Nobel laureate, LDJIN was not produced until 1956, three years after his death. It was an extraordinary theatrical event, launching this masterpiece onto the stage with a dream cast (Frederick March, Florence Eldridge, Jason Robards, Jr.) that brought the Tyrone family to vivid, searing life for entranced audiences that sat mesmerized through its more than three hour length.

Now filmmaker David Wellington has brought the play to the screen based on a 1994 Stratford (Canada) Festival stage production. Filmed in a golden aura of autumnal browns and cream and ochre, Wellington uses his camera eye with inventive sensitivity, attuned appropriately to the dialogue, to the listener as well as to the speaker, roaming about within the confines of the Tyrone Connecticut home, finding unexpected angles to gently surprise the eye and visually complement the text.

The play unfolds over one day in the life of this troubled family, artfully alternating scenes amongst



Henry, Hutt



Internet Movie Database

**Long Day's Journey Into Night (1962) VHS**  
Hepburn/Richardson/Stockwell/Robards, Jr.

GO FOR A FIND MOVIE?

**A Book!** *Long Day's Journey Into Night: the play*  
amazon.com.

Suggested reading:

*Long Day's Journey into Night: Native Eloquence*

(1990), Michael Hinden

*The Cambridge Companion to Eugene O'Neill*

(1998), Michael Manheim (Editor)

*Imetic Disillusion: Eugene O'Neill, Tennessee Williams, and*

*U.S. Dramatic Realism*

(1997), Anne Fleche



along with rivers of alcohol, somehow keeps the family from total disintegration. Above all, this is a tragedy of lost opportunities, lost faith, lost ideals, lost hopes. Sadness and pain permeate the drama as creeping fog softens and moaning foghorns mourn unfulfilled dreams. "My name is 'Might-Have-Been,'" says Jamie. And James Tyrone pinches his pennies, paranoically dreading a destitute old age, unscrewing bulbs in the lighting fixtures even as he deflects the light of truth from his family's sorrows.

A viewer who saw the original New York production witnessed an almost insurmountable benchmark for performances of LDJIN. If not attaining the rarefied standard of accomplishment - and doubtlessly memory-enhancing quality - of March, Eldridge, and Robards, Jr., the current cast delivers up a moving and credible interpretation, nonetheless. Martha Henry captures the damaged fragility of Mary Tyrone, every muscle of her face engaged in conveying the pain and sadness of this tragic heroine, her whispery voice gliding through drug-addled monologues, the sussurus of brittle leaves eddying in an autumn breeze. Tom McCamus as Edmund, listens as well as he speaks, a performance of intelligence and low-keyed intensity. When he, O'Neill's alter ego, tells his father of his experience as a seaman, a moment of rapture glows in the gathering darkness of the evening. "I became drunk with the beauty and singing rhythm of it," he rhapsodizes, "I dissolved in the sea ...I belonged, without past or future, within peace and unity and a wild joy, within something greater than my own life...to life itself!"

A brooding, beautifully melancholy musical score by Ron Sures, rich in mellow tones of cello and clarinet, unintrusively enhances the verbal poetry of the play. Director Wellington is not afraid of long pauses, of moments of silence that function to frame the richness of the text. By the time Mary recalls wistfully, "I fell in love with James Tyrone and was happy for a time," the Tyrones' long day's journey has become the revealed heart of every family's journeys of the soul.

Lazere

the four characters, allowing each to have one-to-one dialogue with each other, as well as ensemble pieces. It's an almost operatic structure - arias, duets, trios, quartets.

James Tyrone, a retired actor who sold out a promising Shakespearean career for easy commercial success, has a history of miserliness, rooted in his childhood of desperate poverty, deeply resentful of his family, and blamed by them for misfortunes that have ensued. His wife, Mary, a faded beauty, the former girl who married the matinee idol, is now hopelessly addicted to morphine. Elder son Jamie, a self-loathing drunkard, and younger son, poetic and consumptive Edmund, round out this angst-ridden family.

With dialogue that reverberates poetically, the characters reveal their lifetimes of stored up feelings: resentment, denial, blame, and self-deception, but with a powerful grounding of underlying love.

## Knut Hamsun

Norwegian novelist, dramatist, poet, winner of the Nobel Prize for Literature in 1920. Among Hamsun's most famous novels is *Hunger*, an intense story of a starving writer, which has attracted readers since its publication in 1890. Before and during World War II the author supported the Nazis. This separated Hamsun from other intellectuals and writers who supported the Soviet Union and Stalin. After the war Hamsun was consequently ostracized as a traitor.

Knut Hamsun was born in Lom in the Gudbrandsdalen Valley in central Norway, as the fourth son of Peder Petersen, a skilled itinerant tailor, and Tora (Olsdatter Garmotraedet) Pedersen. When Hamsun was three the family moved to the town of Hamarøy, some 100 miles north of the Arctic Circle. There Peder Petersen took charge a farm, owned by his brother-in-law Hans Olsen, who ran the village library and post office. Olsen became a victim of paralytic illness and claimed that the Pedersens owed him money. Hamsun was not allowed to play with the other children but he started to work for Olsen, keep the post office accounts, and chop wood, to pay the debt to him. Later Hamsun returned in his works to his ill treatment - Olsen he called "red-bearded messenger of death."

During this period Hamsun turned to books to relieve his feelings of loneliness. Apart from occasional attendance at a travelling school, he had no other formal education. In 1873 Hamsun ran away to Lom, where he worked as an apprentice in a shop. He returned to Hamarøy in the following year, and worked at various jobs. His first work of fiction, *DEN GAADEFULDE* (1877), appeared under the name of Knut Pedersen Hamsund - he was eighteen years old. In 1884, after meeting Mark Twain and writing an article on him, a printer's error dropped the final 'd' on Hamsund. Hamsun accepted his new, accidentally born name.

For the next year Hamsun taught school in Vesterålen, and published his second novel, *BJØRGER* (1878). With the support of a wealthy merchant, Erasmus Zahl, he wrote in Hrdanger the novel *FRIDA*. For his disappointment, it was in Copenhagen rejected by the publisher Frederik Hegel. When he asked help from Bjønstjerne Bjørnson (1832-1910), the older writer advised him to think of a career as an actor. In 1878 Hamsun moved to Christiania (now Oslo), where he lived in poverty. For some time he was employed as a highway construction worker. Between 1882 and 1884 he wandered in the United States. Returning to Oslo, Hamsun continued his literary career without much success. From 1886 to 1888 he again traveled in the United States, where he worked as a streetcar attendant in Chicago and a farmhand in North Dakota. In Minneapolis he gave lectures. Hamsun was considered eccentric by Norwegian immigrants, but the Unitarian minister and writer Kristofer Janson allowed Hamsun to use his large library. This sojourn produced *FRA DET MODERNE AMERIKAS AANDSLIV* (1889), a satirical description of America and its spiritual life.

Hamsun made his breakthrough in 1890 with *SULT* (*The Hunger*), a story about a young writer on his own, unable to find work, starving and homeless in Christiania. Although his clothing, prospects, and health fail, he guards his dignity (often comically) and pencil stubs. The narrator wanders through the streets of the city - "that strange city no one escapes from until it has left its mark on him..." Eventually his high-minded articles - now and then purchased by newspapers - become incomprehensible even to his own fevered thoughts. There is nothing sentimental in his fasting - it is his own more or less nihilistic choice. He sells articles to the local paper, and meets a young woman, who is frightened of his impetuosity. "Well, I never!" I blurted out. "Just you wait and see!" And I flung my arms lustily around her shoulders. Was the girl out of her mind? Did she take me for a complete greenhorn? Haw-haw, wouldn't I, though, by the living... None should say about me that I was backward on that score. What a little devil! If it was just a matter of pushing on, then..." Losing his hair in clumps and unable to keep down his hard-won meals, the narrator finally gets a job as a deckhand on a Russian ship bound for England. "He fasts. But not in the way a Christian would fast," wrote Paul Auster in his introduction to *Hunger*. "He is not denying earthly life in anticipation of heavenly life; he is simply refusing to live the life he has been given." As a type the young writer can be seen a predecessor to Charles Chaplin's famous screen character, the invincible vagabond.

The novel became an immediate sensation, and established Hamsun as a writer of note. Encouraged by this, he criticized in his lectures such idols as Henrik Ibsen and Leo Tolstoy. MYSTERIER (1892) allowed Hamsun present his contempt for democracy and his admiration of the Nietzschean superman. The protagonist appears as two separate characters. PAN (1894), written in the form of a hunter's diary, was a pantheistic story about escape from urban civilization. Hamsun wrote the book during the years which he spent in Paris (1893-1895).

VICTORIA (1898) is Hamsun's only light-hearted book, a love story, written at the beginning of his marriage with Bergljot Gopfertin, a 25-year old woman, who had separated from her Austrian husband. Hamsun named his daughter Victoria, born in 1902, after the novel. During 1900 Hamsun lived in Finland, writing a long play. He associated with such Finnish cultural figures as Albert Edelfelt, Akseli Gallén-Kallela, Juhani Aho, Alexander Slotte, Jean Sibelius, and Robert Kajanus. Hamsun's active social life and heavy drinking with Finnish artists annoyed his wife. From Finland Hamsun continued his travels to Russia and the Near East, and settled then in Copenhagen. After divorce in 1906, Hamsun started to work with his first vagabond book, UNDER HØSTSTÆJRNE (1907). In 1909 Hamsun married an actress, Marie Andersen; they had two daughters and two sons. Marie Hamsun, who was twenty-three years younger than her husband, depicted her stormy marriage in her books *Regnbuen* (1953) and *Under gullregnen* (1959). According to Marie, their two double beds were not "real double beds" set side by side - Hamsun wanted a room of his own and needed privacy, not only to write but to read or smoke a pipe. However, Marie never slept alone, because she had the company of her children when they were young.

In 1911 Hamsun left urban literary circles and moved to a farm in Nordland. After the publication of MARKENS GRØDE (*The Growth of the Soil*) in 1917, he purchased an estate, Nørholm, in southern Norway. He lived there until his death, dividing his time between writing and farming. Like the American port Robert Frost, Hamsun saw himself both as a farmer and a writer, an artist-hero. The old-fashioned agrarian toil became for him an act of individualism.

*The Growth of the Soil* earned Hamsun the Nobel Prize. The protagonist is Isak, Hamsun's ideal hero, who lives close to the elements. In Hamsun's idyll the human world and nature are united in a strong, mystical bond. "The wilderness was inhabited and unrecognizable, a blessing had come upon it, life had arisen there from a long dream, human creatures lived there, children played about the houses. And the forest stretched away, big and kindly, right up to the blue heights." Although Hamsun's feeling for the nature was not merely a Norwegian version of the Teutonic Blut und Boden (blood-and-soil) mystic, his sentiments were broadly shared in Germany, where his novels had a wide readership.

Between the wars Hamsun became a virtual recluse. After a mental breakdown, followed by psychoanalytic treatment, he wrote LANDSTRYKARE (1930), AUGUST (1930), and MEN LIVET LEVER (1933), which form his Vagabond trilogy. Individualism and antipathy to modern Western culture led Hamsun to support the Germans during their occupation of Norway in World War II. "We are all Germans," the author told his countrymen. Hamsun did not develop this attitude overnight - he had sympathized the German cause in the First World War when public opinion in Norway overwhelmingly favored Britain and France.

Hamsun never joined the Norwegian Nazi party, but he wrote a series of pro-Fascists articles. When he met in 1943 Adolf Hitler and Josef Goebbels, he gave Goebbels his Nobel Prize medal as a token of his esteem. These meetings have inspired stories, in which Hamsun is credited with saving Jews from the Nazis. However, the journalist and writer Arne Tuxen has claimed in his biography of the author, that these stories are not true, and that Hamsun only succeeded in infuriating Hitler with his complaints about the conduct of German troops in his home country.

After the war Hamsun was held in custody for some time - his wife was imprisoned and sentenced to three years hard labor. In 1945 Hamsun was transferred to a psychiatric clinic in Oslo. From there he was moved to an old-age home in Landvik. Marie was interrogated and when she revealed intimate details about their marriage, Hamsun refused to see her for four years. In 1947 Hamsun was tried and fined for his opinions. Ignoring the advice of counsel, he refused to pretend that he was senile and showed little remorse. Upon hearing of Hitler's death, when the war was over, Hamsun wrote: "He was a warrior, a warrior for mankind,

and a prophet of the gospel of justice for all nations." It was no wonder that during these years Hamsun's works sold poorly.

According to Harald S. Naess, editor of Hamsun's published letters, the author planned to divorce his wife. Hamsun's explanation of his views and account of his experiences during his trial, PÅ GJENGRODDE STIER (On Overgrown Paths), appeared in 1949, when he was ninety years old. It sold out instantly, and showed that his mental resources were intact. Hamsun died in Nørholm, on February 19, 1952. Since then his reputation has been largely rehabilitated and there is renewed interest in his work. Hamsun also wrote travel books, essays, short stories, and drama. His plays were not very successful when they were staged, but Stanislawski is said to have admired Hamsun's plays.

The German-Swiss writer **Hermann Hesse**, b. Calw, Germany, July 2, 1877, d. Aug. 9, 1962, was awarded the Nobel Prize for literature in 1946. Determined by the age of 13 "to be a poet or nothing," Hesse at first wrote derivative, romantic poems and stories of little merit. In his earliest novels, *Peter Camenzind* (1904; Eng. trans., 1961) and *Beneath the Wheel* (1906; Eng. trans., 1968), which expressed his long-smoldering resentment of his pious and repressive upbringing, he pulled himself out of the rut and won success.

The first phase of his writing, which began with the neoromantic treatment of the artist as a social outcast, ended with the realistic *Rosshalde* (1914; Eng. trans., 1970). At the beginning of World War I, the strain of his pacifist beliefs and domestic crises led him to undertake psychoanalysis with a follower of Carl Gustav Jung. Jungian psychology gave his work a new dimension; *Demian* (1919; Eng. trans., 1923), *Siddhartha* (1922; Eng. trans., 1951), and *Steppenwolf* (1927; Eng. trans., 1929) also reveal the influence of Nietzsche, Dostoyevsky, Spengler, and Buddhist mysticism. These novels are based on the conviction that Western civilization is doomed and that man must express himself in order to find his own nature. A third phase began in 1930. *Narziss und Goldmund* (1930; trans. as *Death and the Lover*, 1932) balances the artist's rebellion against the hierarchic continuity of social behavior. In *Journey to the East* (1932; Eng. trans., 1956) and *The Glass Bead Game* (1943; Eng. trans., 1957) the quest for freedom conflicts with tradition and leads to personal sacrifice suffused with optimism.

Hesse did not write any novels after 1943 but continued to publish essays, letters, poems, reviews, and stories. From 1912 he lived in Switzerland, of which he became a naturalized citizen in 1923. Hesse's novels became immensely popular during the 1950s in the English-speaking world, where their criticism of bourgeois values and interest in Eastern religious philosophy and Jungian psychology echoed the preoccupations of the younger generation.

Steppenwolf overview:

<http://marketcrush.com/10biblio/10St/10ST09.htm>

# Jason's Questions

Libby:

- 1) What's the last thing you remember about your husband?
- 2) How did you two meet?
- 3) What did your old apartment look like in comparison to where you live now?
- 4) How did you [and do you] support yourself financially?
- 5) How did you meet Griever?
- 6) Why do you look up to Alice so much?
- 7) What kind of snacks are you planning on serving at the party?
- 8) Did you buy a special dress for the party?
- 9) What do you think of each morning when you wake up in bed?
- 10) Why won't you touch anyone?
- 11) What kind of conversations did you and Tom have in the hospital?
- 12) How are your eating habits?
- 13) Are you on any medication?
- 14) Have you been attending therapy?
- 15) Why are you having this party?
- 16) Tell me about your favorite memory of your husband?
- 17) Tell me what you do during the day?
- 18) Who am I?
- 19) Where am I?
- 20) What are the given circumstances?
- 21) What do I want?
- 22) What's stopping me from getting what I want?
- 23) How am I going to get what I want?
- 24) If your character were asked whether he/she finds himself in or out of a cave (trapped and or isolated), how would you answer?



1. The last thing that I remember about my husband was the fear in his eyes. He was a strong man and not many things seemed to scare him. When we went over the balcony, I really didn't see that much of the area that I was falling from, all I could see was his twisted and scared face. That is a memory that haunts me to this day.
2. I went to the dentist to have my teeth cleaned. I had thirteen cavities, so I had to come back a lot. He was my dentist.
3. My first apartment when I got to New York was a small studio apartment. It was kind of run down. I didn't come with a lot of money but it was enough to get by. When I got married to Marty our next apartment was fantastic. It was very close to being a penthouse apartment and it was furnished with only the best. It was a three bedroom 2 bath apartment. That is large for just two of us. The apartment that I live in now is also nice. I couldn't bear to live in the same apartment that the accident occurred in. I sold it for a lot of money. Then I moved into another large apartment about three blocks from the old one. It helped to get my mind off of everything. This apartment is nicer and furnished better than the last one Marty and I owned. Only because I got a lot of money from the settlement and it helps me feel better to spend money.
4. I don't work, I don't need to. After the settlement that I got, I wouldn't ever need to work. Although I would rather work, I just am afraid to now.
5. I met Griever in my support group. I go to a group for social phobia. It really helps me to get out of the house and talk to people, which is good for me. Griever is my best friend. He helps me try new things and tries to make me happy.
6. I look up to Alice because she is out there doing something that she likes to do and she is very successful. I would love to write my open book, but I just don't know what I would write about. I am not a very confident person.
7. I am serving mussels in butter and garlic sauce, caviar with biscuits, crab dip, and truffles in a white wine sauce.
8. Yes, I did by a special dress. It's black and mid length very beautiful and expensive.
9. When I wake up in the mornings I tell my self that my day with be better than the day before and I will get out of the house and do the things that I always wanted to do, but somehow I never manage to make my day feel and be any better. I usually think about waking up alone, because no one is ever there.
10. I don't want anyone to get close to me. I am bad luck, look what happened to Marty. I feel really guilty because of his death. It was all my fault. I don't want anyone else to

get close to me because if I lost them I can't bear the thought of losing them and that would be too much for me.

11. When I was in the hospital Tom always told me it wasn't my fault. I felt bad that Tom came because I dumped him for Marty, but it made me feel like I actually had friends. We talked about high school a lot. Even though we didn't hang out in high school we still reminisced. Tom never asked me why I dumped him for Marty and I am glad he never asked. He was very respectable and helpful.
12. I am a very picky eater. I don't really sit down to eat large meals because I am usually alone, so all day I eat sporadically. I have a little bit of an eating disorder. I try not to eat and when I do I throw up a lot.
13. I am on anti-depressants
14. Yes, on a 2 week rotation and the in-between weeks I go to group.
15. Griever thinks that I need to have more friends and that I could learn a lot from the people that we invited. I am actually glad and excited that Grieve is making me have this party. I feel wanted right now and feel like I have friends.
16. My favorite memory of my husband is when we said our wedding vows to each other. I am still very much in love with him. I miss him like crazy.
17. Nothing, I basically sit around the house and watch soap operas all day. I also do a lot of shopping on-line. The thing I love most is the computer because I can talk to people in chat rooms but I never have to meet them directly and I am in the privacy of my own house.
18. See 8 page analyses
19. In my life I am still able to work and could still find love again. I am at a good age where my life could actually be just starting. The problem is that I am at this stalemate in my life that I can't get out of. I try desperately to do so and I start to make progress but then I just regress back into my cave and my own little world.
20. The given circumstances of the situation are that I just can't mentally or physically bring myself to get over this accident. No matter how hard I try and how much therapy that I go through, I still never am able to get over the fact that I landed on my husband and killed him.
21. I desperately want more than anything to have Marty back. I wish that I could go back in the past and change the future. I know that really isn't logical so my next best thing that I want is to live a normal and sane life of happiness.

22. I am stopping me for what I want. I can't seem to get over the accident. The fear of losing again is so great in my mind that I can't bring myself to love again.
23. I am working on getting over it in therapy and in group. I have been going for the past 4 years and I notice small changes. It is just taking awhile for me to come back into the world. Eventually I am going to tell someone about the accident, but only when I am ready to do so.
24. I am defiantly trapped in a cave mentally. Physically I am also trapped because I don't want anyone around and I don't like to go out.

Libby- Thanks Grieve for coming with me to see this. I wanted to see it since I saw the previews. It was better than I expected

Grieve-Yeah, well, it wasn't that bad. Do you believe in fate with two people meeting  
And being destined for each other

Libby- I used to. Now I don't

Grieve-I do I mean think about it, if you never came to group 3 years ago and I never cracked that stupid comment about Dr. Martin's birthmark, we might never have meet. Seriously Libby what would you do without me.

Libby-(laughs) I really don't know. So anyway what did you think of Kate Beckinsile's performance. Was she better in this or in Pearl Harbor. I personally would have to say this. I really didn't like Pearl Harbor.

Grieve- You always like those sappy romance stories, just like those dumb books by Janet Oak that you read.

Libby- They really aren't that dumb and maybe if you knew how to read you wouldn't Complain about them.

Grieve- Oh, Lib, liber, libby kins, I am sorry I didn't mean to piss you off. They aren't Dumb really. In fact why don't you give me one that you finished this past Week and I will read it. Then we can talk about that instead of going to another Movie.

Libby- You'll just make fun

Grieve- Hey you know me if there is something to make fun of I will, but otherwise I will Read it and enjoy every single sappy minute of it. I swear.

Libby- Yeah ok, I'll give you one. Anyway you never said which movie you liked better.

Grieve- Serindipity

Libby- Is that only because I said I liked it better? You are just agreeing with me

Grieve- Moi? Agree with Libby? Never

Libby- Grieve, (sighs)

Grieve- Is someone pouting? Libber bear. Smile, I know you got it in you. You can't Stay made at me forever.

Libby-(smiles)

LIBBY & GRIEVER

After movie

SELENDIRTY

EVEREK: Hey, Come on Let's go to that ice cream place that they first went to. We can act like we're Hollywood stars, incognito! It'll be funny as hell.

LIBBY: No, Griever. It's freezing out and you want to go get ice cream... I wonder about you sometimes.

GRIEVER: Oh, Libby, lobster, lobster! Lobster Libby! Hey, I'm calling you lobster libby from now on. Oh, and by the way your beloved "Jonathan" in the movie took the girl to get ice cream and it was Christmas!

LIBBY: Yeah, but it was a movie Griever... This wind is really starting to hurt my face. It stings. Does yours sting?

EVEREK: No! I'm a man. I can handle pain. Maybe that's why your face is so red, the wind is just burning your skin off.

LIBBY: GRIEVER

EVEREK: Oh pipe down, you can put a new face on tonight when you get back to your apartment. I mean you have a bunch of faces to choose from... Lancelotti, Este Lauder, Ponds...

LIBBY: Are you just about done making fun of me... Oh look someone dropped this scarf (Libby picks up a scarf, which is moderately expensive on the side market). It's really nice too. How is it a Bribery? (Libby looks at Griever and then back to the scarf) Hey maybe whoever dropped this scarf will come back

to get it and some girl who finds it will have just found her soul mate. Like in the movie Eriever do you believe in fate? (Libby drops the scarf back on the ground and continues to walk).

ERIEVER: (Walking with Libby, looking back at the scarf)  
I don't know, maybe. (Long Bent) Hey Libby... what if that was my scarf?

LIBBY: Oh, Eriever! (laughing)

After we had just got done having sex, Marty and I went over to the window to look out and he was trying to persuade me to come out on the terrace with him, naked. He ran over to the bathroom to get me a robe and came back and put it on me. We walked out onto the terrace and to the edge and looked out over. I turned around so I could kiss him and we leaned back. I was laughing and he was laughing and then, I heard this snapping and crunching sound and then we were falling. I saw us go over the terrace and saw Marty above me. We were both screaming. I tried to grab for him and actually got a hold of him. We clutched onto each other and turned over and over. I felt my life flash before my eyes. We fell through Sloan's awning. Marty fell through first. Since I am lighter, the part I fell into slowed down my fall. Marty fell to the ground and I fell on top of him. I crushed him. I think the impact of the fall is what spilt his head completely open and bulged out his left eye, but I know it was me who blew out his intestines. I fell face first onto him. This is what shattered my teeth, all of them. My right arm broke in 3 different places and I felt it protruding from the skin. The worst was the impact which caused internal bleeding in my liver. That is actually what almost killed me, not the fall.

Auditions: Jan 27<sup>th</sup> 3-6pm



• Matt Z: Tom, Norbert. Very Calm - nice, very nice.

• Tanya K: ~~Boo~~ ~~Emily~~ or Boo

• Holly W: Alice

• Gloria: nice read for Boo - extremely good

• Luzon: Not bad - Boo?, Emily

• Sarah Parker: no; mood nice moody - ~~Boo~~ - better  
Will Posner: no

• Jen Sch: ~~not good~~ played too whiny, read Alice well  
Sarah Reck: no read very straight, played Boo & Alice same

Jeff Hales: eh read as ~~Boo~~ Green, nice job

Sarah Knoll: eh read as Emily

John An: eh read ~~Boo~~ Norbert

John Kneiss: read as Green

Justine: read as Libby

~~John P~~

• John P: Sarah Green. read well for Boo/Alice

• Sci Ai: good read as Boo ~~Boo~~

Nick Robert: age

• Ryan Patterson: ~~Norbert~~ good read, energetic, ~~Boo~~ TOM

• Andrea McDunn: nice read as Emily Boo

Michelle Comors: nice read - recommend to David  
Alex



Jason Bekke: Griever read  
Margaret Mulvey: Libby read

Ashly Kane: ~~read~~ read for Alice  
• Lindsay Keller: read for Boo and Alice. Good read. Nice voice

Tara Crowe: read Boo/Alice

Matt Bruce: ~~+~~ - Nocheat

Tarah Effinger - phfff! SHUT UP

Ann. Chic: nice read for Emily

### Readings w/ Libby:

\* Matt B & Libby: Nocheat - kind gentle, fun. (good carpet)

Matt Z & Libby: Nice read - well enjoyed

John A & Libby: about max well

Ryan & Libby: nice

Nick & Libby: like prop & roads

Dave M & Libby: I'm hungry

\* Wes & Libby: Nice. Good Nocheat. (they mesh well)

Dustin & Libby: Nice. Conferty - Griever

Brian & Libby:

Budget: nice as Boo (Alice would be nice), really nice Alice

Dave M:

Harper: ch. nice, come. Unfitting - unfortunate

Dartini: good

Kait: nice job:

Wes: really nice as Norbert good seal.

Alice

Boo

Greene

Norbert

Tom

Emily

• Budget

• Kait

Dustin

Wes

Ryan

Tanya

• Holly

~~Lily~~

Wes

Mitt B

Mitt Z

Kait

Lindsay

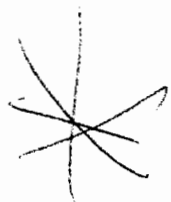
~~Budget~~

Kait

• Tanya

~~Budget~~

~~Alice~~ PA



# Emerson Recall for Libby

Minute  
Detail

1. What did the apartment look like?
2. Who was your talky - but
3. Balcony design
4. Reading
5. View
6. Holiday home
7. Find a photo of Lee apartment - Libby does it
8. First memory of after fall
9. Who told Lee what happened
10. How did she do her job
11. What was there
12. Last words

## George & Libby

- Therapy sessions
- How did relationship evolve?
- Who supported who?
- Evolution of relationship

I like your  
face great.

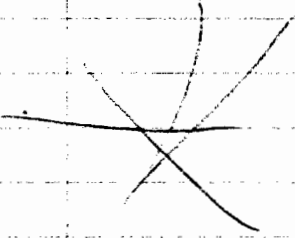
→

You're a reason  
to smile

## Entire Cast

Living in NYC

Get books on NYC



11/11/11

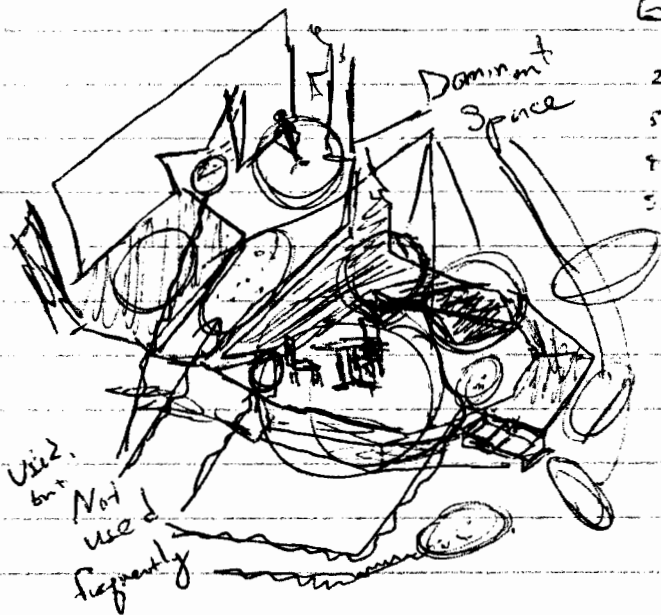
December 5<sup>th</sup>  
Furniture  
Rehearsal

8:00 pm - Notes

"Get rid of ellipses - the damn dashes - you decide"

Run of Act 1:

Tina - Destiny



Exits -

1. SR
2. C Door
3. B Door
4. SL
5. A Door

Difficult to stage - audience will need several minutes to digest

Amnesia scenes - the flow is taken from the perspective of Jim. The confusion is to be understood as well by the audience.  
- Albers explain amnesia

Feb. 10<sup>th</sup> 03

1- What schedule?

2- What is play about?

"We are All Creatures of Great Grandeur"

All are particular

↳ content

↳ not content

"Molting of characters → Judgment"

Robert is different

Domestic

Temp [ Different people & stand who are run w/ same problem  
"All looking for something"

Budget [ A lot is happening - &

"All trapped in our own world"

Libby

Regr [ Trapped by each other  
- Insecurity  
- Fear

What is this party about?

Libby fidelity - Met Alice (Stare trip)  
Grace supports

Strong?

Feb. 11<sup>th</sup> Bob & Alice Bob's coming → he more - steady but  
he insecure

Alice ~~is~~ Bob & ~~are~~ he. All of stereotype

Feb. 12th

Libby & Griener  
Ben Fendi  
Group?

Assignments  
Griener - loss - maternal figure - a mother  
Libby - Dioxide Accident

Theme: What can Libby want to do.

Libby needs the nudge

- Group session
- Funeral
- 

wealth < Griener: communications firm?  
Inheritance  
Libby: inheritance

Libby: chat rooms  
computer talk w/ Griener?

Griener - wealthy ]  
Libby - wealthy ]

Party → Alice - Libby is reluctant;

Change for them to now? Living more

Have you met Alice Libby →

What does Libby want →

Market - Outside

Who put glory side up back on?

Lobby - liked the humor of Green  
Green

Green never opens up & Lobby never asks  
E

Feb. 13<sup>th</sup>

1. Where did you grow up?

Bob - small town, parents together, one younger brother  
good friend at the church.

to have of necessary

speaks + more more than Dad

most childhood memory - Brother used to commit suicide

NA abusive; but lack of ~~strong~~ communication

Sexuality → almost ignored by family

Alice - Secondary → open

only child - not planned

never received much attention

parents - work addicts

?? (family → comfortable - but lacking)

Compete with family

↳ facade of family

Hea Holly then NY desert - distributors of NY

abandon life - search for  
a new life

gen. — → break way from routine

Italy - there over

Italy is important - little less

↳ hard work

↳ forced relaxation

Alice -

Romantic getaway - Italy's the place to go

Bob - yes she smokes. Fog Train not to smoke near Alice.

(marijuana @ 100) Still smoke and Alice <sup>only</sup> when smoking and

Alice - no smoke; marijuana, yes

prescription medication → anxiety disorder pills

Bob - clothing - not trendy; wear "different" clothes - breast band

an - interurbator

jeans, T-shirt + e.b.c. (Teachme)  
infirmary

Alice - opposite of Bob



Triangle of men - all love Libby

Tv screen - E → "not a matter of how many," just  
have a tendency of letting my mind wander  
It's just noise. It's copying. Take care  
you can just sit down watch the people  
and make up your own stories"

E - "I don't know."

T - "I can see Tom loving E, but I can see E loving T"

Where are "3 years -

T - Going back to school. Business. Backup plans.  
Entrepreneur Music Business

Tomorrow

E - "Going to work, come home - to Tom. Maybe  
stopping by the park. Listen to the music.  
Mike does go to bed."

Screen 1. when @ window while Tom talks?

"Daydreaming"

"I'm Not content. Sometimes missing." "6"

"Wanted to look not to look... unlabeled pg. 17  
↳ not seem enough to fit personality  
is interested look - human

Custom or Talker-

Bob - lover of Alice  $\frac{1}{2}$  &  $\frac{1}{2}$

Talker of public - dddd

Drinks a lot at party

Alice - embarrassment - hurt by Bob: <sup>and</sup> spotlights & sudden verbs

Bob - Nope - if ever, heterosexual.

Jib - once very passionate - losing hope, frustration in - with

## TOM & EMILY

or couple Tom

One sentence: "One relationship is routine"

↳ comfortable

not young - one level.

constant hearties

Emily "They don't see each other"

"She's so lonely and unloved"

is heart she doesn't see her

what they music means to

Tom: "just to have make body here"

"like a rose to see who comes first"

E describes T - so much potential, talented. Very driven yet

honest about it. Kindness attracts

he's a musician and not nice

What of Grace - annoying, fake. Dislike him because

he's fake.

Music - No problem - just don't know him.

Alice + Boo - on her lips - mimmic

Greene - we need to work the scene monologue  
Boo - language looks gotta get on

Emily & Alice (and @ baby) - look - stare @ window

Greene: ~~you need to~~ ~~be~~ ~~at~~ ~~that~~ hesitate on the line

\* when Libby says such... "all stop" wait 3 beats  
Libby wait for 'it's like a folk song

### Scene 15:

Alice: "Thank you, oh thank you..." Look at baby and realize she's a bit "off"

Emily: wonderful - in the bathroom. (Smile)

Boo: lets explore Bomb ->

Matt:

Alice: via work in bathroom

~~Libby: the fetal position may be~~

Emily & Robert: there is a nice connection w/ you two.

Libby: nice on "Blue" under line - worked

All: 4 years - good pause

Greene: whisper "I've never heard of him either."

### Act 2

Libby: stand and smile as audience seat back

I was taking off a lid of a container - laugh to sob

Alice & Boo - much better

Emily: nice job on the song - does it feel to baby?

& Kathryn - for apartment/couch

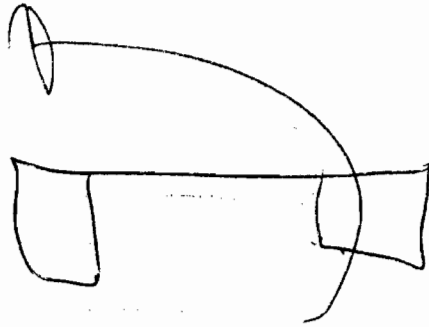
could sit w/o couch look like a wood floor or tiles?

\* Get some notes on La Dolce Vita

Penial Colony  
Moby Dick

Desting - soft shoes

Mon. 14<sup>th</sup>  
First night on stage  
(few notes)



Dustin: coke in sink

---

Dentist line - crying

Kathryn - cheer for Alice

---

Mon  
14th 03

Alice: remember

So you girls see labels - No - This is  
I'm heavy + break down - Justin - more FH's

It's like a folk song ~~TOOTH~~

---

Act II

Bob

< when Libby is peeking and Tom enters  
Libby should retreat when Tom sees her

Tom - stare till song is over

~~REGLI~~

we are  
staring the  
act.

Tuesday 15<sup>th</sup>

Act I

Ask Tanya

what punch is ok?

L - try to do the bags quicker (Loud)

B - good volume

L - "Alice" w/ bottles bring it towards the audience

\* PHONES \*

G - more on Enw

G - on phone 1 - (pens - 3 points)

L - we gotta work on the timing of the  
cap \*

Work on scene breaks (SPEED)

---

Scene II

B - jab @ Alice - (milk)

A - look @ ~~B~~ Boo (drill byet)

G - asides - nice  
SMOKE ↑

B - linearly - Good

Tuesday  
15.10.03

A - La Dolce Vita - <sup>movie</sup> as if it was your favorite <sup>Film</sup> ~~film~~  
you know it ← to →

L - good in kitchen

B - "full responsibility" right in Alice's face

L - nice work in kitchen ~~a~~

L - more of a dead shock when  
G Norbert says "Blue window"

Alice - good pimping Bo

G - impression of Gigio

L - the kitchen Greener scene was a bit  
over the top - then hear a new asshole

~~the~~ G - maybe a little funny

L - Better on "Levit"

G - really full film that experience

A - your piece / my piece - strangle roll

A & B when G. interject - don't hesitate to roll  
eyes

Score III

Tuesday 15th 03

Alice - turn A music

E - when Tom says I don't know - I don't know  
- but the middle part  
Interested (Hypoth) => disappointed

A & B - good when before sorry part

~~A - "I can't believe what I wanted to  
do for you" - clear up with~~

B - should I stay or should I go

L - Secary - @ this point H should be very  
sorry and loud - till the (punch) answering

G - good - push H to a limit - confirm and sob

G -> "I killed him" use that line

N - to pray - jumpy - stiff, hands  
gas stomach  
"I can't hold you - cheat out"

B - good w/ Alice - sup - nasty - stick the  
knife in deep.



Jason's BW Book  
4.15.03

J.'s NOTES

①

Scene  
Act I

G - electric peanut → be wary of high pitch

L - grenadine → pronoun. deen

L - talking to bottles & Alice - why using herself?  
too extended OS

G - every time he answers phone = more urgency  
& build on each answer so the next is  
stronger than the last

G - more conscious of all 3 sides when on phone -  
finally made 3D turn before "Now go vomit"

L - why isn't he contained on OS platform - placing  
puzzle on B end gives house R a constant face

VOCAL LEVELS = critical for audience focus eg.

Alice = too soft so I never switch focus  
from Libby. I stay = her cuz Libby is louder.

T = way too soft + B

A - "Not to sign your paintings" simultaneous =  
Libby shaking pills → B & A must top → is this  
wrong? Or should Libby wait to shake then  
= over focus is on her

in bedroom - blow smoke up

A - never met her etc. → simultaneous: choose  
which voice is foregrounded & ↑ vol.

Why doesn't B ↑ voice over A's - when  
you want to be heard, you make the effort

too = never varies volume eg. may I say this?

Boo - There's nothing wrong with that = increase vol. to demand their attention & then drop to norm once you've got it

G - Gore Vidal = pronoun. = ~~Vidal~~ 've dahl'

B - Gore speech = needs to be more assertive, assured; I don't believe B knows what she's talking about.

A What does Le Dolce Vita mean - say it like you knew. Press the title.

B & A - open up on couch - Alice play to all ("spotlight"!) even tho primarily to Boo

G - "Emily - what do you do" - needs intentionality (i.e., "let's change the subject.")

Enga needs a pep talk.

A - leaving for bathroom = no intentionality

A on cocaine = ∴ much more hyper, "on," at least when she comes back → sustain it!

Do we see her do coke before the party?

B family therapy speech = pick up tempo - better if she rattles it off once she latches onto it she's FLAT. Jump on N's interjection = use it to boost speech along.

skydiving speech = tighten up; big part # feat = build during N's speech = hyper

He loves this!  
"Push 'em!" = bigger! It's a joke.

Tell em about Italy - intentionality  
Eranda doesn't read

A - react to "Mama Mia" - G's an asshole

Then intentionally ignore his "airport" quip → maybe A & B play to each other  
"shut up!" Top G

I love what you've done in your apt.

Intentionality? she's embarrassed cuz she realizes she's on table or she's sick of A showing off? or what?

How will T wear his hair?

pronoun. Topo Gigio → 3 syllables

TG "Eddie I love you Eddie! Kiss me!" must mimic

\* Ask Fred for Sullivan video.

↓  
That's why B says "That's very good."

Can I get anybody anything?

Intentionality? To cut off A cuz she pissed him off showing G tooth - add a point to grin reach deeper still for "spiritually"

What is everyone doing during G-L scene before they hear the scream? look back? Are they frozen? Do lights on guests go down?

Party guests need to be more conscientious of 3D audience throughout (those speaking & not) → subtle body turns in different directions

Naturalism of speech (e.g. self-interruptions, trailing off, etc.) = really good

characterizations = clear & good

B re: Nazis - speak over A, exclude her from conversations

B - after "fuck is that?" Top her = "Well..."

- N1 - "OK, did you ever think..." - Assert this
- \* B "May I interject something here" = yes →  
we need much more of this kind of focus  
change & energy change
- A big speech re: puzzle - open up some; play to N a little
- L "Hi" must pan to all chars.

Scene 3

- A - UR crying = yes
- L - can't ↑ during L's speech or do pills or anything!
- big speech - play some to house L
- " staging = very nice (Tom during speech & playing guitar = more subtle moves)
- touching B on 1st "I'm here" - wrap arms  
around, touch bodies, A press against her -  
you are desperate to hold on & B hold back  
L's speech - NO DF
- & L - what's symbolic arm gestures?
- teaching for L's hand - bigger moment; L choose  
last moment - heads down → why?

Weds  
16th

G - auf vitzzen - hitler keep it

A - I'm going to get flowers mother

G - "Tell me it sounds tacky" - G "sounds tacky"

L - The bottles "Boo Boo" pour Boo Boo & Aine  
into punch.

L - Bobby Gold's bag - hot - show time

E - new que

B - ↑

L - when biting then on

⊗ T - more on Terry

---

### Scene I

G - "smile"

E -

G when A "words as Ideas" → react "ok - that's great"  
Bobby

A - when in mirror - after coke - give cute smile

M - shy long - like a kid in a pool

L - good in Norberts "Blue window" line

L - good in kitchen - listening

T - Like a painter, - "Oh there's an example I can use"

G - work on scene - listening

T - man of a shift when E singing

G - work on voice

L - f6 xue:

~~more teeth~~

G - higher a little bit - similar

- Beat - more sudden turn

L - go! - not golly - more distorted

Song

• Below the the "one night I left":

Scene III

1st half letter x vs with

L - ~~entire~~ speech - ↑ the volume

L - "I can't" - XDS not SR

N - good on the random piece

D - nice work in bathroom

Wed  
16<sup>th</sup>

B - good design making

B/A - v with a nice interaction

Phone interaction - work on it

Bob - once you get to the cell it's Pop on ice  
~~the~~ something wonderful really happy

E - speak/sig w/ Tom

L - sweetie, I LOUVER

L - So blue - I'd say "n"  
Eva out

Thursday 17<sup>th</sup>

L - the more you underplay the better  
~~not~~ ~~to~~

D - when Libby comes down and  
Alice questions L - but Italy you need  
to be more st you're privately L

C - "His under the" - louder (whisper loud)

L - nice work in kitchen

G - Empress

~~Center of Change~~

E - Darcy say - ~~you need to~~ to  
you need to be sleepish  
in your facial expressions  
and more underplay of the  
text.

This is your life - Apply it  
as if you were talking about  
your card.

2<sup>nd</sup> voice - as layers - show how it's  
personal to Tom



Thursday  
17th

Shelley:

G - No I really thought about this  
A - Ben Star down. Had G a  
been speaking before

T - Stay up in platform after song  
A - when on N lps @ first then  
to B run young  
A - good on drink good

"Puzzle" - All Cast: look my

"I almost asked every one to shut  
y for a moment" - All joined

"Sorry" - good

N - Good practice talking

G - more technical - have face back more upstage

A - good in your cue

L - "Every day sometimes" a hint of context

N - USA - before you touch her - edge of range  
after "I can't" XDSR

Thursday  
17th 03

T<sup>A:</sup> To Alice = - Fey  
Soy

L - TV Screen - Smiles I wish - one

L - Mat? - I wish - one

~~how~~ - ~~good~~

# Strength of Label

E - doe doc - bone

**From:** FRED WILD  
**To:** jason etter  
**Date:** 4/18/03 2:01PM  
**Subject:** Observations on Blue Window Rehearsal

Jason--

Saw your rehearsal last night. Sorry I had to leave before it was finished. Especially liked the party scene--well blocked and the conversations about literary sources well handled.

Here are things for you to consider:

1. The song you are having Katie sing does not work. She does not have the vocal range or the enunciation to pull it off. Same was also true of her singing in Rocky Horror. Director needs to look at what he has and make adjustments. Two alternatives: have her speak the lines as opposed to singing them. OR (I would try this) have a strong voice singing the song offstage and have Katie onstage move where you wanted to. She is clearly not singing to people at a party--the lines aren't cocktail music.
  2. The person playing the piano needs to be instructed on how to hold his hands at a piano. He look like a crawfish now. I think this could be minimalized. Less is more. As it is, given the weak singing, we are glued to his hands, and he plays no chords--which is primarily what we hear in the music.
  3. The sofa piece and the awkward set up/tear down business is too much. The angle of the sofa creates major dead space behind it upstage. The people on the floor facing the steps look like indians at a council meeting. We cannot tell what they are doing. You might consider placing the stage along the platform on stage right. In that way, the pianist would have a backpiece in front of him and there would be a backprop for the sofa as well.
  4. I thought that the placement of Greever (the gay man) and Destiny should be reversed. Greever overplays at the table. He keeps us from seeing Destiny. Destiny has been directed to scream her lines--makes very little sense. Her lines are more interior, Greever's projected outward. Putting the table upstage would keep that area from overpowering others.
  5. Was not clear about the Destiny area. Is it a wall or a bar? Why does she lie on the bar with bar stuff also there. Personally, I thought that the center of attention would be the window. The bar (or wall or whatever it is) will predominate as is.
  6. Actors: several actors are saying things they obviously know nothing about. Worst: penal colony was referred to as the penile colony. Bad. Are the actors familiar with the sources of the phrases "it's my party," "raindrops keep falling," "all in vanity," and la dolce vita? Did not seem so? Each of these lines is to be played--Craig Lucas says this in interviews I've read by him.
  7. Some things I would suggest: have Destiny try to underplay her part--do the opposite of what she is doing now. Depressed people do not usually scream. They are often quite ironic--note the phrase about the wicked witch of the west, etc.
- Second--this applies to ALL actors. At various times the actors speak to the audience. Have them focus on someone. What we are getting now from Greever and others is this vague staring off into space--we got the same thing in Formicians and finally did not care anymore because the speeches were not directed. Aren't the actors trying to tell someone something? Everything they say matters. Make it matter to us.
8. Music (strumming) at start is too long and quite boring. The standard maximum length for this is about 30 seconds unless there is a clear reason (or extraordinary talent) for making this longer. Try shortening this.

This is a difficult play, Jason. Lucas structures it around visual, musical, and dialogue chords. People move together and come apart. This is a postmodern play. Was not clear that you always recognized this in what I saw in rehearsal. Why? Mainly because we have many, many props to add a sense of "realism." I think I would try to cut out all the pills and bottles and other stuff that I could cut out. This would help us focus more on the actors and the mood that on prop manipulation.

Just wanted to share my thoughts with you. I want this to be a success for you, Jason, and for the cast. I'll see you at a performance next week. Hopefully Wednesday if my medical issues are ironed out by then (or at least are stable). In friendship, Fred Wild

Sat. 19th 03

Scene II

• Look @ tooth in context.

Bob & Alice: where

Greener: Thank you

Lilly - my generation - an generation - your  
make - work - fish for word  
"He is?" - emphasis on he.

E - "pretty" good, but - little A

T - don't get off platform - stand on it  
if you feel energized

B - costume change?

~~Have~~ have shoes on ahead of

(T - speaker right my)

• Take grey/blue button  
shirt off so you  
can put on black  
shirt.

partly

L: Fuck (my Tooth)

It's a cup - not to guarantee

• Say yes with your  
jacket.

• I really love you really - XUS to stairs  
before that

Sat. 14<sup>th</sup> 03

A - ~~she~~ <sup>she</sup> Libby when she stays ~~she~~  
she loves you withy

T - ~~penis~~ <sup>penis</sup> penile is a STD

UT  
OUT  
CIGARETTES  
G - when you get up and check your  
pocket - every family therapy - I  
loved it!

E - the interactions between you and T & N great

A - good w/ ash tray in E room

L - nice ladder work - good smoky

E - maybe you sit on the floor

N/T - good w/ the music

A - do you like him (T.G) God - A Lakes

G - "And I love for don't forget that"  
on my

E - one district

Sat. 19<sup>th</sup> 03

E & T - water on stage

A - hand heel - then talk - give G extra  
seconds

B - nice work w/ the punch board and  
center to Alice

L - 'I have no tooth' P  
(entire scene w/ No. 1 P of S)

N - good look @ your watch

A - fix your seat across the wolf speed  
like 'I love you so very  
much' x

B - Throughout the end of scene Two - I need  
to see more frustration w/  
Alice

G - incredible work

T - Don't get off platform

E - XSR Don't you - platform

T - make XSR into light

B - via heavy XSR off ramp

## BW Runthrough

START 8:05

Scene 1

What are the actual bags Libby carries on?

Griever why I cannot understand him whenever ~~he~~ he speaks in a high pitch - those 2 or 3 lines that end in "electric peanut"

G: L - listing ingredients in him interrupting in "fucky" - she needs to take a 1/2-second pause for him to insert "fucky" so he can create a build. There is too much overlap now; they're not listening to each other.

L Take more time in drinking from bottle - one split second to decide to drink in more time for response after

L "Fuck" - she must play up in out in touch capless tooth in finger after line in before she looks for it on the floor

22  
ABA - "Poop on Ice" overlap - they're all the same vol. so it's jumbled up in I can't understand anyone. One voice must top the others.

Boo's speech re: Gore Vidal's philosophy = weak. Her line readings don't emphasize specific words to carry meaning. She has little vocal variety. This is also true in the later train speech. She's vocally flat. Her speeches never build.

Alice on the first day? Emphasize these 2 words in slow down. I can't understand those 2 sentences

Boo I want to hear about Italy. - She says it

exactly the same way both times. It's a build!

\* All actors need to be told that a playwright repeats lines for a reason. The actor needs to find a way to deliver each repeated line differently, with a different emphasis. Most repeated lines imply a build. There are many repeated lines throughout that need different line readings. Most of your actors say repeated lines exactly the same way.

L. What's the matter with my mouth. She drops out at end ~~ex~~ instead of emphasizing "mouth."

Smoking pot - people need to hold smoke in their mouths longer (Dustin pushes it right out too fast.) & cut down on the coughing.

Song - several bars of music = no lyrics after a Griever interjection & Emily is sitting beside Tom on speaker (right near the end).

You need to fill this = some physicalization between T & Em. Maybe she just gets up & stands behind him & nuzzles his neck or something. Now it looks like nothing's happening

like someone went up on their line.

Norbert's lines about "experiencing color blue" must top Boo & Alice. I don't hear his whole line because they're too loud. It's his line that is important, esp. cuz it connects to the theme, etc.

L - when she finally shows her teeth, it must be 10 times bigger & she must show 'em to every char. so she faces different sides of house!



Scene 3

A- Opening = Alice moving to song. I don't believe her. Her lines are too loud, showy, rather than internalized, talking softly to herself.

G- I don't buy him chewing on his fingernails in the bathroom - too cliché - makes him look like a little boy.

Boo getting up while Libby is still speaking = bad idea. You want us all to look at her standing up in the middle of L's speech? Why?? Wait till Lib is done = her line re: broken face & teeth.

Nor - needs bigger, clearer move to touch her - spread out arms as if he plans to wrap 'em around her. I don't understand right now why she says "I can't." She's anticipating - he needs to touch her before <sup>she pulls away</sup>

Alice - looks staggy for her to X so far down to the ~~end~~ edge of the platform for the wolf reading. Why not stay R of couch.

TUES

Press ~~Emily's~~ Parts  
Alice/Emily's Diets

Dress  
21st  
03

G - "You girls are lesbians?" "No" - London

L - my tooth good

Sarah - Tard

B - don't lift off headphones & say what

L - when X to kitchen during Copius Collosum,  
put liquor in as if it was necessary

A & B - good swim!

Emily - nice in bathroom

A - good yucky taste on punch

T - nice on reader and control of Emily when she's talking

G - maybe you kinda catch on - but about tooth?

G - you want some help? "Nope" "Sorry"

Don't look @ Libby

~~to look for records, but not~~

~~Food~~

Sarah - we need more, why try

A - good w/ the cake & after shoot

good discovery of deer

B - wonderful occasion w/ Alice Push that!

G ~~HA~~ - 1 on "Raindrops on roses"

G & L - wonderful scene in kitchen

G - good mimic "This was a cry"

G - good w/ the hiccups

~~Song - get right spot (Alice)~~

Song -  
L Family - nice job  
& talk nice job

E - good w/ journal after song in B-room!

B - "I really love this pencil" good! great

A - nice w/ Norbert

G - good on laugh w/ Libby

L - nice wide long smile talking show

G - when Tom says "shut up for a second"  
stage w/ chatter for a bit

~~HA~~

Cast - good on "Song"!!

Dios  
2/1st  
03

T - quiet w/ placing guitar down

L - nice work w/ Nobert

A - good in corner

E - nice work on "W-tch"

~~L - ...~~  
L - very gentle w/ Nobert - both of you good

G - good wait for red

A - your break down needs to occur in the red light wait for it

N & L - nice small talk in background !!

~~B - nice wait for attack on~~

B - critical attack on A strays

A - good center to T or you know what I wish

A - you really grasped it w/ B - good end solo

E - nice

T - don't say down till you're playing

Scene 1

- Would help your audience if you establish Boo - Alice relationship immediately → when A. first comes up to Boo, maybe she could just kiss B. on the top of the head or caress her shoulders - or something
- Tom's first lines - his playing them upstage over his shoulder is confusing cuz it looks like he's talking to Libby. If Emily just looked up in his direction once or twice, it would establish who he's talking to.
- I wish you would try having Libby's tooth blacked out from the moment she enters. Watch her tomorrow - I don't think it will show. Then she could use the business of looking in the compact by playing it downstage so we can see her. I still don't think that half your audience will not know what has happened. I would interject her saying "My tooth!" after she says "Fuck" - not immediately but a few seconds later. A big section of us can't see her at all cuz Griever blocks her. Could she actually hold up a little piece of something that could be her cap?

compact business after she colors tooth in?

she shouldn't blacken all the way to the gums. A bit of white should show.

Scene 2

- La Dolce Vita - pronunciation = Dol chā  
→ hard "ch" not soft
- Bill Evans's piano = too loud! I think the level works well once you went to booth & lowered it.
- Why are there no tops on beer bottles?  
Props are all realistic; you've got to be consistent.
- It doesn't make sense stylistically that everyone is frozen during libby - Griever sure except for Tom taking out joint. He draws attention away from libby. He can pull it out right as the lights change.
- You moved Tom up by the speakers to anticipate Emily's song. Why can't he just flip the speaker as soon as he gets there & sit on it right away. When he does this after the lights change for her song, his activity draws focus away from her when we should be focusing on Emily.

Scene 3

- Dustin swigs a lot of straight vodka too fast. He needs to respond physically to it - wince or whatever.

Scene 3

- Will libby have a wedding ring?

## **Director's Self-evaluation**

### **I. Production concept**

- 1.) How did you communicate it to your actors?
- 2.) How did it change during rehearsals (if at all)?
- 3.) Do you think it was actually communicated in performance?
- 4.) Would you choose another concept if you had to do it over again?

### **II. Text**

- 1.) In what ways was your text analysis helpful in rehearsals?
- 2.) Did any of your text analysis change from paper to production?
- 3.) What aspects of your analysis helped particularly in developing characters with your actors?

### **III. Actors/characters**

- 1.) What were your strengths/weaknesses in communicating with actors?
- 2.) Did you discover any errors in your character analyses as you applied them in rehearsals?

### **IV. Blocking**

- 1.) How did your pre-blocking change in rehearsal?
- 2.) To what degree did you find the pre-blocking process helpful?
- 3.) How did you communicate blocking to your actors?
- 4.) How did you work with your actors when they contributed blocking ideas?

### **V. Use of rehearsal time**

- 1.) How did your rehearsal schedule work compared to actuality?
- 2.) What were the major differences between planned and realized rehearsals?
- 3.) How would you plan/conduct rehearsals differently in your next production?

### **VI. Technical aspects**

- 1.) Did your groundplan serve the play?
- 2.) Would you have changed any of your choices for props, scenic elements, costumes, music, etc.?

### **VII. Overview**

- 1.) If you could direct this play all over again, are there any specific things not addressed in the questions above that you would do differently?
- 2.) Discuss your strengths and weaknesses as a director.

## Director's Self-evaluation

### Production Concept:

At the beginning of the rehearsal process, the actors were given images and Kathryn explained early on what the set looked like. The communication between the actors went very well. They understood what was asked of them and they felt free to ask me either to slow down or clarify what was meant. The general communication of the concept was rarely touched upon. It soon became unnecessary for the actors to understand the conceptual ideas in order to fulfill their purpose—tell and live the story. Through the staging and the characters' appearance on stage, the concept was brought to life without several conversations harping on the directorial idea. It would have been a waste of time giving them the result I wanted. They were cast for their talent to portray a character, not interpret a concept. If rehearsal were spent on idea and concept, the humanness of the play would have been lost. Once the actors spent the time and created their characters, they discovered what the concept was on their own. Since there was such an incredible time constraint, the rehearsal period consisted mostly of one-hour workshops twice a week. There were times when they would question my concept out of curiosity, and they would receive an answer based on how the concept pertained to their character.

The concept was communicated in performance. The actors really began to understand what was happening conceptually in this play when they all met together. The troupe relied on each other and understood the importance of this reliance when they took stage. They also understood how isolated they were as a cast—no help but from each other. This reliance helped push the feeling of loneliness and hesitation of



the only difference in comparison to the analysis was the evolution of new and additional attributes that was discovered during the rehearsal process: Emily came up with the idea that she was writing the lyrics to the song; Tom and Emily's relationship took a new bipolar swing; Griever thought he was a coke head rather than a marijuana smoker; Alice kept her game rolling with coke as well; Norbert grew up on a farm and joined the Army simply for skydiving experience; and Libby really dove into her past even before she met Marty. The actors worked together as a troupe. They were helpful to each other and all had the play in their best interest.

**Blocking:**

The pre-blocking was mostly based on certain ideas. Each scene was pre-blocked at the beginning and ending. There were key moments when Libby would have to be either on the counter or making her tooth noticeable to the audience. Griever needed to be in the center acting as the void between the talking characters and the silent characters. All the silent action was pre-planned as well. The moments with Libby, Emily, Alice, and Tom were pre-determined in order to better explain the concept.

As the play progressed, the blocking changed. Most of the changes occurred simply due to sight problems. Rehearsing in the Greenroom and then taking it to the stage affected a lot of sightline issues. The sink and toilet in Griever's bathroom and table in Libby's kitchen were the most distracting set pieces. Unfortunately, some of the problems were unfixable and left four seats at the left section of the audience at a disadvantage when Libby and Norbert were on the ramp and two or three seats in the center section were unable to see Libby lean against the kitchen counter. These moments never lasted over forty seconds and also, the audience in the right section should have paid attention to

Griever during that moment anyhow and the audience in the center section should have been watching Alice, Boo and Tom while Libby was behind the table.

As far as communicating the blocking to the actors, it was made clear that the blocking needed to be as natural as possible. There was much liberty given to try new movements in order to get to the designated areas. Since the rehearsal period was worked in groups of two, giving the actors liberty to try new movements was easy to monitor. The most rewarding accomplishment for the cast was when they finally took foot on stage together—a week before opening night. The newness of the stage and the independent work with the groups of two truly illuminated to the much-needed isolation of the play. By opening night, the actors really felt comfortable on stage and gave the appearance that they have been working together for quite some time when in truth, they had not.

#### **Use of rehearsal time:**

The rehearsal schedule took several days to organize correctly because of the limited allowance of rehearsal time in the space needed. Originally, the plan was to have weekend rehearsals with the cast; this did not work—Sunday was the agreed upon day. The greatest problem was organizing the schedule during the week. After trial and error scheduling, it worked out that each group of two (Alice and Boo, Emily and Tom, Libby and Griever, Libby and Norbert) had about two hours a week. The times were anywhere from 8:00 AM to 10:00 PM. It was a miserable period of time. I look forward to having a more comprehensible rehearsal period for my next directing experience.

Regardless of the annoyance about lack of time, each rehearsal hour was used to its full potential. A good portion of the time was spent on the understanding and creation

of the character. The actors would sit down and we'd go through several questions and discover and understand what the characters wanted, why they wanted it, and how they were going to get it. At one point Tom and I went out for coffee and discussed the nature and attitude of his relationship between Emily and the music he is writing. Conversations like this were frequent and happened regularly with each character. Informality relaxed the actors and allowed them to expand their ideas without the pressure of what others might think. This truly helped develop the characters as the play grew. When the adjudicator was questioning the actors, they had no problem talking about their characters because by that point they really knew who they were and took pleasure in talking about who they were. So much directing tends to become puppetry or statements like "move here, go there, be happy, be funnier" or pages of notes are given after the rehearsal or constant negativity is given to a point of exhaustion. These techniques are useful, but by the end of the show, the actors are drained and feel as if nothing was accomplished during the entire period. I give notes in a positive way. I tell them how I like what they are doing and tell them to save that and expand what is occurring even further. I know I'm not a baby sitter, but I'd rather have the actors excited to put on a show than loath each night and marking the calendar wishing for the days to go by faster. I also will not contradict myself in front of them. If something didn't work, I won't blame the actor for my own mistake, I'll tell them *my fault, lets try another way*. This was much appreciated by the actors and caused them to work harder and look forward to discovering the play. I will always run rehearsals this way. In order to speak to an actor, you must speak the language of that specific actor. A great part of the rehearsal process involves the understanding of the individual language of each actor.

Everything, with the exception of the sound, worked as planned. Kathryn understood the concept and ideas that were given to her and she applied to them greatly. The groundplan worked just fine. The sound never seemed to work. If there were more time, an entire rehearsal day would have been dedicated to the timing synchronized with the sound. The operator did not understand the importance of the timing and because of the lack of rehearsal time on the machine there could not be any more time dedicated than allotted to work with her. I spent each night going over what was wanted, but still, it was not grasped and produced properly. This unfortunate problem hurt the third scene greatly with the importance of the telephone ringing for a cue line.

The lighting designer truly grasped the ideas I had intended for the show and really worked well with the set and cast. Unfortunately, I never was able to really work with the man till the Saturday before opening on Wednesday, but we worked quickly and did what was necessary to complete the ambiance of the show.

### **Overview:**

Director's Rediscoveries

The what ifs of *Blue Window*: responses to the production following the meeting with my Honors Committee on May 1, 2003

1. I would have changed the space for Libby into a much more useful area. My biggest difficulty with that space was the table and chair, which dominated a great deal of the floor space that Libby would have used. When I wanted her in the fetal position in Scene II, half the audience did not see her. My result was to place her on the counter. Yes, it was odd placing her there, but the audience could see her. I would change the dimensions of the triangle platform—possibly more square—

making a small stage where the table could be stage left, more out of the way and giving the audience a clearer view of her on the floor.

2. Emily's journal could have been more obvious. Perhaps if she were jotting in it more often in the first scene—facing more of the center section rather than only the left and right, this journal would have created more curiosity.
3. If the stage pieces had been a bit lighter and easier to maneuver, the effort by the actors to accomplish the scene changes would have flown better and looked nicer.
4. The alcohol needed bottle caps and the liquor needed ice. This was a huge continuity issue that needed more attention. I still think hors d'oeuvres would have been too much. I liked that they waited for the dinner and drank on empty stomachs. The only snacks that were considered were peanuts and or/crackers and cheese. If I had to, I would have chosen crackers and cheese and replaced some of the hard liquor with wine.
5. The song was the greatest fault of the play. It needed more time and more concentration. If I had to do it again, I would have written an easier song. The way I wrote it was under the influence of what Lucas had written in the play via Tom's dialogue. Tom mentions that the "melody is over the top" and never resolved—"it does this . . . and it does this . . . and it goes here." His dialogue about the song sounds very similar to Cecil Taylor, a modern American jazz composer. American modernist composers have a tendency to separate the melody and accompaniment almost completely. To accomplish such a task, considering Tom's entire speech about writing on the guitar with the hopes of using a piano, made the composition rather difficult. I decided to write it on the

piano first (about  $\frac{1}{2}$  of the song) and then hand it over to Ryan Patterson (Tom) to complete it. The song became an even larger task once it truly took form, but we tried to keep true to Lucas's text about it. Once the song was completed, we then had the difficulty of teaching it to Kaitlin Laret (Emily). She was not used to the contemporary style of this piece—another complication of the song. Also, the point of the song was not to make it sound operatic, but instead, weak and nervous. Emily was simply singing the words she put to Tom's song that were written in her journal. Regardless of the development of Ms. Laret learning the song, we had blocked and choreographed the words. Originally the idea was for Emily to deliver it as a soliloquy, much like Griever does in his bathroom and Tom does when Emily is present. After the first verse, Emily was going to invite Tom into her fantasy, having him represent both her desire for him as well as the men she speaks of in the song; once the song alludes to Tom, she would turn and face him as if to tell him of his place in her life. Then they begin the waltz. About fifteen measures prior to the ending, the song takes a  $\frac{3}{4}$  change and assumes the waltz sound. Once we took the stage, all of this was cut. The only blocking saved was when Emily sings "and I'm weary, tired of turning on": she walks away from Tom into a single light, signifying, through both the dialogue and the movement away from Tom, that she was beginning to gain the strength to leave him. In Lucas's text, assuming this song is a mirage of Emily's subconscious, the ending suggests that she is tired and wants something different rather than the "same thing" she's been getting from men—she is ready to move on. This song was also the catalyst that encouraged me to decide Emily was going to walk through the

window at the end of the play. I would have changed the blocking back to its original plan, but because of the lack of time and difficulty of the melody, the actress playing Emily was not confident enough to sing the song from memory. Therefore, we had to change the blocking to easier movements so she use her journal, which had the music hidden inside it.

6. Emily walking out the window: this is to clarify for the audience, who might have been confused even after the song, that Emily had gathered the courage to leave Tom. When she and Tom finally have some sort of communication between each other, when she says she wishes “everyone had a little window right in front. Like a TV screen. . . . You know a window where you could see in and see what people were feeling and thinking about. . . . So you wouldn’t always have to wonder. . . . You could just see. Wouldn’t that be neat?,” this statement confirmed that on an emotional level she was seeking some sort of response from Tom in a fashion that was somewhat loving. His response, “Well, I wish I had a piano,” was an incredibly cold and heartless response that prompted me to believe that she had had enough. She was fed up with being walked all over by men and wanted to get up, let the boy play his piano, and have the courage to leave him. I certainly saw this in the script and felt I was, if anything, further completing Lucas’s intentions. If I had to change anything about this interaction between Emily and Tom, I would have made it clearer to the audience that Tom’s love lies in the strings of his guitar and the keys of his sold piano. His passion for music is too strong to be distracted by human relationships. If I could have directed Ryan Patterson, the actor portraying Tom, to reveal a moment of ecstasy when his

character says “Damn” as he hits the keys of his imaginary piano (at the end), the emotional understanding would have been clearer that the two of them were not destined to be together.

7. Alice and Boo. During my final meeting with my Honors Committee, several committee members voiced that they were positive that Boo and Alice were supposed to stay together. Boo’s lines, “I wish we were there [Italy] now. . . . I remember holding you for the first time . . . and making love to you . . . it was like a baby being born,” in one context could be assumed to mean that Boo was speaking to Alice personally and in a hopeful or wishful tone, but also remember Alice’s only response was “I know” over and over again. Also, prior to this conversation, Alice tried to speak to Boo through reading the excerpt from Virginia Woolf, but Boo was already gone when she said, “Do you even love me?” followed by Alice’s “I love you so very much.” Boo mocks her for this ridiculous response. The argument continues to progress with Boo telling Alice of her superficiality and fakeness. This argument does not support the idea that Boo wants to be with her (remember in the party scene Boo does nothing but ridicule Alice). I strongly feel that Boo made her decision while Alice was reading the Virginia Woolf passage. I believe Lucas communicated that Boo wanted to go to Italy; whether Alice came along was not of the greatest importance. Boo needed to go to Italy, Alice did not. When Boo made her statements about “I wish we could be there right now,” I think Lucas was paralleling the classic Scarlett O’Hara perspective of “I’ll think about it tomorrow, for tomorrow is another day.” Boo, like any human being, would much rather be enjoying life rather than



arguing over it and going through the pain of leaving each other. This to me seemed strikingly obvious in Lucas's text. If I had to change it I would have made it more obvious that Boo would rather be a Scarlet and *think about it another day* because this theme occurs elsewhere in the play, such as in Emily's song, Emily's speech, Libby mentioning how she wishes she could have said no about coming out to the terrace, and Griever wishing he hadn't touched Libby and wishing he had gone to Italy with Libby. These characters all want to be somewhere else or in some other time. Lucas made this point very obvious to me. The committee thought otherwise saying that "Some people in relationships are in a rut and they're comfortable with that." They proceeded to tell me that I changed the integrity of the script and changed Lucas's meaning. I felt that I was serving it justly and completing the idea of what a *wish* really stands for. Emily, Libby, and Boo all speak simultaneously in the end all saying what they *wish*; I took this as not completions of conversations with Tom, Norbert, and Alice, but as asides. These characters can't change their partners' views or the past. Libby's husband is dead, Tom is speaking at the same time as the others in his own subconscious, and Alice is still repeating the same lines as when speaking earlier to Boo.

8. The ending of the play, the concept of some characters leaving through the window and others staying behind, was executed very closely to how I wanted it. Unfortunately, Libby and Boo taking personal pauses that were not rehearsed caused the actual performances to slow down. If I had had more time, I would have grinded the end of Scene III into the heads of all the actors. The pacing was too slow and the volume levels needed tweaking. As mentioned in the committee

meeting, my interpretation of the ending was questioned for three reasons: 1) The integrity of Lucas's work was diminished and/or changed because of the added ending that had the characters walk out the window instead of the italicized fade to black; and 2) As a young and inexperienced director, I am not qualified enough to make such a bold statement; and 3) Because of the project's purpose, which was for me to explore my true talents and functions as a director, I should have chosen to follow what was in the script and not my own personal ideology. This raises an interesting question to me. If I were given the opportunity to do the play again, would I have changed the ending of the play? No. I understand to a great extent what the committee is saying. They are concerned about whether I am able to direct a show and interpret it as well, but also support the playwright's intent. I would absolutely. In my proposal for this project, I mentioned how I have directed three shows prior to this production: "Fitting Rooms," "The Problem," and *Cat's Cradle*. I also had the great opportunity to assistant direct Dr. Fred Wild in *To Gillian on her Thirty-Seventh Birthday*. All of these shows that I worked on prior to *Blue Window* were true to the playwright's intention, and my own personal ideology did not replace the playwright's voice. With this said, I also feel strongly that I did the same for *Blue Window*. At the beginning of the analysis questions, I completely described each character. To accomplish this goal for each character, I found it more beneficial to describe each character by labeling them as individuals in certain categories. Stereotypes such as lost soul, superficial person, and hero were used strictly for my own personal assessment. What I wrote in the analysis and how I looked at the characters during rehearsal were two

separate entities. The analysis was for myself as a self-examination of the characters and play in order to better understand the play and develop my concept. Once I stepped into the rehearsals, it was up to Lucas, the cast and me, in a collaborative effort, to discover who these characters were and what these characters wanted at each moment in the script. I understand that adding the concluding “window scene” was a bold move, but still think that if anything, I further communicated Lucas’s intent. The discussion was ultimately based on a matter of perception regarding the director’s creative authority in relation to his/her interpretation of the playwright’s script.