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Pamela on Directing *Three the Hard Way*:
An Exploration of Theatrical and Communicative Processes

A thesis
presented to
the faculty of the Department of Communication
East Tennessee State University

In partial fulfillment
of the requirements for the degree
Master of Arts in Professional Communications

by
Pamela S. Adolphi
December 2007

Mr. Robert Funk, Chair
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ABSTRACT

Pamela on Directing *Three the Hard Way*:
An Exploration of Theatrical and Communicative Processes

by

Pamela S. Adolphi

The direction of the play *Three the Hard Way* by Linda Eisenstein achieved the playwright's intent and the super objective of the play. The application of theatrical and communicative processes facilitated the direction of the desired metacommunications associated with the family's dynamics by expressing the struggles and perceptions associated with the family and their relationships. The implementation of the director's prompt book illustrates the use of proxemics in creating picturizations for the stage. In addition, the exploration of the directing process and the progression of the production are examined in daily journal entries. The successes of the directorial approach and implementations are considered, as well as the aspects of the production that may not have reached full potential.

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CHAPTER 1

PAMELA ON DIRECTING: RESEARCH AND ANALYSIS

The presentation of the following information is crafted as an unfolding. It is presented in this fashion to aid the reader in her or his understanding of my directorial process. This chapter addresses research, thoughts, ideas, and analysis of the play and of the production prior to the rehearsal process. Chapter 2 discusses the directorial process and the progression of the production through journal entries. The journal entries include preliminary information, rehearsal and production information, as well as personal thoughts and considerations during the directorial process. Chapter 3 illustrates the director's blocking choices through the implementation of the directorial promptbook. Chapter 4 reviews and addresses the achievements and challenges of the directorial process and production.

When I was approached with the opportunity to direct a main-stage production for my thesis project, I was ecstatic. As a graduate student, directing a main-stage production was not something I thought I would have the opportunity to experience. My initial reaction was disbelief. I had expressed interest in directing, but I never thought the department would approach me with the prospect of directing a full-length play. Consequently, I jumped at the proposal.

I viewed this proposal as an educational platform where I could enhance my skills and knowledge of the theatrical process. In addition, I acknowledged that this was an opportunity to use my background in the Communications discipline. I could apply my knowledge and understanding of the communicative process in my approach to directing the production and in my overall analysis of the play.

Upon my first reading of the script, I fell in love with the play and the characters. I have five sisters of my own and I can appreciate and relate to the struggles that the characters of the play experience. My family's differences, along with our own perceived truths about our relationships with our parents, added to the complexity and tensions between us well into adulthood. Through the years, we have grown to an understanding, an acceptance, of who we are and the influences our parents had on us.

Being a parent myself, I often wonder if I am making the right choices. Am I doing what is right by my daughter? How are my decisions affecting her growth, her personality, and her perceptions of me, of herself, and of life? Parenting is a gamble. Like Albert, sometimes I win and sometimes I lose. I cannot tell you how many times I have rolled the dice and came up empty. Nonetheless, I keep rolling them.

Three the Hard Way is a warm, heartfelt journey into the struggles surrounding parenthood, sibling differences, and reconciliations. The fundamental nature of the characters' relationships is reminiscent of true life. This family is simply trying to function the best way they know how. In essence, playwright Linda Eisenstein has accomplished a remarkable piece with *Three the Hard Way*, exploring family relationships, personal independence, and acceptance.

The Playwright

Awards, Affiliations, Education, and Instruction

Linda Eisenstein's work as a writer has involved musicals, full-length plays, one-acts, monologues, poetry, fiction, and essays. Her writings illustrate diversity by harnessing many of the social issues existing in today's society. Her work has been published in a variety of forms extending from journal publications to anthologies of her short plays. Additionally, her essays on

playwriting have been collected in the book *Practical Playwriting: On the Craft and Business of Writing for the Stage*.

Eisenstein is a diverse, accomplished playwright and an award-winning author. She has been honored with several awards for her work including, the Ohio Arts Council Individual Artist Fellowship for *Discordia*, Sappho's Symposium Competition for *The Names of the Beast*, and Ohio Arts Council New Works Grant for *Street Sense* (“Awards & Honors,” n.d.). She has received a number of awards for her full-length play *Three the Hard Way*. The play has won the Theatre Arts Guild (Omaha, NE) Outstanding New Script for the 2000-2001 season, the Gilmore Creek Playwriting Competition in 1995, and the Ohio Arts Council Individual Artist Fellowship in 1995 (“Awards & Honors”).

In addition to being an award-winning, published author, Eisenstein possesses a number of affiliations to her credit. She is a Member Writer for The Playwrights’ Unit at the Cleveland Play House in Cleveland, Ohio where she currently resides. Her other affiliations include, The American Society for Composers, Authors, and Publishers; The Dramatists Guild of America; Literary Managers and Dramaturgs of the Americas; International Center for Women Playwrights; and the Association for Theater in Higher Education (“Professional Affiliations,” n.d.).

Eisenstein holds a Master of Arts in English-Creative Writing from Cleveland State University, graduating *summa cum laude* in 1994. She also earned her Bachelor of Arts in Psychology and Literature in 1971 from the same institution (“Education,” n.d.). Her academic achievements extend beyond earning degrees. She has sought professional instruction in instrument proficiencies, piano, composer, and librettist studies, as well as musical theater and theater workshops (“Education”).

Eisenstein also shares her experiences and education through instruction. She has taught Scriptwriting for TV and Documentary Film at Denison University and was the Visiting Writer in Residence for Cleveland State University in 1996 and 2000, teaching courses and workshops in Advanced Playwriting and improvisation. In addition to institutional instruction, Eisenstein engages in conferences and workshops outside of the university setting (“Teaching Resume,” n.d., University section).

She was a speaker at the Skyline Writers' Conference in 2005 where she discussed the topic of *Playwriting for Genre-Jumpers*, and in 2003 she gave a lecture on *Guerilla Marketing - The Internet* at the Playwrights Forum in Washington DC. Furthermore, she was the keynote speaker in 1999 for the Women Playwrights Mini-Conference, Playwrights Forum in Washington DC where her topic was *Women Playwrights, Evening the Odds* (“Teaching Resume,” n.d., Theatres, Workshops, and Conferences [selected] section).

Activism and Feminism

Eisenstein's passion for writing extends well beyond the formal composition of a piece. She is an activist and feminist, providing a vocal platform for women. The issues facing women in today's societies and cultures are at the heart of her work. In an interview she stated, “women's issues, our problems out in the world, our tangled connections, our inner yearnings: those are of most immediate interest to me” (“A Conversation,” 2000, Feminism and Spirituality section, para. 2). Working as a theater activist, Eisenstein has attempted to enhance the visibility and importance of women's achievements. She has committed to writing roles for middle age and older women claiming, “they're so scandalously marginalized in the theatre business” (“A Conversation,” Feminism and Spirituality section, para. 4).

Bad Grrrls, Eisenstein's anthology of monologues for women, is an extraordinary collection of diverse material for women of all ages and ethnicities. As an activist and feminist, Eisenstein has dedicated her time into giving the marginalized and oppressed a voice. Her anthologized works, *Comedy Guaranteed More Than 10%* and *Eisenstein's Monster*, are prime examples of her diverse exploration in revealing social issues with Gay, Lesbian, Bisexual, and Transgender (GLBT) culture. Moreover, her thought-provoking full-length play, *Rehearsing Cyrano*, examines gender roles, power, and academia. In an interview, Eisenstein stated, "I wanted to write a play where I could draw on the complexities and ironies that come up in contemporary academia—explore the dynamic of what happens in rehearsal when you do gender switches" (Nesvet, 2001, para. 3).

Eisenstein has proven herself as a successful, dedicated, and passionate writer. Her work has been published and performed both nationally and internationally, and she has received numerous awards for her achievements. Through her work, women, ethnicities, and GLBT communities have a stage in which to express their emotions, thoughts, and struggles of everyday life. The diversity of her work illustrates and invites performers and audience members to look behind the curtain of social constructs in a fun, comical, and sometimes outrageous experience.

The Play

Background Information and Previous Productions

Three the Hard Way is a contemporary drama that integrates family issues with an underscore of humor. In a review, Delmont (2000) suggests, "the play is not at all leaden or depressing but has the ring of true life to it" (para. 8). In addition, Eisenstein's approach to dialogue is exceptionally crafted, which "in the theater, when the talk is good -- and Eisenstein's

is very good -- then talk becomes action” (McElfresh, 2003, para. 3). As a result, the language and the action of the characters resemble everyday life.

The play features a cast of four: one male and three females. The time in the play is March 1992. The author emphasizes that the play should be performed with minimal scenery. The style of the play, therefore, is selective realism. The settings include a pool hall, a motel room, a funeral parlor, a casino cocktail lounge, and memories of the characters. The play was copyrighted in 1996 by Linda Eisenstein and is currently published by Dramatic Publishing.

Eisenstein began writing the play in graduate school as her master’s project. She directed a staged reading of an early draft as part of her thesis defense (“A Conversation,” 2000, *Sea-Change: From Collaborations to Writing Solo* section, para. 2). The play made its professional debut in 1995 at the Dobama Theatre in Cleveland Heights, Ohio.

Since then the play has been produced in several venues across the nation. The New Edgecliff Theatre, a minimalist theater that focuses on contemporary and infrequently produced work in Cincinnati, Ohio, and SNAP! Productions, an educational theater that promotes AIDS awareness and diversity tolerance in Omaha, Nebraska, are two of the latest venues to produce the play (“Mission Statement,” n.d.; “Our Mission,” 2005; “Three the Hard Way,” n.d.). In addition, *Three the Hard Way* has been produced at the Front Row Theatre in Oakhurst, CA; Muskingum College in New Concord, OH; Murray State University in Murray, KY; Pacific Arts Center Theatre in Arcata, CA; Albany Civic Theatre in Albany, OR; St. Mary's University of Minnesota, Stage 3 in Sonoma, CA; GodBox Productions in Bloomington, IN; and Theatre Suburbia in Houston, TX (“Three the Hard Way”).

Historical Considerations

In order to portray an accurate interpretation of a piece, the director must consider the historical and social contributions in relation to the play she or he is producing. In fact, as Wilson (1998) argues, “all art, including theater, is related to the society in which it is produced” (p. 45). The depiction of Grecian society in *King Oedipus* and the social implications in *Angels in America* are prime examples of the historic and social contributions expressed in the art of theater.

In accordance with the script, *Three the Hard Way* takes place in March 1992. This was a presidential election year for the United States. A major political theme during the electoral campaign was the issue of *family values*. Family values, as defined by Hammond, Shibley, and Solow (1994) are the “combined issues of abortion, homosexuality, sex outside of marriage, and gender equality” (p. 248). However, Eisenstein does not explicitly discuss these or other historical and social issues, such as economic standings, literary explorations, religious ideologies, or educational and technological advances related to the period in which the play takes place.

Unlike the socially historic plays of *King Oedipus* and *Angels in America*, the historical and social issues of the period in which *Three the Hard Way* takes place are considerably irrelevant in expressing the overall action of the play. Even though this irrelevancy exists, the historic and social influences of the time should not be ignored. In ignoring these influences, the director faces the possible misinterpretation of the work and, ultimately, the production.

While this is not a play about social issues, as suggested by Shooner in an interview, claiming that “this play is in no way a ‘message’ or an ‘issue’ play” (Jacob, 2003, para. 8), historic and social relevance can provide insight to the director and to the design team for the

implementation of the technical elements. Therefore, it is important for the director to take into account the historical considerations in an effort to interpret the production style and the playwright's purpose. In fact, as Gillette (2000) discusses, "research into the...history of the playwright's era can provide information on the world that shaped the author's thinking" (p. 23). Moreover, by examining the script and historical relevance, the director can effectively conceptualize her or his vision of the play while maintaining the playwright's intent.

Directorial Analysis and Approach

Directorial Concept

In reviewing the script, I have concluded that the playwright's intent is to examine the nature of family relationships. My conclusions are congruent with Shooner's in that he discusses the play "...clearly focuses on the dynamics and the psychological underpinnings of family..." (as cited in Jacob, 2003, para. 8). I conceive of the play as focusing on the characters: their relationships, their perceptions, their struggles, their roles within the family dynamic, and their needs for acceptance.

My concept for the play and for the production is *relational shifts*. In an effort to examine the relational shifts within the context of the play, I am considering the following questions: How do the family's relationships shift within the various subsystems of the family? How do their roles within the family system influence their relational shifts within the subsystems? How does a character shift in behavior in relation to the current behavior when the dynamics of the situation change? Additionally, how does a technical element shift in definition in relation to the current definition when the dynamics of the situation change? Through analysis and application, I will attempt to communicate my conceptual understanding of the play, as well as strive to maintain the playwright's intent.

Rehearsal and Production Information

In directing this play, several aspects of the production were considered in the planning process. These included scheduling and attending regular production meetings, and conducting regular rehearsal periods. Plans were made to hold production meetings once per week beginning the week of August 28, 2006. In addition, the rehearsal schedule was set with rehearsals beginning on September 5, 2006, following the auditions which were scheduled for August 31, 2006. Callback auditions were scheduled for September 1, 2006. The rehearsal periods were scheduled to run Monday thru Friday beginning at 7p.m. and ending no later than 10p.m. the same night. The rehearsal schedule was subject to changes, taking into consideration holidays, school closings and the availabilities of any outside consultants I deemed necessary to assist me in my directing endeavor.

The intended audience for this production was East Tennessee State University (ETSU) campus and the surrounding communities. The production took place in the Bud Frank Theatre (BF) on the ETSU campus on October 19-22, 2006, and at the VA Memorial Theatre (VA) on the Veterans Administration Campus on October 25, 2006, for the Kennedy Center-American College Theatre Festival (KC-ACTF). The artists involved included a cast of four: one male, Patrick Cronin who was precast, and three females who were cast from the ETSU and-or surrounding communities. The stage crew was ETSU students who wished to obtain Theatre Laboratory credit. The design team consists of two ETSU graduate designers; Monet LaClair, costume designer and Chad Fraley, set designer; and two ETSU Theatre faculty members; Melissa Shafer, sound designer and Dr. Delbert Hall, lighting designer.

The costumes reflected the personality of the characters and were suggestive to the period of the play. As the playwright suggests, the play is to be done in selective realism style; the set

was minimal with only a few pieces on the stage to suggest the elements of the setting. These pieces were moveable in order to create and enhance the directorial concept and the changes in settings. The lighting facilitated the action and mood of the scenes, by using a combination of warm and cool lighting. The sound enhanced the action on stage, as well as assist in communicating the setting of the scene. The technical elements exemplified both the directorial concept and the playwright's intent.

Directorial Play Description and Analysis

In the play, the three sisters meet in Reno after the sudden death of their wandering-gambler father, Albert. As they go through his belongings and make funeral arrangements, they search for meaning in their own lives by examining and ultimately coming to terms with their past, their perceptions, and the influence Albert has had on them. Each of the women holds a different view of their father, creating an array of disagreements. As Albert's spirit observes and interacts with them, he must also come to terms with and accept the role he has played in their lives. Ultimately, Albert is the dynamic that brings this family together. It is through his death that they are rejoined.

The super objective or spine of the play is for the individual family members and the family as a whole to come to a place of acceptance and reconciliation. I have come to this conclusion as a combined result of the *given circumstances* in the play and my understanding of the play as a whole. The given circumstances as director Constantin Stanislavski describes are "the situation[s] in which a character exists" (as cited in Wilson, 1998, p. 112). Therefore, the given circumstances consist of such situations as time, setting, mood, and action. In acknowledging the given circumstances of the characters, I can establish the objectives of the individual scenes. Furthermore, by determining the objectives, I can attempt to illustrate the

progression toward the super objective of the play. The following is a description of the given circumstances within each scene. The descriptions are enhanced with my analysis and thoughts on the occurrences. However, this is not a complete depiction of the analysis process, as it is an ongoing endeavor and will be revisited in later chapters.

Act I Scene 1. This scene takes place in a pool hall with only Albert and Kathleen present in the scene. Kathleen has pulled off at a random pool hall on her way to meet up with her sisters in Reno. While at the pool hall, she examines her relationship with her father.

The interesting challenge about this scene is that Kathleen is actually speaking through Albert, considering he is deceased. However, the status of Albert's physicality is not revealed to the audience until the end of the scene. In reality, Kathleen is having this conversation with her father in her head, which ultimately suggests that the interactions are developed entirely from Kathleen's perspective. Albert's words are her perceptions and assumptions of what she believes he would say or, more importantly, what she wanted him to say. Conversely, it may be that Albert's words are the thoughts and emotions Kathleen herself wishes to express but in reality could never admit.

The construction of this scene allows me as the director to have insight into Kathleen's character motivations. This, in turn, allows for a deeper understanding of the character. In acknowledging and understanding Kathleen's perceptions I can implement character choices that will allow for the development toward the super objective. Therefore, the objectives of this scene are to reveal to the audience Kathleen's perceptions and to reveal that Albert is in fact dead.

Act I Scene 2. This scene takes place in a motel room. All four characters appear in this scene. This scene begins with Mary looking through a box of Albert's belongings. Irene is playing cards, and Albert is looking over her shoulder observing the game. When Kathleen

enters, the dynamics of the family interactions shift. At the end of this scene, Mary has an emotional breakdown.

The complexity of introducing new characters and establishing family relationships makes this scene vital to the overall understanding of this family's dynamics. At the beginning of this scene, the interactions between Irene and Mary illustrate closeness in their relationship. As the scene progresses, indicators of their relationship and their roles within the dyad are established. I perceive Irene's actions of teasing and later on defending Mary as significant to the role of the older sister in this dyad. My perceptions of their interactions are determined by my understanding of the script and my personal experience as an older sister.

Additionally, the relational shifts that occur when Kathleen arrives at the motel are reminiscent of behavioral changes I have experienced within the subsystems of my own family. The interactions in the script suggest a level of tension when Kathleen enters and realizes that Irene is in the room. This tension additionally acts as an indicator of their relationship and provides information that suggests they have resentments toward one another, as well as differences in their individual perceptions.

Furthermore, the memory moment in this scene adds to the complexity of this family's relationships by exposing the women's perceptions of Albert's parental choices when they were young. This moment also gives insight as to how Albert's choices have influenced the individuals and their relationships, both as children and now as adults. This peak into the past allows for a deeper understanding of how each of the women has acquired her role in the family and how the other family members have legitimized these roles.

Within this scene, I have mixed feelings as to the purpose of Albert's physicality. Unlike Scene 1, where he is grounded by Kathleen's evoking, this scene fluctuates between the notion

of Albert as a parental voice and Albert as a physical presence. During the memory moment mentioned above, he is undeniably a physical presence. However, on other occasions within this scene, he is simply responding to the other characters during their interactions with each other. At times, it is not clear to me who is remembering him or evoking his advice, which, from my perspective, gives him, his physicality in the scene. Distinguishing Albert's physical presence and determining his level of physical interaction will be a challenge in directing this scene.

The other challenges I face are in communicating the complex interactions that distinguish the relational shifts within the subsystems of the family. In addition, I must establish individual perceptions, as well as the dynamics of the family system in order to facilitate a progression toward the super objective. Therefore, the objectives for this scene are to introduce characters and to establish the dynamics of the family relationships along with individual perceptions.

Act II Scene 1. This scene takes place in a funeral parlor. All four characters appear in this scene. This scene opens with Irene and Kathleen waiting for someone to arrive at the funeral service. The scene progresses and Mary enters with an armful of groceries. Irene exits this scene after establishing she should go round up some of Albert's friends. Albert is reintroduced in the memory moments within this scene. Kathleen recalls her perception of her childhood and releases some built-up anger. Mary's emotional state divulges her perception of her role within the family.

At the opening of this scene, the nature of Irene and Kathleen's relationship is explored. They share memories and discuss the highlights of urn shopping, along with tidbits of their lives. For the moment, they are content with being in the same room. However, their conversations

seem to be more out of necessity, simply making small talk to pass the time, rather than having a meaningful conversation.

Consequently, this look into their dyadic relationship offers a connection to the memory moment in Act I Scene 2 where it is suggested by Albert that Kathleen ignore her sister. In my understanding of their relationship thus far, Albert's suggestion has carried through to adulthood and is currently affecting their relationship. Furthermore, the connection between Irene antagonizing Kathleen in the memory moment in Act I Scene 2, and Irene again, antagonizing Kathleen in this scene by yelling at the urn, illustrates Irene's desire for Kathleen's attention.

Additionally, the juxtaposition of perceptions during the simultaneous interactions of Kathleen's memory moment with Albert, and Mary's own depiction of her role within the family, enhance my understanding of these characters and their motivations. From Kathleen's point-of-view, as the oldest she has taken care of the family. On the other hand, from Mary's point-of-view, she is the one who has kept this family together. Kathleen's perception of her role in the family is revealed through both her memory moment and her breakdown moment in this scene. Mary's perception of her role in the family is revealed in this scene during her expressive dialogue when she is making sandwiches. Furthermore, Mary's perception of her role is grounded in the memory moment in Act I Scene 2 when Albert claims that her sisters need someone to take care of them, and he suggests that Mary should be that person.

The information that is revealed in Act I Scene 2 facilitates my understanding of these characters in relation to the interactions in this scene. I have found that as the play progresses, the revelations in individual perceptions encourage me to strive for a deeper level of understanding in the individual characters and in the family system as a whole. As the director, my challenge with this scene is to build upon the previous knowledge I have learned from the

characters to enhance the dynamics of the family's relationships. By doing so, I can attempt to communicate the relational shifts within the family system. This will allow me to continue the progression toward achieving the super objective. Thus, the objectives of this scene are to enhance the understanding of the characters and the shifts in the dyads and triads of the family system.

Act II Scene 2. This scene takes place in a casino lounge with only Albert and Irene present in the scene. Irene has left the funeral parlor to attend the casino. Irene questions her motives for gambling with Albert's money, and Albert plays a game of craps.

In this scene, Irene's perceptions of her father and his approach to gambling are reiterated. Her perceptions are first revealed in Act I Scene 2 during the craps moment with Albert. Even though this is a short scene, it is important to the overall action of the play in that it suggests Irene's deceptive and addictive behavior.

The key here, however, is at this point Irene's true intentions are not known. Irene questions whether she should play with Albert's money, but in the end, one can only speculate as to the real motivation behind her actions. Additionally, this scene sets up the motivation for the interactions with Kathleen and Mary in the next scene. Consequently, the objective of this scene is to reveal Irene's final decision to gamble with Albert's money.

Act II Scene 3. This scene takes place back in the motel room. All four characters appear in this scene. This scene opens with Kathleen watching TV and Mary counting nickels. They are waiting to hear from Irene who never came back to the funeral parlor. Tempers escalate when Irene returns to the motel. Irene confesses to her casino escapade and for the first time they grieve together as a family. Albert enters near the end of the scene and justifies his parental decisions.

The major conflict in the play occurs in this scene when Irene returns from the casino. Mary and Kathleen have been waiting for her, which allows their emotions to build. Kathleen is already furious and at this point her perceptions of Irene as a gambling addict and screw-up are justified. Mary, on the other hand, wants to give Irene the benefit-of-the-doubt. However, Kathleen's outward aggression indicates to Mary that she should be angry too.

When Irene enters, Mary yells at her and questions where she has been. I perceive this behavior as an indicator of Kathleen's emotional influence, as well as Mary's perception of her role as mediator; Mary confronts Irene in an attempt to protect her from Kathleen. Moreover, Mary's action allows for Kathleen to take-in the information Irene is providing, in anticipation of using it to confront her.

As the scene progresses, it is revealed that Kathleen knows of Irene's casino escapade and at the height of the moment confronts her. Both Mary and Irene are taken aback. Mary did not want to believe that Irene simply chose to go gambling over remaining at her father's funeral service. Moreover, knowing Kathleen's negative perception of casinos, Irene believed she was safe while at the craps table.

When Kathleen confronts Irene with the knowledge of her casino escapade, the information hits Irene hard. Irene is now faced with having to explain her actions; she decides to come clean and tell the truth. Through Irene's confession, it is revealed that she simply wanted to leave something behind from Albert. From her perspective, she was trying to do something good for her family.

I conceive of three important reasons behind Irene's motivations. The first is to gain a sense of acceptance and approval from Kathleen. The second stems from Mary's comment during her breakdown in Act I Scene 2 where she establishes that she just wanted something

from Albert. Being her older sister, Irene thought perhaps she could give Mary what she was looking for. The third is associated with Albert. Irene wanted to reassure herself and her sisters that Albert was a good father, that he did care about them, and perhaps the idea of him leaving a bit of money behind would do that. If so, that would be something she could do for them, and it would be something that she could feel good about doing.

It is only after the escalation of emotions and Irene's confession that the three come together as a family for the first time during the play. Albert enters and joins his daughters as they grieve. He acknowledges his mistakes and justifies his actions before offering a little advice. The last part of this scene is when everything comes together.

As the director, it is important for me to communicate the evolution of these characters and the shifts in their relationships, as suggested in my directorial concept. The characters' perceptions have been revealed, which allows for a new understanding of themselves and of each other. These new understandings move them forward to a place of acceptance where their relationships can be mended. Everything has led to this moment, and for that reason the objective of this scene is to achieve the super-objective of the play.

Directorial Character Description and Analysis

As with the play description and analysis above, the following is a description of the given circumstances pertaining to the characters. This too is not a complete depiction of the characters because the analysis process is ongoing as previously mentioned, and the characters' motivations will be revisited in later chapters. However, I do offer a fundamental analysis of the individual characters in the following considerations.

Albert. He is the father of Kathleen, Irene, and Mary. He is a widower. His wife and mother of his children, died when the girls were young, leaving him to raise them as a single

parent. He is a compulsive gambler and an excellent pool and craps player. He enjoys listening to Buddhist chants and sax musicians. He has not accumulated many material items or friends in his lifetime. He is a wanderer and lives out of motel rooms. He is 58-years-old, and he is dead.

His presence on stage is not that of a ghostly figure. In my interpretation, he exists on the premise that his daughters evoke his physicality through their memories of him. At times, he is simply the parental voice in their heads, giving advice and enhancing their memories. An important quality Albert embodies is that of a “shape shifter” (L. Eisenstein, personal communication, July 24, 2006). Because his presence on stage is derived from his daughters’ memories, he must embody the different perceptions his daughters have of him. In achieving this embodiment the perceptions demonstrated will encourage distinctions in the relationships within the family.

Based on the given circumstances and the perceptions of each of his children, revealed in the script, I conceive of Albert as a father who, after the death of his wife, became lost in his grief and self-pity. When he finally realized that he needed to start providing more adequately for his children, he did so by gambling. Gambling was his job, a means of financial acquisition, and in Albert’s world, a way to provide for his daughters. However, not all of his daughters saw his gambling as adequately providing for them.

Kathleen’s perceptions illustrate a father who neglected his children as a result of his depression and addiction. Irene, on the other hand, views Albert’s gambling as a sign of a risk-taker, which she deems as a compelling quality. Furthermore, Mary, being the youngest and perhaps not exposed to much of Albert’s short-comings, has accepted her father’s gambling as, more or less, a career choice.

The differences in Albert's daughters' perceptions of him are embedded in their childhood experiences. His approach to parenting and his influence on his daughter's perceptions have had conflicting affects in defining the family's relationships. The thing about Albert is that he intended to bring his family closer together. Conversely, his choices had adverse effects. Considering this, I conceive of his throughline as being to achieve in death what he did not achieve in life, bringing his daughters closer together.

Kathleen. She is Albert's oldest daughter. She has the responsibilities of being the oldest and holds the most resentment. Like her father, she is a professional pool player. She works as a trade-ad sales person, conducting sales over the phone. She is a tough negotiator and attempts to keep things under control. She is in her mid-to-late-30s, and she is divorced.

Overall, she has a negative perception of her father. When her mother died, she had to pick up the pieces and step into the role of mother and wife. Albert was in a state of depression and she, being the oldest, had to take care of her sisters along with the household duties. She has a negative outlook on casinos, which stems from her perception of her father and bailing Irene out of debt. Her relationship with Irene is rocky to say the least. She sees the same negative qualities in Irene as she does in Albert, which fuels her disapproval of her sister. She has been hurt by the people she has loved in her life, and she has developed a hard exterior in response.

Kathleen has had the responsibility of taking care of the family since the passing of her mother. Albert's state of depression and his absent presence demanded that Kathleen pick up the pieces and do what she could to provide for her younger siblings. She has associated this time in her life with her role as the formal problem solver, or the *cleaner* in the family, which has carried through into adulthood. Thus, her throughline is to clean up the mess Albert has made of the family.

Irene. She is Albert's middle daughter. She is the most like her father. She is a compulsive gambler and excellent craps player. She has a certain charm about her and it seems she gets away with everything. She likes to joke around, and flirting comes naturally to her. She would rather be at a casino than at her father's funeral. She is in her early-to-mid-30s, and she is single.

She is more laid-back than Kathleen or Mary. She enjoys picking on her younger sister and antagonizing her older one. She perceives her father to be more of a risk-taker than he actually was. This perception influences her decision-making while at the craps table, and it often leaves her empty handed. In reality, Albert walks away more often than Irene perceives.

In the case of Kathleen, I perceive Irene's antagonistic behavior as a response to Kathleen's behavior of ignoring her as discussed previously. It has been my experience with my younger sisters that if one of them wanted my attention, she would do something to annoy me. Irene's behavior, on the other hand, goes beyond simply wanting Kathleen's attention. Given the circumstances, I interpret Irene as desiring Kathleen's love and acceptance. Therefore, her throughline is to seek acceptance from Kathleen.

Mary. She is Albert's youngest daughter. Albert called her Mary Sunshine. Her personality reflects her nickname. She has the brightest memories of her father and of her childhood. She is the *fixer* in the family and tries to keep the family together. She is emotional and shows the most open grief. She enjoys bowling, and she lives with her friend Patty. She is in her late-20s-to-early-30s, and she is single.

I conceive of Mary as the glue that holds this family together. She is the only one who has a stable relationship with both sisters and her father. She does not understand why Irene and Kathleen cannot get along or why Kathleen is angry most of the time. Ever since she was young,

she has attempted to keep the peace between Kathleen and Irene, and, thus, she often takes on the role of mediator. Her father has influenced this role by dictating to her when she was young that she needed to take care of her older sisters.

Mary's perceptions, as revealed in Act II Scene1, lead me to conclude that she also perceives herself as a fixer. She fixes family conflicts and disagreements, especially between her sisters, by acting as a mediator. However, unlike Kathleen who cleans up the mess out of obligation or necessity, Mary's approach is emotional. She simply wants everyone to get along. Considering this, I have determined that her throughline is to mend Kathleen and Irene's relationship.

Directorial Approach

Subtext and Analogic Communication. A key element in directing is not only having a thorough knowledge and understanding of the play but also assisting the actors in their understanding of the work. Baraka discusses in an interview that when an actor knows and understands the play as a whole, "their motivations ring true. What they do seems real or justifiable or legitimized in some kind of way" (Shannon, 1987, p. 426).

As director, one of the ways I assisted the actors in achieving justifiable character motivations was to explore and communicate the subtext of the play. Wilson (1998) claims that Stanislavski describes subtext as the "emotions, tensions, and thoughts not expressed directly in the text" (p.186). In addition, subtext is grounded in character motivations and is conveyed through non-verbal communication.

Human communication consists of both verbal and non-verbal elements. The direct mode of communication consists of the verbal message, or the *text* of the play. In their work, *Pragmatics of Human Communication*, Watzlawick, Bavelas, and Jackson (1967), refer to this

mode as digital communication (pp. 60-67). Thus, Watzlawick et al., refer to the non-verbal message as analogic communication, which is the indirect mode of relaying a message, or the *subtext* of the play (pp. 60-67). Characteristics of non-verbal communication consist of paralanguage, kinesics or body movement, proxemics or distance, haptics or touch, and appearance (Andersen & Andersen, 2005; Harper, Wiens, & Matarazzo, 1978; Hybels & Weaver, 1992). Therefore, by definition, analogic communication embodies these same characteristics.

In directing this play, I facilitated the desired analogic message and legitimized the character's motivation by applying verbs or actions to the character's text throughout the script. In an effort to examine this application, consider the text on page 4 of the script. Albert's digital message is "Nice shot." However, applying the verbiage *to encourage* to the text stimulated the actor's understanding of that action, which in turn, stimulated a response. This response then demonstrated the character's motivations through the actor's use of analogic messaging by way of paralanguage and body movement.

Therefore, the actors can communicate the characters' subtextual meaning or implications associated with the text by way of analogic messaging. Furthermore, I justified my understanding of the play and of the characters to the actors through the application of verbiage. I applied verbiage to my working script in an effort to communicate the character's motivations in relation to the text, the given circumstances, and the objectives of the scenes.

Proximity, Picturization, and Metacommunications. Another analogic messaging device I facilitated was the use of proxemics. There are four distance zones associated with proximity: intimate distance (people are in direct contact with each other), personal distance (people stay anywhere from 18 inches to 4 feet from each other), social distance (people are likely to maintain

a distance of 4 to 12 feet from each other), and public distance (people are likely to maintain a distance of more than 12 feet from each other) (Harper et al., 1978; Hybels & Weaver, 1992). I used my knowledge of proxemics in creating stage compositions and communicating the desired picturizations within the scenes.

“Picturization is the visual interpretation of each moment in the play...that suggests their [the character’s] emotional attitudes toward one another” (Dean & Carra, 1989, p.127).

Furthermore, the concept of picturization consists of the artist’s own expression in the composition or formal arrangement of the stage (Dean & Carra, p.127-128). In arranging the composition, the director must determine the emotion attitude of the characters and of the scene in order to convey the proper picturization.

In expressing picturizations, the use of levels and planes, in relation to the stage, are considered. Planes, as defined by Dean and Carra (1989), are the “indefinite series of imaginary lines parallel to the apron;” while levels are considered as, “the height of an actor above the stage floor” (pp. 63-64). In addition, Dean and Carra argue, that planes and levels express mood values, which are associated with picturization (pp. 136-137). For instance, the stronger the emotion in a scene, the more it should be played on the downstage plane; and the weaker a character’s emotional tone, the lower the level it should be played (Dean & Carra, pp.63-64 & pp. 136-137).

It is important for me as the director, to understand that the use of proximities in creating stage compositions and expressing picturizations will communicate a message. Consider the interactions on page 21 of the text; Kathleen arrives at the motel, Irene hides in the bathroom and Mary greets Kathleen with a hug. Kathleen accepts the hug briefly and then pulls away from her. By mode of proximity and picturization, this sequence of interactions can communicate a

number of messages not found directly in the text. The following is simply an explanation of the previous statement, as my blocking choices regarding proximity and picturization are further discussed in my journal, with illustrative information located in my directorial promptbook.

First, Irene's departure from the personal zone to the social zone can communicate: *I don't want to be in the same room as you, or I am not ready to see you, or I really want to hug you but we don't have that kind of relationship, so I will hide until I can greet you the way you would expect me too.* Secondly, Mary's action of hugging Kathleen demonstrates interaction within the intimate zone. Mary's action of the hug will also determine the subtext of the digital communication. A strong, tight hug, for example, can communicate: *I am happy to see you, or I am glad you are safe, or I love you and I am glad you are here.* Thirdly, Kathleen's reaction of accepting the hug but pulling away and removing herself from the intimate zone can communicate: *I am happy to see you too but I am uncomfortable in this zone, or it is nice to see you but I dread having to be here, or I love you too but I'm expecting to see Irene and I cannot greet her the same way.*

The analogic communications suggested above are referred to as metamessages or metacommunications. Hybels and Weaver II (1992) define a metamessage as, "a meaning apart from what actual words express" (p. 92). In theatrical terms, this again is considered the subtext of the play. Furthermore, Watzlawick et al. (1967) discuss that "every communication has a content [conveys information] and a relationship [imposes behavior] aspect such that the latter classifies the former and is therefore a metacommunication" (p. 54). The classification of the content level of a metacommunication offers information pertaining to the relationship of the communicants, and are about one or several of the following assertions: *This is how I see*

me...This is how I see you...This is how I see us...This is how I see the situation...and so forth (Watzlawick et al., pp. 51-52).

To explain this further, let us look again at Mary's line on page 21 of the text when she greets Kathleen. The text or content aspect of the interaction is the digital message, "Oh, Kath." The subtext or relationship aspect of the interaction is the analogic message associated with the act of hugging and entering into the intimate zone. In addition, Mary's analogic message may assert the following: *I see myself as your younger sister greeting you with love...I see you as my older sister who does not express physical signs of affection easily...I see us as family...I see the situation as an opportunity to express my sincerity in seeing you.* Consequently, it is the relationship level of an interaction that determines the receiver's interpretation of the content. As suggested previously, the type of hug Mary conveys will communicate a subtextual message that Kathleen will draw on to interpret Mary's digital message.

Furthermore, by applying the proxemics criteria in observation, "...we can tell which people have close relationships and which people have more formal relationships" (Hybels & Weaver II, 1992, p. 121). In the above examples, the metacommunications expressed indicate that Mary has a closer relationship with Kathleen than Kathleen does with Irene. Indicators of the characters' relationships such as this allowed me to explore the nature of the relational shifts associated with the family system. Therefore, by using the space and distance provided by the stage, in direct correlation with the concept of picturization, I have demonstrated analogic messaging through metacommunications and provided insight into the characters' relational dynamics.

Punctuation and Causality. When evaluating the communication styles of the family system, it must be understood that each member's perception of the other in a communicative

relationship is based on the individual's own point-of-view. In exploring metacommunications, it is important to consider the punctuation and causality of the communicative interactions. As Watzlawick et al. (1967) claim, "punctuation *organizes* behavioral events and is therefore vital to ongoing interactions" (p. 56). Punctuation occurs when an individual assigns causality to the interaction sequence. This transpires through one's own perception, though flawed, that one's communication is merely responding to the other person's behavior, rather than, also influencing the other person's behavior (Watzlawick et al., pp. 48-71).

Such interactions can be described as reflexive and evolving communications that emphasize causality in communication situations (Yerby, Buerkel-Rothfuss, & Bochner, 1998, pp. 38-42). This is to say that communicative interactions are not linear in nature. A does not cause B, but rather there exists a shared or mutual influence. Yerby et al. explain this mutual influence as, "each person in an interactional situation simultaneously influences the behavior of the other" (p. 38).

With this understanding of how communication negotiates issues of interactional punctuation and causality, we gain insight into the interactions beginning on page 68 of the plays' text when Irene returns to the motel. In this scene, Mary is upset and confronts Irene; Irene dismisses Mary's confrontation; Mary backs down; Kathleen is waiting to confront Irene; Irene attempts to explain where she has been; Kathleen confronts Irene; Irene retaliates; and so forth. This sequence of interactions illustrates the reflexive and evolving nature of the communication process as the three simultaneously influence the behavior of the others.

Consequently, the emphasis on punctuation during the interaction sequence reinforces the escalation of the interactions. This is signified by each individual's assumptions about causality. Each member of the triadic subsystem perceives herself as responding to the other, rather than,

influencing the other. From the characters' perspective, Mary is upset with Irene as a response to Irene's behavior; Irene dismisses Mary as a response to Mary's behavior; Mary backs down as a response to Irene's behavior; Kathleen confronts Irene as a response to Irene's behavior; Irene retaliates as a response to Kathleen's behavior; and so forth. Punctuation, therefore, assists in the reflexive and evolving communicative process and demonstrates individual perceptions within the family system.

Having an understanding of punctuation and causality allowed me to explore the nature of the characters' relationships and assisted me in exploring the relational shifts of the subsystems. In so doing, I was able to effectively apply verbiage to the text in order to communicate the characters' motivations. Furthermore, my understanding of this communication process influenced my blocking choices concerning the metacommunications being established.

The Social Construction of Family Roles. The application of meaning is another important aspect of a metacommunication that one should consider when analyzing communicative relationships. Meanings, as Yerby et al. (1998) describe them, "are the values, interpretations, and construction of reality which individuals attach to people, events, and behaviors" (p. 42). The concept of applying meaning in metacommunications is socially constructed through our experiences and interactions with others. Berger and Luckmann (1966) suggest that social construction of reality is embedded in the historical ideologies of various institutions and it is through these that human behaviors are legitimized.

In viewing the family as an institution, the role of an individual member is determined by how meaning is constructed in the family. Such constructions can derive from patterns of behavior within the family system. Yerby et al. (1998) claim that "roles grow out of the organized patterns of interactions in the family and larger social system" (p. 255). For instance,

Irene's behavior of going to the casino and not going back to the funeral parlor supports the organized pattern of behavior through which she embodies the role of *screw-up* within the family system.

In the case of Kathleen, when her mother died, she inherited, or perhaps assumed the family role of mother and wife. This *inheritance* is embedded in historical social constructions. Kathleen is the oldest, and through the social construction of meaning emerging from her family dynamics, she has learned, as the oldest she is expected to take care of the family. Furthermore, her acceptance of the family roles is legitimized by the behaviors of the family members within the family institution.

It is within these roles that patterns of constructed meaning have influenced metacommunication styles of the family members. Let us review again the sequential interaction on page 68 of the text in an effort to explore indications of metacommunication styles. Mary's submissive response to Irene's dismissal behavior is an indication of both Mary's socially constructed role as the younger sister and Irene's socially constructed role as the older sister within the dyadic subsystem. Kathleen's response to Irene's behavior is derived from Kathleen's resentment toward acquiring the motherly role within the family system. Irene's behavioral pattern that influences Kathleen's authoritative response is an indicator of their metacommunicative behavior within their dyadic subsystem.

Moreover, the characters' perceptions, expressed in the *Directorial Character Description and Analysis* section, emerge from the social construction of meaning within the family system. With this understanding of how the application of meaning constructs behavior, we gain insight into the differences in Albert's daughters' perceptions of him. As suggested previously, Kathleen has a negative perception of her father. She perceives Albert's behavior of

going to the casinos as priority over staying at home and caring for his girls, which indicates to Kathleen that she, herself, is less important and may explain her distant relationship with him. This assumption of being less important derives from Kathleen's applied meaning of Albert's behavior and acts as an indicator of their metacommunication styles within their dyadic relationship.

Irene, on the other hand, perceives Albert as a risk-taker, and as a young girl, she was intrigued by his gambling efforts. Her application of meaning to Albert's gambling behavior as risk-taking and intriguing has constructed her behavioral patterns as an adult in which she followed in his career footsteps. As a result, Irene is most like her father and views Kathleen's assumptions about Albert as an indicator of Kathleen's behavioral attitude toward her. Again, the construction of meaning through individual perceptions about behavioral patterns and indicators reflects the family's relational attitudes toward one another.

As with the case of Mary, she perceives Albert as a good father. From her perspective, his behavioral pattern of gambling and her observation of his poolsharp skills indicate to her that he worked hard for his family. Mary's application of meaning to Albert's behavioral indicators has constructed him, from her perspective, as a good and caring father. My understanding of the differences in the perceptions that have emerged from the application of meaning to the behavioral patterns and indicators of others, constructed in the dynamics of the family, have aided in my continuing efforts to explore the relational shifts within the family system.

As the director, it is crucial for me to understand each character's role in the family system if I am to communicate the dynamics of the system on stage. With the knowledge of socially constructed meaning, I adequately justified character motivations and portrayed the family's relational dynamics. Furthermore, I assisted the actors in reaching a thorough

understanding of their characters and of the play, which facilitated in legitimizing motivations and determining relational shifts.

Directorial Intent

In my attempt to implement my directorial concept and understanding of the play, I have applied my knowledge of the communicative and theatrical processes that I have discussed. I have demonstrated the metacommunication styles of the family system in relation to individual perceptions and applied meaning. I have explored the nature of the family system as the system shifts to become a dyadic or triadic subsystem.

Moreover, I have drawn on my own experiences as a parent, as a daughter, and as an older and younger sibling to assist me in reaching my understanding of the play. We all have something different to bring to the table. I brought my perceptions of my experiences within my own family system. I have explored my family's social constructions in an effort to understand our communicative behaviors, which allowed me to relate and understand the relationships of the characters in the play more effectively.

Furthermore, I have employed my communicative and theatrical practices to assist me in communicating the playwright's intent and reaching my goals with this production. In an interview, the French director Georges Wilson claims, "the goal of the director is to express the maximum, that is, the core or contents of the work" (Knapp, 1964, p.105). In my directing endeavor, my intent was to achieve the heart of the play by expressing the struggles and perceptions associated with this family and their relationships. In addition, I have implemented a director's promptbook, and explored the directing process and progression of the production through journal entries.

CHAPTER 2

PAMELA ON DIRECTING: A JOURNAL OF PROCESS

Tunica, Mississippi

Prior to actually planning a research trip, I had conversations with various casino experienced individuals regarding the atmosphere of the casino environment. It was an environment that I was unfamiliar with, never experiencing it for myself. I had been doing research on casinos, such as viewing films and television shows that either had a casino scene in it or focused around gambling and the casino life in general. And, of course, I did online research, viewing a number of casino web sites and researching how the games were played.

However, I did not feel I understood how it felt to walk into a casino and throw some money down on the table. What is more important, I did not know how it felt to win, I did not know how it felt to lose, and I did not know how it felt to contemplate the decision of when to walk away. In an effort to understand and relate to my characters more thoroughly, it was important to me to understand how those moments felt. After a number of conversations with various individuals, it was suggested that perhaps I take a trip to a casino to observe first-hand the atmosphere. I agreed with this suggestion and the plans for a trip to Tunica, Mississippi were set into motion.

Upon my entrance into the casino, my senses were overwhelmed. It was a spectacle of lights and sounds, overlapping and invading another. My party and I, who included Monet, our graduate costume designer for the production, made our way to the craps table. Considering the importance of the game in context to the characters of the play, this was the best place to start my research.

I watched for a little while before trying my own hand at it. It was exhilarating! I had a short winning streak (beginners luck) before I decided to walk away. At that time, it was not difficult for me to walk away from the table, considering that I was not a gambler. However, after observing the game over the next couple of days, I could see how I could be drawn to the game. It was exciting. I gained a new level of understanding with my characters, Albert and Irene in particular. At times it was extremely difficult for them to walk away, even when they knew they should. I spent most of my time observing the people, how they looked, how they walked, how they dressed, and what games they were playing, looking for my characters, Albert specifically.

I was sitting at a crap table paying special attention to how the game was played and the bets the individuals at the table were placing, when a man wearing khaki shorts and a T-shirt approached the table. He threw 10 one-hundred dollar bills down on the table in exchange for chips and then he placed a one hundred-dollar bet on the come-out roll. This man was only at the table for a short time, winning a couple of hands and losing a couple too.

What I observed about this man was that he looked like a typical man who might have been on his way to a leisurely ball game or something. It appeared to me that he did not particularly care to pay any special attention to how he dressed to come to the casino. Perhaps it did not matter what he was dressed in once he pulled out the enormous wad of cash from his pocket. That in itself communicated *I have money*. Additionally, the bets he was placing, hundreds of dollars, communicated, *I have it to lose*. This was not the type of character I was looking for to associate with Albert, so I continued my search.

I was at the craps table of another casino and I was sitting next to an older man who was kindly willing to answer my questions regarding the game. He had short salt and pepper hair and

wore glasses. He was dressed in slacks, with a brown belt, brown shoes, and a button-up long-sleeved shirt, which was tucked in. He did not look like a *high roller*. Nevertheless, he appeared to have paid special attention to how he looked. At a glance, he appeared to be of the middle to upper-middle class status. I made this assumption simply by the way he presented himself with his clothing and he appeared to be well groomed. However, at a closer observation I could see that his belt, along with his shoes were rough and worn. Additionally, his hair and nails were not as groomed and trimmed as I first assumed they would be. These observations led me to believe that he was of a lower class status than he first appeared. I concluded that he was trying to appear to be more than what he was.

The man had a small stock pile of chips, a few hundred dollars maybe and he had bets all over the table. His bets nonetheless, were *cautious*, placing 5 dollar bets here and 20 dollar bets there, playing the table for an extended amount of time. What I determined from observing this man was that he was the type of person who wanted to look the part, as if he had money but in all actuality, he did not have it to lose. This was my Albert type character and I continued to quietly observe him for a while longer.

I gained a completely new level of understanding with the characters and their motivations from this trip. In my opinion, it is an understanding that could have never been achieved without this experience. In addition, I believe the trip helped Monet and I reach an understanding regarding my vision for individual costume choices. We observed and discussed the fashions of the casino patrons from time-to-time. Although I did not see any of the sisters in one particular person, I did see suggestions of them every now and again.

Conversations with the Playwright

I contacted Linda Eisenstein via email to set up a telephone meeting. I did not know what to expect. It is a rare opportunity to work with a living playwright and I wanted to take advantage of it. I wanted to *pick* her brain. I wanted to see if I was on the right track and if, in fact, I understood the characters and her intent for the play. It pleased me to know that she was more than willing to discuss her work with me.

Our first telephone conversation was on Monday, July 24, 2006. I spoke with Linda about my own perceptions of the play and my relative experiences with my own family, having five sisters of my own. It was a good conversation. We then shifted the focus back to the play itself. I asked her for her thoughts on using a literal pool table because it was brought up at one of the preliminary production meetings. She reiterated my initial instinct, claiming that using a literal pool table would be a “big mistake” (L. Eisenstein, personal communication, July 24, 2006). We continued discussing the set. I expressed my ideas and referred to her author’s notes included in the plays’ manuscript. She reassured me that I was on the right track, as far as, not choosing to have a literal set design. “Less is more,” she reminded me (L. Eisenstein, personal communication, July 24, 2006).

Our focus of conversation then turned from the set to the characters themselves. We discussed their choices and their motivations. The significance of these characters is that they are all making “symbolic choices” (L. Eisenstein, personal communication, July 24, 2006). Their choices all mean something greater than the action the choice embodies. Linda said that it was important for me to remember that everyone was trying to do the right thing by his or her choices (L. Eisenstein, personal communication, July 24, 2006). The right thing for whom I wondered?

The right thing for themselves or the right thing for each other? This gave me something else to think about, another level of understanding for me to reach.

We continued our discussion on individual characters, specifically Albert. This discussion led to another telephone meeting on Friday, August 18, 2006. We exchanged thoughts on Albert being a “shape-shifter” as Linda referred to him (L. Eisenstein, personal communication, August 18, 2006). After a long session of dialogue, I concluded that Albert is there because of his daughters. Their memories of him give him life and a presence on stage. Each child holds a different perspective of him. This holds true in real life situations, as I expressed to Linda that I hold a much different perspective of my father than do my older and younger sisters. These perceptions derive from our social construction and applied meaning within our family system. On stage, this aspect of perception should be communicated through Albert’s actions, shifting from one daughter’s memory to another.

It has been a relief discussing the various aspects of this play with the playwright herself. I feel confident in my intentions with this production. I feel I have a strong grasp on the characters, their choices, and their motivations. Nonetheless, I still have much to learn and I must be willing to allow my actors to hold their own perspectives about their characters. I am still nervous about this whole thing. I do not want to get over confident to the point that I am not open to other interpretations. I hope I can and that I am communicating my ideas effectively to others.

Preliminary Meetings

We had a few preliminary production meetings where we discussed the production budget, production designs, the production crew, dates, times, etc. We were just getting the ball rolling, finalizing things and getting things in order. The most important of these preliminary

meetings were with the graduate scenic designer, Chad. This will be his first realized scenic design and he was anxious to get started. We had a few conversations where I communicated my thoughts on how the set should look, always referring back to the author's notes and the stage directions within the script. During the first meeting with Chad, he showed me sketches of a complex and literal set design, equipped with a rotating stage.

Though the design itself was well constructed, it was not what I had envisioned for this production; it was in fact, too literal. We conversed, me reiterating what I discussed with him previously. I used terms and phrases such as; *less is more*, *dreamlike*, *suggestive*, *ambiguous*, and *vague memory*. I explained that I needed something that could be easily *morphed* and the shapes *shifted* to form one set piece to another. For example, the pool table in Act I Scene 1 needs to *morph* into a bed or a table for Act I Scene 2 and so on. In addition, all the pieces on the stage should be moveable and interchangeable in order to create a *suggestion* of place. When a scene calls for a bed, I do not need a literal bed on stage. The action on the stage will communicate to the audience, *She's sitting on a bed*, and that is what I am looking for.

In addition, the question of whether or not to use a literal pool table was brought to my attention. It was suggested that if we did decide to use a literal pool table, it could also be use for all of the other major set requirements. In actuality, it would almost have to be. A pool table is just too cumbersome and heavy to try to move for a scene change. My first instinct was to say, *No Way. There will not be a literal pool table on stage*. However, as an aspiring director, I did want to brainstorm this idea. I wanted to be sure of my choices and the direction of the set that I was intending.

We discussed the pros and cons of having a pool table on stage. It was concluded that the traps with having an actual pool table on stage were: a.) it is so large that it may have the

tendency to pull the focus away from the action on stage; b.) it limits the director's blocking capabilities, as well as, the set designer's creativity; c.) it is virtually unmovable once in place; d.) Act I Scene 1 is the only scene where it is vital to have a pool table and the existence of one can be communicated through other facilities, and finally, e.) the play is simply not about a pool table. The production team did come to an understanding and I made the final decision of not having a literal pool table on stage.

As the director, I believe one should go with her or his initial instincts and informative research. Additionally, expressing literalness in the set design would go against the playwright's intent. Clurman (1972) discusses that, "a learned man of the theatre once asserted that Lillian Hellman's *The Autumn Garden* was not as successful as its writing warranted because its setting was too literal" (p. 47). All I need is a suggestion of place.

Chad continued to develop the set and reached a point where the set consisted of a combination of square and rectangular forms. The forms were interchangeable and could be manipulated to shift into the desired setting for each scene. I was pleased with this development. However, there existed a rigid formality with the straight angular lines of the forms themselves. I asked him if there was a way we could soften the rigidity without necessarily doing away with it all together, perhaps softening the line itself or by the color choices for the set or the application of texture to the forms. I was happy to hear his thoughts on this. He decided to try beveling the edges but discarded the idea when he realized that the pieces were starting to look like furniture from a *Flintstone's* movie.

Another element we had to consider was the color of the set. I suggested a neutral color, something that would reflect the different colors of the lighting. I wanted the lighting designer to have the freedom of *painting* the stage with light in order to help create the mood of the scene

and the setting itself. My original thought on this was to use a combination of creams or tans in a variety of values. It was brought up by another member of the design team that those colors may be too close to skin tones and the actors may look washed out. We considered this and discussed the color choices further.

Chad and I met at our local Lowe's store to look at and discuss color palettes. On the contrary, we had some difficulty reaching an agreement. If I recall correctly, it was suggested that I simply tell him what colors to use and that would be the color of the set. I explained that as the director it was not my job to dictate the exact color scheme. I could suggest and discuss my thoughts on color. However, he needed to refer to the script and to my directorial concept in his own analysis and design of the set. I was opened to color suggestions as long as the set had a neutral and uniformed look to it.

Furthermore, Clurman (1972) claims, "the director does not dictate to the designer...he communicates his vision of the play...[and] describes the role the set should play in the production's desired effect" (p. 54). I thought I had done this; I thought I had communicated my concept and the needs of the set. Perhaps, I was not clear in my communications with him. And perhaps he was not asking me to dictate the color of the set. He may have only been inquiring on my thoughts of color.

Two weeks prior to the beginning of the fall semester, we had a production meeting to finalize items in preparation for building the show. At this time Chad presented his set revisions and color palette, which was a combination of a grey-blue, blue-green, tan, and cream. I approved the colors and determined we will need stagehands to move the set for scene changes. I would prefer not to use stagehands for the scene changes, but with the development of the set I feel it is necessary.

Monet presented her preliminary costume designs and color palette, with Mary in a skirt and sweater, Irene in jeans and a T-shirt, Kathleen in casual pants and a button-up shirt, and Albert in slacks and dress shirt. I agreed with her choices and we discussed pushing the color to increase contrast between the female character's clothing (earth tones and dark-tones) and the set. Albert's costume, on the other hand, was in the same color palette as the set, which was not directly intentional due to receiving the final color palette for the set that same day. Nevertheless, we agreed that this choice would work within the context of the play. I believe this initial agreement on the costumes derived from previous conversations with Monet and our experience in *Tunica*.

Auditions

August 31, 2006

Audition night! I was so nervous. I have never held auditions solely on my own, for my own show. Everyone was looking to me for instruction and direction. I was running the show...wow, the pressure. I am really doing this. I have just held my first auditions for a main-stage production that I am directing. I am so thankful for this opportunity.

We started the night by filling out audition forms. I took a moment to look the forms over, and then I called the women one at a time to present their audition pieces. When I advertised for the auditions, I asked those interested to have a comedy or drama piece prepared. In addition, I let them know that they would be reading from the script, and that the script was on reserve in the campus library. Once everyone auditioned, we began reading scenes from the script.

I needed to find three women for the roles of Kathleen, Irene, and Mary. I already had my Albert, their father, who is being played by Patrick Cronin. Pat attended the auditions and read

with the others. Approximately 10 people came to audition. I had them read different roles of the three characters, interchanging them and grouping them with Pat. I was looking for chemistry and believability in the roles, as well as their motivations and stage presence. Most of the women who auditioned could play more than one role. For instance, either some could play the older sister Kathleen or the middle sister Irene and some could play either Irene or the youngest sister Mary. This made it more difficult than I had imagined, because the casting choices had to be dead on.

Halfway through the auditions I set aside three forms. On these forms, I wrote a different character name on each. These three women in particular could only play that role for which I wrote, unlike many of the others. My gut instinct told me I had my sisters but I had to be sure, so I continued. After reading a few more scenes, I conversed with my stage manager-assistant director (SM-AD) and Pat. Something I had to consider with these individuals was their conflicting schedules. A couple of them have weekly availability issues due to class or work. Was I ready to change my availability and rehearsal schedule to accommodate for this? At that point, I was not sure.

I made the decision to read these three individuals with Pat. It was clear to me that these four were my cast. However, when I first saw the three women together, I almost panicked. They all had similar hairstyles and hair colors. They actually looked too much alike. This would be something that I will need to discuss with the costume designer, if in fact I went with my gut instincts.

I dismissed everyone after thanking them for coming and all the work they put into tonight. Once everyone was gone, I again discussed some issues with my SM-AD and Pat. Being an experienced actor, director and the Head of the Division of Theater, Pat was willing to share

his knowledge, and I appreciate it greatly. Some of the issues we discussed were, the actors' experiences, scheduling conflicts, and availabilities. We left the Bud Frank Theater for the night. I have made my final decisions. I will put up the cast list tomorrow, which means there will not be a callback tomorrow night and rehearsals will begin on Tuesday. And yes, I am willing to accommodate for scheduling conflicts, experience, hairstyles, and anything else that may at first glance appear to be an obstacle, more than willing. I feel good about tonight and my decisions. Cast list: Pat Cronin: Albert, Cara Harker: Kathleen, Erin Scowden: Irene, Melissa Tate: Mary

The Rehearsal Process

September 5, 2006

Tonight was the first night of rehearsals. We had a *get to know you* night. I wanted to see what everyone had to bring to the table. We talked a bit about siblings and family dynamics. We discovered that we shared similar experiences within very different circumstances and environments. It was an interesting conversation and some were more open to share than others were.

After sharing personal stories, we got down to business. Allyson (SM-AD) and David (Assistant Stage Manager-ASM) collected contact information and distributed tentative rehearsal schedules. David scheduled costume fittings with Monet, our graduate costume designer. We then discussed scheduling conflicts. The main concerns are on Mondays and Fridays. Every Monday and Friday, I will be missing an actor. There will be days when actors will be late due to their class schedule or will not be here at all because they will be out of town. My first thought when I saw all the conflicts grouped together was, *when are we going to rehearse?* I will find a way to work around these conflicts and still hold rehearsals Monday through Friday.

After the *get to know you* and the business was taken care of, we had our first full

read-thru. It was great. I have been reading this play to myself repeatedly for months now, so when I heard the different voices and the individual's choices in punctuation and emphasis, well it was as if the play came to life suddenly. Tomorrow we will have another read-thru and do some table-work.

September 6, 2006

We began the rehearsal by reading through Act I Scene 2 and Act II Scene 3, the motel scenes. I chose to start with these scenes because everyone was in them for an extended period and I had everyone there tonight. I had them sitting up on stage, just simply reading, getting use to the script and to each other. I observed that while they were reading they had inclinations to move.

My stage management team and I set up chairs and rehearsal cubes to indicate placement of the set pieces. Once they were in place, we started again. This time however, I gave them the freedom to move. Chinoy (1976) claims that, director Jonathan Miller "does not work out the production before rehearsals. He gets the actors to read the play and to start moving around" (p. 9). Even though I have the preliminary blocking established, like Miller, I was interested in observing the actor's instinctual motivations in movement. I was impressed with some of their choices, most of them were clear, and I understood why they were making them. I feel this cast will be receptive to my direction and I to their character choices.

We will begin blocking tomorrow. Tomorrow's rehearsal may run late due to a company decision to cancel Friday's rehearsal because of scheduling conflicts.

September 7, 2006

Tonight was a little rough around the edges. I started the night by walking them through their blocking in Act I Scene 2. This is the longest scene in the play and I think the most difficult

because of its length. I started by going from movement-to-movement. Soon, I found that my actors had congregated around me and we were just going through the script, me telling them where their blocking was and them writing it in their scripts. I found this to be very ineffective. The rehearsal was almost halfway over and we had not done any real movement on stage. I had to have this scene blocked tonight in order to move forward. I was frustrated with myself, which did not help the situation. I would not suggest this type of application to blocking; it is tedious and frustrating.

When I realized what I was doing, I called a break. When we returned, I had the actors on stage, running the scene with their blocking. We repeatedly had to stop to discuss their movement. Questions like *Am I supposed to cross upstage of the cube or downstage? Am I supposed to go upstage of the bed or downstage of it? When she counters, where do I go? Do I come in before or after her line?* These are common, legitimate questions; however, I believe many of them could have been avoided if I had walked them through their blocking moment-by-moment, beat-by-beat. I feel like I wasted the first half of the rehearsal because it did not appear that we accomplished anything.

I will approach blocking in a different manner at the next rehearsal. The next rehearsal will be on September 12. I had to cancel both Friday and Monday's rehearsals due to scheduling conflicts. In addition, I need to set up a time for Cara to meet up with Jan Newman at the pool hall for some professional instruction.

September 12, 2006

For this rehearsal, I approached blocking a bit differently. I placed them where they needed to be according to where we were in the scene. I allowed them to read until I needed to move them. At that point, I stopped them and simply told them where they needed to cross, and

whether they needed to cross before, during, or after the line. While they were reading, I also observed their body language. There were times when I could tell somebody wanted to move, so I would stop the rehearsal and we would discuss it, however, not making any major changes to the blocking just yet.

We finished blocking Act I Scene 2. At this point, I do not have Albert moving much on stage, especially in the beginning of this Act. I am not sure if I like that choice. He seems to be *lurking* in the background. I have given my actors some freedom as far as organic blocking is concerned, so I will wait to see what my actor does with the character before I make any changes to his blocking.

We worked on blocking this scene for the whole period of tonight's rehearsal. It is the longest scene in the script and perhaps the most difficult. I say that because there is so much going on in this scene, the introduction of new characters, establishing relationships, examining the past, preparing for the future, and so on. When I look at the scene as a whole, it is a bit overwhelming. I have to remember to break it down. Just break it down beat-by-beat.

I feel like I am behind. I wanted to start blocking Act II Scene 1 tonight but of course that did not happen. The fiasco that was the previous rehearsal set me back, along with not holding rehearsals both last Friday and this past Monday. It's okay. I cannot get overwhelmed. I must regroup and focus.

September 13, 2006

We began blocking Act II Scene 1. I started with page 41, only working Cara and Erin at the top of the rehearsal. I have not made up my mind as to whether or not to have Irene pacing at the opening of this act or have her sitting and then standing on her line. She does not want to be there and in the back of her mind, she is waiting for the moment when she can get away. I will

continue to think about the metacommunications that I want to establish and play with different movements.

I will have to work the monk moment on page 43 when I have more time to spend with these two actors. Initially, I thought I would have them do some sort of *monk march* if you will, around the four cubes that are placed center stage. At this point, I am wondering if they need to move at all?

I reworked the blocking on page 46. I had Irene crossing at the top of page 46 to a position USR near the altar with the urn on it. Considering Kathleen is sitting DSL of Irene, facing the audience, this made it difficult for Kathleen to look at Irene when she is describing the “highlights of the urn shopping.” I tried having Kathleen stand and cross SR to the altar, thinking I needed to have both of them there for Kathleen’s line on page 47 “God, it is ugly,” referring to the urn.

However, this movement seemed awkward and unmotivated. So, I had Kathleen sit down again and this time I had Irene cross DSR to the DSL corner of the altar and I had Kathleen shift in her seat to a profile position facing Irene. This adjustment seemed to work much better, the motivations were clearer and the transition was fluid. Furthermore, the proximity associated with their positions are also indicators of their relationship in which this adjustment to the blocking is justified. And I do not have them both at the urn on page 47. It is not necessary.

We continued with the blocking once Melissa arrived. I staggered their call times for tonight because of the structure of the scene. I will have to work on Mary’s entrance on page 48, timing it with the sound cue. She will also be entering with a handful of grocery bags. I have not decided if Mary will be handling real food for the moment when she makes sandwiches or not.

The script calls for quite a number of items here; I will watch the development of the scene and make a final decision later.

On page 53 Kathleen was stepping backward on her line “You don’t remember that...” The movement was awkward because she then had to turn around to see Albert. I had her try just simply turning DS away from Mary and that is the moment when she sees Albert DSR, which gives her the motivation to cross to him. The movement flows more naturally and we will continue to work it in this manner.

We will have to work on Albert’s entrance on page 53. This should be done in the dark and not too soon as to pull focus. This will also be the time of his costume change that will happen off stage prior to his entrance. In addition, he will need to be back in his original costume for page 57. I will have to work on this entrance as well.

I moved Kathleen and Mary’s crosses from the top of page 57 to the bottom of page 56. The crosses are more motivated with the line and the set up for the next beat is more subtle. I also cut Mary’s cross on page 58. There is no need for her to move when she begins reminiscing about her father. By keeping her seated, I feel it emphasizes her words and, therefore, her perception of her father.

Speaking of Albert, what am I going to do with him? The script calls for him to play a game of pool during the scene on page 58. His urn is on the only table-like piece of scenery on stage (the altar). It simply looks awkward for him to be stroking a cue and aiming for his own urn. I attempted to move him DSR and pantomime a game of pool. However, this action did not clearly communicate that he was indeed playing a game of pool. Instead, I have him crossing USR to the altar, where he stands and observes his daughters reminiscing. At this point, I do not know if this will impede on the playwright’s intent for this scene.

The rehearsal went very well tonight and I am pleased with our progression. Tomorrow night I will work on blocking Act II Scene 3.

September 14, 2006

We blocked Act II Scene 3 tonight. I reworked Mary and Irene's cross on page 69. I had Irene crossing US to Mary, grabbing her arm, and guiding her to the bed on Mary's line "The funeral director..." The line was getting lost and the movement of the actors was too parallel in positioning and did not flow. Consequently, George II, Duke of Saxe-Meiningen (1976) discusses, "the use of parallels is particularly bad in relating the position of one actor with another...nor should an actor move in a parallel line...regular intervals create a sense of boredom" (p. 86). Instead, I have Irene crossing at a diagonal from her position DSR to CS on "Never mind, whoa, time out!" and Mary counters USL around the US bed and sits down. This change is more effective and no lines were lost in the movement.

I cut Irene's cross on the top of page 72 on her line "Fuck you, Kathleen." It is more effective if she stays where she is on the bed. This decision leaves her on a lower level than Kathleen, creating an imbalance of power, as Dean and Carra (1989) argue that "the higher the level of the figure the stronger the position" (p.64). In this case, Kathleen should hold the stronger position because she is about to confront Irene with her knowledge of Irene's casino escapade. Furthermore, Irene is attempting to cover for her lie, which in itself, places her in a weaker position. I did, however, speak to Erin about using paralanguage and body movements to help communicate Irene's defensiveness while still remaining seated.

On page 76, Mary is to cross to the box to get the handkerchief; the box is DSL on the DS side of the bed. This movement takes too much time. I moved the box to the floor between

the two beds. If I leave it there, it is in Erin's way for Irene's cross on page 77. I placed it on top of the table in between the two beds. This should work. I will continue working with it like this.

Tonight was a productive rehearsal. Tomorrow I will work with Erin and Pat only. We will block Act II Scene 2 and work their moment in Act I Scene 2. Cara has a meeting tomorrow with Jan Newman at Newman's Billiards.

September 15, 2006

I met Cara and Jan at Newman's Billiards this afternoon. Jan has been a professional pool player for 16 years and is an owner of the local pool hall. She instructed Cara on her stance, posture, and stroke. Another important element of pool she discussed was cue ball control. Jan explained the term *English* and informed Cara that a professional tells the ball where to go and what to do, lining up shot after shot. The cue ball is the most important ball on the table and she must play her angles. Cara practiced as Jan instructed, adjusting her position and working on her stance and stroke.

Jan also shared some of her experiences of being a woman in a male dominated atmosphere. Jan shared some advice with us saying, "If they bother you a little, smile and go on. If they bother you a lot, take their money" (J. Newman, personal communication, September 15, 2006). This afternoon went very well and it will help Cara a great deal with her pool game in Act I Scene 1. Furthermore, the stories that Jan shared with us will help Cara understand her character and her motivations more thoroughly. Jan also gave Cara a pool cue and case to work with and use in the show. The meeting was fun and informative and we plan on meeting again next week.

Rehearsal tonight was for Pat and Erin only. We blocked Act II Scene 2. I thought we would be able to stack two of the square cubes to use as a bar stool, but it is just too tall. Irene

will be standing at the bar instead of sitting at the bar. Pat was pausing on Albert's entrance and I suggested he cut the pause and go right for the craps table. We worked with this adjustment and the movement is more motivated. Because this is a short scene, we blocked it and then ran it several times.

After a short break, we continued and worked the craps moment in Act I Scene 2, pages 27-29. We had to work choreographed movements for this scene. They are *mirroring* each other and the shaking and the throwing of the dice has to happen at the same time. I had both individuals DSC but the crosses did not seem quite right. They got to their places too quickly but I could not slow down their pace. I moved them further apart to the point where Irene was DSR and Albert was DSL both in quarter positions. This did extend their crosses and the timing seemed to work better, but now it is a little muddled in the middle. I will have to continue to work on this.

Monday's rehearsal is for Cara and Pat only. We will block and work Act I Scene 1 and if we have time, I will work their moment in Act II Scene 1.

September 18, 2006

We started the rehearsal at 8pm tonight due to scheduling conflicts. Tonight I worked with Pat and Cara on Act I Scene 1; we blocked it and worked it. Because the cubes did not work as bar stools, I will need to have them placed elsewhere on stage. I am thinking they will work if we place them US in front of each of the four flats, I will address Chad about this.

The importance of this scene is for Cara to communicate to the audience that Kathleen is a professional pool player. She does not actually have to make shots because we are not using actual pool balls. Sound effects will be used to help communicate the activity of the game. I discussed with her that between shots she should be checking her angles and setting up her

following shots, reiterating what was discussed with Jan. We further discussed the imaginary game she is playing, picturing the balls and knowing where her cue ball is at all times.

Tonight Cara seemed awkward around the pool table and her pool cue. She previously informed me that she has very little experience with the game of pool. It will take some time and practice but she is willing to dive-in and do what is necessary to achieve the task. I have given her *homework*. I told her to play pool and visit the pool hall as often as she could. I told her to have fun with it and to remember to observe the individuals within that atmosphere, as well as the games themselves. I have confidence in her and that feels good.

I worked with Albert's blocking tonight. Albert is a difficult character. I am not sure what to do with him. I thought I had it all figured out but now I feel somewhat confused by him. In this scene, the audience does not know that he is a figment of Kathleen's imagination and is in fact dead. For this scene, I want it to have that *Sixth Sense* feel to it. I want the two characters on stage interacting in a way that if I physically took Albert out of the scene, the scene would still make sense. I will continue working on this.

September 19, 2006

We worked Act I Scene 2 tonight. I think every thing is going very well. My actors are giving me a lot to work with, which is good and I appreciate it. This scene is now blocked and we are working on motivations and character development.

Mary is coming across as *whiney* which is not right for the character. Mary is not whiney. She is innocent, naive in some regard, and assertive at times. I spoke to Melissa about her delivery and she will continue to work on it. I cannot help but feel that there is something simple I could say to her that would correct this and get the delivery I am looking for, but I am not sure what that would be. I found myself talking and explaining, talking and explaining; attempting to clarify differences in vocal qualities. I am not sure how effective I was.

Melissa's delivery of Mary's line on page 21, "This family!" does not communicate an essence of frustration. She is pissed-off that her sisters cannot get along. And she is happy to see Kathleen; why wouldn't Irene be? Additionally, I need to see more of a shift in Mary from the moment when she is angry and frustrated with Irene, to happily greeting Kathleen on Kathleen's entrance. This action will help to express the relational shifts in the dyads.

We will need to work on the confrontation on page 22. The crosses do not seem to flow. I may need to re-block this moment. It is a confrontation. The pace needs to speed up.

On page 22 Albert's line "This is nice. Together 45 whole seconds and you're practically killing each other trying to get out the door." Pat repeatedly used the term *they're* instead of *you're*. What this does, is indicates that he is now addressing the audience and not his daughters. This in turn, brings the audience into the action on stage where they are now participants or characters. This is not the collaboration of audience participation I am looking for. We conversed, and he will correct it.

Regarding the phone conversations on the bottom of page 30, it works better if Pat does not pantomime Albert holding a phone up to his ear.

On the bottom of page 32, Cara needs to take two more steps DSC to confront Mary on Kathleen's line "He's still in a fucking drawer with a toe-tag?!" This will give Irene more motivation to defend Mary and confront Kathleen. Additionally, this movement will also signify the relationships that I am attempting to establish.

In this moment, Kathleen is pissed because once again she has to come in and take care of the family business. From her perspective, she has to clean up the mess, while her sisters play around, just like when they were young. Therefore, her perceptions and feelings toward this situation stem from her application of meaning in the construction of the family. Furthermore, Irene's behavior of protecting Mary is an indicator of her role as Mary's big sister. Her behavior

of confronting Kathleen is also an indicator of their relationship in that it exemplifies the conflict between them. Irene, I perceive, is all too willing to confront Kathleen as a protective display for Mary. As the scene progresses, however, Kathleen and Irene's protectiveness toward Mary when they decide she does not have to identify the body is an indicator of her role as their baby sister and their roles as her big sisters. Furthermore, in protecting Mary from having to see her dead father, they preserve her bright memories of him, which I perceive as an act of sisterly love. This, in turn, is also an indicator of their family relationship as loving and compassionate.

I will have to work on Mary's cross on page 32. There is something awkward about it. I feel that it is motivated. However, the movement does not look motivated.

Albert's line on the top of page 34 should be delivered to Kathleen as though he is advising her. This will help set the motivation for Kathleen's next line and her cross to Irene.

We will need to continue working on the memory scene. It seems the actors are not yet comfortable with the fight-chase choreography. In addition, the transition needs to be clearer during this time. We need to see the shifts into childhood, from them being adults to them as children. I am hoping that the lighting for this moment will help communicate to the audience that there has been a shift. However, the shift must be evident in the characters. Additionally, Melissa should hold on to Pat's leg longer on page 35, Mary is not willing to let go that easily.

All three women are doing wonderfully with their child personas. There is a true sense of believability. This is one of my favorite moments because Pat can really engage the moment and interact physically with the others as Albert. I do think Mary and Albert should move DS more for their moment in this memory scene. It is an intimate moment and I think it can be played more CS. Conversely, Dean and Carra (1989) suggest the tonal quality of the downright stage area would benefit the mood of this type of scene, due to its warm and tender qualities (p. 135). However, I think the way I have blocked this moment will prove to be effective.

September 20, 2006

We worked Act II Scene 3 tonight. I changed Mary's blocking at the top of this scene. Originally, I had her sitting on the other bed USL next to Kathleen who was sitting on the bed DSL. However, after hearing the lighting designer's vision of this opening scene, I decided it would be more effective if I placed Mary at the table on the opposite side of the stage. This allowed for isolation of both the characters and for the lighting effect being attempted.

On page 69, I need to be sure that Erin does not turn around too soon. She should "see" the urn at the same time she delivers the word "see" in the line "...Wait 'til you see..." She turns, she says, and she sees. That fast, almost all at once.

On the same page, I was having trouble with Kathleen's cross to get the money clip from Mary and her presence SL after the cross. I worked with this, having Kathleen cross to C on her line "Can I see that?" And Mary crossing after Kathleen's line in response to her request. Additionally, I had Kathleen crossing back USR after she received the clip. This seemed to work much better and I will continue to run it like this.

Irene's confession on page 74, Erin needs to take that moment before she starts explaining where the money came from. Irene would be hesitant. This is a big confession for her and it would not come easily. In confessing, she admits to a number of things. For one, she has to admit she lied. Two, she has to admit she stole the money. Three, she has to admit she has a problem. And four, she admits to her feelings and openly grieves. Erin must communicate to the audience that Irene is reluctant and that she may not even go through with the confession, in fact, she may be exploring the idea of expressing another lie.

When Albert enters US from behind Flat A on page 75, he is blocked by Flat C if you are sitting in the audience house right. I reworked his entrance and he is now entering from between

the proscenium wall and Flat A. This allows him to be open to all audience members and his approach is more natural.

Kathleen's cross on page 77 was reworked. I first had her crossing USC and moving away from Mary on her line "14. She was 14." I changed the cross so that it occurs on Kathleen's following line "Albert's legacy..." The cross works better here but it is still a little awkward.

I am very pleased with the way rehearsals are going. My actors are wonderful. I decided to go ahead and have the remote control and TV Guide props. Originally, I thought they were not necessary but we could use them for stage business along with their intended use.

September 21, 2006

We worked Act I Scene 2 tonight. I re-blocked Kathleen's cross on page 22 on her line, "I guess I should go back..." She is now picking up her bags on the first half of the line and crossing USC on the last half of the line, "This is a little cramped for three..." Consequently, Irene now crosses DSC to confront Kathleen on Irene's following line, "Hey, go ahead, put down your bags..." Additionally, Mary crosses SRC to confront both of them on her line, "Neither of you move an inch." This motivates the confrontation more effectively and the picturization expressed suggests the tension between the characters. More importantly, it increases the believability of Mary's role as mediator. I will continue to run this blocking.

I do have a concern about where and what Albert is doing on stage during this confrontation. He is such a complex character. I am not sure, if I should have him in the middle of everything or if he should be sitting on the sidelines. I will ponder on this for a while.

I worked with the blocking on page 34. When Irene and Kathleen are fighting over the cards and they cross around SR to USC where Mary is caught in the middle, the blocking looks like they are placing Mary in position CS. Though they are moving her into position, there needs

to be more of a natural flow to it. I do not want these movements to look like blocking. I think it is all about timing really. We ran this moment several times, the flow is becoming more natural, and I believe it will continue to improve.

September 22, 2006

We worked Act II Scene 2 tonight, along with Albert and Irene's craps moment in Act I Scene 2. Upon Irene's entrance at the opening of Act II Scene 2, I had her entering from behind Flat D. I changed that to have her entering from behind Flat A and crossing to the bar DSR in a curved motion. This opened her up to the audience more effectively.

Albert enters on page 63 from between Flats B and D, crossing DS to the craps table instead of to the bar. I did this because the cross from the bar to the table seemed unmotivated and unneeded. When Albert approaches the table, he should take a moment to look it over before pantomiming placing chips and rolling the dice. His back is facing Irene. Irene is looking in the direction of the table. Their conversation continues before Irene joins him on the bottom of page 64. Be sure to have Irene physically mimic her motions as she is describing them in her lines on the bottom of page 64.

September 25, 2006

The set pieces are in. They do not work as they are now. They are excessively large and heavy. How are the stagehands going to move the pieces as needed for the set changes? I am extremely stressed over this. Somehow, I have failed in relaying my conceptual ideas and needs for the set design. When I was shown the unit set with the modular pieces, I accepted it, and I own that decision. It seemed as if it was what I was looking for; multiple pieces that could shift and be manipulated to suggest the various settings. However, these pieces are overly cumbersome; they seem to take over the stage.

Another concern I have with the set is the application of the paint on the set pieces. The textured effect that was applied suggests a stone-like finish. This makes the pieces visually seem larger and heavier than they may actually be.

I cannot help but to wonder how I could have prevented this misunderstanding from happening. Should I have paid closer attention to the measurements? Should I have given the set designer the dimensions for the pieces that I wanted? Having scenic design experience, it is feasible for me to have done so, but as the director, is that my responsibility; dimensions and measurements of the set?

Wow! I cannot believe this is happening. I have laughed, I have cried, and I have screamed out loud. The set is nothing like I imagined. What did I imagine? I do not know anymore. What can I do? It is time to figure out how to *fix* this. I must do my best to communicate effectively, without negative emotions hindering the process. There is a production meeting on Wednesday, which the topic of discussion will be the set.

During tonight's rehearsal period, we experimented with the set pieces, moving them around and reconfiguring them to create the needed scenic elements. I just simply wanted to find a way to make these pieces work. We finally grouped the pieces together to set up for Act I Scene 1.

We ran the scene, stopping when needed. It was a different experience working with the set pieces versus a foldout table. It took Cara a little longer to move around the large set pieces configured to suggest a pool table. She gets lost behind them due to their size; one of the concerns originally discussed when the question of using a literal pool table was considered.

Cara's stance is improving and her game is becoming more and more believable. I can visually see her connecting with the balls and envisioning the game on the table. Her improvement is exceptional and she continues to advance in this scene.

September 26, 2006

We worked Act II Scene 1, pages 48-62, beginning with Mary's entrance. The script calls for Mary to enter with an armful of grocery bags (paper works better than plastic here, it conceals the contents inside more effectively) filled with a variety of (literal) food items. We have not yet rehearsed with all the items that we will have for the run of the show. I have considered using fake props, already-made sandwiches, and such. But I think that would be a mistake. Using real food items will give the actor stage business while standing at the counter. I have her in that position for ten straight pages. This, at times, has seemed to me, to be too long a period. However, I cannot find justification for any real motivation that would physically move her from this position.

I have thought about the production concerning the set. I think that if the set pieces remain the size and weight that they are, I will need to make some changes. I am considering not having a scene change going into Act II Scene 2. It is a small scene, only a few pages long. I can do this scene downstage with simple pools of light on SR and SL. I think taking the time to have a scene change before and after this scene is unnecessary, time-consuming, and distracting. I do not think this scene will benefit from shifting the set pieces to suggest a casino-bar setting. I truly believe we can accomplish that same task simply by using light and sound in conjunction with the action on stage.

Besides, I like the idea of having the funeral home and Albert's urn in the background. It actually makes a lot of sense. In Act II Scene 3, Kathleen's line on page 73 refers to the action in Scene 2, "You seemed to be having the time of your life. And I really, really hated you for doing it right over Dad's grave."

I should have thought of this sooner. I hope to avoid any problems when I bring this up in the meeting. We have a lot to discuss. In addition, only one scene change will be required per Act, along with a scene change during the intermission.

September 27, 2006

We had our production meeting today. The tension was overwhelming. The set designer seemed to be defensive. When we discussed the topic of not having a scene change for Act II Scene 2 he stated something to the effect of, "I don't appreciate you discarding my set. I've worked too hard on it" (C. Fraley, personal communication, September 27, 2006). It was not his digital message that communicated a sign of defense. It was his analogic message, the paralanguage and body movements he expressed when he spoke that communicated to me he was upset with my decision and, in fact, on the defense. I hope the way I presented my concerns and thoughts on how to tackle the issues did not come across as attacking. The set simply does not work the way it is. As the director of this production, I must do everything I can to assure we have the best production possible. We set up a meeting for Thursday (tomorrow) night after the designer's run-thru to discuss possibilities.

This interaction reminds me of an experience with my first set design. I was also working with a student director. I built a scenic piece that was only going to be seen at the end of the play. The director had blocked the ending of the scene in such a way that the piece I built was not readily visible to the audience. I thought, what was the point? I went as far as asking the director to adjust the blocking. This was the wrong thing to do, but I put a lot of time and labor into the piece and I was upset. Actually, I was more than upset; I was downright mad. My point is, I could relate to his perspective of the situation.

On the other hand, his reaction to my decision was upsetting to me. I cannot help but wonder if he would have reacted that way if, in fact, I was a male; if, in fact, I was someone who

he considered an authoritative figure, like an instructor. Would he have voiced his anger and defensiveness to one of our male faculty members if he were the director on this production? Perhaps. However, I find myself wanting to analyze the situation.

Often in this process, I have felt as though others see me as *student* first and *director* second. It is true; I am a *student-director*. However, I am not one without the other. Furthermore, I am female, which adds a third consideration for my self-indulged analysis. Being a female means that I must live, interact, and define myself within the social constructs of the patriarchal society. In discussing feminist standpoint theory Hartsock (1983) claims, “men’s power to structure social relations in their own image means that women too must participate in social relations which manifest and express abstract masculinity” (p. 302).

I am a female. I am a *female-student-director*, this is my standpoint. Therefore, I must consider my relative social standing as defined by the male-dominated constructs within the social institution of directing this production. To participate and express a sense of power and control that is associated with male dominance, I must claim, establish, and maintain my hierarchal position as *director* of this production in order to redefine my positions of *female* and of *student*. It has been a struggle working with some of the male participants, to say the least, but I am actively expressing my role as director.

By the way, sound, lighting, and costumes are coming along. There will be much more to consider in the coming weeks as we prepare for tech-rehearsals. I had some concerns with lighting in the beginning. In earlier production meetings, the lighting designer discussed having literal lighting fixtures and other lighting issues that I felt were irrelevant to the style of the production and to the playwright’s intent. Again, I claimed that we did not need literal fixtures. If he wanted to incorporate lighting sconces, then simply suggest the look of sconce lighting with lighting placement and spill or by any other means he sought fitting.

The challenges I faced early in the design process and considerations made me want to scream, *has anyone even read the flippin' script!?* However, I kept my composure and readdressed issues in a way that facilitated collaboration with my directorial concept and script analysis. I justified the design considerations before reiterating my directorial intent in an attempt to establish effective interactions.

The challenges with the lighting considerations were soon dismissed. I met with the lighting designer privately to discuss in detail my lighting needs for the production. I needed him on my team, working and collaborating with me to ensure a solid production. Our discussion was informative and enlightening. We accepted each other's perspectives and I was able to walk away with the feeling that he understood my needs for this production and that he would adhere to my interpretation of the play.

We worked Act II Scene 3 tonight. Each of the women has a moment within the play in which she *breakdowns*, not necessarily a total breakdown but a highly emotional moment. For Irene it is in this scene. I suggested for Erin to push herself even further. This is the moment of Irene's big confession and it seems flat. I am not seeing the inner struggle or the release of built-up emotion. I need to see it. My cast is doing wonderfully. I am very pleased with their progress and development. We have small areas to work on but overall I feel we are in a good position. I will allow the cast to have their scripts if they feel it necessary for tomorrow's run-thru.

September 28, 2006

Well, tonight was difficult. I choose to run the scenes with the reconfigured set pieces verses the originally designed configurations. This choice upset a couple of individuals and the set designer did not approve of the changes. Frankly, I feel no matter what I do these days, someone will not agree with my decisions. Additionally, I made the final choice to cut the scene

change for Act II Scene 2. I conversed with the lighting designer about lightning specials and the lighting for Act II Scene 2 before turning my attention to the scenic issues.

The discussion of scenic issues proved to be difficult in the beginning. Nonetheless, we reached a point of collaboration. New set pieces will be redesigned and rebuilt. In addition, the paint application will be readdressed. Keeping with the current color palette, the set designer suggested a conceptual idea of painting the pieces to look like large decks of playing cards, large dice, and pool cues.

My initial concern was that the idea seemed too comical. I pictured my actors as little mice sitting on big dice. I do not know if it will work. We discussed the subtleness of the application. I believe if the pieces suggested dice, rather than being dice, it would work. I do not think large, literal dice will. Maybe they would. I asked if I could see the application of this concept, either on model pieces or on a couple of the set pieces themselves, before committing to it. I will have something to look at early next week. How did we get here? How could I have prevented it?

September 29, 2006

A Public Relations (PR) student joined us tonight; she interviewed those who were present. I did not realize how much PR goes into something like this. I have had a number of interviews, I have gone to classrooms to speak, and I am working with a class on advertising posters. WOW! Sometimes this is overwhelming and yet extremely invigorating.

We worked the beginning of Act II Scene 1 tonight. There is something off about the beginning of this scene. I played around with some ideas and I have made some adjustments. Originally, I had Irene moving a lot, pacing, and getting up and down out of her seat. That seems too disruptive and the actions were not motivated. I now have her sitting in her seat and allowing her body movements (for example, tapping her feet, looking at the door, and moving around in

her seat) to indicate her anxiety. This worked better. I will continue to observe this moment of this scene for areas of improvement.

I re-blocked the monk moment on page 43. Initially I was going to have Irene and Kathleen do a *monk walk* around the set blocks as they chanted. I viewed it several times in this manner and I realized it was unnecessary to move them. I had them simply stand in place as they chanted. This made the moment stronger. It focused on the sisters reminiscing about their father and their childhood together, instead of focusing on two girls trying to imitate monks. I believe this change will prove to be additionally effective in displaying Kathleen and Irene's softer side of their relationship. A relational shift within the relationship. They may have their differences, and they may disapprove of each other's behavioral choices, but in the end, they are sisters and they share memories.

Speaking of monks...do your research and be thorough! When researching chants, I focused on Gregorian chants as mentioned on page 42 of the script. I brought in chants for us to listen to in order to get an idea of the sound we were wanting. However, this was not the sound we needed at all. On page 43, before the chanting begins, the Tibetan monks are mentioned. This was the sound I needed. Wow! What a difference. I somehow let this little piece of information slip by me. This information was extremely pertinent to the action on stage. It was a silly mistake and I felt I let my cast down.

October 2, 2006

We worked Act I tonight. It seemed like a long time since we visited scene 1. The scene is developing nicely. I still have my concerns with Albert. I am second guessing my decision of how involved and interacting he is. He is dead. The script calls for him to interact on a number of occasions. However, I feel it is not consistent. This confuses me at times. I decided to have him fully interact only when they have memory scenes. I love those moments. Albert really comes to

life and the moments pull him deeper into the action on stage. I do not get that same feeling when he is present on stage as the parental voice in their heads. He seems so distant.

We worked Act I Scene1 and most of Scene2. There are moments of course that we will have to continue to improve on. My main comment for today was to pick up the pace. All of the cast members need to work on their line pick-ups and cues. Other than that, I feel okay.

October 3, 2006

Did I mention we have literal dice on stage? Well, we do. They are plain as day. I think they will have to be toned down. I feel they are too comical. I can not get the image of little mice on dice out of my head. Perhaps it is simply my own perception that I am unable to let go of. We have a production meeting tomorrow, I will bring it up.

We worked Act I again tonight, focusing on Scene 2. There still seems to be a moment of awkwardness during the confrontation scene on page 22. I have Mary crossing to Kathleen and Irene USC on her line, "Neither of you move an inch." The motivation is there for her to move. However, Albert has a line following Mary's, before Mary continues with, "I mean it..." It seems like Melissa the actor, is waiting for Pat the actor, to deliver his line. It is an unlikely pause for Mary to take if she is confronting her two older sisters and giving them ultimatums. I will have to address this issue without conducting unnecessary changes to the present blocking.

The *feet* moment on page 23 following the confrontation scene was dead on tonight. Erin made a wonderful character choice to grab Melissa's foot on Irene's line, "Thank God. I thought you were going to make me smell your feet." Melissa, in turn, reacted with a lunge toward Erin, attempting to slap her. It was a wonderful discovery for both actors and it demonstrated the character's sibling playfulness.

October 4, 2006

We had our production meeting today. Tech rehearsals begin next week. At the close of the meeting, the scenic designer, the technical director, and I went to the scene shop to discuss the look of the scenic elements. After much discussion, I believe we came to a collaborated middle ground. We will use the conceptual idea of integrating gambling and billiard elements into the scenery. We agreed to be implicit rather than explicit with the finished product.

Given the time to consider this conceptual design, I am more welcome to it. It would have been ideal if this opportunity to brainstorm the concept came earlier in the design process. As the director, perhaps I should have thought of it and given it to the designer. From the standpoint of a scenic designer, however, I wanted the designer to have the creative freedom to implement his own design. I, as the director, choose not to precisely determine the look of the set by dictating exactly what was to be on the stage. I wanted to be opened to the possibilities the designer had to bring to the table, in connection with my thoughts and ideas expressed in our preliminary meetings.

We worked Act II tonight. I still have my concerns with the opening of Scene 1. I have asked Erin not to give too much time before Irene's opening line. On the other hand, I do need to set up this scene. I need silence to do that. In addition, Erin if viewed from house-right (HR) blocks Cara. I have attempted to correct this, yet, I have not found a justifiable solution.

The transition in and out of Kathleen's memory scene on pages 54 and 55 are more fluid. We have worked these moments several times. I have reminded Cara to take that moment of silence as Kathleen comes out of the memory scene before speaking her next line. There were times when the line came too quickly and the transition was not clear. "Don't be afraid of the silences," I said, referring back to the authors notes.

Pat made a nice character choice during the moment on page 58. This is the place where the script calls for him to be playing pool but I choose to have him simply observing his daughters. Pat sat up on the altar next to his urn. His choice worked for me. It communicated a sense of comfort and peace, which followed the mood of the moment. In addition, he chooses to stand again when Kathleen stood and crossed around to SR on her line, "...You want something to drink hon?" Along with the other action on stage, this movement assisted in emphasizing a beginning shift in the overall mood of the scene.

I originally had a run-thru for both Acts scheduled for tomorrow night. I will be missing one of my actors due to scheduling conflicts. I determined we would focus on those scenes and moments where the character is not present. The time is near. I am afraid that with all the scheduling conflicts we have had along the way, our progression toward a solid run-thru has been delayed. I wanted to have one run-thru with my actors before turning my attention to technical elements next week.

October 5, 2006

We began tonight with Act I Scene1. I enjoy this scene immensely. I wished the other two women had this much time with their father. Granted, they have their moments. Nevertheless, this is an extended period in comparison. Perhaps the playwright intended for this, considering that as the eldest daughter, Kathleen, holds the most resentment and has the most unresolved issues with her father. I know this to be true in my own family.

I have relied on my personal experiences to connect to, and relate with, these four characters. Directing this play has actually brought up family issues that I thought I had dealt with a long time ago. Consequently, they are resurfacing. I have attempted to push these negative emotions aside. However, I find myself angry with my father. I have not spoken to him in weeks.

Ironically, he does not know why I have not talked with him or that I even have unresolved issues. Perhaps one day, I will not.

We worked Act II Scene 2 and the craps moment in Act I Scene 2. Pat and Erin really need to be on top of these scenes. It is important to visually establish Albert and Irene's similarities. Irene is the one daughter who is most like her father. The communication between Irene's words and Albert's actions during the craps moment in Act I are pertinent to these visual similarities. Their mirroring techniques have improved with rehearsals. In addition, we have found other moments within the play to express their likeness. For example, in Act II Scene 1, they both sit on the altar, albeit, on different occasions. It is the small choices that I hope the careful observer will acknowledge.

October 9-12, 2006

Tech rehearsals are underway! It is exciting to have all the technical elements coming together. Dress rehearsals will begin next week. I still have my concerns with the set. The scene changes will have to come together more quickly. I think the stagehands will need to rehearse the shifts in order for them to be more fluid and efficient. I do not want the audience to be taken out of the play due to waiting on scene changes.

Originally, I wanted set pieces that the cast could easily move themselves in order to avoid stopping for scene changes. However, with the development of the set, the pieces were simply too large for the cast to shift without interrupting the pace of the show. Having this knowledge, I agreed to have a set crew make the necessary scene changes. I did not want the cast to break character for a set change. Actually, I did not want the audience to experience a break in character and risk them being detached from the action on stage and character associations. It would have been ideal if I could have incorporated the shifts into the action on stage. How I

would have been able to accomplish this I am unsure of at this point. It may be that I did not communicate this idea effectively to the set designer.

We had a number of notes regarding props. Most of the notes were easily corrected. We needed a stronger box for the end of Act I Scene 2, Erin and Melissa ripped it when they were struggling over it. We also needed a third pool cue. We had been using only two. We soon determined having a third would be ideal to avoid unnecessary prop mishaps between scene shifts. This way we would not have to screw and unscrew a cue to place it in the case for the next scene.

In Act II Scene 1, Melissa is improving on effectively removing the items from the grocery bags, making sandwiches, then returning the unneeded items to the bag and moving the bags to the floor. There were quite a few adjustments to be made during this time. We discovered that if she left the bags on the counter, Kathleen was later partially blocked from the audience. In addition, I needed her to prepare the props for the next scene change. It would have been too timely to have the members of the set crew remove the items individually or to place them in the bags and then remove them from the stage.

I had a few lighting notes, mainly simple adjustments; remove the spill here, bring up the intensity there, etc. I did want to adjust the lighting for the end of the show. The fade time needed to decrease. It seemed the actors were standing on stage, waiting for the blackout. I suggested we try to have the lights begin fading on Albert's last line, "My girls." I also wanted the intensity of the main-stage lighting to come down before the individual specials on each character, leaving the audience with a sense of family verses a sense of place.

The sound design is right on. All the effects for this production exemplify the communication being attempted for the appropriate settings. In addition, the sound effects have created a new level of understanding and realism. In Act I Scene1, the reality of Kathleen's pool

game is undeniably apparent. One may not even be aware that there are no pool balls on the table. The combination of the action on stage and the technical elements has brought this production to life. I am excited to see everyone in full costumes next week.

I did of course have notes for my cast, one being energy. I did not want them to over extend themselves, especially during the moments of high emotions. I needed them to harness that energy for the performances. They are all achieving brilliant moments with their characters.

Many of my notes this week for my cast were simple reminders. For example: cheat your face out, open yourself up, your line is, enter more quickly here, take your time there, start your cross here, finish your cross there, etc. I do have one major concern at the moment and that is with Albert.

Albert is a shape-shifter, taking on the attributes of his daughters perceptions of him. However, I am not seeing distinct shifts in his personality or in his physical movements. I have discussed this with Pat on a number of occasions in which we brain stormed different ways we could communicate these shifts.

One of the suggestions I had recently was to try to manipulate his clothing to indicate a shift in personas. For instance, Mary sees her father as more *put together* than Kathleen does. How can we communicate the differences with clothing adjustments? Examples may be, rolling his sleeves up or down, buttoning or unbuttoning his shirt, whatever the action-perception called for. I will continue to remind Pat of this and watch for indications in shifts.

I have had my concerns and reservations about some particular moments within the production. I have asked my advisor to come and observe these moments. He is an experienced director and I welcome his advice. He will join us on Friday.

October 13, 2006

We had a short rehearsal today, working on specific moments. Bobby Funk joined us, as I had asked him to. We began with Act I Scene 2.

I needed a shift in focus after Albert's cross on his line on page 27. My focus seemed to remain on Albert and I needed a simple adjustment. Bobby had one. Irene has the following line and it was suggested that I incorporate movement to pull focus away from Albert and give it to Irene. I simply had Erin slide to the edge of the bed. This did pull focus and it prepared her for her cross at the bottom of the same page.

Albert's cross on page 29 coming out of the craps moment seemed to pull focus from Irene. Again, it was a simple fix. Instead of Albert delivering his line DSL at the unseen table, he is now beginning his cross on his line, "Almost no one does it, you know. Ends a winner." This works only if Albert takes the moment after his last roll of the dice and communicates to the audience that, in fact, his luck had changed. I do not want to rush this moment. It is a defining moment. It gives us a glimpse of Irene's perception of her father; the gambler, the risk-taker. On page 32, I had Mary crossing DSR on her line, "See, I went to his room..." This cross worked and it is motivated. However, it did not assist in the cross back on page 33. The distance and time it took Melissa to cross back to the bed was not justifiable in the line. The simple adjustment for this was to have her cross DSC on page 32 verses DSR. This still communicated that Mary wanted to move away from Kathleen, in anticipation of Kathleen's reaction to the information that Mary was providing; and it corrected the cross back to the bed on page 33.

In Act II Scene 1, we observed the blocking at the beginning of the scene. I have worked this moment several times, changing and adjusting the blocking. However, I had not come to a satisfied resolution. At this point, I did not want to make extreme changes to the blocking and I did not have to. Bobby simply suggested that I switch the positions of the two actors. Positioning

the actor's in this way solved my dilemmas. For one, it kept me from having to make other changes to the following blocking. For two, Erin no longer blocks Cara. For three, Erin is no longer pulling focus from Cara. This makes sense, considering the amount of movement Irene is displaying, versus the amount of movement Kathleen is displaying, and Erin should be US of Cara. The blocking and action on stage now represent a quality of shared focus.

I feel good about the adjustments and considerations we addressed today. We worked and observed a number of moments, some of which I described above. In all of the moments, there existed a simple and effective change. I believe I was too involved, too deep into the process to see what needed to be done. I was not able to step back and observe these moments without any preconceptions or assumptions. For that reason, I asked my advisor to assist me in resolving these issues.

October 17-18, 2006

Dress rehearsals began on Tuesday night. The show has really come together. I had some minor notes for my cast. Most of them were simple reminders. We also discussed the changes that were made on Friday.

Please allow me to digress for a minute. I am real tired of writing this journal. It has been a tedious task (although educational). I began writing on the computer. However, I was not always able to use a computer. Thus, I turned to the hand and paper method and continued with it. It worked, I could write in bed. Many nights it was the last thing I did before I fell asleep and usually, this was the only time I had to do it. Consequently, I have had to transfer the information from paper to computer. This means, I have done my work twice. Where is the sanity in that?

Back to business. Costumes were priority last night and tonight. There were a few adjustments to be made. Kathleen's shirt for Act II had to be addressed. It pulled at the buttons. The shirt Albert wore on Tuesday seemed too light and did not read well. Monet dressed him in a

different shirt for Wednesday and the color and pattern was more evident, we will continue to use this one. Mary's bracelets were clanging together, creating a distracting noise. I requested we remove some of them, Monet agreed. Additionally, I requested to see Irene in her leather jacket in Act II.

Previously, I discussed with Monet that I wanted to see distinct costume changes for Act II Scene 1. They are attending their father's funeral service after all. Originally, Monet had Irene in her jacket for Act I and without her jacket for Act II. I felt it should be just the opposite. In Act I Scene 2, she has been at the hotel for a while, long enough to have settled in. In Act II Scene 1, she would have wanted to appear to her sisters, Kathleen in particular, that she attempted to be concerned with her appearance. In addition, as we learn later, she is also concerned with leaving the funeral home to attend the casino. It was discussed that Irene's thought process for her attire would focus on *I'm going to the casino*, rather than, *I'm going to a funeral*. I agreed with this point. Consequently, Irene must keep this knowledge of her casino endeavor to herself. Thus, she is portraying the look of a grieving daughter and not a gambling addict. I believe we came to a collaborated decision.

Well, what can I say? The time is here. Opening night is tomorrow. I am petrified. I do not think I will be able to sleep. My heart is racing. I am so nervous. What if it isn't any good? What if I failed miserably? The playwright is coming to see the production. Did I tell you that? She is. We are bringing her here for the festival performance. The show is good. In fact, it is fabulous! The actors have done phenomenal work. I am impressed with some of the choices they have made. They have really brought the characters to life. I wonder how I am as a director. This is something I want to do professionally. Can I? Of course, I can. I have the instincts and the knowledge. Did I mention that I am scared to death? Of what? Of failure. Of disappointments. Of success. Of achievements. Wow! What a ride I am on, goodnight.

October 19-22, 2006

Opening night was exhilarating! The audience response was the best on that night, the energy in the room was thrilling. It was wonderful to allow myself to sit in the audience and observe the patrons, as well as the production, without any anxieties. I figured, it was what it was. People were going to either like or not. I was content with the production at this point. Furthermore, I was very pleased with the efficiency of the set changes. I was concerned with them taking too long. As an audience member, they did not distract me and they were over quickly. On the other hand, as the director, I was contemplating how to do away with them all together. We moved the set over to the VA Memorial Theater during strike on Sunday. We will prepare for the festival performance. I have scheduled a run-thru rehearsal for Tuesday night. We will perform on Wednesday at 8pm.

October 24, 2006

We rehearsed in the VA tonight. It is amazing how the differences in theatrical spaces can change the feel of a production. Sitting in the house, I felt disconnected from the action on stage. This, I suspect, is mainly due to the construction of the theater itself. It is larger than the BF Theater. The VA seats approximately 500 and is equipped with a balcony. The BF seats approximately 300, all on the ground floor. The VA is a proscenium stage, with a small apron and an orchestra pit. The BF is also a proscenium stage. However, it has a very large apron and it is not equipped with an orchestra pit.

In comparison to the BF, the amount of space or aesthetic distance in the VA between the stage and the actual seating in the house is immense. Additionally, in the VA, most of the action (if not all) takes place US of the proscenium wall; adding to the mental connection of an implied barrier. Whereas, in the BF, most of the action occurs DS of the proscenium wall. In the BF, the audience is literally closer to the stage and the stage is more opened to the audience.

Additionally, the implication of a barrier is not as strongly suggested, due to the placement of the proscenium wall. I felt a greater connection to the play, to the characters, and to the action on stage when we performed in the BF. In my opinion, this play calls for a more intimate space than the VA can provide.

Along with distance issues, we have projection issues with this theater. It is very hard to hear the actors at times. They will have to be extra conscious of their projection levels. I do not want the audience to lose any of the information being provided. I have concerns of what the VA audience may experience. Will we be able to conquer this space?

October 26, 2006

We performed last night. Unfortunately, a few lines were lost. This, however, did not ruin the performance. It was a good performance and I was pleased with my actors. Linda attended. This made me nervous. Clurman claims that “living playwrights are present not only on the telephone but in person. One of the director’s duties is to deal with them” (p. 41). Even though Linda was not physically present for my rehearsal process, the preliminary discussions served the play. I am glad to have had the opportunity to *deal* with her and I look forward to sitting down and talking to her.

We had our response today. It went well. The topic I was most compelled with was the discussion of the breakdowns. It was determined that all of the *explosions* were the same. All exhibited a universal breakdown versus an individual one. It was suggested that the anger and hurt could be played down in order to be more effective. We were asked how we could have made each of the moments more distinguishable. In addition, it was brought to my attention to think of the moments as a roller coaster; where is the big loop?

The set was discussed. It was agreed that not doing specifics, such as a literal set, served the play best. The scene changes were efficient and functional. However, how could we have made the changes instantaneous?

The costume choices were described as successful in Act I; capturing the characters personalities. Consequently, it was suggested that the changes for Act II did not serve the play as successfully.

The subject of properties was mentioned. It was established that Cara's handling of the pool cue was accurate and natural. Furthermore, the handling of Albert's box of personal effects could have been done with more reverence. For Mary, it is all she has left of him; communicate that more effectively.

Overall, the response was enlightening and educational. The discussions gave me a lot to think about; where could our-my choices have been stronger? How could I-we have communicated more effectively, to achieve the desired outcome? I cannot answer these questions now. My brain is tired of analyzing. I am glad I can breathe again.

CHAPTER 3

PAMELA ON DIRECTING: THE DIRECTORIAL PROMPTBOOK

In this chapter, I illustrate my blocking choices of the characters, which are located on the ground plan that correlates with each page of the script. My notes on movement and the applied verbiage are located on the pages containing the text of the script. In my attempt to establish the dynamics of the family system and to demonstrate the relational shifts of the subsystems, I have exercised my understanding of the communicative and theatrical processes as discussed previously. Proximity and picturization are of particular value in this chapter, as I considered character motivations in the compositions of the scenes.

THREE THE HARD WAY

A Play in Two Acts

by

Linda Eisenstein

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CAST OF CHARACTERS:

ALBERT:

A dead man, 58 years old. An excellent pool and craps player.

KATHLEEN:

ALBERT's oldest daughter. Mid-to-late 30's. She knows how to control her face, if not her temper.

IRENE:

ALBERT's middle daughter. Early-to-mid 30's - 2 1/2 years younger than Kathleen. Gambler and jokester, she can flirt as easily as breathing.

MARY:

ALBERT's youngest daughter. Late 20's to early 30's -- 6 years younger than Kathleen. Softer and probably rounder than the other two.

TIME:

March, 1992

SETTINGS:

A nearly bare stage, that becomes and evokes parts of:
 a California pool hall;
 a cheap motel room in Reno, Nevada;
 a funeral parlor;
 a casino cocktail lounge;
 and memories of the characters.

AUTHOR NOTES

The play's setting and props should be Zen-like in their economy and spareness. Use a bare stage with only the most essential props and furnishings in such a way as to create fluidity between scenes and transformations.

For example, it's preferable to use one special table which becomes, when suffused with and transformed by light, all significant tables: pool table, crap table, card table, family dining room table, food table. The "casino lounge" can be Irene, in garish light. Less is more; no clutter. Paint with light, sound, and precise action instead.

The pool games occur by having Albert and Kathleen handle real pool cues and cue chalk but pantomime hitting invisible balls.

Let the important actions with props resonate in bare space -- like a Kabuki performance, or a memory, or an intense dream.

This play has no single protagonist. As in the drama of our own family lives, each family member should imagine her/his own drama to be the central one. Let each audience member decide with whom they want to identify. They will, anyway.

Albert's presence isn't gothic or ghostly, but very matter-of-fact. Though he exists on his own plane and his own terms, to his daughters he is accessible primarily in memory and speech. He is the parental "voice in the head" that time can never extinguish, the words that ring in their children's ears and eventually come out of their own mouths.

It's probably better if the others don't look at Albert except in a few critical moments. Albert, being dead, primarily observes -- sometimes seeing things he never noticed when he was alive.

This is an ensemble work for 4 voices, with dialogue that intercuts a lot. To find the right rhythms, listen to chamber music, especially string quartets -- where no one dominates, and the instruments play off each other in solos, duets, trios, and the full quartet.

Don't be afraid of silences.

ACT I

Scene 1

SETTING: A pool hall in Northern California.

AT RISE: It is evening. In the dark, the loud sound of a power break on a pool table. As lights come up, KATHLEEN is playing pool in silence, using a custom cue, with surgical precision. KATHLEEN is deadpan; when SHE gets angry, her only change is to hit the ball harder.

ALBERT appears, in a pool of light, holding his cue. During the scene, KATHLEEN mostly pays attention to her position on the table, rarely looking at ALBERT. HE watches her play and kibbitzes.

NOTE: Neither the pool game nor the pool table should be realistic. The table shimmers in light, the most important and magical place in the world. The actors use real cues and cue chalk but not real balls. All the emphasis should be on the actors' strokes and concentration. It should have the quality of an intense dream.

ALBERT ENTERS FROM BEHIND FLAT ① W/CUE HE STANDS AT THE BAR AND WATCHES HER PLAY

KATHLEEN ENTERS FROM SR W/CUE

* BOTH ENTERING IN THE DARK

THE SOUND OF A POWER BREAK IS HEARD IN THE DARK LIGHTS COME UP AND KATHLEEN IS COMING OUT OF HER POWER BREAK MOVEMENT

① KATHLEEN XSR TO USR CORNER OF POOL TABLE - TAKE SHOT/SINK

Nice shot.

TO ENCOURAGE

(KATHLEEN reacts to his presence.)

ALBERT

ALBERT

Tough one.

KATHLEEN

I've been playing for shit these days.

TO JUSTIFY

ALBERT

I don't know why you go for the tough ones, though.

TO INQUIRE

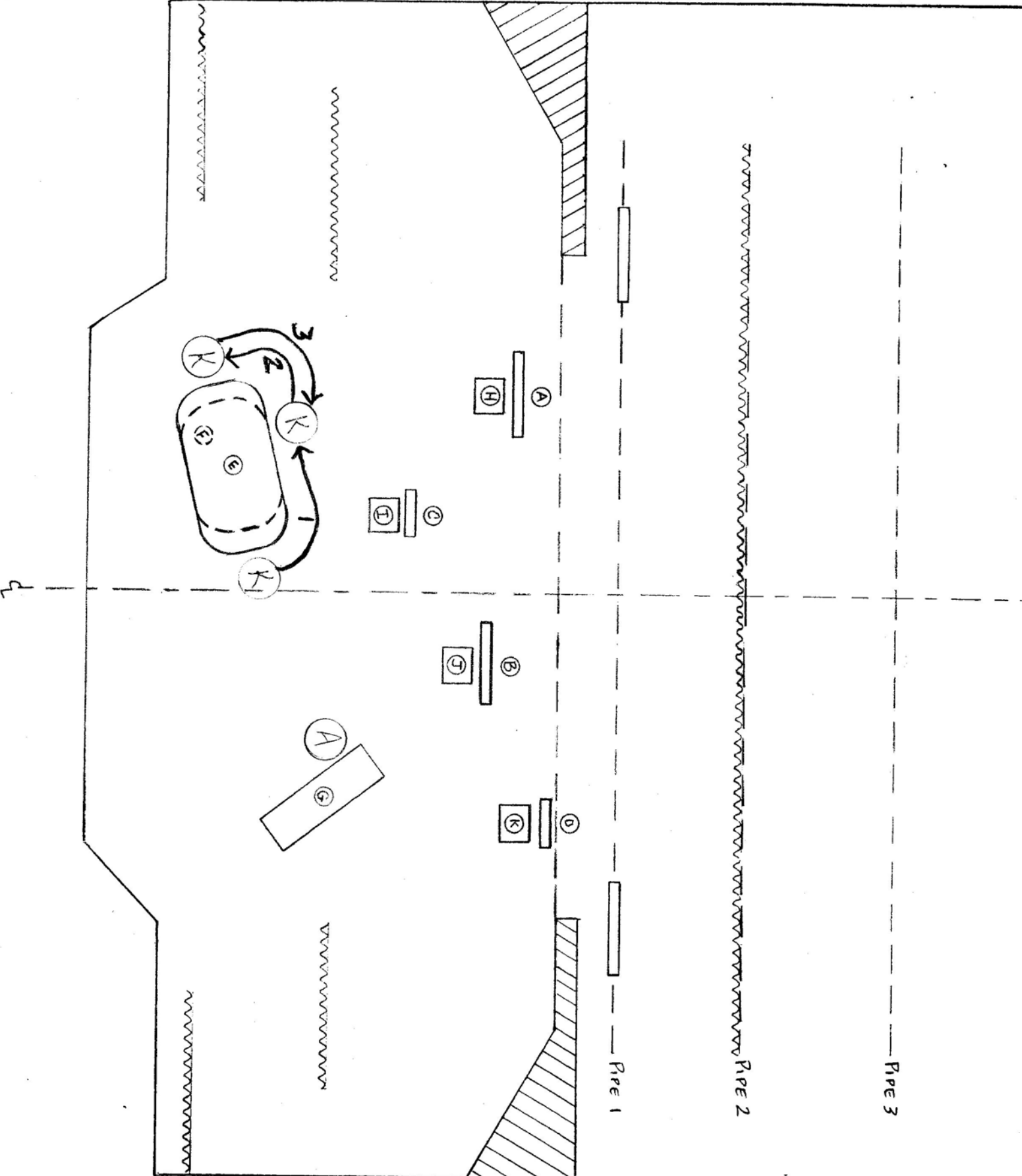
KATHLEEN


That's all there seems to be lately.

② KATHLEEN XDSR AROUND POOL TABLE

TAKE SHOT

③ KATHLEEN BEGIN X US OF TABLE - EXAMINE TABLE AND CHECK ANGLES (END XON P.5)



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	POOL HALL	ACT I
8-22-06		SCENE 1
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 4

ALBERT
You always liked the tough shots. You're working too hard,
Kathleen.

GESTURES TO THE TABLE

KATHLEEN
Tell me about it.

ALBERT
Listen to the old man. Go for the easy shots. You know the
secret, don't you?

TO ADVISE

KATHLEEN
Yeah, yeah, I know.

ALBERT & KATHLEEN
Cue ball control.

KATHLEEN END X
SL SIDE OF TABLE

ALBERT
That's right. Place the cue ball right and everything else
comes naturally.

TO CONFIRM

KATHLEEN
Easy for you to say.

TO DISMISS

ALBERT
Then the rest of it is easy as pie. Like shooting fish in a
barrel.

① BEGIN X DS
OF TABLE
AROUND TO
SR SIDE OF
TABLE -
CHECK
ANGLES
CHALK CUE

KATHLEEN
I hated practicing that part. Cue ball control. I never had
the patience for it.

ALBERT
Sure you do. You just like whacking 'em around. Making the
pockets smoke with the fancy shots. The ones that made the
boys too scared to come around.

ANIMATES HIS WORDS

KATHLEEN
END X - SET
UP SHOT

KATHLEEN
Back off, Albert. I play the way I like.
Shit.

TAKE SHOT/MISS

② BEGIN X TO
MID. US SIDE
OF TABLE

BEAT (SHE plays in silence for a moment or two.)

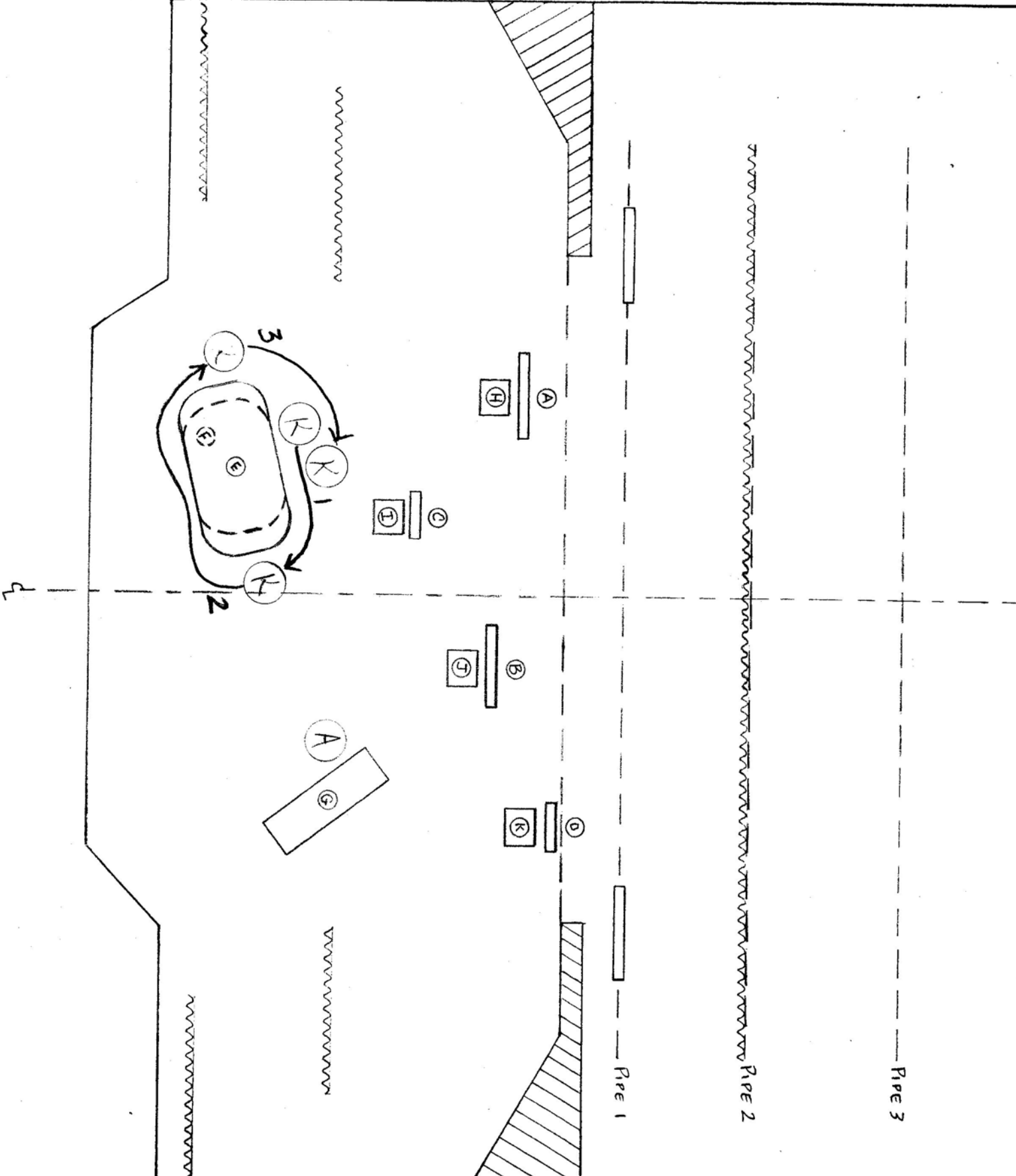
ALBERT
So. Did you call Benny?


TO INQUIRE

KATHLEEN
Benny. Jesus, Dad, you knew this. We're divorced.

KATHLEEN
END X

ALBERT
I liked that boy.



THREE THE HARD WAY 	
SCALE: 1/4" = 1'-0"	POOL HALL ACT I
8-22-86	SCENE 1
DIR: PAMELA ADDOLPHI DES: CHAD FRALEY	
GROUND PLANS: BUD FRANK	PAGE 5

Yeah, you sure did. _____ KATHLEEN EXAMINE TABLE
CHECK ANGLES
CHALK CUE

Now him, he wasn't afraid of you one bit.
TO CHALLENGE

Not nearly enough.
TO EMPHASIZE

Whatever happened to him, anyway?
TO INQUIRE

He moved to Florida. _____ KATHLEEN SET UP SHOT

No kidding. Miami? ALBERT

Key West. _____ KATHLEEN TAKE SHOT / SINK
FROM MID. OF US SIDE OF TABLE

Boy sure could drink. ALBERT

Yeah, he sure could. _____ KATHLEEN ① X SL TO USL CORNER OF TABLE
SET UP SHOT

Hell of a sax player, though. Beautiful tone. Best I've heard since Stan Getz.
TO REMINISE

Yeah, he was a player, all right. _____ KATHLEEN ② AXSR TOWARD KATHLEEN

Six in the corner. _____ ALBERT ③ KATHLEEN X DS TO MID. SL
TO ADVISE (KATHLEEN sinks the six.) GESTURES TO SIX / CORNER TAKE SHOT / SINK

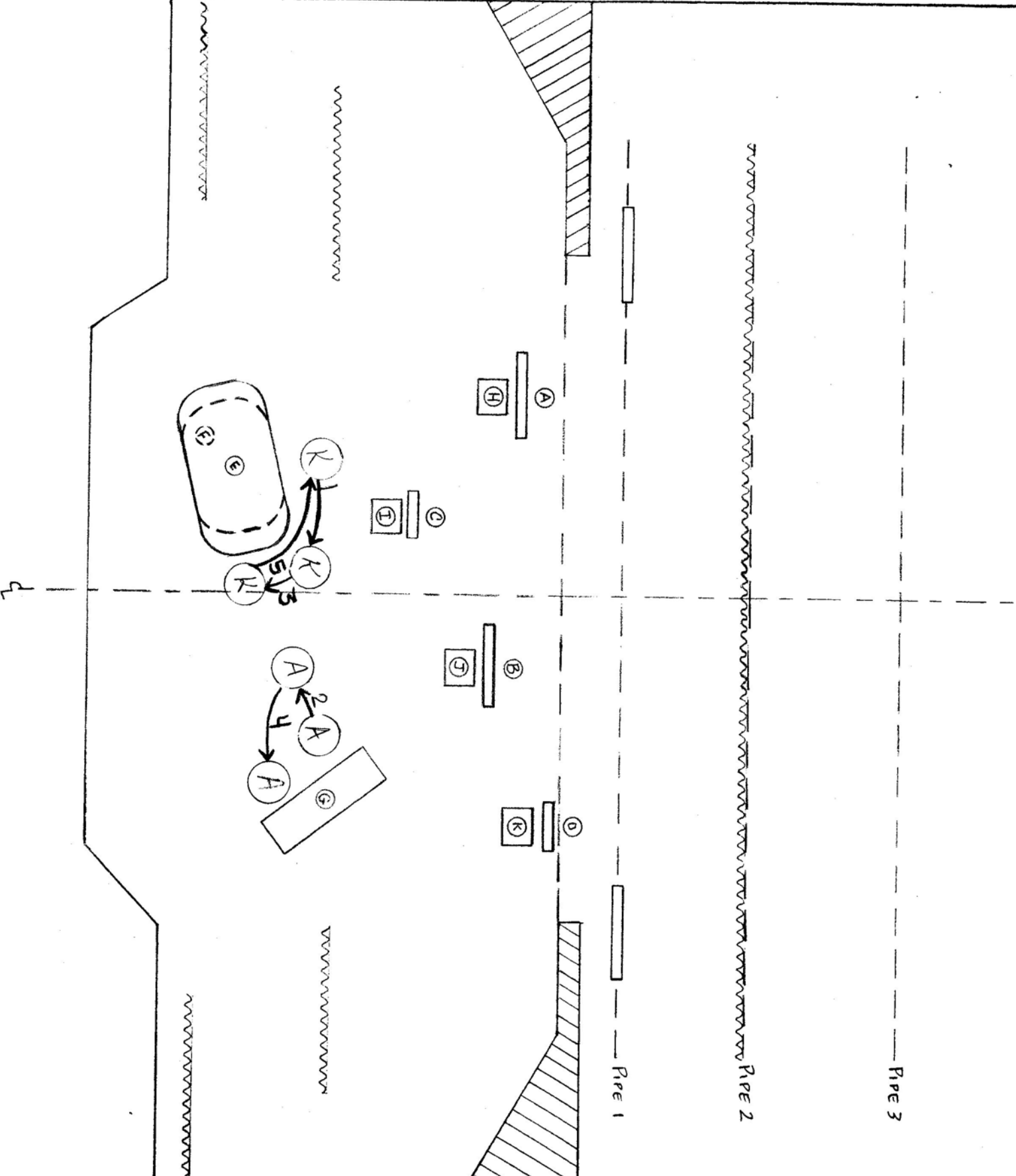
Ever think about getting back together with him? _____ ALBERT ④ X BACK TO BAR
TO INQUIRE LEANING ON BAR / FACING FULL FRONT

No way, Dad. _____ KATHLEEN ⑤ KATHLEEN COUNTERS US
TO CONFIRM AROUND TABLE

You two try counseling? They say it helps. ALBERT LOOKS AT HER

It's a little late, Dad. _____ KATHLEEN ⑥ PAUSE X TURNS AND LOOKS
TO DISPUTE It's been four years. AT HIM / CONT X
END X ON P. 7

I never believed in it, either. Bunch of meddling fools. ALBERT
That's what fathers are supposed to say, though. "Get
TURNS BACK FULL FRONT



THREE THE HARD WAY		ACT I
SCALE: $\frac{1}{4}'' = 1'-0''$	POOL HALL	SCENE 1
8-22-06	DIR: PAMELA ADDOLPHI	DES: CHAD FRALEY
GROUND PLANS: BUD FRANK	PAGE 6	

① ② CON'T X FROM PG 6

counseling. Stay together." Fuck it, do what you want, it's your life.

TO SURRENDER

(SHE plays for a moment or two in silence.) CHALK CUE

ALBERT

Nice boy, though.

TO RECALL

KATHLEEN END X SET UP SHOT

KATHLEEN

Yeah, he was.

TAKE SHOT/SINK

ALBERT

Irreconcilable differences.

TO RATIONALIZE

KATHLEEN

Yeah. I wanted to sleep with men and so did he.

TO INFORM

(A pause while she shoots)

TAKE SHOT/MISS

② X US TO MID. OF SR SIDE OF TABLE SET UP SHOT

ALBERT

Good sax player, though.

KATHLEEN

Jesus, Dad, do you mind?!

TO WARN

ALBERT

Sorry.

③ BEGIN X USL AROUND TO MID. OF US SIDE OF TABLE

KATHLEEN

I mean, I'm trying to play over here.

END X

BEAT

ALBERT

Well, sink the four then.

GESTURES TO THE TABLE / KATHLEEN LOOKS AT THE FOUR ON THE SR SIDE OF THE TABLE

KATHLEEN

(looks at the table)

Why not the eight?

TO CHALLENGE

GESTURES W/CUE TO THE EIGHT ON THE SL SIDE OF THE TABLE

ALBERT

The four's the better shot.

TO VALIDATE

((KATHLEEN aims at the eight -- and misses.)

SET UP SHOT FOR EIGHT BALL TAKE SHOT/MISS

TO DEFY

KATHLEEN

Shit.

④ X USR IN FRONT OF FLAT ④ FACE US/FULL BACK

ALBERT

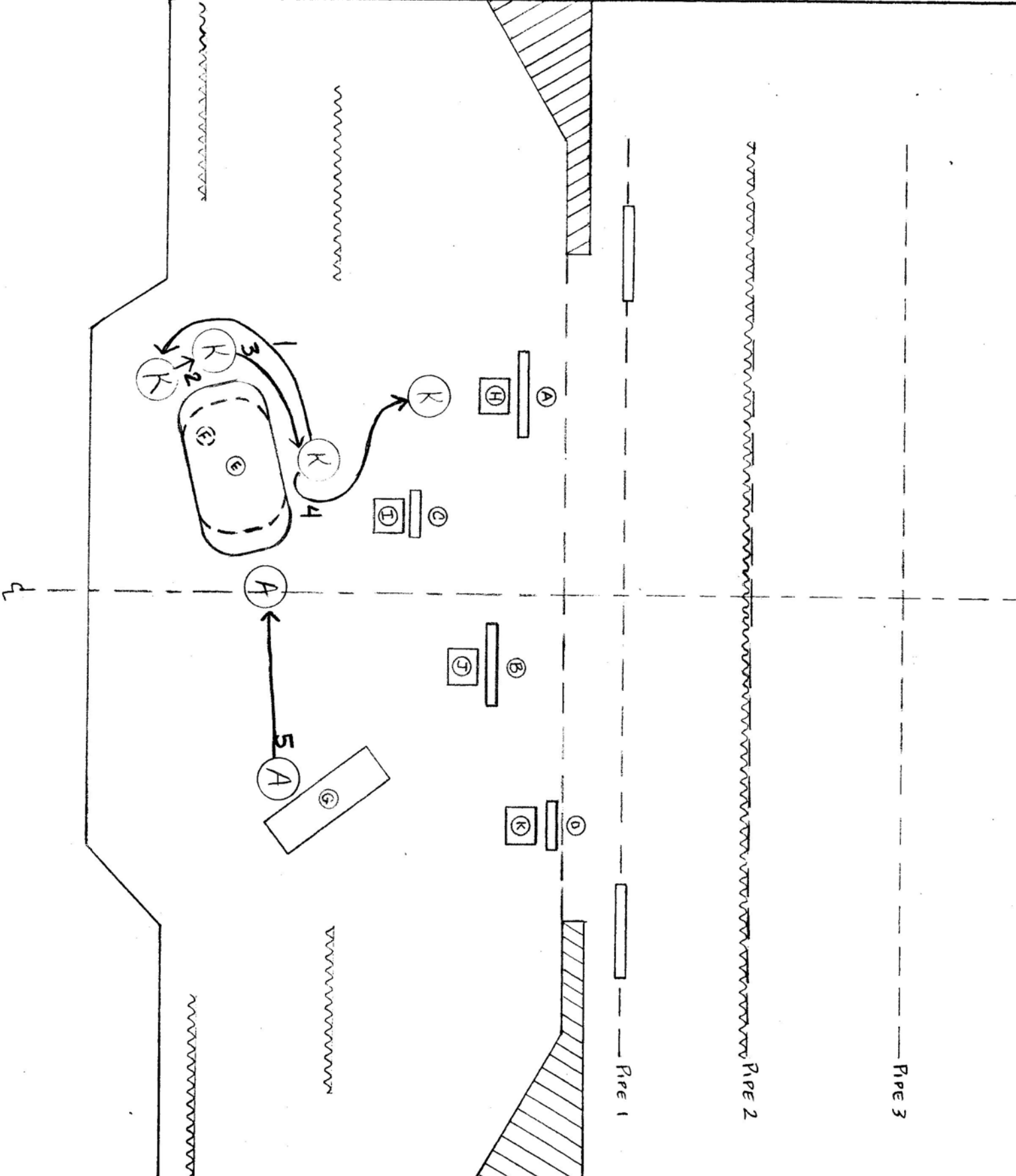
Stop trying so hard.

(KATHLEEN steps back from the table, frustrated, while ALBERT demonstrates. SHE affects not watching.)

ALBERT

Let me show you something.

⑤ X SR TO SL SIDE OF POOL TABLE



THREE THE HARD WAY		ACT I
SCALE: 1/4" = 1'-0"	POOL HALL	SCENE 1
8-22-16		
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 7

(ALBERT picks up the cue ball and places it carefully.)

ALBERT
Here: see that angle? That's the shot you're looking for.
Not straight on, and not so oblique you have to shave it.
That's the ideal angle.

KATHLEEN
LOOKS BACK
OVER HER
SHOULDER
BEFORE
TURNING
AROUND

TO COUNSEL

KATHLEEN
The ideal angle. ① X DS
CLOSER TO TABLE

ALBERT
Lookie here.
(HE shoots, his stroke as gentle as hers is powered)
See how that breaks off the other one? It just strolls over
into position.

② X DSR
AROUND
TABLE

(HE shoots again)
See? Shot after shot, the same easy walk. Play this way,
you don't have to make those tough-guy shots. Just easy
ones. One right after the other.

③ BEGIN XSL
BACK TO BAR
GESTURES TO
TABLE AND
THE PLAYS
HE JUST MADE

TO GUIDE

KATHLEEN
Sure, Dad. ④ X DS TO TABLE

ALBERT
It doesn't have to be hard all the time. It's okay for it to
be easy.

END X
TURN AND
LOOK AT
HER

TO AFFIRM

KATHLEEN
What's the point then? Where's the challenge?

TO DISPUTE

ALBERT
Challenge? You don't think this way is a challenge? Listen:
Willie Mosconi played this way for 8 1/2 hours, ran 526 balls,
and only had to stop because he got tired. You know the kind
of concentration and control it takes, to get 'em to line up
like that for you? Christ -- try doing that in the rest of
your life.

⑤ X SRC

⑥ X BACK TO
BAR

TO DEFEND

(KATHLEEN snatches up the cue ball, glares at him for
a beat -- then places it down. SHE begins to practice
her cue ball control.)

⑦ XSL
AROUND TO
MID OF SL
SIDE OF
TABLE
SET UP
SHOT
CHALK CUE

ALBERT
Just trying to be helpful. Paternal. Give fatherly advice.

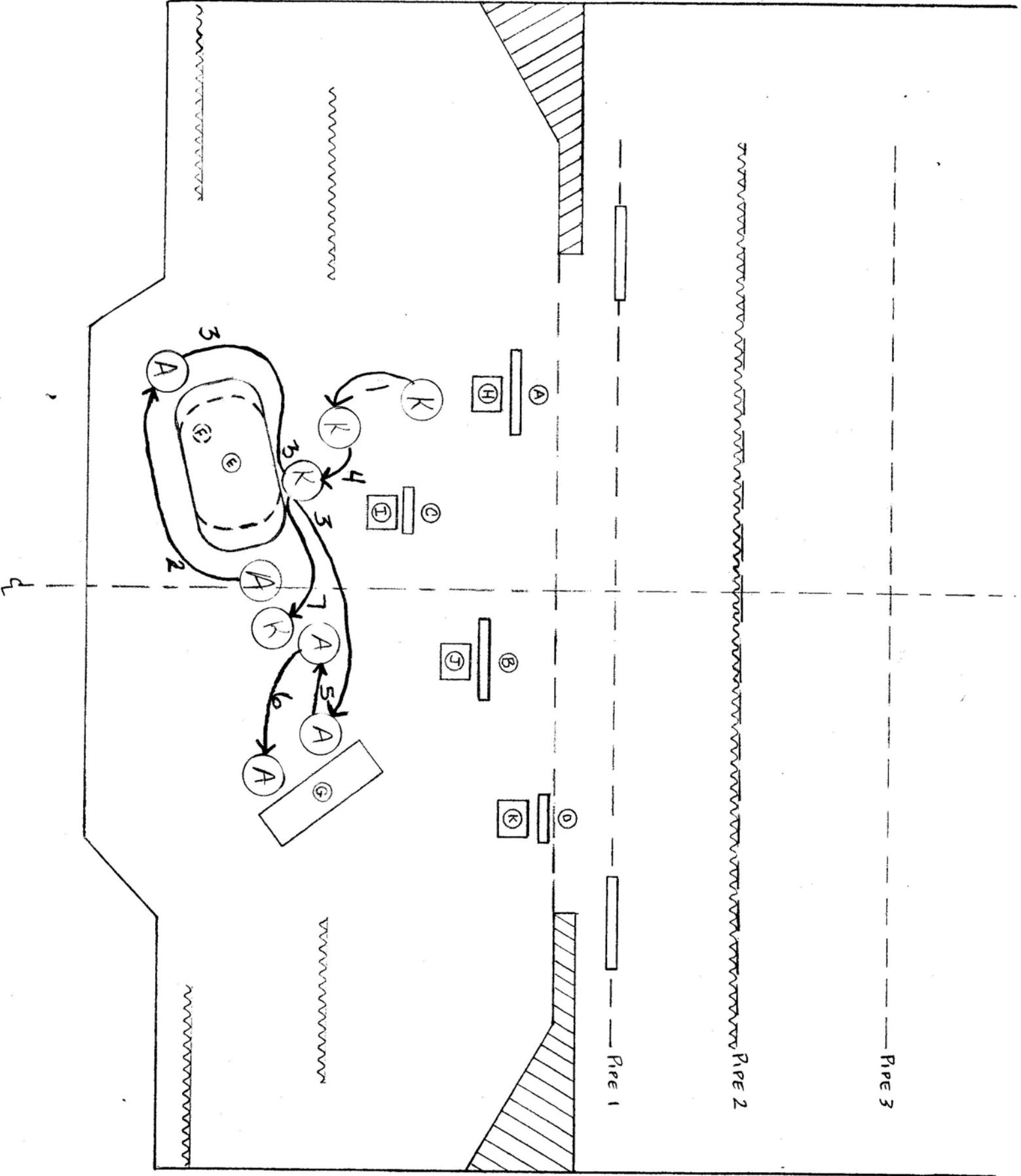
TO RECONCILE


KATHLEEN
Right. TAKE SHOT/SINK

TO DENY HIM

ALBERT
I know I don't quite have the hang of it. I never knew my own
father, you know.

TO EXCUSE



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	POOL HALL	ACT I
8-22-16		SCENE 1
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 8

KATHLEEN
You've told me this before, Albert. ① BEGIN X DS AROUND TABLE
 EXAMINE TABLE
 CHECK ANGLES
 CHALK CUE

ALBERT
 He died when I was four.

KATHLEEN
 About a million times. ② END X DSR CORNER OF TABLE
 SET UP SHOT

ALBERT
 Consequently, I have no idea how a father is supposed to act.

KATHLEEN
 No shit. ③ TAKE SHOT/SINK
 TO AFFIRM

ALBERT
 Much less with daughters. A complete mystery tome.

KATHLEEN
Boys would have been easier on you. ④ X US TO USR CORNER OF
 SET UP SHOT
 TABLE

ALBERT
 What makes you think that?

KATHLEEN
 I don't know. I always assumed you wanted boys. ⑤ TAKE SHOT/SINK

ALBERT
 No. Hell, no. What man in his right mind wants boys? Boys
 all hate their fathers. Read your Freud. Boys want to kill
 their fathers and screw their mothers. I never wanted boys.
 What in the world would make you think that?
 TO ESTABLISH

KATHLEEN
 You didn't exactly raise us like girls.

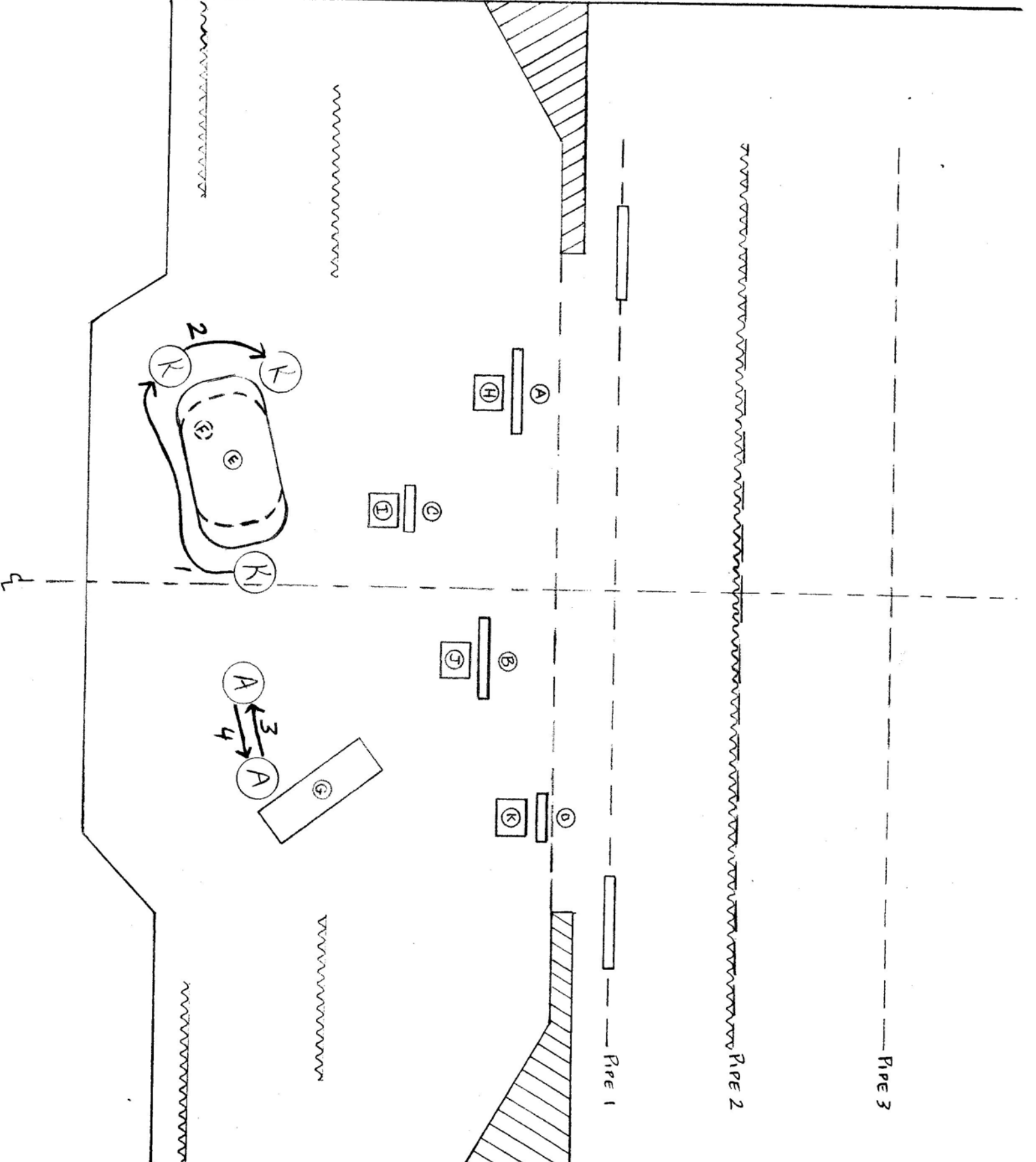
ALBERT
 What's that supposed to mean?


KATHLEEN
 You didn't treat us like girls.
 TO INSIST

ALBERT
Like creampuffs, you mean? Like simpering morons, ready to ⑥ X C TOWARD
 keel over the minute someone says boo? Like Mary's friend,
 what's her name? KATHLEEN

KATHLEEN
 Patty's not a moron. She just acts...feminine.
 TO JUSTIFY

ALBERT
Same thing. ⑦ X BACK TO
 BAR



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	POOL HALL	ACT I
8-22-10		SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 9

KATHLEEN
Never mind. You wouldn't understand. You never did, Albert.
TO DISMISS

ALBERT
What's to understand?
TO CHALLENGE

KATHLEEN
For God's sake, Albert. For their 11th birthdays, my friends
all got Barbie. I got a cue case.
TO ATTACK

ALBERT
It was real leather.
TO JUSTIFY

KATHLEEN
It's not a joke, Dad. None of us ever had the faintest idea
how to act like girls.

ALBERT
You're not girls -- you're women.

KATHLEEN
The three of us? We're total freaks.

ALBERT
Most smart women are.

KATHLEEN
Mary -- she doesn't even know how out of it she is. And Irene?
TO ALLUDE

ALBERT
I regret my influence on Irene. Believe me.
TO ADMIT

KATHLEEN
She's even worse off than me. You really made a mess of us,
Albert.
TO BLAME

ALBERT
I was just trying to raise a family, the best way I knew how.
TO DEFEND

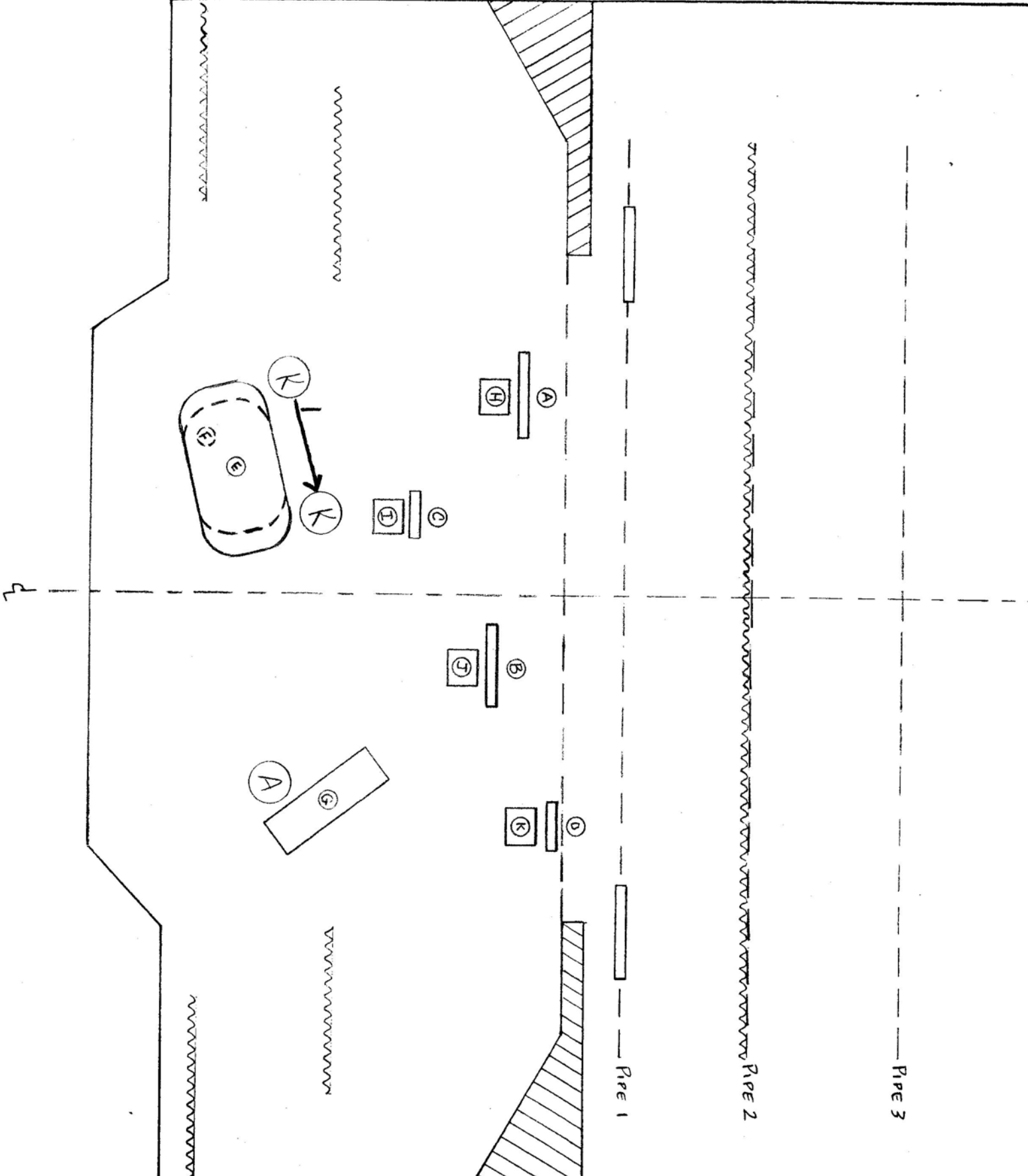
KATHLEEN
In a pool hall? Around gamblers and hustlers and pros? What
kind of place is that for girls.
TO STING


ALBERT
Actually, I thought of you three as people, not girls.

KATHLEEN
I don't fit in. I walk down the hall at work and people
actually jump out of my way. I figured something out the
other day: I never even learned how to smile right. Must
have been all those hours sighting down a cue. I was watching
these girls at the office. They do this...thing with their
face. Animate it, somehow. It has something to do with the
eyes -- blinking while you open them, maybe.

TO EXPLAIN

① XSL TO USL
CORNER OF
POOL TABLE
BLINK, SMILE
MAKE THE FACE



THREE THE HARD WAY 	
SCALE: 1/4" = 1'-0"	POOL HALL ACT I
8-22-16	SCENE 1
DIR: PAMELA ADOLPHI DES: CHAD FRALEY	
GROUND PLANS: BUD FRANK	PAGE 10

(SHE tries a feminine smile: raising her cheeks, while animating her face and widening and blinking her eyes.)

ALBERT

Looks half-witted.

KATHLEEN

(continuing to smile this way)
Men seem to like it. It's a lot of work, though.
(she drops it, becomes deadpan again)
Gives me a headache.

ALBERT

Then don't do it.

KATHLEEN

I don't. That's my point. Most women have learned how to do this unconsciously. I have to work like a son-of-a-bitch, just to keep it up long enough to get through a lunch meeting.
(SHE "does" the smile again)

ALBERT

Looks painful.

① X SRC TOWARD
KATHLEEN

KATHLEEN

(dropping the smile)—**AFTER DELIVERY OF LINE**
I've been practicing, daily.

ALBERT

You'd be better off working on your cue ball control.

② X SL BACK
TO BAR

TO ADVISE

KATHLEEN

Yeah, well, we all know about your lifetime priorities. But I have a real job, thank you.

TO SCRUTINIZE

③ X SR TO
MID. OF
US SIDE
OF TABLE

ALBERT

A likely story.
TO DEFEND

KATHLEEN

Hey -- you know how much ad space I sold last month? \$35,000.
TURN AND LOOK AT HIM

ALBERT

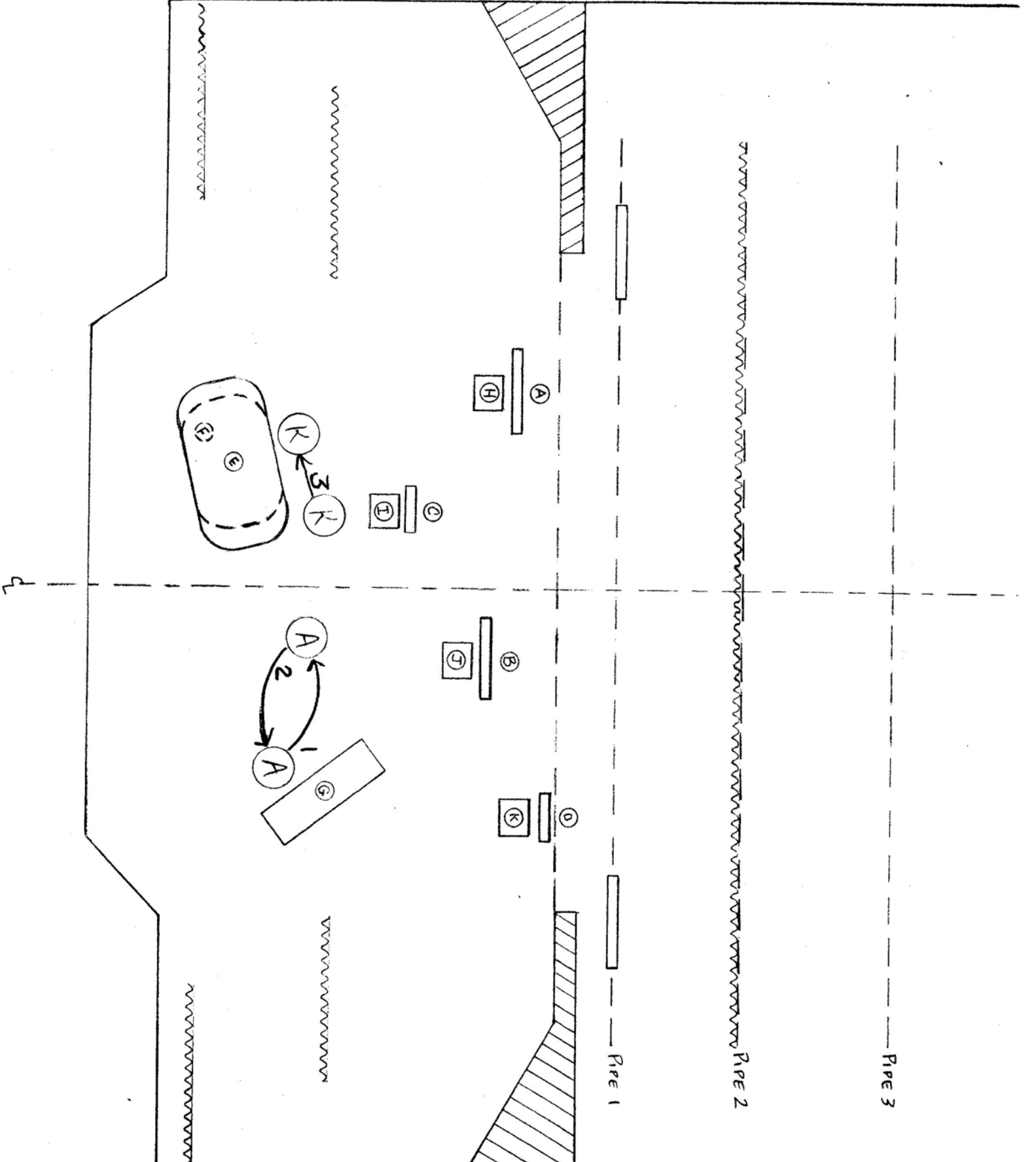
Is that good?


KATHLEEN

For trade ads? In this economy? Hell, yes, it is. I beat everyone in the division.

ALBERT

This is face to face selling?
TO INQUIRE



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	POOL HALL	ACT I
8-22-16		SCENE 1
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 11

KATHLEEN
No, on the telephone.

ALBERT
Aha! There you go, then. I rest my case.
TO CONCLUDE

KATHLEEN
What case?
TO QUESTION

ALBERT
Do you smile on the phone, Kathleen? Make that half-witted little face while you're closing your sales?
TO EXPLAIN

KATHLEEN
No way.

ALBERT
I didn't think so. How do you do it, then?

KATHLEEN
You really want to know? It drives my co-workers crazy. As I talk? I do crossword puzzles. **SET UP SHOT**

ALBERT
See? Who says I didn't raise you right!
TO VALIDATE

KATHLEEN
(smiling)
Yeah.

ALBERT
The difference between a hustler and a pro. A hustler is always sweating it. A pro can afford to make it look easy.
TO INDICATE

KATHLEEN
Playing the ideal angle. **TAKE SHOT**
TO AGREE

ALBERT
Just letting one bounce off the next one. One after the other.

KATHLEEN
I wish to God it was that easy. **SET UP SHOT**
BEAT (pause)

How come we never actually talked this way? I would have liked a normal conversation now and again. **TAKE SHOT**
TO INQUIRE

ALBERT
Well, we'll have one now.

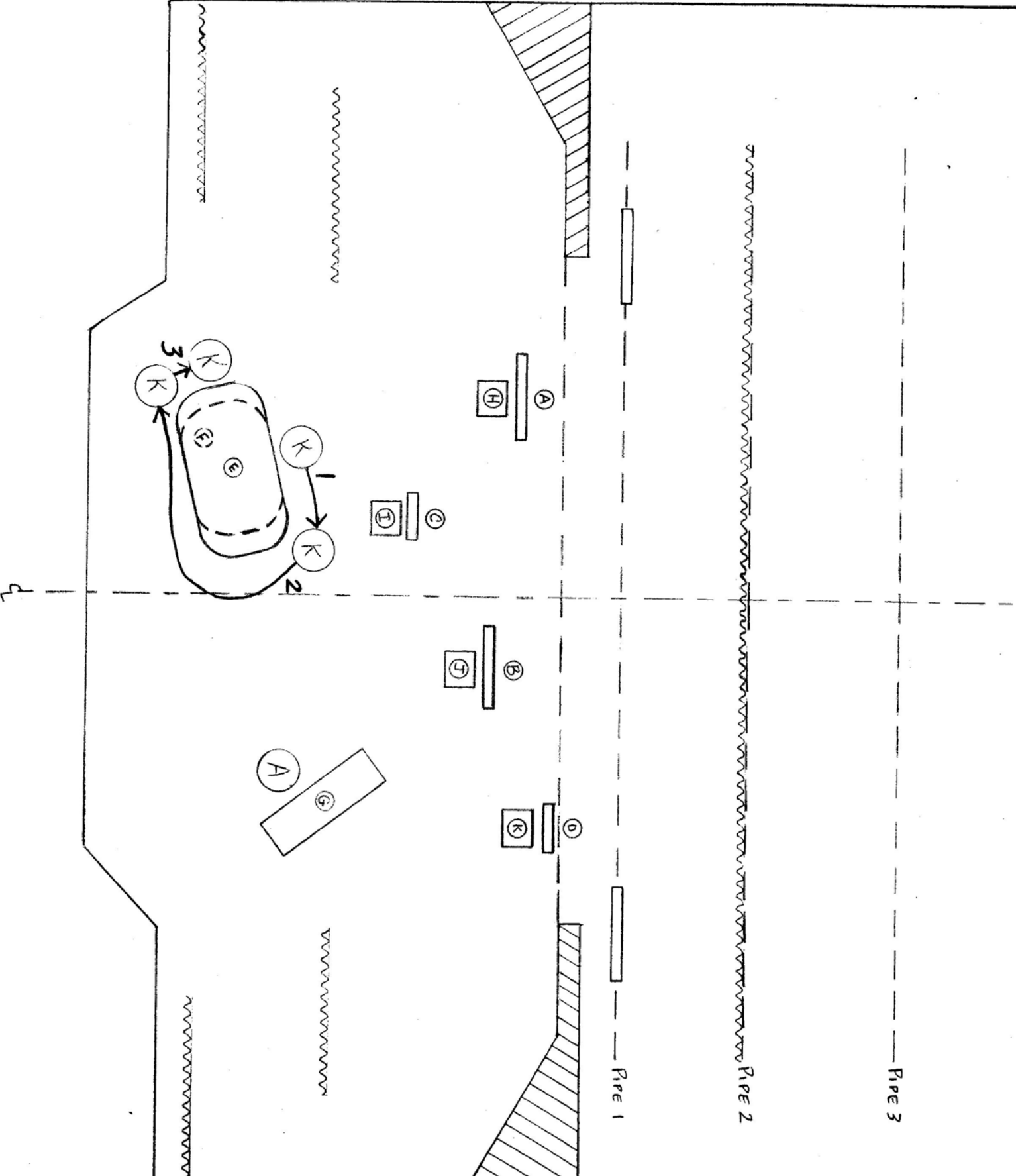
KATHLEEN
Oh sure. Fat lot of good it does now.


(An awkward silence.)

① X SLC
TO USL
CORNER OF
POOL TABLE

② X DSR
TO DSR
CORNER OF
POOL TABLE

③ X US TO
CENTER OF
SR SIDE OF
POOL TABLE



THREE THE HARD WAY 	
SCALE: 1/4" = 1'-0"	POOL HALL ACT I
8-22-66	SCENE 1
DIR: PAMELA ADDOLPHI DES: CHAD FRALEY	
GROUND PLANS: BUD FRANK	PAGE 12

ALBERT
Let's see. So. How's life going for you, Kath?
TO INQUIRE

KATHLEEN
At the moment? What do you think? Love life nil. Wrestling with the J.O.B. Trying to get my bank account back up past ground zero, after Irene's last escapade.

TO INFORM

ALBERT
How much she hit you up for?

KATHLEEN
None of your business.
(softening a little)
Sorry. I'm still feeling a little burned.

ALBERT
Tell me about it.
TO INDICATE

KATHLEEN
You too? That's funny. Somehow it never occurred to me that she'd come to you for money.

TO QUESTION

(ALBERT shrugs.)

SET UP SHOT

① X US
TO USR
CORNER OF
POOL TABLE

KATHLEEN
Why did you give her money?
TO INQUIRE

ALBERT
Why did you?

TO INQUIRE

(Both are silent.)

TAKE SHOT - MISS

ALBERT
Maybe the same reasons, then.
TO CONCLUDE

KATHLEEN
No, not the same. Definitely not.

TO RETALIATE

ALBERT
Probably not, then. I give it to her because deep down, she's just like me. You give it to her to prove that deep down, she's nothing like you.

SET UP SHOT

② X SL
TO USC
SIDE OF
POOL TABLE

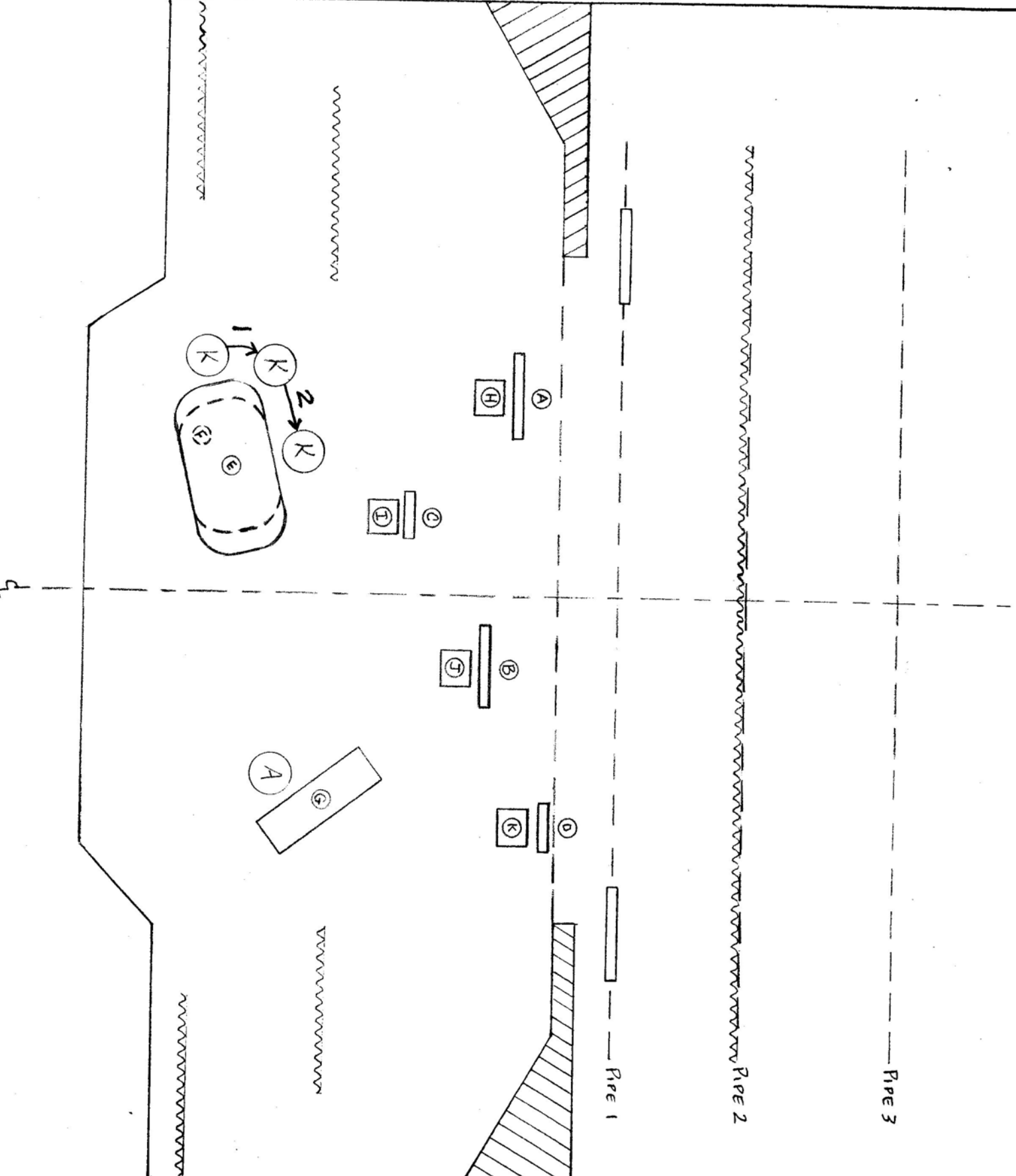
TO PROPOSE

(KATHLEEN begins unscrewing her cue, putting it away.)

TAKE SHOT - MISS

KATHLEEN
This is not working.

ALBERT
Ah, the end of the game.



THREE THE HARD WAY		
SCALE: $\frac{1}{4}'' = 1'-0''$	POOL HALL	ACT I
8-22-86		SCENE 1
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 13

KATHLEEN

Unfortunately, it's just beginning.

(rubs her eyes)

Jesus, I'm tired. And I still have hours more to drive.

ALBERT

When you're on the road and tired of driving, stop and find a pool hall. Best pit stop in the world.

TO SUGGEST

KATHLEEN

I hate Reno. Why did you have to die in Reno?

TO QUESTION

LOOK THRU HIM - NOT AT HIM

ALBERT

(after a beat)

Funerals are a pain in the ass. I always avoided them, myself. Wakes are better, actually. At least there are things to eat and drink. I appreciate you making the trip.

TO VALIDATE

KATHLEEN

Someone has to clean up your mess. I have to get going. Mary's probably been there for hours, worrying her head off. I wonder if she ever reached Irene.

TO PATRONIZE

ALBERT

You three have to hang together now, Kath.

TO ENCOURAGE

KATHLEEN

Easier said than done.

ALBERT

Just don't try to do it the hard way. Take the easy shots.

One at a time.

TO REMIND

(ALBERT moves out of light.)

KATHLEEN

It's funny. I check the corners of every pool hall I walk into. I always half-expect to find you there. Even now.

Jesus. Maybe I always will. You think so, Albert?

(SHE turns, looks for ALBERT.)

Albert?

(HE's gone.)

Daddy?

(SHE clicks her case closed.)

Goddamn it. Why aren't you here. You're supposed to be here.

TO MOURN

(BLACKOUT)

① K X SL TO

ALBERT &
PICKUP CUE

CASE

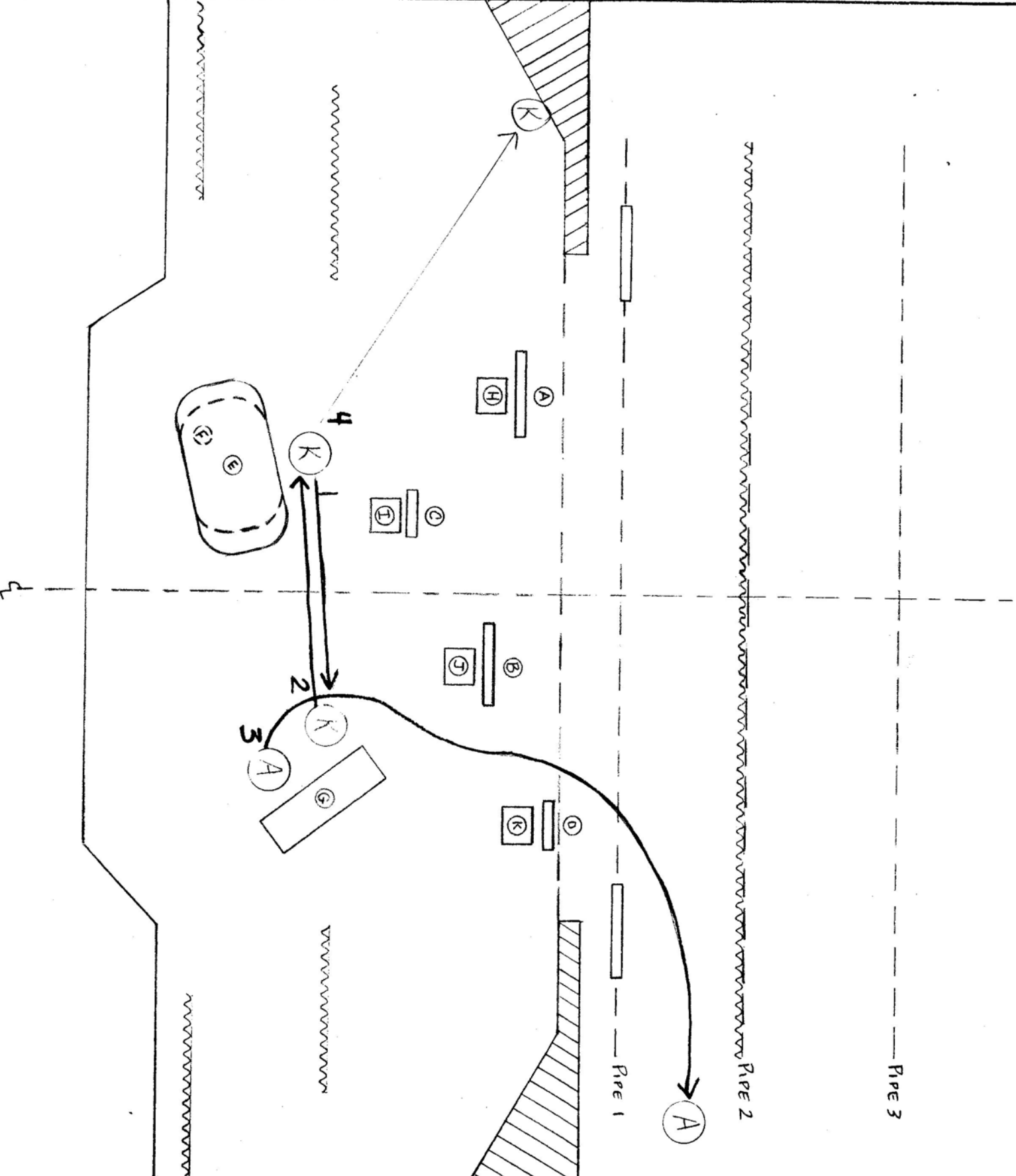
② X BACK
TO POOL
TABLE &
PUT CUE IN CASE

CASE

③ EXIT USL

④ EXIT
USRBEHIND
USR LEG

LIGHTS ↓ : SET CHANGE



THREE THE HARD WAY	
SCALE: $\frac{1}{4}'' = 1'-0''$	POOL HALL
8-22-60	ACT I
DIR: PAMELA ADDOLPHI DES: CHAD FRALEY	SCENE 1
GROUND PLANS: BUD FRANK	PAGE 14

ACT I

Scene 2

**AT OPEN: IRENE IS SITTING ON
CUBE I PLAYING A
GAME OF SOLITAIRE.
ALBERT IS USR BEHIND
IRENE OBSERVING
HER CARDS
MARY IS SITTING ON
THE US BED F LOOKING
THROUGH A BOX OF
ALBERTS BELONGINGS**

SETTING: A cheap motel room.
Bathroom is offstage U.L., the
entrance door is U.R.

AT RISE: MARY is sitting cross-
legged on a bed rummaging through a
carton.

IRENE, always in motion, is sitting
at the table compulsively playing
solitaire.

ALBERT is looking over IRENE's
shoulder at the spread, cleaning
under his fingernails with a Swiss
Army Knife.

ALBERT

Red eight on the nine.

(IRENE plays the card.)

MARY

You should go through this stuff, too.

TO RECOMMEND

IRENE

No thanks. It gives me the creeps. I'm happy for you to do
it.

TO DENY

MARY

One handkerchief. Socks. His pocket dictionary. There is the
weirdest combination of nothing in here.

TO ANALYZE

IRENE

Hey, run across any cards, Mare? I can always use another
deck.

MARY

I think I remember seeing some...

(pulls out a deck of cards & tosses them)

Ah, here.

IRENE

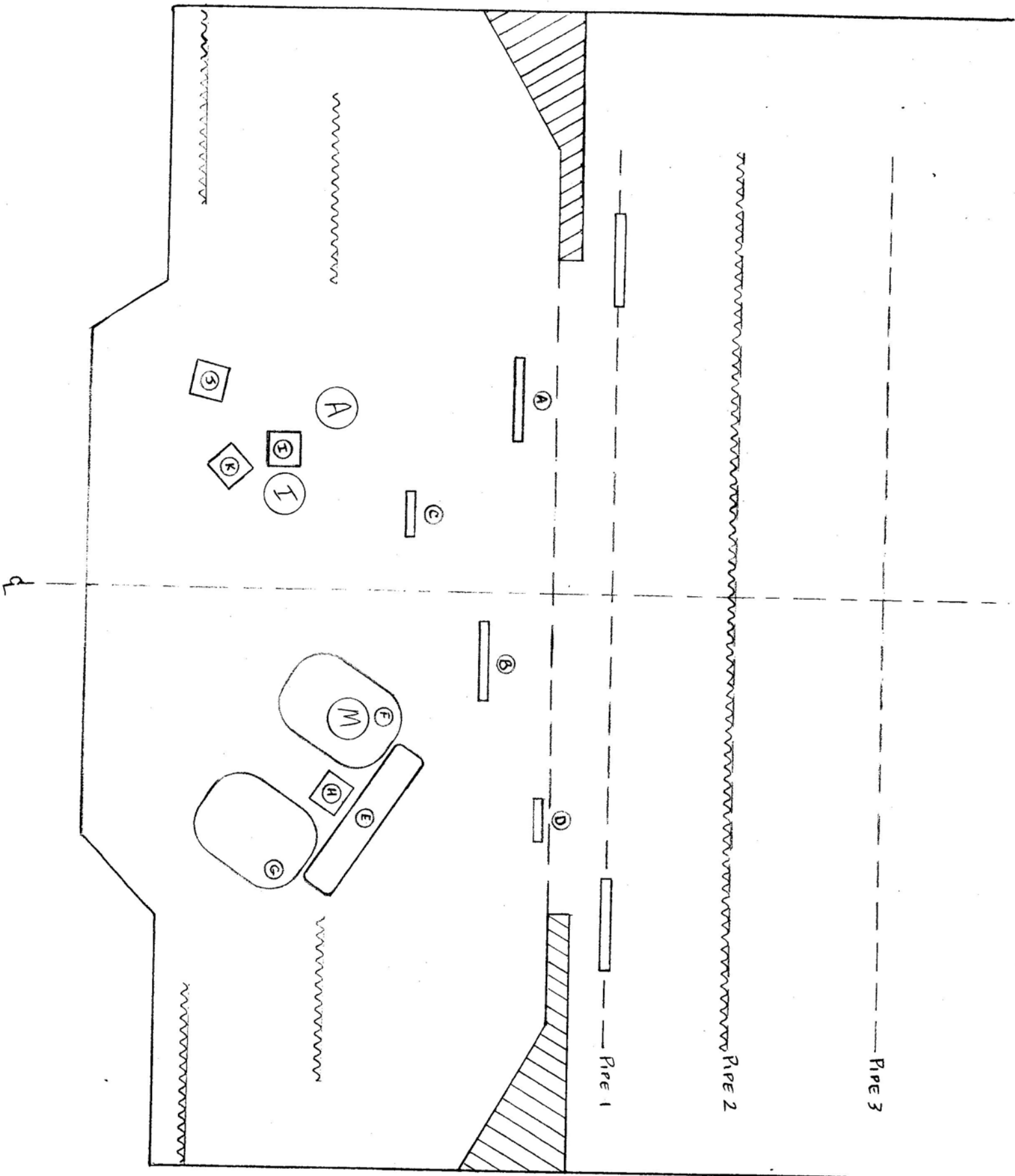
Hey, I wonder if this is the marked deck?


(IRENE examines the backs carefully)

TO ACCUSE

ALBERT

Shit. I didn't want you to have those, Irene.



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT I
8-22-06		SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 15

MARY

Get out of here, Irene. Dad didn't cheat at cards.

TO DEFEND

ALBERT

Fastest way to get yourself killed I can think of.

IRENE

Yeah, but he knew how, all right. I knew how to deal from the bottom of the deck by the time I was eight.

TO EXPLAIN

ALBERT

Somebody somewhere is going to try to cheat you sooner or later. Might as well learn how they do it. Learn how; but don't do it yourself.

TO JUSTIFY

(IRENE puts the new deck in her pocket and goes back to her game.)

MARY

I keep looking through this carton, over and over, thinking there must be more. I can't imagine where everything else is.

TO QUESTION

IRENE

There probably isn't anything else.

TO SUGGEST

MARY

I mean, I know Dad was no packrat, but didn't he keep anything? Except for the dictionary, I couldn't find even one book.

TO RATIONALIZE

ALBERT

The public library is a fine institution.

① X SL TO C

TO DEFEND

MARY

Not even his autographed Willie Mosconi. I looked and looked, for Kathleen.

ALBERT

Already gave it to her, last time I saw her, couple a years ago.

② X BACK SR

TO INFORM

IRENE

You know how he was always throwing shit out. Or selling it. What did he used to call it? D-something.

TO VINDICATE

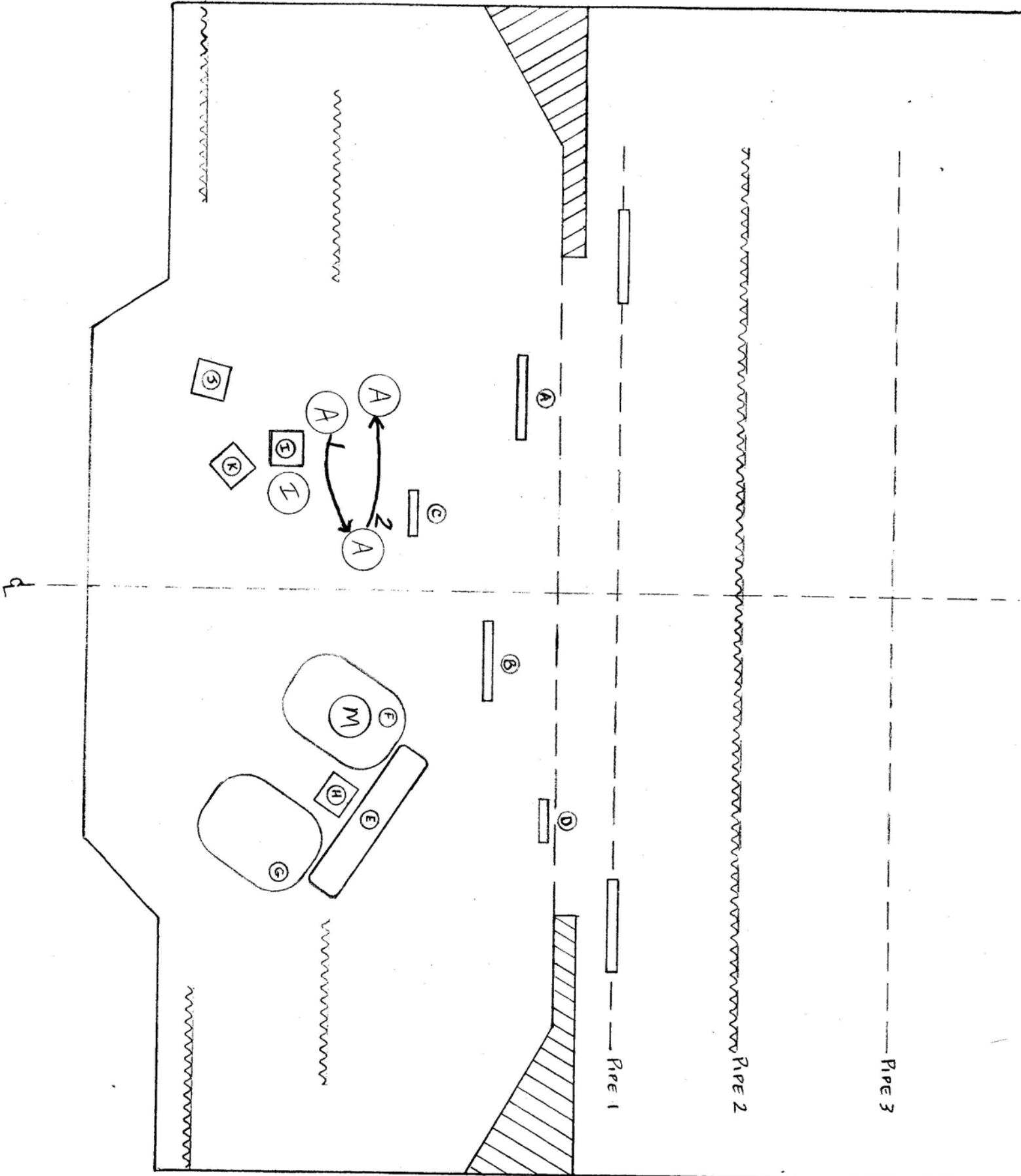
ALBERT


Divestiture.

END X TURN

MARY

Divestiture. That's right. The last few times I saw him he kept talking about simplifying his life.



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT I
8-22-86		SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK	PAGE 16	

ALBERT

A man doesn't need many material things.
TO JUSTIFY

IRENE

That fake Buddhist shit.

ALBERT

A change of clothes, maybe. Most things just take up space.
TO REAFFIRM

IRENE

It never fooled me. He'd get low on cash, so he'd sell stuff, and couldn't afford to buy it back.
TO EXPOSE

ALBERT

A man really only needs three things: a comfortable pillow, a good cue, and a Swiss army knife.
TO REITERATE

MARY

Well, I found almost nothing in his room. It could have been a monk's cell. An extremely sloppy monk.

ALBERT

Regular housekeeping cost extra. I preferred to slip Rosie a twenty every now and then.

IRENE

Hey, maybe the motel people took his shit. That happens, you know. A guy dies, and they toss his room before the cops get there.

TO SUGGEST

MARY

No way, Irene. Nobody could've been in there. Even to find this stuff, I had to excavate. I hauled out four huge garbage bags.

TO INFORM

IRENE

Jesus. Better you than me.

MARY

I stopped one of the maids, in the hallway, to ask about him? She started crying. She wouldn't stop.

IRENE

You'd cry too, if you thought you had to clean that room.
TO JOKE

MARY

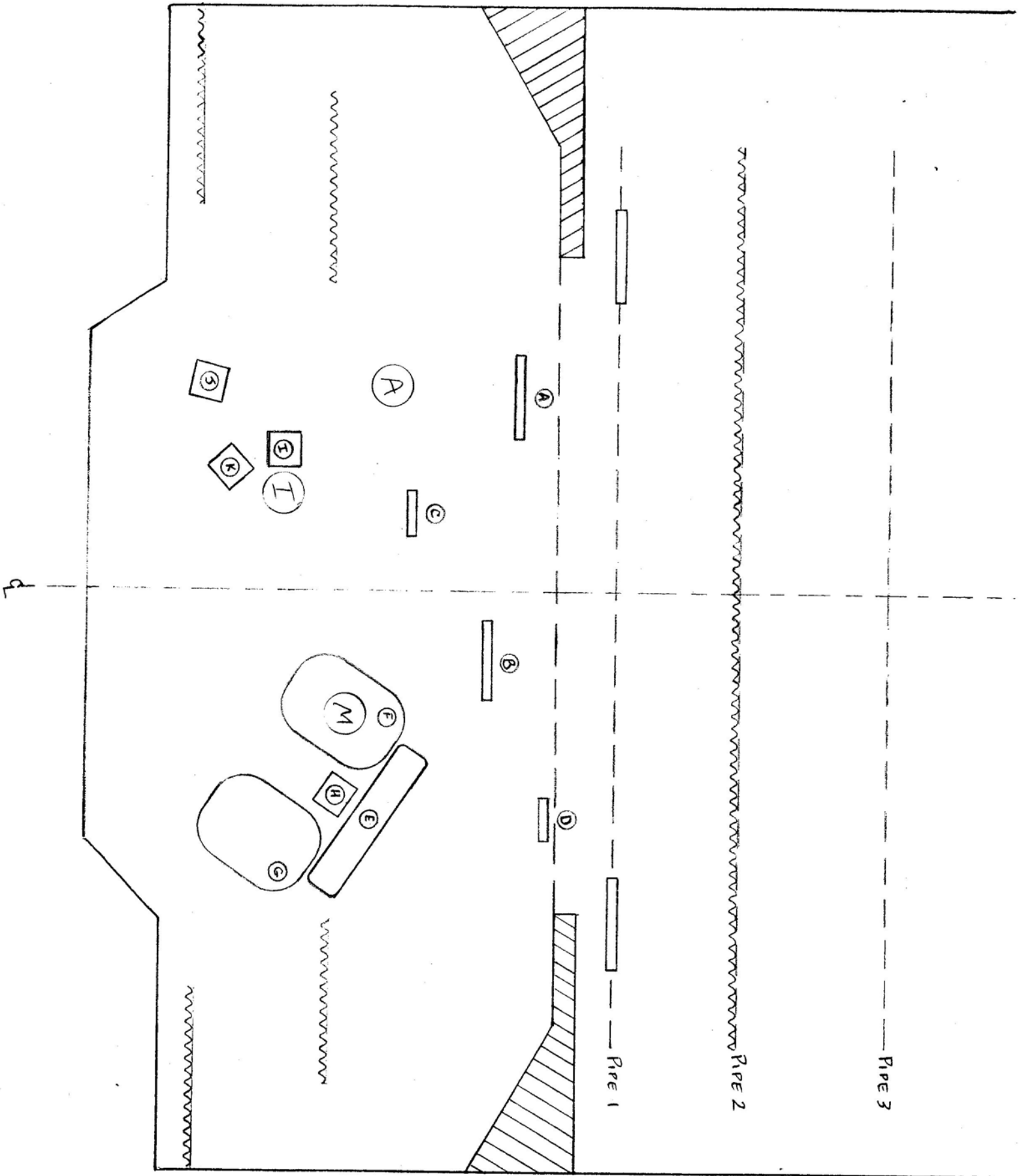
No, Irene -- it was personal. I had this feeling. I think she knew him pretty well.


TO INFORM

IRENE

Yeah? You think she was fucking him?

TO IMPLY



THREE THE HARD WAY 		
SCALE: $\frac{1}{4}'' = 1'-0''$	MOTEL ROOM	ACT I SCENE 2
8-22-66		
DIR: PAMELA ADOLPHI DES: CHAD FRILEY		PAGE 17
GROUND PLANS: BUD FRANK		

ALBERT

Have some respect. She's a nice woman, that Rosie. Four kids. Illegals.

MARY

I don't know. Maybe. Oh, who knows. I just had this feeling. He wasn't just some nameless white guy to her.

ALBERT

She used to tell me about El Salvador. Now there's a tragedy for you.

TO REFLECT

MARY

We just stood there in the hallway, hugging each other and sobbing in different languages. Then she wiped her eyes and pushed her cart down the hall.

TO INFORM

ALBERT

Ah, Rosie.

TO REMINISCE

MARY

I didn't even get her name.

(pause)

What a mess. I was almost afraid to open the fridge, but it wasn't that bad. Except for a carton of sour milk, it was pretty much empty.

IRENE

No big surprise. Albert almost always ate out.

MARY

Mostly fast food. I can document the last couple of months, based on the wrappers alone. I just wanted to scream: Why the hell didn't you watch your diet?

ALBERT

It's a wonder my arteries lasted as long as they did, (1) XSL
considering.

MARY

Dead at fifty-eight. What a waste.

ALBERT

You're smarter than your old man, Mary. I never made it as a
vegetarian.

MARY

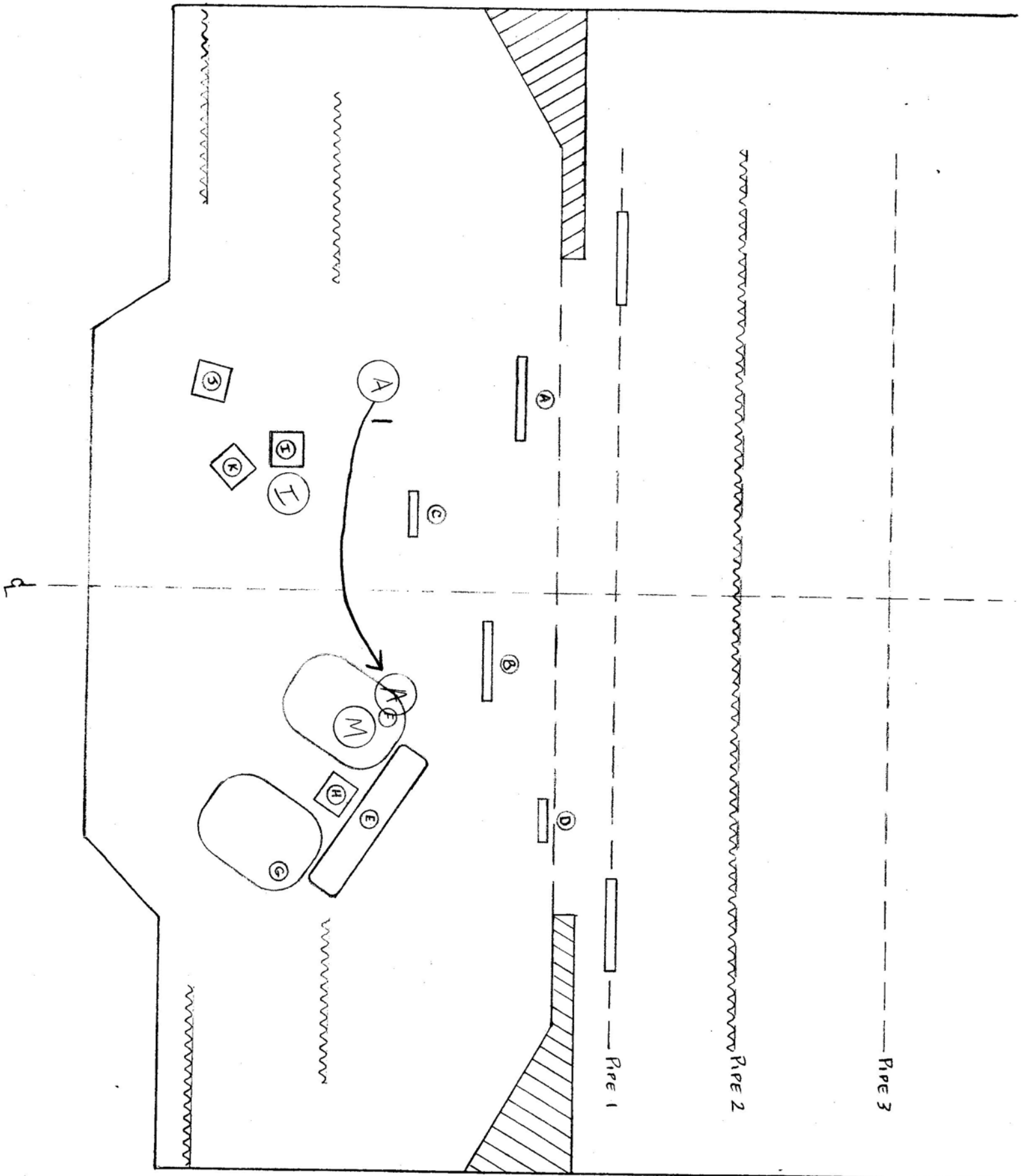
Not one goddamn salad container. Burgers and fries!


TO DISAPPROVE

ALBERT

I tried, off and on. Too much chewing.

END X ↓
ON EDGE
OF BED F
NEXT TO
MARY



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT I
8-22-66	ROOM	SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRILEY		
GROUND PLANS: BUD FRANK		PAGE 18

IRENE

Christ, Mary, will you stop. You sound like the FBI or something. What are you, reconstructing the Last Days of Albert from his fucking garbage?

(A short silence -- SHE has hit home.)

You're so obsessive. You should have gotten the motel to clean the place. Christ, they have maids.

TO CRITISIZE

MARY

(quietly)

I got the security deposit back this way.

TO JUSTIFY

ALBERT

Ah, my practical girl. Mary.

(HE strokes MARY's hair. MARY closes her eyes, exhales a big breath.)

Mary Sunshine.

① ↑ X SR TO C
POSITION

IRENE

Hey, how much?

MARY

A hundred and eighty. Two weeks worth.

IRENE

Jesus, is that all? Keep it. You earned it, doing your little morbid maid thing.

MARY

Thanks, but it's not really for the two of us to decide.

TO MEDIATE

IRENE

No?

MARY

When Kathleen gets here, I figured we'd tally everything up, then split it down the middle, three ways.

TO DICTATE

IRENE

Oh, sure, like we're going to be able to agree on anything.

MARY

Why not?

IRENE

Are you kidding? Come on, give it a rest, Mary Sunshine.

MARY

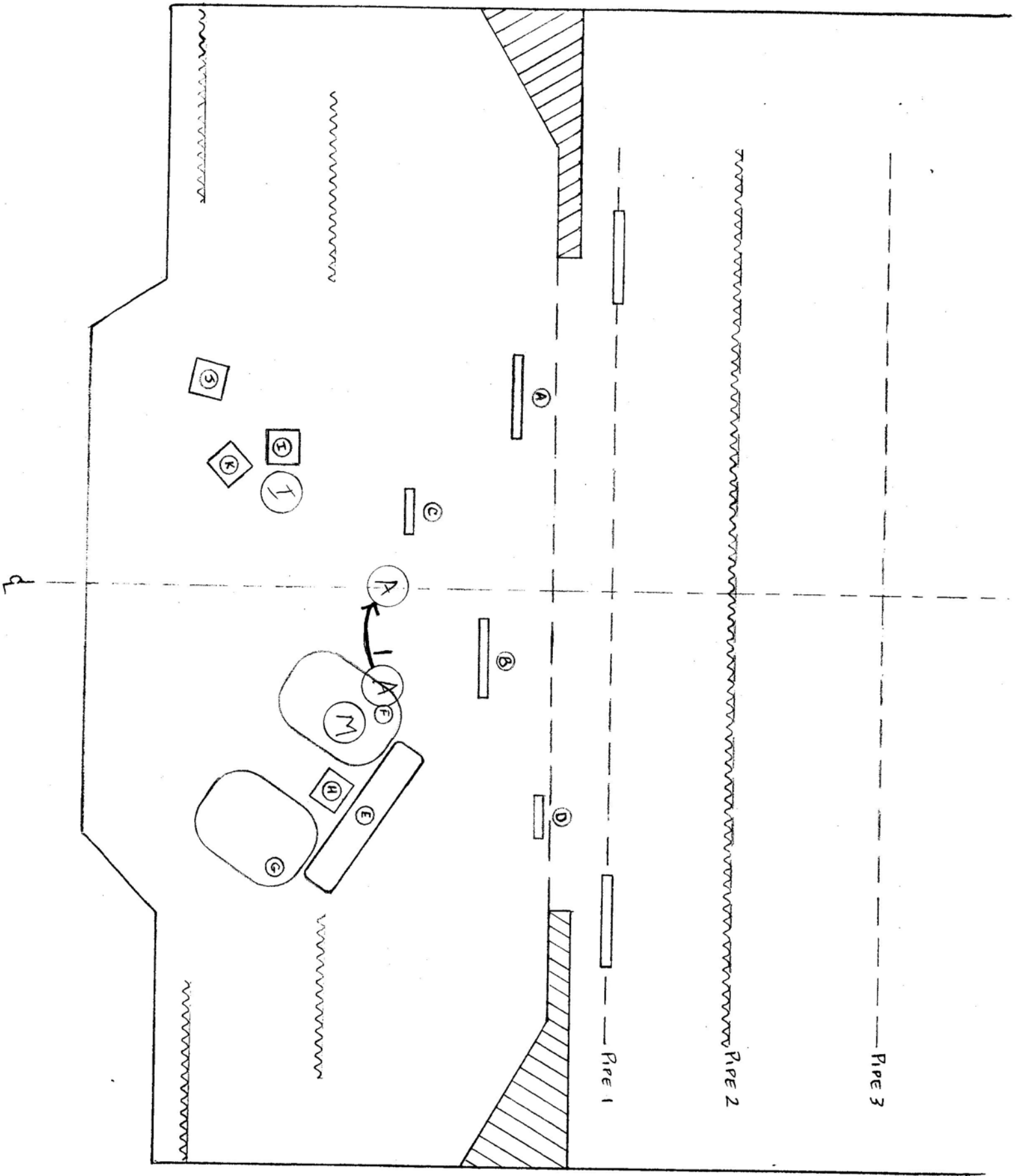
Don't call me that.

TO ASSERT

IRENE

Whatever floats your boat.

TO DISMISS



THREE THE HARD WAY		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT I
8-22-06	ROOM	SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRILEY		
GROUND PLANS: BUD FRANK		PAGE 19

ALBERT
Easy, Mary. You three have to pull together. ① X SL TO ②
 (HE steps back, moves to IRENE.)

TO MEDIATE

MARY
 We have to pull together, Irene. Dad would want us to.

TO URGE

ALBERT
 Such a good girl, our Mary.

MARY
 We can't be fighting or feuding. We just can't.

TO REITERATE

IRENE
 Good as gold. Not like me 'n' you, huh, Albert?

TO REFLECT

MARY
 Not now. I don't think I can bear it.

TO STOP

ALBERT
She sounds just like your mother. ② X SR TO US OF IRENE

MARY
 Please, Irene? For me?

TO PERSUADE

ALBERT
 How could she, though? She wasn't old enough to remember her.

MARY
 Please?

IRENE
Okay, "Mom"! ③ X SL TO MARY & ↓ NEXT TO HER ON BED - MARY
 hugging her hard.) MAKE SPACE FOR HER ON BED.

TO RECONCILE

MARY
 Ooh. You.

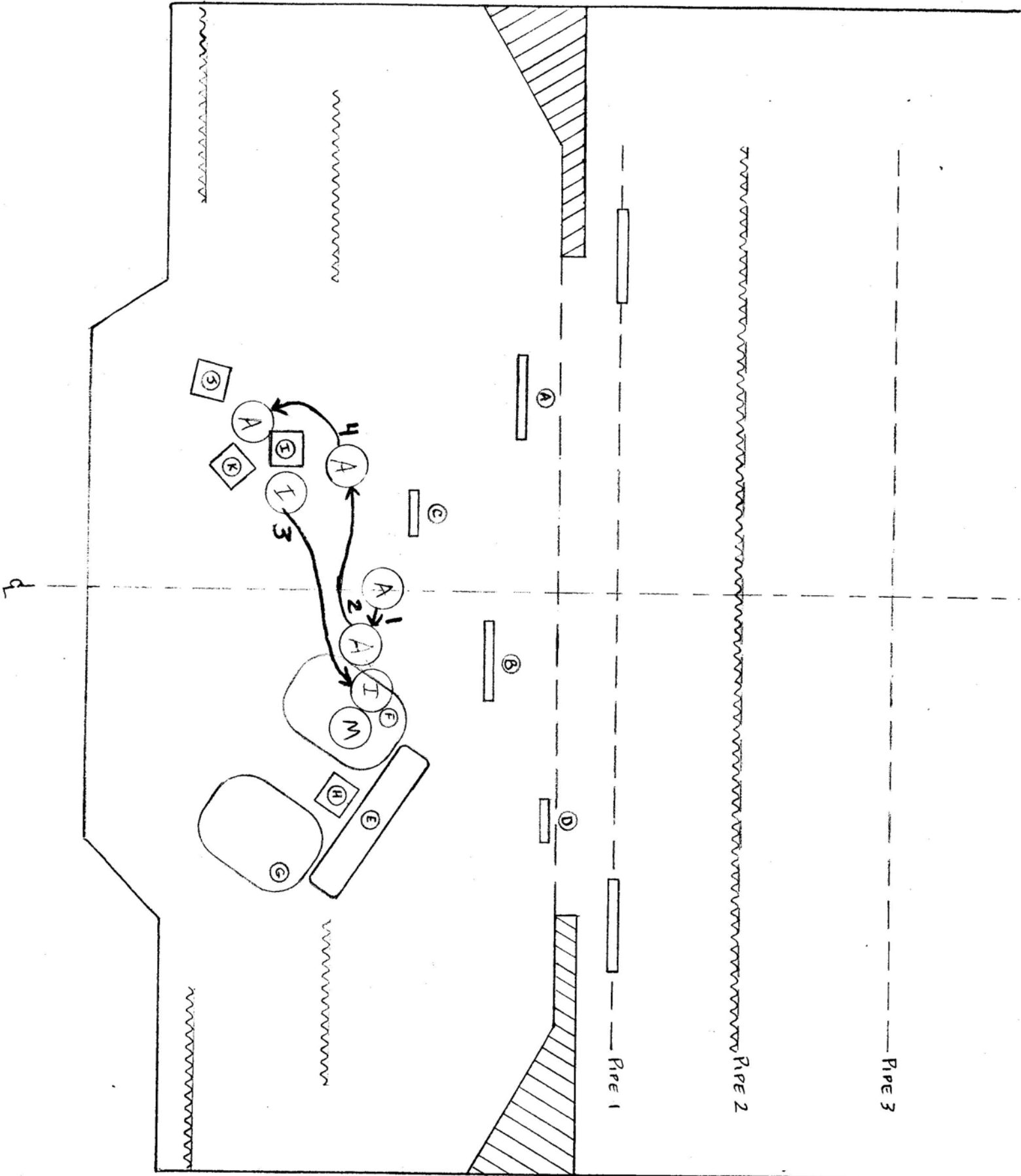
④ ALBERT COUNTERS X DS & ↓ ON CUBE I


IRENE
 I mean, lay on the guilt, why don't you. Jeez.

MARY
 Classic reconciliation scenes. I love 'em.

IRENE
 Hey, hey, don't crank it up too high, now. Avoiding fights is one thing. Kissyface is another.

MARY
 You're an old softie, and I love you.



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT I
8-22-06		SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 20

IRENE
And there are other factors. Who have not yet arrived.
TO REMIND (A banging at the door U.R.) _____ ①(A) X USR

KATHLEEN (O.S.)
Mary? Are you in there?

IRENE
Shit. Until now. _____ PULL AWAY FROM MARY
(pulls away from MARY) ↑ LOOK FOR A PLACE TO GO

MARY
Oh, thank God, she made it. _____ ②↑ BEGIN X SR

IRENE
Back in a minute. _____ ③ BEGIN X US

MARY
Where are you going?!

IRENE
I have to pee! AT FLAT B _____ END X O.S. BEHIND FLAT B
(SHE goes into bathroom.)

MARY
This family! _____ END X
TO CRITICIZE

BEAT _____ (MARY goes to the motel door, opens it. KATHLEEN steps in, with her overnight bag and her cue case.)

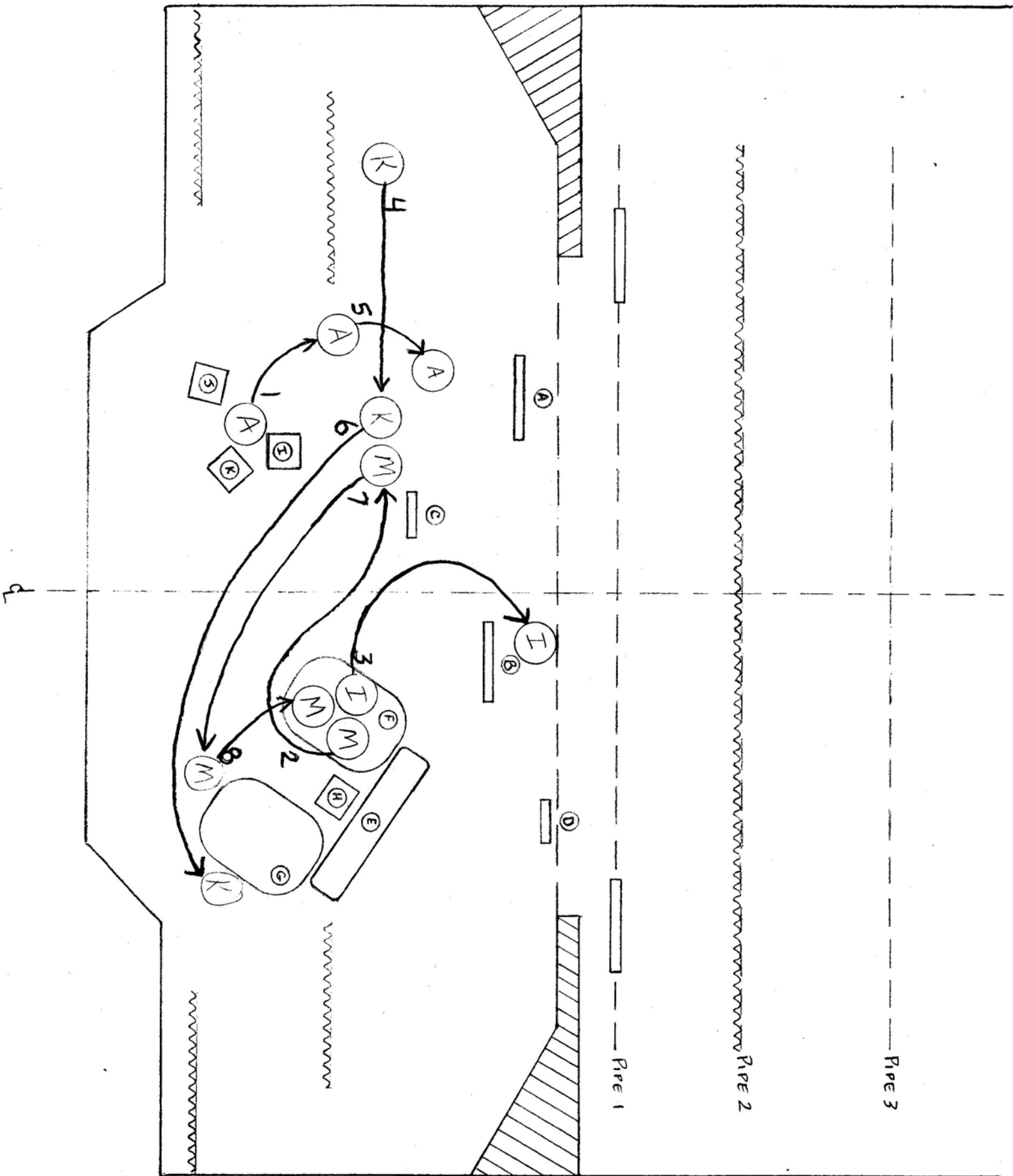
KATHLEEN
Hey Sunshine. _____ ④ ENTER X SL TO MARY
TO ADDRESS MARY _____ ⑤(A) COUNTERS US
Oh, Kath.
TO WELCOME (MARY hugs KATHLEEN, who accepts it for a moment, then pulls away.)


KATHLEEN
Jesus, I hate driving in the mountains at night. And those trucks! It's strictly kamikaze out there. _____ ⑥ X DSL AROUND TO SR SIDE OF BED G

MARY
I'm so glad you're here. _____ ⑦ (M) X DSL TO DS END OF BED G (FOLLOWING ⑧)

KATHLEEN
And snow at the pass!

MARY
Let me take your coat. _____ ⑧ X US TO END OF BED F
TO REQUEST



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT I
8-22-06		SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 21

KATHLEEN

So there I am, sliding around on the road. I almost run into this historical marker. And what is it commemorating? The Donner Party. How they got snowed in and froze to death and had to eat each other. That was comforting. _____

↓ ON BED G

MARY

I was starting to worry. It's so late.

KATHLEEN

God, I hate Reno. What an armpit it is. I always forget how long it takes to get here.

BEAT

IRENE

(emerging from the bathroom)

Ah, you were probably playing pool somewhere. _____

① X DSR TO CUBE I

TO IMPLICATE

KATHLEEN

Irene.

TO ACKNOWLEDGE

IRENE

Surprise, surprise. _____

↓ ON CUBE I

TO FLAUNT

MARY

Irene flew in this afternoon.

TO INFORM

KATHLEEN

(looking around)

I guess I should go back to the desk and get another room. This is a little cramped for three... _____

② ↑ PICK UP BAGS & X TO C

TO DISMISS

MARY

(interrupting)

Don't be silly, there's enough room for all of us. _____

MOVE TO EDGE OF BED

IRENE

(interrupting)

Hey, go ahead, put down your bags, I wasn't planning on staying here anyway. _____

③ X TO ④ C

TO CONFRONT

ALBERT

This is nice. Together 45 whole seconds and you're practically killing each other trying to get out the door. _____

④ X DS

MARY

Neither of you move an inch. _____

↑ ON LINE

TO INTIMIDATE

ALBERT

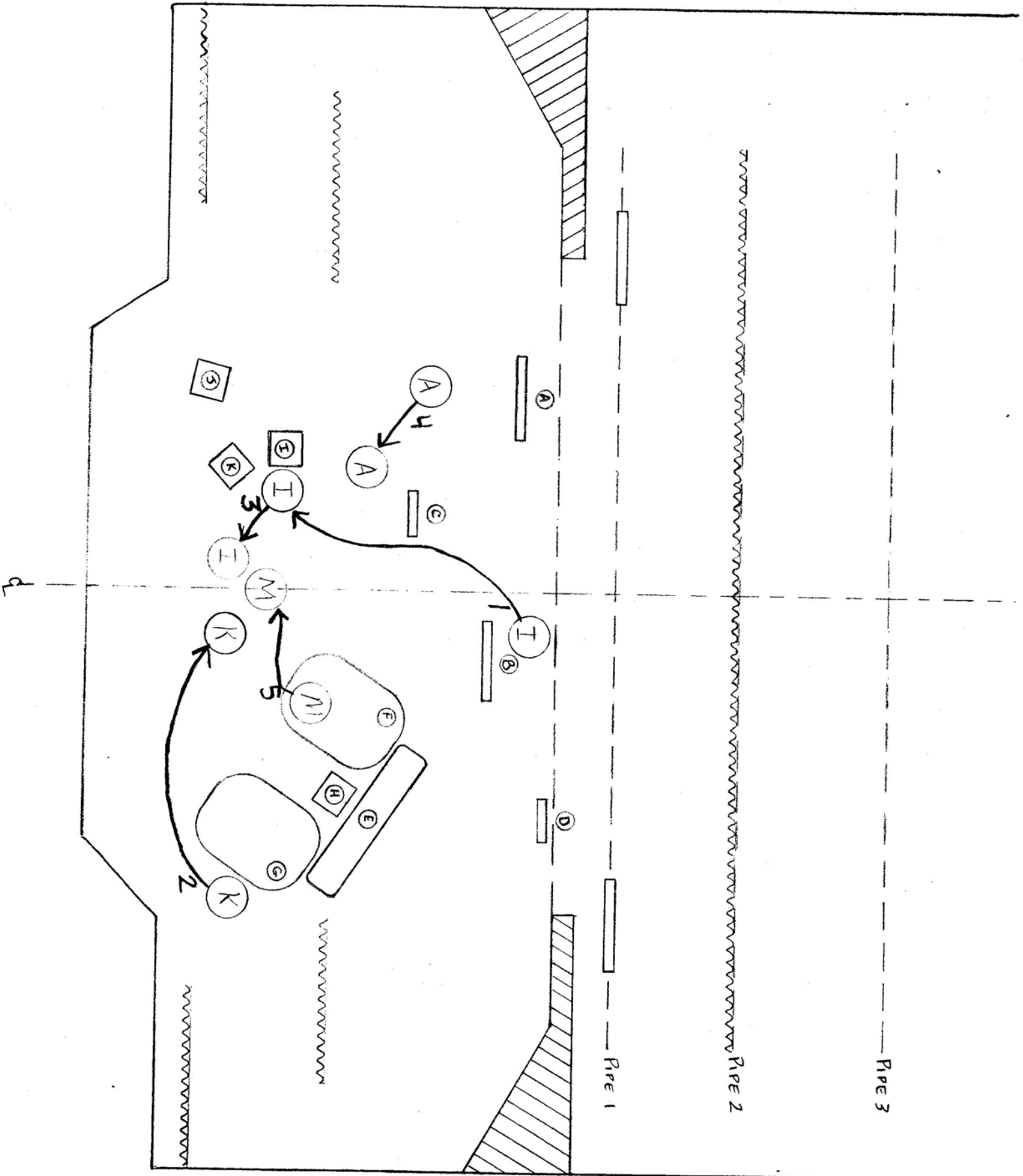
Why didn't you all stay home? You could've had my funeral on a conference call.


MARY

I mean it. The first one to touch that doorknob is going to get clobbered. Number one, we can't all afford separate _____

⑤ X C TO ⑥ ≠ ⑦

TO REINFORCE



THREE THE HARD WAY 		
SCALE: $\frac{1}{4}'' = 1'-0''$	MOTEL ROOM	ACT I SCENE 2
8-22-66		
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 22

rooms. Number two, we have a million things we have to talk about. And number three...

ALBERT

Forget three. Terrible odds on three.

① X DC

TO ADVISE

KATHLEEN

Okay, okay. No lectures, please. I'm still seeing white lines. Can I at least have my own bed?

② X DSL TO SL SIDE OF BED G

TO SURRENDER — ON LINE PLACE BAGS ON BED & TO CLAIM IT.

MARY

③ ④ COUNTERS F ↓ ON CUBE I

We can each have our own bed. There's a rollaway in the closet we can make up later.

④ X USL TO BED F ↓

TO INFORM

IRENE

Thank God. I thought you were going to make me smell your feet.

⑤ X TO ① GRABBING ①'S FOOT

TO TEASE

(MARY smacks her lightly.) — LUNGE AT ①

KATHLEEN

⑥ ① X SR AWAY FROM ①

If I don't wash my face this instant, it's going to crack and fall off.

⑦ X USC BEHIND FLAT B TAKE SMALL BAG WITH HER

TO DIVERT

(KATHLEEN takes her bag into the bathroom. IRENE starts to put away her solitaire spread.)

BEAT

IRENE

She's in a great mood.

⑧ X TO CUBE I ↓

TO CRITICIZE

MARY

⑨ ① COUNTERS US

Oh, leave her be. She's just tired.

TO DEFEND

IRENE

And what's so bad about Reno? It's a nice little city. A lot better than Vegas, I'll tell you that. GATHER PLAYING CARDS FROM HER SOLITAIRE GAME AT OPEN

TO JUSTIFY

MARY

Getting married and divorced here didn't exactly make it her favorite place.

TO REMIND

IRENE

Shit. I forgot.

MARY

How could you forget that wedding? That weird wedding chapel -- next to

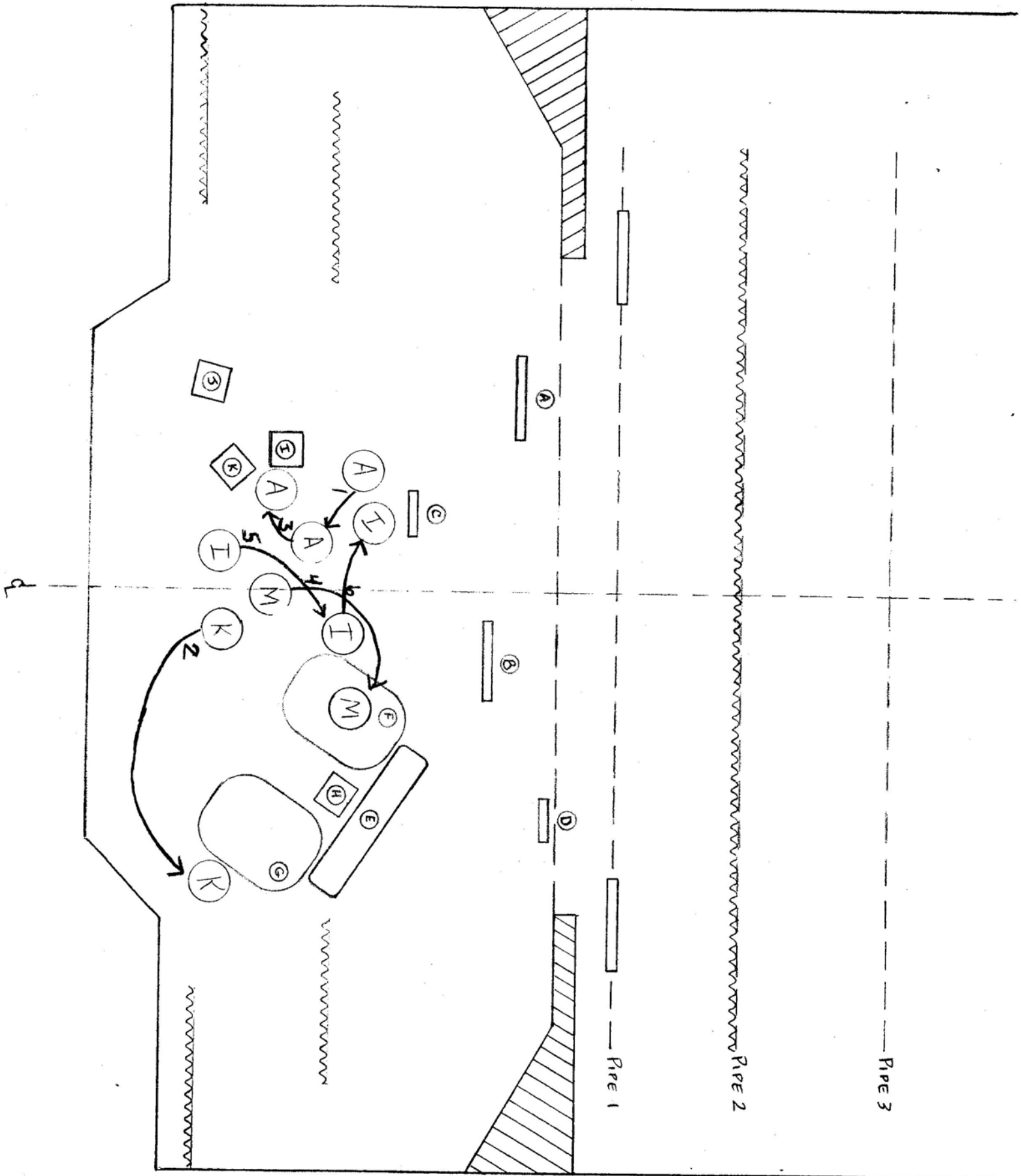
TO RECALL

MARY, IRENE, ALBERT

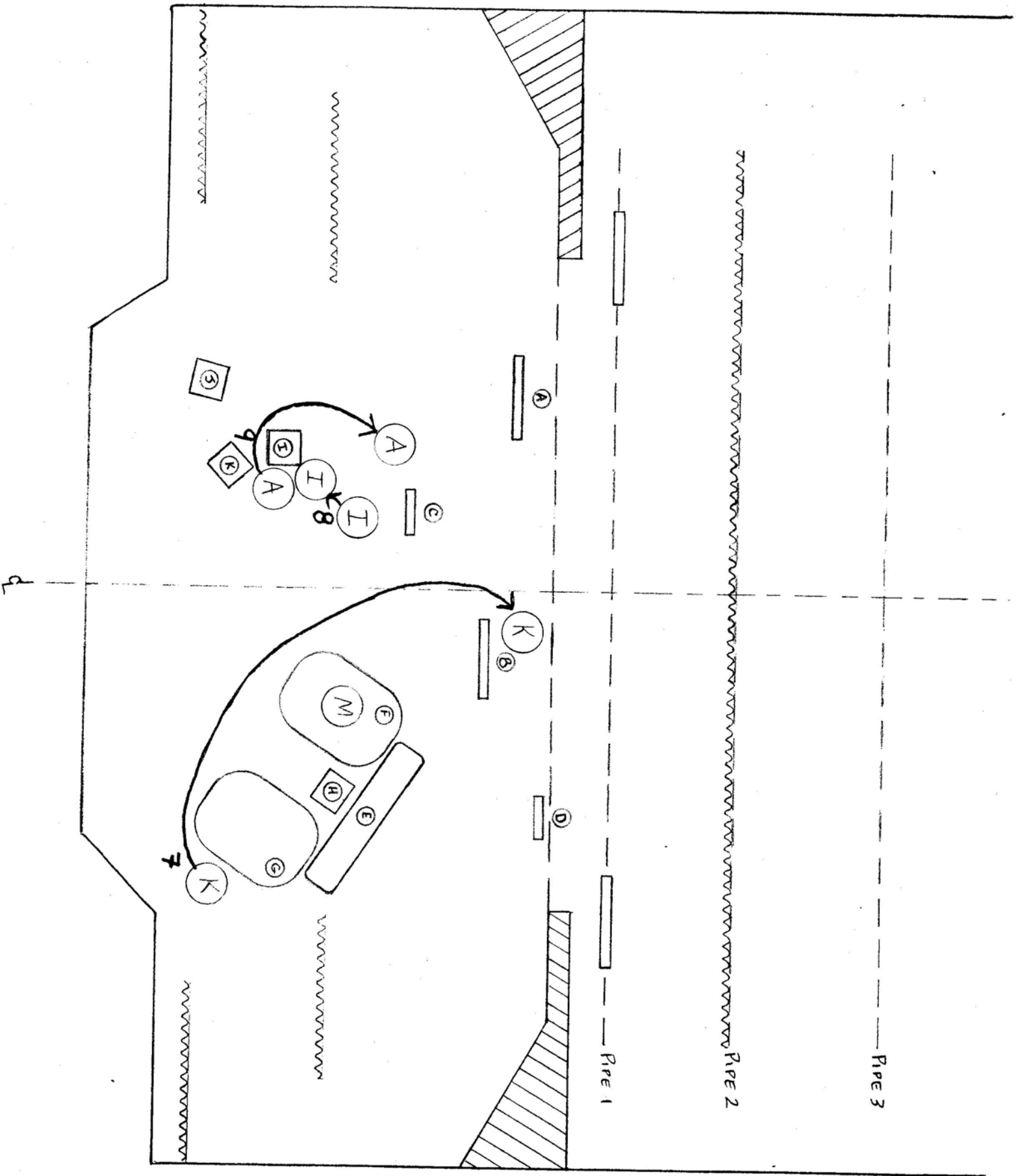
the Dairy Queen!

MARY

Kathleen walking down that tiny aisle on Dad's arm.



THREE THE HARD WAY		
SCALE: $\frac{1}{4}'' = 1'-0''$	MOTEL ROOM	ACT I SCENE 2
8-22-66		
DIR: PAMELA ADOLPHI GROUND PLANS: BUD FRANK	DES: CHAD FRILEY	PAGE 23



THREE THE HARD WAY SCALE: $\frac{1}{4}'' = 1'-0''$ 8-22-06	MOTEL ROOM	ACT I SCENE 2
DIR: PAMELA ADOLPHI GROUND PLANS: BUD FRANK	DES: CHAD FRALEY	PAGE 23

IRENE
 And the groom -- in shades, with sax, blowing that funky
 version of "Here Comes the Bride".

① X SL TO BED G
 PLACE ①'S BAGS
 ON FLOOR DSL

ALBERT
 That boy sure could play.

IRENE
 God, Mary -- was that the last time the four of us were all
 together?

TO QUESTION

MARY
 Yeah -- and it almost didn't happen then, remember? If Benny
 hadn't called me and told me about it...

IRENE
 And I found Albert and dragged him away from the crap table...

ALBERT
 In the middle of a good run, too. Hard way fours coming up
 every other roll, and I was hearing every one. That doesn't
 happen every day.

TO POINT OUT

IRENE
 He left without a fight, though.

TO JUSTIFY

ALBERT
 Who says I never cared about my girls?

② X DS TO CUBE IN

TO VALIDATE

MARY
 This is one sorry excuse for a family, if we can only manage
 to get together at weddings and funerals.

TO CRITICIZE

IRENE
 Hey, I saw you in L.A. last year.

TO DEFEND

MARY
 Not just pairs. We seem to manage in pairs. I mean all of
 us.

TO RECONFIRM

IRENE
 Yeah. Well. It remains to be seen.

(KATHLEEN comes out of the bathroom. Her face is
 washed. SHE looks a little more composed.)

③ X DS TO C
 LEAVE BAG
 BEHIND FLAT B

BEAT

KATHLEEN
 Anything to drink?

MARY
 Just Cokes and such, in the snack room off the lobby. Want me
 to get some?

KATHLEEN
Forget it. What's this stuff?

① X SL TO BED F ↓
NEXT TO MARY

MARY
Dad's.

IRENE
Mary went to his room. She took inventory.
TO INFORM

KATHLEEN
Jesus, is that all?
TO QUESTION

MARY
Yup. Depressing, isn't it? As the sum of a life?
TO CONCLUDE

KATHLEEN
How about his cue?
TO INQUIRE

MARY
It's over there.
TO INDICATE

(KATHLEEN goes over to the cue case, opens it; screws
the cue together.) CUE CASE IS NEXT TO CUBE J

② X DSR TO
CUBE J

MARY
I figured it ought to be yours.

KATHLEEN
(stroking the cue)
God, I'd forgotten. It's so much lighter than mine. He used
to have 2 shafts for it -- I wonder what happened to the other
one.

ALBERT
I broke it.

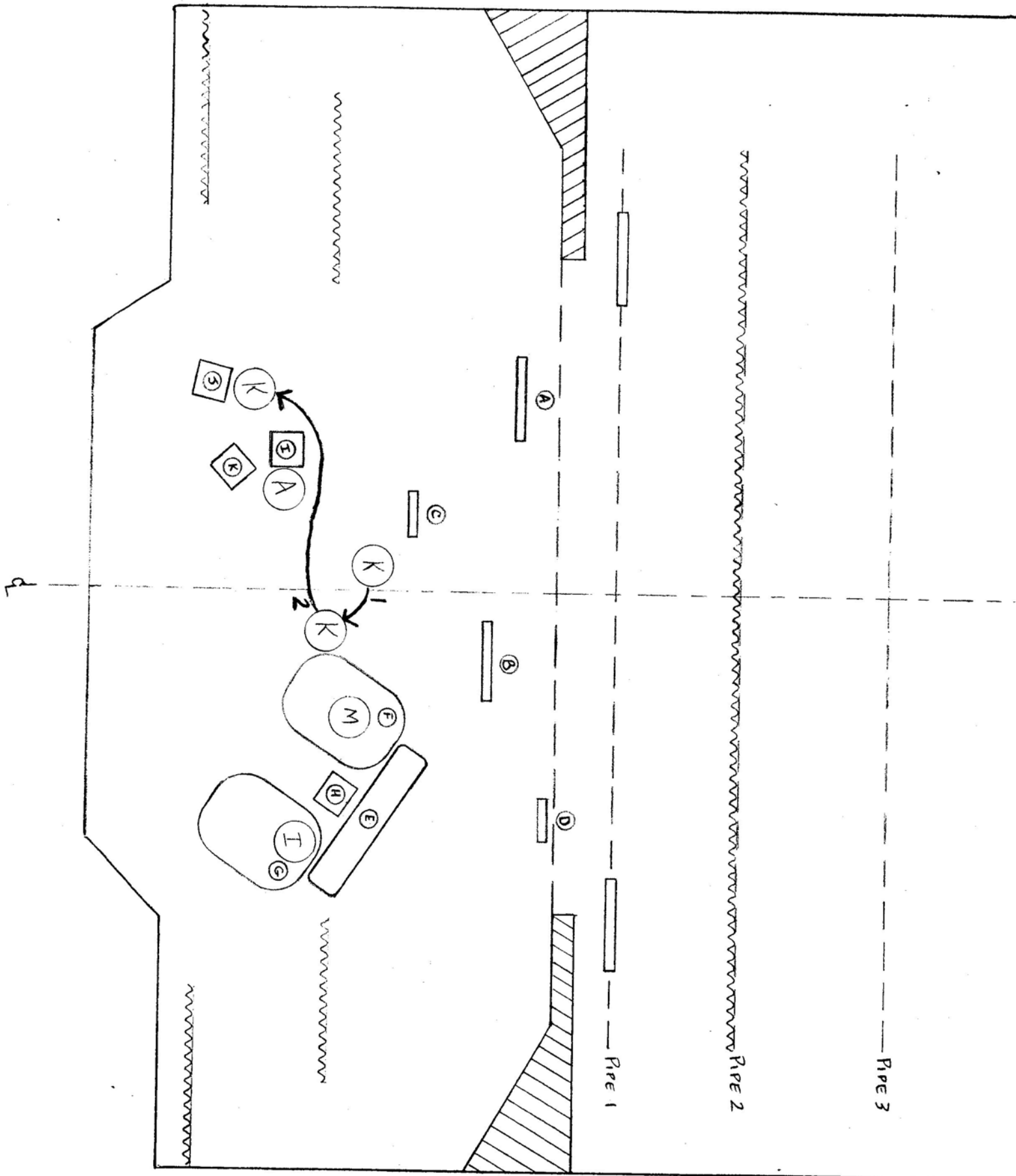
KATHLEEN
He was always so careful with equipment.
(takes a few practice follow-throughs)


ALBERT
Over a guy's knees. He was being a trifle impolite to a woman
in the parking lot.

(KATHLEEN goes to the cue case, turns it upside down,
taps it to see if anything else falls out.)

KATHLEEN
Huh. Nothing.
TO QUESTION

MARY
I already looked there, too. I looked everywhere.
TO INFORM



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT I
8-22-66	ROOM	SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 25

No stash.
TO QUESTION

KATHLEEN

Nope.
TO INFORM

MARY

No bankbooks either?
TO QUESTION

KATHLEEN

Nope.
TO INFORM

MARY

Safe-deposit box keys?
TO QUESTION

KATHLEEN

Nope.
TO INFORM

MARY

Insurance policies.
TO QUESTION

KATHLEEN

C'mon. You gotta be kidding. Albert's idea of insurance was his double bank shot.
TO INTERCEDE

IRENE

MARY

I've been through everything a dozen times. Everywhere. Look for yourself.

It's got to be somewhere, Mary. Albert always was a hider.

KATHLEEN

ALBERT ANIMATE - DIRECT TO EACH MKI

A man really only needs three things -- a good cue; a Swiss Army Knife; and a safe place to hide his money.

① X TO USC

I looked everywhere, Kath -- inside his two pairs of socks -- all inside the lining of his jacket -- everywhere. It's not like there were that many places to look.

MARY

You're sure you didn't throw it out with all those burger wrappers.

IRENE

TO TEASE

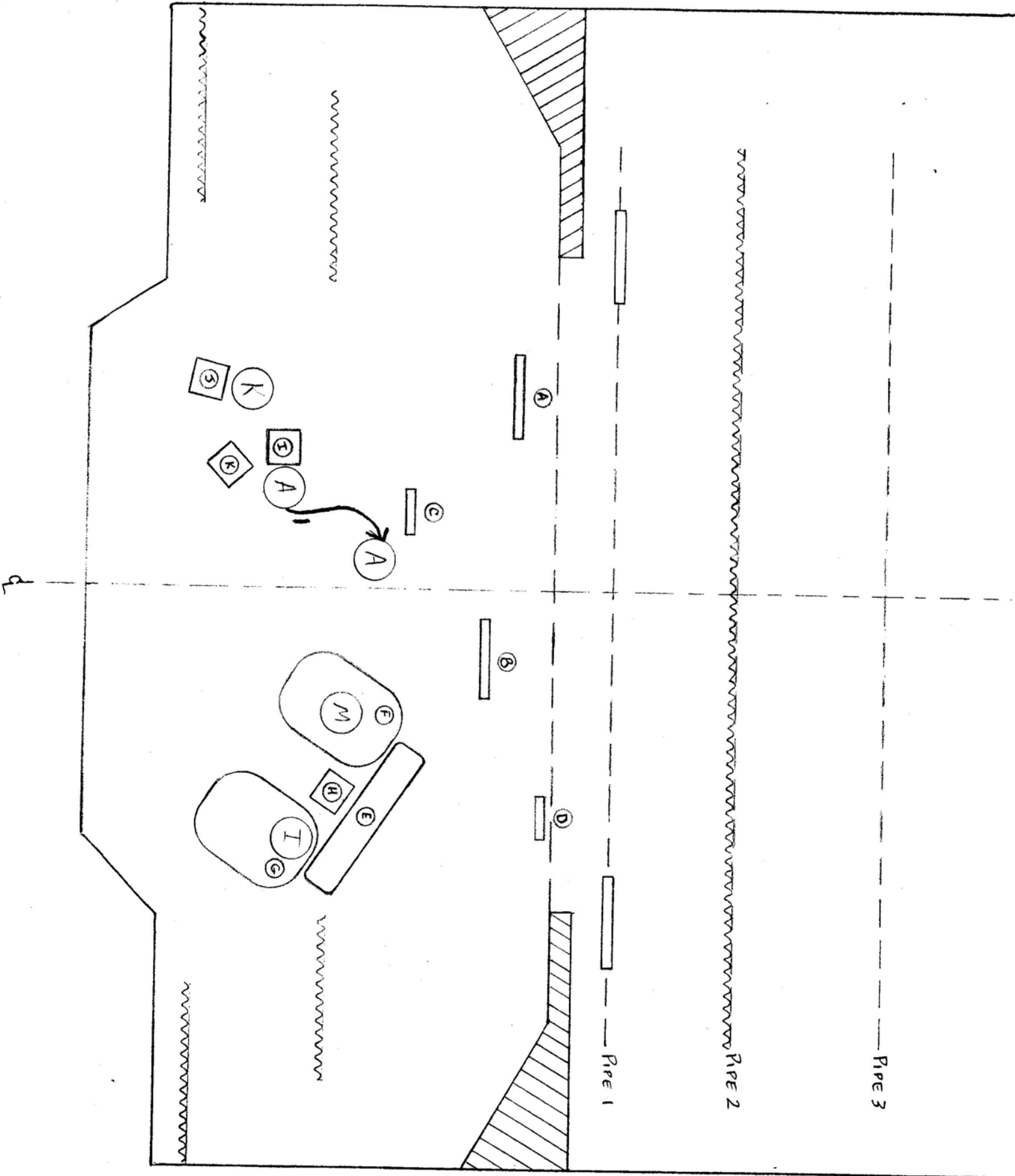
MARY


Don't pick on me. If you don't believe me, go back to his room and look yourself. I'm sure it's gone. 'Cause -- the money clip's nowhere to be found either.

TO ASSERT

IRENE

Shit! I always wanted that! Ever since I was a kid.
TO DIVULGE



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT I SCENE 2
8-22-66		
DIR: PAMELA ADOLPHI DES: CHAD FRILEY		
GROUND PLANS: BUD FRANK		PAGE 26

MARY
Me, too. I used to think it was solid gold.
TO REMINISCE

ALBERT
Got it off a pirate, I did.

① X SL TO ① M

MARY
Pirate treasure.
TO REMINISCE

KATHLEEN
Jesus, what a mess. There's nothing then.

② X US TO CUBE I ↓

TO RECONFIRM

IRENE
What the hell. Maybe he just spent it.

TO DISPUTE

KATHLEEN
All of it? No way. Albert always held something back.

TO DISAGREE

ALBERT DIRECT TO ②
Never spend your last dollar, Kathleen. Always keep two things tucked away somewhere: a fifty dollar bill for emergencies, and a dime for a phone call.

③ X DSR

TO ADVISE

IRENE
Yeah, usually. But what if he knew? MOVE TO EDGE OF BED

TO SUGGEST

MARY
Knew what?

IRENE
Knew. That he was gonna die.
(a silence)
Think about it. Maybe he had...you know.

ALBERT
(looking out an imaginary window D.R.)
Smell the air, Irene.

IRENE
A premonition.

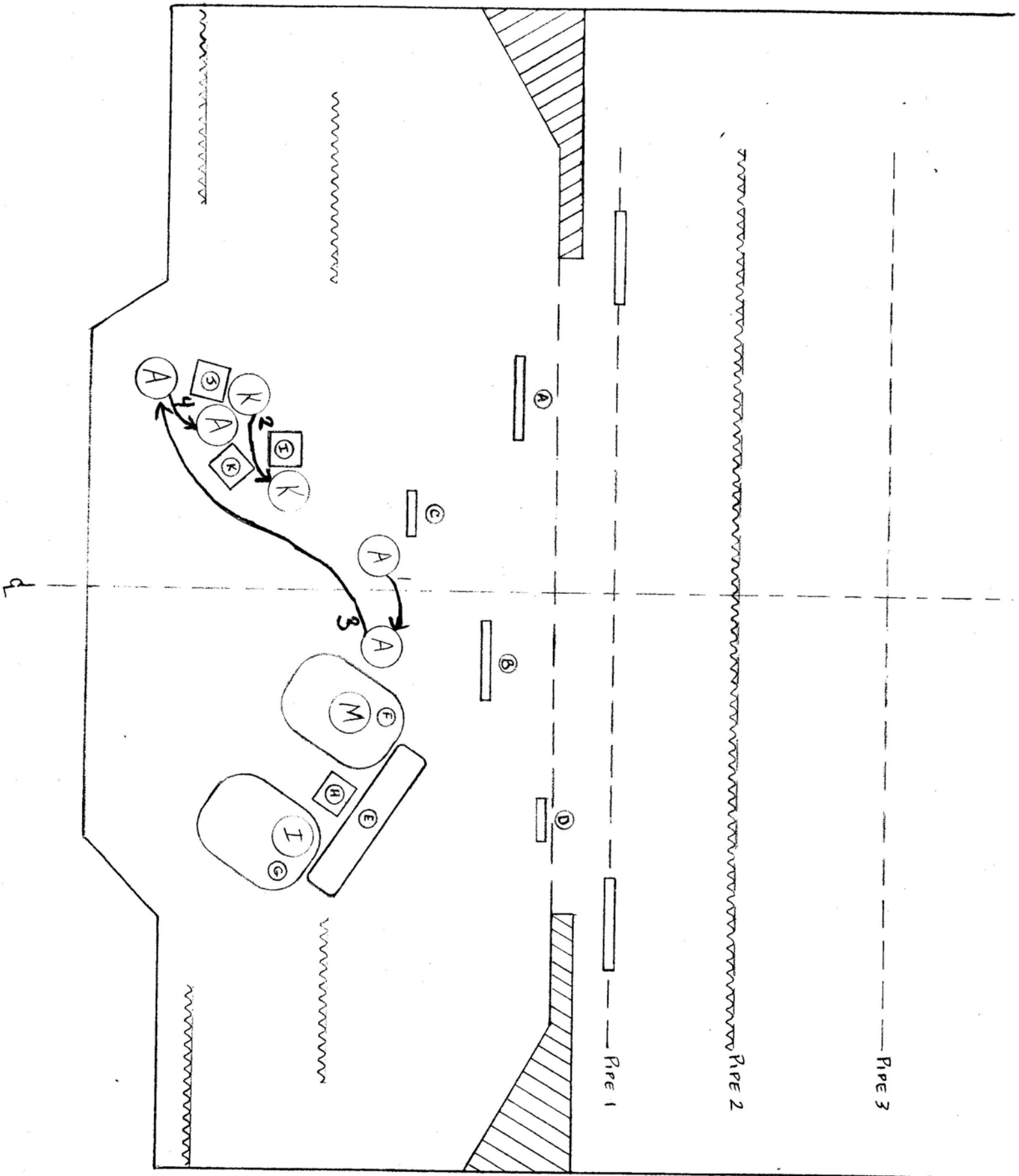
ALBERT
That's a dead man's wind.

(ALBERT acts out what IRENE describes -- all 3 WOMEN watch him as IRENE speaks.)

IRENE
He wakes up with this funny feeling -- maybe he has a spasm or something. So he goes to his hiding place --

(ALBERT takes out his stash out of the base of his pool cue case.)

④ A X US TO CUBE J



THREE THE HARD WAY		
SCALE: $\frac{1}{4}'' = 1'-0''$	MOTEL	ACT I
8-22-16	ROOM	SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 27

IRENE

and he takes out his stash. He counts it a couple of times.
Shit, there isn't enough to be useful to anybody, really.

TO ILLUSTRATE

(ALBERT counts his money carefully.)

IRENE

So, he decides something. One last fling. And he takes off. (1) (A) BEGINS

TO DETERMINE

(ALBERT puts the money in his pocket.) X SL

KATHLEEN

Takes off? Where to?

TO INQUIRE

IRENE

To the casino, of course. He cruises the crap tables until he
finds one he likes, and he starts to play.

TO DEMONSTRATE

(ALBERT steps up to the table as if it were a crap
table, lays his money down -- and begins placing
imaginary "chips". IRENE stands next to him, mirroring
his movements with a growing excitement.)

(2) X DSR
(A) ENDS X
LIGHTS DIM, SPECIALS
ON (1) DSR & (A) DSL

ALBERT

20 on the Pass line.

IRENE

He plays it easy, waiting for something to click.

ALBERT

On the come out. ROLL

IRENE

Watching, waiting -- until it does.

ALBERT

There we go.

IRENE

Then he presses it up.

ALBERT

200 on the Field, 50 on the Hard Four.

IRENE

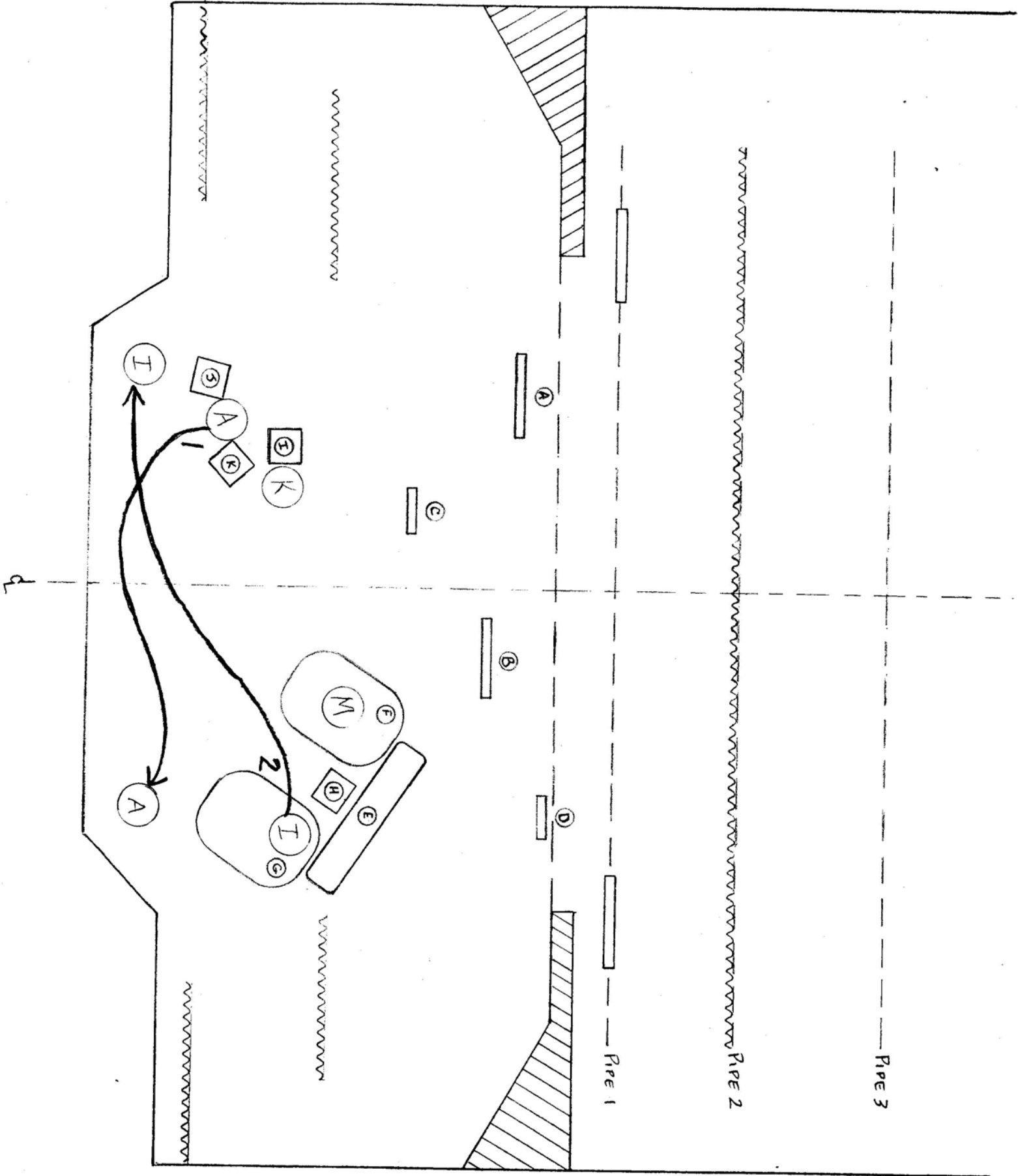
He gets into a groove, see. ROLL

ALBERT

Come on, that's right.

IRENE

And he starts to hear 'em, real good, you know?



THREE THE HARD WAY		
SCALE: $\frac{1}{4}'' = 1'-0''$	MOTEL	ACT I
8-22-86	ROOM	SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 28

ALBERT
Some days you can hear the numbers calling you.

IRENE
Just one after another. ROLL

ALBERT
Then a couple minutes later they fade right out.
TO WARN

IRENE
The chips are piling up like crazy.

ALBERT
That's when you have to have the strength to stop, and walk away.
TO ADVISE

IRENE
Oh, man --

ALBERT
That's the hardest part, Irene. To walk away then.
TO ENCOURAGE

IRENE
Just one more roll.
TO DEFY

ALBERT
It takes an iron will to walk away a winner. ROLL
TO ADVISE

IRENE
And suddenly, almost faster than you can blink, the luck turns.

ALBERT
(stepping back from the table, leaving IRENE staring out)
Almost no one does it, you know. Ends a winner.

IRENE
And before you know it, bam! It's all gone. All of it. Every nickel. Jesus. Every nickel.

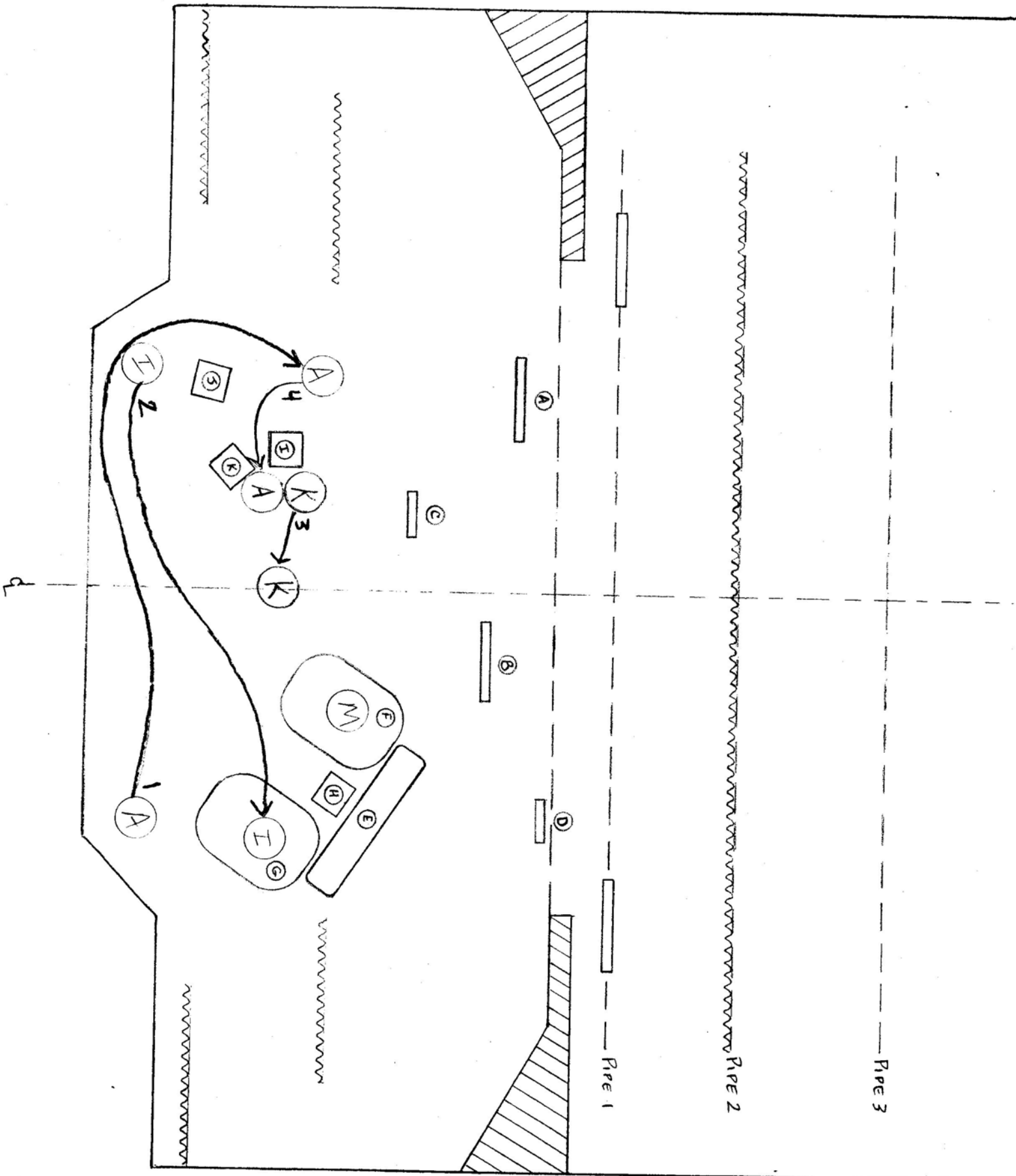
BEAT (a beat) *PASS EACH OTHER DS IN THIS SEQUENCE


MARY
Well, that's a depressing little scenario.

(MARY retreats to the bed and stares at the box of effects, moodily.)

KATHLEEN
Oh, hell. That's not Albert she's talking about. You're talking about yourself, Irene. That's what you'd do. You've sure done it often enough.
TO CONFRONT

- ① BEGIN X SR TO SR OF CUBES
- ② X SL TO BED G↓ LAY ON HER BACK
- ③ X TO C
- ④ ① COUNTERS X TO CUBE I ↓
- ① SITS UP ON BED



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT I
8-22-66	ROOM	SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRILEY		
GROUND PLANS: BUD FRANK		PAGE 29

IRENE

It coulda happened. I tell you, it coulda.

TO DEFEND

KATHLEEN

Yeah. Or maybe he walked out into the parking lot and handed out 20 dollar bills to the homeless. Or he turned it into quarters and decided to go up and down the street and feed all the parking meters. Who the hell cares. It's gone, there's no money, it's totally pointless to speculate, it'll just make us all crazy.

TO EXPAND (looking at IRENE)
Crazier.

ANIMATE WORDS

① X US POSITION

MARY

Irene? Do you think he knew?

TO INQUIRE

IRENE

Maybe. I dunno.

MARY

But if he knew? Why didn't he call us? Talk with us one more time?

(as though to ALBERT)

Why didn't you call us?

TO QUESTION

ALBERT

I never knew what to say to you girls.

TO EXPLAIN

KATHLEEN

(going to her)

Don't make yourself crazy, Mare.

TO COUNSEL

MARY

He was sick, wasn't he.

② X SL TO (M) ↓ NEXT TO HER ON BED F

IRENE

Who knew? You couldn't drag the guy to a doctor.

ALBERT

A man shouldn't whine and complain about every little discomfort.

MARY

I hadn't called in months.

TO ADMIT

IRENE

Yeah, well. He wasn't Mr. Communication either, you know.

TO REASSURE

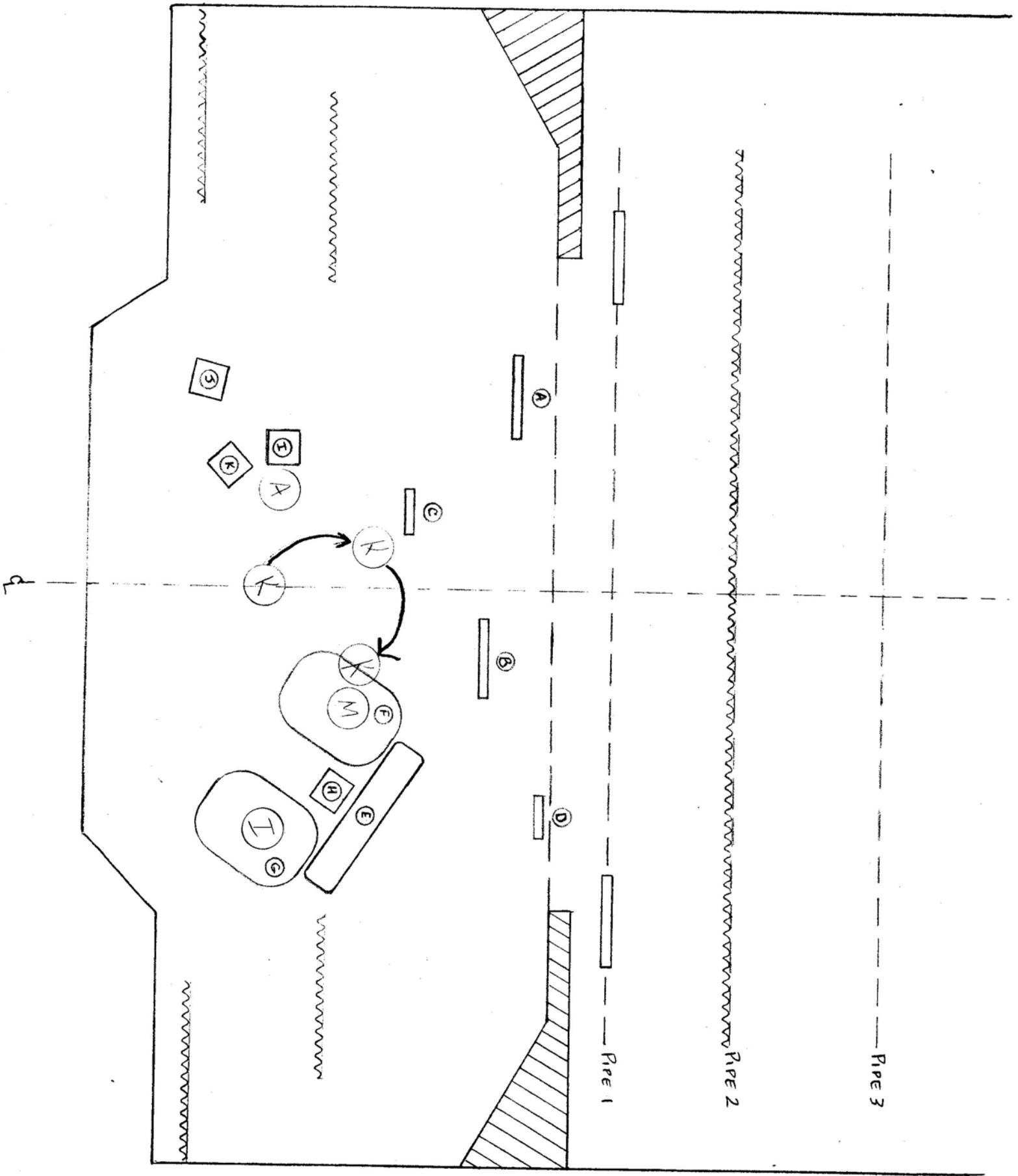
KATHLEEN

Yeah, and even if you did call? He never said anything on the phone anyway.

TO VALIDATE

ALBERT

Nothing new here. Same old thing.



THREE THE HARD WAY SCALE: $\frac{1}{4}'' = 1'-0''$ 8-22-06	MOTEL ROOM	ACT I SCENE 2
DIR: PAMELA ADOLPHI GROUND PLANS: BUD FRANK	DES: CHAD FRILEY	PAGE 30

IRENE

Yeah, it was like dialing the Weather Channel.

TO REMINISCE

ALBERT

A bit nippy for April. More snow than usual.

TO ILLUSTRATE

KATHLEEN

The Farmer's Almanac.

TO REMINISCE

ALBERT

The ground needs the moisture. I figure 2 more major snowfalls before the weather breaks.

TO ILLUSTRATE

MARY

Oh, Dad.

TO REMINISCE

ALBERT

Then the wildflowers'll be out. Time to hit the high country.

MARY

Maybe we should take his ashes up to the high country. The high Sierra camp. He used to love it up there.

TO SUGGEST

IRENE

Hey, that's better than my idea.

MARY

What?

IRENE

Sprinkling him through all the casinos.

TO REVEAL

MARY

Irene!

TO DISAPPROVE

KATHLEEN

And the pool halls.

TO SUGGEST

IRENE

We could leave a little bit in each of the ashtrays.

TO EXPAND

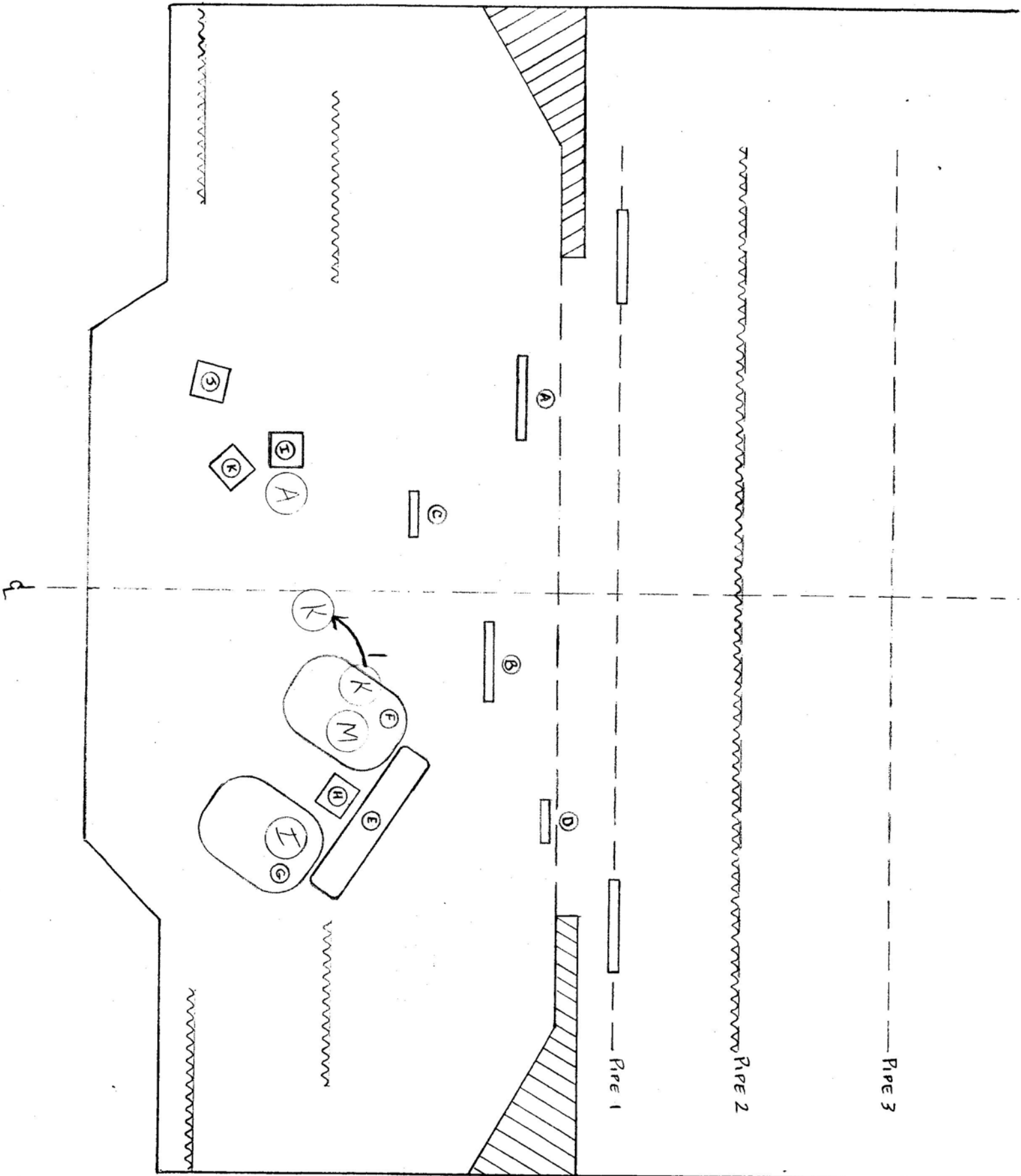
KATHLEEN

Or we could cut a hole in our pockets, and let it kind of trickle out and grind him into the carpets. **ANIMATE WORDS** ① ↑ X SR TO C**TO ILLUMINATE** (KATHLEEN & IRENE laugh.)

MARY

You guys are gross!

TO DISAPPROVE



THREE THE HARD WAY		
SCALE: $\frac{1}{4}" = 1'-0"$	MOTEL	ACT I
8-22-06	ROOM	SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 31

KATHLEEN
Okay, okay. Seriously. We do need to talk about arrangements. So. Which funeral home did you call, Mare?

TO REESTABLISH

(MARY and IRENE look at each other, guiltily.)

BEAT

MARY
Um...

TURN TO THE EDGE OF
BED & LOOK AT (I)

KATHLEEN
You told them no casket, right? Greedy bastards are always trying to sell you what you don't need.

MARY
I...didn't call one yet.

TO ADMIT

What? DIRECT AT (M)

TO QUESTION

KATHLEEN

(1) X DSR PAST (K) JUST
BEYOND C
POSITION

MARY
See, I went to his room instead, and I got all involved looking for his stuff, and then Irene got here, and

TO EXPLAIN

KATHLEEN

Well, then where is he?

TO INQUIRE

MARY

At the...at the morgue.

TO REVEAL

KATHLEEN

Jesus!

TURN BACK TO
POSITION

MARY

I just didn't...

KATHLEEN
He's still in a fucking drawer with a toe-tag?!

TO CONFRONT (MARY starts to weep quietly.)

(2) X DS TOWARD (M)

IRENE
Hey, don't yell at her. She's been through plenty today. You think it's such a picnic identifying a body, you go do it.

TO PROTECT

KATHLEEN

Ah, great. That's just great. And you of course were too busy to get anything done. You had more important business, I'm sure, at the casinos.

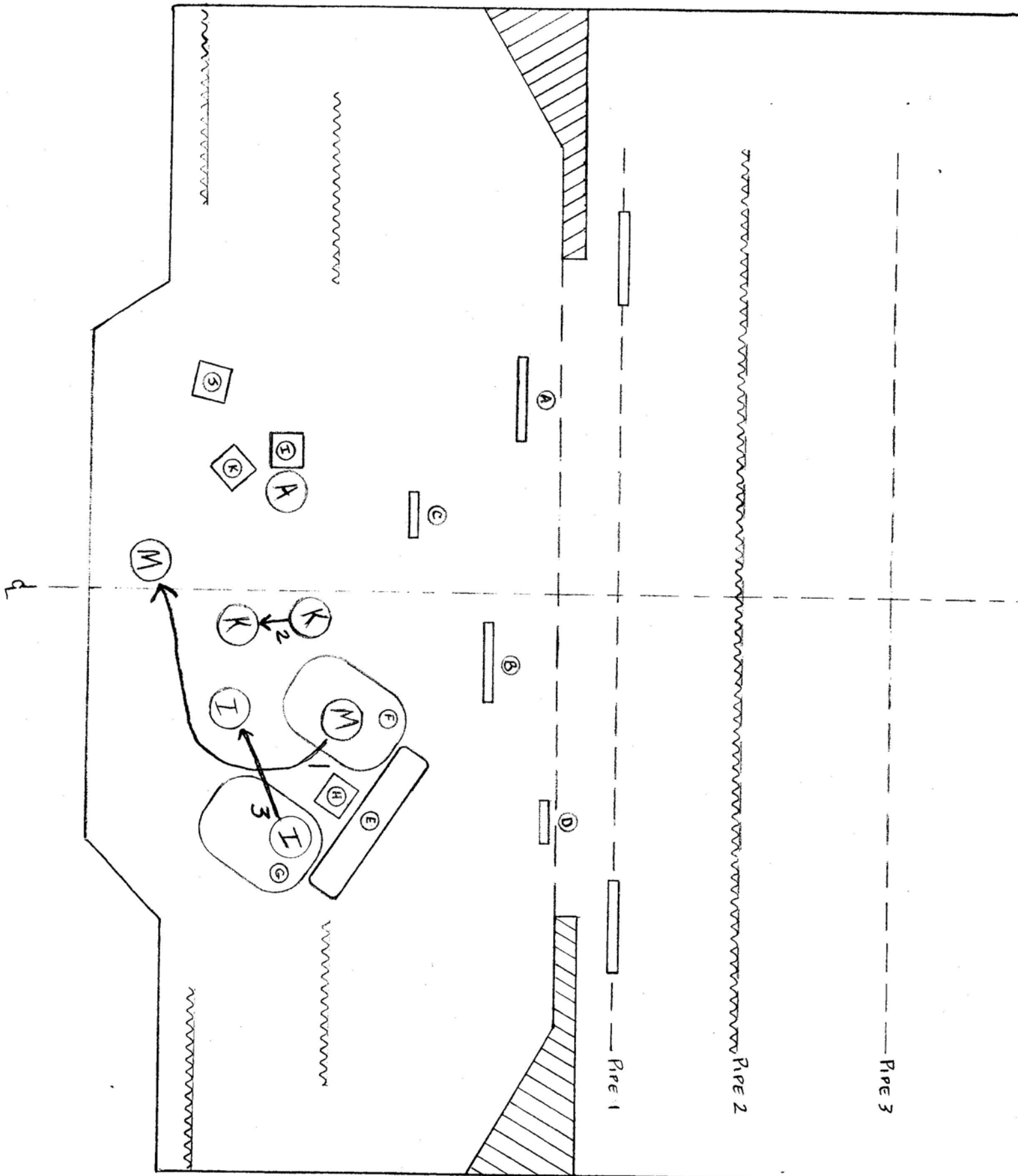
TO DISPUTE

IRENE

Fuck you, Kathleen. I came straight here from the airport. I've been with Mary all evening.

TO RETALIATE

(3) X SR TO (K)



THREE THE HARD WAY		
SCALE: $\frac{1}{4}'' = 1'-0''$	MOTEL	ACT I
8-22-66	ROOM	SCENE 2
DIR: PAMELA ADDOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 32

KATHLEEN

Doing what? Playing cards? GESTURE TO THE CARDS ON BED &
TO ACCUSE

IRENE

What does it matter which slab he's on tonight? He's dead,
 for Christ's sake! He's dead!

TO DEFEAT
 (MARY stands, wringing her hands, as though SHE is
 seeing ALBERT's body laid out in the morgue.)

MARY

I just couldn't stand to go there and look at him. In that
 terrible place.

IRENE

You don't have to. He wouldn't want you to. ① X DS TO M
TO REASSURE ② TAKE HER BY THE ARM & LEAD
 HER BACK TO BED F BOTH ↓

ALBERT

I don't want you thinking about me like that. If I could've
 had someone cremate me before you got here, I'd have done it,
 believe me.

KATHLEEN

Someone's going to have to do it, Irene. They won't release a
 body to the funeral home unless someone's identified it.

TO REASON

ALBERT

Slip a twenty to the woman at the front desk. Maybe she'd go.

TO SUGGEST

KATHLEEN

Mary doesn't have to, though. I'm sorry for yelling. You did
 enough. It's you or me, Irene. ③ X US TO M ON BED F ↓

IRENE

Okay. We'll cut cards for it.

KATHLEEN

What?!

IRENE

Cards! Luck. High card stays here and calls the funeral
 home, low card goes to claim the body.

TO RATIONALIZE

KATHLEEN

Huh.

IRENE

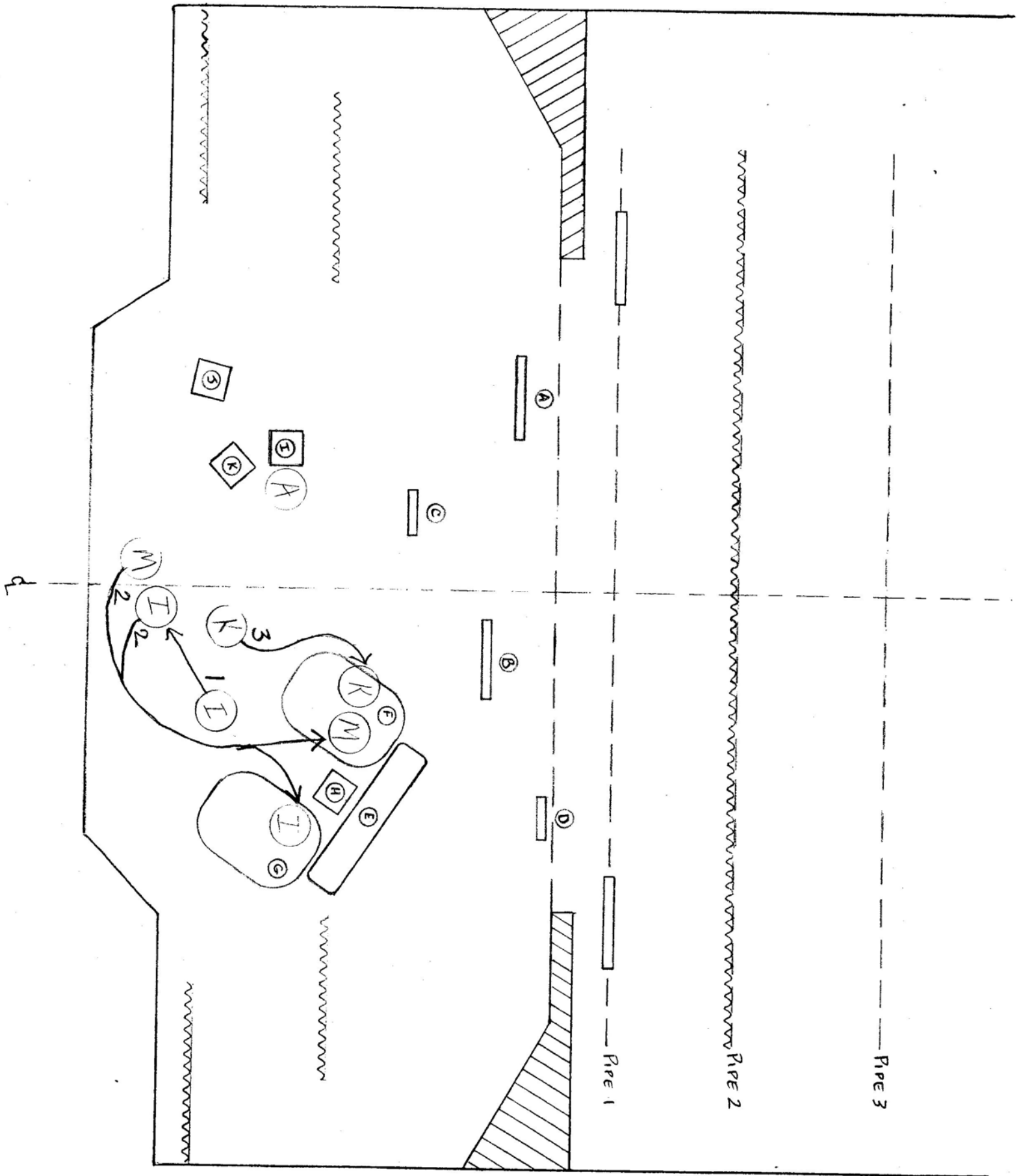
Hey, that's the fairest way, right?


TO DECEIVE

KATHLEEN

Jesus. Okay.

(IRENE reaches into her pocket for ALBERT's deck.)



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL	ACT I
8-22-66	ROOM	SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRILEY		
GROUND PLANS: BUD FRANK		PAGE 33

ALBERT DIRECT THIS TO KATHLEEN
Fair? When someone starts to preach about what's fair, check
the deck. TO ADVISE ① X USR

KATHLEEN STRUGGLE TO GET CARDS
Hey, wait a minute, let me see that...that's Dad's marked
deck! You little cheater! TO REALIZE ② X AROUND BED F TO BED G

IRENE BEGIN X SR TO USC
Oh shit. HA-HA-HA-HA-HA! ③ COME OFF THE DSL SIDE
OF BED G
(IRENE laughs and feints as KATHLEEN chases her around
the table.)

KATHLEEN ④ BEGIN X SR TO USC CHASING-E

IRENE ⑤ M X TO USC TO INTERJECT
HA-HA!

KATHLEEN ⑥ ALL THREE COLIDE USC ① & ②
I haven't seen those in years! ⑥ HAVE POSITIONED M BETWEEN
THEM - SLAPPING AROUND HER
AT EACH OTHER. MOVING
SLIGHTLY DS

(KATHLEEN & IRENE run around the table, laughing. As they run, lights change and they are children. IRENE runs into the bathroom and slams the door. KATHLEEN pounds on it. MARY puts her fingers in her ears, rocking. She is 5. ALBERT kneels down by her.)

BEAT

ALBERT
Your sisters are pretty noisy critters, huh, Mary Sunshine? TO COMFORT

MARY
Why are they always yelling? They hurt my ears. TO INQUIRE

ALBERT
I'll tell you a secret, Mary Sunshine. They remind me of wild
Indians. Or those Lost Boys. TO EXPLAIN

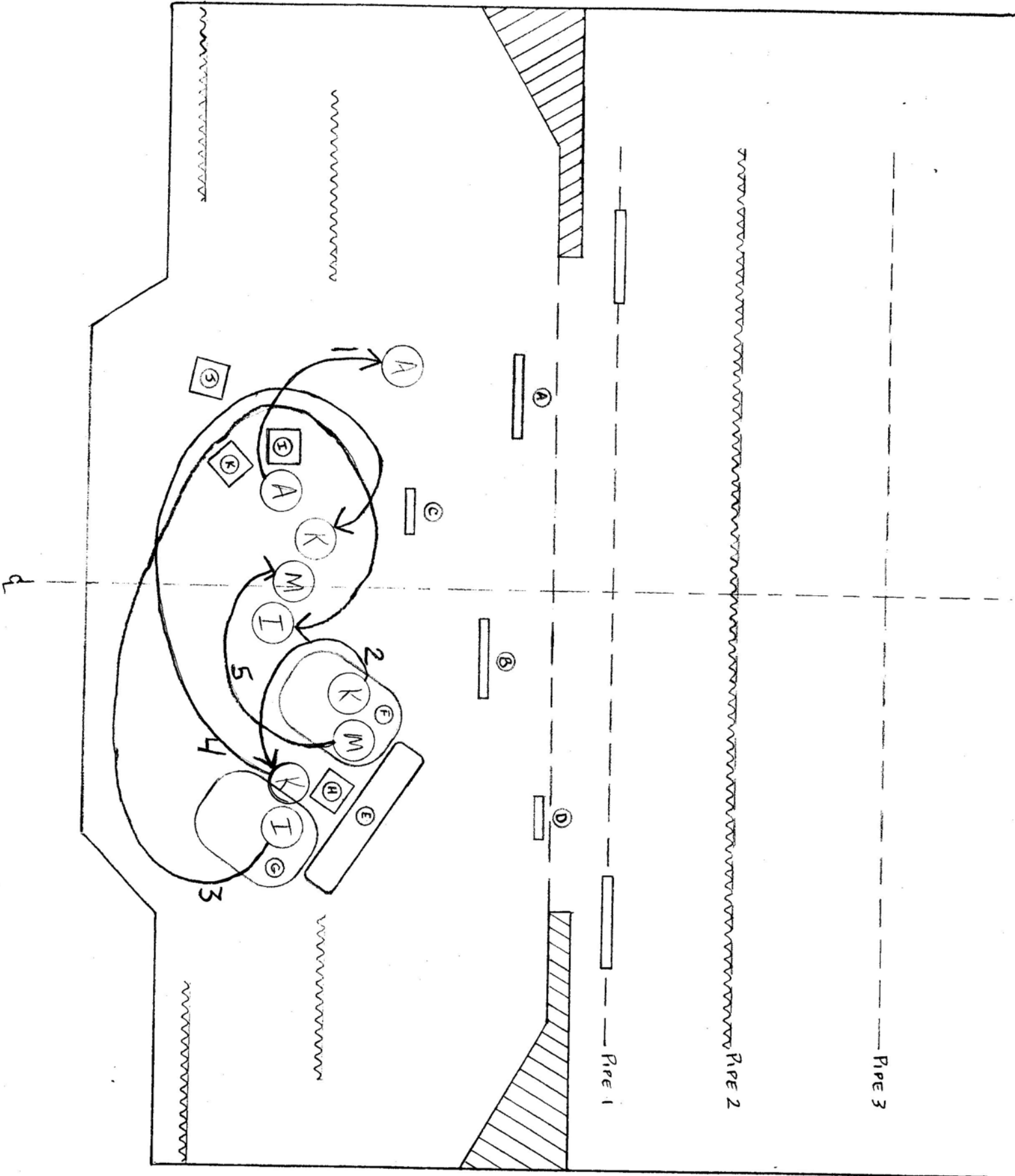
MARY
Like the Peter Pan movie?


ALBERT
Yes, just like that. They make a lot of noise because they
don't have a mother. And I think they need one. Or at least
they need a Wendy, to look after them. So what can we do?

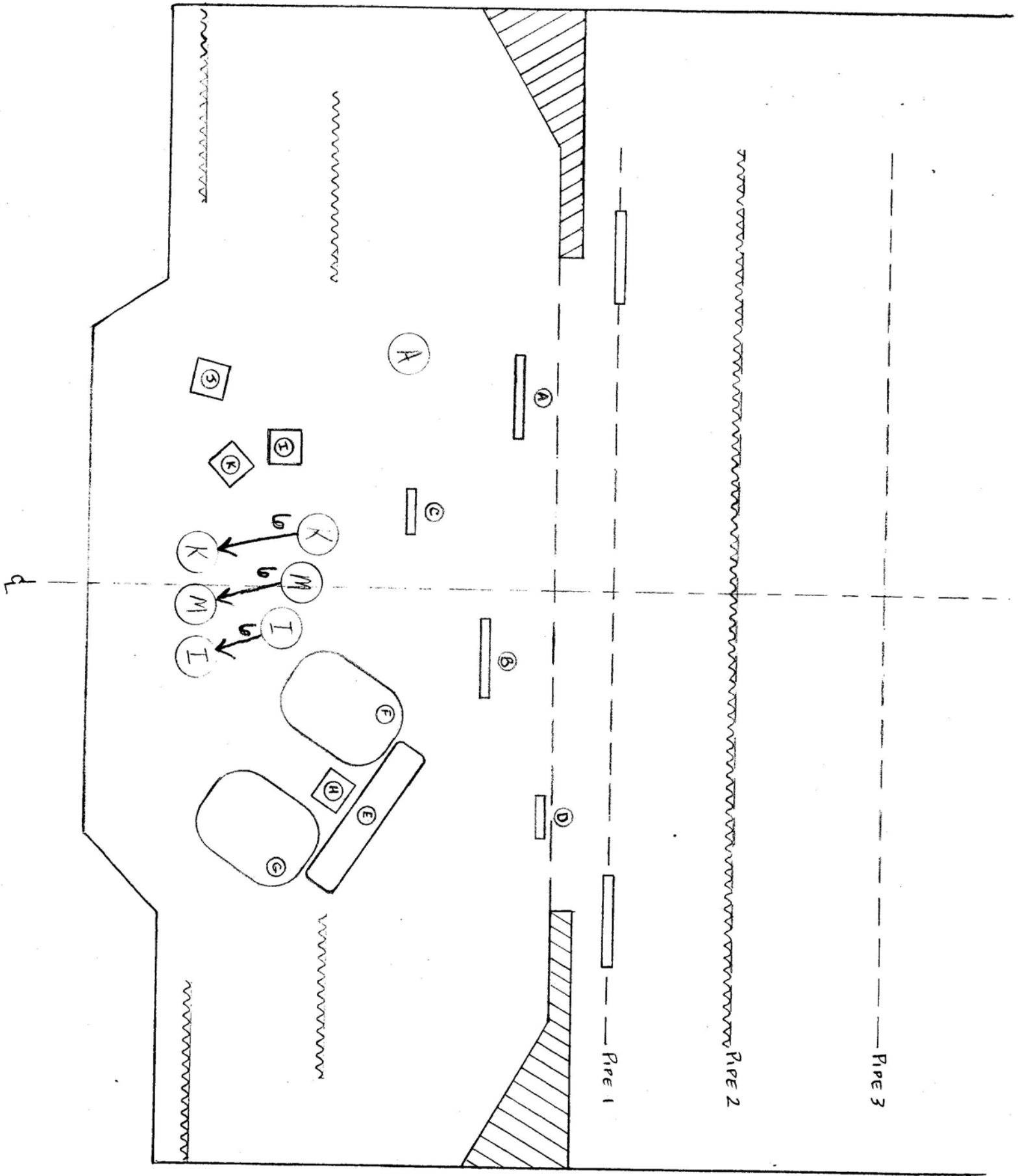
MARY
I don't know.


ALBERT
Well, maybe you can help me take care of them. TO SUGGEST

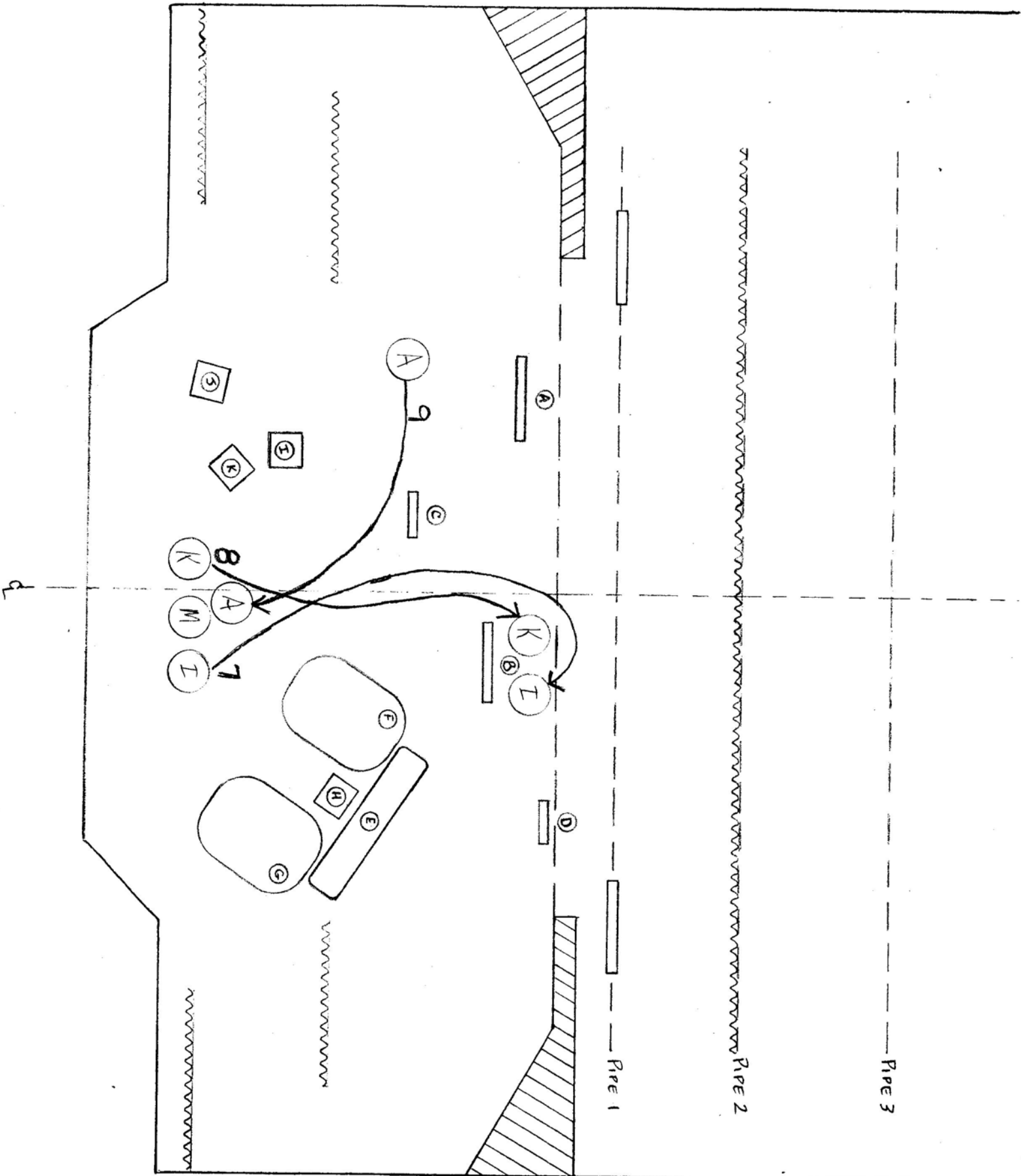
⑦ E X US BEHIND
FLAT B
⑧ R X US BEHIND
FLAT B
M ↓ ON STAGE
⑨ A X DSTO
M & KNEEL
BESIDE HER




THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL	ACT I
8-22-66	ROOM	SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRLEY		
GROUND PLANS: BUD FRANK		PAGE 34



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT I
8-22-16		SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK	PAGE 34	



THREE THE HARD WAY 		
SCALE: $\frac{1}{4}'' = 1'-0''$	MOTEL ROOM	ACT I SCENE 2
8-22-66		
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 34

MARY
 But I'm little!
 TO QUESTION

ALBERT
 Yes, you're my good little one. That's why I'm counting on you to help. Even little sisters can help take care of big sisters. Okay?

TO VALIDATE

MARY
 Okay.

ALBERT
 That's a good girl. ↑ ON THIS LINE
 (HE strokes her hair)
 Now I'm going to have to go.

MARY
 Don't go yet, daddy. GRAB & HOLD ON TO (A) LEG

ALBERT
 Oh, Mary, Daddy's got work to do.

MARY
 (flings arms around his neck)
 Don't go-o-o! HOLDS ON WITH EXTREME INTENSITY
 TO STOP

ALBERT
 I'll just be downstairs. You can call me if you get scared, and I'll hop right back.
 TO COMFORT

MARY
 Can I come too?

ALBERT
 You stay here with your sisters. They need you.
 (kisses top of her head) "FIGHTING" TO GET AWAY - HE DOES
 TO REDIRECT ① BEGIN XUS AROUND CUBES I & K

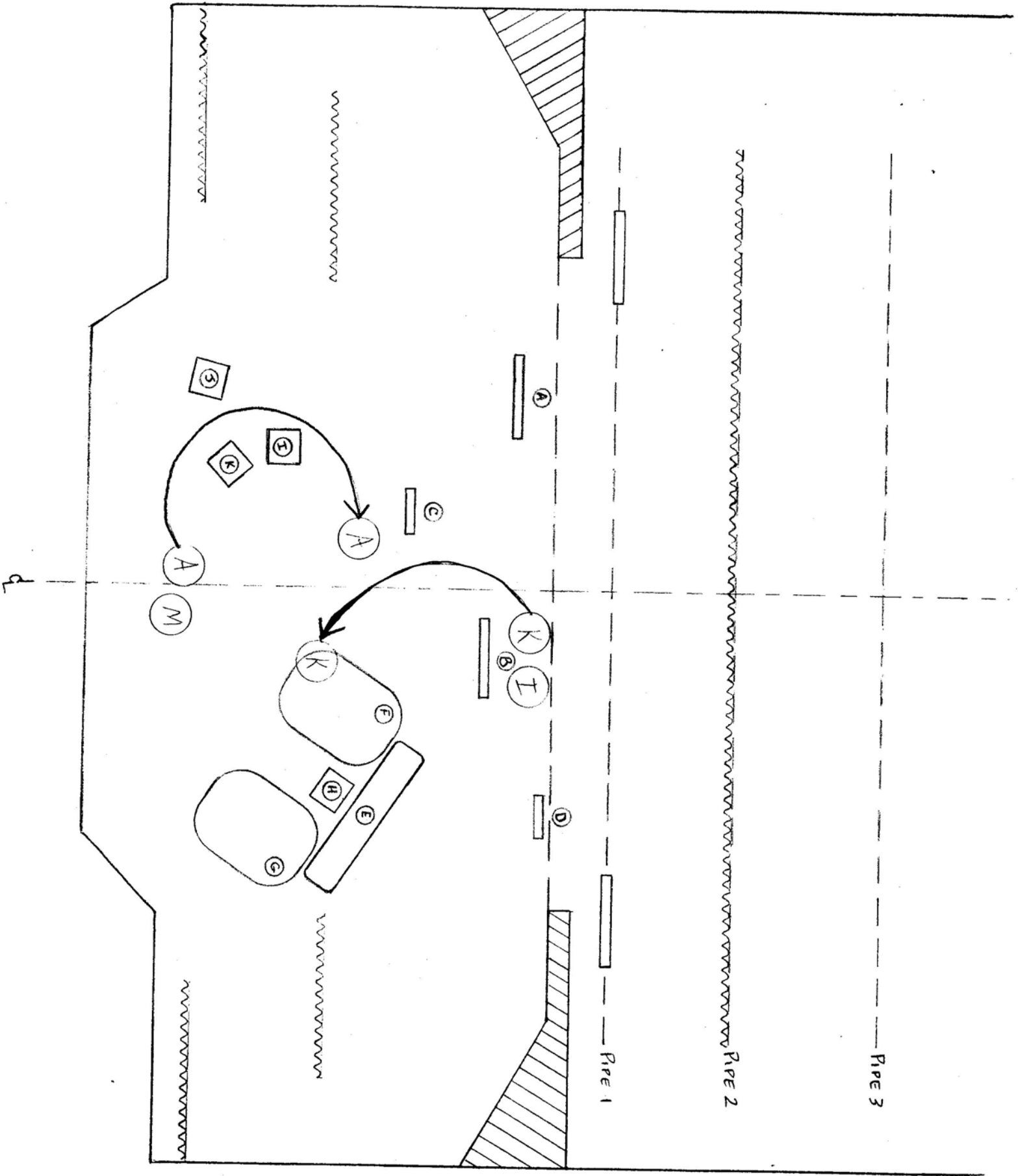
MARY
 Okay.


(ALBERT gets up. KATHLEEN walks away from the bathroom door and flings herself on the S.R. bed. SHE too is in "child" mode: around 10 or 11.)

KATHLEEN
 Oh, man. I'm gonna get her. ② X DS TO EDGE OF BED F ↓

ALBERT
 You look after Mary now. END X
 TO DELIGATE

KATHLEEN
 But Irene is...!
 TO ARGUE



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT I
8-22-66	ROOM	SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRILEY		
GROUND PLANS: BUD FRANK		PAGE 35

ALBERT
You're like two cats in a sack. Just stay out her way, Kath.
TO ADVISE

But...!
TO ARGUE

KATHLEEN
ALBERT
Haven't you learned yet? If you want to drive Irene crazy, ignore her.
TO ADVISE

Okay, "Albert".
TO ROUSE

ALBERT
Hey. Dad to you.

KATHLEEN
Everybody else calls you Albert.
TO RATIONALIZE

ALBERT
Jesus. You kids. Go ahead. Call me what you want. Call me a cab, I'm outta here. ① X SR
TO SURRENDER

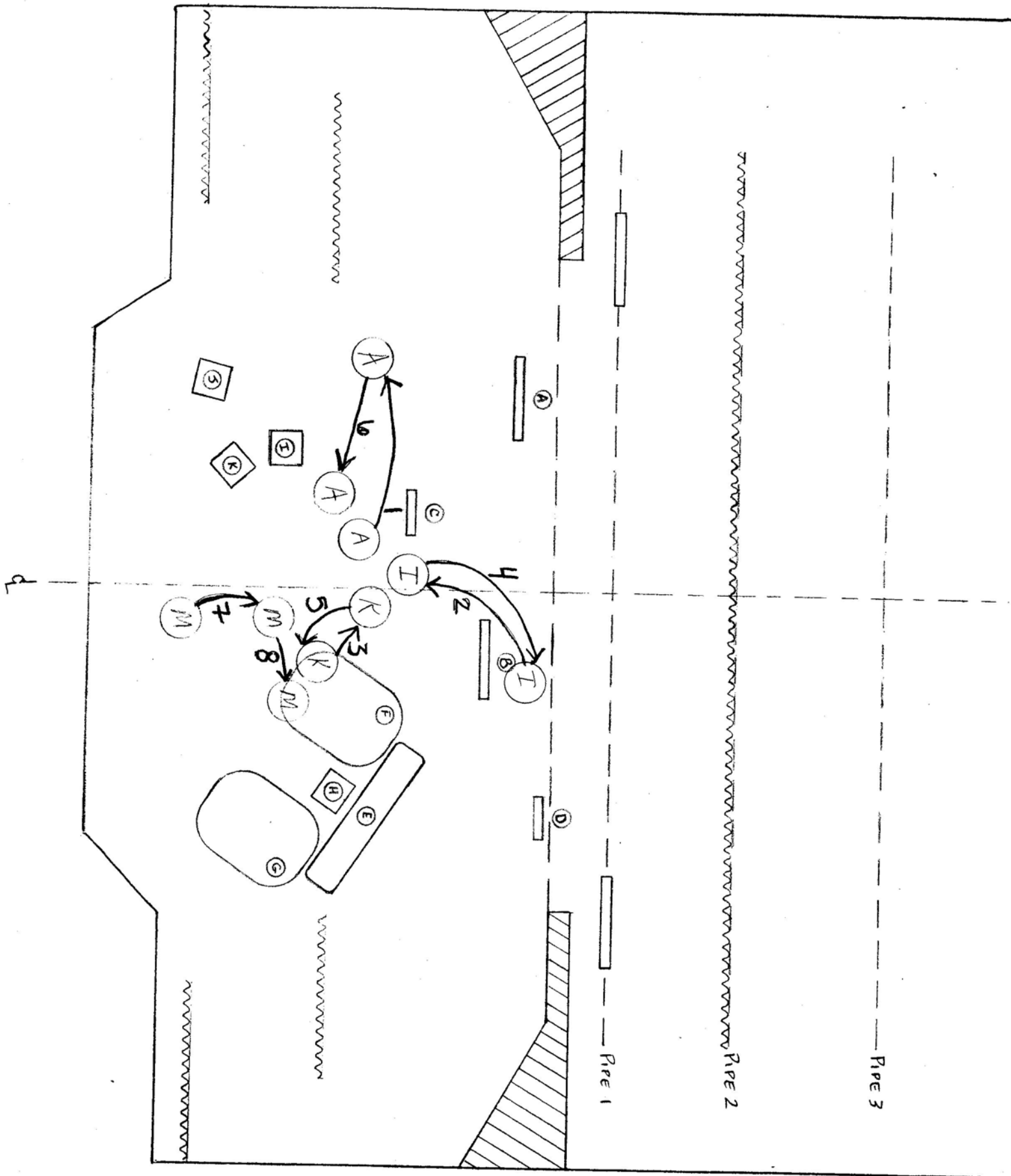
IRENE
(sticking her head out the bathroom door, as a 8-year-old child)
Okay, you're a cab! ② X DS

(giggles hysterically)
Albert is a ca-ab, Albert the ca-ab! Ha-ha-ha-ha! DIRECT THIS TO KATHLEEN
TO ANTAGONIZE (IRENE slams the door again. KATHLEEN starts to go after IRENE; ALBERT grabs her, holds her back.) ③ X US TOWARD ④

ALBERT
Ignore. Her. ④ X US BEHIND F1A/B
TO URGE (Defeated, KATHLEEN sits down with MARY.) ⑤ X BACK TO BED F

MARY
(to KATHLEEN, as a 5-year-old mother)
I think you two should be more quiet. You should just leave her alone. And then she'll leave you alone too. ⑦ X TO (K)
TO AUTHORITATE (All 3 are silent for a moment. Lights change. THEY ⑧ AFTER LINE X TO BED ↓ NEXT TO (K)

BEAT
KATHLEEN
Well, that was fucking useful advice we all got as kids. We learned to ignore each other, all right. I see Irene so little I can hardly remember what color her hair is -- and she still drives me right over the edge.



THREE THE HARD WAY SCALE: 1/4" = 1'-0" 8-22-06	MOTEL ROOM	ACT I SCENE 2
DIR: PAMELA ADOLPHI GROUND PLANS: BUD FRANK	DES: CHAD FRILEY	PAGE 36

ALBERT

The things we say to kids. And the things you kids remember.
I swear I can't even remember saying half of this stuff.

① X DS TO BEDG
f ↓

MARY

Yeah, we're all traumatized for life, and he probably wouldn't even remember how.

KATHLEEN

He never did have a clue.

IRENE

(entering, as if nothing had happened)

That'd be a good topic for the eulogy. "Farewell to Albert:
he never had a clue."

② X DS TO CUBE I ↓

KATHLEEN

Well, he isn't getting a eulogy, 'cause there isn't going to be a service.

TO INFORM

ALBERT

Good. No last-minute preachers.

TO APPROVE

IRENE

Yeah, that's cool. He never liked churches.

TO AGREE

KATHLEEN

And we don't know who his friends are here, even if he had any, which I doubt.

TO SPECULATE

MARY

People liked him.

TO DEFEND

KATHLEEN

I didn't say that. I know people liked him. But he still didn't have any friends.

TO EXPLAIN

ALBERT

Most people manage to stay pleasant if you keep 'em as acquaintances. When you let 'em in too close, that's when it gets hairy.

MARY

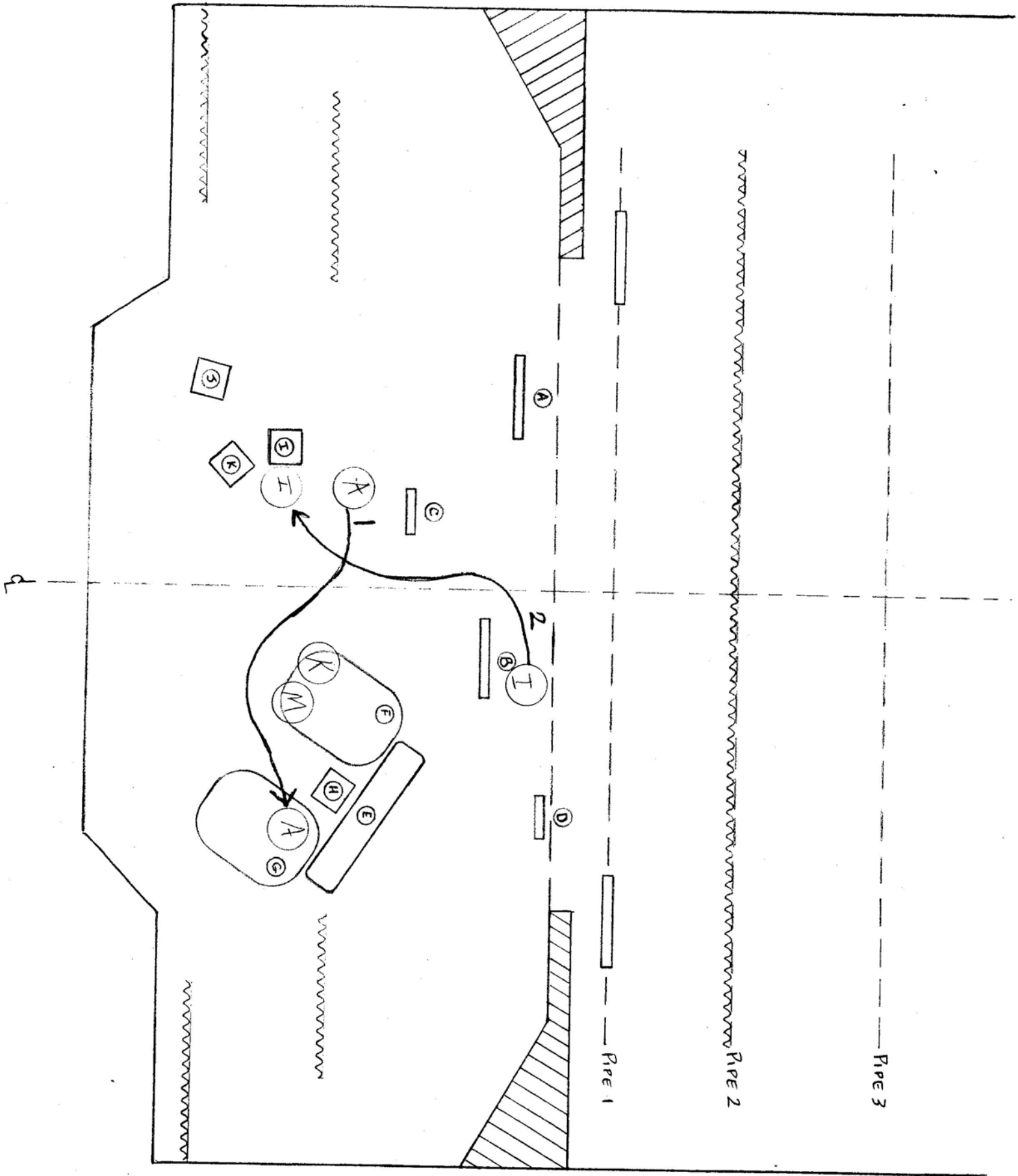
We have to do something, you guys. Otherwise it just -- it isn't right.


IRENE

Well, a little wake then. How about that 24-hour place down the street? They probably knew Albert.

MARY

Yeah -- he probably had his morning grease fix there.



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT I
8-22-16		SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 37

ALBERT

The gambler's special, bacon and egg, toast and coffee, a dollar twenty-nine. Can't even beat that at McDonald's.

IRENE

So maybe they'll let us host a breakfast buffet or something. Hey, how much could it cost? That and a coupla bottles of booze...

ALBERT

Excellent choice. Just tack up a sign in the motel lobby and the diner. People like to eat.

KATHLEEN

Okay. That's doable. Okay with you, Mare?

TO AGREE

MARY

It turns my stomach. But yeah, it sounds like poetic justice. Yeah, fine. It doesn't matter. GET A'S BOX & START LOOKING THROUGH IT AGAIN

TO DISAPPROVE

IRENE

Awright! We actually agreed on something!

① X AROUND TO THE
USR SIDE OF BED F

ALBERT

Now that wasn't so hard, was it? Just do it the easy way.

(A pause. MARY, a little down, goes back to the box of effects again. SHE begins to fold and refold his clothes, compulsively.)

KATHLEEN

You really okay with this, Mare?

TO INQUIRE

MARY

This damn stuff. It's making me crazy.

TO AVIOD

ALBERT

Let it go, Mary.

MARY

Because this can't be all there is.

TO QUESTION

KATHLEEN

Hon, you got to stop going in circles.

TO URGE

IRENE

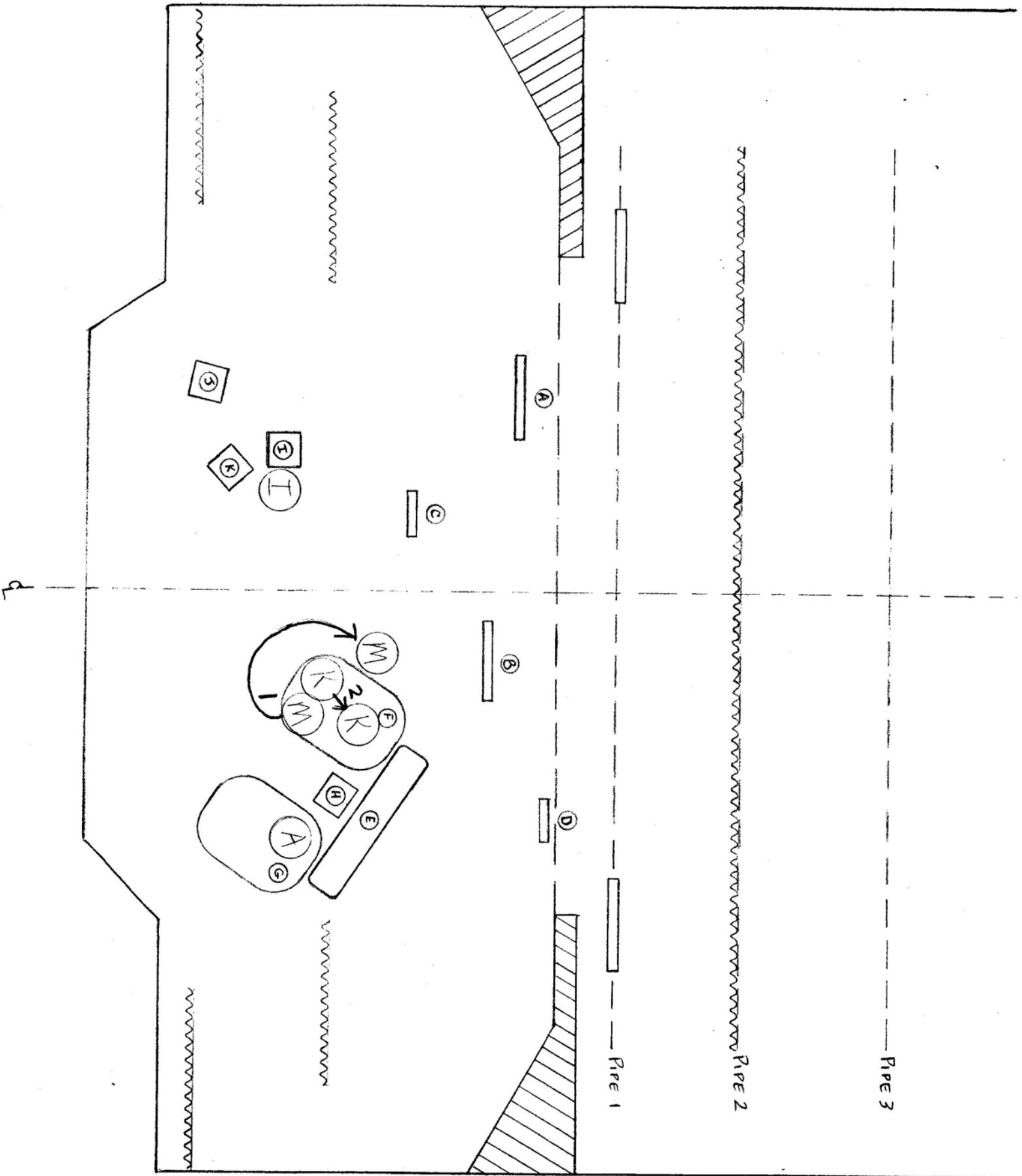
Yeah. No sense in getting all worked up over it. Have an omelet, have a drink, have a good cry, blow a couple bucks in the casino, and then we can go home.

TO SUGGEST

MARY

It just doesn't feel right. It's all...loose ends. Loose ends and empty drawers.

② SUDE US ON BED



THREE THE HARD WAY		
SCALE: $\frac{1}{4}'' = 1'-0''$	MOTEL ROOM	ACT I
8-22-66		SCENE 2
DIR: PAMELA ADDOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 38

IRENE
Mare, there's nothing we can do about it. If it's gone, it's gone.

KATHLEEN
(suddenly suspicious)
You're awfully casual about this money thing, Irene. That's not like you.

TO SUSPECT

IRENE
I don't want her freaking out, that's all.

TO DEFEND

KATHLEEN
Bullshit. Did you tap him out?

TO ACCUSE

IRENE
What?

① ↑ X SR TO C
② (A) TURN & SHIFT TO THE USR
SIDE OF BED G

KATHLEEN
Is that why there's no money?

IRENE
Hey, where do you get off saying shit like that!

TO DISPUTE

KATHLEEN
You've done it before.

TO INCRIMINATE

MARY
Oh, for God's sake. Stop it, you two.

TO MEDIATE

IRENE
So you think - what? Like I stole it all, or something? Crept in among the garbage and cleaned him out?

↑ & TAKE ONE
STEP FORWARD

TO INTIMIDATE

MARY
No one thinks you took anything. She's upset.

TO INTERVENE

KATHLEEN
I'm not upset.

TO DISPUTE

MARY
Of course you are. We're all upset. There's so much we don't know.

TO REITERATE

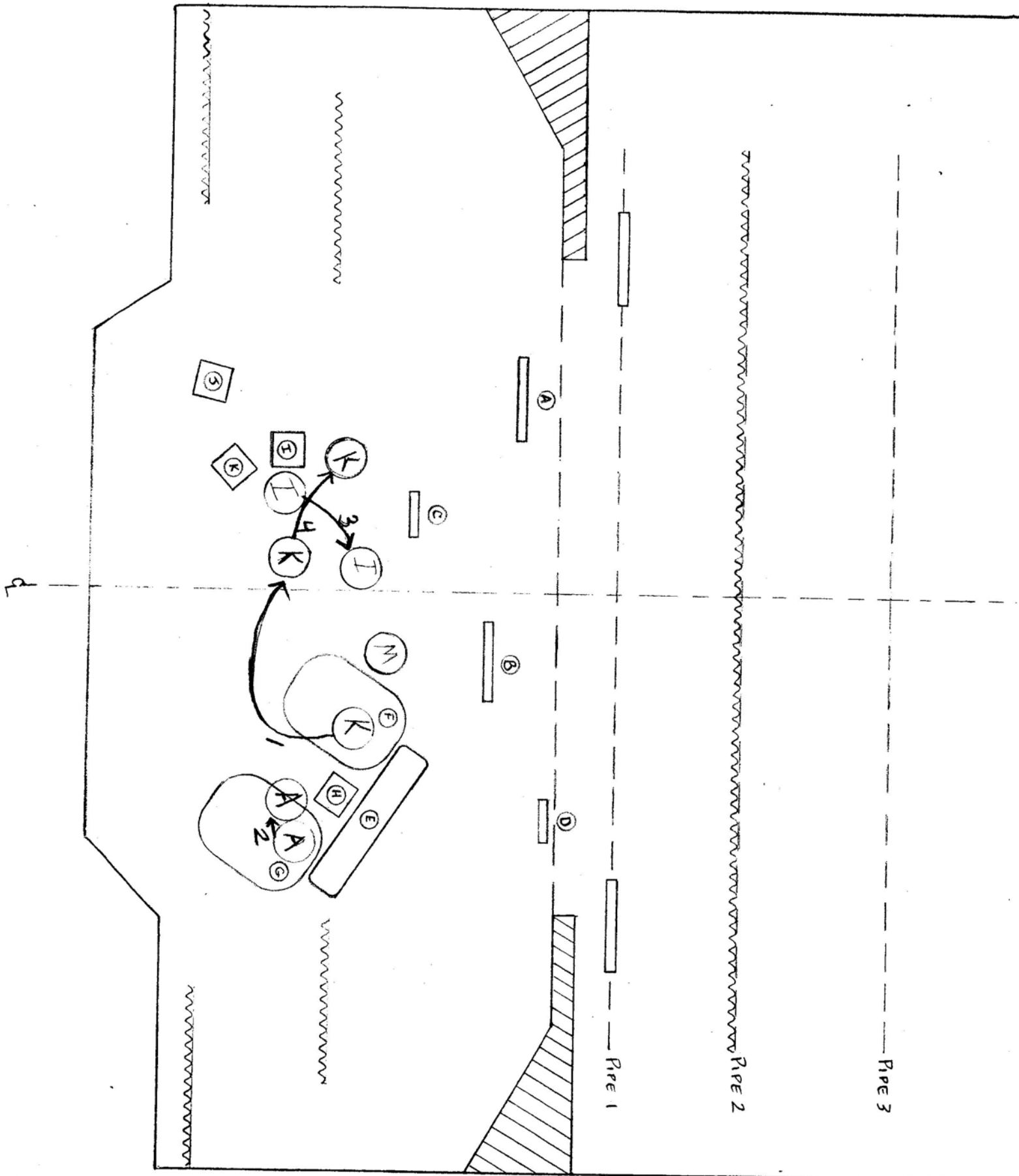
ALBERT
What the hell did you think you were going to find?


IRENE
Will you stop digging through that goddamn box, Mary.

TO DEMAND

ALBERT
A pirate's chest? An envelope "to be opened after my death"?

③ X US OF (K)
④ (K) COUNTERS
USR



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT I
8-22-66	ROOM	SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 39

MARY

Money. As though everything were always about money. Not something else.

KATHLEEN

Whatever it is you're looking for, hon, it's not there.

IRENE

Oh, Christ, just give me that.

(IRENE starts to pull the box away from MARY.)

① X SL TO M

MARY

(suddenly howling, clutching the box)

DON'T! DON'T take it!

TO EXPLODE

(IRENE lets go, shocked.)

② M & I X SR DURING THE TUG-OF-WAR WITH THE BOX
③ A ↑ BETWEEN BEDS F & G
④ K COUNTERS X BACK SR
⑤ AFTER TUG OF WAR X SR
⑥ AFTER TUG OF WAR M X SL

MARY

I just wanted...Something. Anything. Look at this, look at this:

(crying, SHE begins toss things around)

two pairs of pants; a bottle of Woolite; wall calendar from a Chinese restaurant with the days X'ed off; two undershirts; shorts; cue chalk; pack of matches from a Chinese carryout, why did he need matches, he didn't even smoke; more cue chalk, there it is, that's it, that's all of...

TO ANALYZE

Can't you understand? Yesterday I'm home drying the dishes, and Patty & I are arguing about whose turn it is to go out and buy the cat food, and the phone rings and he's...

(she knocks something over)

And I look and look through this junk, thinking: Where is he? Where's my Daddy?

TO RELEASE

I just hoped...there was...

KATHLEEN

What, honey?

TO INQUIRE

MARY

A picture. Or maybe even...a letter. Just something. Something for me.

TO MOURN

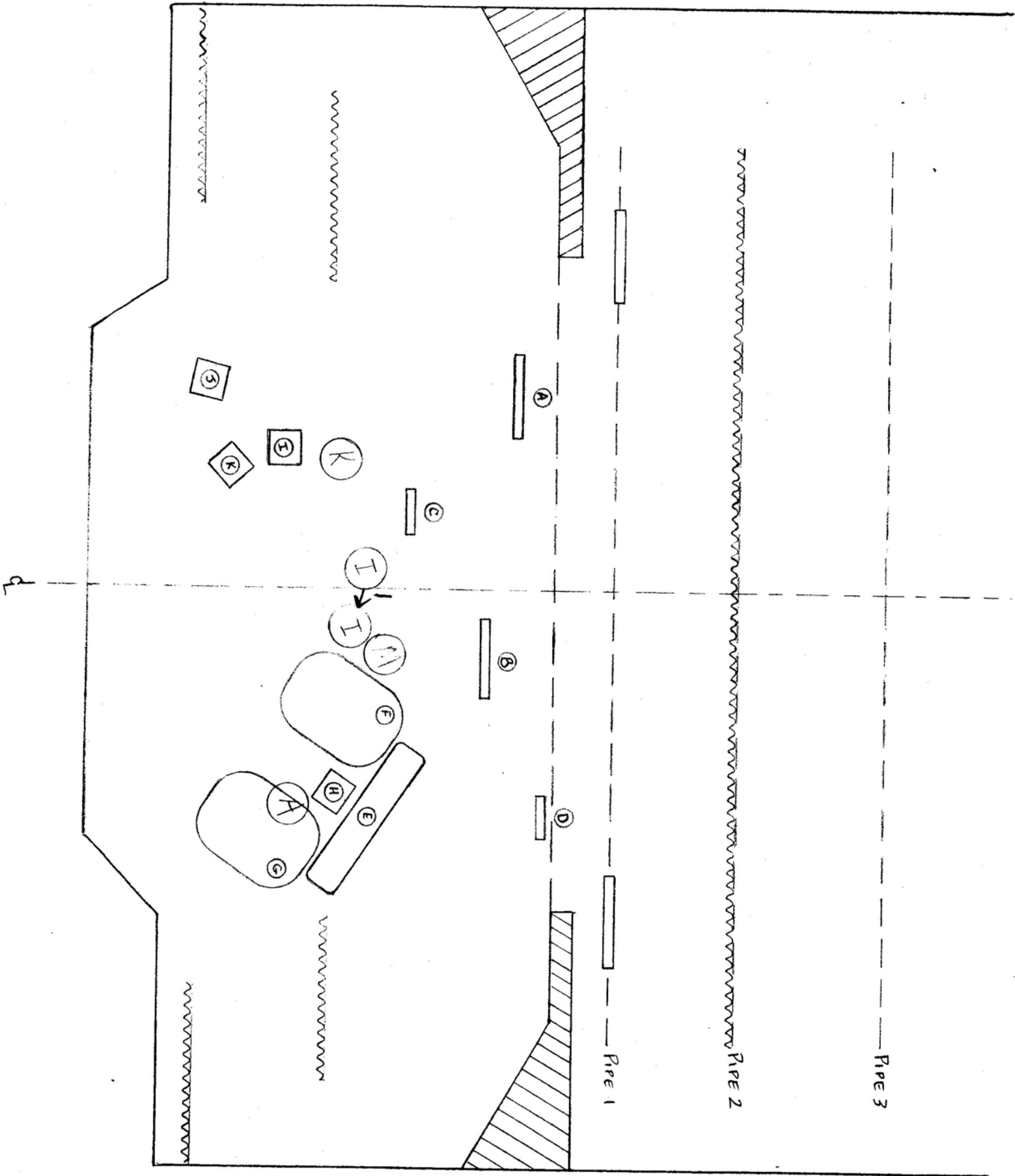
ALBERT


Oh, honey. Try to imagine the one I should have written. All of you. Try to imagine that one.

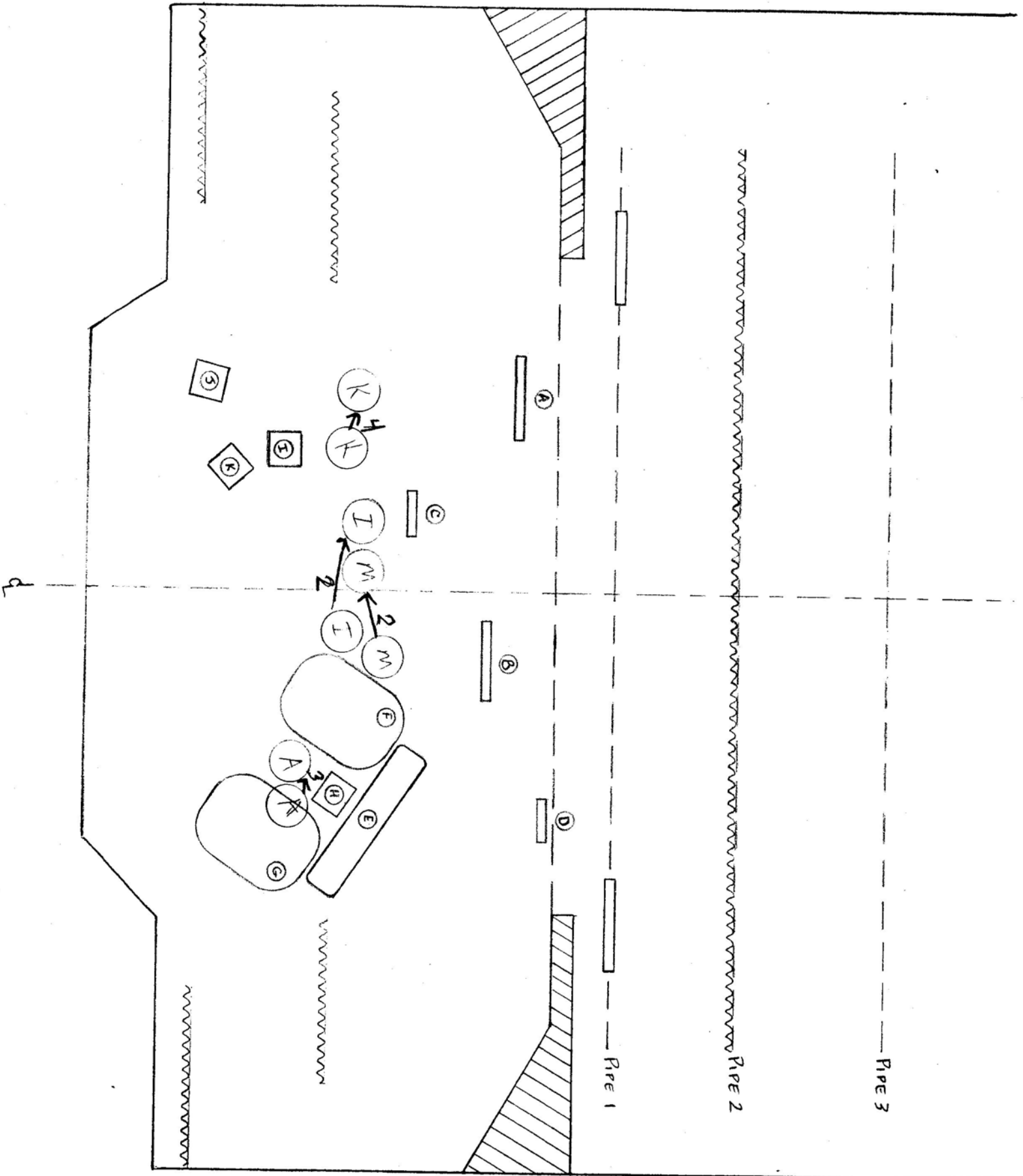
TO REDEEM


(BLACKOUT)

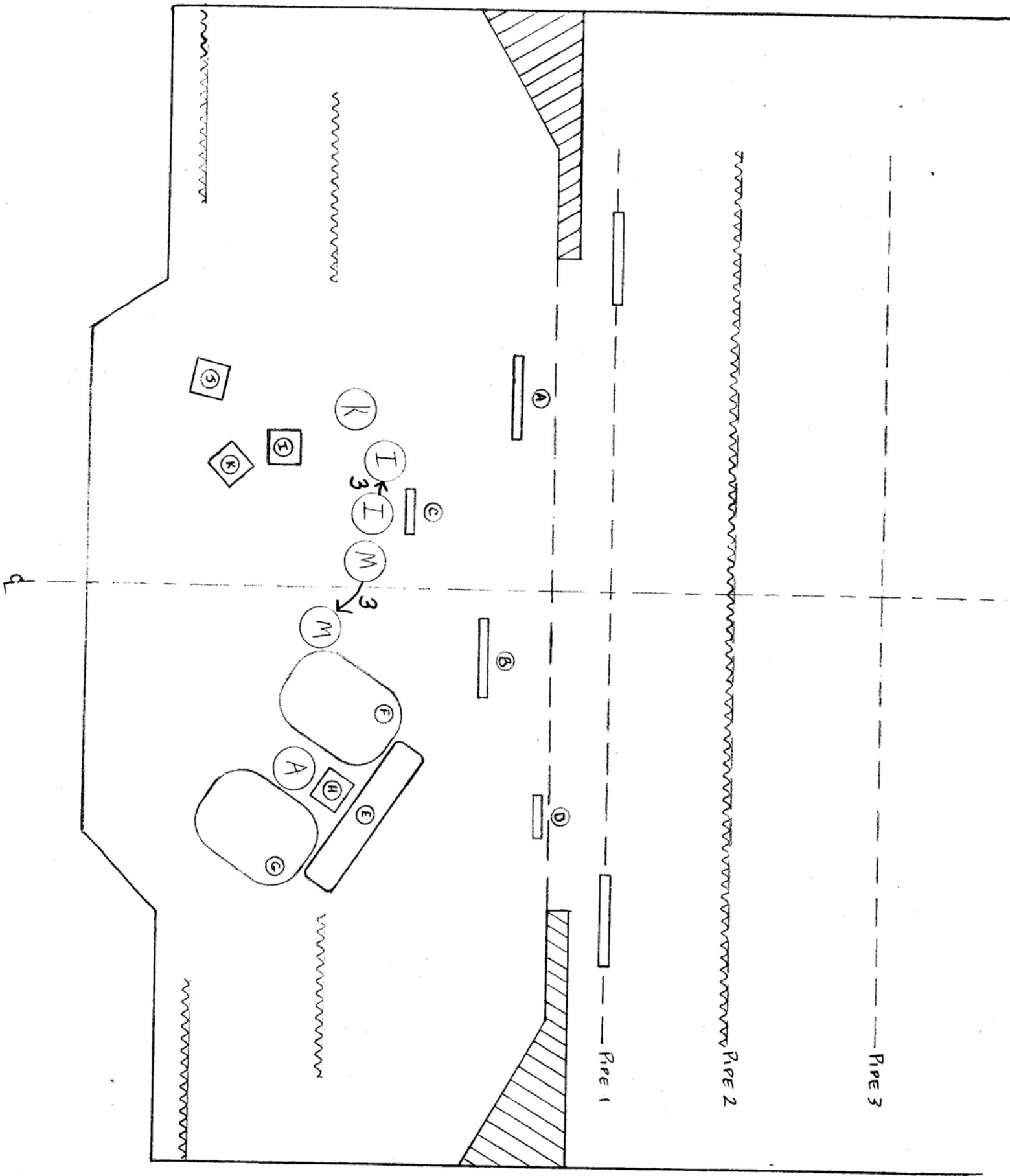
(END OF ACT I)




THREE THE HARD WAY 		
SCALE: $\frac{1}{4}'' = 1'-0''$	MOTEL ROOM	ACT I SCENE 2
8-22-86		
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 40 1 OF 3



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT I
8-22-66		SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 40



THREE THE HARD WAY 		
SCALE: $\frac{1}{4}'' = 1'-0''$	MOTEL ROOM	ACT I SCENE 2
8-22-66	DIR: PAMELA ADOLPHI DES: CHAD FRILEY	
GROUND PLANS: BUD FRANK	PAGE 40	3 of 3

ACT II

Scene 1

AT RISE: (I) IS SITTING ON
CUBE H IN A
1/4 POSITION SR

(K) IS SITTING ON
CUBE K IN A
FULL FRONTAL
POSITION

* THE URN IS
SR ON TOP OF
PIECE F "THE ALTAR"

SETTING: A viewing room in a funeral home, two days later.

AT RISE: An urn on a table. KATHLEEN and IRENE are sitting next to it, on uncomfortable folding chairs. They studiously avoid looking at it. Funeral parlor Muzak is playing -- something like a medley of Barry Manilow songs, arranged for organ and chimes. Whatever: so long as it's unbearably cheesy.

IRENE is tapping her foot, jiggling her leg, drumming her fingers. SHE can barely keep still. Occasionally SHE will explode out of her chair and prowl the room, then sit down again.

In contrast, KATHLEEN makes herself keep still -- except SHE keeps sneaking a look at her watch.

A section of nothing but music as IRENE fidgets, occasionally turning to look at the urn, and KATHLEEN waits her out.

IRENE

Jesus. How long have we been here, anyway.
(beat)

(1) ↑ XSL

This is torture.

TO CONCLUDE

KATHLEEN

Irene -- I've watched you shuffle cards longer than this.

TO DISMISS

IRENE

That was productive. This is... I knew we shoulda just done the buffet.

(2) X BACK TO
CUBE H ↓

KATHLEEN

(checking her watch)

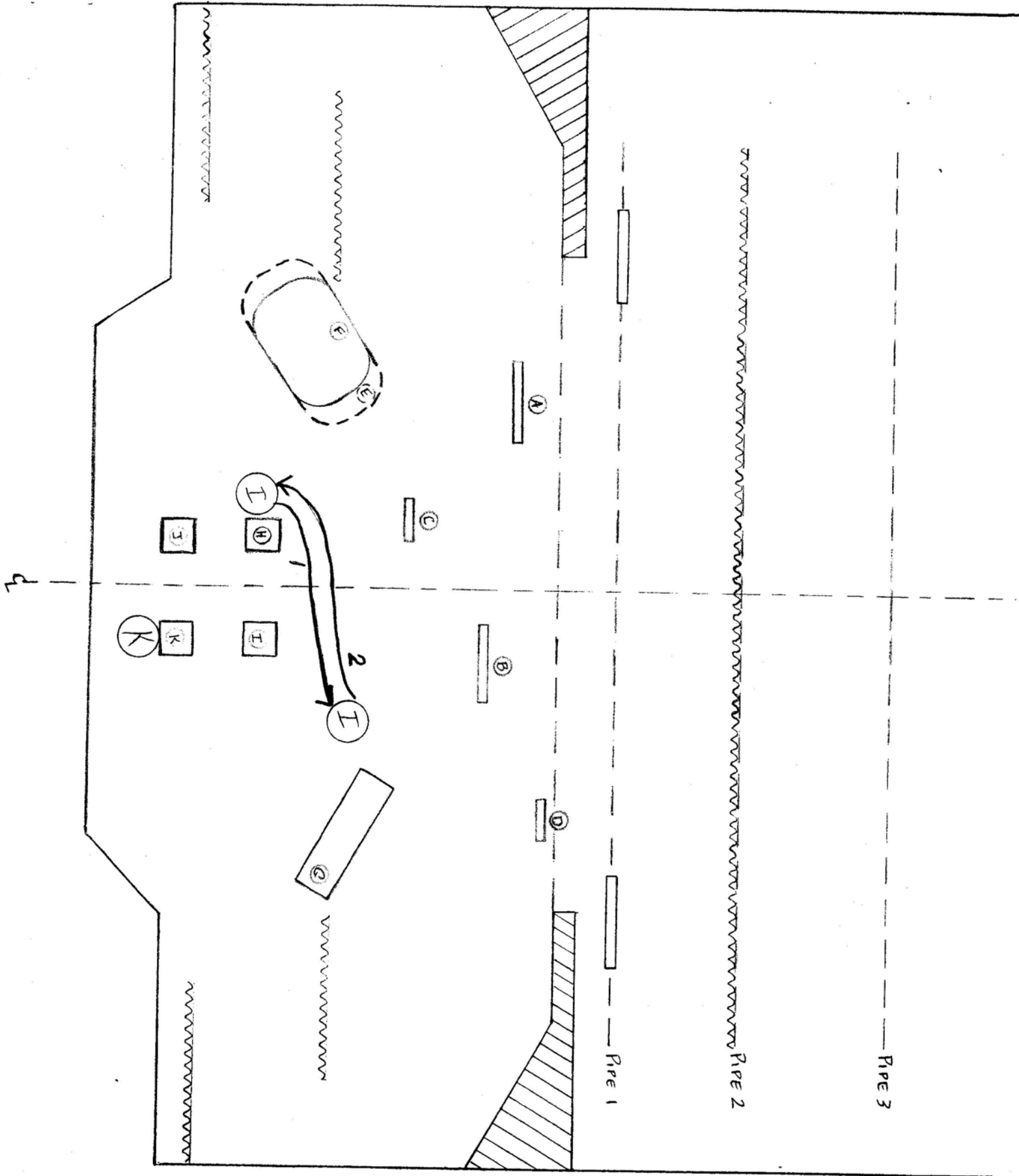
It's still early. There'll be people later. Or there won't. Just relax.

TO CONFIRM

IRENE

My stomach is growling. Why can't I just run down the street and get something?

TO EXAMINE



THREE THE HARD WAY SCALE: 1/4" = 1'-0" 8-22-06	FUNERAL HOME	ACT II SCENE I
DIR: PAMELA ADOLPHI GROUND PLANS: BUD FRANK	DES: CHAD FRILEY	PAGE 41

KATHLEEN

Because you'll fall into a slot machine and never come back.

TO ESTABLISH

IRENE

No, I won't. I hate the slots.

TO DISPUTE

KATHLEEN

A casino, then.

TO RE-ESTABLISH

IRENE

If they don't turn off that goddamn music, I think I'm gonna scream.

TO DETOUR (SHE leaps up, to stare at the ~~corner~~ **FLAT**, where a speaker is hanging.) **FLAT B**

KATHLEEN

I don't think it turns off.

IRENE

(to offstage)

Hey -- HEY out there -- can you turn that down?

② X SL TO THE OPENING BETWEEN FLAT B & FLAT D

KATHLEEN

It's on endless loop, I bet. This is the third time through.

IRENE

This is what they're going to be playing in hell. **③ X DS TO CUBE I PICK IT UP & X BACK US TO FLAT B**

(IRENE drags her chair under the speaker, climbs on the chair, pulls her keys out of her pocket and uses them to poke at the speaker wire.)

KATHLEEN

You'd think they'd at least play hymns. They must have put on the non-denominational tape.

IRENE

Well, maybe they couldn't find any Buddhist music.

(pulls out a wire -- the music cuts out)

Ta-da!

KATHLEEN

Way to go.

(IRENE climbs down.)

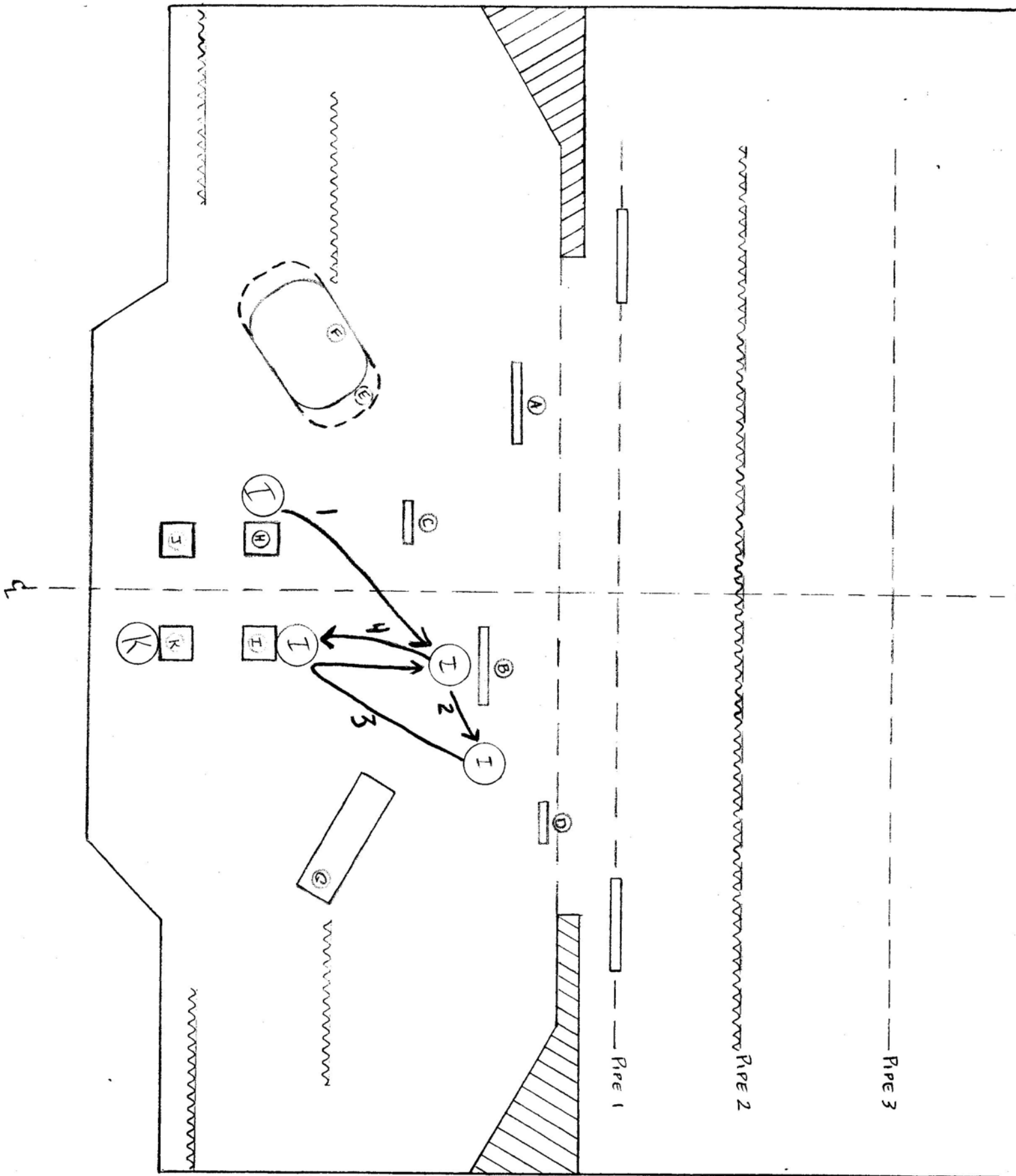
IRENE


Hey, too bad we couldn't give 'em that old tape of Albert's. You know, the monks.

④ X DS & PLACE CUBE I BACK INTO POSITION

KATHLEEN

What, his Gregorian chants?



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	FUNERAL	ACT II
8-22-06	HOME	SCENE I
DIR: PAMELA ADDOLPHI DES: CHAD FRELEY		
GROUND PLANS: BUD FRANK		PAGE 42

IRENE
Naw, the other one -- the guys with the big hats? With the grunting and clanging and shit?

TO REMEMBER

KATHLEEN

Oh, the Tibetan monks.

TO VERIFY

IRENE

(happy to remember it)

Yeah, them...

KATHLEEN

Yeah, that one used to clear out a room in a hurry.

(THEY imitate it -- first, IRENE, then joined by KATHLEEN -- a single tone, in a very low growly voice.)

KATHLEEN & IRENE

AI-YU-DO-YU AI-YU-DO-YUUUU

AI-YU-DO-YU AI-YU-DO-YUUUU

(IRENE shakes her keys, as percussion)

AI-YU-DO-YU AI-YU-DO-YUUUU

(plink, plink)

AI-YU-DO-YU AI-YU-DO-YUUUU

(plink, plink)

(THEY both laugh.)

Ⓚ & Ⓡ ↑ IN FRONT
OF THEIR CUBES
FOR THE CHANT & ↓
AGAIN AFTER CHANT

IRENE

What the hell did that stuff mean, anyway?

TO DISCUSS

KATHLEEN

I don't know. I don't think Albert knew, either. He just liked the sounds.

IRENE

I liked it, too. I used to always play it when I got high.

(she laughs)

And for new boyfriends. It was kinda like a test. I used to tell 'em it was backwards Satanic messages.

TO REVEAL

KATHLEEN

Christ, Irene -- what'd you do that for?

TO QUESTION

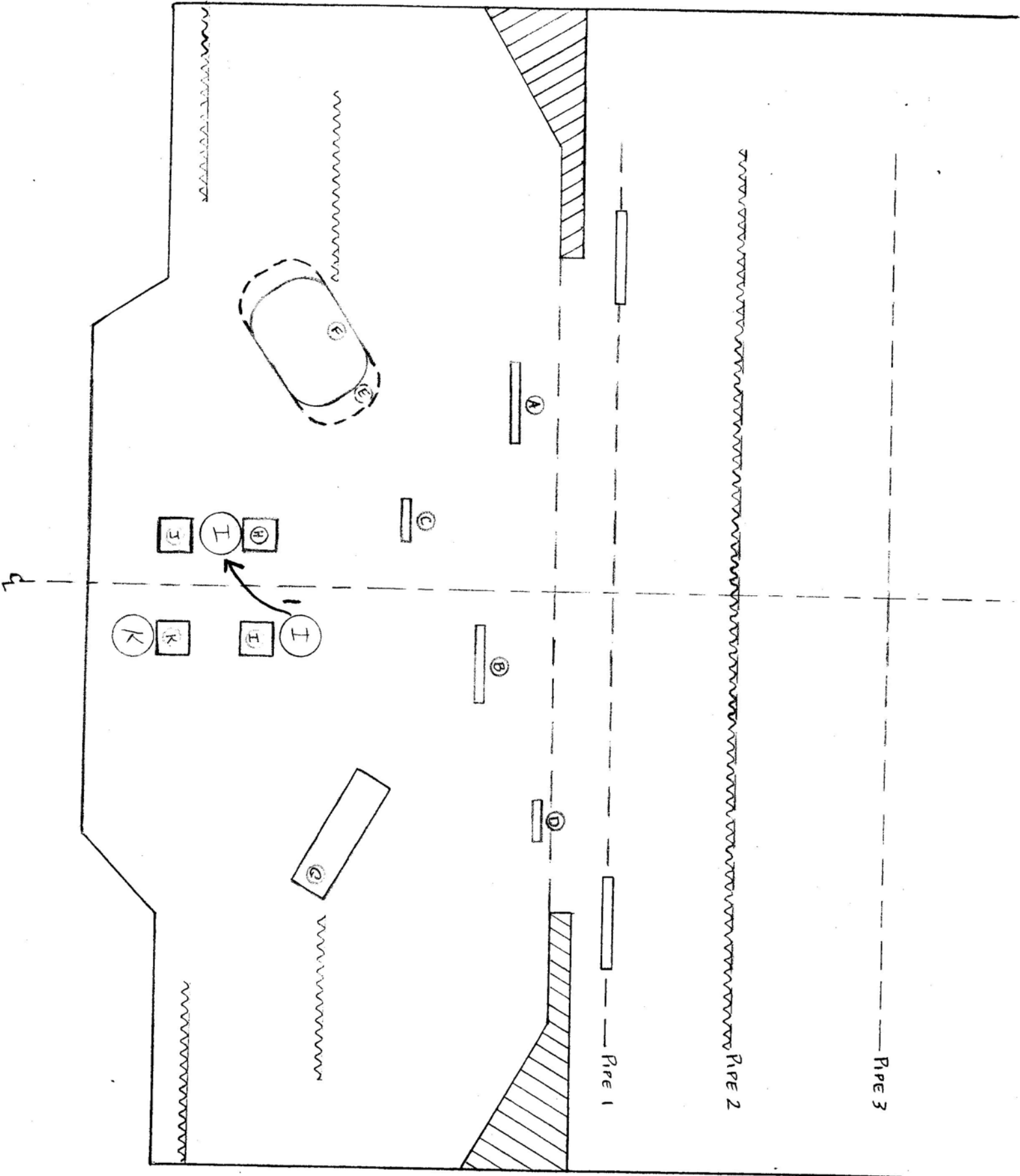
IRENE


Why not? Just kidding around.

KATHLEEN

Man. No wonder I could never keep your butt out of trouble at school.

TO CONSIDER



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	FUNERAL	ACT II
8-22-06	Home	SCENE 1
DIR: PAMELA ADOLPHI DES: CHAD FRILEY		
GROUND PLANS: BUD FRANK		PAGE 43

IRENE

C'mon -- they always thought we were weird anyway. That just sped up the process.

TO DEFEND

KATHLEEN

You are just too...

(SHE cuts herself off, to regain control. Then SHE looks at her watch again. A beat.)

Why are we doing this?

TO INQUIRE

IRENE

Because Mary Sunshine got cold feet, that's why. And she better haul her ass back toot suite with that coffee. If I gotta sit around in here, so does she.

TO DETERMINE

KATHLEEN

I don't mean -- I mean, why can't we get through 5 minutes without a hassle, that's all.

TO EXAMINE

IRENE

It's our sparkling personalities.

KATHLEEN

We're not that weird.

IRENE

Right.

KATHLEEN

And we weren't that weird in high school, either.

IRENE

Oh, yeah. We were the fucking Partridge Family.

TO EXPOSE

KATHLEEN

Everyone's weird in high school.

TO EXCUSE

IRENE

You ragging on me all the time, Albert on the road every other week. And Mary trippin' out in Catholic school -- that was a big joke -- trying to make nice with the grade-school nuns, pretending Aunt Christine actually lived with us?

(on "the phone" as Mary)

"She's -- um -- in the bathroom. She'll call you right back." God, they must have thought she had terminal diarrhea.

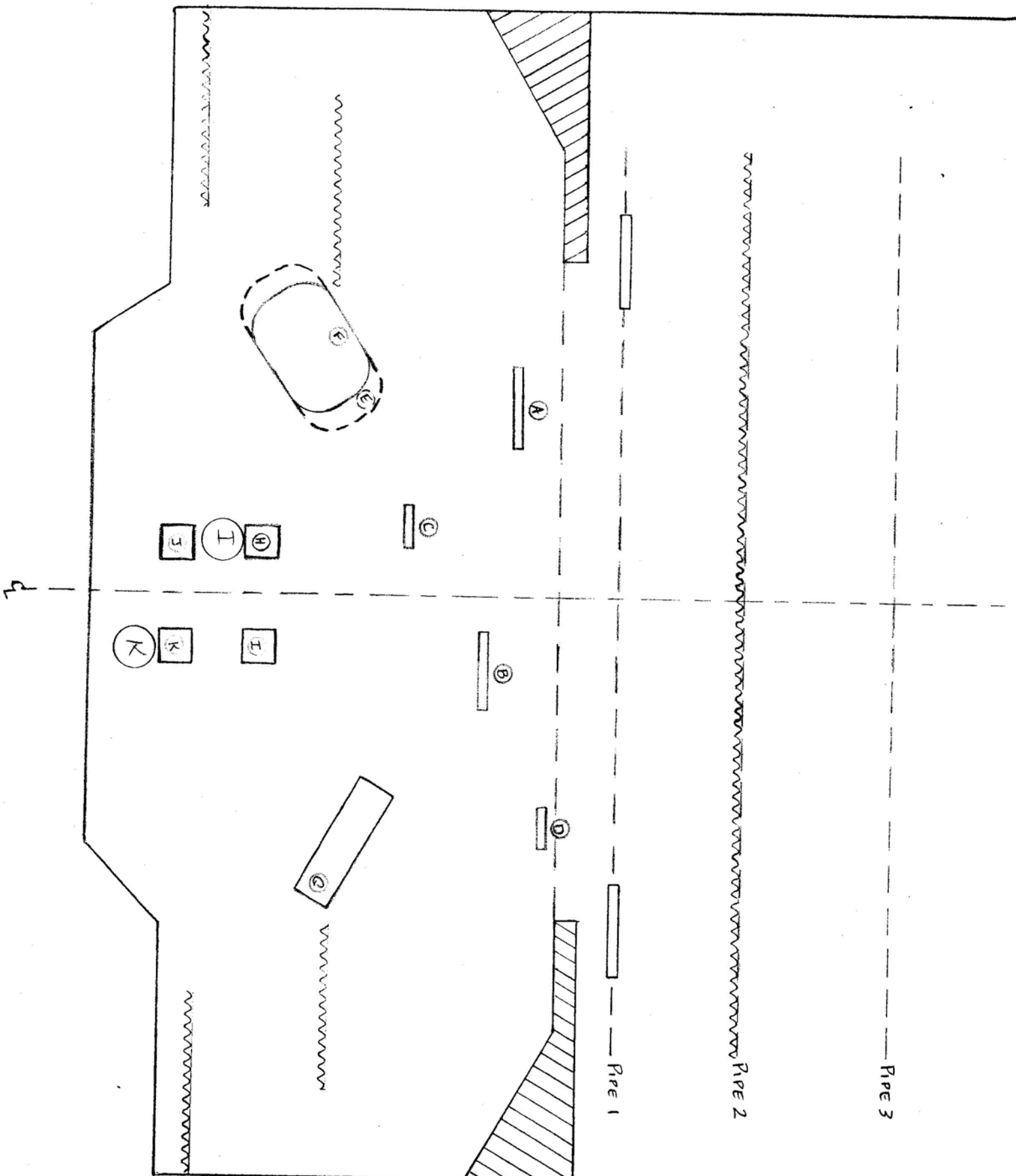
TO REMINISCE


KATHLEEN

I did do a mean Aunt Chris.

IRENE

Yeah, your phone voice has been hot for years. No wonder you rake in the dough.



THREE THE HARD WAY 		
SCALE: $\frac{1}{4}'' = 1'-0''$	FUNERAL HOME	ACT II SCENE I
8-22-86	DIR: PAMELA ADOLPHI DES: CHAD FRALEY	GROUND PLANS: BUD FRANK PAGE 44

KATHLEEN

Maybe I should try the 1-900-sex lines.

TO JOKE

IRENE

Nah, they don't actually pay that good.

TO INFORM

(A beat of silence and an exchange of looks as that one sinks in.)

KATHLEEN

Irene, you know, if you need (money)...

TO OFFER ASSISTANCE

IRENE

(cutting her off)

I'm cool. Really.

TURN & LOOK AT ①
& TURN BACK AGAIN

KATHLEEN

Because you shouldn't have to...

TO PRESS THE ISSUE

IRENE

Are you listening? I'm fine, I'm doing great.

TURN & LOOK AT ①
& TURN BACK AGAIN

TO AHA! (beat)

So. Did you call Aunt Chris?

TO DISTRACT

KATHLEEN

I tried -- she sounded pretty scrambled, though. So I talked to the nurse's aide, she said she'd try to tell her again. I'm not sure it sunk in.

IRENE

Aunt Chris wouldn't know Albert from Santa Claus right now. Hey, maybe it's just as well.

(pause)

How about Benny? He'd want to know about Dad.

KATHLEEN

I'll call him next week.

IRENE

You still talk to him, don't you?

KATHLEEN

Sure. We keep in touch.

IRENE

He always liked Dad. Maybe he'd want to come up.

KATHLEEN

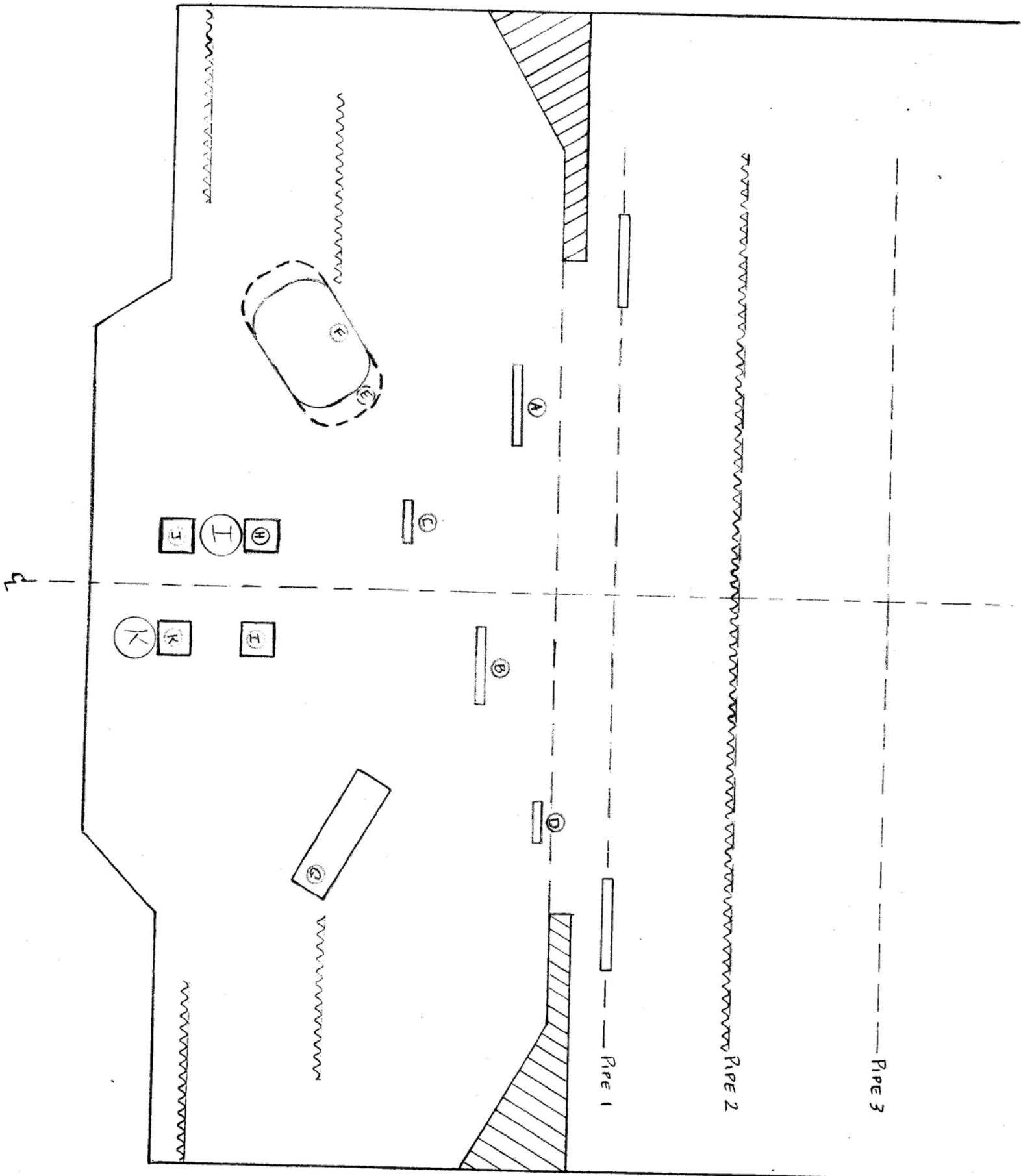
Benny's been to enough funerals this year.


TO INFORM

IRENE

Ah.

TO ACKNOWLEDGE (A beat. IRENE circles up by the urn. SHE almost touches it, then pulls back.)



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	FUNERAL	ACT II
8-22-16	Home	SCENE I
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 45

IRENE

Which of you picked out this thing?

① X SL TO US OF
THE ALTAR

KATHLEEN

Three guesses.

IRENE

It looks like a bowling trophy.

KATHLEEN

That must be why she liked it. It'll fit into her decor.

IRENE

But then I missed out on the finer highlights of the urn-shopping.

② X DSL TO DS OF
THE ALTAR

KATHLEEN

The guy was a total dirtbag. He's, of course, right away pushing for embalming, a viewing, satin pillows, whatever will rack up the zeroes -- you wouldn't believe all the stuff in that place, it's like the Death Mall, okay? -- and there's Mary trying to be sweet and polite and accommodating,

TO CONVEY

IRENE

as per usual --

TO AGREE

③ ↓ ON TOP
OF ALTAR* (K) LOOK AT (I) & BACK
TO FRONT CONSISTANTLY
THROUGHOUT THIS
CONVERSATION

KATHLEEN

and I'm repeating, as quietly but firmly as possible, "No, cremation", "He wanted cremation", like a broken record -- while he's sliming all over her. So I'm trying very hard not to leap across the desk and claw his eyes out --

IRENE

as per usual --

KATHLEEN

and he's figured out by now I'm the bad cop, she's Lady of the Manor, and it so goes on and on, yabba dabba steelcased lining, yabba dabba mahogany inlays -- it's like he's designing a bank vault for the crown jewels. And she's just letting him run on. Until finally I say, "Hey, bud. The woman waits tables. Do you actually think she can pay for this shit you're showing her?"

IRENE

(laughing)

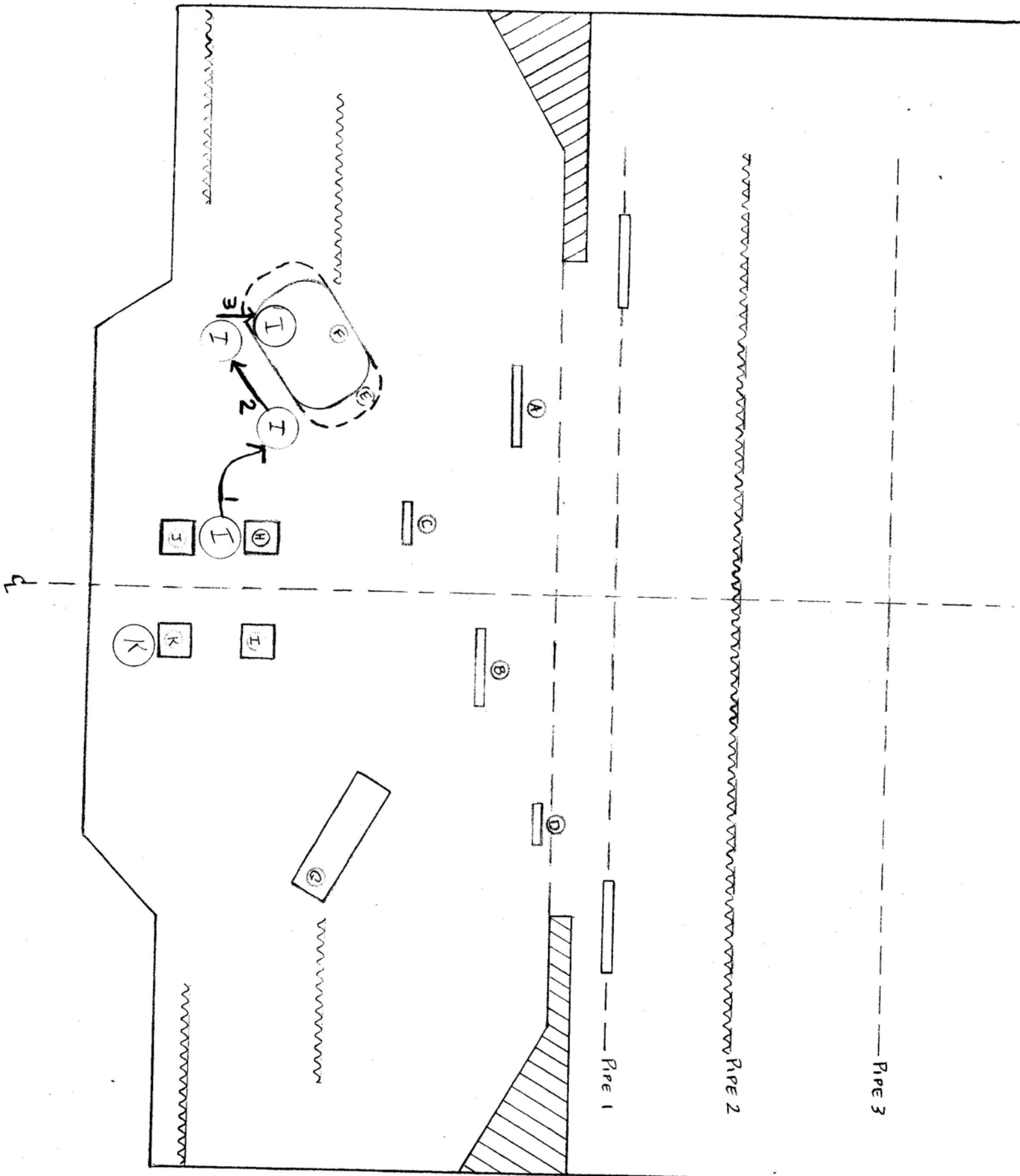
Oh, man.

KATHLEEN

And the guy's jaw drops, and then I do my smile

(she does her first act smile again)

and the guy looks totally confused, and Mare catches on and does HER Mary-Sunshine smile, and we're like, this little outburst never happened, outburst, what outburst? And bip!, it's like the record just jumps a track, and we're suddenly



THREE THE HARD WAY		
SCALE: $\frac{1}{4}'' = 1'-0''$	FUNERAL	ACT II
8-22-86	HOME	SCENE 1
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 410

there -- in the Death Mall's bargain basement -- looking at urns.

(THEY both pause, and look at the urn for a beat.)

KATHLEEN

God, it is ugly.

TO ADMIT

IRENE

It ain't so bad. Well, yes it is, but who cares. It's not him. None of this is him.

TO ALLUDE

KATHLEEN

Thanks for, you know...the morgue. I.D.-ing him. I didn't...

IRENE

No prob. Hey, you two had the shopping trip from hell, it was the least I could, you know...

TO COVER

(pause)

It was weird, though. I expected a hospital. But the building is just, government offices, like the dog license bureau and stuff, then you go down this one hall and...Past this one door, it starts to smell terrible. Like biology lab. Only worse, creepier. Then, this woman checks you in, you have to sign and initial all these forms -- to get the clothes, you know. Then she takes you to...this room. And it's...

TO INFORM (exhales, with the memory)

Well, all I can focus on is the floor tiles, I'm kind of shuffling them around and rearranging them in my mind, black, white, red, black, red, trying to make out the pattern.

And I hear her saying, "Miss? Is this your father?" and I look up and -- first I practically laugh out loud, like, oh, boy, it's all been some dumb bureaucratic fuckup, because all I could think was: hell no, that's not him. That's not Albert. It didn't look like him. It was like a, a sculpture by a bad artist -- something in the Wax Museum, before they put the clothes on it. Anyway, it wasn't him.

TO EVALUATE

But it put this weird picture in my head. And now I can't remember what Albert looked like. I can't see him at all.

TO DIVULGE

KATHLEEN

Me, either.

TO AGREE

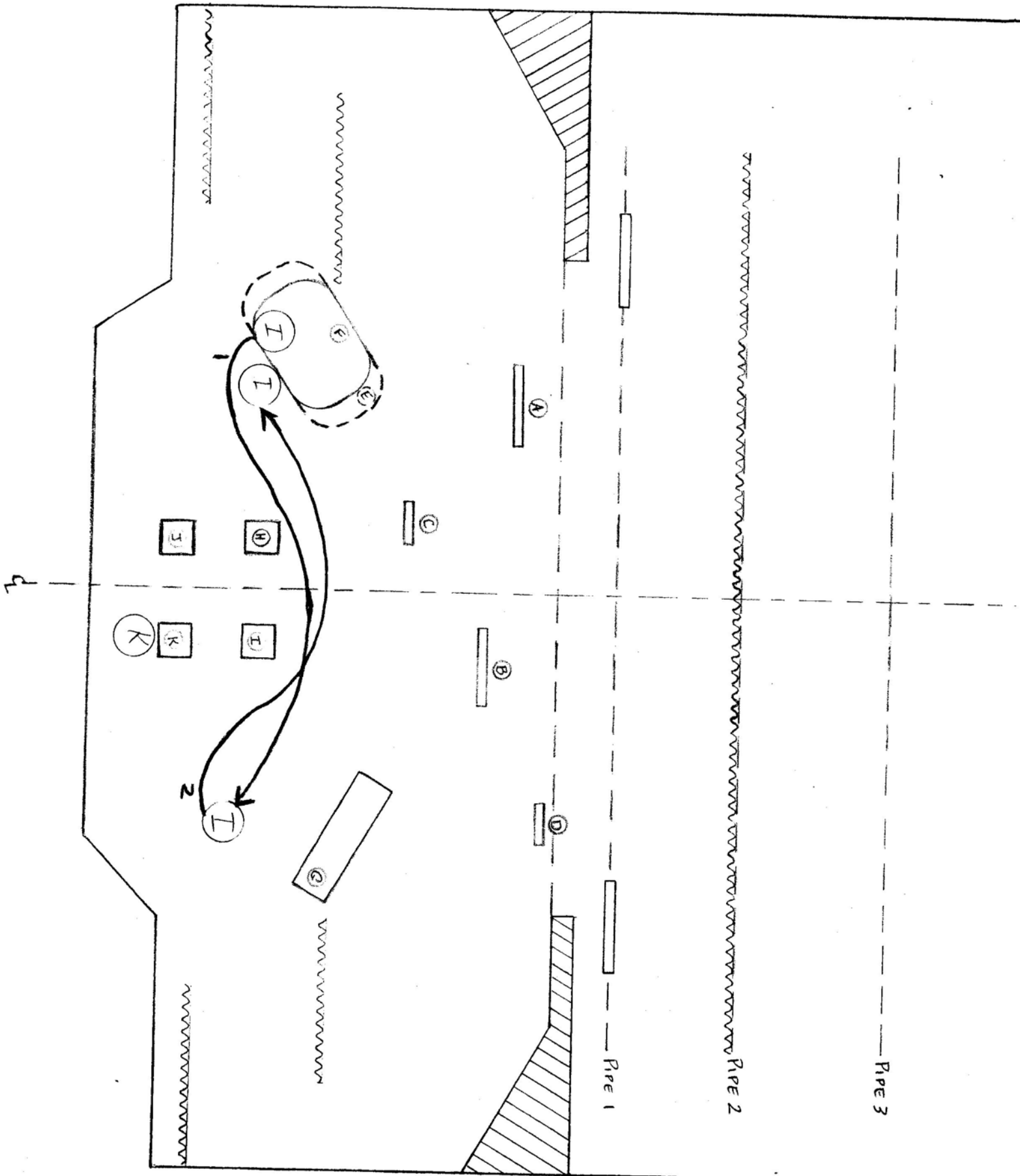
IRENE


(starting to pace and get more agitated)

This whole place. It's unbelievably empty. Of him, of anything about him. He'd never want to come here. He'd never want us to come here. I can't believe we're sitting around in here, staring at this stupid thing. It's not like he's going to, you know, pop out of it or something.

(taps on the urn with her keys)

② X SR BACK TO ALTAR



THREE THE HARD WAY 		
SCALE: $\frac{1}{4}'' = 1'-0''$	FUNERAL HOME	ACT II SCENE I
8-22-66	DIR: PAMELA ADOLPHI DES: CHAD FRALEY	GROUND PLANS: BUD FRANK PAGE 47

Yoo-hoo, Al-bert -- are you in there?

TO JOKE

(KATHLEEN leaps out of her chair.)

KATHLEEN

Christ, Irene! Give it a rest!

TO DISAPPROVE

IRENE

This is supposed to be a wake! Well, that's what it means. You're supposed to make noise, enough noise to wake the dead.

(SHE taps some more, even louder.)

AI-YU-DO-YU AI-YU-DO-YUUUU

TO DISREGARD

KATHLEEN

(trying to interrupt throughout)

Irene! Cut it out! Irene, stop it!

① X SR TO ①

TO DEMAND

IRENE

(chanting, crescendo, without stopping)

AI-YU-DO-YU AI-YU-DO-YU

WAKE UP, ALBERT WAKE UP, ALBERT

TO ANTAGONIZE

(There is a loud noise offstage. THEY both freeze.)

MARY (O.S.)

Shit!

(MARY enters, with an armful of bags. THEY exhale.)

MARY

I dropped the Pepsi. Now we have to wait or it'll foam all over. What's the matter? You guys look funny.

② ENTER DS FROM BETWEEN FLATS B & D TO PIECE G "THE COUNTER"

KATHLEEN

LOOK AT THEM

Never mind.

TO DISCARD

IRENE

Where the hell have you been? You said you were getting coffee.

③ X TO CUBE H ↓

TO QUESTION

MARY

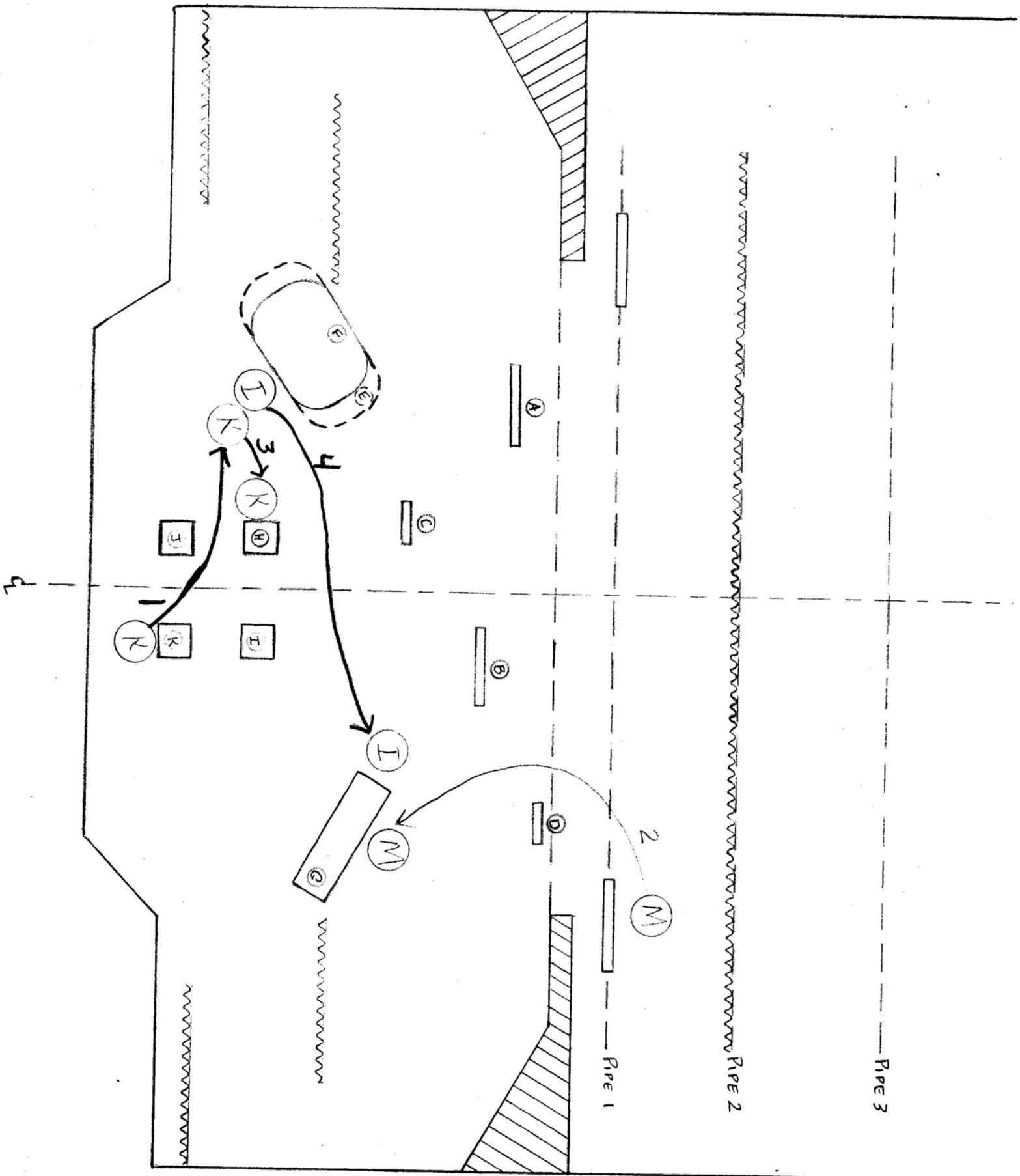
I knew you'd be hungry, so I got some food.

④ X SL TO ④

(SHE begins taking an amazing amount of food out of bags: e.g., coffee-cake, danish, napkins, lunch meat, chips, bread, mustard, cheese, deli coleslaw, pasta salad, pickles, paper plates -- all the kind of things you'd find at a convenience store.)

IRENE

Thank God.



THREE THE HARD WAY		
SCALE: $\frac{1}{4}'' = 1'-0''$	FUNERAL	ACT II
8-22-66	HOME	SCENE I
DIR: PAMELA ADOLPHI		DES: CHAD FRALEY
GROUND PLANS: BUD FRANK		PAGE 48

MARY

There's mustard, and mayo, and I got you turkey roll, the lettuce looked like it had died, though, so I got cole slaw instead. The bread's fresh: rye or white, take your pick.

TO DISPLAY

KATHLEEN

I don't think we're supposed to eat in here. There's a lounge downstairs for...

TO INFORM

IRENE

Tough. Gimme the turkey.

TO DISREGARD

MARY

There's muenster and swiss, which do you want?

TO ABIDE

KATHLEEN

I'm not hungry.

TO DISMISS

MARY

Eat something, Kath.

TO ENCOURAGE

KATHLEEN

How much did you buy?

TO QUESTION

MARY

Well, I wanted to have something to feed people.

TO JUSTIFY

IRENE

Oh, yeah, that army of friends and well-wishers. The line's forming around the block right now, I bet.

TO CRITICIZE

MARY

(fussing with the sandwiches)
It's early. Mayo or mustard?

IRENE

They'll be pouring in any minute now.

TO PRESS

KATHLEEN

Shut up, Irene.

TO DISAPPROVE

IRENE

That is, if you found any of them. If you even knew where to look for them.

TO SPECULATE

MARY

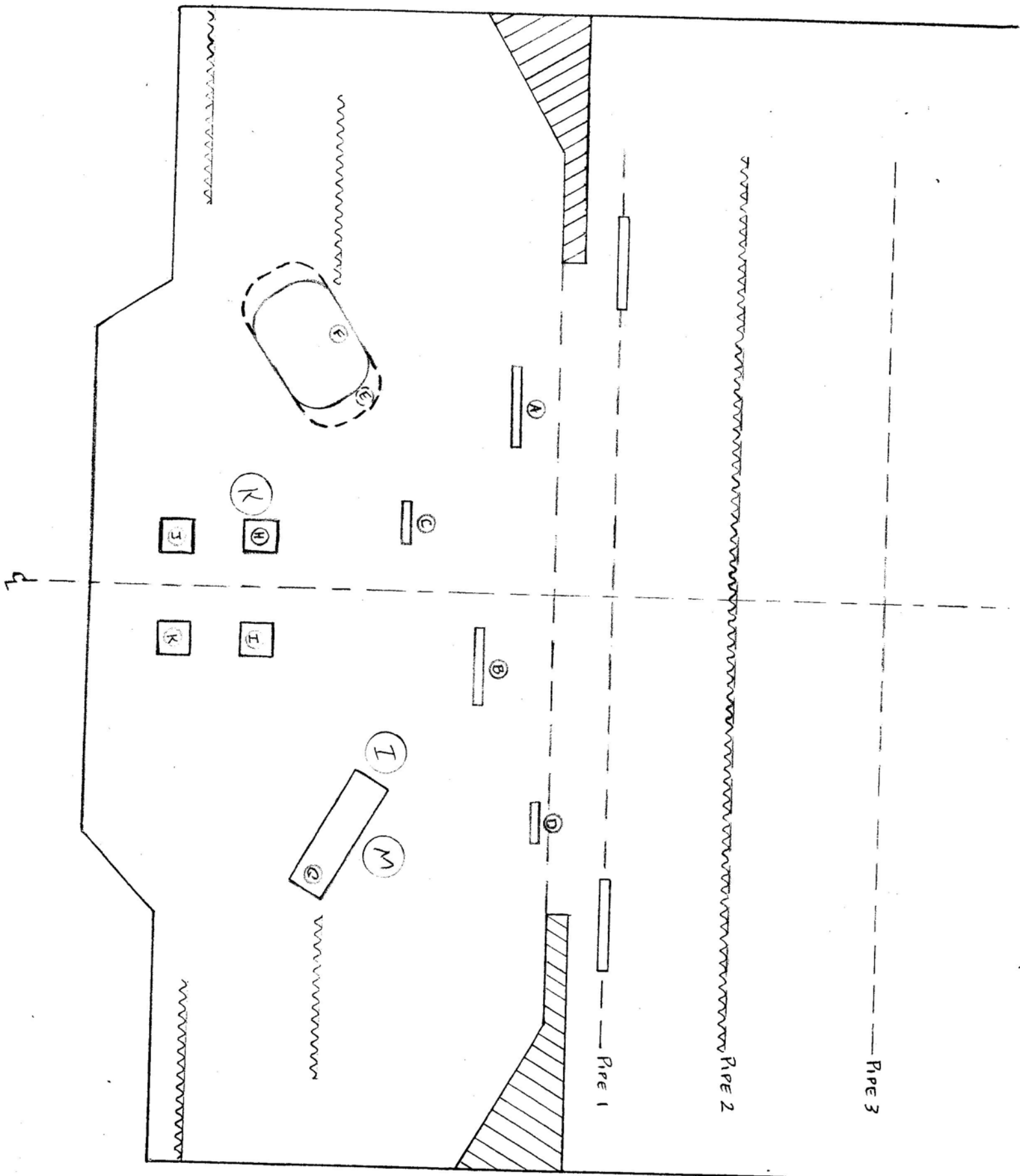
(cutting furiously)
It's in the paper.


TO INFORM

IRENE

Well, hey -- if the obituaries are opposite the racing form, we may still be in luck.

TO CRITICIZE



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	FUNERAL HOME	ACT II
8-22-66		SCENE 1
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 49

KATHLEEN

Will you stop it with the put-downs!
TO DEMAND

IRENE

Put-downs? What planet are you two on, anyway? It's like **① X SR**
 you don't even want to remember who Albert was. He was a road
 player, and he had a bastard's temper, and he dropped too much
 dough at the tables. He doesn't have an employer of record.
 He scrounged around: dealing cards, doing favors, greeting
 people in casino restaurants.

TO ENLIGHTEN

KATHLEEN

You're talking about yourself, Irene. **TURN & LOOK AT ①**
TO ACCUSE

IRENE

So what if I am. Goddamn it. So what if I am! And if I am
 like him, then it's me who oughta know what's best.

TO JUSTIFY

(MARY & KATHLEEN are silent.)

IRENE

We coulda had a casual thing, something his friends would be
 comfortable at. But no, all of a sudden we gotta "do it
 proper". We have to have a ceremonial sitting, in this tomb.
 How are his buddies supposed to know about this? Did you go
 to the pool halls? Did you make the rounds in the casinos to
 put the word out? I didn't think so. You want to see
 Albert's pals, you gotta do it on the grapevine.

TO DISCLOSE

MARY

Shit.

TO ADMIT

KATHLEEN

Shit.

TO ADMIT

MARY

You're right, Irene. We did it this way for me -- not for **② ① X SL**
 Dad, not for any of his friends. She's right, Kath. Admit **BACK TO**
 it. **①**

(KATHLEEN is silent, brooding.)

IRENE

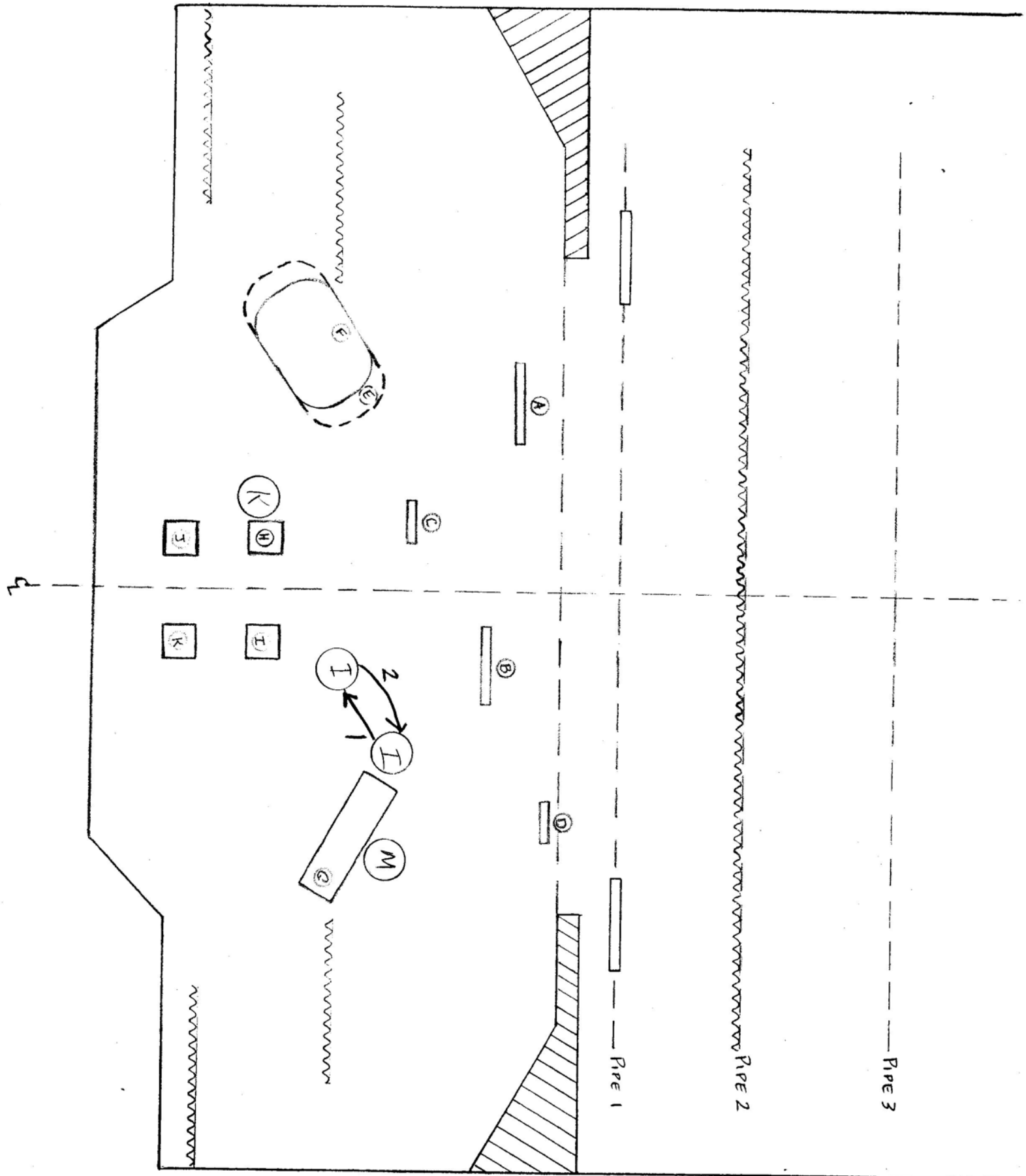
She won't admit it out loud, but hey, that's okay: silence is
 golden.


(SHE gives MARY a quick pat, picks up a sandwich and a
 bag of chips.)

It's all right, Sunshine. I'll go rustle up your crowd. I'll
 just take these with me, though.

MARY

Okay. Want the danish?



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	FUNERAL	ACT II
8-22-06	Home	SCENE 1
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 50

IRENE
Nah, save it for the coming hordes.

KATHLEEN
And you're coming back. After you've made the rounds. In the casinos.

TO VERIFY

IRENE

What do you think?

TO DISMISS

KATHLEEN

You don't want to know what I think.

TO CONCLUDE

IRENE

Don't I.

TO EVOKE

MARY

Don't start, you guys.

TO REFEREE

IRENE

I'm outta here. Back in a flash.

KATHLEEN
Uh-huh. Right. A blaze of light.

TO STING

MARY

Don't be long, okay? Don't make me worry.

IRENE

Pickle.

MARY

(hands IRENE a large pickle)

Promise.

TO DEMAND

IRENE

(putting the pickle in her mouth like a cigar -- like Bogart)

In and out, shweet-heart.

TO COVER

(IRENE swaggers out, sandwich in one hand, chips in another, juggling MARY's food.)

MARY

You know, she never promises.

TO AFFIRM

KATHLEEN

Goddamn it.

(SHE gets up suddenly and follows IRENE out.)

MARY

(turning back to her sandwiches)

Actually, none of you did.

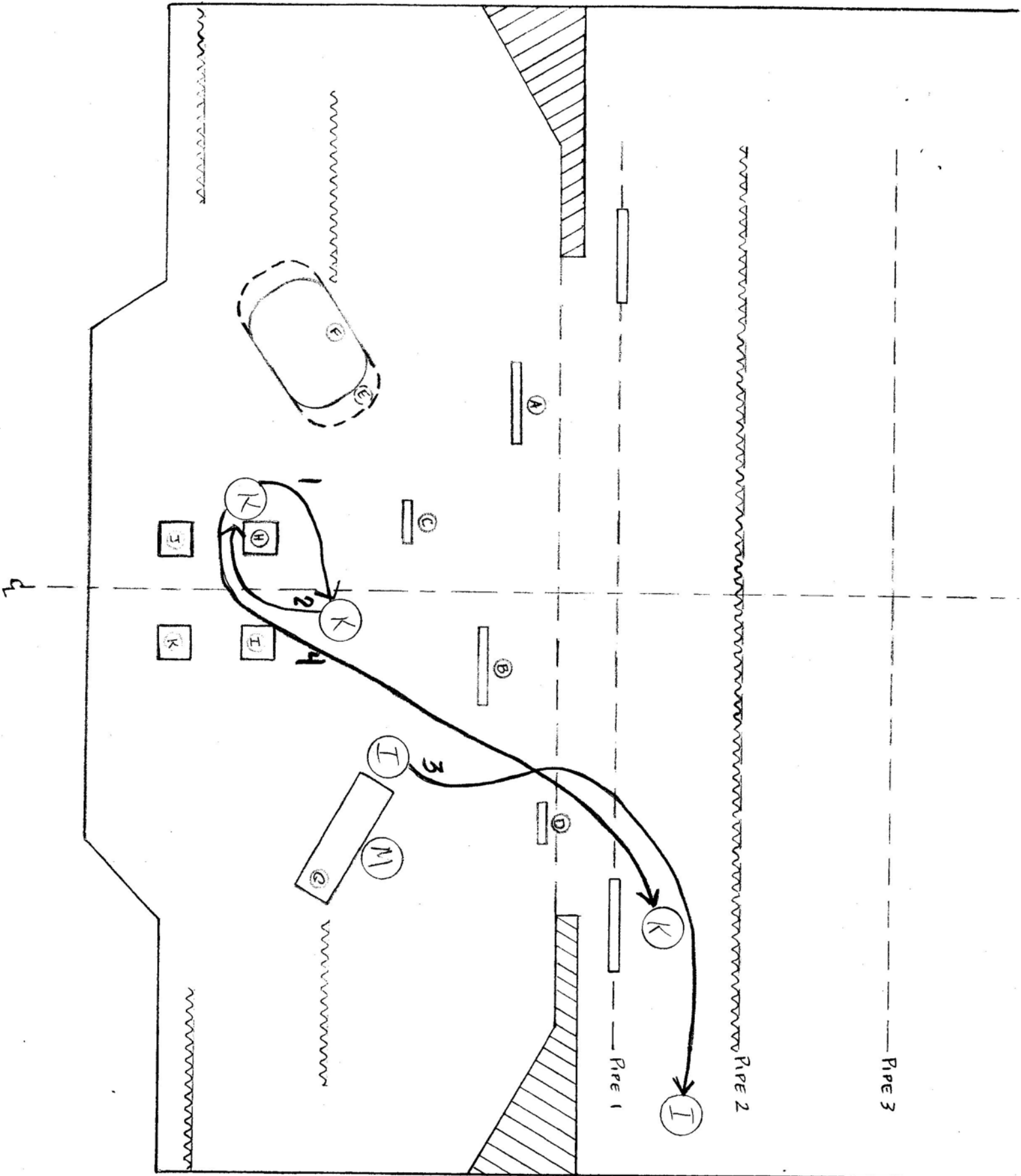
TO REALIZE


① X USC

② X BACK TO CUBE H ↓

③ EXITS US

④ ↑ X US † EXITS



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	FUNERAL	ACT II
8-22-60	Home	SCENE I
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 51

(Throughout the following, SHE assembles them methodically.)

None of you ever promised a damn thing.

(SHE takes out Albert's Swiss Army knife and opens it.)

You never broke your promises.

(SHE uses the knife to carefully cut the sandwiches into 4 neat triangles.)

You just wouldn't ever make any.

(MARY begins to cry as SHE does this. It does not stop her from talking, cutting, making sandwiches. On the contrary, one should have the impression that SHE does this frequently.)

No promises...no expectations...no disappointments. We could put that on the family crest. If we had a family crest.

(looks at the urn, the empty chairs)

If we have a family. Any more. Oh, God, what if we don't have a family any more. Oh, God. Oh, God.

(By now, MARY's crying is out of control, and the sandwiches are abandoned.)

(KATHLEEN comes back in, sees MARY crying.)

① X DS TO ① M

KATHLEEN

It's going to be okay.

TO COMFORT

MARY

No.

KATHLEEN

It'll be okay, Mary.

MARY

I'm scared.

TO ADMIT

KATHLEEN

We're all going to miss him.

MARY

I'm really, really scared.

KATHLEEN

There's nothing to be scared of.

MARY

What if we...what if we don't have a family any more? What if it's all gone?

TO INQUIRE

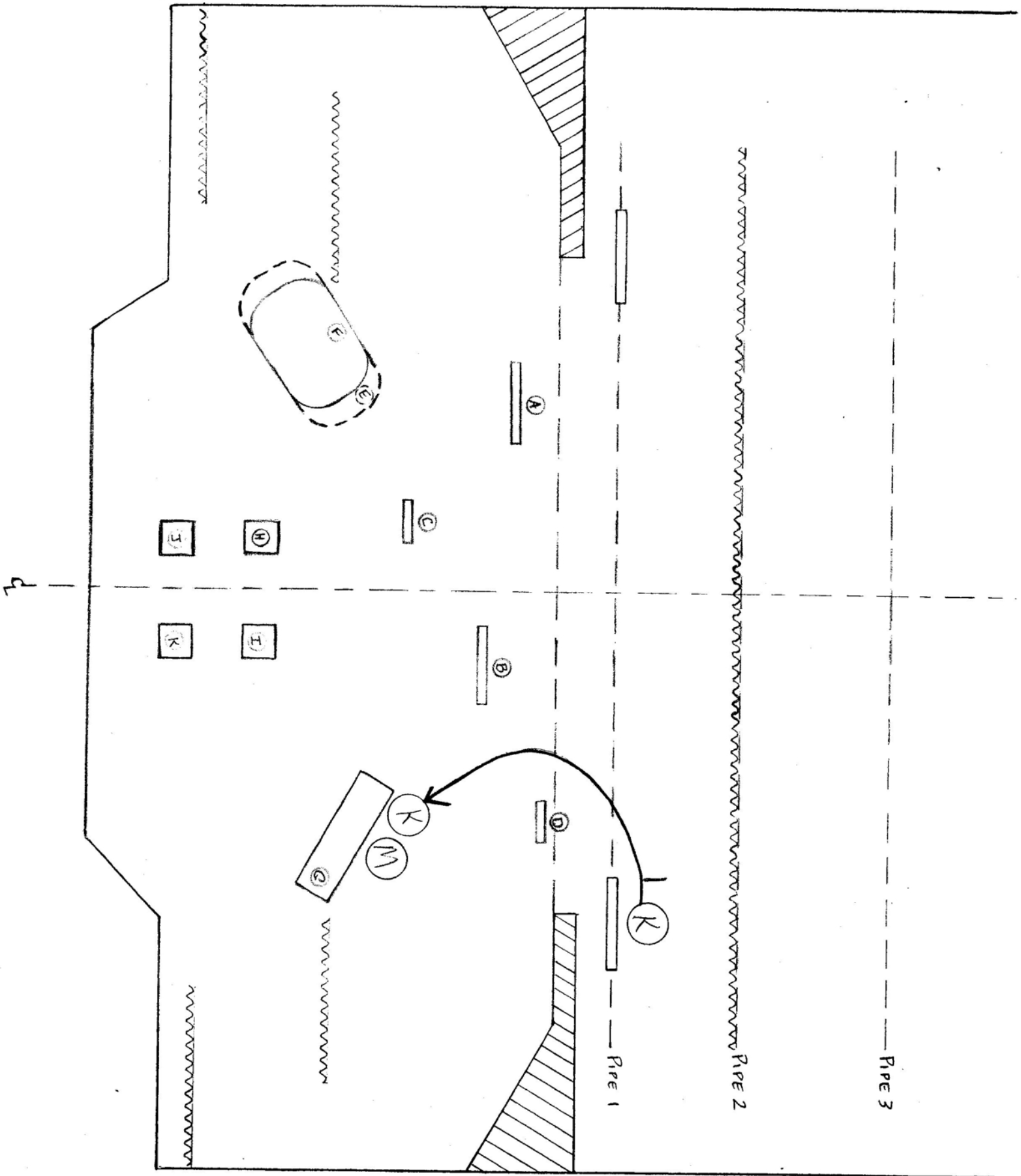
KATHLEEN


(hugging her)

Shhhh.

MARY

There isn't an us anymore. There's just an each.



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	FUNERAL HOME	ACT II
8-22-06		SCENE 1
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 52

KATHLEEN

You're not alone, honey.

TO REASSURE

MARY

But we're not TOGETHER. We're never going to be together, any more. Are we.

TO CHALLENGE

(This hits KATHLEEN. SHE rocks MARY, silently.)

MARY

Are we.

TO PRESS

KATHLEEN

I don't know.

TO SURRENDER

MARY

Yes, you do. It's all changed. Like after Mommy died.

TO DEFEAT

KATHLEEN

(automatically, pulling away)

You don't remember that, you were too little.

TO QUESTION

(KATHLEEN stares across the stage to where lights come up on ALBERT, in a dirty T-shirt, alone in a pool of light. He is sitting, totally caved in, his eyes red-rimmed. It is some time after the death of his wife. He looks haunted and lost.)

① ENTERS SR
TAKES HIS
POSITION

TURN LOOK DSR
SEE ①

② BEGIN
X DSR
TO ①

MARY

You've all said that to me, so many times I don't know what I remember. But I've figured one thing out about it: how it wasn't the same. Ever again.

TO JUSTIFY

(KATHLEEN is pulled toward ALBERT, toward the pain of the memory; as SHE nears him, SHE becomes part of it, a 9-year old.)

(MARY stays in present time. The two scenes, MARY's speech, and KATHLEEN's entreaties to ALBERT, should feel simultaneous, now & then overlapping.)

MARY

I knew that everyone was different.

Ⓚ END X

KATHLEEN

(very tentative)

Dad.

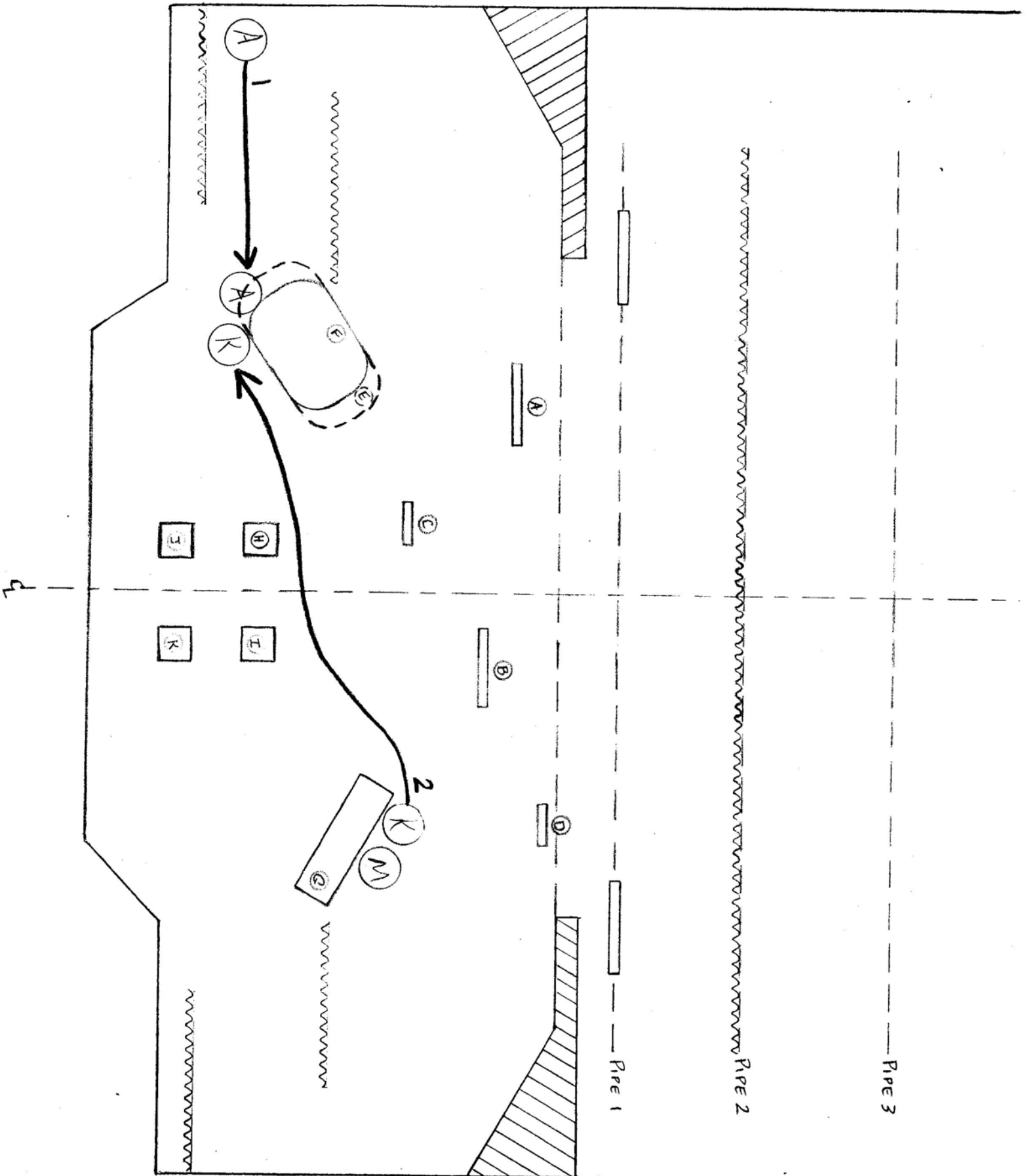
MARY


Sadder, or angrier, or just further-away.

KATHLEEN

Daddy. You have to stop crying. It makes Mary cry.

TO NEGOTIATE



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	FUNERAL	ACT II
8-22-86	HOME	SCENE 1
DIR: PAMELA ADOLPHI DES: CHAD FRILEY		
GROUND PLANS: BUD FRANK		PAGE 53

MARY

All I ever wanted was to be close. Do you know I've spent my whole life trying to get closer to you people, and now I can feel it happening again.

TO ADMIT

KATHLEEN

I'm scared, Dad. Irene ran off somewhere.

MARY

Another explosion. Pieces of wreckage flying around.

KATHLEEN

I don't know where she is, Dad!

MARY

And I'll go chasing after all that wreckage, trying to corral you all in, and I'm tired of it.

TO EXPOSE

KATHLEEN

Look at me, Dad. I'm scared.

**KNEELS DOWN
BESIDE HIM**

(ALBERT is unresponsive.)

MARY

(crying, angry)

Tired of it! Dammit! Why should I keep trying so hard to put it back together?

TO RELEASE (SHE begins to bang around among the food things again, preparing and arranging it angrily.)

KATHLEEN

I'm trying to be strong, and take care of things, but it's hard.

MARY

Why do I have to be the one who cares about everybody?

KATHLEEN

I'm trying really hard, Daddy.

MARY

It's like trying to cuddle up to a bunch of stones. Well, I give up.

KATHLEEN

Nobody even notices.

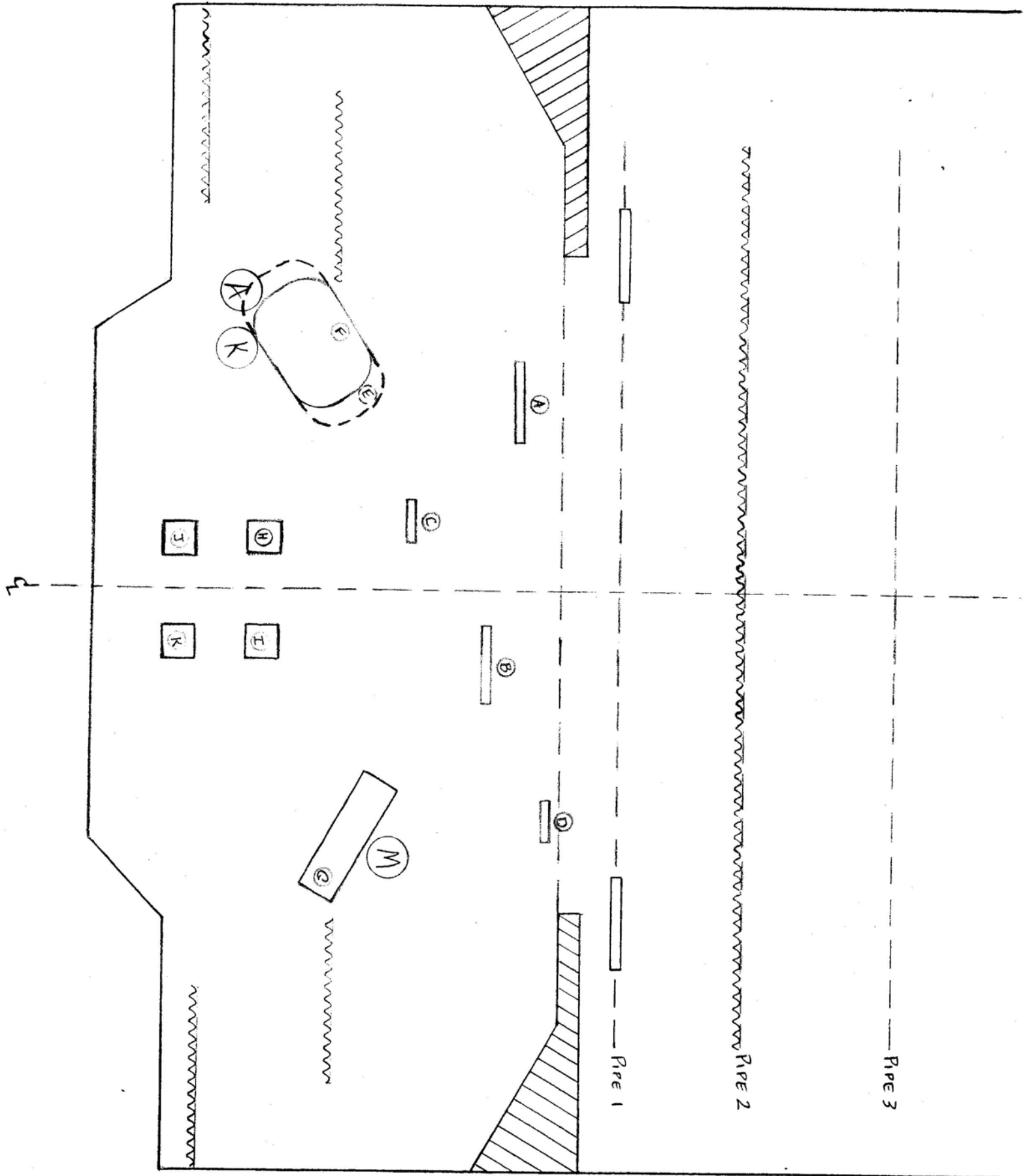
MARY

I'm turning in my card. You all can just orbit around like so much rubble, I really don't care.

TO SURRENDER

KATHLEEN

(beginning to pull away from the memory)



THREE THE HARD WAY		
SCALE: $\frac{1}{4}'' = 1'-0''$	FUNERAL	ACT II
8-22-86	Home	SCENE 1
DIR: PAMELA ADOLPHI DES: CHAD FRILEY		
GROUND PLANS: BUD FRANK		PAGE 54

No matter how hard I try.

(Lights fade out on ALBERT.)

(A silence as MARY fusses with the food and THEY both try to pull themselves together. Finally, KATHLEEN's attention turns back to MARY.)

① EXITS SR

② ↑ & OBSERVES HIM LEAVING

* ③ TAKE THE MOMENT TO RECOLLECT YOURSELF

KATHLEEN

(looking at the food)

Oh, honey, look at all that. Let me help.

④ TURN 3/4 SL & X USL TO ⑤

MARY

Never mind, I'm finished.

TO CONCLUDE

KATHLEEN

It's so...pretty.

TO ENCOURAGE

MARY

Of course it is.

KATHLEEN

I swear, no one makes sandwiches like you.

TO REASSURE

MARY

Damn right.

(SHE wipes her eyes on her sleeve.)

KATHLEEN

Are you crying again?

MARY

Not really. Yeah.

KATHLEEN

How can you do that? Cry and make food at the same time? It's totally amazing.

MARY

A lifetime of practise.

(beat -- offering a plate)

So. Are you going to eat something or what?

KATHLEEN

Oh. Sure. Great.

(SHE takes Mary's plate. SHE peeks at her watch.)

MARY

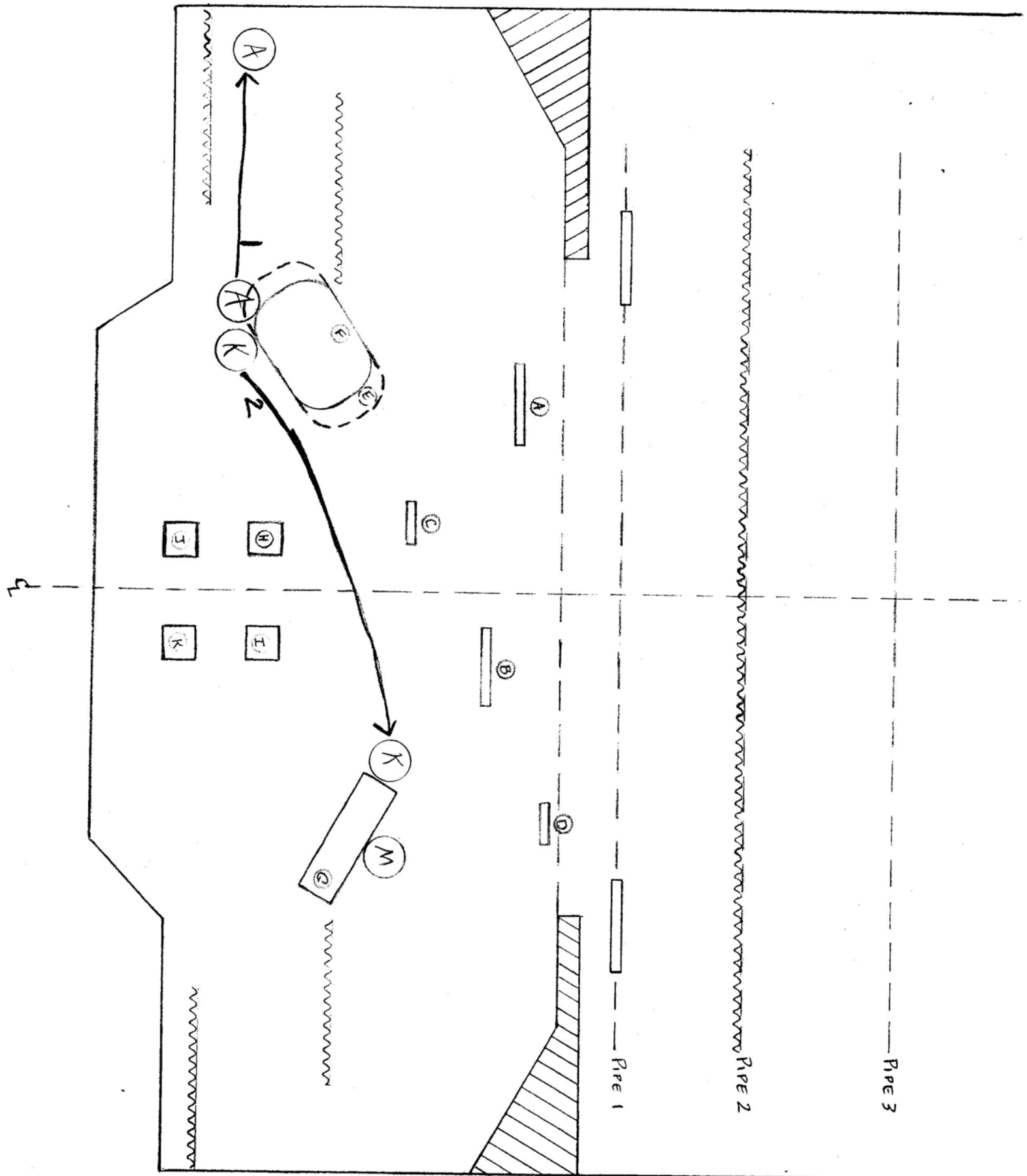
We'll give her an hour.


TO CONCLUDE

KATHLEEN

Right.

BEAT



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	FUNERAL	ACT II
8-22-06	Home	SCENE 1
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 55

MARY

If she's not back in an hour...Okay, two hours. It is Irene.
But after two hours...

TO AGREE

KATHLEEN

Yeah?

MARY

We hunt her down and kill her.

TO AFFIRM

KATHLEEN

Deal.

(KATHLEEN munches a little.)

KATHLEEN

I don't know, Mare. Maybe we shouldn't chase her.

TO RECONSIDER

MARY

Yeah, I know.

KATHLEEN

We've been chasing after her our whole lives, and what good
does it do? I know one thing, though. With Dad gone? I
can't float her anymore.

TO DISCLOSE

MARY

She doesn't really ask you to, you know.

TO INFORM

KATHLEEN

Right, I'm supposed to just let her -- Christ, it's not like
she's playing with Boy Scouts, you've seen some of these
people.

TO DEFEND

MARY

She stays out of trouble. Mostly.

KATHLEEN

Slides out of it, you mean. Like a greased pig.

MARY

Irene's got a lot of charm. When she wants to use it. She's
fun.

KATHLEEN

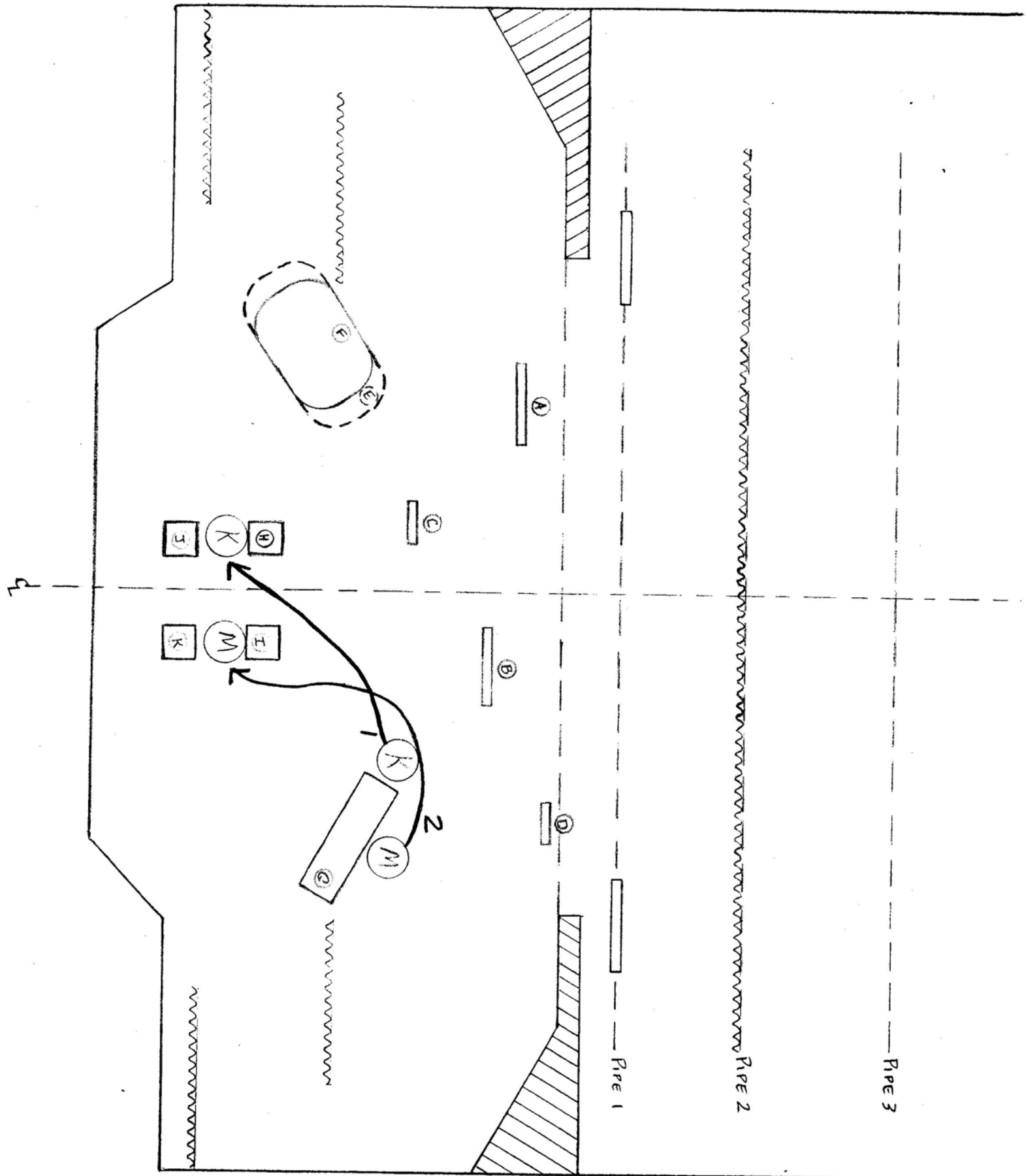
Fun. Oh, please, ugh.


① X DSC TO CUBE H ↓

MARY

Well, she IS fun, and she means well, she wouldn't hurt a fly.
So she gets away with stuff. I mean, my God -- I once helped
Irene move? From one guy's apartment into another guy's. And
who did she call up to be the movers? A bunch of her old
boyfriends! It was like the weirdest army of helpers. And
they toted cartons and cartons of her stuff, including the

② X DSC
TO CUBE
I ↓**TO EXPLAIN**



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	FUNERAL	ACT II
8-22-06	Home	SCENE I
DIR: PAMELA ADOLPHI DES: CHAD FRILEY		
GROUND PLANS: BUD FRANK		PAGE 50

biggest damn refrigerator I've ever seen, over to this other guy's house, with her doing nothing but cracking jokes and pouring them beers. It was unbelievable. She actually did make it fun.

KATHLEEN

Well, maybe that's my trouble. I must be just too goddamn unfun, because I don't get away with anything, ever.

TO QUESTION

MARY

Kath, you don't have to get away with anything. You've never needed to. You always have things under control.

KATHLEEN

Oh, sure.

MARY

Now, Irene never has anything under control, so she's had to learn how to float. It's just a different kind of survival skill. Yours works in your world, hers works in hers. Mostly.

TO ESTABLISH

KATHLEEN

I just...I couldn't live like she does. Like she's on permanent scholarship.

MARY

So don't. You two are the grasshopper and the ant.

KATHLEEN

Yeah. "Fiddle-dee-dee", went the grasshopper, "all the live-long day."

MARY

I loved the way you told that story.

TO REMINISCÉ

KATHLEEN

It was one of Mom's favorites. The Grasshopper and the Ant. God, Albert hated that story.

(she laughs, remembering)

Whenever he heard Mom tell it to us?

(ALBERT enters, with his pool cue, fuming.)

① ENTERS FROM
BETWEEN FLATS
AFC & X DS
NEXT TO (K)

KATHLEEN

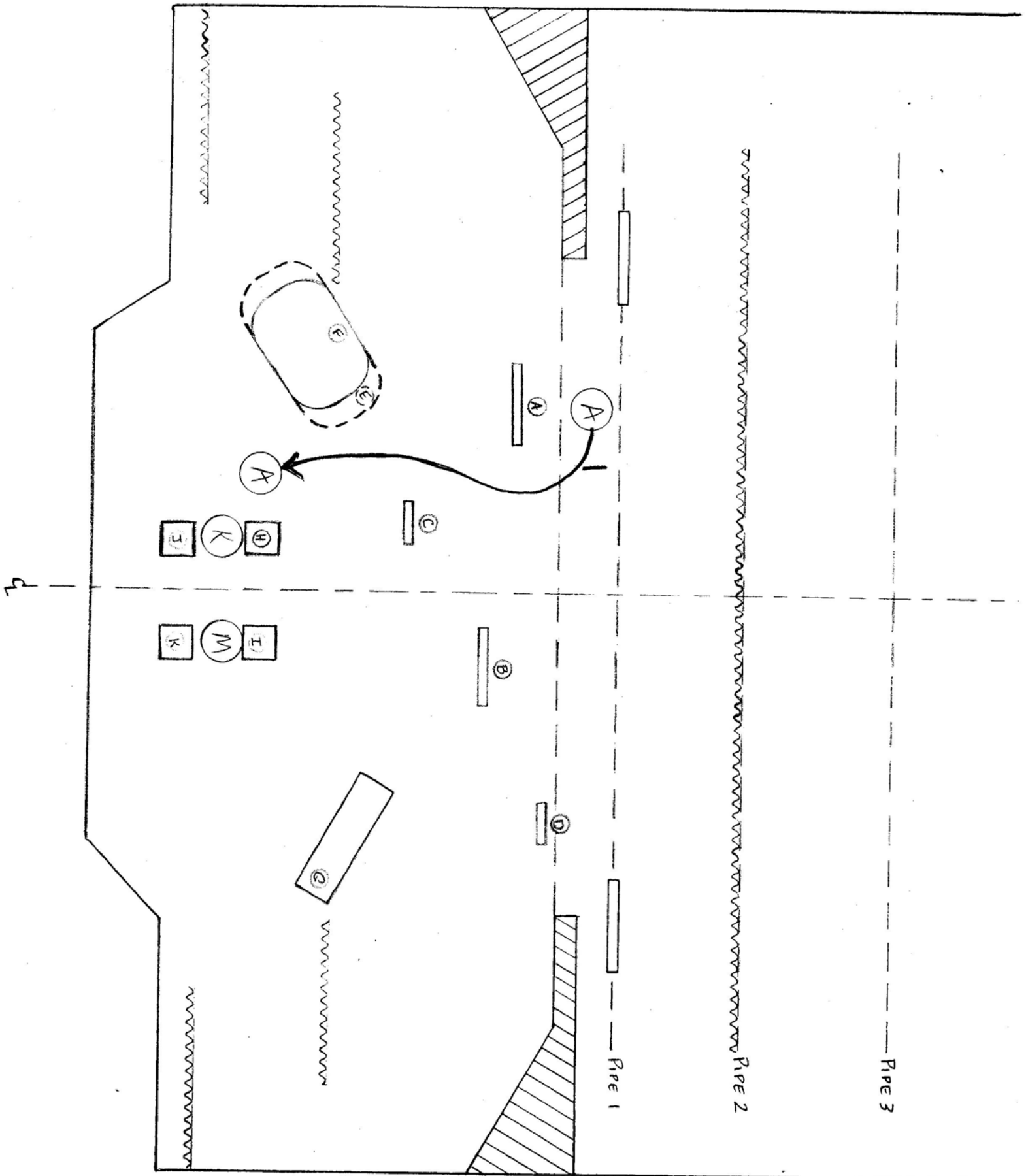
He'd come into our room afterwards and tell me and Irene: "That goddamn story is just propaganda..."


(SHE fades out as ALBERT speaks)

ALBERT

(simultaneous with KATHLEEN)

That goddamn story is just propaganda for the Puritan Ethic. And it's a slander against artists and athletes, and anyone who doesn't toil needlessly and stupidly!



THREE THE HARD WAY 		
SCALE: $\frac{1}{4}'' = 1'-0''$	FUNERAL HOME	ACT II SCENE 1
8-22-66	DIR: PAMELA ADOLPHI DES: CHAD FRILEY	GROUND PLANS: BUD FRANK PAGE 57

(ALBERT stalks to the pool table. Once there, HE ***NO POOL TABLE** begins to concentrate with great intensity, methodically working at some technical problem with his stroke, like a violinist working on Paganini etudes.) **① AXSR TO THE ALTAR & ↓ ON THE USL CORNER**

MARY

Daddy worked so hard. Remember? It's just...the things he worked at, nobody ever acted like they were worthwhile. The kids at school used to call him a bum. You knew that.

TO EXAMINE

KATHLEEN

Fight after fight worth.

TO AGREE

MARY

Just because he didn't have what they called a real job, just the road, or now and then at the pool hall. But they never watched him work. How could they call him a bum? They never worked as hard in their life as he did every day on that table. It was like, religion or something.

TO DEFEND

KATHLEEN

God, he was good at it. He made it look so easy. You know what Benny used to call it?: "Zen and the Art of Cue Ball Control." He said it was Dad's practice. Some people had a meditation practice, some did flower arranging, he had his music, and Albert had cue ball control.

TO RECOLLECT

(MARY has turned around to watch ALBERT play. ALBERT occasionally looks up from his practice to smile at MARY.)

MARY

After you left, Kath? He used to meet me at the bowling alley after school all the time.

TO INFORM

KATHLEEN

(this is news)

Huh.

MARY

Nobody else's father would ever be there -- just a bunch of old geezers and him. Half the time I'd bowl, then I'd watch him over at the pool tables. We talked a lot, too -- about any old dumb thing.

TO REMINISCE

KATHLEEN

Really. That's great.

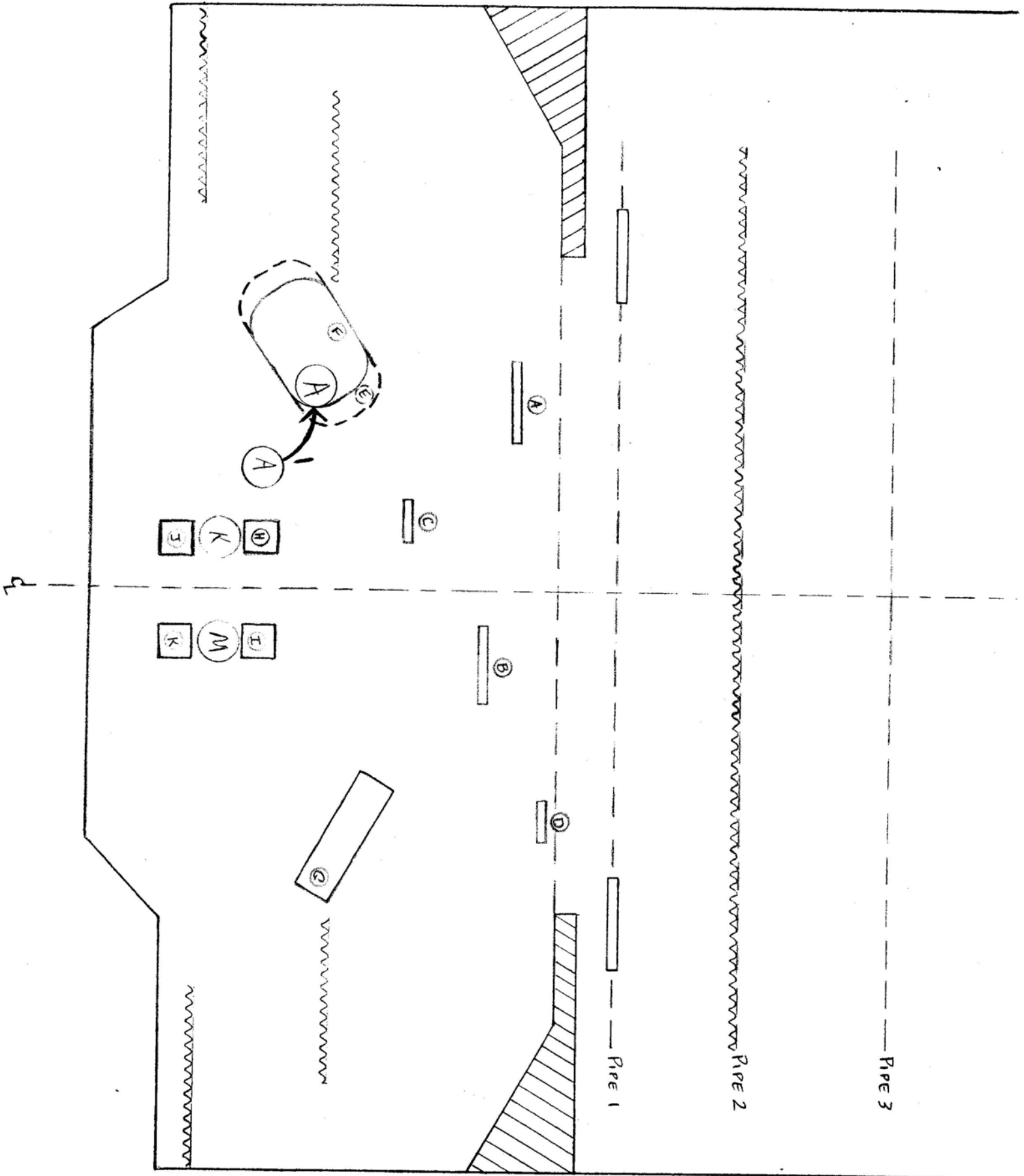
(SHE is painfully jealous, trying not to show it.)


TO DISMISS

MARY

That's probably why I got so good at bowling.

TO REALIZE



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	FUNERAL	ACT II
8-22-06	HOME	SCENE 1
DIR: PAMELA ADOLPHI DES: CHAD FRILEY		
GROUND PLANS: BUD FRANK		PAGE 58

KATHLEEN

(moving away)
Yeah, well, you're quite the diner-league champ. something to drink, hon?

You want ① X USL TO
COUNTER

MARY

And I know I spent a lot more time with him than any of my stuck-up friends did with their lawyer fathers. I probably saw more of him in a week than they did in half a year. He was a good father, Kath.

② ↑ STANDS
AS ③ PASSES
BY HIM

KATHLEEN

I guess. Yeah, probably. To you.

TO DISAGREE

MARY

What do you mean, to me? He loved all of us!

TO AFFIRM

KATHLEEN

Let me tell you something, Sunshine. You and I grew up in different families. You got Mr. Sugar Bear daddy, I got a short-tempered bastard who yelled at Mom & screeched off in the car and didn't come back for weeks. You got St. Anne's & a little pleated uniform & I got a job after school from 9th grade on to help keep you in it. Oh, yeah, who can forget: I got the guy with the suicidal depression, who wouldn't even change his shirt or socks for 3 months after Mom died. And you never even met him. Or so you say. Shit!

② X SR TOWARD
③ M

TO INFORM

(Through KATHLEEN's tirade, which slowly escalates in volume, ALBERT stops playing to overhear KATHLEEN. What he hears bothers him.)

MARY

Oh, Kathleen.

④ X DSL
TOWARD ⑤

KATHLEEN

Why didn't I get a glimpse of this paragon?

MARY

I'm so sorry.

KATHLEEN

How come you've got all these little sunshiny memories, and what I remember is this shitty stuff?

MARY

Kathy, he loved you, too.

KATHLEEN

Christ, I know that! Mom used to say that all the time. "He loves you girls, but he doesn't know how to show it." But he didn't show it, so it doesn't count!

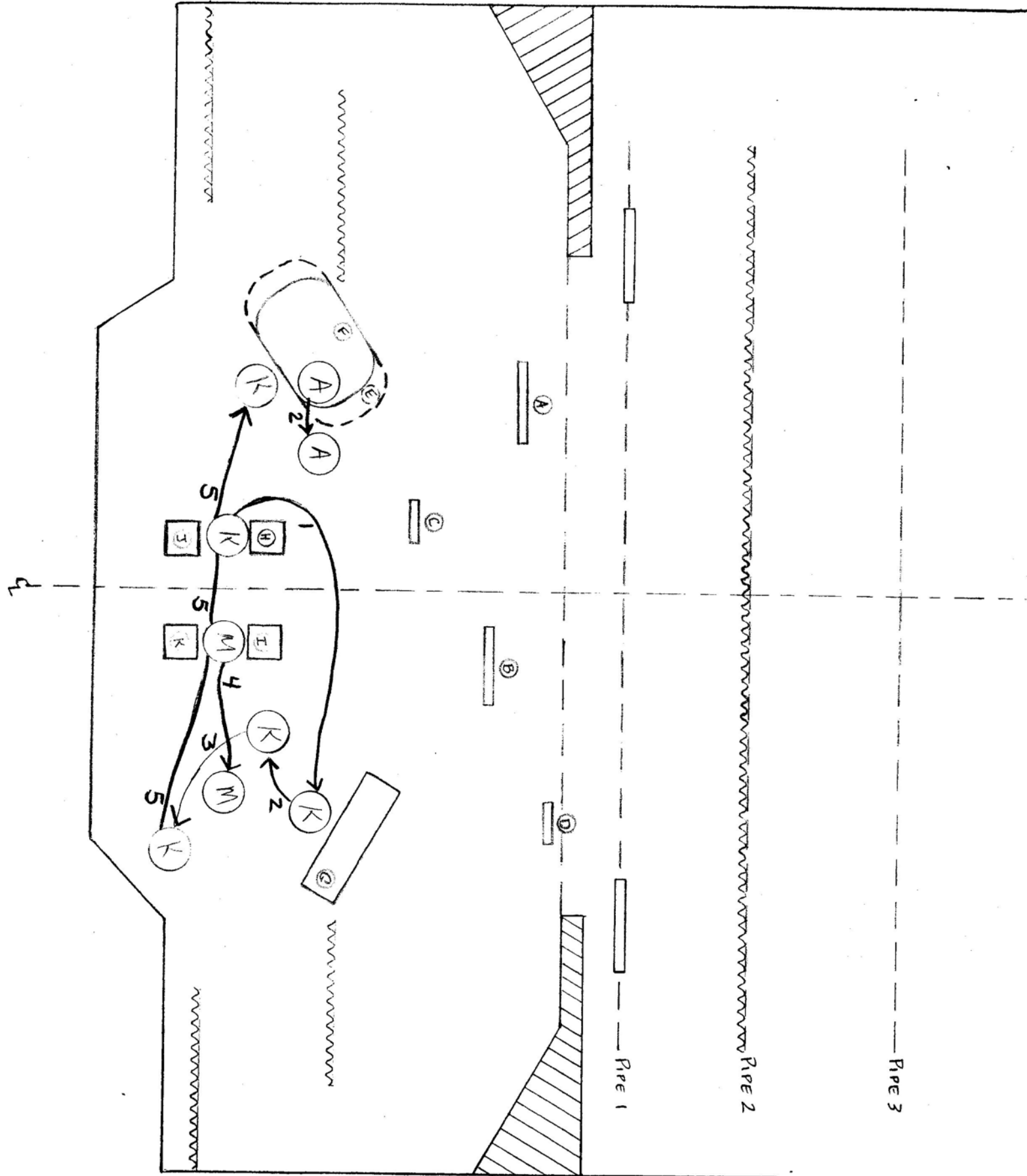
TURN & LOCK
AT ⑥
⑤ BEGIN X SR

(SHE whirls, directly to ALBERT)

IT DOESN'T! FUCKING! COUNT!!! YELLING AT URN ⑦ IS NEXT TO IT

TO RELEASE

END X



THREE THE HARD WAY		
SCALE: $\frac{1}{4}'' = 1'-0''$	FUNERAL	ACT II
8-22-16	HOME	SCENE 1
DIR: PAMELA ADOLPHI		DES: CHAD FRALEY
GROUND PLANS: BUD FRANK		PAGE 59

(There is a shocking moment of silence, a moment of recognition between KATHLEEN and ALBERT. Then lights go out on ALBERT's exit.)

① EXITS USR

KATHLEEN

Oh, Christ.

MARY

Honey.

KATHLEEN

This is great, I'm in the goddamn funeral home, next to his ashes, yelling "Daddy liked you best". Why don't I just explode.

② X DS

TO CONFESS

MARY

No wonder you're so angry all the time.

TO JUSTIFY

KATHLEEN

I can't believe what I'm hearing myself say.

TO QUESTION

MARY

I never realized. I'm so stupid.

TO ADMIT

KATHLEEN

Like a big whiny baby. Gag me or something, make me stop talking.

MARY

How about something to eat?

TO OFFER (A pause.)

③ X USL TO US SIDE OF COUNTER

BEAT

KATHLEEN

(looking around at all of it)

I don't know, Mare, there doesn't seem to be enough food here.

④ X SL TO CUBE H ↓

MARY

And it's disgusting convenience deli food. We should have gone to the Peppermill. Now they have a buffet to die for.

TO TEASE

KATHLEEN

Bad joke, Mare.

MARY

What are we doing here?

⑤ X DSC TO CUBE I ↓

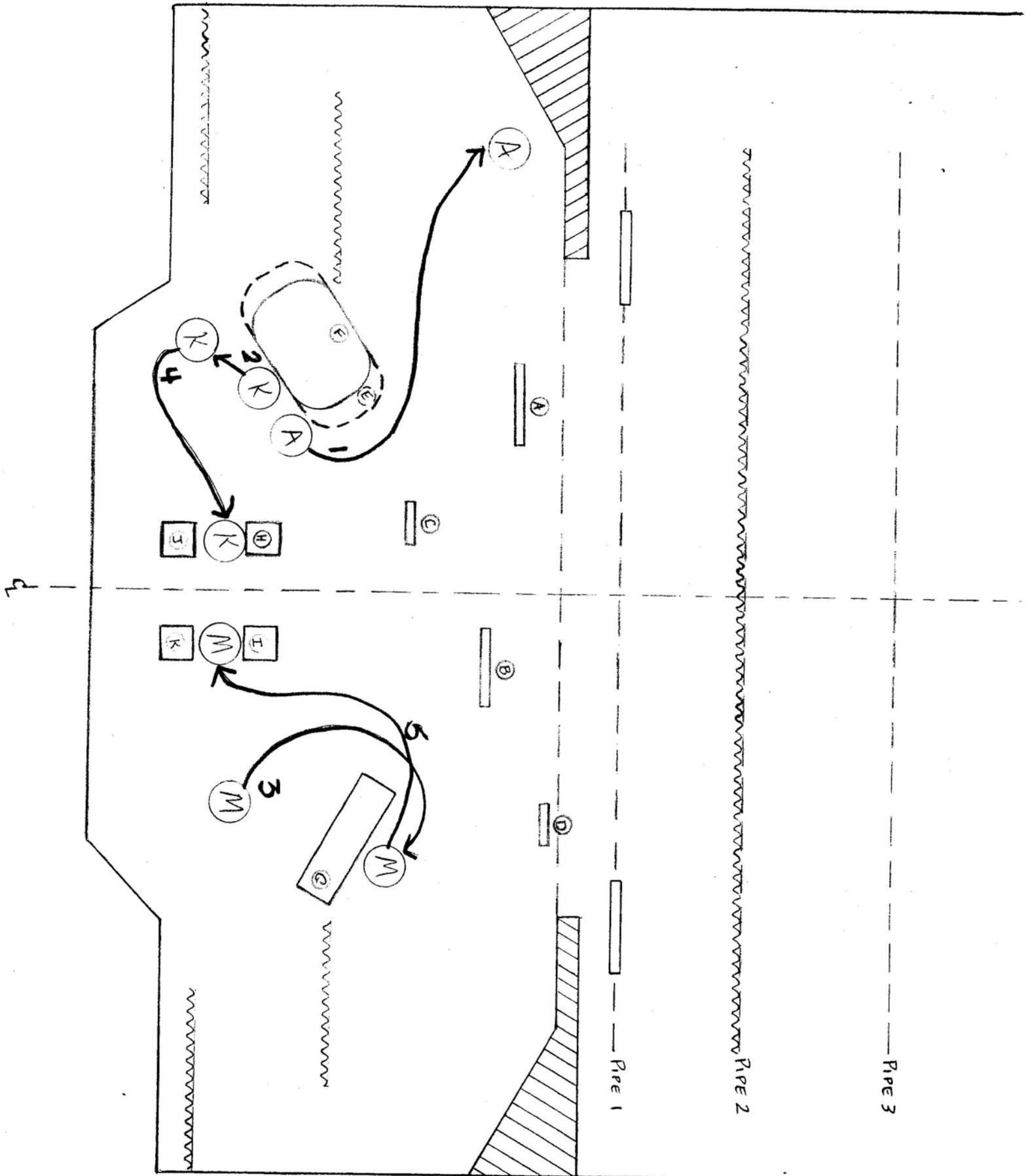
KATHLEEN


Acting stupid. Waiting for Irene. So we can go, I hope.

MARY

You bet. We oughta go to the casino.

TO SUGGEST



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	FUNERAL	ACT II
8-22-66	Home	SCENE I
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 60

And a good buffet. KATHLEEN

Play nickel slots. MARY

Get stinking drunk. KATHLEEN

Howl at the moon. MARY

(KATHLEEN looks at her watch again.)

Okay, we said we'd be here 'til when?
TO REESTABLISH KATHLEEN

Five thirty. MARY

Shit. That's more than three hours. KATHLEEN

Too long. So we'll leave earlier. We shouldn't, though, what
 if somebody...? Oh, who the hell cares. We'll leave at 4.
TO CONTEMPLATE MARY

Really? KATHLEEN

Absolutely. Not a second later.
TO CONFIRM MARY

Right. We zoom. KATHLEEN

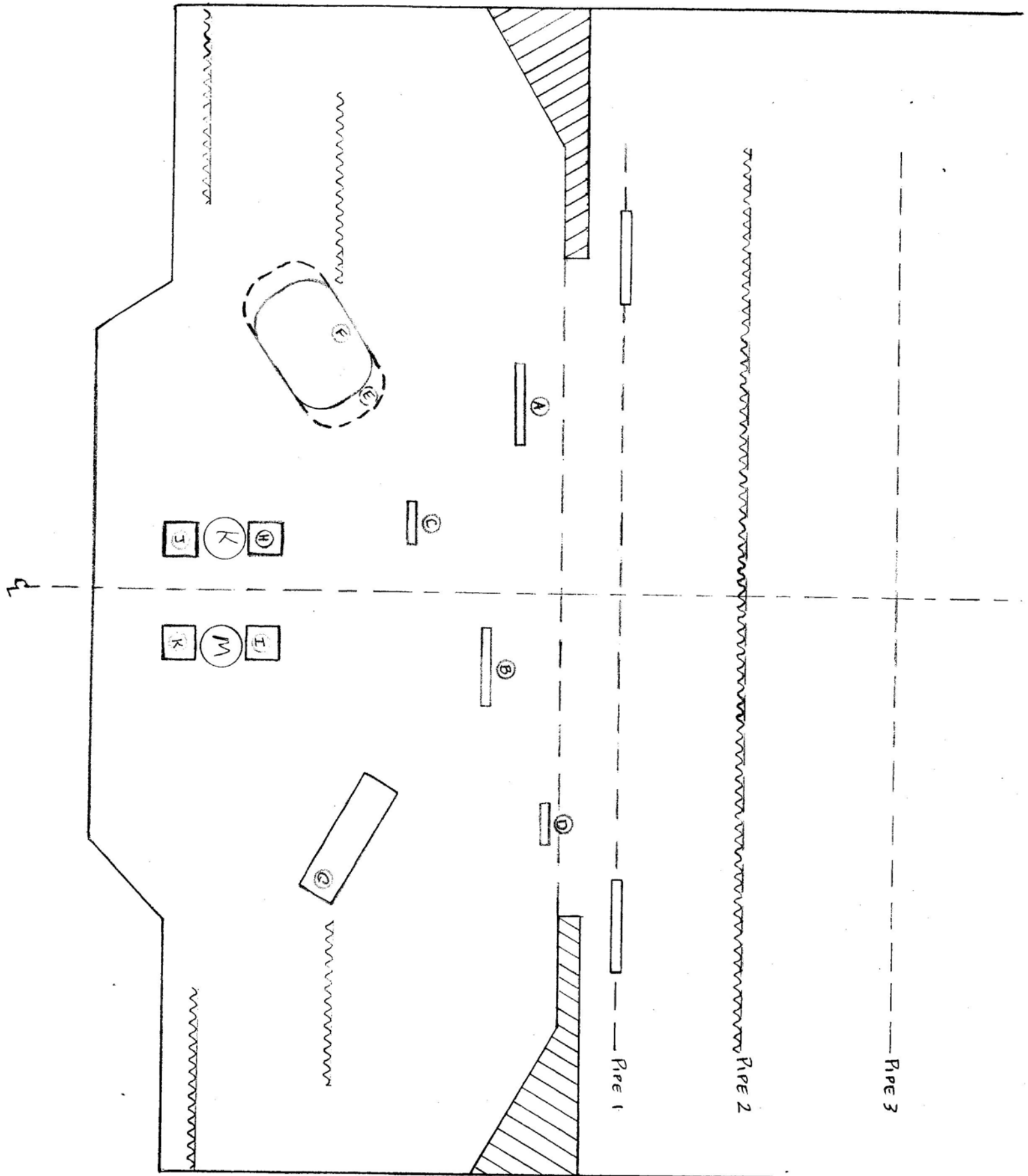
But we oughta give Irene a little chance to, you know.
TO RECONSIDER MARY

Oh. Right. KATHLEEN

But then we go. Honestly. MARY

Sure. KATHLEEN

Whether she's gotten people to come here or not.
TO CONCLUDE MARY



THREE THE HARD WAY		
SCALE: $\frac{1}{4}'' = 1'-0''$	FUNERAL	ACT II
8-22-86	Home	SCENE 1
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 61

KATHLEEN

No. No, whether she's gotten herself back here or not.

TO EMPHASIZE

MARY

Oh, but she'll be here.

TO REASSURE

KATHLEEN

Uh-huh. But I'm leaving at 4. Whether she is or not.

TO CONFIRM

MARY

4:30, then. But then we'll leave.

TO NEGOTIATE

KATHLEEN

Irene or not.

(pause)

Irene or not. Promise.

TO REINFORCE

MARY

(a pause -- then, looking worried)

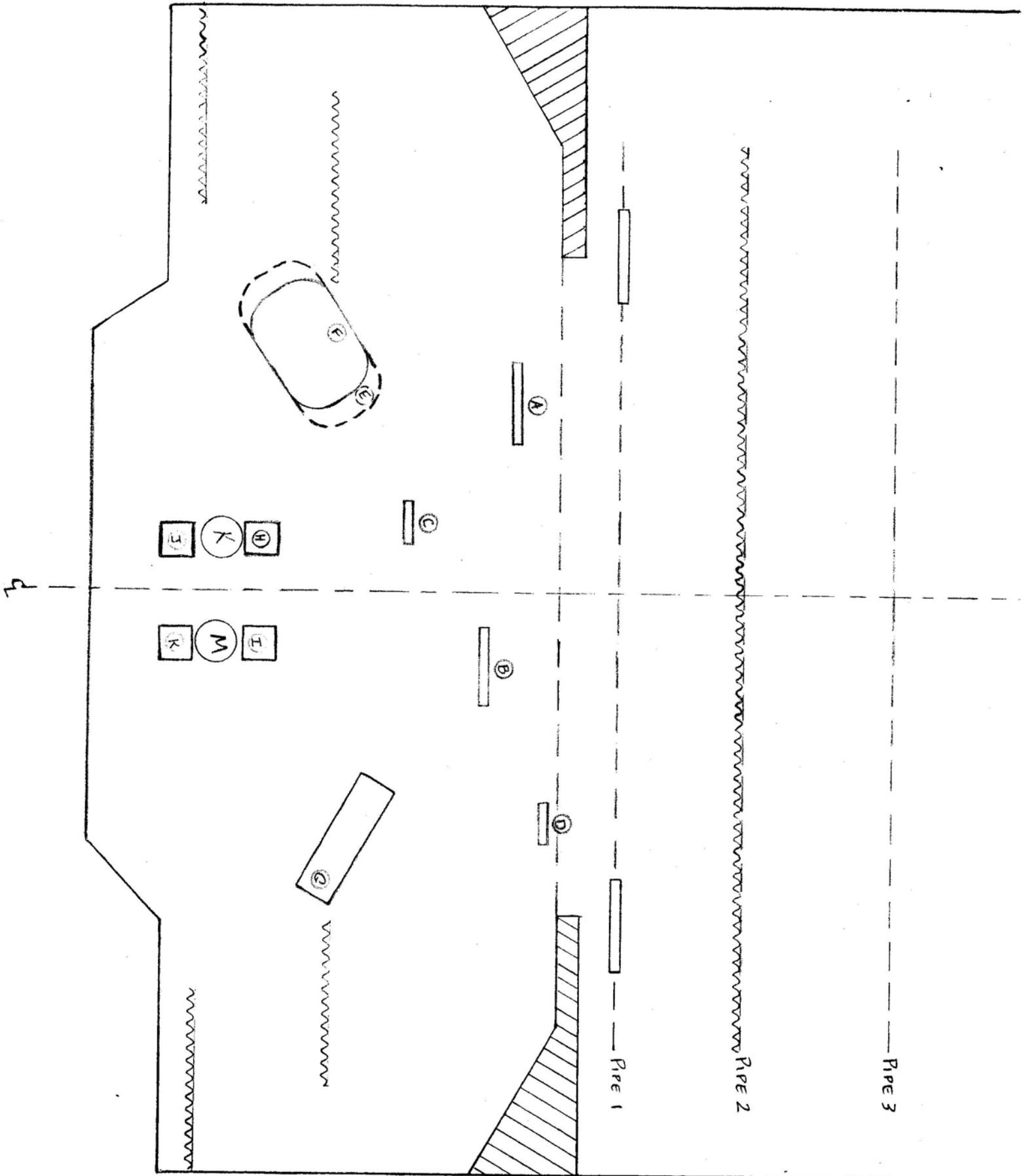
Lemme see your watch again.


TO HESITATE

(THEY settle in for a long, uncomfortable wait, as the lights slowly fade.)

(END OF SCENE 1)

LIGHTS ↓ : NO SET CHANGE



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	FUNERAL	ACT II
8-22-86	HOME	SCENE 1
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 62

Act II

Scene 2

AT RISE:

* IN THE BACK GROUND
THE FUNERAL HOME
SETTING IS STILL IN
PLACE.

* THE INTENSITY OF THE BLUE
LIGHTING IS LOW WITH
RED LIGHTING ACCENTING
THE FLATS US.

Ⓢ IS DSL IN A POOL OF
LIGHT

SETTING: A casino lounge:
represented by a bar stool, or a
pool of light.

AT RISE: IRENE sidles in, in
shades. The background noise is
typical casino cacophony: sounds
of slot machines and poker machines
beeping in different tones,
quarters dumping, a lounge band
blaring, etc. It could be her
lullaby. SHE takes off her shades;
you can see her visibly relax as
SHE soaks it in. SHE leans up
against a bar stool, stretches.

IRENE

(to unseen bartender)

- Hey, babe, long time no see.

- Same old, same old. Well, not really. You heard about my
old man, right? Yeah, it sure was sudden, nobody expected
nothing. So, the family have a kind of a thing going this
afternoon, you know, a sitting? At, uh, Dempsey & Son. Five,
five thirty. If you see any of his buddies, or anything, the
family would appreciate...

TO INFORM

- No, no, hell no, no flowers. Jesus. Just, if they felt
like droppin' by...

- Really? No shit, man. No wonder I haven't seen hardly
anybody yet.

TO REALIZE

- Hey, thanks. Shot of Jack Daniels, side of...no, wait a
minute. This is an occasion, if you're buying. What's the
fanciest drink you make?

(SHE laughs.)

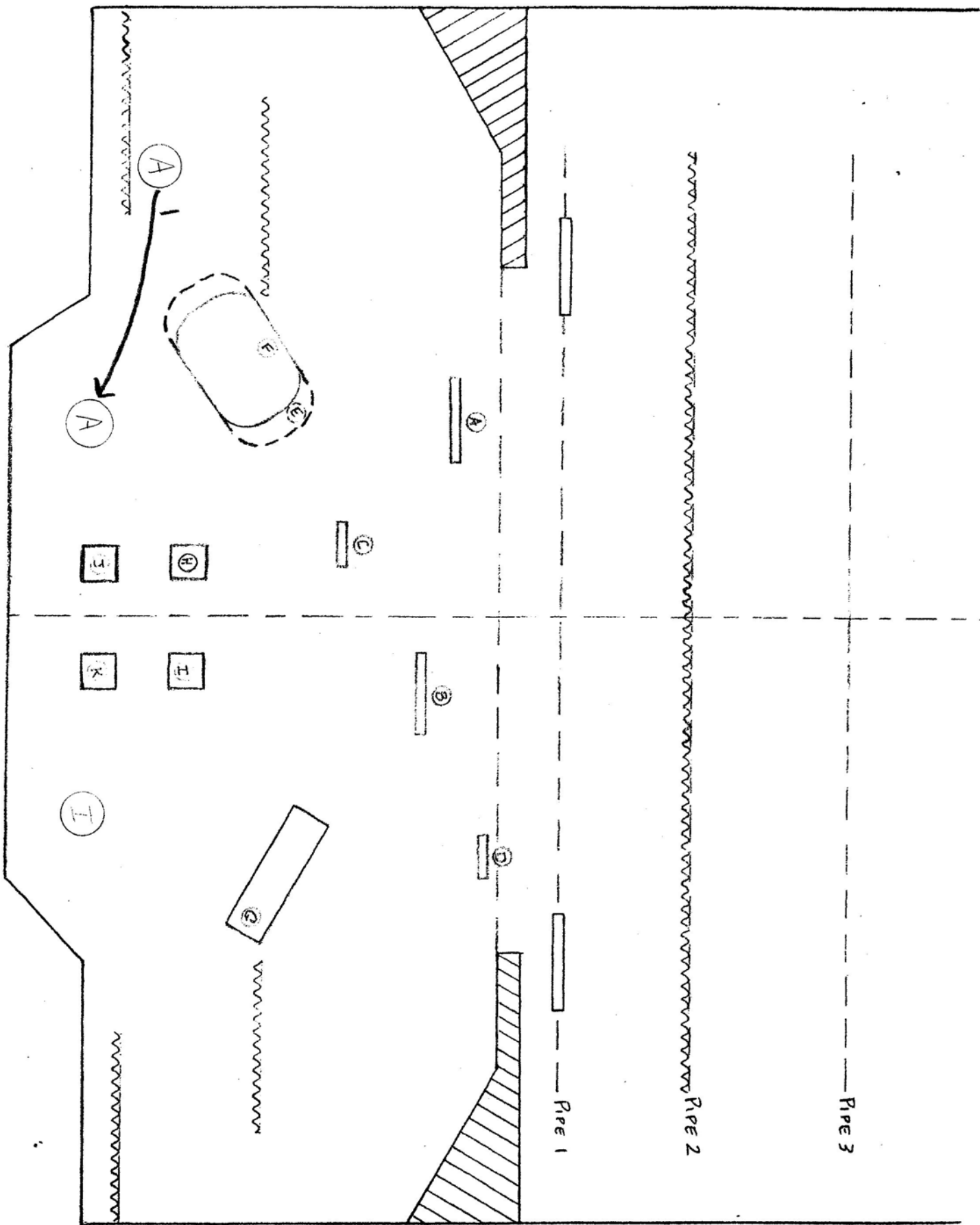
- A what? Sounds totally awful. Sure. Why the hell not?
(feeling for her pockets)

- Hey, send the change girl over here when you got a chance,
will ya?

(As IRENE waits for her drink, soaking up the sounds,
ALBERT appears next to her. They stand side by side,
rather companionably parallel in stance.)

* THEY ARE AT OPPOSITE SIDES OF THE STAGE

Ⓢ ENTER
X SL TO
POSITION
DSR



THREE THE HARD WAY		
SCALE: $\frac{1}{4}'' = 1'-0''$	CASINO	ACT II
8-22-60		SCENE 2
DIR: PAMELA ADDOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 63

IRENE

Man, oh, man, Albert. Your timing is totally exceptional, man. You manage to drop dead a day before a national double-elimination 9-ball tournament.

ALBERT

\$10,000 purse.

IRENE

Hell, I won't be able to pry the players out of the Sands with a crowbar.

(IRENE reaches into her pocket and takes out Albert's money clip, with several bills in it. She plays with the money clip, twirling it up to the light, like a jeweler with a loupe.)

IRENE

So, Albert. Our Kathleen pegged it this time. You did keep a little bit back. And thanks to the miracle of morgue bureaucracy, it is a little bit indeed. Two hundred bucks.

TO REVEAL

ALBERT

That's all that's in there?!

TO QUESTION

(shakes his head)

IRENE

Well, maybe it was more before cops, ambulance, and morgue attendants, but it's two now. A lousy two hundred. Man.

(SHE shakes her head.)

I've seen you drop double that on one roll of the dice.

(ALBERT has moved to the crap table. He shakes the "dice", manipulates invisible chips.)

IRENE

Funny. Whenever I said that to Kathleen, it always made her crazy. Like you were flushing it down the toilet, or burning it, or worse. I'd try to explain, how at that point it wasn't money, it was only chips. The pile could shrink a little, grow a little, but it was still chips. She never got it, though. Watching you play made her too nervous.

TO DEFEND

(IRENE watches him play. ALBERT plays craps like he shoots pool, with apparent calm but great intensity.)

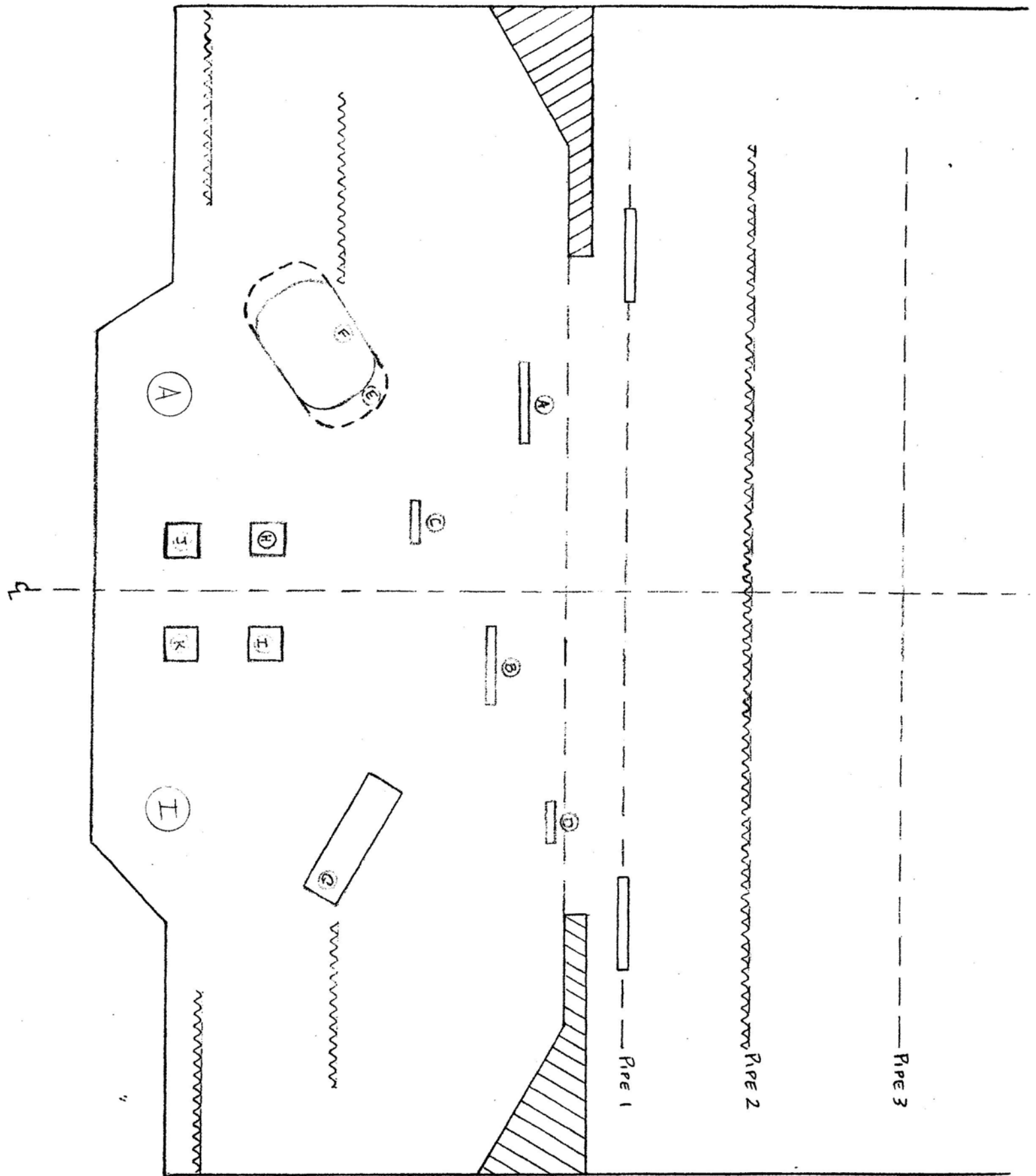
IRENE


Not me, though. Remember how I used to sneak in and try to watch you play? I'd hang back behind you, or over at the next table. I even tried disguises.

(SHE laughs.)

You always caught me so quick, no matter where I stood, I used to think you had eyes in back of your head. Man, you didn't need 'em.

TO REMINISCÉ



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	CASINO	ACT II
8-22-86		SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 64

ALBERT

I can hear you back there, Irene. You're thinking so loud, you're jamming my frequencies.

TO ACKNOWLEDGE

(IRENE smiles, remembering.)

IRENE

So I hadda learn how to get quiet. Stand still. That's still a hard one. How to listen. Not just to the numbers, but to other people -- getting to know when you had to split, when you couldn't hear through the static.

So here it is: your last stash, man. I've counted it, and carried it around, and listened as hard as I could, and I'm still trying to figure out this one thing:

What would you do with it?

(ALBERT looks suddenly very focused.)

IRENE

Would you put it on your last expenses? Pay an installment on your urn?

Would you divide it up? Or would you try to figure out who needed it more? And anyway, who does?

(SHE turns it over and over)

It's not a lot of money, Albert. Not now, anyway. But it's not really money, is it?

TO CONTEMPLATE

(THEY turn and look at each other. IRENE smiles, tosses the money clip up and catches it with a snap.)

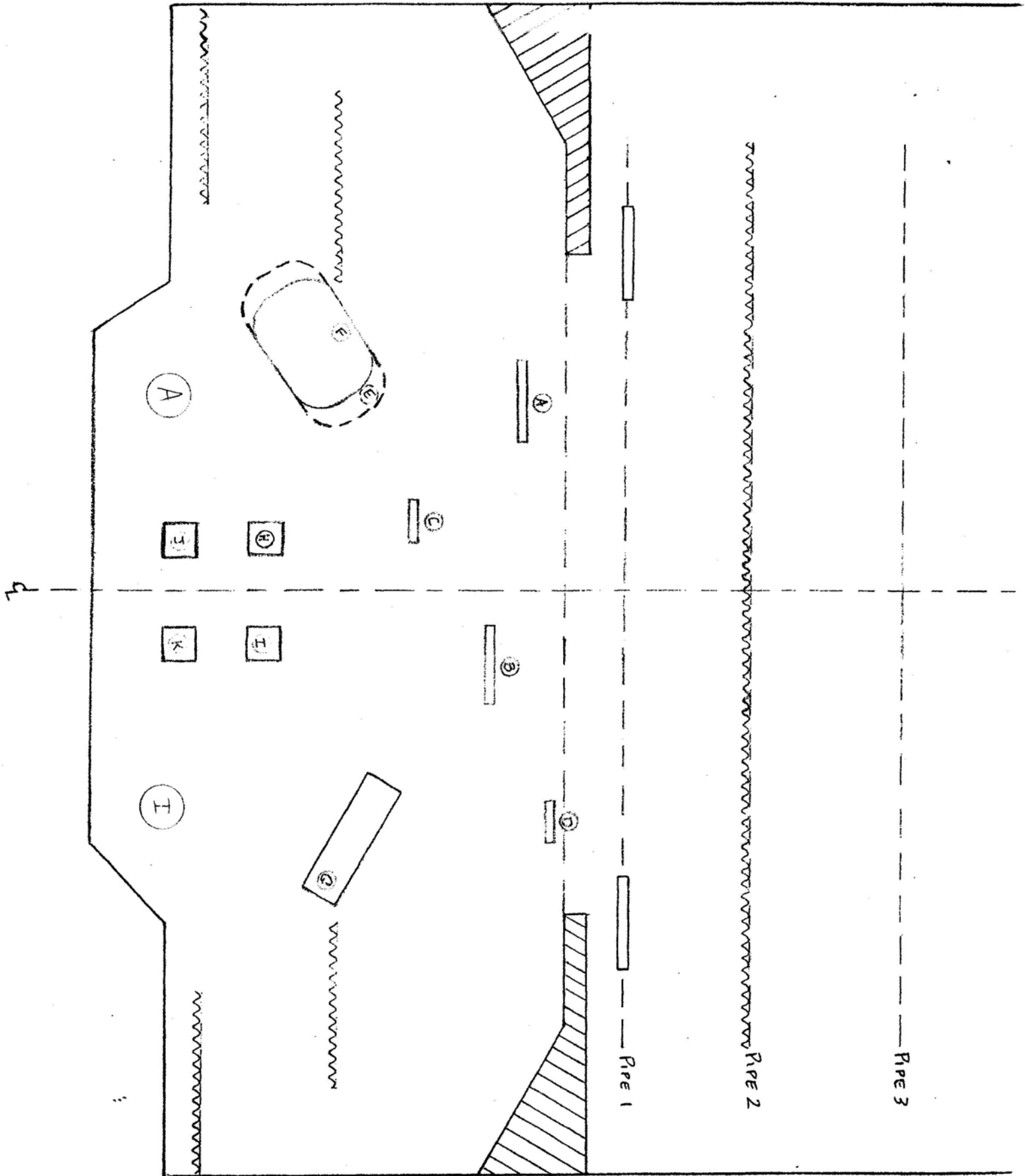
Hey: it's only chips.


TO JUSTIFY

(Lights fade on IRENE and ALBERT as casino sounds crescendo.)

(END OF SCENE 2)

LIGHTS ↓ : EXIT : SET CHANGE



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	CASINO	ACT II
8-22-86		SCENE 2
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 65

AT OPEN: (K) IS ON BED G SL
 (M) IS SITTING ON
 CUBE I. THERE
 ARE MULTIPLE
 PILES OF NICKELS
 STACKED ON CUBE K
 THE URN IS SITTING
 ON CUBE J

ACT II

Scene 3

SETTING: The motel room. Night.

AT RISE: MARY is pouring nickels from a plastic casino bucket onto the motel table, sorting them into piles, and counting them. KATHLEEN is lying on one of the beds, a motel TV guide in her lap, using a remote to flick through the channels as the TV blares banality. When MARY begins counting, KATHLEEN turns the mute button on. ALBERT's urn perches atop the TV.

MARY

Fifty-eight, fifty-nine, a hundred sixty.

KATHLEEN

Ohhh. I'm stuffed. I feel like a beached whale.

MARY

I told you they had a good buffet.

KATHLEEN

Good? It was a total binge. I can hardly move.

MARY

I've been trying to tell you. Casinos are basically all-round entertainment centers these days. There are lots of people who only go there for the food.

TO EXPLAIN

KATHLEEN

Uh-huh. The same ones that buy Playboy for the articles.

TO DISMISS

MARY

God, there's still an awful lot of nickels in here. **LOOKING IN HER BUCKET**

KATHLEEN

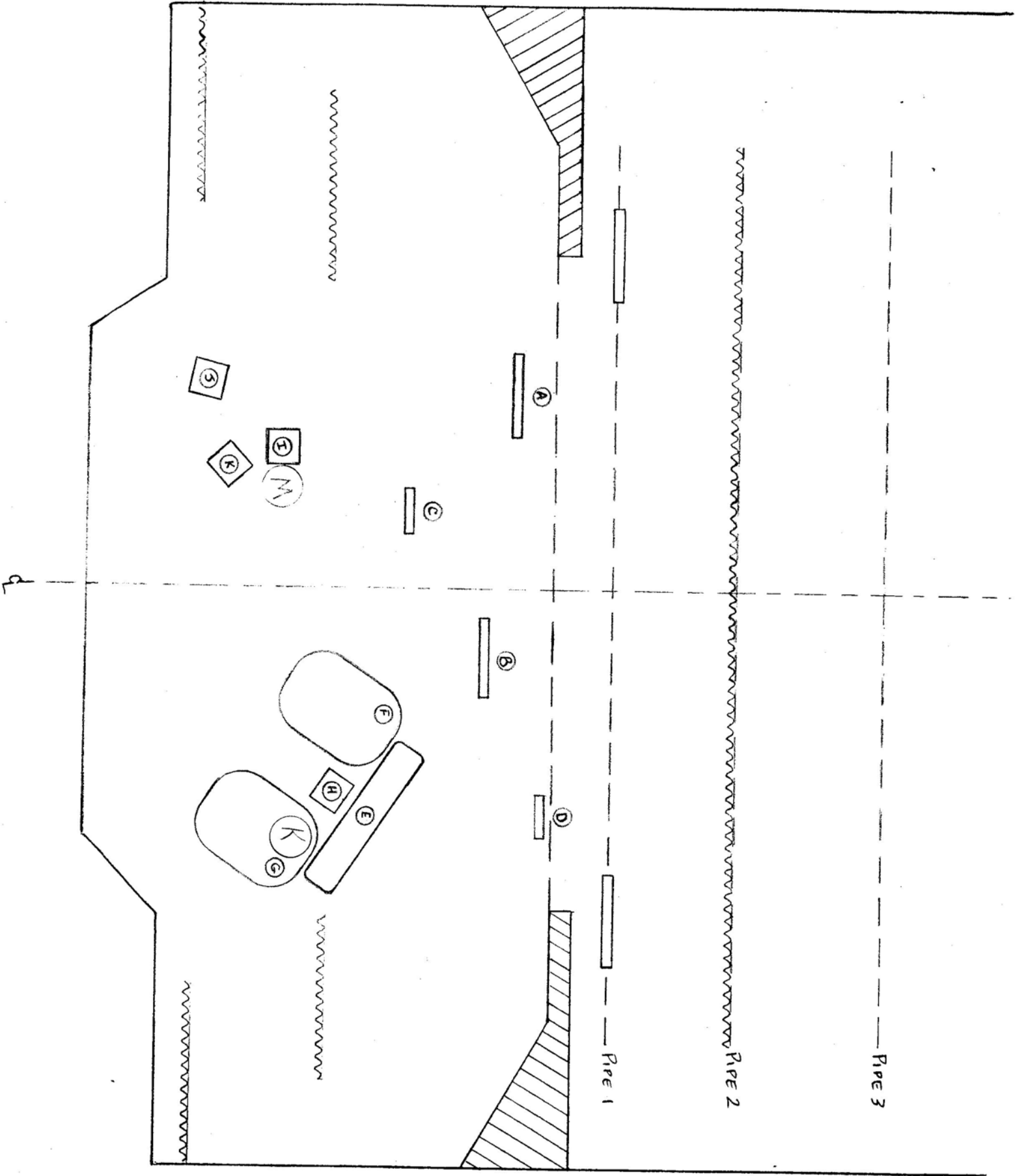
I don't know why you didn't just let the casino count them.


MARY

This is more fun. It makes it seem like I won more.

KATHLEEN

Keep counting. You might almost be able to pay for my stomach pump.



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT II
8-22-66		SCENE 3
DIR: PAMELA ADOLPHI DES: CHAD FRILEY		
GROUND PLANS: BUD FRANK		PAGE 66

(MARY rattles the bucket. The sound is very satisfying to her.)

MARY

They're so heavy. All that silver.
(SHE runs her fingers through the nickels still in the bucket, noisily.)

KATHLEEN

Will you stop doing that.

TO REQUEST

MARY

I like the sound. I feel like a pirate. Contemplating my plunder. Nya-ah-ah. God, I'm starting to sound like Ire...
(SHE stops herself just in time.)

KATHLEEN

Don't!

TO DEMAND

MARY

Sorry.

KATHLEEN

If I hear her name one more time in the next hour, I'll swear I'll scream.

TO EMPHASIZE

MARY

Sorry!

TO HALT

(MARY goes back to counting. KATHLEEN flicks through the channels, mute on.)

KATHLEEN

My God, there's a lot of televangelists out here. I've never seen so many bad toupees.

TO RECONVERSE

MARY

It must be the gambling. It either makes you believe in God or wish there was one.

KATHLEEN

I've counted six Bible channels so far, and I'm not even up to the forties yet.

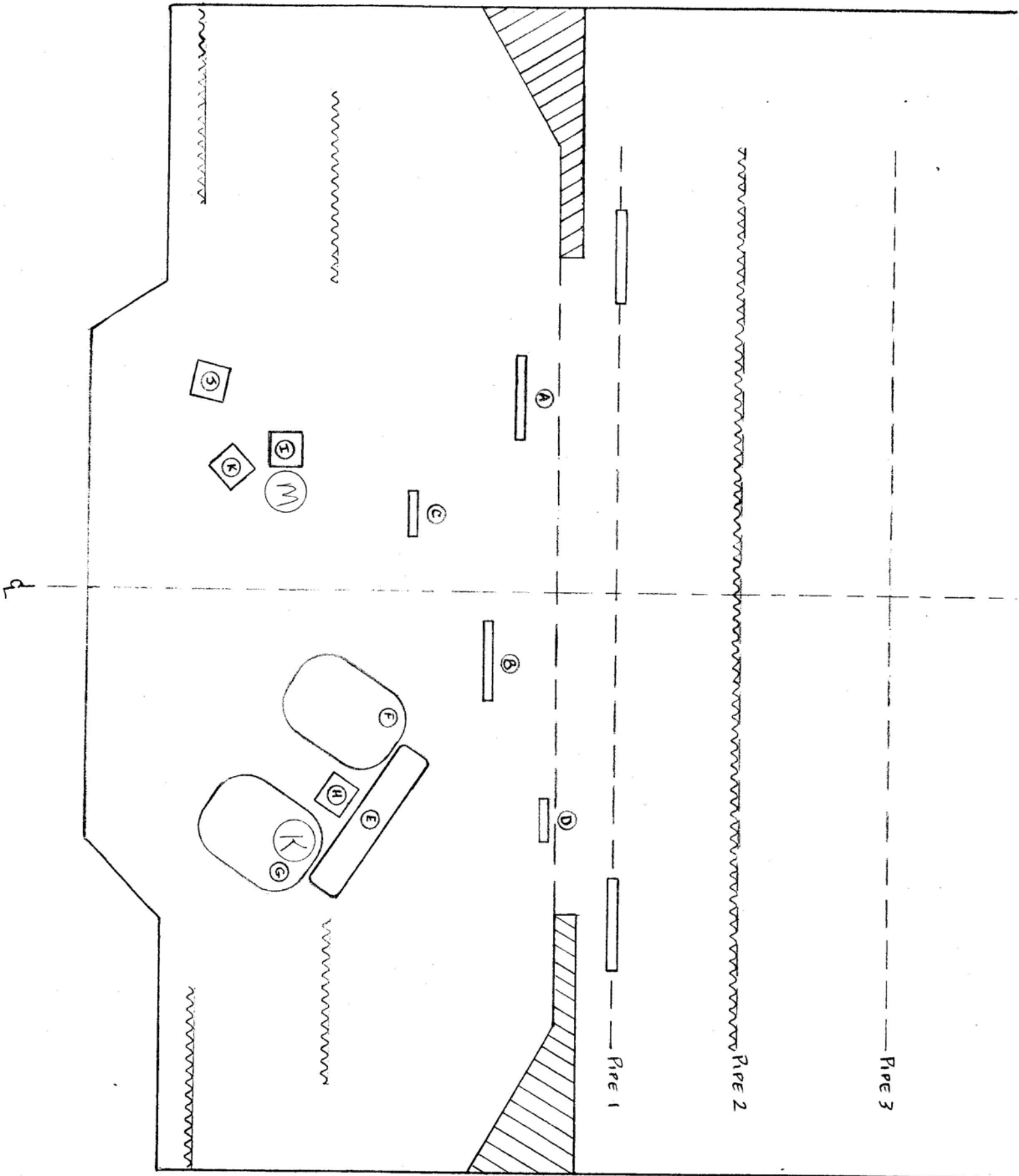
MARY


I mean, look at me. Usually I never win anything. Except maybe a league raffle, and it's usually just a stupid macrame owl or something. And it's been a totally horrible day, so don't get mad at me because I'm having a teensy little fun, okay?

KATHLEEN

I'm not mad at you, Mare.

TO REASSURE



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT II
8-22-66		SCENE 3
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 67

MARY

Okay.

KATHLEEN

Honest. Go ahead, rattle away.

(MARY rattles her nickels. It is much less fun.)

MARY

This time -- yes, I think this time she really deserves to die.

KATHLEEN

I cannot talk about this again.

TO INSIST

MARY

I don't care if she did manage to round up a couple of those guys, there's absolutely still no excuse for her behavior. It's unbelievable. How could she leave her own father's wake and never come back? I can't believe we sat there and sat there and she didn't have the courtesy to even call --

KATHLEEN

(immediately interrupting, simultaneous with MARY) Mary. Mary. I. Cannot. Hear this any more. You have to stop talking. You have to stop talking, or I will...Oh, fuck it. Just fuck it. YA-YA-YA-YA-YA...!!!

(KATHLEEN tries to drown out MARY. SHE turns the TV volume up, so that it blares something horrible: televangelist, car commercial, whatever. SHE shuts her eyes, puts her hands over her ears, and begins to make loud nonsense noises. MARY keeps talking anyway.)

(IRENE enters.)

① X SL PAUSE & THEN PANTOMIME TURNING ON LIGHT

IRENE

(yells)

JESUS CHRIST, WHAT'S GOING ON IN HERE?

② BEGIN X DSL TO (K) ON BED G

(It is cacophony, everyone's speech overlapping.)

MARY

MY GOD, WHERE HAVE YOU BEEN?!

③ X DSL AFTER ①

TO DEMAND

IRENE

ARE YOU GUYS CRAZY OR SOMETHING?

END X FIND & TAKE REMOTE FROM (K)

TO AVOID

MARY

Where have you been, Irene? Why didn't you come back?!

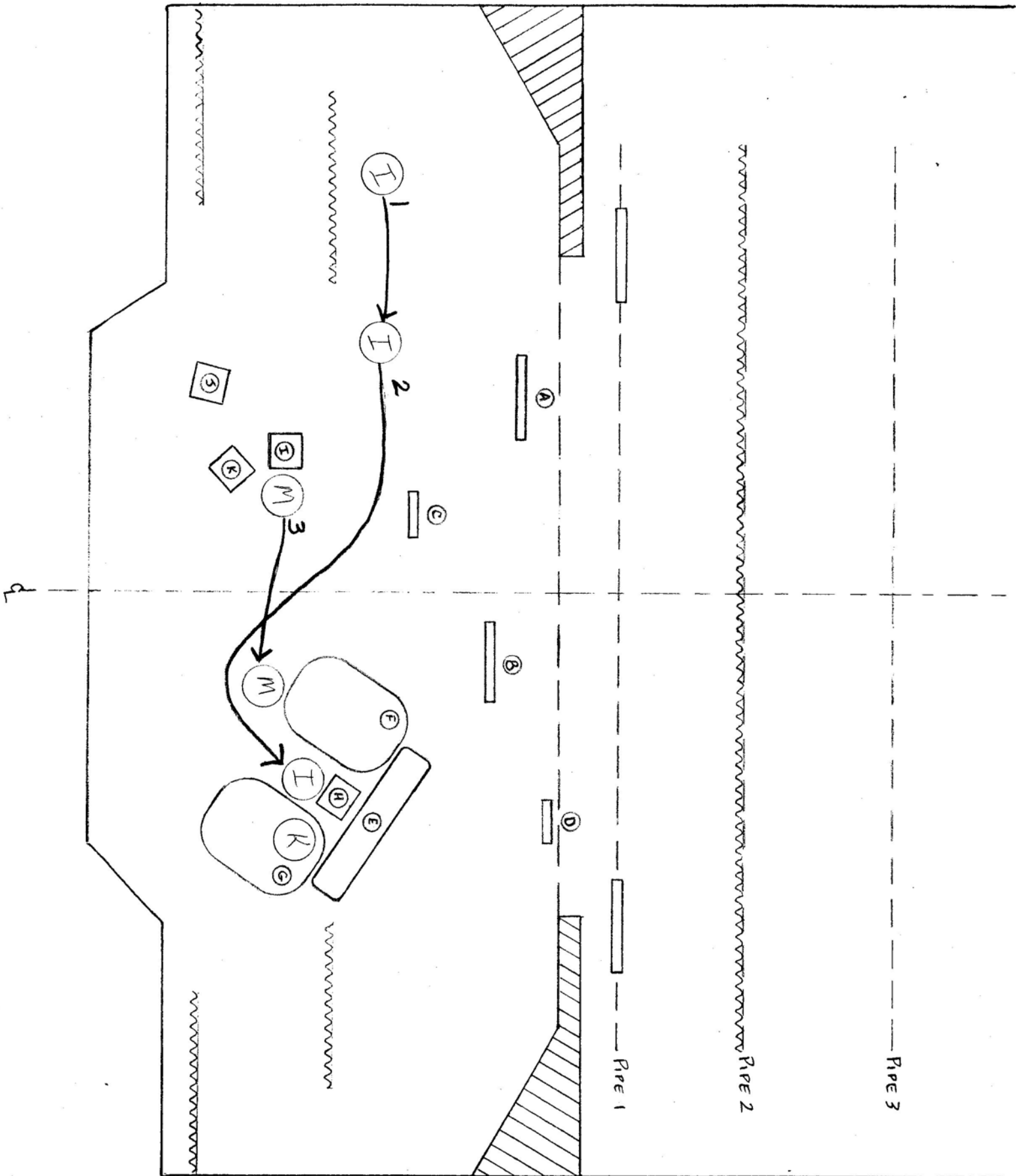
TO ASSERT


IRENE

Cut it out, will ya?

DIRECT AT (M) TURN OFF TV HERE

TO DISMISS



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT II
8-22-06		SCENE 3
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 68

(IRENE turns off the TV, shakes KATHLEEN to get her attention; KATHLEEN stops yelling, but ignores her.)

MARY

We've been worried sick! We thought you were hit by a car or something.

KATHLEEN

No such luck.

TO RETALIATE

IRENE

Just hold, hold the phone. Wait 'til you see...

(IRENE notices the urn on the TV.)

Oh, man, you guys brought it here? I can't believe...

TURN & "SEE" THE URN THE SAME MOMENT YOU SAY THE WORD "SEE"
① X DSR TO THE URN

MARY

We waited, and waited.

TO INFORM

② X SR TO C

KATHLEEN

Well, what were we supposed to do, flush it down the toilet?

IRENE

What's it doing on the TV? Christ, it looks like you're worshipping it or something.

MARY

Why didn't you call us?

IRENE

Never mind, whoa, time out! You won't believe what I've found.

③ X SL TO C

KATHLEEN

I don't really care.

④ X SR FAST CUBE K PICK UP BUCKET CON'T X SL TO BED F ↓

MARY

The funeral director finally had to throw us out, I had kept him from locking up. We were waiting for you.

IRENE

You guys aren't listening, let me explain, I found Albert's stash.

TO DISCLOSE

MARY

It was really embarrassing.

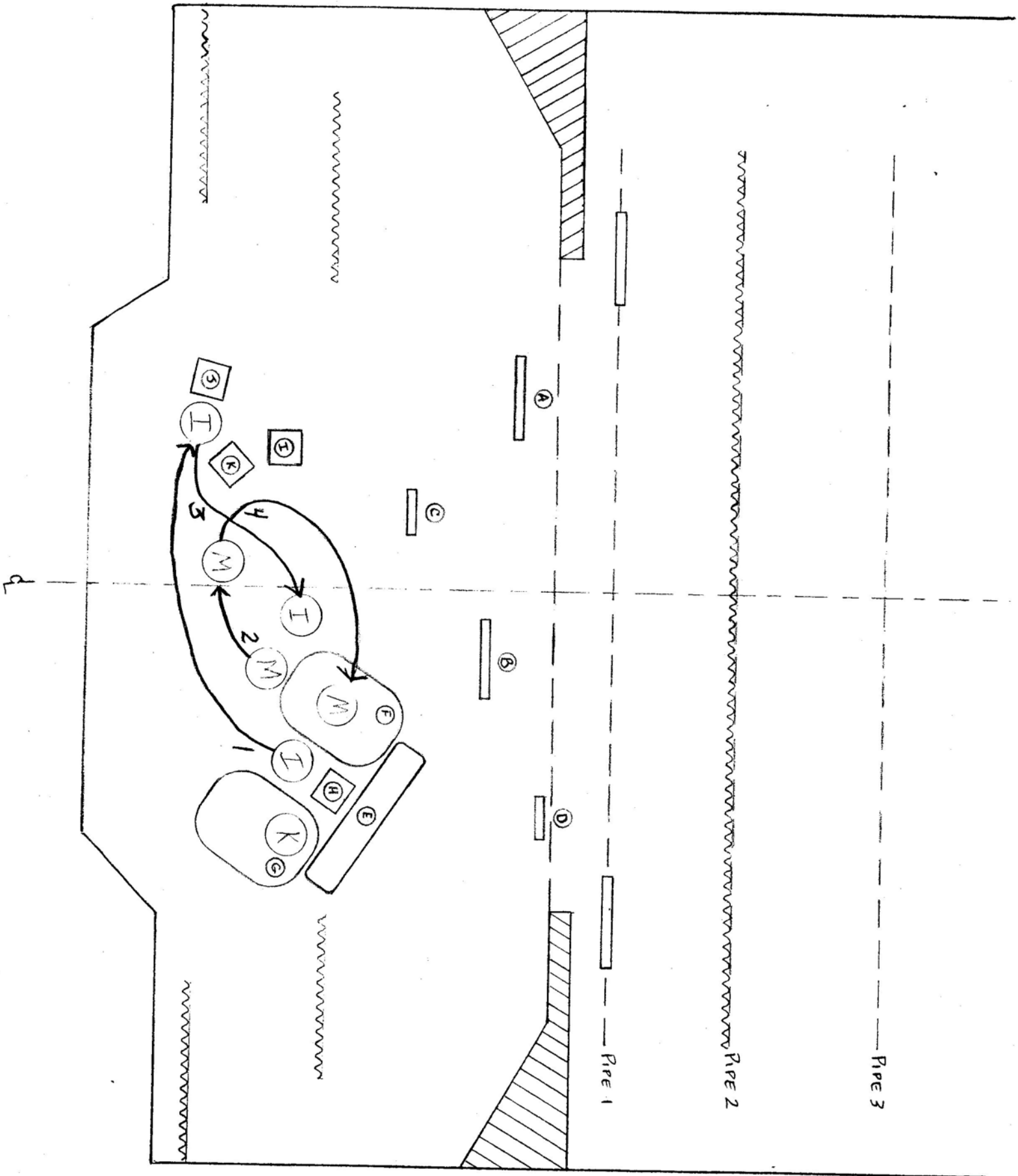
IRENE

His stash, man.

(A silence.)

KATHLEEN

So?



THREE THE HARD WAY		
SCALE: $\frac{1}{4}'' = 1'-0''$	MOTEL ROOM	ACT II SCENE 3
8-22-66		
DIR: PAMELA ADOLPHI	DES: CHAD FRALEY	
GROUND PLANS: BUD FRANK	PAGE 69	

MARY

So?

IRENE

What do you mean, so? There's a bit of money here.

KATHLEEN

I don't care if you found the secret vault of Al Capone, why the fuck didn't you come back?

TO INTIMIDATE

① X USC TO E

IRENE

I was looking for Albert's stash.

TO IMPLY

KATHLEEN

Bullshit.

TO ACCUSE

② X SR TO CUBE I ↓

IRENE

And I found it. DIRECT TO K

TO CONFIRM

MARY

How much money.

TO INQUIRE

IRENE

(coy)

A bit. DIRECT TO M

MARY

Give it.

TO DEMAND

③ X DS TO E

(IRENE digs into her pocket and brings out a gold money clip; inside it is folded a stack of very crisp bills.)

MARY

(recognizing the money clip)

Oh my God. It's his.

(takes it and counts, trembling)

15, 16, 17, 18 hundred. Eighteen hundred dollars.

(SHE exhales. SHE begins to cry, quietly.)

④ X DSL

IRENE

See. It's okay. There was more. You were right, hon. ⑤ X DSL TO M

MARY

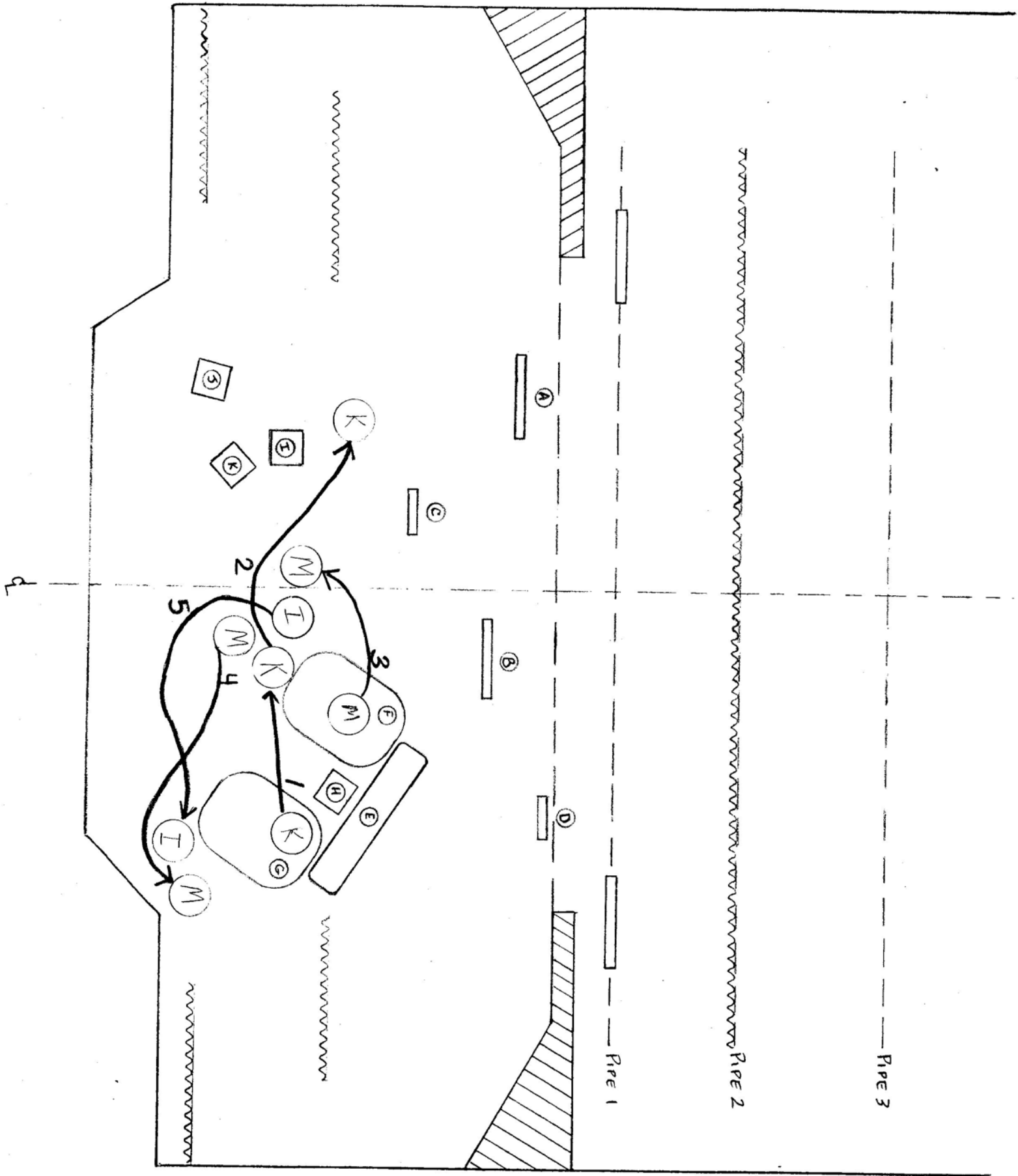
Oh, there is a God. Where did you find it?


IRENE

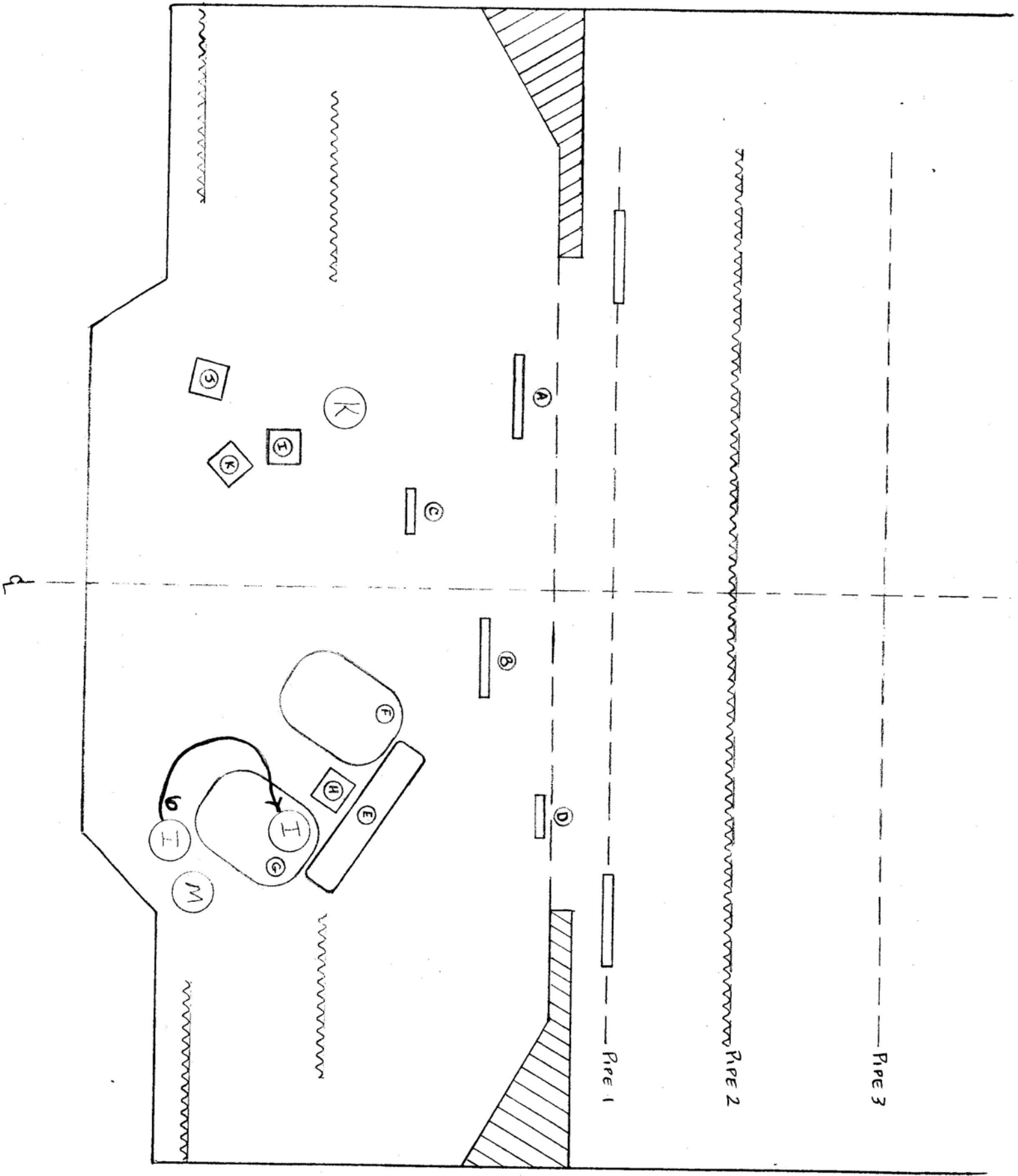
Well, I didn't want to tell you guys. In case I couldn't find it, I didn't want you to be disappointed. But when I went to the morgue, see, there was a little key in his pocket. I figured it was to a locker, or something. So I cruised around this afternoon, and I kept talking to people and finally, you know, I found the locker. And his stash was in it, rolled up in a pair of socks.


⑥ X USL
TO US SIDE
OF BED G ↓

TO INFORM



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT II
8-22-16		SCENE 3
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK	PAGE 70	1 of 2



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT II
8-22-16		SCENE 3
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK	PAGE 70	2 of 2

(MARY hugs IRENE. KATHLEEN just stares.)

MARY

God, I was so mad at you. I thought you had...well, never **① X TO E ON BED G**
mind.

KATHLEEN

Can I see that?

TO REQUEST

(MARY hands her the bills.)

② X DSL TO M

③ M X USR TO K

④ K X BACK USL 3/4 POSITION

⑤ M X SL TO BED F ↓

IRENE

So, did anyone show or did you get stuck with a million sandwiches?

TO DETOUR

MARY

Oh, there were a couple of old guys, the typical geezers -- they said mostly everybody was at some tournament. I just gave away most of the food.

KATHLEEN

(suddenly)

What locker?

TURN OUT SL 1/4 POSITION

TO QUESTION

IRENE

Huh?

KATHLEEN

Where was the locker?

TO REAFFIRM

IRENE

At this, uh, weight-lifting club. I know it doesn't sound like Albert, but one of his friends...

KATHLEEN

So where are the socks?

(silence)

Where are the socks, Irene?

TO INTIMIDATE

IRENE

Jesus, I threw 'em away, okay, they were gross, and...

KATHLEEN

You're lying.

TO ACCUSE

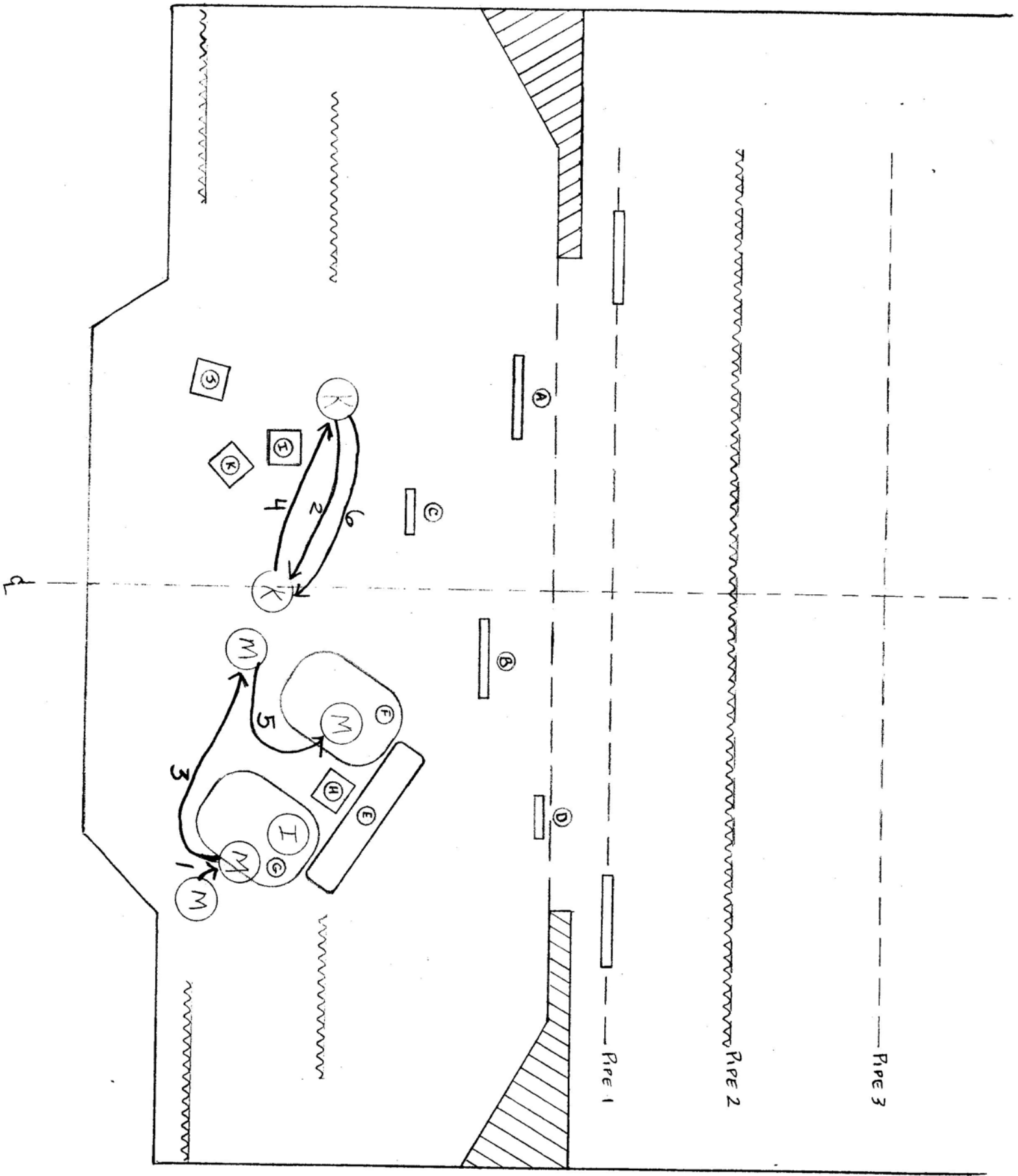
MARY


Kath.

KATHLEEN

She's lying through her teeth. This money wasn't lying around **⑥ X DS TO C**
in a locker stuffed in socks, it's too crisp. These are casino bills. And that's where she was all afternoon, so you can just drop the act, babe.

TO INCRIMINATE



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT II
8-22-66	ROOM	SCENE 3
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 71

IRENE
 Fuck you, Kathleen. You don't know anything. **SIT UP ON BED TURN PROFILE FACING SR**
TO DEFEND

KATHLEEN
 Like you found anything of Dad's today. Give me a break. If you found his stash, you found it at the morgue and it's been burning a hole in your pocket ever since. **① X SL**

IRENE
 Where does she get off? So holier-than-thou. **DIRECT AT (M) TURN 3/4 USR**
TO DENOUNCE

KATHLEEN
 I SAW YOU! **LEAN IN ON (E)**

IRENE
 Huh? **TURN BACK PROFILE TO (K)**
TO EXPOSE

KATHLEEN
 I saw you at the casino. At the crap table.
TO DISCLOSE
 (IRENE is stunned.)

IRENE
 You never go into casinos.

KATHLEEN
 That's right, I don't. But we did tonight. We left the funeral home, and Mary had been crying her eyes out, because you hadn't showed. So we went to the Peppermill. To the buffet. And afterwards, Mary wanted to play the nickel slots. **② X DSR TURN 3/4 SL**

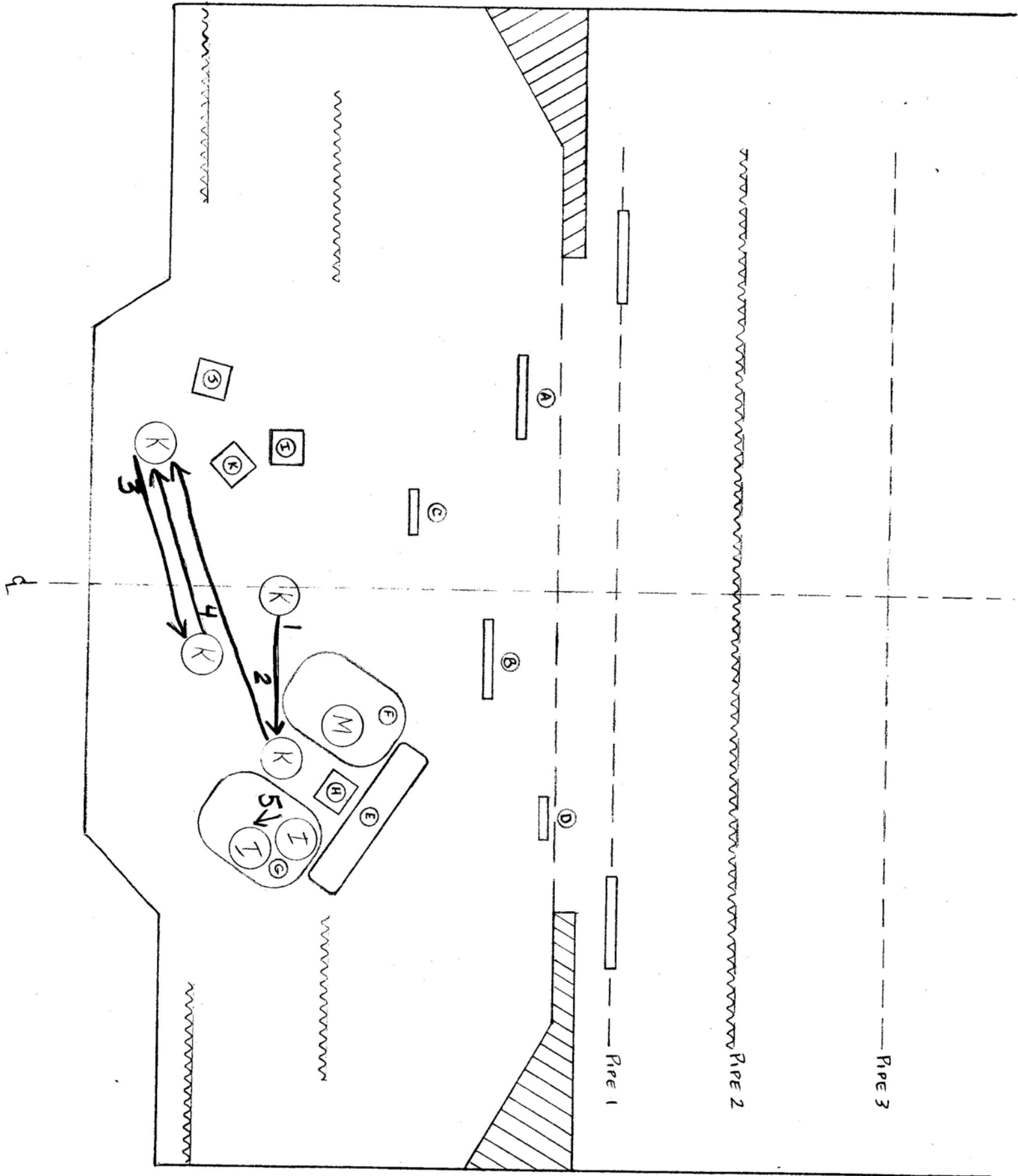
(IRENE notices the nickels on the table.)

KATHLEEN
So I decided to cruise around. It wasn't what I expected. I remember casinos being scary places -- dark, with creepy lighting. Mom was so scared of them, she made me think there would be gangsters lurking in every corner. But this place was more like an oversized video arcade, full of tourists -- retired guys in golf shirts, grandmas in baseball caps. And I started to feel dumb. Like I never really knew Albert. I'd been carrying around this picture of him, this big myth, about what a player he was. And I enjoyed parts of that picture, and resented the hell out of the rest of it. And then I wandered over to the crap table. And there you were, Irene. **③ X USL ④ X DSR TURN 3/4 SL & DIRECT AT (E)**

TO PROVE

IRENE
 Goddammit, I knew something was wrong. **⑤ MOVE TO DSL SIDE OF BED G**

KATHLEEN
 I watched you play.



THREE THE HARD WAY		
SCALE: $\frac{1}{4}'' = 1'-0''$	MOTEL ROOM	ACT II SCENE 3
8-22-#10		
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		PAGE 72
GROUND PLANS: BUD FRANK		

IRENE

I could feel it somewhere in my shoulder blades.

KATHLEEN

You seemed to be having the time of your life. And I really, **① X USL**
really hated you for doing it right over Dad's grave.

TO INSINUATE

IRENE

And I should have walked away then.

KATHLEEN

His ashes hadn't even cooled off. And there you were.

IRENE

Why didn't I?

KATHLEEN

Playing and floating, fiddle-dee-dee, and all I could think
was: lose, goddamn you. Lose! **② X USR**

(SHE laughs, bitterly.)

Can you believe it? **PAUSE-TAKE THE MOMENT**
How could I want that? Up to that
moment, I'd always convinced myself that I only wished you
well. But there it was. **TURN DSL TO 1/4 POSITION**
Christ. I'm sick of myself.

TO ADMIT

(A beat of silence.) **③ X DSR TO CUBE I ↓**

MARY

Well, she obviously didn't lose, did she. So there's no harm
done. Is there, honey?

TO DIVERT

(IRENE is shaken.)

MARY

Irene? How much was there in Dad's stash when you found it?

IRENE

Two hundred.

KATHLEEN

Two hundred.

TO CONFIRM

MARY

Well, my God. You did just great! No, incredible! **④ ↑ X DS TO ⊕**

TO ASSURE

IRENE

(bitter)

Yeah, it sure is.

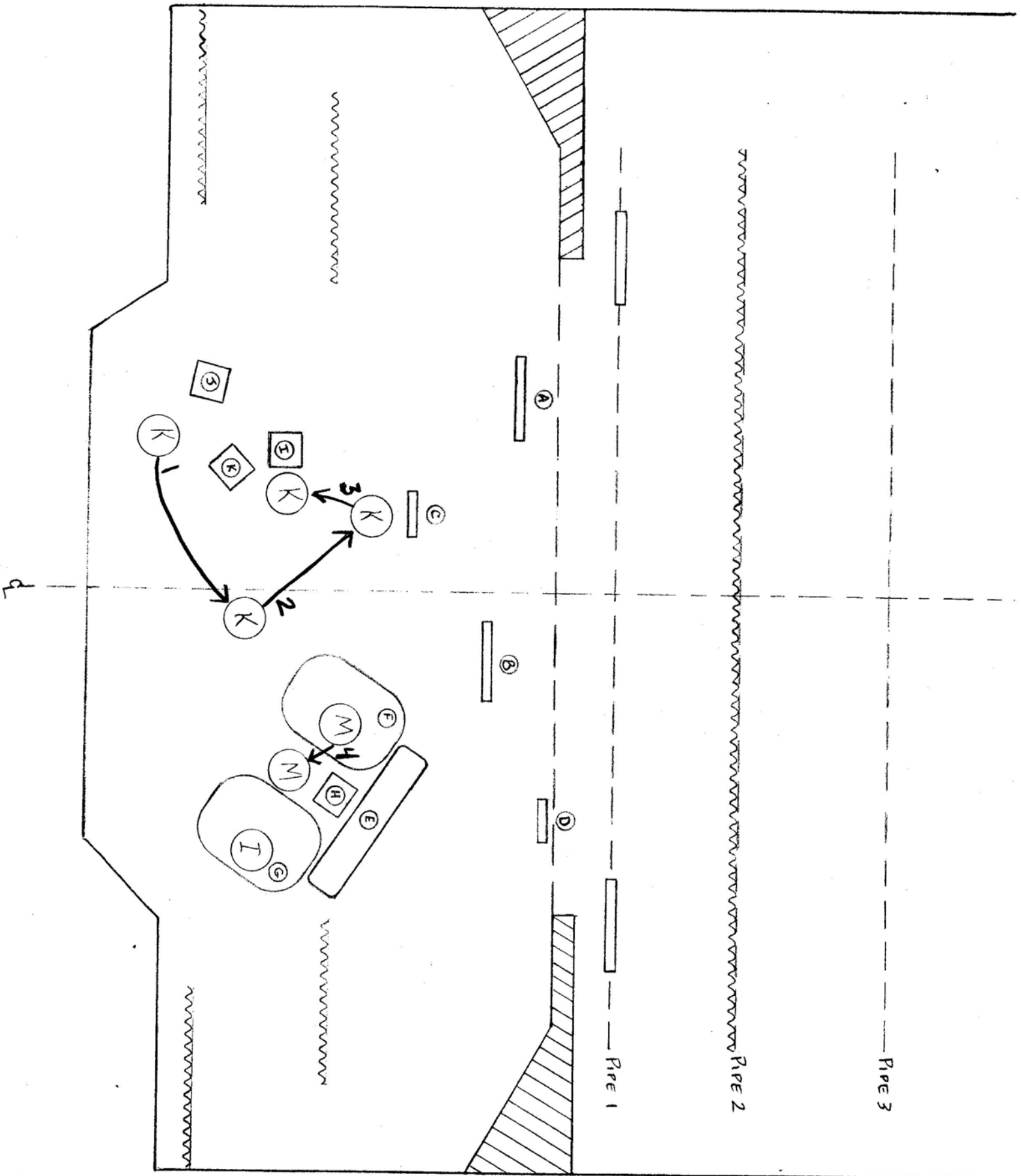
MARY


From two hundred to eighteen hundred, that's incredible!

TO REASSURE

IRENE

Yeah.



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL	ACT II
8-22-66	ROOM	SCENE 3
DIR: PAMELA ADOLPHI DES: CHAD FRILEY		
GROUND PLANS: BUD FRANK		PAGE 73

KATHLEEN

Looks like you did okay, Irene.

TO ADMIT

IRENE

No. No, I didn't. I fucked up.

TO DISCLOSE

MARY

Okay, so we were both mad at first, maybe, but it turned out okay, you won and... **① VON BEDG NEXT TO ②**

IRENE

I fucked up bad, Mare. I lost. **PULL AWAY FROM ③**

TO AFFIRM

MARY

What do you mean?

TO QUESTION

IRENE

I lost, okay? I lost Dad's money. **② ↑ X DSC**

TO CONFESS

MARY

What are you talking about?

POSITION FULL FRONTIRENE **TAKE TIME WITH THIS**

After I found it? The two hundred? All I could think of was: man, oh, man. Two hundred bucks. That can't be Albert's legacy -- it's more like his pocket change. Albert wouldn't want to leave this little bit, he'd be ashamed, man. He'd have tried to parlay it into something worth bringing home. So I took it -- and I put it on the line. I even thought I was getting somewhere for a while. Until I had a bad run. A real bad run. And it was gone.

So, I took out my stash. Hell, I had money set aside, I'd never come to Reno without money to play with.

(SHE smiles ironically, shakes her head.)

Took me a little longer, but I lost that, too.

KATHLEEN

I don't understand.

TO QUESTION

MARY

That doesn't make sense, where did this come from, then? **GESTURE TO ④ SHE HAS THE \$**

IRENE

The machine.

TO EXPLAIN

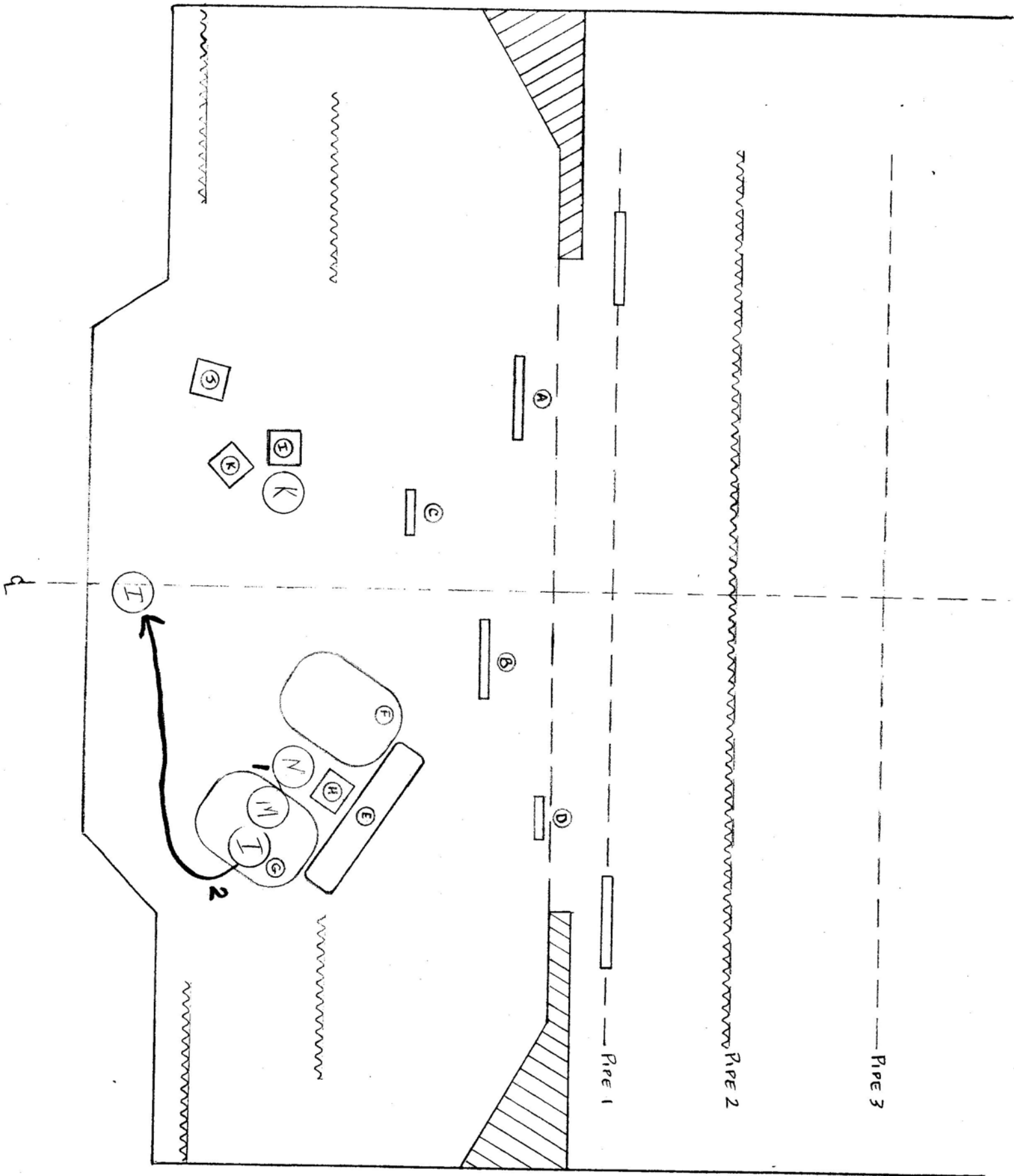
MARY


What machine, the slot machine? You hate the slots.

IRENE

Not the slot machine. The bank machine. The cash advance machine.

TO REVEAL (There is an awful pause.)



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL	ACT II
8-22-66	ROOM	SCENE 3
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 74

I'll bet you guys didn't even notice them. But when you need 'em, boy, that's all you see: by the coffee shop, by the rest rooms, by the cashier. Rows and rows of magic machines. Stick in your credit card, out comes money. Crisp little stacks, just like magic. And the real magic is: you've suddenly got more money to play with.

MARY

Oh, Irene. Oh my God.

KATHLEEN

How much, Irene?

TO INQUIRE

IRENE

Total? MasterCard and Visa?

MARY

Jesus, Mary, and Joseph!

KATHLEEN

Why, honey?

IRENE TAKE TIME WITH THIS

I just wanted to make it right this time. For Albert, you know? The way he would've wanted. He wanted to leave us more. I knew it, I could feel it.

① X USL TO BED F

(ALBERT appears, in light.)

② ENTER FROM BETWEEN PROSCENIUM WALL & FLAT A X DS

IRENE

He cared about us -- he did! But he still came up empty a lot of the time. I know how that feels. You come up empty, and people are disappointed in you, no matter how hard you tried. And it just hit me: is that the way we're going to remember him? Is that what we're supposed to remember? That there was nothing? It isn't even true.

So, I decided to bring something home. For the other times.

TO JUSTIFY

(During ALBERT's speech, KATHLEEN slowly goes to IRENE to comfort her. By the end of it, the three are huddled together, grieving for ALBERT for the first time.)

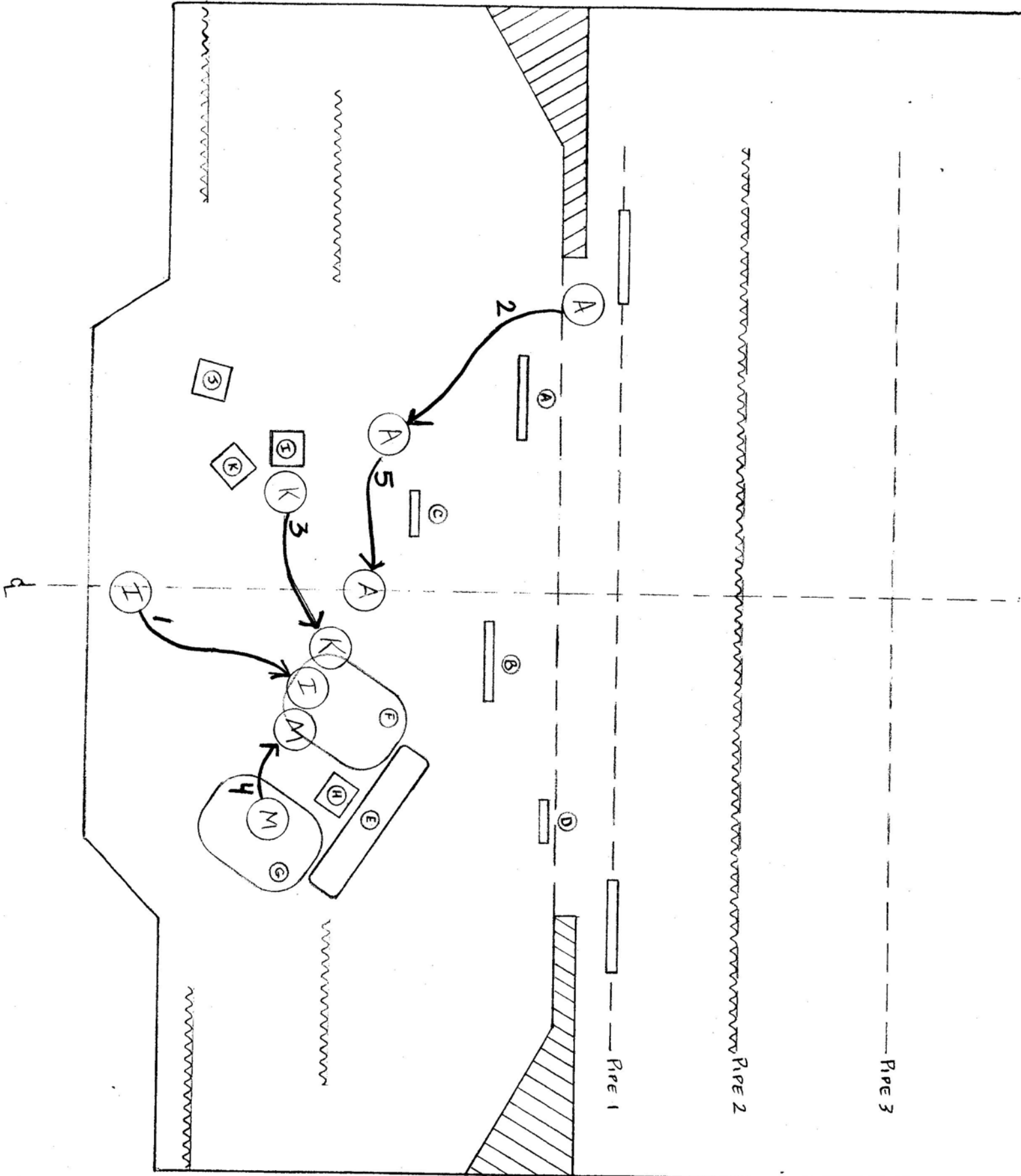
ALBERT

You girls were each so different. You needed so much. And I sure as hell didn't know how to give it to you. It was all I could do to keep the three of you together. And that wasn't easy. It was damn hard. Hell, I knew I wasn't doing such a hot job. Couple a times, people said I should split the three of up you up, that you'd get taken care of better that way. They were right. I just didn't have the heart for it, though. I thought you three should be together. For each other.

③ X SL TO ⊕ ↓
④ X US TO ⊕ ↓
BOTH HUG ⊕

⑤ X SL TO ⊕ ⊕

TO ADMIT



THREE THE HARD WAY		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT II
8-22-66		SCENE 3
DIR: PAMELA ADOLPHI	DES: CHAD FRALEY	
GROUND PLANS: BUD FRANK	PAGE 75	

KATHLEEN
He was...He did the best he knew how.

ALBERT
That's what matters now.

MARY
We all do.

ALBERT
Be there for each other.

IRENE
We're all trying like mad.

ALBERT
The three of you were always so different --

KATHLEEN
I know you're trying, hon, and you've done your best.
TO ACCEPT

ALBERT
I thought you could learn things from each other.

(The three WOMEN start wiping their eyes, begin to pull themselves together.)

MARY
(digging around)
Where the heck is that handkerchief? **GRAB BOX FROM THE FLOOR BETWEEN BED F & BED G**

IRENE
Oh, God, give me that, will ya.

ALBERT
Help each other make it through. **① X USR**

(Blowing of noses as handkerchief is passed around. A beat.)

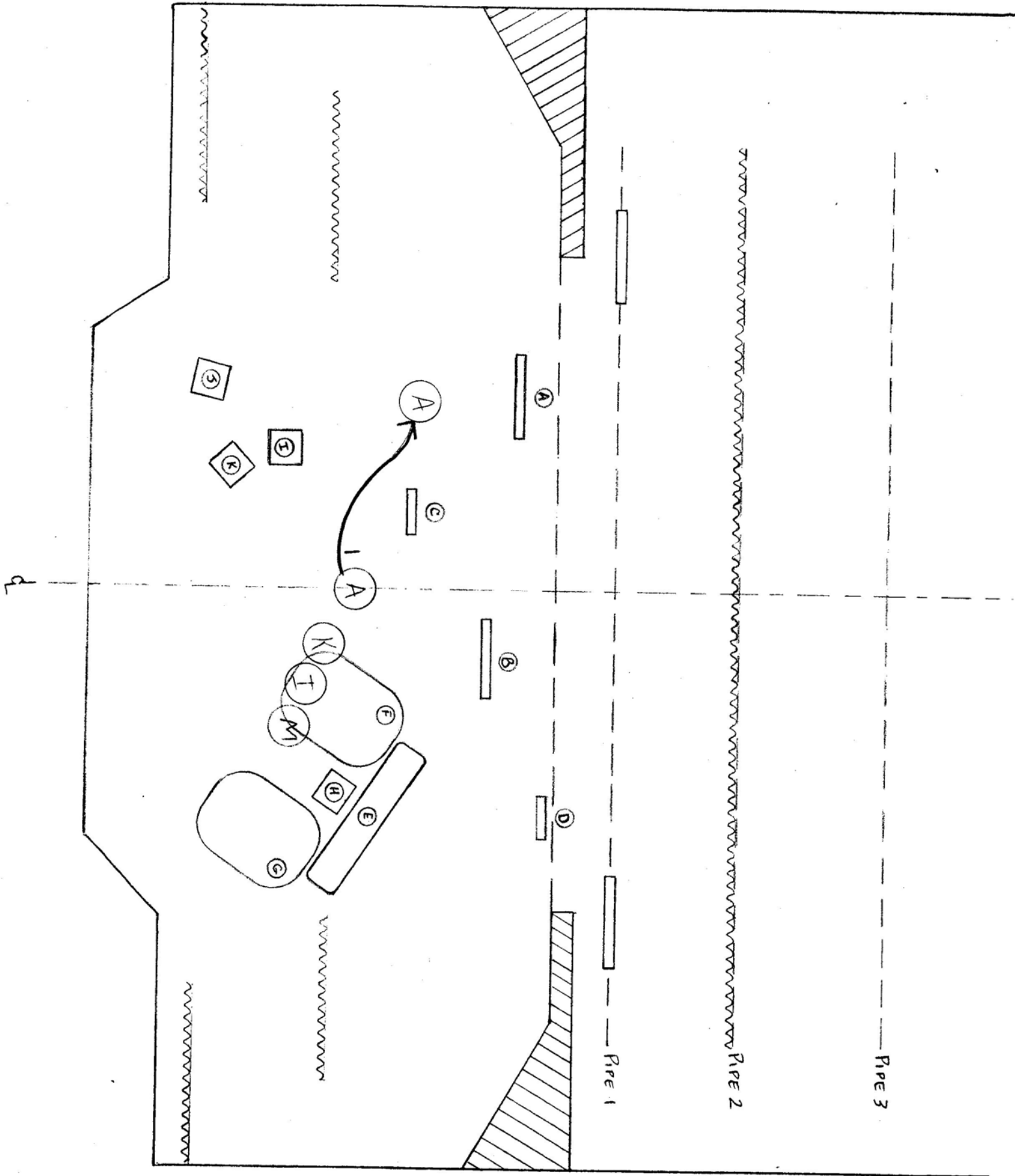
BEAT
KATHLEEN
Well, it was a nice idea, the treasure trove. **HANDS @ THE MONEY**
TO DIVERT


IRENE
Yeah.

(KATHLEEN takes the money clip & money, gives it back to IRENE.)

KATHLEEN
Albert's legacy. In old gym socks?

(SHE laughs. IRENE relaxes, takes the money and money clip back carefully, trying to affect nonchalance.)



THREE THE HARD WAY 		
SCALE: $\frac{1}{4}'' = 1'-0''$	MOTEL ROOM	ACT II SCENE 3
8-22-86		
DIR: PAMELA ADOLPHI	DES: CHAD FRALEY	
GROUND PLANS: BUD FRANK	PAGE 76	

KATHLEEN

Next time, if you're going to spin a yarn like that? You need to work on your details, if you want to be more convincing. It's all in the details.

TO ADVISE

IRENE

Hey, you mighta believed me, if you hadn't seen me.

TO CONCUR

MARY

I believed you.

IRENE

That doesn't count. You'll believe anything. You believed in Santa Claus 'til you were 15.

① ↑ X DSL TO BED G

MARY

I did not.

KATHLEEN

14. She was 14.

MARY

And anyway, there's nothing wrong with hoping for the best. Sometimes people surprise you.

② ↑ X USL ↓ ON BED F
③ Ⓚ COUNTER X US TO CUE & NEXT TO ALBERT

(KATHLEEN has drifted over to Albert's cue.)

KATHLEEN

LEANING ON THE SR SIDE OF FLAT C IS

(to herself)

Albert's legacy:

(picks up the cue)

Personally, I think it's cue ball control.

(ALBERT touches KATHLEEN between the shoulder blades, to make her relax them; SHE exhales deeply.)

ALBERT

That's it, Kathleen. Loosen -- breathe -- a pro can afford to make it look easy.

(KATHLEEN takes a slow, even stroke.)

(MARY approaches the box of effects, rattles it with her foot.)

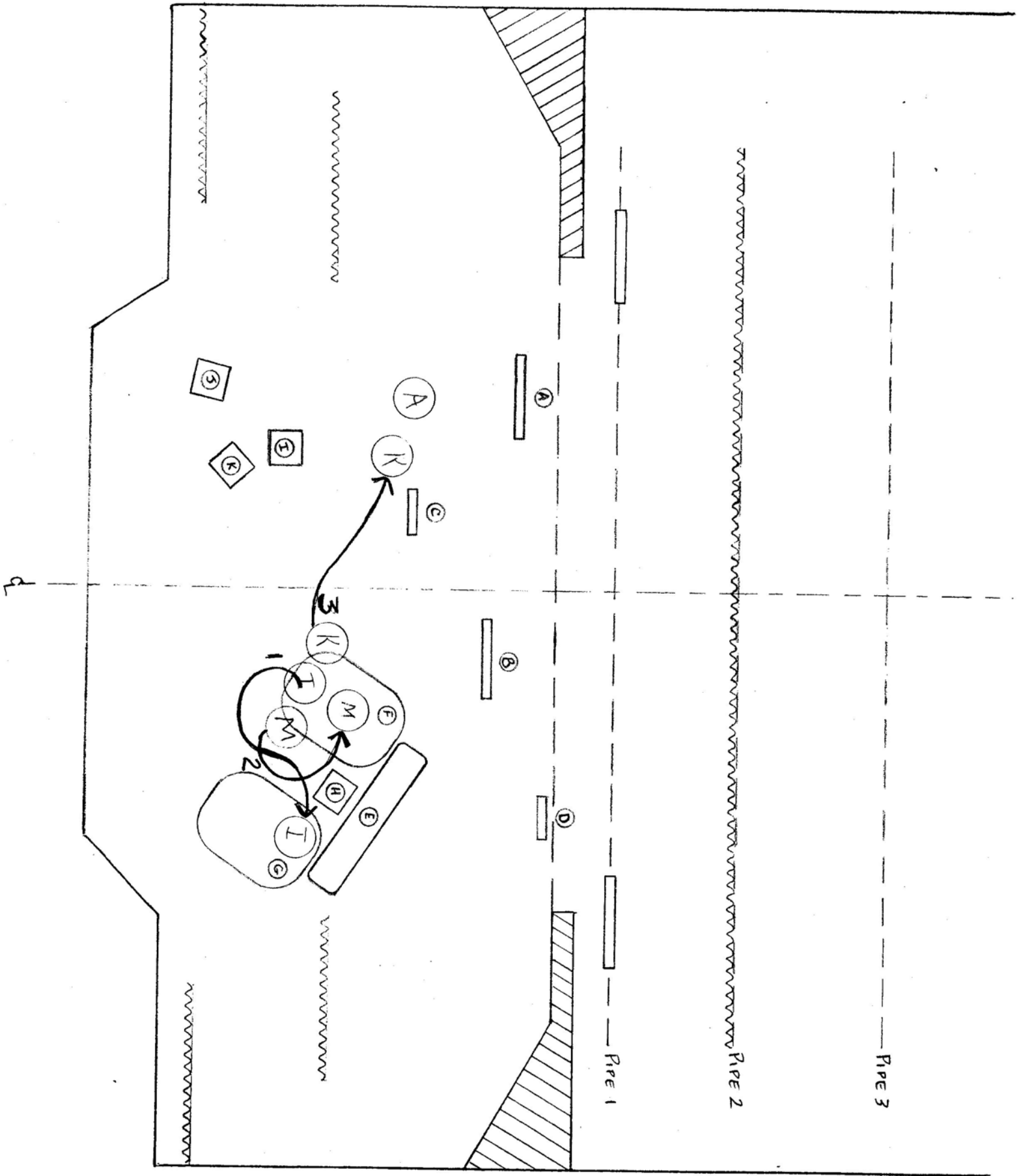
MARY


(sighing)

This junk.

ALBERT

A box of junk, a bucket of nickels. At least the nickels jingle.



THREE THE HARD WAY 		
SCALE: $\frac{1}{4}'' = 1'-0''$	MOTEL ROOM	ACT II SCENE 3
8-22-86		
DIR: PAMELA ADOLPHI	DES: CHAD FRALEY	
GROUND PLANS: BUD FRANK	PAGE 77	

MARY
Oh, who needs it. You think Goodwill would want any of this?

ALBERT
My practical girl, Mary.

MARY
(jingling her bucket of nickels)
I mean, look at me. I didn't do so badly.

KATHLEEN
Yeah, next time we send you out to the tables. Make Irene fix the sandwiches.

MARY
No way, I'm not gonna starve.

ALBERT
Mary Sunshine.
(HE strokes MARY's hair.)

(IRENE has picked up the money clip, is almost listening to it.)

IRENE
Next time, next time. The gambler's lullaby.

ALBERT
(touches IRENE)
It's a tough one, Irene -- knowing just the right moment to lay it all on the line.

(ALBERT stands among them, looks around.)

ALBERT
My girls.

(All are still, each alone in her own world, but somehow together:)

(MARY, holding her bucket of nickels like a doll in her arms, is looking at the urn.)

(IRENE is with the money clip.)

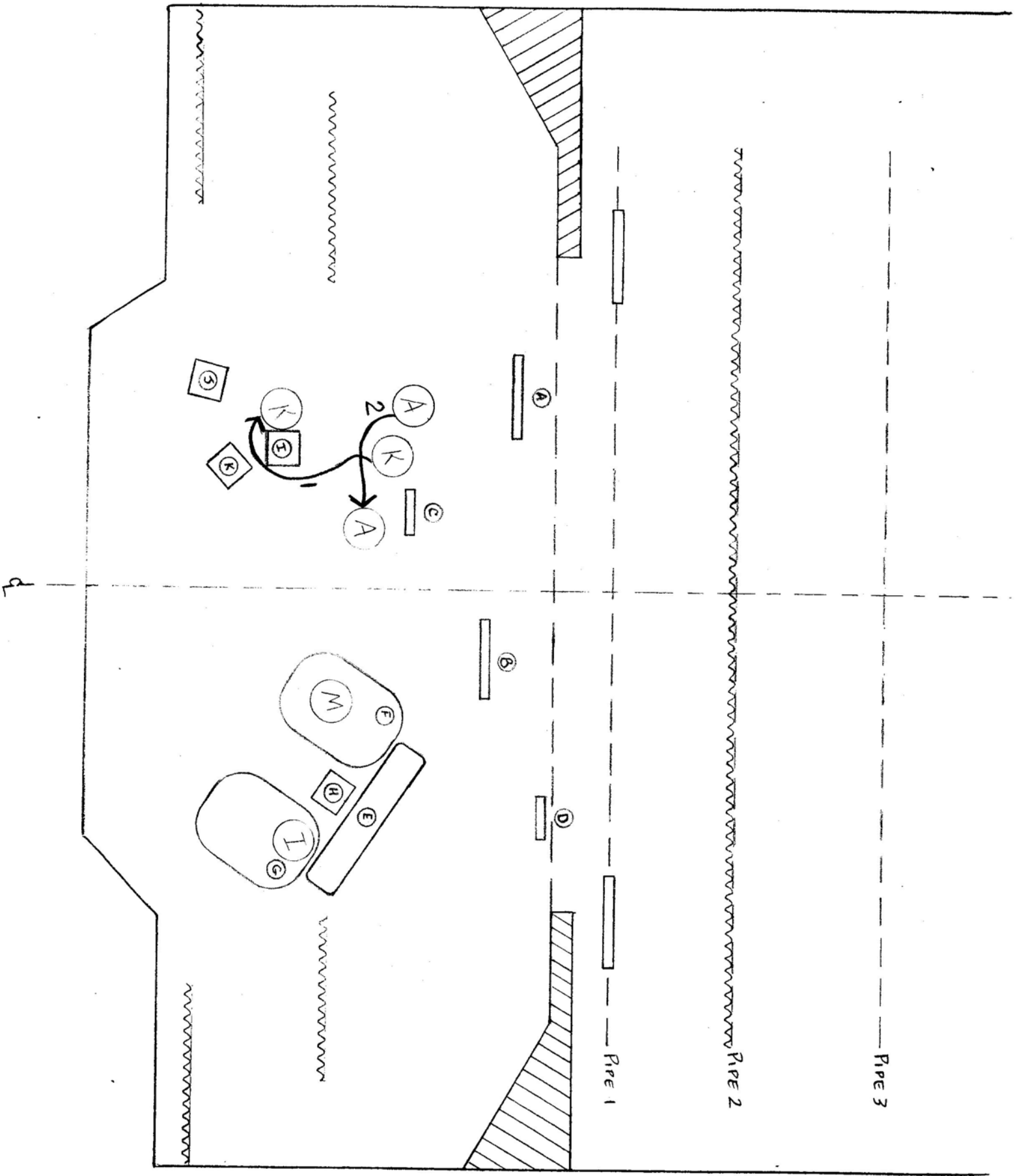
(KATHLEEN is with the cue.)


ALBERT
My girls.

(Tableau: finally, a family portrait.)

(END OF PLAY)

① XDS TO CUBE I ↓
② A COUNTERS
X SL



THREE THE HARD WAY 		
SCALE: 1/4" = 1'-0"	MOTEL ROOM	ACT II
8-22-16		SCENE 3
DIR: PAMELA ADOLPHI DES: CHAD FRALEY		
GROUND PLANS: BUD FRANK		PAGE 78

CHAPTER 4

PAMELA ON DIRECTING: SUMMATION

Discussion and Conclusions

I entered into this directing project believing I had it all figured out. I perceived that I understood the play and the characters; I understood the playwright's intentions; I knew what I wanted in the technical designs; and I could effectively communicate my directorial concept. Conversely, not all of my goals were accomplished; this is not to say that I believe I was unsuccessful as a director. The extent of my choices worked, and my approach to directing facilitated in communicating the dynamics of the family system.

Conversely, there were some aspects of the production that did not reach their full potential. One was the set design. In the end, the design served its purpose. It allowed for mobility and shifts between scenes. When positioned for a scene, the relationships between the set pieces suggested a sense of place and called for the action on stage to further define the forms. In addition, the communication of the actions in relation to the set pieces allowed for the audience members to reach an understanding of how the forms were being defined. This is what I asked for, and it is within this aspect of the design that the set achieved its functional purpose for the production.

On the other hand, the set could have been realized further if, in fact, we had begun with a unit set design with modular pieces rather than a literal set design with actual furniture. Had this been done, the revision process may have been less extensive. Though the set served its purpose, it was too large and cumbersome to facilitate a fluid shift between scenes. Ideally, the scene changes should have occurred without the use of stage-hands in an instantaneous fashion corresponding simultaneously with the blackouts between scenes. I, as the director, did not stress

the importance of this need and it resulted in having 30-45 second scene shifts with stage-hands visible to the audience.

Additionally, I felt there were other moments when the communication process was hindered by a lack of an understanding. It may be that I did not communicate my conceptual idea effectively to the point that the set designer understood what I needed from the scenic elements. It is possible that I gave the set designer too much creative freedom by not dictating specifics. However, with experience in technical design, I appreciate the freedom and challenge of designing a set that both adhere to the directorial concept, as well as accomplishes the needs of the production. As the director, I wanted to give the set designer the opportunity to design and not simply the occasion to produce my design ideas. For this reason, I did not give specifics. However, what I could have done to fuel his inspiration was to supply him with visual images that supported with my directorial concept; I did not do this and it may have influenced some misunderstandings.

Another probability for the hindrance in communication could have, and most likely was, derived from the inexperience of both the scenic designer and myself. This production was the first realized production for both of us in the roles of director and designer. It is my suggestion that if the Division of Theatre has another occasion where the director of a main-stage production is a student, directing her or his first full-length performance, and a designer who is designing her or his first realized production, then the faculty advisors should play a dominant role in the process of producing the play. This does not imply that there was not communication with the faculty advisors involved, but rather suggesting bringing the advisors to the forefront to assist the students in effectively achieving the goals of the production. In addition, the students must take responsible action in seeking guidance from their faculty advisor during all aspects of

the production process.

I, as the student director for this production, did not seek advice from my faculty advisor as often as I, perhaps, should have. One of the challenges I did not discuss with my advisor was my own conflict in achieving the proper action from my actors. Overall, the actors did phenomenal work with their characters. The challenges I struggled with were in communicating effectively with my actors. There were times when I needed a simple solution, yet I did not have the experience in coaching to resolve some of the issues I faced as the director. Often, I found myself repetitively discussing to some extent the objectives of the characters and of the scene. There were occasions when this was ineffective in producing the desired action. Early in the directorial process, I assigned verbs to the characters' lines in the attempt to facilitate a certain action. Conversely, the verbiage used did not always dictate the action I was hoping to achieve.

Consequently, I have determined that my lack of coaching skills resulted in an expression of a universal emotion from my female actors. This universal emotion was evident during each individual's breakdown or confession moment. They all seemed to reach the same level of emotion, one not being distinct from the other. I believe I discussed my interpretation of the moment and indicated metacommunication styles too often in an attempt to gain the desired outcome. It was likely there was a simple solution I could have suggested to ratify the plateau of emotion if, in fact, I had more experience with coaching and directing in general.

Additionally, another aspect of the acting that I feel did not quite reach its potential was Albert's quality of a shape-shifter. I discussed this attribute of Albert's character with the actor on several occasions, brainstorming ideas and solutions in an attempt to communicate Albert's shape-shifter persona. In the end, the actor gave a wonderful performance in which Albert was portrayed as his own character. However, Albert is a figment of his daughters' imaginations, and

what was not evident in the performance were the differences in his daughters' perceptions of him; his shape-shifter qualities.

Again, if I had more experience as a director, perhaps I could have resolved this challenge and obtained the desired quality of the character. As director, Albert was one of my biggest challenges. As discussed in previous chapters, I was often unsure and confused by the suggestions in the stage directions. As a result, my indecisiveness may have influenced the actor's choices in his portrayal of the character. Furthermore, I could have sought the council of my advisor, who is an experienced director and acting instructor, to assist me in conquering these challenges and achieving my directorial goals.

Overall the production was a success. I adequately applied my knowledge of the theatrical and communicative processes. My use of proxemics in creating picturizations achieved the desired metacommunications associated with determining relational dynamics. The playwright's intent was interpreted clearly through my directorial choices. Furthermore, my approach to directing facilitated the action on stage and achieved the super objective of the play.

I perceive my knowledge of the communicative process as molding my directorial choices. It was through my understanding of the complex interactions within human communication that I was able to explore my familial relationships and the relationships in the play. My knowledge and understanding of the discipline allowed me to explore avenues that I may not have considered otherwise. Furthermore, the joining of the theatrical and communicative processes, in relation to directing this play, proved effective.

My experience in directing this production was educational. When I began the Professional Communication program, I contemplated whether or not I was in the right place. I did not understand why a theater driven individual, like myself, had to endure communication

courses. What did communication theory have to do with theater anyway? Much to my surprise, I soon learned that communication has everything to do with theater. In producing a play, every aspect of the production is, in some form or another, a communication.

However, it was not until I opened my eyes to the possible relationship between the two disciplines, did I achieve an understanding of it. If I were to have directed this play earlier in my master's program, it would not have been the same production. My educational experiences have allowed me to grow in my understanding of how I can apply the communicative process to my theatrical intentions.

In directing this play, I have learned that even though I have knowledge of the communication process, it was difficult for me to effectively accomplish the desired understanding in some of my communicative interactions with others. Additionally, I have learned to be clearer in my intent and conceptual ideas in order to assist the members of the design team in achieving their design goals. I have also learned to seek council from my superiors when faced with challenges. Moreover, I understand that I have much more to learn about both the theatrical and communicative processes if I am going to continue my directing endeavors.

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