

I am going to be in Westminster  
for the Summer. Could you please send this to  
me through Campus mail, or ~~maybe I can~~  
Acting Journal 11:30 am ~~11:30 am~~  
1-30-90 ~~11:30 am~~

I could not find anything to use for  
a journal yesterday, so I could not start until  
today. Yesterday class started a bit ~~stuck~~ on the  
wrong foot. I misjudged how long it would  
take me to walk from my PA House to  
Alumni so I was a tad late.

During class I gave my reasons for  
taking the class, but I was still a bit shaken  
from the walk ("run") to class. I also  
had this sensation of a huge rock weighing  
my stomach down. Anyways, my list of  
reasons was a tad incomplete. I said  
I was taking the class for curiosity and  
chronic stage fright. (I know it won't  
cure, but I think the class may help).  
Sometimes in front of a group I will panic &  
stutter, other times I will be just fine.  
Other reasons include a desire to learn to  
~~prepare myself better for an uncertain future that~~  
~~is, and~~ <sup>series</sup> childhood dreams.



of becoming an actress. Also a hope to  
build <sup>more</sup> confidence in my own abilities

I am a business (economics  
major, reflecting a strong practical  
nature. (this is not an overbearing trait  
though). I also am considering minors  
in writing +/or theater. One of the career  
possibilities I am considering is some  
kind of connection between law + the  
entertainment industry. I love the theater,  
music, art, I love the unlimited possibilities  
of imagination that it represents.

The first class: a series of  
exercises: Standing in place + loosening the  
body. Turns of the neck (at all times relaxing  
the jaw - the actor's most important muscle)  
Relaxing + tightening of the shoulders Spinning  
of arms (straight + then loose so hit soft)  
Balancing exercises - having a focal point  
across the room. Changing center as shift  
post position. The



describe). Your tongue points south while your eyes go north + your arms swing to east + west + you roar. Then the lion exercise with a leap (+ 3 roars). We ran in place while Rock? counted to 10. with each increasing number, we ran faster. Then we laid down + imagined while breathing out sinking into the floor, + while breathing in rising like a balloon. We also imagined blowing out a candle - all breathing coming from the stomach. At beginning and end were ~~got~~ encouraged to picture entire selves now + the energy in us and around us, breathing through any pain. By the end of class the knot in my stomach I had had all day was gone. (Note: also did circle trust activity; somewhat nervous; <sup>to</sup> rather over talkative as well as dizzy. Watched activity w/ magnetic force - Next class I will wear sweater + participate. I + looked like fun.)



2/1/90

I am so tired right now. I don't know whether it was acting class or statistics, but I feel so drained. We did exercises than group ~~pre~~ activity. Laying on someone's back. I could not pick up my partner though I have a bad lower back.

We did a series of scenes

① A "Please help me"  
B "I can't"

② A "I really care about you"  
B "You make me sick"

This one was especially grueling.

It was draining but yes strangely invigorating. Doing any of these scenes

③ A "Please help me"  
"Screw you"

B "I can't"

"What is the matter?"

Then we certain people did did this last scene for the group. They were all different, but all good. Particular



I and ~~the~~ a fellow classmate I had  
just met that day - Sandra. ~~It~~ volunteered,  
I almost didn't, but Sandra said she wanted  
to so I figured why not. I was nervous  
but after we started, it was as though  
the audience was not there. I was <sup>(A)</sup>.  
I felt a sinking feeling, not of ~~too~~ tension, but  
of diving into something. I have a new respect  
for professional actors; they have to give so much.  
During the scene I tried to ~~go into~~ sort of  
go with the flow - react, act-react. Because  
I was A I also tried to ~~go~~ not just use  
my voice alone. I remember seeing an interview  
with some actor, I can't think what his name  
is now. He said that acting for the television  
the key was the face, but acting for the  
stage requires the movement of the body, ~~especially~~  
especially the hands. My hands were ~~skak~~  
shaking with nervousness, I wonder if any one  
noticed. I am tired, but today was fun  
have to run. Oh



I have to do a song-acapella (2)  
I think I may do Supercalifragalistic  
(Spelling?) (From Mary Poppins) or  
My Favorite Things (From Sound of  
Music).

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2/3/90

On Friday, Groundhog's Day, I went to  
see the tale of a different Beast, and a  
Beauty → Beauty + the Beast at WMC.

I happen to know one of the  
performers, Demetri Lambros, who played  
Blottie → Beauty's father. He created  
a very realistic portrait, in fact I did not  
recognize his voice ~~at all~~ at first.  
As to appearance, it was Demetri, but  
aged. His entrance, even when the lights  
were out, was held in character. I could  
see his shadow outline looking around  
in a fearful bewildered manner. He  
was comical when I stared



when the lion roared, and when ill aged even more-in attitude and appearance,

There was one mishap in the play - Someone fell from the back of the stage. Even with this though Arman Keiser (Rocky) continued on. I admire him for that.

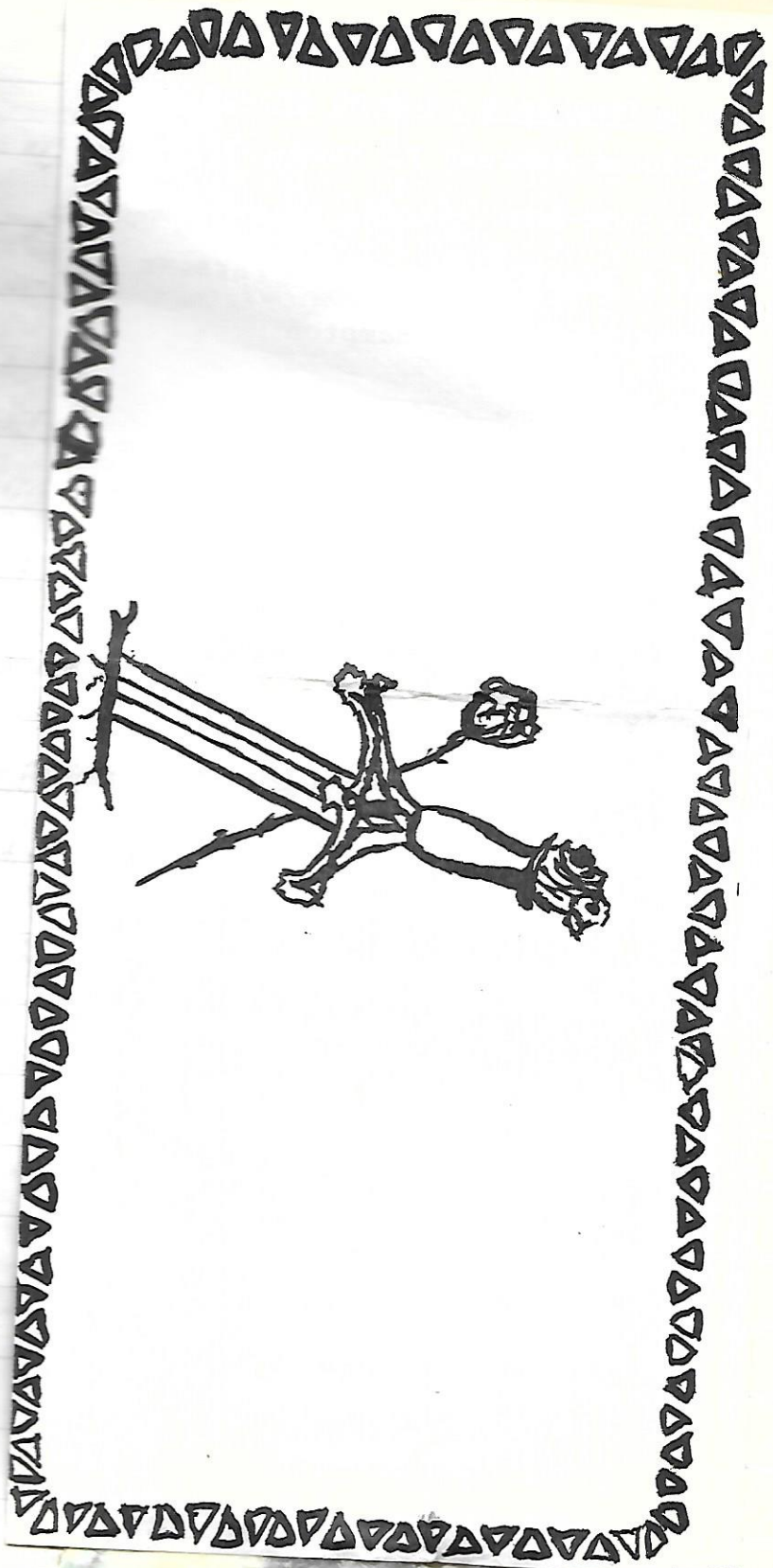
He put on an exceptional performance as the Bear. His voice, posture, & movement portraying the character realistically, which is a wonder considering the creature he portrayed.

Overall - it was a well done performance - I loved it.

→ Play Schedule →

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An Independent Student Production

Producer-Andreas M. Wood

Director-Scott Grocki

Set & Light Design-Steve Parsons

Sound Design-Tom Hampton

Cast

Beauty-Kelly Schoen

Beast-Armand Reiser

Blotti-Demetri Lambros

Jonguil-Rebecca Measday

Rougi-Deborah Thigpen

Technical Crew

Stage Manager-Tammie Gitt

Board Operators-Shannon Byrne

Frank Huminski

Follow Spot-Denise Umland

Stage Crew-Scott Grocki

Tammie Gitt

Denise Umland

Shannon Byrne

Steve Parsons

Tom Hampton

Stage Crew (cont'd)

Frank Huminski

Kate Evans

Jay Osbourne

Karen Weaver

Beast's Mask-Scott Grocki

Special Thanks to:

Joan Bradford, Steve Miller;

and very special thanks to

Ira Domser for the support

and confidence he has in-

stilled in this production.

Remember:

Magic is timeless

Love is endless

and Beauty

is still

in the eye of the beholder

- *Andreas M. Wood*

*Handwritten signature: The answer is...*



2/6/90

- Acting class started with a shortened version of warm up exercises lead by Rock Highlights → stretches, ape like arm swings, facial (clock) movements, the lion (without the leap because we were in the Understage), and ending with running.

We laid down and "melted". And worked on vocals with the m and n - (including making sounds). Then we did group trust circles. I did not get dizzy or say a word. ~~Then~~  
~~to lay down again.~~

We laid down again and ~~we~~ found a "private secure position and place" We sang individual songs. I chose "My Favorite things" from The Sound of Music. I let myself sink into it. The problem was this <sup>songs</sup> made me feel at ease and happy (well it was not really a problem per se). Anyways when the next exercise arose and I was to chart a person to trust and one not to trust I wanted intuitively to trust everyone there because I still felt at peace.



I chose someone who I sort of  
knew, Jennifer Millsbein, the ~~daughter~~<sup>daughter</sup> of  
my advisor, because she was the  
first one who came to mind. Then  
I chose someone I didn't know  
to not trust. ~~This was more by~~  
~~the~~ These choices were more  
by the first two individuals who  
came to mind rather than  
anything else. I tried to pretend  
to follow someone else for awhile,  
straighten my socks, stretch,  
pretend to look at something on  
the floor to get close but not  
let the trusted know I  
trusted them.

After this exercise we watched  
a series of ~~five~~ sciences were one  
had to think (non-verbal) that "I  
trust ~~his~~ him/her", "If he/she looks at  
another man/woman I will kill him/her"



One had to think: "who is she/he?"  
"No I really should not" These two were  
"friends". A third party had to think  
in relation to the second individual  
"He/She is cute" "No, he/she would not  
be interested in me". I wanted to

volunteer but I was blocked by an  
invisible wall. Hands in my mind seemed  
to hold me to the floor. Next time I  
will volunteer. I will. I felt physically  
drained again after class, and almost fell  
~~asleep~~ asleep in Statistics (my class after  
acting). I don't know exactly what  
the cause is, but the result is something  
of a runner's high. ~~Tiring~~ Exhausting  
but invigorating too.

I have been thinking lately of  
what to do with my future. I am  
trying to find a study abroad program  
in the UK that somehow combines  
Theater/Entertainment Business with Business



Economics for the Summer of 1991.  
I am still playing with the ideas  
of Production / Entertainment Law.  
2/9/90

A day late, but better late than  
never. Yesterday we did our usual  
beginning exercise. We also did this  
cobra like exercise, I don't know how  
else to describe it. The point as it  
was to go from one part of the  
exercise to another w/o stopping the  
flow of movement. We also  
acted the part of an alien  
entity who had just come into  
~~these~~ our bodies. We then  
had to do partnership song  
work. I sang my song "Where  
is Love" from Oliver. (I changed  
my mind). My partner sang  
the "Oscar Myer" song. She thought I  
sang nice. I don't know, I have a hard

time judging myself kindly. I do seem to be less judgemental than in the past though. (The road of learning never ends).

We did a series of scenes:

① (A) I Love you

(B) Your lying

② (A) ~~Don't leave me~~ I have to go

(B) Don't leave me

③ (A) I love you

I have to go

(B) Your lying

Don't leave me

I wanted to volunteer, but I was awed by how well the first volunteers did. They were really good.

I still don't know what I am going to do. I want to go to England next summer (91) and there are interesting programs, but should I look toward Theater or Business or Law. I don't think I am going to find a middle road to travel.



Poem of sorts

The mirror is to the eye  
but a copy  
Of a reality and dream  
Forever viewed upon  
but never quite grasped.

---

2/13/90 ~~2/13/90~~

The usual exercises were done  
lead by Rock. I have an assignment  
for next time - observe an animal  
for a half hour. We did the  
breathing exercises. I wonder if I  
ever really relax while doing this.  
Relaxation is something that does  
not come easy for me. I am a  
Strong Type A personality (a workaholic).

We also sang. I have a  
feeling I could have done better  
than I did. I still felt a bit  
tense the 2nd time. I sang "Where  
is love?"

Part of me dreams about acting, part  
of me doubts. It is that part that could  
hold me back no matter what path I  
take.

We also did the "name" group exercise.  
I made myself volunteer, I have to keep  
stepping "over the wall."

Neighbor died ~~to~~ on Friday and I went to  
the funeral yesterday. He was 65ish and  
died of a heart condition. It makes me  
realize all the more that I can do what  
ever I see my mind to. I have to because  
life is not as long as we hope or dream it  
could be. I will take the lion's leap  
whenever I can over the wall!

2/15/90

Started w/ visual exercises. Then  
rather than run we had to go around  
& each do a different motion. During  
"meditation" pictured self in room



were watched animal. (In my case this was my ex-roommate's new apartment.) This was fairly easy to do though this was only my second time there (I was there for two hours talking & watching her cat.)

When picturing myself in her cat I had some difficulty. I felt like a clumsy version of the truth. My back legs gave me much difficulty. Cats can bend their legs differently, and they are more flexible in ways I am not. As for the noise it is hard to purr for a long time (which is all Jen's cat did). He also sleeps a lot, as hears while I was there. He would get up, circle & lay down again. Once or twice he got up & moved across the room circle & curl up again. He would also lay down with his body

twisted in a way that my body would be in much pain if I tried (this was when he stretched during sleep). Overall I think he has a pretty good life, and would not mind being him.

(I crossed another wall & volunteered). Another door opened.

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2/20/90

Today we did an alternate of motion/running - Did whatever movement we wanted.

We heard the rest of the singers and were asked if anyone ~~wanted~~<sup>wanted</sup> to sing. I sort of wanted to get up, but I let the "wall" stop me again. Next time.

We worked on character sketches. I had observed over the weekend an old man who reminded me of Old Lincoln. Very much like a stick. - ~~He~~ ~~with~~ walked like he had a ruler down his back. I did not hear him say anything but he made me



Think of this man who used to  
do announcements for my grandmother's  
church. The hardest part about  
this assignment was not allowing my  
own judgement get in the way.  
- or I should say myself

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2/22/90

I just looked over Tuesday's  
entrance and I left out alot. One I  
watched this gentleman ~~in~~ on the  
streets of Westminster (I don't ~~walk~~  
walk the streets alot) I was sort  
of the stranger at the bus stop but  
I was not spotted.

When we did character ~~expressions~~ <sup>Sketches</sup>  
today I felt more into the character  
when we got into the asylum scenarios  
I had trouble trying to be "abnormal" in activity.  
The man I watched, I felt his attitude would be  
one of a proper gentleman. (He certainly walked straight.)

As far as reminding me of Abe Lincoln he ~~was~~ carried himself like Abe, but height and facially not like him. His back was straight but his chin ~~was~~ <sup>moved</sup> out and in alot. Every once in a while he would touch his back like it was sore. He also looked at his watch and fiddled with it alot as well. During the parts were we were to become outrageous I could not picture this man doing that. I had a feeling he would keep it all in and be "proper" in the old fashion sense. When we got into the asylum parts though I created a very possible history to feed on. A son who had put him there. He or I should say I felt proud (a bit haughty) and angry though but as my son or anyone young (or who acted young or ridiculous) I felt cold as a result of the anger I had created. When we were finished I felt exhausted because of the strain of slipping into this imaginary skin (~~person~~ character) I had created from someone. I had only watched for 15-20 mins.



I was worried I would be spotted  
or something if I watched any longer

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2/27/90

Today we did animal's  
again - Surprise! (Exercises as  
usually - I would describe  
them but I would not get them  
right. I don't find them boring  
(there improving). We did  
a improve were we were half  
animal/half person. It was  
weird. When I was an animal  
I felt confined physically because  
I was limited in movement.  
As ~~as~~ a human with animal  
characteristics (emotion) I felt  
more into the animal. I was  
not as physically confined and  
felt more comfortable. Plus I  
always wanted to be a cat when I

was little. I volunteered. (step across the wall).

We got our scenes. I know we are not interpreting yet, but when I read ~~the~~ Muriel from And Wilderness and I picture a Southern Bell who has very restrictive parents and who wants to break away from them more than anything. She has a rebel streak. /adventurous

I am a little worried about remembering my lines, but if I ~~remember~~ ~~to read~~ picture what is going on in my head and get into it then I will be OK. (and if I read it enough too).

3/1/90

I have the hardest time balancing. I have to keep moving. In fact I did 360° circles today. We practice faces. I always want to hold my breath whenever I put my face



on my nose.

We worked with our partners today. We had to see how they made us feel, and had to play word association games as a sort.

I would say "You make me feel..." (with, ridiculous, excited etc.) and he would say how he felt (plain, etc.). We also had to think ~~of how the other~~ <sup>how</sup> ~~what~~ we wanted the other to make us feel. I wanted to feel ~~that~~ calm and relaxed.

I felt to hyper and excited.

We start scenes soon. Oh boy!

(I have a fear of forgetting lines)  
"I can do it, I can."

---

I went to see the play <sup>3/2/90</sup> (I wished)  
I have to write the critique later though  
I forgot to pick a playbill up

3/3/90

Got a play bill. I liked the play except the ending. It was too pessimistic in comparison to the movie version. The singing was great except for Alf (Matt Bayley) and Tony (Scott Behrens). Their rhythm was off at times. ~~Alf~~ Matt looked and acted the part of Alf well, it was only when he sang. Tony looked like Tony, but when singing "Tonight" he was a beat off. Maria (Crystal Fox) and Anita (Michelle Patterson) were good. They played their parts and ~~acted~~ well. My favorite was Josh Palmer as Anybody. Alright maybe I am biased because she is a friend, but I thought she did a really good job.



3/6/90

Today we started on group work. I ~~was~~ volunteered for the magnetic exercise (another wall). We decided on a time sequence, a voyage through time. We made up a story about a baby that became a Ninja Turtle + kissed a toad that turned into Todd. We also did the animal sequence again but this time we went into the animal-people and were angry, happy, + afraid. I felt abit awkward at times judgemental. I have to let go. I tried out last night for Androside + the Lion, I did not get a part but oh well at least I tried and I am going to try again.

3/8/90

Today we did 2 stories, (The 2nd time we acted out). In story was a cave man traveling. I had him go to the 60's and go to a party at the beach. The next story was a time sequence I had this police officer and 2 old ladies at a bar. The ladies got drunk and one ~~threw~~<sup>threw</sup> up on the cop who took them to jail. We decided to take aspects and characters from these stories to do an improve on a voyage threw time. I volunteered a couple of times though I felt awkward at times. A bit confused over who I was when because the story line altered ~~at~~ a great deal but I fudged along. (I go to die twice, once as a rich block) This is going to be great fun.



poetry-again

Shredded Paper

Mounds of Dirt

Nuclear Waste

Man's Planet

Earth

The Green of Slime

The currency stacked

The Toll of someone

A broken back

Trash for Trash.

~~Homiletic~~

word  
for  
the

Homiletic

glory

→ Sermonize

While we just get by

3/13/90

~~Erab~~

Swirling Turrent's

Drench the shore

Boundary deep within

Harper sing a tale of woe

Ulysses vain sin

Steal a man's heart  
Take his soul  
They are what is worth  
More than gold

3/13/90

We did group work on the President's lawn. I don't feel as confident in this as I do when I wish other activities we have done. I think it is because right now we are in the planning stages. Everything is still confusing. I missed ~~what~~ the final planning stages for my scene (which did not last long because my partner did not have his lines memorized). I believe we have decided to have 2 kids traveling through time. (This reminds me of the Chronicles of Narnia by C.S. Lewis where the 2 kids go into a wardrobe and find themselves



in another world

3/15/90

We finally did our scene.  
I felt good about what I  
did. Lesson learned - avoid  
constantly thinking of what is true  
for character + self, + constantly  
keeping something a secret.  
I fed on my own nervousness  
and used that - uncertainty  
Goal - of character to find that  
everything is okay between herself  
and Dick Miller (Scene "Oh Wilderness")  
As to group activity having  
missed beginning I am still  
confused, but I don't think I  
am the only one. I hope to  
figure it all out at the next  
class after spring break.

~~Spring~~ Spring Break was great  
even though I only went home

3/20/22

We worked on our group project  
I have to admit I am getting a little  
tired of this I am glad that  
it will be over next Tuesday so we  
can move on to something different.  
I am a dog "Spots", a Conductor  
in the Renaissance, a Yankee in the  
Civil War, an Indian, and a gossiper in  
the 1950s diner. a wide variety.  
I + does not run very smoothly though  
hopefully by Tuesday we will be able  
to pull this off. I feel stupid as a  
dog, maybe that is because I was a  
cat before. (I keep wanting to act like  
one) I also get a bit confused as to  
where I am supposed to be when, oh well!



I also feel real nervous. After  
this part is done I feel more  
relaxed.

3/27/90

Another day with the group  
project. They cut the Renaissance  
Scene (oh well). I + was to cumber  
There was too much lack of focus  
with it. (I still feel stupid as  
a dog). We have rehearsal at  
12:30 ~~at~~ on Tuesday. Roet says  
that if we don't shape up with it  
we will not put it on. I don't  
like that very much, especially after  
all the time we spent on it.  
It would be a shame. I hope  
he is just kidding us to get us  
to work harder. I have to control  
my giggles. I get so nervous and  
want to laugh. I have to learn  
to keep a straight face.

4/3/90

April (wow) Todd and I are going to get together to practice at 4:00 to learn our scene. Hopefully he will remember. We rehearsed our scene group project. Oh boy did I do a booboo. I forgot the cue for the second scene when we get into formations of soldiers for the civil war. ~~I remember~~ (Oh well, at least it was during rehearsal). I still felt stupid as a dog, and lost. They changed the scene on me. We were moving into the house from outside. Before we were unpacking ~~into~~ the house. I feel that we should have been given some more structure so we knew what the final goal was. I felt confident as an indian and a gossip in the 1950s diner (That was fun) Laurance (spelling?) and I talked about how funny Jen's + Todd's characters were.



(Elizabeth and Dave), what our plans were for the evening, about who was seeing who. In other words we gossiped as though we were teens in a '50s diner. (I think I felt more confident because I did not have hair in my eyes like I did as a dog, Army, Lawrence, Claire, Rhonda and I formed a group for ~~our~~ <sup>the</sup> children's play activity. We may do the Brime? Band? A story with some animals including ~~and~~ a donkey. I wonder if the ~~the~~ head from a midsummer night's dream is still around. I have to remember to bring 3 pieces of clothing I would normally not wear, on Thursday. I think I will borrow a friend's floral hat

4/5/90

A return to exercises. It was great. We ~~were~~ did mirror activities and costume characters. I brought in a flowered hat and a mechanic uniform. I have trouble balancing. I wonder if it has anything to do with the fact that I am off center anyway. I have one leg longer than another and a slight curvature of the spine (I may have said this before). For the character activities I was a hick woman and a hick mechanic. And ~~for the~~ I also <sup>ended up with</sup> ~~picked a~~ robe (of an Oriental flavor). I like this exercise, except I had the hardest time not laughing. Yesterday Todd and I did meet for a while ~~to~~ read but only for 20 minutes because I had to make a sudden unexpected trip home. Hopefully we will be able to meet again soon. The semester is almost over.



4/10/90

Poems:

I know what I must do

Travel round the roundabout?

~~Do~~ Do deer live in forests?

Bang

Boom

Bullets from

Shotgun fire

Do trees whisper?

Chop

Whirr!

Chainsaw Massacre

Why do fish float?

Gurgle

Glug

Toxic fumes and 900

Do birds sing?

Beep

Vrrrr!

Speeding cars + construction

---

We did this exercise with pictures  
I was this woman lounging in a robe  
from a Victoria Secret's Magazine, A singer  
from an Ad for a Movie, and the comic  
character Cathy. Claire and I did a  
mirror exercise with a dog. (I ketes a  
recurring theme here). It went well enough  
that someone asked me were I got the idea  
for it. (It was Claire's picture story, not  
mine). Next time we have to bring an  
object we can do something with.

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4/12/90

We ran out of time today so  
I carried a broom across campus for  
no reason. Oh well! We did this exercise today  
were we tried to recapture the emotion from a  
turning point in our lives, at least 5 yrs in the past.  
I choose the death of my great grandmother  
when I was 14. It was the first time that  
anyone close to me had died.



I did not cry then I couldn't now.  
I felt empty and confused and frustrated because  
I could not cry, which is how I felt them. I  
remember one night a month or so later I  
did finally cry, but I guess could not. It  
was an emotional class.

Next time we have class we will be  
taught by ~~the~~ other acting teachers. (They are  
hiring someone)

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4/17/90

Today we had a teacher, one  
of the perspectives. She is in charge of  
Androdes and the line. She is good, but  
a bit too fast-paced; this might have been  
because she was trying to ~~in~~ make an impression  
though. She was certainly enthusiastic.

We did a series of exercises focusing on  
observers. In one it was a ~~set~~ student  
needing an extension on a paper, a ~~the~~ college  
student wanting to go skiing instead of home.  
We also did angular movements.

exercises. I think the warm up was too rushed.  
It did not allow enough time to truly relax.

The class certainly flew by though  
4/19/90

Another teacher sub. This one reminded me of a track coach. I kind of liked her however. We jumped rope as a group and did the running across a circle exercise. ~~And~~ ~~halt~~ the class also through a basketball around. After each exercise she asked us how we felt about it. Again the focus was obstacles - This time more physical and team oriented. (also sets - interest - its goal not achieved have to keep doing the exercise). Idea that play is ~~as~~ deal with an obstacle, a goal. If you ask me I think that each teacher so far had good qualities. What would be best is if you could somehow combine the two. (The best from both, or some combination of exercises from each).



4/21/90

I don't know, maybe it is because  
it is Earth week but my entire  
perspective of life has altered.  
I feel I have direction now.

4/24/90

I had a soar ~~through~~ throat  
today so I did not go to class. I  
have a feeling this was because of the  
fact that I have a virus and because  
my group had rehearsal just before. I was  
a dog and the barking ~~hears~~ hurts my  
throat. (I think it more than it was - it  
was tolerable before). Anyway I am  
taking it easy. All I need is to loose  
my voice before the end of school, especially  
with Acting and Speech Class. I only  
hope I did not miss anything important.  
I believe we are having (had) another  
~~possible~~ possible teacher. I am nervous about  
~~the~~ Thursday. I don't know why I  
really should be. I am judging myself again.

I have to stop doing this. It certainly does not help me any. 4/26/90

Oh boy! I did not do so well. I did not feel I stayed as centered as I should have been. I judged myself too much, plus I can't stand being a dog. I told myself, and I keep telling myself, not to worry how others see me. I am who I am. It is OK to walk my own path. "I" is who matters. "I" am the only one. "I" am my own worst enemy. I have to accept me, or no one else will. I can do the next project better. I will go on Monday to the auditions and try out. I can do it. I believe in me. Once I realize fully this concept nothing can stop me. I have always been told I can do whatever I set my mind to do. All I have to do is set "me" straight. Realize potential and



proceed. I am going to see the play  
this weekend, ~~so perhaps~~ probably Friday.  
I can't decide who I should critique  
though. Oh well. I'll see.

4/27/90

I went to see Androdes and the  
Lion. I liked it a lot. It brought  
back memories of similar plays I  
saw when I was younger at Notre  
Dame Pumpkin Theater here in  
Maryland. Andy was great as  
the Lion, and Pam as Androdes.  
Demetrius as Pambalone - the first  
time I saw him in his costume I  
did not recognize him. I liked  
Isabella, Kelly Schoen, but Leo had some  
weak points where he was not as strong  
a character. I hardly recognized  
Scott as the Captain either. I especially  
thought the servants - Chris and Wendy,  
were especially good. Also a what



they did was improved based on reaction of audience. Another point along these lines. Androler at ~~was~~ one point was ~~ask~~ told by one of the kids in the audience ~~to~~ consult the scroll and she answered "Thanks, but I am on a roll now." I think the play was one for all ages, though kids did get into it to a greater extent.

5/1/90 April Gone - May is here Yeah!  
Todd and I met last night after auditions for skin of our Teeth. (I am getting braver and stronger). "Doing this scene is not going to be fun." I could tell from last night Todd had not even read the last page before. (His reaction - ~~Yuk~~ Yuk I have to kiss you). I am sorry but he is annoying. As a person I guess in his own way he is OK. I have a tendency to tolerate people who make me sick. I feel that if they are not hurting me then why hurt them. (and even if they were hurting me - revenge is



a reflection of the emptiness of a  
person's mind and soul - waste! Anyway  
I knew we would mess up when you told  
us we were to go today. Todd just did  
not have the lines down, and that's all  
he cared about. I kept trying to get  
him to reach to his words - to read  
as he would on stage. It did not  
work. And I could not kiss him  
because of his earlier reaction and  
because I had had it with him -  
he kept acting like he did not really  
care about the scene. I wanted  
to have fun with it. I even  
suggested at the rehearsal last night  
that he could chase me around  
the stage at the end part - make it  
somewhat comic (but not ridiculous) - to have  
fun with it. No dice. Oh well. I am happy  
with the B-. I have to relax more and  
learn to breathe better.



5/3/90

~~5/3/90~~

Final scenes still going on. Todd and I should have kissed. (Oh well)

We got our final scenes - That is auditions to Oz. We have a choice.

- The lion, Scarecrow, good witch, Dorothy or the tin man. I have asked many people who I should be - everyone says the good witch. That is what I felt I should be but I was not sure. I think I will try ~~to~~ ~~do~~ for that part and the part of ~~the~~ Dorothy. Maybe it is because of the fact that I saw the movie, but I don't see the ~~old~~ good witch as old. (at least not in voice or attitude). I do not think I could do the witch as described as effectively as a sort of floating fairy.

Amy Vodrarka when she copied my walking said I seemed to float. ~~I~~ I am type casting myself into the role; but it is all part of creating a ~~to~~ believable lie (twisting truth).



5/10/90

Final Act Final Curtain  
Final Exam

Oh Boy! It seems hard to believe. I feel I got out of this class. Some confidence-I do need to work on it. (I did get called back for a play and a non speaking role which is in my opinion wonderful) I have a way to go, but I think I am finding the right route to take. I think I would like to work on the business end of theater, music, or films. I did not get called back for finals. I knew I should have tried for a more angelic good witch Oh well! Live and learn. I hope I get this back from you, I want to continue writing in it, and I have wasting paper.

Jyles

~~9/4/90~~

Oh well here we go again. Another semester another acting class. Today we just did some beginning exercises, and ~~focused on~~ including mirror exercises. We did facial exercises focusing on the 4 tragic emotions of pride, anger, horror + grief. Inside I felt the emotion but I ~~do~~ need to work on the outside physical aspects. (I mirrored anger) The most difficult emotion to obtain was horror because it is the least felt. That is few ever really feel horror. Off to read Medea for Thursday.

9/5/90

Today we discussed Medea. The one point which I thought was interesting about Medea was that underneath her grief seemed to lie a very calculated woman. (Cold + calculated). I feel she will be incredibly difficult to portray because she is so full of rage + so set on her objective ~~that~~



Acting Styler  
9/4/90

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neither emotion I have felt to the  
extent of willing to commit murder.  
(Only with her children is there  
change - grief - second thoughts)  
Then the hatred swells again.

Today we did partner exercises.  
Rock was my partner. For grief he  
had one solitary tear roll down  
his face. I had difficulty sustaining  
the emotion - to get my eyes  
watery + so my mascara would  
run a little. I have to also  
fight this little voice inside that  
wants to giggle. I feel grief but  
at the same time this nervous  
giggling energy that I have to  
twist to grief. I felt so drained  
walking out of class today.



9/11/90

9/11/90

Today we discussed a bit about the Harrop reading. We did some exercises, ~~we did~~ including a new one (Operatic singing). We used the lines "please help me" and "I really can't". Then we used the lines "I Love you" "I have to go," and "I don't believe you" "Don't go." I had difficulty with this exercise ~~emotionally~~.

physically. I could not let myself get into it too much. I think part of it may have been the muscle I pulled. It ~~hurts~~ hurts too much to breath in deeply.

I did my ~~monologue~~ speech ~~for~~ from Medea. I wanted to dance so much ~~but~~ that I concentrated on standing still. I memorized up a line or two. Goal - know the speech so well that I will not have to worry about it next time. Also I have to get a mark.

~~We had~~

9/13/90

I am so ~~impatient~~ impatient. Today  
~~we~~ we made our masks. I thought  
I would lose it. Actually I am  
~~not~~ surprised I did as well as  
I did. I have a mask now.

During the process I tried  
to concentrate on something peaceful  
and far away, but I could not seem  
to get my mind off the fact that  
I could not see what was going on.

My nervousness must have been  
clear because someone petted my hand.  
I have to learn to relax more.

Demetri pointed out to me my  
impatience and asked me if I dream.

~~I don't~~ I rarely dream. He said I  
probably use so much energy during the  
day that I sleep deeply. That does  
not explain why the sheets on my bed  
in the morning are always <sup>twisted</sup> with knots.

Monologues are due on Tuesday. I'm



off book, but I am worried about ~~hand~~  
motion. I have to think the speech through  
and find which points are emotionally high  
enough to call for movement. If I move  
at other points the motion may seem to  
weak or inappropriate. I have to turn  
my nervousness into that motion, so  
the points must be high points (it because  
this is Greek theater).

---

9/18/90

All we had time to do  
today were the monologues. I did  
"Annihilation . . . . Crith must  
howl first" p. 142 Medea. I was very  
nervous. My jaw tensed too much. I felt  
it ~~but~~ (the emotion) but it was not  
what it could have been. I physically  
held back too much. Actors should think  
but I feel I think too much. I have to  
learn to physically relax and let go  
more than I did.

I also worry about lines too much  
(Not that I forget them - I did not  
I do have to learn to trust myself  
more - esp. my memory.

Chris Covell did a fantastic  
job of ~~the~~ with this same monologue.

Next job is the scenes. I  
have a rehearsal ~~for~~ for a ~~time~~ Thursday  
at 12:30. Steve and I have met three  
other times to do this. Rock had  
us do an exercise I liked also. We  
~~ret~~ spoke one of the speeches from  
a scene and every time ~~we~~

The other person (Steve or Rock  
in this case) thought a word was  
unclear or could be done differently  
than "partner" ~~was~~ said that word.  
I would then go back and repeat the  
line with the word and alter the  
emotion or expression of my voice.  
This helped a lot.



(From now on I intend to keep  
records of rehearsals as well as classes)

Short For Stin we had our second 9/19/90  
Note Dress. Deb. is at the Emergency  
room so I had to do her lines.  
I hope she will be there tomorrow,  
we need her in the 2nd Act. It  
feels like someone went through a  
piece of music and took out every  
5th note. (The rhythm is off beat.)

---

9/20/90

We did the first scene between Medea  
and Jason today. I did really well. I  
still feel I need to relax more. ~~Maybe~~  
~~I did~~ We also finished our masks. I got  
myself to relax by thinking of my breathing,  
and putting myself in the past. I had problems  
with the quiet transition in the speech that  
begins "Have you finished now." (I am trying to  
improve my handwriting.)

Ruhn said it was the best thing he has  
seen me do. I still feel it could have  
been better. I had I did sections of it to  
fact. As to the Direction, the criticism  
about using my ~~xx~~ wrong hand in the  
final action was not Ruhn's fault.  
I did the motion instinctively during  
rehearsal, and I never really thought  
about it. I did the same thing with  
the performance. I let the feeling take  
over and just did the pointing with  
the wrong hand.

(Opening Night of Shin-  
~~Several~~ Several dropped wets-caps  
and I need to slow down,  
concentrate on Breathing)



~~Medea~~  
~~Steve~~

9/21/90

2nd night of Skin. Still need to slow down. Better with the cues

9/22/90

Third night of Skin. I am improving. I have to thank Todd and Scott. Todd advised "Think of Medea". Scott gave a great end speech and I got into it and just went up and gave my mine. - Cast Party.

9/23/90

Strike I's over. My first play is over, but I hope it will not be last. Strike that. I know it will not be my last. I have to just keep working especially on breathing. It is the key (I believe) to controlling my nerves and my speed.

9/25/90

Another day another play.  
Macbeth. I have decided on  
the Speech of Lady Macbeth's  
with the line "unsex me here."

I am having a hard time with  
the rhythm. I have always had  
problems with rhythms in general  
at least when I have to label  
them.

We worked on exercises with Macbeth.  
I have a problem (a phobia) concerning  
obstruction of my eyes, in any way!  
I did my Media monologue with  
my Mead. I have to learn to be  
physically bolder - to let go ~~phy~~  
physically, I did make some actions  
but they were not complete. (help  
suggestion - look at it like a ballet,



M = Michela

~~9/25/90~~  
9/25/90

Rehearsal with ~~the~~ M and Scott. Scott did not show. M helped me a lot. We were over some of my lines and she helped me understand Lady Macbeth better - a sister who likes getting her way. The scene is Act III, Sc. IV during which Macbeth sees the ghost of Banquo. All the while, Lady Macbeth is trying to get Macbeth to snap out of his stupor (madness) and also appeasing the guests. She switches between being a pleasant host to nagging Macbeth.

---

9/27/90

Scansion of "unsex me here" speech. I need to be careful with what I emphasize. Some choices were good others needed to be toned down or altered. In Shakespeare I need to be aware of the dual lines of rhythm in the - one that

is the poetry of the line, the other  
that ~~is~~ focuses attention to key  
words (or phrases). Some of the words  
are naturally meant to flow together.  
I need to learn to slow down, (also  
I have a great deal of trouble with  
writing down the ~~scanion~~, scanion.  
I have an ear for music, but sometimes  
not rhythmically ~~at~~. I can play ~~act~~  
of a rhythm, but when asked to spell  
it out I can't with 100% accuracy.

This ordeal has given me an  
entirely different respect for Shakesp  
I knew before of his poetic style,  
but never of his theatrical benefit.  
He wrote for his actors to  
assist in their performance. It  
~~it~~ has changed the way I read  
Shakespeare now.



10/1/90

Scott and I rehearsed awhile. We read to the birds outside on the side steps of Alumni. I am having difficulty remembering one of my monologues. I will have it by tomorrow.

---

10/2/90

We rehearsed awhile before class. Scott and I decided to go first. I ~~was~~ with we had time ~~to~~ to work on this scene some more. Some of the things you suggested hit home. I felt I should have been responsive to the other people (that is those that were not there). (The lords who were at the table). If I had to do this again I would. Something to remember the next time I am doing a scene like this were there are ~~these~~ characters who

are physically not there. I liked  
working with Scott and Michaela.  
These styles are different from Rock  
and Steve, but then again part of  
this course is learning different  
acting styles. I felt nervous  
but not as much as before. I did  
forget parts of my lines but I  
don't know how obvious that was.  
(At least I think I did. I just  
kind of wobbled with it for a stretch.)  
I just feel I missed something  
(a phrase or line) when I was  
at the table and talking to  
those that were "supposed"  
to be there about shutting up  
and keeping still. Oh well!  
It could have been better but ~~the~~  
I'm learning. No shakey hands  
I think. At least I did not notice.  
Wow! Now I can keep it up.



10/4/90

Sick did not go to class.  
My Stomach is churning and  
International Economics is killing  
me. I have an Exam  
tomorrow. I hope I feel better  
by then.

10/5/90

Stomach still ~~is~~ churning.  
I have not eaten all day. I  
don't think I can. I ran into  
Chris. I am Directing a scene.  
I am going to die. I have no  
idea what I am doing. I am  
going to go into this with total  
honesty in mind. and try to learn  
something.

10/9/90

Interesting class I am have  
to have an exercise for the scene.  
(pp 48-51 Act 3 SC 1 → Twelfth  
night) We ~~did~~ studied the Elizabethan  
pictures. Created the image and then  
moved through the figure. I felt like  
Lady Macbeth. We also did ~~some~~  
our monologues as letters and telegrams  
(we have our audition on Thursday)  
I am doing Viola's ring speech  
and ~~Macbeth~~ Lady Macbeth's "unsex  
me here" speech. It should prove  
interesting.

Notes on Dressing We did a  
read through. Aled Beth and Chris  
to telegram some of speeches. Decided  
to do the Mode Show exercise.  
Beth in Tux (playing Viola) and Chris  
in a Dress. This should be interesting  
too. Maybe I can pull this off



after all.

---

10/11/90

We worked with Elizabethan music Sierra and I provided. It was fun internalizing the music. Scott and I partnered and danced. We had at some point to dance together mirroring each other to a degree. I never thought of the relation of dancing and acting before. When I dance my "heart" feels the music - the "emotion" of the dance. When I am acting to do well I have to feel it in my mind as well. You ~~do~~ internalize the character as you do the music. Jean Burgess (Lady who directed Androler and played Lady Capulet and Sweet Charity this summer) is coming on Tuesday to work on Tartuffe. I have to read Tartuffe and bring my mark.

10/16/19

Today was an interesting class. We worked on the Commedia Dell'arte form. We discussed several of the "type" characters involved: the miser, ~~the~~ Zanni (servant), the lovers, the Doctor, <sup>and</sup> the Captain. We did the explosion exercise that we did in Acting One with her. If I recall correctly from Acting One, I feel more comfortable with it. For this exercise we went from random poses - to forming poses that one of the type characters would have. ~~we did this exercise~~

~~we~~ We also moved around like different characters and froze at different points and then switched to others (we sneaked and like the around and walked like



we were thinking up tricks, etc.  
We also did mark exercises. (Often wore  
marks in this form). See outline given above  
We pretended to be lovers peeing our  
love across a room. We pretended to be  
looking for something in the dark.  
We squeaked as though someone  
was following us. We also did  
a series of exercises where we  
pantomimed an action and then  
exaggerated it. — picking an apple,  
smelling a flower. Even wise I  
know I am out of order but I  
always seem to remember best when  
we do first and then last.

The middle follows suit.

Physically I felt more confident  
here. I allowed myself to get  
into the characters. It was  
fun. I love Tartuffe.



10/17/90 Rehearsal for ~~the~~ Twelfth

night scene. I have a feeling that  
~~Twelfth Night~~ is becoming Tartuffe in aspect.

We also rehearsed last night. You'll see  
what I mean when you see the scene  
tomorrow. I have a bad feeling that

Chris is not going to have her lines.

I should have been more insistent and  
insisted more that she be out book  
today. We ~~could~~ only rehearse for 45  
minutes because ~~Chris~~ Chris has to work  
tonight. I hope she can get her lines

---

10/18/90

Worse nightmare. Chris does not have  
her lines down. We have to reschedule.

We practiced the model show. I  
felt I could get into this ~~show~~.

I have decided that I am going to  
change some of the blocking for Twelfth  
night. We have scheduled a rehearsal for  
Tuesday night at seven o'clock.



Model show again. Walk description -  
fast, long strides, hip movements.  
Head up. Serious or no expression  
in the face.

---

10/23/90

I can't find my purple pen.  
Oh well! Beth forgot about rehearsal  
so Chris and I went over and over  
her lines six times. This is going  
to work. I hope Rahn is ~~not~~  
not too harsh with his grading.  
Rehearsed Ophelia for Theater Western World - a little

---

10/25/90

~~Rest~~ Rescheduled Twelfth night  
scene for ~~before~~<sup>after</sup> class on  
Tuesday. I need to schedule a  
rehearsal to make sure that Beth  
& Chris remember ~~there~~<sup>their</sup> lines.

Note: Last night I rehearsed Ophelia for  
Theater on the Western World. ~~In~~  
Trying to be physically bolder



We worked on Tartarus and pictures  
and music. This is the time of the  
Sun King → Louis XIV, and a Tale of  
Two Cities. Steve, Todd and I did  
an exercise where Steve and I were  
trying to get Steve's pants down while  
Todd trying to kick one of us. (me to  
be exact) Steve was a doctor, Todd  
master of the house, and I Todd's  
servant. Todd would not get out  
of the chair. ~~Todd~~ These schemes  
used - one smelling salts, 2 mistress  
of the house is coming, 3 chariot  
is waiting to take Todd to the  
opera - (in reverse order). This needed  
to be much smoother flowing. Part  
of the problem was that Steve and I  
did not ~~confer~~ <sup>discuss who</sup> ~~with~~ we were with  
Todd. ~~Scott~~ Scott and ~~Sierra~~ Sierra  
did a really good one as two lovers  
as did Rock and Michaela.



Today I did not feel as into the class. A bit awkward. I have to be more physically bold. I have a rehearsal for Tartube with Rock + Steve tomorrow at 12:30. This should be good.

---

10/26/90  
(I found my purple pen) we had rehearsal for Tartube. Rock and I both feel that when Rock comes in I should run to him and "try" to hug him, but Steve wants me sitting and crying. He is the director. Steve took Rock and I to McDonalds to discuss ~~the~~ our costumes. Rock is going to wear a tux and I my senior prom dress. I need to get it up here.

I went to an interesting piano  
rep. class today. Susan Moore (3)  
Counselor gave a discussion on  
Stage fright and ways to relax.

---

10/30/90

Gave final monologue - for  
Tortoise - was Dorian. I have  
gone from one extreme to the  
other. From little to too much  
physical motion. I need take  
few + make seem spontaneous  
also I was too ~~slow~~ slow for once.  
Says he would type cast me  
as Dorian because of my rapid  
speech. ~~Went over some~~  
~~exercises~~ ~~me~~ I think I may  
reduce this one for the final.  
I don't know I have rehearsal  
again tomorrow night (Halloween)  
Did scene with Rock for ~~prep~~ (rough)  
form  
Should not come close at all.



10/31/90

Had rehearsal. Rock did not  
come so Steve and I went over the  
lines. Went fairly well.

---

11/1/90

Final scenes. I messed up my  
lines. I know I should not blame  
anyone and just let it slide, but I  
can't help it. We did OK but styles  
clashed - Rock more expressive & I  
was more realistic in portrayal.

We both got the mark. We are going  
to reduce it on Wednesday at 5:00.

I hope it turns out OK. I was too  
reserved. ~~as usual~~ Did interesting  
exercise where played tag in character.  
I was Dornie / Marianne. Got to  
be a trickster lady. It was fun.

It made me realize I have to make  
more decisive decisions w/ characters &  
stick to them. It was good.

Read the Robbers for 11/6/90

11/6/90

We talked about the Robbers

It is not realism but Romanticism.

Deals with a lot of "explosions"  
of emotions - Think of Beethoven's  
music. It is very ~~brave~~

free in style. Some aspects of  
Shakespeare. Romanticism <sup>does</sup> not  
mean comic - very "dramatic".

We can do monologues for  
extra credit. I have one picked  
already. We did some exercises

with mirroring. - One person would  
direct in a sense - throwing out  
words or phrases for those  
moving to work on. Also received

a monologue while another  
readed to it. I realized, while  
doing this how rapid I was



reciting. I slowed it down and it felt more authentic (I did my Lady MacBeth Speech).

We worked on our "slapstick" routines. Sierra is sick so I worked with Chris, Cavell. I kicked her and she rolls. I ~~pretend~~ Express that it was not me while she does a "slow burn". I back away & fall. I get up and go to shake her hand and then slap her. She does a double take. We decided to end with her strangling me.

~~Todd~~ Sierra is directing Todd & I in a scene. This could be a volatile situation. ~~I~~ Considering how I am to loathe Todd's character the acting won't be that bad. Not that I despise Todd. We are just oil and water.

11/7/96

Rock and I did Tartuffe.  
We were overly expressive the first  
time and ~~under~~ more realistic  
the 2nd time. I felt  
the difference. My problem is

with physical motion as usual.  
Locally I have to, I need to work  
on motion. Rock & I are going  
to do this for Theater of the  
World.

11/8/96

Theater of the Western World

Note: I did Ophelia going  
mad. Act 4 sc 5. I had pass

of the emotion the sadness ~~of~~ but

I lacked her struggle to stay alive. More  
pretense of happiness at beginning when

singing. I am going to do this for

Acting Styles



Going Styles Class: We listened to music of Berlioz? → March to the Gallows (Opiumdream). Very emotionally explosive. Crescendos ~~and then~~ build then drop, then build again. Did mirror exercises where worked w/ Scott & then w/ Chris. It was also so fun. Internalising the music is like internalising a character.

2nd half worked with fencing. There are five cuts (using right hand) one to head, right side (his/her left), left side, right ~~leg~~, leg, left leg. (each cut has a corresponding pair. There is also the thrust made to the side. Need to remain in control to stop at pt. where <sup>the</sup> pair is. Sierra was my partner. Oh! cuts to chest ~~swing~~ swung over head as are ones to legs

11/13/90

Read a poem from "Extra Credit" by Goethe "The Elfin King". The style at the time is Romantic. I should read it like it's a story and I'm telling it to small children acting out the parts. The style is emotionally grand.

I did a monologue by Amalia "Go bare creature" ~~speech~~ speech. Strong points: stance broad - wide legs and arms spread. Romantics delve into the emotion and exaggerate it to a degree physically. (Problems with memory)

We worked on scenes. I have to do a long song at the beginning. I am going to sing to sort of to "Scarborough Fair" (sp?) Amalia's key emotions: Grief + disgust. Grief for the death of Old Moor; Disgust for Franz. Difficult points: Slap of Franz and pulling sword from



Frantz.

11/15/90

Did scenes. Fell apart. I have to learn to stay in character. Slap did not work. Beginning was believable. Rock commended on ability to express myself singing. At end OK when dropped the sword and collapsed - Believable.

Still kicking myself over that slap.

Demirri told me that what I do is good I have to learn to physically commit. I have to learn to let go.

For practice I am going to try out for all the plays next semester. - No expectations ~~as made.~~

11/16/90

Went to see Playthings. In my opinion it is the best performance I have seen Steve Zumburn do. In the first act I could see Steve in the character, but by the second act I ~~am~~ saw the "Pat"

character, not Steve. He did a very  
believable job playing a drunk ~~writer~~  
struggling writer.

11/18/90

In greenroom Discussed the  
play From Mourning to Midnight

Expressions. People mechanical in  
their emotion. Carter breaks from  
that and becomes emotional (human)

I play the 2nd ~~ad~~ daughter in  
the 2nd par Sc 1, and the

First Mask in the 2nd par Sc 3

I need to review <sup>my</sup> piano. (Functional  
parts - play a role not a character in  
a sense. Note for mask smear face  
with black makeup. Need ideas for  
playing Masks.

Note: Sierra is getting on my nerves &  
at times I feel like there is some sort  
of competition going on between us (I  
don't know).



Special Nae, Kelly got her engagement ring. It is beautiful.

11/29

Thanksgiving No Class

~~11/20/90~~ 11/21/90

I auditioned for Night Mother last night. I did not get a part. I knew I would not. We worked on our scenes from 9 Morning to Midnight. The style for this feels to fake for me. I don't particularly like it. I am playing the 2nd Daughter + the First Mask. I ~~can't seem to~~ am not having as much difficulty w/ the mask as I am the daughter. I tried to find the Overture piece in the library but I could not find it. I'll think of something.

^ I could not see me as either a mother or a daughter. I have never truly played either role in life.





12/4/90

I hate Mozart even more now. He did the final presentation for the scene From Mowen to Midnight. I had a lot of fun with it. I have my plaster mask. The part where I was crying + had to run off was real. I got something in my eye. The mask was sticking me + I had my contacts in. That part was not fun at all. Tomorrow is additions for God spell. I have a story, but not a song yet. I think I am going to sing 1/2 Puff the Magic Dragon. I am really nervous about the dancing part.

12/6/90

We had our Q with an Acting  
Styles. I don't know how to ~~do this~~  
I did it. I never really read  
the chapters. I did but I just skimmed  
them. Oh well! Please don't  
lower my grade because of this.  
Rock and Scott were not there.  
No surprise. Scott especially  
is so irresponsible. He is almost  
as bad as Todd. Oh well. One  
day ~~it~~ will come back and haunt  
him. I did not get called  
back for Godspell - no surprise. I  
did pretty well with the dance. I  
still need work on my voice. I am taking  
voice lessons and I am getting stronger.  
I am going to keep working on it. I had  
my first voice recital just last week.  
My story was OK. What bothers me  
is that most of the people chosen are  
for the <sup>most part</sup> all students of Boudreaux. I wonder



how much bias was a factor  
Such is life.

12/10/90 Exam week. I  
had my first 2 exams: International  
+ I don't have to tell you what  
the other one was. Tomorrow  
night I have rehearsal for Gods  
12/11/90

Rehearsal for Gods  
went OK. I guess all we did  
was a read thru. Tomorrow we  
will work some more. I feel  
stupid as Lucy. I have never  
seen a play of this style.  
12/12/90

Rehearsal for 1hr + 1/2.  
Sierra was late. I believe she had an  
exam. She is annoying me.  
Especially Michaela + Sierra make me  
feel intimidated. I am sitting in  
rehearsal watching Chris + Michaela

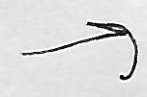
Go over ~~these~~ <sup>their</sup> parts. Michaela  
is going on about how ~~to~~ they will  
wait for Sierra to come so that  
she can give her ideas on the  
slap stick. This was not the ~~1st~~  
time she has said something like  
this. I realize maybe she does not  
mean to, but she makes me  
feel insignificant. Chris at that  
moment ask my opinion I gave  
her one of my ideas. Michaela  
just said to wait so Sierra I  
could work it out. She was right  
but the way she said it did not  
help. We will see tomorrow we  
have rehearsal at 11:00 tomorrow.

12/13/90

We had finals. I really liked this  
class. I learned a great deal about myself.  
I still need to learn to relax. I  
hate monologues. The scene I felt  
uncomfortable with.



Eugene O'Neill



Stupid. Sierra more  
to work out the routine we played it  
by ear. Sierra's attitude toward me  
at times really bugs me.

I hated being last w/  
monologues I messed up. I  
~~let~~ let my nerves get the best  
of me.

I am going to keep trying out  
for plays. The more practice  
the better.

Merry Christmas!

~~Don't forget to write  
back soon.~~

Stupid. Sierra + I never got the chance to work out the routine we played to by ear. Sierra's attitude toward me at times really bugs me.

I hated being last w/ monologues I messed up. I ~~let~~ let my nerves get the best of me.

I am going to keep trying out for plays. The more practice the better.

Merry Christmas!

~~Sierra is a really nice person  
and I like her a lot.~~



Fall 1991

Dramatic Workshop

For 9/4/91 3 Plays (1 Act)

- Bound East for Cardiff
- Long Voyage Home
- Ille

Bound East for Cardiff

Cast - Yank, Driscoll, Cocky, Davis, Scotty, Olson, Paul, Smitty, Ivan, Captain, Second Mate

Long Voyage Home

Far Joe - proprietor of a dive

Ivan  
Snows

Max - a crimp

Mag - a barmaid

at Seaman or British Tramp Steamer Glencam

bar Olson, Driscoll, Cocky, Ivan

Kate  
Freda

↓  
No drink, sweats, gets shanghaied

Two Roughs

Ille Ben - cabin boy  
Steward

Captain Keene  
Stocum - 2nd Mate

Goer Mad ← Mrs. Keene

Joe - a harpooner  
Members of crew  
of Steam  
Whaler  
Atlantic Queen

Language - poetic rhythm through dialect;  
Dialects - harsh

Questions - Death alone Yank pulls away;

Yank's life  
Significant to

Ship keeps  
You going

Meaning of life  
in one's  
consciousness.

Existential

Band - ~~Death~~ Beginning men talking. Yank is  
End: Yank dies ~~at~~ Death is a part of life  
as sea. What one wants is not what one gets. Dream  
as land as a reef. Life to death; - pipe dream

Progression to post-meaning as his life - finds nothing

Long - You have to take life in your

own hands - stick to your dreams. Stay away  
from temptations

Oil → I Le

~~I Le~~ - Your actions affect others. If  
you follow your dreams then you may step on  
others. Dreams are not what they seem when  
brought to reality.

Ritual -  
night and  
death  
etc

Strong sense of fate  
World views on Sea Plays Life at sea is  
far from a dream. It is a harsh reality.

Choices in life - but need make choices

Sea in O'Neill's Plays - Limits sea; isolates

The people from the rest of the world;  
creates a mini universe. Sea represents  
cycle of life, nature.



Eugene O'Neill  
Unhappy life Born 1888.

Son of James ~~Wells~~ well known  
but not idol → Count of Monte

Kristol. Edmund Booth played  
Othello w/ him. Irish immigrants  
made self an actor.

Eugene's mother quiet +  
introspective; convent school; of  
Irish descent; unhappy marriage;  
Never has a home of their own.

Summer cottage in Conn. on Thames

Older brother James - went to

drink; bitter of life; love/hate  
relationship; 40s of alcoholism;

3rd child who died in childbirth;

Morphine during pregnancy w/ Eugene -  
addicted of it. Rest of family blamed

Eugene. Codependent family.

At boarding schools - Catholic

18 at Princeton for short period. Suspended  
as freshman.

In NY for short time. Fell in  
love w/ Kathleen Jenkins. 1st wife.  
Pregnant.

Gold Prospecting in Honduras - got  
diseases; never lived w/ 1st wife;  
professor of classes at Yale; killed  
self ~~in~~ in 40s → Eugene Jr.  
annul marriage

Wrote poetry for paper - New  
London.

Shipped out to sea to Buenos  
Aires 1911 or 12 after marriage  
& before Reporter. Beach Bum.  
Shipped to US; then sea man to  
Eng. Jimmy the Priest Barth NX  
Prop sandwich at table.  
(Ice man Cometh). Attempted  
overdose.

New London - got tuberculosis -  
terminal illness; went to private  
institution & recovered; while there read  
plays - Ibsen, Shaw, Schubert; when  
left sanatorium began writing plays  
Up to 1912???



Before Breakfast - acting end of

A.

9/9/91.

Rope - Gold at end of rope.

Falling bag of coins forgiving return  
of prodigal son. Impossible - father  
crazy + son not nice. Biblical

→ Isaac + Abraham.

Undercut premises take as  
true - motivated by greed.

Luke gets money to spend it.  
Old Man heard it.

Alcohol way escape (as harbor  
Irish technique - truth w/ wine.

Dreamy kid - prodigal son returns;

Deathbed scene. Superstition

Before Ritual shaving - kill self.

Breakfast Need ~~not~~ world out +  
in need balance.

# ROPE

Abraham Bentley

Annie, his daughter

PAT Sweeney, her husband

Mary, their child

Luke Bentley, Aber son by a  
2nd marriage

Dreamy Kid Mammy Saunders

Abe, her grandson, "The

Dreamy Kid" Ceely Ann, Irene

Before Breakfast Mrs. Rowland

+ Alfred

① Central Idea + super objective

Money  $\neq$  Happiness  
Rope - Greed is destructive; Family life is

no means to be happy; Prodigal son returns

no good; Non-fulfillment of Greed; Tragic; Man driven  
over edge for nothing

Dreamy Kid - Prodigal son, Harsh reality

of life; Cannot put stake in obituary; Failing  
Dreamer

Before Breakfast - Wife starved for

attention; Prisoner of life escape w/ suicide



Why?  
son greedy  
child  
no see  
value

### Failed ritual

Rope - return of prodigal son; spending money  
Dreamy Kid - son getting fulfilling dream as  
mother?; described  
suicide → Before Breakfast - shaving, breakfast  
Nagging

### New ritual

revelation of money; son not understanding  
Fear of superstition  
Ends play may  
Call to indiv. ~~the~~ action

Rope - money thrown away, father loses sense  
Dreamy Kid - Kid trapped by police  
Before Breakfast - suicide

### New world view

R: prodigal son no fulfill dream  
Money no fulfill dream;

D: failure of prodigal son

BB: No one for Mrs to

no anymore, ends old entirely

### New ritual no succeed

R: Money gone to no one gets needs

D: Left out as end; a source

D dies. Funny how view of old dreams rejected, but superstition is not



BB: Don't know is success of end play  
w/ death of old (usual)

---

9/17/91

## The Fountain

~~Ibu a Ibnu~~ Iswad - moorish chieftain  
Juan Ponce de Leon  
Pedro, his servant  
Maria de Cordova  
Luis de Alvarado  
Yusef, moorish minstrel  
Diego Mendez, franciscan  
Vicente de Cordova, Maria's  
Alonso de Ojedo } husband  
Manuel de Castillo } nobler  
Cristoval de Mendoza }  
A Soldier, Friar Quesada, Franciscan  
Beatriz de Cordova, daughter of Maria  
+ Vicente  
Nano, Indian chief  
Chief of Indians in Florida,  
Medicine Man, Figure Poet of Cathay



Old Indian Woman of Bahamas  
 Dominican Monk  
 Father Superior of Dominicans  
 Juan, nephew Juan Ponce de Leon  
 Nobles Monks Soldiers Sailors  
 Captive Indians of Porto Rico  
 Indians in Fla  
 Time Late 15th + early 16th c.

9/18/91

ONEILL tried avoid melodrama +  
 romanticism. Realism delt beneath  
 this to Supernaturalism - essence  
 of truth. 1st American playwright



to write tragedies of modern plays.

Tragedies Modern Era

- 1) lack of <sup>agreement of</sup> cosmic world view
- 2) Stature of character  
Position + moral character
- 3) Destruction of Myth - position  
of power + elevate world to

ONEILL <sup>God</sup> argued image w/o God  
men seek new things to deify

Stature Man free find own greatness  
~~an~~ democratic right to be tragic

Mechanization create new myths of  
machines; Freudism new myth

Darwinism

No two plays stylistically the same -  
used x manipulated styles  
Not defined American tradition

Stanislovsky / Poetic realism/  
Classical training in  
conservatory

Krutch Only modern playwright is

tragic ~~fix~~ → Hero overwhelmed  
by passions

No tragic Thorn



Settings not important - arrived about

Overall theme: Try find way to live; Pursuit of happiness

All God's Chillun Got Wings 9/23/91

① Why only tragic playwrights?

I know his essay - summarize  
Loops - Go back + do + that

Jim Harris

Mrs Harris - mother

Hattie - sister

Ella Downey

Shorty

Joe

Mickey

Whites + Negroes - All God's

243  
perceiving  
crisis - marriage  
transformation - return

a) catastrophe = fall of Ella's sanity

along w/ husband. Scene of suffering both  
going to play → Ella become child



Jim failed Bar exam again

Recognition scene - when Ella tells how  
did not want Jim to pass test

Hairy Ape → scene of suffering at  
end when Yank falls; recognition + catastrophe  
at end realizes - in stage directions

Emperor Jones - scene of suffering  
witch doctor scene - catastrophe - show  
recognition - ???

### Desire Under Elms

→ Suffering realizes baby killed  
catastrophe - baby's death.  
recognition

Yes ← b) tragic stature → Yes

Hairy-Yank

Jones-Jones

Desire-wife

~~Desire~~

All God's → Ella no did not like

her. Jim - yes - gives up everything for

Ella. No wisdom from suffering.

c). serious themes - moral action - choose  
love for ella deeper truth - love for each other

Hairy - struggle find self



Jones - where belong

Desire - where belong? Find love

d) Inadv - no hope for future in this

live together in insanity + death

(Ellen + Tim)

NOTEBOOK  
COLLECTED

Laura -

Seems quite complete  
but notes are perfunctory.

"Brainstorm" more.

Quality ✓✓

Commitment ✓✓

place belong  
belong

love of wife leads  
for her

no happiness

et dies  
to prison for

on found place  
overcoming in the

love

ring

Jones - where belong

Desire - where belong? Find love

d) Indiv - no hope for future in their  
life - together in insanity + death

Hairy (Ella + Jim)

→ Yank focus his trip to find place belong  
has to die to find place belong

e) optimism about indiv - love of wife leads

Jim to give up dream for her

Pessimism - Nature of life - no happiness

Happiness in death

→ Jones - To find self after

Desire - Gives self to prison for  
love

→ Hairy - indiv. optimism found place  
in world

← Jim - through suffering in life

Jones - same similar

Desire - indiv found love

life - suffering



9/25/91

Director - All God's Chillun Got Wings

Failed ritual

How love can be used. ~~manipulative~~ manipulative

Love used negative way, - ~~manipulative~~

{ Is love more powerful than Racial  
viciousness? }

→ Balance

---

10/7/91

Get something about Marco.  
Strange Interlude. (class notes)

marco Bio

1923. O'Neil's <sup>mother</sup> ~~brother's~~ wife died.

Brother wanted to die. Brother died - so

removed restraints from writing a family.

Set aside Marco. ● Mr. Mark Millions at

first (confuse w/ Marco's Millions), Agnes

pregnant again. Is draft Marco done

Producer received. Glass ale w/ dinner otherwise

gave up drinking. re-wrote & resubmit Marco

Jan 30 1928 → ~~Finished~~ Produced



Leaves Trumwerse back to  
Bermuda 1925 Scenario for  
Strange Interlude (Lawrence Langner  
at Theater Guild to get to produce  
read Marco + Lazarus laughed.

(relation  
with  
Agnes  
etc)

Wanted write something deeper. Failed  
Strange Interlude 4 or 5 times. Fall in  
love w/ Charlotte Monterey 1926? plan  
sail around world + end in France  
where marry Charlotte)

Revised Marco 1926 for  
publication

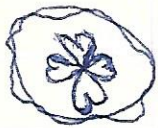
1927 - Strange Interlude - revised  
Critical analysis - ~~to~~ Strange Interlude

varying opinions  
full to shallow character  
Sexual + Freudian

Staging - all stopped but  
one thinking went out to eat during  
the play



→ Strange  
Laura's Designer Interlud  
David Haze  
Mueller



Transformation - original stage  
can't go back

10/2 Marco Millions - I would list  
the characters but it is too long  
(See book)

### Questions

① Examine crisis a precipitating, followed by  
transformational, & culminating in epic <sup>climax & resolution</sup>  
structure of Marco Millions.

It can be argued that due to  
the epic structure (this is my opinion)  
that there are more than one  
precipitating crisis. One is Donata +  
Marco's scene of swim love. ⓐ, for without  
this Marco may have given in to Kukulchin  
in the scene on the boat, as opposed to  
keeping faithful to Donata. The other  
is perhaps the scene with Tedaldo

when he sends Marco as his  
~~the~~ representative to Khan.  
Without gaining Khan's favor  
he might not have met Kukachin.

The transformational crisis is  
probably Kukachin's standing up  
to Khan for Marco, + then  
her asking for Marco to  
~~lead~~ navigate for her trip  
to her husband. or perhaps  
~~when~~ when Marco ~~is~~ hears  
Million yelled ~~to~~ on the  
ship (stopping his kiss to  
Kukachin). Up until the  
point on the ship there is still  
hope. -<sup>The</sup> true point is when  
Kukachin is shown the picture of  
Donata ~~at~~ ~~at~~ or perhaps this is  
the culminating crisis for  
from then on there is no hope  
for Kukachin.



②<sup>3</sup> character (moral identity) + thought-action → This is significant to Marco in that throughout the play Marco's "soul" is questioned by Khan - His soul's existence - his moral identity. It is Marco's lack of soul beyond ambition and success that leads him to not see anything in Kikachin's eyes or perhaps his insistence on being "ambitious" + "soulless".

④ I think O'Neill does not see history as a continuation of human nature - The man of the past is not much different in character than the man of today. Marco could just as easily be a stock broker on Wall Street today.

World View → ~~Success~~ <sup>Success</sup> is the center of the world. How little a man's the soul as one truly sees.

10/7/91

Strange Interlude  
Charles Marston  
Professor Henry Leeds  
Nina Leeds  
Edmund Darrell  
Sam Evans  
Mrs. Ames Evans  
Gordon Evans  
Madeline Arnold

① Strange Interlude a tragedy  
The tragedy is focused on Nina  
but there are moments when others  
rise as tragic figures (due to the  
play's extended length)  
Act I - The professor due to  
loneliness has subjected his daughter  
Nina to not have married her "hero"  
Gordon. Now Nina hates him. We  
see the tragedy on his actions  
both on Nina + on the professor



himself. The thoughts of the characters reveal their guilt & emotions. Professor wants to say something to Nina as end of act but never does

### Act II

Nina convinced to marry Sam Evans. Sam & Nina victims in sense. Darrel thinks he will do Nina & Sam good to marry.  
~~Darrel wants to marry so maybe he can have an affair with Nina. Set punishment of Nina - to marry w/ love~~

Act III Learn marriage to be Sam not all cracked up to be. Sam's family has a history of insanity. See tragedy of Sam's family - his mother & father and their shattered love.

Act IV Study again  
Darrell to become Nina's  
lover at end of this act.  
(Marsden knows of abortion)  
Tragedy of lost child & desire  
to have a child ~~success~~ so  
Nina decides to commit  
adultery.

Act V Nina is pregnant  
w/ Darrell's child. Darrell leaves  
for Europe. ~~he~~ wants his  
career over her love.  
Nina left in marriage not  
wants.

2nd  
Part

Act 6 Darrell comes back  
+ Nina has her 3 men  
(~~he~~ Marsden's Sam & Darrell)

Act 7 Gordon is 12?  
His Birthday Darrell leaves  
for 2 years.



Act 8 as Race Evans died

Act 9 Gordon fled off w/ Madeline  
Nina w/ Marsden

Is it tragic? For Nina yes  
But Madeline + Gordon fly off  
together. ~~Life is~~ history ~~not~~  
always repeats itself. Life is a  
cycle but not always the same  
ending.

## ② Crisis

Precipitating Gordon's death

Father not allowing marriage

or Sam's marriage to Nina  
Transformational Mother tells

of insanity in family. ~~a~~ decision  
to ~~not~~ have a war w/ Darrell.

Culminating crisis Son rejects

Darrell + breaks his presents

so Darrell leaves Resolution - love

for Nina dies Nina ~~Marsden~~ <sup>to marry</sup> Marsden

→ Central  
Idea

'Our lives are merely  
strange dark interludes in  
eternal display of God  
the Father.'

Strange Interlude

Requires

more crissers.

10/16/91

AH Wildemes - comedy

Nao Miller

Essie

Arthur

Richard

Mildred

Tommy

Sid Davis

Lily Miller

David McComber

Muriel McComber

Wirt Selby

Belle

Norah

Bartender

Talesman





As a tragedy - No  
No scene of suffering,  
End w/ Richard & Muriel back  
together & married.

No real change - conservative  
Act I - Richard gives letter  
from Muriel: Reprimanded for  
Books

Act II - Sid comes in Drunk &  
Richard decides to go to Pleasant  
Beach House

Act III. Sc. 1 - on the Bars  
Sc. 2 Home Richard  
comes in Drunk

Act IV → Sc. 1, Richard gets  
note from Muriel

Sc. 2 Meets w/ Muriel  
Sc. 3 All's right in  
the world.

Oneil - ~~uses~~ takes to  
edge of tragedy - ~~end~~  
w/ bar scene could still  
be tragic. Could have  
made Richard a drunk - but  
took to the other way.  
Central Idea:

② Theme of love - but this  
time fulfilled (Marco Millions)  
~~(Have a drink by drink -  
before breakfast)~~  
Richard's poetry like Marco's attempt

Socialism - in Hairy Ape etc

Central Idea Love wins  
over all if you keep faith

Opposite Marco - love failed  
Before breakfast - miserable marriage  
All God's Chillun Got Wings - Love a  
torment



Ritual - and w/ ritual or love renewed -  
going to college.  
Almost failed but not

Crisis

Perceiving - letter from Muriel

Transformational Bar

Culminating - not bad - goes

Winters  
from

2nd letter → goes to beach

Resolution happy.

Tragic Tragic

Hope.

10/23/91

Mourning Becomes Electra

He is  
murderer

The Homecoming

Brigadier General Ezra Mannon

Amos

Ames

Christine, his wife

Louis, his wife  
Minnie  
their cousin

Lavinia, daughter

Captain Adam Brant

Peter Niles

Hazel

Niles, Jean Beckwith

The Hundred

as in  
Borden  
Christine  
Lavinia  
Orin - He comes home  
Briant  
Hazel  
Peter

Tom  
Borden  
Josiah Borden  
Emma  
Everett Aills, D.D.  
his wife  
Dr. Joseph Blake  
Chantryman

Hundred

Lavinia, Orin, Peter  
Hazel, Seth, Amos, Amy  
Ira Mackel, Joe Silver,  
Abner Small,



all the characters are driven  
to be happy. ~~But~~ This is  
~~the~~ Lavinia's ~~own~~ conscious

Laura - Some improvement in  
thoroughness of responses, but still  
very little "in depth" thinking. Perhaps  
too much "busy work" notes. I like  
your efforts to compare + contrast plays.

Quality ✓✓

Commitment ✓

0526

0527

0528  
Farm

0

11/4/91

Long Day's Journey Into Night

James Tyrone

Mary Cavan Tyrone

James Tyrone, Jr.

Edmund Tyrone

Cathlene.

all the characters are driven  
to be happy. ~~But~~ This is  
~~the~~ Lavinia's ~~own~~ conscious  
desire. Her spine as all the  
Mannon's is to punish herself  
for Christine's + Brant's Deaths.

(Will finish later - am going  
on a field trip to a horse farm  
and do not have time to  
complete.)

---

11/4/91

Long Day's Journey Into Night

James Tyrone

Mary Cavan Tyrone

James Tyrone, Jr.

Edmund Tyrone

Cathlene.



In the beginning of this play. we see a family all trying to be happy and say that all is right with the world.

By the end we see the truth. That they all are deluding themselves.

Mary is addicted to medication, Jamie's drinking himself to oblivion, Edmund has consumption. Only the father is standing, but all around him is a pushing force of codependency.

Central idea - happiness comes in bits + pieces amongst the bitter. Mary talking as end as how she was happy for a time.

Codependency

→ How one's actions affect others

• Like Ile in which the captain's actions affect his wife's sanity.  
Mary's addiction affects her entire family. Edmund blames himself, Jamie blames Edmund.



~~Edmund~~ can Jamie confesses that underneath he has been trying to ruin his own brother. (Revelation of truth - Edmund tells his mom he has consumption). Tyrone starts getting old + finished. All at the end are standing on egg shells - They can't go to bed with Mary in the drug state she is. They are stuck.

Central idea - Life is existing not alone, but codependency on others + happiness in life is dependent on that codependency, as is grief.

Setting → Living room - we see doors to other parts ~~of~~ of the house; otherwise we learn of the rest of the house by what is said onstage + noises from upstairs. The lights are kept low "to save electricity" - gives ~~even~~ ~~of~~ ~~entrapment~~ ~~of~~ ~~entrapment~~ Noises of Mary



~~Function set~~

Moving upstairs also gives idea of how all in family are the prisoners of Mary's addiction. Function setting - reveal ~~co~~ dependency in family (Mary hovers overhead)

Relation to time pass - house like  
① Neils growing up.

③ Language as the play - Language is a mixture depending on who is talking. Jamie's is a mix of realistic & poetic revealing his levels of drunkenness & moods. Mary's goes from realism to poetic to elevated to show the depth of her ~~addiction~~ addiction. The language is the key it reveals the action we are told is also occurring beyond the set from upstairs to downtown.



④ In my opinion the subtext <sup>revolves around</sup> Mary's ~~main~~ addiction. All know of it but ~~not~~ Edmund & Tyrone try to avoid discussing it until the end. Jamie is mad not only by Mary's addiction but by a hatred for his brother. Edmund is ruled by guilt & a need to believe his Mom is OK. Only Tyrone is perhaps not ruled in some way by a subtext except perhaps to protect his wife.

---

~~Also~~ living room suppose to represent a home, but there are no family portraits. Just Edmund's books, furniture, & a picture of Shakespeare. - Not really a home ruled by Tyrone's theatrical life & Mary's addiction.

---

11/6/91

Hughie "Ernie" Smith

Night Clerk

① Short play form allowed show glimpse of life - repetitiveness of life w/o dragging it out



Life is open a series of pictures  
allowed a focus

② ~~Experiment~~ Snapshot of  
life - see interaction of few  
characters like Cardito + Voyage  
home in this manner. Sort of  
a continuation of Cardito. In  
Cardito Yank dies + here he is  
dead but is being replaced by  
someone else.

③ a) I do not see this play as being  
realistic. As you remove the stage directions  
here is where the depth + subtext is  
~~Environment + heredity seem important~~  
~~in that the~~ Overall message seems  
to be that life goes on. The new night  
clerk has replaced the old for Ernie Smith.  
We see a new "Hughie" (the old night  
clerk) develop. I can't see a realistic  
set - w/ attention to detail for this

(b) Modernist impulses do seem to permeate the play. Characters talk w/o really listening to each other. To Ernie - the night clerk is like Hughes. To the night clerk - Ernie represents a romantic view he has of gamblers.

(c) ~~From~~ Night clerk has romantic visions of the gambling life.

(4) O'Neill is a realist in the sense that he portrays 2 believable characters. People in real life often do not really listen to each other. Conversations are made w/o people really conversing. Yet there is a sense of modernist isolation of night clerk + Ernie from each other. Each sees what he wants to see in the other, not the reality.



Neo Classical - ideas of versimilitude,  
purity of dramatic type. 5 acts  
decorum purposes of drama  
3 unities

- Hughie has silhouettes in sense that  
Ernie goes on w/ Night Clerk not really  
listening. - The Night Clerk acts  
as Ernie's confidant

Moral lesson taught → one should

(Comic) No gamble? ; after death life goes on  
Strange (This is comic in sense that Hughie is  
reborn in a sense. Characters  
middle class not truly happy ending  
but status quo resumed)

Not 5 acts

Characters seem appropriate →  
decorum; Purpose of drama - not  
clear - not really ridicule anything  
as comedy should. 3 unities are  
upheld - one place, one time, one  
action



Romanticism - nature not included  
loose structure (No!) Verisimilitude not  
rejected, No secrets or all being  
revealed. No romance as far  
as I can see.

Is a classical mix with modernity  
+ realistic styles.

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Great God Brown Big  
Project.

Play of identity → mask represents  
exterior individual forced to put  
on by others - both forced + as  
protection. These stylings of  
true self result in tragedy.

The real self is tortured beyond  
recovery. The striving to be like  
others is also shown as detrimental.

~~Brown's~~ passion to be Dion  
discovers him. He covets another's



being + the falsity of  
this desire + the falsity of  
~~Don's~~ ~~max~~ ~~itself~~ ~~desires~~  
~~Brown~~

---

i remember  
touching  
something  
once  
brittle soft  
existing  
unreal  
NOT there

What is this  
thing called  
humanity?

I remember

holding something  
once

~~a cold hand~~

~~veins and bones~~

~~concrete ~~and~~ hand ~~feeling~~~~

~~Reality tears never shed to be~~

~~Every ~~day~~ ~~shed~~ ~~when~~~~

~~where ~~why~~ ~~to~~ ~~be~~ ~~to~~~~

What is this thing  
called love?

I remember clutching  
something once

~~bloody~~ pulsing hot

pulsing  
Death  
Not anything



What is this thing  
called God?

To love is to know

That the road you  
take

Will all ways be

What two make

That hand in hand

Never again with ~~you~~

Will you walk ~~walk~~ alone

Life is stronger with another

~~Not for~~

When times are hard  
Remember you have  
each other

To love is to know  
You no longer walk  
alone





Though ~~the~~ road <sup>a head</sup> you ~~travel~~  
~~may~~ get ~~bumpy~~  
IS ~~be~~ rough ~~to~~ ~~traverse~~ + uphill  
with hands together  
all will become still

Through dark and light  
all extremes of life  
~~love~~ <sup>will be your guide</sup> ~~you~~ ~~will~~ ~~find~~ ~~the~~ ~~right~~ ~~path~~  
As ~~Debra~~ ~~is~~ husband + wife

Though future unknown  
You stand strong as ~~to~~ one  
united in two  
Hands clasped in the sun

W  
T  
W  
C U / J S I / / / / /  
J S J S



I wish i knew  
What troubles you  
Why cant I see  
Inside your dreams?  
Take my hand + lead  
me  
For I am blind  
Guide me  
for I can not see  
Lead me down into you  
~~Lead me down into you~~

11/20/92

~~Am I ever to know~~  
A little child can no survive

All of us have inside a child that  
Once thrived

Complete, whole, innocent

Then the world crashes in and we're  
Stripped

Torn and Desolate

Desert wind howls cross the sky



8/11  
8/10 Dave  
left

Shadows at night

By pale moon light

Cast doubt upon the  
soul

A glance perhaps

May win the chance

But not through plastic  
cold

He pulls the switch  
and climbs aboard

To ride the waves to pleasure

But all the while, in.



Sometimes I wonder why  
people are mean

Why they suck the blood  
drop by drop

From a child

Catalog

Admissions

+  
Financial aid

I am interested in information  
about your law  
school,

I will be ready  
to enter  
law school

Sept, 1997

I am a many faceted  
Jewel

with flaws

But even in the imperfections

One can see the

Beauty of the individual

Not afraid to be one

In a crowd as dressed up  
stones



Long Distance

message 410- 895-2609

Grant Sheehan

Sun. 9/26

16 Night

Todd Robb

10/1/92

751-8070

Rear

747 8076

Steve

1-516-979-9628

10/1/92

751-8070

Todd

10/2/92

9:am

Todd

10/3/92

Steve

979-9628

~~10/4~~/92

751-8070

Todd

"

arg: 751-8099

10/8/92

751-8070

10/9/92 Jen

751-8360

WFFS 410-880-4003

Steve 516-979-9628

10/13 151-8070 Todd