

Acting Journal

2/3/92

5 Driving forces- Power, Love, happiness, self validation, survival.

* Every play must seem like a Life or Death Situation

* Acting is not pretending it's living another lifestyle

Where when who what why How

How to do. clarify your character

Acting Have to analyze these to do. Must pay attention to references in play understand them + put truth into them.

Driving forces important.

This is going to be one ~~fast~~ interesting class.

I think it will help me learn to be more driving + daring in my endeavors.

My hardest problem
is with going far enough
I have to be more aggressive.

~~Read through~~ Read through
play (scene) given several
times.

First 3 chapters of 2/10/92
Stanislavsky for

2/10/92 First readings work on given
circumstances. Improvise; go food
shopping together - act as characters.
Read whole play and scene in
question - understand beat
changes. Begin → I identify
references in text. Text as score
of music - make it up with beat
changes. Scene - chairs facing
each other for first readings.
Focus on talking and listening to

each other - Moments by Moments.

What is true is true? If don't know as character - then don't,

Stanislavsky - director and actor
Physical to vocal tension - external acting;
Wrote several books in his
Co-founder of Moscow Art Theater
in 1898; Objective have place
actors teach respectable in realistic
way. Wanted naturalistic or realistic
work - developed relationship w/ Chekov.
Dr. in Uncle Vanya; Acting teacher
Devised system now take advantage
of today. Nobody before talked of
acting as a craft. Not until
Acting Studio of 1940s

Glean truths of Acting

Building a Character by Stanislavsky

(Companion to actor Preparer)

3rd. Creating a role

My life in Art - autobiography

Journal (this thing)
Read Jan → "Dreamer Examines His Pillow"
Ask? of place where are
Explore all possible places
Make strongest possible choice

2nd reading have things need
for place.

Chris
Steve → "Normal Hearts"
Any attempt to hide
becomes transparent.

~~2/17/92~~
We got our play books -

Final Placement

Carrie Mallino is my
partner.

2/17/92

Have an extensive acting journal
(this thing.) Stanislavsky is a rehearsal log
of Othello. I.A. chapter is a description
of horrible process from piece of text.
Struggle with distractions. Book →

Oops
Not suppose to copy this!!!

they're new shoes is how come. I ought to have wore my tennis shoes, but I wanted to look good and tennis shoes don't look good with a dress, do they?

MARY. You look very nice.

LUELLEN. Jimmy surely does like you.

MARY. Luellen, I want you—

LUELLEN. When he come home after that time, you was all he could talk about. "Miz Hanson took me to the circus" and Miz Hanson bought me this and give me that and brung me there." You sure must of spent a lot of your time with him. One time, he said you even took him over to your house and he had supper in your big ol' dinin' room, then you took him to a movie . . . He sure is a pretty little boy, ain't he?

MARY. Yes. He is.

LUELLEN. Got the longest eyelashes. Looks like my daddy. Ol' Ray thinks he looks like him, but he don't. Looks 'zactly like my daddy. My daddy surely was a looker, too. How come you to put him in a place where they never fed him and they whupped him all the time?

MARY. They didn't whip him. I wouldn't have let anyone—
(Stops herself.) And he gained weight while he was there.

LUELLEN. (Seeing the baby clothes on the desk.) Oh-h-h. Oh, look at that. Ain't those cute? Can I take one out? (Wiping her hands on her skirt.) My hands is clean. (Picks up a little yellow jumpsuit.) Ain't that the most precious . . . Look at how little! Oh-h-h, and look here. Look, it's got a little blue duckie on it. (Laughs.) A little blue duckie with a itty-bitty red eye. Did you see that part? (Holds it out at arm's length.) So little. You forget how little they was. Tiny arms . . . teeny little legs . . . so little . . . (And suddenly she clutches the clothing to her, closes her eyes and bites her lip hard.)

MARY. (After a brief pause, moves toward her comfortingly.) Luellen—

LUELLEN. (Moves away just before Mary touches her clutching the jumpsuit.) You 'member that Miz Botts lives 'cross the hall from me? That one was so nosey and was always tellin' lies on me and Ray? She's in the hospital. They come and took her yesterday.

MARY. I'm . . . I'm sorry to hear—

LUELLEN. I ain't going to go visit her neither. She's probably got cancer. Gonna get all her insides eat up. That's what Ray says.

MARY. Luellen. When you quit going to group, did . . . did you ask about seeing someone privately over there? I could—
LUELLEN. And I don't care if she does either. Could I have some water now? I'm real, real thirsty. (*Luellen stands turned away from Mary who watches her for a moment. As Mary turns and starts to move, the lights fade down and the sound fades in. Mary has looked toward the door as though she might get the water outside, but decides it is better not to leave Luellen alone again and, so, she pours her a drink of whatever is in the thermos.*)

MARY'S VOICE. . . . brought Jimmy in for treatment of his burned hands and told the nurse he'd fallen against the stove. Mr. and Ms. James then left Jimmy in her care saying they would be right back, but did not return. On February 17 Jimmy was again placed in the Swinford foster home. Date February 23. The worker was finally able to contact Mr. and Ms. James'. After lengthy discussion in which they became alternately defensive and angrily aggressive—at times even threatening the worker—the worker succeeded in explaining that a petition would be filed— (*Out.*)

MARY. (*Over fading dictation.*) Here's your . . . (*Luellen turns, takes the cup and drinks.*) You walked a very long way on a very hot day to see me . . . Luellen? . . . (*Luellen looks at her quickly and then away.*) and I would like to know why—what I can do to help you—but you are going to have to tell me. (*No response.*) Will you? (*No response.*) Well, I'm sorry, I wish I had more time, but I do have this appointment, so, if you'll let me get my things together, I'll take you—

LUELLEN. (*Quickly and with a new energy.*) No, but, see, see, I got this real good idea. It's real good, too. See, I'm fixin' to move out on ol' Ray. He just don't know it yet, but I am. I'm goin' to get me a place to live and I'm goin' to get me a job maybe with the phone company maybe. My girlfriend works for the phone company. Or a waitress. I could do that.

MARY. Jobs are a little hard to find these days, but . . . but that sounds . . . I think you'd enjoy working . . .—

LUELLEN. (*Big smile.*) I think I would, too. And my girlfriend lives in a duplex and her neighbors is goin' to move maybe and I could move in there if they did. It's got a fenced-in backyard and a big side yard and I wouldn't even let ol' Ray even come visit only if he got over doin' them things.

change!!!!

3 scenes 2 or 3 readings
Must be memorized

MARY. (*Realizing.*) Wait a minute—

LUELLEN. (*Going on.*) I know he don't mean to. He just loses his temper sometimes is all, but he's gettin' a whole lot better 'bout it since we went to that group. I sure do 'preciate you makin' us go to them meetin's. See, we had a lot of pressure on us and we was probably just takin' it out on—

MARY. Luellen. Wait a minute here.

LUELLEN. No, no. I still wouldn't let him come and stay. Not no matter how much he yelled at me or how much he begged me, he couldn't. A daddy don't need to be with his son like a mama does. (*Slightly choked, but going on.*) A mama needs to be with her child. You know that, don't you? I know you do and I'm goin' to get a place for me and Jimmy to live and you can—

MARY. You know that's—

LUELLEN. (*Going on.*) And you could come visit Jimmy ever'day. You could take him out in your car and you could buy him a coke and ask him questions . . . I'd share him with you. We could share him. (*She looks pleadingly at Mary. Pause.*)

MARY. Luellen, please don't do this to yourself.

LUELLEN. I ain't—

MARY. You're hurting yourself with this. You're building up a fantasy that—

LUELLEN. It ain't a fantasy. I thought it all out.

MARY. Thinking it out doesn't mean it can happen that way.

LUELLEN. (*A protest.*) Yes!

MARY. No. I'm sorry.

LUELLEN. (*Looks at her a moment—quietly.*) You ain't sorry.

MARY. ~~Yes, I am.~~ I'm sorry for how you feel right now. I know how very—

LUELLEN. You know what? You know what it's like to have your kid stole by the Welfare? To sit in a room and remember that your little boy ain't bein' quiet 'cause he's sleepin' or into somethin', but that he's bein' quiet 'cause he ain't even there no more. And you don't know where he is or when he's comin' back? You don't know.

MARY. No. I guess . . . no one can . . . really . . . but you have to . . .

LUELLEN. (*Watching her coldly.*) What? I have to what? Forget about him? You ain't got no kids, do you?

MARY. No.

Convince of
L. Luellen
to realize situation + leave

cut this is for you right now.
But you're going to have to realize the truth

LUELLEN. No. You want one?

MARY. Someday.

LUELLEN. Like my Jimmy? *(Mary doesn't answer this.)* I know you like him a whole lot. You like him better than the other ones? He your favorite? You know what ol' Ray told me once after you'd come out to visit? He said, "You better watch out, Lu girl. That woman wants your baby for herself and she's a'gonna get him, too." That's what he said, but I didn't believe 'bout. You got him?

MARY. What? *→ read to her a listen*

LUELLEN. You got him at your house, ain't you?

MARY. No. That's— *not possible*

LUELLEN. You don't want me to know where you live 'cause—

MARY. This is a State agency. There are rules here, Luellen. Even if I wanted to do something like—*I couldn't*

LUELLEN. Oh, you want to. You want to and you did. *(The two look at each other a long moment.)*

MARY. *(Reasonably.)* No matter how much I care about Jimmy —and I do, I care about him—that simply isn't the reason he was taken out of your home. You know that. I did not "steal" him. He is not at my house. Ok? Now. I want you to tell me precisely what it is you think I can do, so I can answer you in as clear a way as possible . . . so we understand each other.

LUELLEN. *(Trying to be "reasonable" in turn.)* I want to see Jimmy.

MARY. I understand that, but what do you want me to do?

LUELLEN. I want you to go get him.

MARY. I can't do that. I don't have that authority. It's out of my hands.

LUELLEN. You go get him and bring him here.

MARY. I can't— *Trash Do that*

LUELLEN. Go get him.

MARY. You were in the courtroom. You heard what the judge said.

LUELLEN. Then call him.

MARY. Who?

LUELLEN. Call that Judge. Right now. Tell him I can have my baby back.

MARY. I'm not going to argue with you— *about this*

LUELLEN. Call him.

Mary ²⁷ willing to do anything to get this trash across to her. Be a firm consuming bitch

*Own
Trang*

*Detena
Feb*

*to
to
to*

*Maria
her
leave*

John

*Protect
trash so move
Go to away
file
at court
so
Get away
Go to
file again
to hide
really do
Call for
Jimmy*

MARY. This interview is ended.

LUELLEN. Call him. *(She moves in on Mary.)*

MARY. I can't call the Judge!

LUELLEN. Yes, you can! *(Continuing to move in on Mary—cold and menacing.)* And you better.

MARY. *(Backing—fear showing.)* Luellen.

LUELLEN. You better do it. *(She is almost in Mary's face.)*

MARY. Get out of my face.

LUELLEN. *(Fists clenched.)* I mean it!

MARY. Now . . . stop this!

LUELLEN. If you don't, I'll do something. I'll hurt you. I can.

I ain't kiddin' either. *(Luellen begins to raise her fists and as she does, Mary starts to turn to run from her, but instead knocks into the chair with everything still piled on it. The chair overturns making a loud crashing sound. The crash causes both women to stop. Mary is almost immediately*

shocked into fury and Luellen is cowed.)

MARY. God-damn-it! God-damn-it! *(Turns on Luellen who steps back.)* Just who the hell do you think you are? What do you

think you're doing here? You can't ever—not ever in this life—see that child again. Not ever.

LUELLEN. *(More of a cry.)* Yes, I can.

MARY. Do you think the State or the Judge would put that little boy back after what you did?

LUELLEN. I didn't . . . I never done—Ray. Ray done it.

MARY. You! You! Face that reality at least. You. You admitted it to me, to the Judge—~~to every one~~

LUELLEN. *(Shaking her head.)* Ray.

MARY. Ray may have done a lot of it, but not that last, Luellen.

LUELLEN. *(Childlike.)* Well . . . he made me.

MARY. He made you hold that child's hands on a hot stove 'til he had first and second degree burns? I'll tell you one thing, Ray couldn't have made me do that!

LUELLEN. *(Meekly.)* We was just teaching him—

MARY. *(Going on.)* And, then, you ran off and left him, just left him—and in all the months we've had him in foster care, you haven't contacted me once, not one time, to find out how he was doing. So why today? Why do you people suddenly turn up out of the blue and think—Christ. *(Takes a breath to calm herself.)* We explained everything to you six months ago. *(Brief pause.)* You

could hold a gun to my head or a knife to my throat and it still wouldn't get him back for you ((Pause.))

LUELLEN. What am I gonna do?

MARY. I don't know. (Pause.) See someone. Let me make an appoint- ~~ment~~ for you

LUELLEN. Talkin' to a stranger ain't goin' to help.

MARY. It can.

LUELLEN. I was right 'bout you wantin' Jimmy, wasn't I? (No answer.) I know I was. That's how come me to come to see you. It gets so quiet sometimes. I thought you'd understand about it. Ray told me. He said, "The Welfare don't understand nothin' 'bout people's feelin's. They ain't never goin' to help you." (Brief pause.) My girlfriend's fixin' to have a little baby. I been givin' her all Jimmy's baby things.

MARY. I'm sure that's very hard for you.

LUELLEN. I'm givin' her a baby shower at my house. (Pointing to the clothes.) Could I have one of those to give to her? (Mary gives her two boxes.)

MARY. I wish you'd let me get you in to see someone. (Luellen goes over and puts her shoes on.)

LUELLEN. Don't hurt none.

MARY. At least, let me take you—

LUELLEN. I don't want you to.

MARY. (Taking change from her billfold.) Let me give you bus fare, then. (Mary hands her the money and Luellen takes it without saying anything.) I'm . . . I'm sorry I lost my . . . I shouldn't have . . . (Luellen, without ever looking at Mary, turns and walks out, leaving Mary standing there watching her. The lights and sound cross fade.)

MARY'S VOICE. . . . and on the third visit the Jonson's presented Jimmy with a new tricycle which he loved. All in all, the worker felt that the three trial visits with the prospective adoptive parents were most successful. Jimmy was taken to the State Office for final adoptive placement with his new family on September 3, '82. This file is being transferred to the office in Sycamore County. (A sigh.) Right. Next case. (Lights and sound start fading down.) Last name: Albert. First name: Joan. CW number— (Sound and Lights.)

END

Met with Carrie at lunch today. Decided I am 21 years old → Mary Hanson is my name. I am a social worker. I have a boyfriend who I stop at the liquor store for a party for. I live in a small apartment. 2 bedrooms, living room, small kitchen and 2 bathrooms. Boyfriend has house with a pool. (He is a lawyer).

On phone with him, have pencil behind ear usually. ^{my} Desk is disorganized with papers everywhere.

I am reminded in this scene of the movie So. Elm's Fire. There is a character there who is an aspiring social worker. Her parents are rich and not happy w/ her career choice. She has an older married sister who her parents wish she was like. ~~Her~~ Parents want her married to further business. She wants to marry for her own reasons.

I am this character 5 years later
2/17/92

Look at scene as What am I doing? Action to fullest extent. Do not cross cross way through scene.

Specific Act. to get to objective

My scene - straighten desk.

Life is a series of moments to moments action. p. 40-41

Magic - I am I, but It I were this person in this circumstance What would I do?

As actor - called to action

p. 52 - Stanislavsky. (Nutshell - what acting is). We embody to own; Speak words from place of conviction. Acting from deeper place than intellect.

p. 57 - Imagination Important

Director learns as doing - Good one pull you along - give enough to feed imagination.

p. 59 Logic & coherence, set up
logical & consistent circumstances
so actions more smoothly.

p. 63-4.

Think of images as people.
Shared images; key places & times
& experiences. - like a roll of film.

p. 70 This is the way to it
Must know what's doing. It not =
crap

6:45 Too Long Change to p. 26.

Luelien.

Mary Hanson } Final Placement
No longer 5 min.

Luelien - like lawyer pleading case,
as like to be, but move to Ol' Ray
can't come on all have to say like
Mary going to agree.

Mary → explore last experience.

Court room → scene last experience.

has seen 6 months ago

* Write in ~~the~~ incomplete sentences

Have intention trying to communicate

* Drive to say to ~~fall~~ complete.

* Assume telling the truth.

~~MAILED~~
Mary- very strong + firm.
truths

★ p. 28 Lost → Luellen has hit those lines home.

Earn right to speak the words

Very professional - too gentle.

Have to be structured + firm

No reason to be gentle

but be sorry. No case in convincing
challenging + defying her. Firm is key.
Clarifying, 7 who you are + where you
are. Don't plead or coax.

Soothing → No

Adult ~~like~~ like - to a child.

Middle Ages - Rochere
Brian

Homework - for Iro reading are the beats
marked. ^{Have}

2 min Monologue - audition piece - Monday
after breach - March 23rd

March 30 → Final scene

April 6 - 20 ~~years~~ reading

April 27 - final scenes

Final exam project - 2 things

Bea of.

May 4th exam rehearsal "Steve's
Ms Day!"

3/2/92

Stanislavsky - Concentration of
To keep attention → find
something in the world of the
play. to concentrate on →
Focus on other actor in
order to win.

Changes it states high-
obstacles go up → Panic or fear.
Very single minded → adrenaline
up. All concentrated on
one thing - more direct; clearer
take look as focus of
attention in scene at every
moment naturally + where it
should be

relevant

Focus - rehearsal technique
like a narrow beam of light.

Tension gets in way - nothing
goes out to other person.

* Make sure attention appropriate
to circumstance

→ * Start in small circle of own
room w/ Luellen & work w/
given circumstances

* Circles of attention
↳ attention in and out.

Do scene over & over to
ingrain + own an action

Penetration requires more
because stakes so high.

Relaxation - takes effort
attention - self conscious fight
make relaxation 2nd nature

Breath relax whole instruments

More conscious of tension
more tense became

Live objective & real
action - put nature to work.

Working hard - use energy, have
objective. Tension - an obstacle, full
of energy in wasted moments.
(held in to perpetuate self &
becomes a block)

Stanislawsky

Read to Ch. 9

Bring \$5 ^{for} ~~from~~ Monday
after break

5 hrs. not enough time

* Tell going to try words to other actor
* Earn right to say the words

~~Monologue~~ →

Rammaker

818.5
N252

Tally & Folly

Agnes of God

Cowboy Mouth

- Sheppard →

818.5
548an
look at
911

Qw Stop

818.5 145p

Dillon

→ wife

818.5 M 521d



Do Moments to Moments
work

Meet for Lunch with Luellen
to act out as characters → Improve.
I need to have pencils to play with.
My character has one behind her ear
often → reference to boyfriend.
Established - saw 6 months ago in
court as Judge's decision to take
Jimmie.

Clarify relevance

3/6/92

Luellen met with over weekend -
I forgot to bring this so I have to
catch up. Went over scene moments by
moment. Scratched up paper like
shea music. Need things in office

Scenes: → Including Jimmie

Desk Pictures of kids

2 chairs - to sit in

1 chair with stuff in it.

Stuffed animals - replace baby
clothes

Difficulty discovering objective.
I want her out but my job is to
help her. Line ~~cross~~ between
personal and professional being
questioned. I am a professional
but I am not happy with her
being in my office. She came
with out an appointment. Technically
she is professionally out of my
life thanks to the judge. I can't
get her child back to her and

relevant

I don't want to. She burned
her child's hands. What she did
was sickening. I want to wash
my hands of it. I want her to
go on with her life and leave my
office, and me alone

3) 6/92
Class Late due to Shakespeare
exam → Glad it's over. On to
Final Placement. Did ~~the~~ 2nd
read through - Moments by moments
needs physical clarity - not enough
things → add more papers, etc. that
would be in my office → Put on
mainstage for bigger space.
Remember picture of Jimmie.
(It is Carrie's god child), pictured
him in mind, but would be better if
I used my own god child. (His picture
is in my mind when I think of
Jimmie anyway, though he does look like
like Carrie's god child ~~was~~ in a way)

I have to keep in mind that
I want her out (Luella) I
don't like that I am alone
with her. She hurt her child -
she could hurt me. All say in
empathy really professional -
erase + reduce moments by
moments

3/16/92

On the train to New Haven Ct.
I've never been on a train before.
I am reading Rainwater to find
a monologue. I have decided to
~~read~~ do a piece by Lizzie.
She is talking to her father +
brothers about her ~~even~~ trip
to Swiss water to see her Uncle
+ Aunt + 6 ~~brother~~ cousins.
They seem her to get her a husband.
She wants to assert that the trip
was a failure → To assert herself as
being right. → I (as Lizzie)
am my own woman. I have dreams

Other than my families. I am
a romantic in that I desire romance.
I am confident with myself in all
aspects except my womanhood. A bit of
a Tomboy - good sense a humor
I am 27 and not married. This
is my one sense of failure. I'm a good
housekeeper and wife. I keep slipping
into a "western" accent.

7/19/92

On Memo to Baltimore, memorized
monologue. Read and tried to picture
myself. I want to love someone so
much, but inside I feel plain so why
would anyone want me. Try to be
confident w/ self. + laugh it off.

Brother - ~~Tom~~ Noah is who I will
give the monologue to. He is a
powerful man with no imagination (overly
realistic). I need to tell him that
my trip was embarrassing. I was
embarrassed and why. I need to
admit that I want to be less alone
- that is no good because I'm plain.

These plans are not mine.

3/22/92

Tomorrows the day. Went over
lines of monologue again and
Final Placement I need to
work with Carrie. Tried to
before break but she was
busy and told me we don't
need to have ~~the~~ it for
a week from Monday.

~~the~~ I am trying to
assess what I want to do with
my life is not what my family
wants.

3/23/92

~~the~~

family relevant

I have to keep in mind that
I want her out (Luella) I
don't like that I am alone
with her. She hurts her child - she
could hurt me. All say in empathy.
really professional. - erase and reduce
moments by moments.

3/28/92

p. 115

Rehearsal work No plot
way through things It distracted then
not finished work Channeling. - find a
direction

List of good Objectives

- Objectives live in world of audience
- Toward other actors
- Personal but analogous to character
- Creative & artistic
- Real, live, human
- Truthful
- High stakes - move you
- (2) - highly relevant

- Value + content - not shallow -
personalise them
- raise - verb tense as well

cut 90% → Think in simple

p.135 session 4 → Burning money.

~~p.127~~ p

Work out moments - in music ~~free~~
(notes) then freerer are to just play it.

Therapy in the here + now.

Read to ch. 9

3/30/92

Notes for scenes

Normal Heart Chris P. + Steve Z.

Steve - finish one before next thing

Specify actions - try challenging other

Move Out of head + into rest on self

Emotional debate

Key how high stakes are

Danny + the Deep Blue Sea Peg + ~~Bill~~ Todd

Peg - work on listening

Work on specific

Messages Recognize who's being said

Loose Ends Bill + Renee

Bill Stand still - Deal

with her

If not essential

to move then don't move

Focus attention

No Physical Posing

Final Placement - Plus table
farther away - so problematic
Use space as an obstacle
Stronger Place - center self
physically - hard.

Can't apologize

Adjustments too easy.

No one getting what wants.

Don't get in face - did to
me when did to Jimmy. "She really
did it" - a mobster. Get away from
her. Moments of adaptation

Mega social worker - Stronger

Can't be truly vulnerable

End problematic - Making contact w/

Dreamer
Examiner
her
His Pillow

Jen & Reid

Jen need to let

go Reid does to though both
made steps Can't say to + own to
then don't say to.

Middle Ages Rochere & Brian

Take out pauses Focus attention

4/13/92

alter physically - lots of internal stuff
that just begins to happen.

Smells, sounds, etc. → any of five senses -
are doorways to past emotions → also imagination,
memory, emotion memory → how use & what do
with them → take action w/ concept of scene,

Vary weights time & space → begin
impact emotionally.

Communion → giving & receiving

- self communion
- self & another
- **self** & objects

Eye as mirror of the soul

- ① Giving to someone
- ② Getting from
- ③ Doing to

Energy
always
outside or
yourself

"Such fragmentary connection is all wrong"
up to Chil 3

2nd Scene

11/29/97

Final Monologue
+ Scene

Nothing say is extraneous

Split → Concentration

Mind skipping ahead

Breathy quality - warm

up vocally to concentration

Specifically when to cut.

+ no to. cut - strong

to say "jealous" - specify

cutting actions. which
is truth.

↳ Larry's gay - There does not count
And know what saying

No stops to think.

↳ make Emotion to no reason.

↳ Ass hole - Make him like that.

↳ Crucify him

Revised for John?

3/31 9:30-10:30
4/2 5-6? Sick
4/9 6:30-7
4/10 5-7
4/11 6-7
4/13 12-1:00
4/17- 6:30-7
4/18 6-7
4/19 6-7

John

Marrried 6 years

2nd floor NY Manhattan

apartments.

Propri: Plates/cups/

Waffles/Swiss - salad
Hub

* I hid things of someone

Objective & scope is

husband checked as I did.

+ to confess what I did.

Cover anxiety of John:

John's line was not a marriage

Lovers' discomfition 4 Jokes

AT HOME (SPLIT, PART I)

3/31/92
Rehearsal
9:55-10:30

CAROL. (Off.) What?

PAUL. Nothing. (Into phone.) Hi, Jean? Anyone there? Jean, are you listening. If you're there please pick up, it's someone you're dying to talk to. It's Paul. Of Paul and Carol. You're not there are you. No. Well, I was just calling cause . . . I was . . . well, we'll see you in a little while. No, that's not true, is it? No, by the time you listen to this we'll have already seen you. And we'll have all had a great time and you'll be back home listening to this so . . . so what? Well, we really enjoyed it. It was great to see you, and your new guy, we really like him. He's great. You really know how to pick 'em. And if we seemed a little wierd tonight, I'm sorry, it's just . . . or maybe we didn't seem wierd, in which case . . . (Takes phone away from mouth.) What am I talking about? (Into phone.) Bye Jean.

Use
Jokes
to keep
marriage
going.

(He hangs up, goes to table, pours more wine. CAROL comes into doorway)

2:00 - 8:30 Now

I did
sleep

CAROL. Well?

PAUL. She's on her way. She's not there.

CAROL. Who were you talking to?

PAUL. Her machine.

CAROL. Oh. How is it.

PAUL. Fine. Her machine is fine.

CAROL. Are you going to give me a hand?

PAUL. What happened to the other wine glass?

CAROL. It broke.

PAUL. It broke? It just sat there and broke?

CAROL. I broke it.

PAUL. When?

CAROL. A few weeks ago. You put it at the edge of the shelf. I opened the door and it fell out.

Chris
dinner

Plates
cups
utensils
wine glasses w/ jam
2 candles
1 wine glass
Cup
3 years
Salad
Asado
Rabbit
Beef



Table w/ phone
Kitchen area -> Table
Salad Sub
PA + top

AT HOME (SPLIT, PART I)

PAUL. I did not put the wine glasses near the edge of the shelf. I never put the wine glasses near the edge of the shelf. I always put them in back.

CAROL. Some people broke in. Four men. They moved the wine glasses to the edge of the shelf, closed the cabinet door and got away undetected. I didn't call the police because I didn't want to upset you, I know how important those wine glasses are to you.

PAUL. They're a wedding present, Carol. It's not funny.

CAROL. All right, it was only two men.

PAUL. Why does everything get broken around here? Why don't we have a single complete set on anything any more.

CAROL. We'll get married again and cash in. We'll get divorced and then get married again.

PAUL. You say the most incredibly stupid things sometimes.

CAROL. So do you. This is still the argument, isn't it. We're still arguing.

PAUL. No. I mean, I don't know.

CAROL. Come on, give me a hand with the salad and show me what I'm supposed to do with that potato thing creation stuff you started.

PAUL. I thought I fuck everything up in the kitchen.

CAROL. Sweetie, I was angry. You're not supposed to listen to what I say when I'm angry. You're just supposed to listen to the noise. It's just noise, it's not words. It didn't happen. I didn't say anything. I take it all back.

PAUL. But why did you get angry, that's what I don't understand. What did I say? What did I do.

CAROL. Nothing. There was no reason. I just got angry, that's all.

PAUL. I thought you liked her. I thought you two were friends.

Joke cover
fact broke glass
Blame him
I mean you
check them
like there
me diamond
to move
the glass
to the
edge
of the
shelf.

urgent
get done

Stop
argument

over reason

Circle words
are where
8 AT HOME (SPLIT, PART I) good

CAROL. Who? Jean? I do. I like her. I think she's super-duper.

PAUL. She's a friend.

CAROL. That's right, she's a friend. That's why I think she's super-duper. That's why I'm dying to meet her new boopsie, that's why I'm dying to know all about him and it's going to be a great evening and then they're going to go home and leave us alone and we can talk about them behind their backs. Now please, sweetie, give me a hand.

PAUL. You're jealous of her, aren't you.

CAROL. Oh you know us married women, we're always jealous of the single gals.

PAUL. That's right, make a joke out of it.

CAROL. All right, yes, I'm jealous of Jean. No, I'm not jealous of Jean per se. I'm just ~~jealous~~ I'm pissed off, that's all . . . I'm tired of her ^{going to you}

PAUL. Of what?

CAROL. Of her god damn fucking insinuations. I'm tired of her hovering around all the time . . . I'm tired of . . . I don't like the way she keeps making such an effort to be my friend when she doesn't like me all that much really and I barely like her at all and she knows it and I . . . why does she keep wanting me to go shopping with her and take yoga classes and have lunch.

PAUL. But she does like you.

CAROL. She likes you, Paul. She's your friend. She keeps wanting to hang around with me so we can all be friends so she can be your friend and it won't look so obvious what's going on.

PAUL. That's bullshit.

CAROL. You know what she talks about when we're together? You. What a great guy you are. How lucky I am. How she wishes she had someone like you. How much fun she has with us, meaning you, what a perfect couple we are. I mean, I get the point.

Stop cutting to strike home

to strike home

AT HOME (SPLIT, PART I)

PAUL. Well if you feel that way why do you keep hanging around with her.

CAROL. Because I'm not going to give her the satisfaction of not hanging around with her.

PAUL. You're being absurd, you know that? Jean is a friend. She happens to be a woman. What's wrong with that. What's wrong with the fact that I have a best friend that's a woman. I'm a freak, all right, I'm not normal, I don't like baseball, I don't like poker, I don't like talking about women I'd like to sleep with . . . I don't like beer. I like women, I like to be with them, I prefer it. It's not sexual. I just enjoy spending time with Jean.

CAROL. Well that's terrific.

PAUL. You have men friends. It's not sexual.

CAROL. Who?

PAUL. Who? Well, Larry, for one.

CAROL. Larry's gay.

PAUL. Gay? He's living with Vickie.

CAROL. He needs time. He's a slow developer.

PAUL. I don't believe this conversation. This isn't us. I don't recognize us in this conversation.

CAROL. Paul. I'm sorry about . . . before. I was just in a good mood. I don't know why you took it the way you did. I mean, don't you think it's a little much for you to get so worked up over a carrot. It's not the end of the world, you know. We do have other carrots. Can I have some wine? (PAUL pours her a glass. She drinks. After a moment.)

PAUL. It wasn't the carrot.

CAROL. Then what was it?

PAUL. It was your poking the carrot with a pencil.

CAROL. This is a really grown up conversation. I feel really adult.

PAUL. You asked.

CAROL. Paul, could we please have a talk-talk. This is stupid. This isn't getting us anywhere.

Pride
Voice
Sup for
Paul

Disrupted w. response

Not free just excuse

She realizes 9 one

too
597

Shifts
Subjects to

calm
down

Human

at
warfare

Debit
agreement
situation

PAUL. We have to do the meal.

CAROL. I don't care about the meal right now. If we don't figure out what this was all about before they get here I swear when she walks through that door with her Elrod or Ogden or Travis or whatever his name is I'm going to shove the roast down her blouse. I can't stand this, Paul, I can't stand it.

PAUL. All right, we'll talk-talk.

CAROL. Good.

PAUL. You first.

CAROL. Can I have a little more wine? *(He pours for both of them. She giggles.)*

PAUL. What?

CAROL. You're just so cute. *(They drink.)*

PAUL. Well? It's your turn.

CAROL. All right. Talk-talk. I want to tell you what I think happened. This is how I see it. You were making the salad. You were cutting the carrots. I was putting the roast in the oven. You were talking about Jean. Do you agree so far?

PAUL. Yes.

CAROL. O.K. Now . . . you were saying how much fun Jean is. How she really listens to what you're saying, how she really seems to understand you, how she's really interesting. *(Pause.)* Well, isn't that what you were saying.

PAUL. What are you getting at.

CAROL. Well I am too, god damnit, I'm all those things.

PAUL. I never said you weren't.

CAROL. It's still my turn, let me finish.

PAUL. May I just say one thing?

CAROL. What?

PAUL. I think you're all those things, too. It's just that I happened to be talking about Jean.

CAROL. O.K., you can tell me when it's your turn.

Convinced
Desperate
Abandon

THE RAINMAKER

LIZZIE
(Empty)

Nothing—just nothing at all.

H.C.

What did you do? Where'd you go?

LIZZIE

Well, the first three or four days I was there—I stayed in my room most of the time.

NOAH

What'd you do that for?

LIZZIE

Because I was embarrassed!

NOAH

Embarrassed about what?

LIZZIE

Noah, use your head! I knew what I was there for—and the whole family knew it too. And I couldn't stand the way they were looking me over. So I'd go downstairs for my meals—and rush right back to my room. I packed—I unpacked—I washed my hair a dozen times—I read the Sears, Roebuck catalog from cover to cover. And finally I said to myself: "Lizzie Curry, snap out of this!" Well, it was a Saturday night—and they were all going to a rodeo dance. So I got myself all decked out in my highest heels and my lowest cut dress. And I walked down to that supper table and all those boys looked at me as if I was stark naked. And then for the longest while there wasn't a sound at the table except for Uncle Ned slurping his soup. And then suddenly—like a gunshot—I heard Ned Junior say: "Lizzie, how much do you weigh?"

assert self as own

women

Liza

to show

boredom

shame

Connect Noah

THE RAINMAKER

H.C.

What'd you say to that?

assers stupidly as Abduction
LIZZIE
(Squaring off)

I said, "I weigh a hundred and nineteen pounds, my teeth are all my own and I stand seventeen hands high."

NOAH

That wasn't very smart of you, Lizzie. He was just tryin' to open the conversation.

LIZZIE

(Wryly)

Well, I guess I closed it. . . . Then, about ten minutes later little Pete came hurrying in to the supper table. He was carrying a geography book and he said: "Hey, Pop—where's Madagascar?" Well, everybody ventured an opinion and they were all dead wrong. And suddenly I felt I had to make a good impression and I heard my own voice talking as if it didn't belong to me. I said: "It's an island in the Indian Ocean off the coast of Africa right opposite Mozambique." (*With a wail*) Can I help it if I was good in geography?

H.C.

What happened?

LIZZIE

Nothing. Not a doggone thing. Everything was so quiet it sounded like the end of the world. Then I heard Ned Junior's voice: "Lizzie, you fixin' to be a schoolmarm?"

H.C.

Oh, no!

Sink away into
part

THE RAINMAKER

LIZZIE

~~Yes.~~ And suddenly I felt like I was way back at the high-school dance—and nobody dancing with me. And I had a sick feeling that I was wearing eyeglasses again the way I used to. And I knew from that minute on that it was no go. So I didn't go to the rodeo dance with them—I stayed home and made up poems about what was on sale at Sears, Roebuck's.

H.C.

You and little Pete?

LIZZIE

Yes . . . And the day I left Sweetriver little Pete was bawling. And he said: "You're the beautifulest girl that ever was!"

H.C.

And he's right! You are!

LIZZIE

(More pain than pleasure)

Oh, Pop, please . . . !

H.C.

We see you that way—he saw you that way . . .

LIZZIE

But not his big brothers!

H.C.

Because you didn't *show* yourself right.

LIZZIE

I tried, Pop—I tried!