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K2: THE SAVAGE MOUNTAIN

An Honors Thesis submitted in partial fulfillment of the requirements for Honors
in Theatre

by David Jackson

Under the Mentorship of Professor Lisa Abbott

Abstract:

The following is an analysis of the directing process of *K2* by Patrick Meyers and its associated research.

Thesis Mentor: _____

Professor Lisa Abbott

Honors Director: _____

Dr. Steven Engel

APRIL 2, 2018

THEATRE

UNIVERSITY HONORS PROGRAM

Georgia Southern University

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Honors Thesis

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K2: The Savage Mountain

Throughout history the arts have been a staple in cultures from around the world. One of the most influential branches of the arts is theatre, the living, breathing, live action spectacle continues to capture audiences even to this day. Plays can affect the watcher and transport them through a tale that both entertains and informs. Over the past year I have had the honor of going through the directing process of the play *K2* by Patrick Meyers. With the help and guidance of my mentor Professor Lisa L. Abbott and the Theatre program of Georgia Southern, I was able successfully rehearse and direct this production. In this paper I will be examining the process of directing a full show as a student director.

For the start of the process I had to look for a play that was practical for our space at the Center for Art and Theatre but also practical in terms of actors and budget. Based on the advisement of the department's Technical Director, Sean Devine, I re-read and decided on the play *K2* by Patrick Meyers. The story is centered around two men trapped on an ice wall on K2, the second highest mountain in the world, who struggle with physically and emotionally surviving the "Savage Mountain". The play fit the criteria that I had before me. It featured a small cast of two characters, relatively simple set, and would challenge me as a director. *K2* for me was a mountain that I could climb but still survive. From here I launched into the next step of preproduction, research.

Research:

With every play there is an enormous amount of research that goes into the process. I had to investigate what the past productions of the play including the original Broadway production as well as looking into the circumstances of the actual mountain, K2. All the aspects of the mountain helped find out what I wanted in terms of design such as set, costumes, and lighting. These pieces of information were also accompanied by personal experience with climbing the mountain to match the climbing characters in the show. This helped me as a Director find out which way I wanted the characters to react and how they would react to the environment. I needed my actors to be able to know or at the least to be able to sympathize with what it is like to be fighting for your life on a mountain. It was incredibly important for me to learn all that I could about my source material.

The play *K2* was written by Patrick Meyers in 1983 and performed on Broadway in March of 1983 to June of that same year. The play featured Jeffery DeMunn as Taylor and Jay Patterson as Harold with Terry Schreiber as the Director of the production (Playbill). The story features two men, Harold a Physicist and Taylor an assistant DA, trapped upon an ice shelf on K2 the second highest mountain in the world. Harold has broken his leg from a fall off the wall and now he and Taylor must find a way down the mountain with the limited supplies that they have. Though the show had a short run on Broadway it was critically acclaimed in one major area, its set design. Set designer Ming Cho Lee won a Tony for his design on the production, featured an enormous climbing wall (Yale). What made the set truly spectacular was that it tried to encompass the whole stage. Even though that the main characters were isolated on a small ledge Lee wanted the audience to fully witness their predicament. Much of this inspiration came from the harsh conditions that constantly feature on the mountain K2. The set fully encompassed

the side from wing to wing and showed no part of the behind the scenes as to make the proscenium stage appear as a window to the mountain.

Patrick Meyers is not a prolific playwright. According to Playbill, Meyers' only credit as a writer is *K2* along with the screenplay adaptation for the 1991 film *K2* (IMDB, 2018). Meyers transitioned to writing novels one, of his most notable works is *Building Blocks* which he Co-wrote with Tanya West Fall in 1989 (Fall). Meyers has not been active in Theatre or Broadway since. (Playbill)

The reviews for the play were heavily mixed when it came to the subject of the writing. However, the true highlight of the play went to more of the technical aspects of the show. In this article from the New York Times we see where the praise went when it to the production:

“In his writings, Mr. Meyer sometime stumbles over zone of those he has them for the subject. There are some easy jokes and a bit too much banter about the climber's everyday life back in California. There's also an elusive reach for mysticism. It would be difficult to appreciate the full impact of the place simply from reading the script..... The set is a threatening glacial wall entirely feeling the stage of the Krieger theater. The audience faces the action at a perpendicular, as if it were watching a movie. Through artful change of lighting we feel the shortening of the day and the encroachment of the subzero weather. With the addition of simulated storm is an avalanche is, the audience is inundated with authenticity.” – Mel Gussow (2)

It is obvious that the show was highly praised for its design but that it was seen to lack substance within its script. For my own experience I found that the script had a deep dialogue and interaction between the character. The transition of emotions and states of being are both

powerful and insightful when it came to the work. The monologues for both Taylor and Harold prove to be a vital part of the story in describing their personal beliefs in the quest for life's meaning. Harold especially opens more than Taylor throughout the play and speaks of his own death and what could lie beyond all while keep the characters stuck on an ice ledge. I believe that it is a smart contrast of the having the two characters going everywhere in speech but nowhere physically. In truth the mountain K2 proves a more difficult feat than its Broadway adaptation.

K2 stands at 8611 m and is the second highest mountain in the world. It is also one of the most dangerous mountains to climb 80% of climbers who attempt the summit make it to the top, but the death rate is 10% of those who attempt to make the summit. Only a little over “306 people have ever stood on the summit of K2 compared to more than 5600 people who have summited Mount Everest” (Brown, 56). The reason this is because K2 has a much harsher climate and obstacles for those the try to summit its peak (Brown, 42). It has received nicknames from far and wide about it being a monster or beast, and even in *K2* by Patrick Meyers the character Taylor says “beat this monster” (22) when referring to the mountain.

Charles House writes in book *The Savage Mountain* about the French American expedition was in 1938 led by Dr. Charles S Houston, which was one of the first attempts to summit the mountain (12). The attempt was unsuccessful, and the climbers had to turn back at 26,000 feet before reaching the summit of 28,000. The first to finally succeed in climbing to the summit of K2 was Ardith Desio, the two climbers that accompanied him and reached the summit were Lino Lacedelli and Achille Compagnoni in July of 1954 (House, 12). The first American to summit K2 was Jim Wickwire who managed to scale and ascend to the summit of the mountain in 1978 (House, 12). This inspired many climbers to try and face the challenge that awaited

them. Due to the exhausting conditions of the mountain climbers must prepare months in advance and even then, it may not be enough.

The mountain itself has multiple conditions that have earned it the name “the Savage Mountain”. These conditions include, avalanches, sub zero temperatures, constantly changing landscape, and low oxygen levels at the higher elevation of the mountain. Climbers will spend months and even years gathering the equipment as well as training on smaller climbs to make the attempt. Equipment needed include axes, rope, carabiners, oxygen tanks, Emergency High-Altitude suits, insulated water bottles, guides, and plenty of food (Ortner 55-57). However, tragedy can strike at any moment with the conditions of the mountain and climbers can see themselves in trouble, especially if one stays in place for too long and comes under the effects of the weather.

Many climbers and those who attempt K2 suffer the effects of frostbite and hypothermia when not properly prepared. According to a report done by the Canadian Broadcasting Company (CBC) hypothermia can kill in as little as 15 minutes. If the body temperature drops to 95°F, a person may experience dizziness and become disoriented. At this point the body tries to keep the temperature stable around the important organs and keep everything pumping. At 86°F, the pulse is greatly weakened and slows blood vessels, which creates the false feeling of heat. With this stage, a person may experience the need or want to remove their clothing because they have a sense of heat or overheating. Finally, at 75°F, the heartbeat stops and the heat within the body leaves completely (CBC). Frostbite on the other hand, occurs mostly in the hands, feet, and sometimes the ears or the nose. This is a result of water inside of the tissue beginning to freeze and cause the tissue to turn white. A person may experience loss of feeling in their extremities. Frostbite can be cured, and it is recommended that the frozen tissue is to be thawed slowly in

cool water into lukewarm if the tissue is thawed too fast it will fall before circulation has returned and the tissue will die of oxygen deprivation (Kenneth Baillie). On average it takes about three months to determine the exact damage to the tissue. In the best-case scenario frostbite is completely treated and reversed. This is an important part of the show since the characters are constantly fighting the elements behind this mountain. At the end of the play Harold slowly fades away due to all the conditions that he faces on the mountain.

Another major hazard of the mountain is altitude sickness. It is a condition that comes in many forms some people are slightly affected while others can become quite ill. There are several conditions that can arise from altitude sickness the first being H.A.P.E. (High. Altitude. Pulmonary. Oedema.) where there is excess fluid on the lungs and a person is not able to breathe. The second is HACE (High. Altitude. Cerebral. Oedema.). This condition is where there is fluid on the brain (Kenneth Baillie). It can cause confusion, clumsiness, and stumbling. Both conditions can be fatal if not properly spotted or treated. (Kenneth Baillie) It is recommended by most climbers that emergency oxygen tanks should be taken on ascents of the summit to avoid these conditions in the event of an accident.

As a result of the research I was able to successfully envision what I wanted for the show both in design and in working with actors. I wanted the true peril and isolation of the mountain to be represented when it came to the set of the play, such as the lighting of the mountain and how it reflected during the few hours of clear sky was how I wanted the audience to see it. With the constant cold on the mountain, I wanted to the costume to reflect the conditions that hindered the characters. For this play I was going to try and recreate the harsh limits that many climbers faced on this mountain for the audience. This research was completely necessary to successfully envision the design for the production.

Process:

In August of 2017 I began the design process as well as the audition process for my production. This included meeting with my designers separately to discuss the script and the needs of each branch of design. I met with Mr. Sean Devine, my set designer, to discuss the needs for the physical needs of the set which included a climbing wall. Later I met with Dr. Sarah McCarroll, my costume designer, to go over what I need when it came to costumes and how many layers as well as what colors I wanted for the characters. Finally, I met with Ms. Mary Flott, my lighting designer, to discuss the environment and actions of the area. After the first meeting included I had to think about auditions and what I needed from my cast. I knew that the play required athletic ability when it came to climbing, so that was a part of the criteria. However, I also needed people that could emotionally capture who the characters were.

The first meeting was with my scene designer Mr. Sean Devine. One of the main priorities for the set was to have a climbable set. The show depended on the set and the ability for the actors to climb on a wall like they would climb the mountain. We made a rough sketch of a metal wall with triangles littered through the design, almost as if were a metal jungle gym. One specific quote from Mr. Sean Devine that stuck with me through the process was when I asked for the wall to be a metal welded wall was “that actually solves one of your big problems.” I asked him “what problem you are talking about?” And his reply was “the fact you have no money”. Because of this design we were able to build the set through metal stock that was already in the shop so there we little need to buy supplies for the show. This helped us eventually in the long run when more budget could to be allocated for other areas. We decided on a platform raised 8 feet off the ground, to match the isolation element accompanied with a white

metal climbing wall that reached to the catwalk. This allowed for the actors move and climb on the set without truly leaving it and keeping them in view for most of the performance.

With costumes I worked with Dr. Sarah McCarroll, the program's resident costume designer. Our first meeting was also in the beginning of school year in August of 2017, where we discussed the color scheme that I wanted to incorporate in the show. I spoke with her about how I wanted the characters in certain colors to match who they were in terms of character. We talked about how I wanted the character Taylor in red and the character Harold in blue each one to match the inner psyche of the characters. Dr. McCarroll asked if we could incorporate the color scheme in to the accent gear such as gloves hats and helmets rather than incorporating it with the full outfit. I said "yes" and I was very grateful that she pointed it out because had the entire outfit been done based off a certain color it would have taken away from the overall production. One point that we stressed was in the text it states that the characters are in thick winter gear. I was mildly concerned over my actors overheating in their costumes. This was addressed and resolved a little down the road with the design, with the addition of pockets on one of the actor's shirts where he placed ice packets. This came into play when it came to the lights as well because both have a great effect on one another.

My lighting designer Mary Flott is a student designer, and this was her first work as a major designer on a show and I was very excited to work with her on this project since we had shared the same goal of completing our first professional work. Having Ms. Flott as a designer also prepared me for working with my peers in the future. As for the lighting of the show I had little idea of what I wanted for the design and Ms. Flott and I had to brainstorm together. I told her that the color palette that I was looking for was blue, grey, and a little bit of orange and red to match the sunset at the end of the play. We had to investigate what kind of colors matched the

mood of the play and I wanted to stress that I did not want too many warm colors in the show because it would represent a clashing mood and tone of the show. She showed me some concept images of light reflecting off ice and through snow and describe the color palette that I had given her. One of the most beautiful images that she used was a photo of a sunset of on the mountains will orange and reds blanketing the mountain. We had discussed how the final scene was a closing scene and the light needed to die out at the end of the show. She came up with a final sunset for the scene that perfectly captured the end of the show.

Now one design element of the show that I have not spoken of yet was Sound. I was assigned to do my own sound design myself and this ultimately became the weakest element of the show. This was due in part with myself putting it towards the back burning in terms of importance. Design of the show eventually made its way into my work load but for the most part it was on the end of my list. The design of the pre-show music was songs and hits from the late 70s and early 80s. The songs were meant to be a mixtape that described the characters and their tastes. My hope for the audience to feel the time period as well as the context within each song as the play progressed. This ultimately backfired due to the nature of the songs not having anything to do with the substance of the play or the setting.

After my design meetings I moved on to the audition process, where I was looking for two men that were athletic enough to climb the set as well as emotionally tap into the characters. The men that met my criteria were William Cox who played Taylor and Ryan Beverly who played Harold. Both parties read well and there seemed to be an instant connection to the characters for them both. Though we cast the show in August we did not officially start rehearsals until October. There was one aspect that we needed work on early and that was mountain climbing.

In the play climbing is a central part of the story, especially when it comes to the moving of the plot as well as action of the story. I we needed to know more about climbing to gain a better understanding of the work. For this I reached out Campus Recreation and Intramurals and their director Dave Rector. Mr. Rector and I discussed the show and eventually he became my climbing consultant, he even donated certain props that my team and I needed for the show. The C.R.I offered several clinics throughout the semester including a basic climbing clinic, advanced climbing clinic, and a repelling course. All of which I knew that we would need for the show especially for William Cox who play Taylor, since Taylor did most of the climbing for the show. All the clinics were free to sign up for since we were students and allowed to even practice on the climbing wall. I signed us up for most of clinics and scheduled several climbing rehearsals throughout the semester. With our first climbing clinic we became belay certified which allowed us to come to the RAC wall and climb without a employee being our safety nets. Instead we served as each other's safety nets and helped one another. This proved well as a team builder as well as hands on emersion for the role. Both actors seemed to enjoy themselves and learned together to help create a better show. This proved great when we matched the hands-on experience to our script analysis.

We began the process with script analysis and character developing by constantly going through the script and finding the beats of the play. With the script analysis we had to find the changes in the script where the tone shifted, a change in the characters occurred, or major event happening in the story. This helped us understand the breaks that we needed to study when building the characters. Throughout the script we went through several stages within the dialogue and the overarching plot of the story. There were several themes and systems of thinking that we went through with the script: such as "Both characters were going through the

seven stages of grief”, “what are the characters’ religious beliefs”, and “Is the mountain alive”. All these elements and ideas worked to create a better understanding of the characters, not only for the actors but for myself as well. I found myself exploring new parts of the script and ideas that I hadn’t considered before. This worked well in to our favor until we made it to the late stages of rehearsal.

It wasn’t until the later part of the rehearsal process the struggles started to arise. The biggest of which was that one of my actors was starting to experience some major complications with his family. My mentor made notice of this we made an agreement to find an understudy in case of an emergency. I asked, Bryce Hargrove, one of the actors in the program and he agreed to be an understudy for the role. I asked him to look over the script over the Christmas break, so that he could familiarize himself with the script. It was probably the wisest decision that was made regarding the show, since an emergency did occur. Lead actor Ryan Beverly spoke with me about concerns with his family early January 1st. we had a long discussion on the matter and decided that he should be focused on family rather than the production. This was perhaps one of the most stressful times of the show for me since I had to call in my understudy Mr. Hargrove and make sure he was still able to be a part of the production as well as talk with my costume designer to schedule a new fitting for him. This was all within the two-week mark of the premiere of the show. Working with Mr. Hargrove in the limited time that we had proved to be a challenge since I was asking a lot of him to both come in on such short notice and now the character was completely different. All the work that I had done with Ryan couldn’t have been transferred over, so it was a challenge.

With introducing Mr. Hargrove’s to the rehearsal near the finish line of the production proved to be a learning experience for the both of us. The first hurdle was that Mr. Hargrove

didn't read the script over Christmas break and did not know the story within our first rehearsal. We quickly countered that with both line-throughs as well as our regular run-throughs. The next was having to rebuild the character due to the circumstances of Harold being played by a completely different actor and the dialogue now held a new meaning than before. The last big hurdle was when it came to my other actor Mr. Cox who had to also re-learn his relationship with Mr. Hargrove's character. All of this proved to be a valuable learning experience not only for myself but for all of those involved.

However, one of the biggest challenges that came with the deadlines of the show was the technical rehearsals. We scheduled a few days for tech to work out all the technical aspects of the show where everything came together. The biggest challenge of the rehearsals was having the audio in the right spots. As mentioned earlier in this thesis I mentioned that the sound design had been put on the back burner of the project and in doing so it caused trouble for our tech. The height of the complications in tech came with running the avalanche sequence, in which sound, light, and actions cues had to play their own part. For the action of the sequence we had production assistants in the catwalk where both lights and effects operate. On cue two sheets of white fabric would drop down from the catwalk and then move thanks to fans that were aimed at them. The problem with the avalanche was that the sheets were moving in some unpredictable matters. This combined with the troubles with the audio proved to be a timely matter in our tech performances. All in all, we managed to move past it and continued to practice with the full effects. The major contributor to the effectiveness of these rehearsal as well as the performances goes to my Stage Manager Francesca Foster. Without her on this production, it would not have been the spectacle that it was.

The show premiered on Friday January 19th and ran through Saturday the 20th. Though there were only two performances there was enough reaction from the audience to give me the satisfaction that I had made a good show. The first night was our premiere night so, it felt as if everything was hanging in the balance of that night's performance. While some parts were shaky in the performance it appeared that the audience was unaware of the fact which means that my actors and crew had successfully done their job. However, with the second performance I noticed a few more problems that arrived such as, change in dialogue, long pauses, and a prop malfunctions. One of which involved the avalanche, where during the chaos the rope that Taylor and Harold try hard to get falls off the mountain. In this instance the rope got tangled and stayed on set after the avalanche. This would have completely switched the show altogether because with the rope the characters would be able to leave the mountain effectively and the tension of the show would be lost. Lucky, Mr. Cox was able to effectively navigate around the obstacle and convincingly lost the rope during the course of the play. There again all problems that I saw arise were immediately countered by the cast and crew. I was extremely grateful and happy to see what the show had become.

Evaluation:

Looking back on the production I was pleased to see what the designers, actors, and crew had helped create, especially when considering all the work, research, and time that went into it. The work and dedication that my actors put into their roles was unmatched and I was extremely grateful for their time and effort. Though we had a few speed bumps along the way I was happy that our understudy was able to come in and learn both his actions and lines within the short amount of time that he had. All the design elements were instrumental in creating the spectacle and the result was phenomenal in my opinion. I had set out to create a production and with the

help of my designers, actors, and crew I felt that I had achieved that. However, it was at this point that we moved to the evaluation stage of the project.

As stated in the beginning of this thesis this project was a learning opportunity for me to learn the full process of directing a show. Over the course of several months I felt that I had achieved that goal through the production process of *K2*. I did not truly learn the full effect of this opportunity until it came to the evaluation stage of the project where my designers, actors, and stage manager gave their feedback of working with me. Through this process I was also able to find my own critique of the work and how I would have approached the process differently.

The evaluation process started with feedback from my set designer Sean Devine. Overall there was positive feedback and little complaints. He was happy that I was able to communicate what I wanted for the show and that we were able to easily build and design the show accordingly. The only note that he gave me in terms of improvement was that I backed down too quickly when it came to an obstacle and that I quick to accept the result rather than trying to push for an alternative. Other than that, note most of the feedback and experience was positive when it came to Mr. Devine. This also became the effect when it came to costumes.

Dr. Sarah McCarroll has always been a mentor that I have looked up throughout my undergraduate career and working with her on this project was a new step. She provided similar feedback that was given to me from Sean Devine and that I was easy to work with in certain areas. She agreed that I didn't press when it came to obstacle or complications that I instead agreed to it and accepted the fate of it. However, Dr. McCarroll pointed out that since she was of the faculty that perhaps that was why I didn't press when it came to roadblocks. She was helpful in advising me on my areas that I needed to improve in as well commented on the issues regarding my interactions with my peers.

With Mary Flott several points were made about the process, and what she enjoyed about the project. She happy that she was able to have the creative freedom that was given with the design since this was hers first official design. There were several notes of feedback where she noted I had let stress affect the production. It was pointed out that towards the end of the rehearsal process that I had let my frustration out into the public. Ms. Flott noted that because I was stressed out and showed mild negative at low points of the process that it cause her to question the show as well. Negativity breeds negativity in a production and that it was my job to inspire. Overall though Ms. Flott was grateful for the opportunity and enjoyed working on the production and was pleased with the design.

My weakest area of design was sound for the show and its negligence was noted. I had created a pre-house playlist that was supposed to set the period of the play but it instead it took the audience out of the play and the world that we created. My mentor Professor Abbott pointed out the songs at the beginning of the performances failed to amerce the audience in the world of the play and the circumstances of the location. She did point out that the mountain flute that was used at the opening of the play should have been the basis of the pre-show music since it did its job of setting the tone of the play. I agreed that flute should have been the base, and that I could have done better regarding the sound.

One perspective that I looked forward to hearing was from the viewpoint of our stage manager Francesca Foster. She had worked with the production since October by attending rehearsals and productions meetings. With working so close to Ms. Foster, she was able to give back feedback that I desperately needed. She noted that working with me in the beginning was enjoyable in early rehearsals and that throughout the process we were on a similar page when it came to thought process. However, as time went on Francesca noted that at times I, as well as

my cast got off track during rehearsals and at times she had to steer us back on track. Also, it was noted that as the show grew closer and closer that my stress showed up in rehearsals which then inhibited the production. The other major note that was addressed not only with Ms. Foster but with the faculty was that at time I was condescending towards her and my peers. These notes proved to be very helpful in my growth as a director and provided the learning opportunity that I needed. I apologized for the strife and behavior that I showed throughout the process. After the evaluation was over I asked Miss Foster if after this experience if she would want to work with me again at some point in the future and she said that she would.

With my actors it was mix of mostly positive and some negative feedback much like with my designers. William Cox spoke about the ups and downs of the process from his perspective from the beginning. He states that one of the high notes of the process was all of the immersive work that we did towards the beginning of the rehearsals such as the climbing, detailed script work, and the analysis of the characters. The lows of the process were towards the back half of rehearsal where we began to have half/full rehearsals for the remainder of the process. He noted that because of this that he and Ryan felt that they were in a sense overworked and that it just became repetitive and that they preferred the traditional style which includes more scene focused work. Ryan Beverly also voice his opinion that at times the schedule and rehearsal felt unorganized at times and that there could have be more structure. Bryce Hargrove also commented on his experience with being the understudy and that there should have been more time given to work on the character, since he was new to the production. He also mentioned that there seemed to be tension with the start of his involvement with the production. I agreed with all of these notes and looking back on the situation there was more that I could have done with the production as a whole.

This evaluation of my work was helpful to show me what my strengths were as a student director as well as my areas of improvement. My strengths in this process was the research for the project, the studying of the script, and the climbing training that I put my actors and myself through. The climbing training, I believe was instrumental to the show as it helped my actors connect on an emotional level and made them trust one another just like their characters. The script analysis of the play proved to be another benefactor of the show because it offered several perspectives for the show and for the direction of the show. The research for the production allowed me to have a better scope for what it really takes to climb a mountain. Knowledge of the props that my actors used and relied on in the play truly made the play an emersive experience.

Looking back on this process there are several things that I would have done differently with design, my actors, and crew. The first would have been to be more upfront with my designers when it came to an issue and to try and find a way to make a situation work rather than agreeing to let it go for convenience sake of my own. The next would have been to schedule rehearsals differently and focus the process on blocks of the show rather than the half/full runs that I did in the process. Finally, I would have tried to keep things on track and leave my problems at the door so that they didn't interfere with the show. This I believe was the biggest problem of the process was that I allowed myself to let my emotions dictate the show and how I treated my peers. This is a note that I will be holding for future projects and jobs looking forward.

Frank Hurst once said:

“The Director's Role: You are the obstetrician. You are not the parent of this child we call the play. You are present at its birth for clinical reasons, like a doctor or midwife. Your job most of the time is simply to do no harm.

When something does go wrong, however, your awareness that something is awry--and your clinical intervention to correct it--can determine whether the child will thrive or suffer, live or die.”

I believe that this is both true and false for several reasons. The reason that it is true is because a play does require attention much like a doctor would attend a child and that it should left to take naturally come together and it's a director's duty to correct a situation should it go awry.

However, the reason I believe this quote to be false is how it says that a director job is not create the production but rather “do it no harm”. In this case and many others, a director does have to plant the seeds of the design and vision of what a production should be. They must sow the ground and take care to nurture the production so that it grows strong. It case that something goes wrong it is the job of a director to try and find a solution. With this process I believe that I have do just that. Through my choosing of the play, to the research behind it, to the audition and rehearsal process, to the design meeting, to the production meeting, the tech rehearsals, and finally the performances, I believe that I have successfully gone through the directing process and conquered the mountain. This process proved at times to be difficult and there were many moments where I was worried about the projects outcome. In the end the show went on and was a grand spectacle for those who watch show. Overall, this project proved to be a mountain that I had to climb, but it wasn't an impossible journey.

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