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Marshall Carby's An Experiment with an Air Pump

Marshall Carby
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Marshall Carby's *An Experiment with an Air Pump*

A Thesis

Submitted to the Graduate Faculty of the
University of New Orleans
in partial fulfillment of the
requirements for the degree of

Master of Fine Arts
in
Film, Theatre, and Communication Arts
Theatre Performance: Directing

by

Marshall Alan Carby

B.A. Texas A&M University Corpus Christi

May 2011

Acknowledgements

A play is never made up of just one person; neither is a thesis. As my mother would say, “I have done the work, but I am standing on the shoulders of many people.” There is no way I can express the gratitude I have for those who have helped me along the way to make *An Experiment with an Air Pump* the wonderful experience it was.

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Abstract

Using Joseph Wright's painting, *An Experiment on a Bird in the Air Pump* as an inspirational starting point, Shelagh Stephenson's *An Experiment with an Air Pump* explores the depth of human existence using universal conflicts such as: morals versus ethics, science versus God and right versus wrong. Since the play's premiere in 1998, it has provided a forum for hot button topics such as stem cell research, abortion, and scientific experimentation. The University of New Orleans's production not only presented the issues in the play, it strives to be an example of theatrical excellence, challenge and engage both the company and the audience.

Marshall Carby, *An Experiment with an Air Pump*, Shelagh Stephenson, Joseph Wright, *An Experiment on a Bird in the Air Pump*

Chapter One: Ask a Question (Production Expectations)

An Experiment with an Air Pump by Shelagh Stephenson is a complex, challenging, and wonderful play. There are many reasons I wanted to direct this work. When I was approached by the faculty and asked what show I would like to direct for my thesis, I was floored. I had never been asked what I would like to be working on before, and I found it overwhelming. I have wanted to direct the play of my choosing for some time, in fact, and I have many, many scripts cataloged I would like to direct. In order to choose my thesis, however, I had to ask myself a few questions. For instance: what is it that interests me? What is going to push me? Where are my strengths? Where are my weaknesses? What is going to benefit the University of New Orleans student body the most?

My first task was to answer some of these questions. What interests me? I know I am a big fan of contemporary theatre. I know I enjoy plays that have been written in the last ten to fifteen years, and I especially appreciate their use of language. For my thesis work, I knew I wanted to choose a piece that dealt with culturally relevant issues. Further, I knew I wanted a play that would be very relatable for a university audience. To select my script, I took all of these thoughts into consideration, and found my thesis-specific interests eliminated a good many of the plays I have on my ever-growing “to direct” list. This led me to *An Experiment with an Air Pump*.

The contemporary themes in *An Experiment with an Air Pump* are what first drew me to the work. Issues related to stem-cell research, abortion, and the general ethics of science are very important in current cultural and political discourse. While I was working on the play, in fact, I was constantly coming across news articles about stem-cell research. Almost all of these

articles dealt with the issue of spinal deformities, which is precisely the main concern in *An Experiment with an Air Pump*. To me, it was so exciting my thesis project was able to tackle an important issue while it was still unfolding in the news. This is especially important to me because I take the role of theatre as bringing relevant social issues to an audience very seriously. I love theatre that has the power to provoke audience members to ask questions, and I am always excited when I walk through a lobby after a show and hear people discussing the issues raised within a play.

The other two “hot button” issues in the play—abortion and the ethics of scientific advancement—are themes that have been in the cultural consciousness for many years. When exactly does life begin? The characters in *An Experiment with an Air Pump* all have different answers. For example, Kate often refers to a lab subject as “a cluster of cells,” while Tom calls that very same lab subject a “fetus.” This difference of opinion causes a lot of problems for the character Ellen, who is caught between her husband and her co-worker. She is torn between two very strong forces related to this topic, and she is pushed and pulled in this argument throughout the play. Ethics, as related to scientific research in general (not just the discussion about the fetus and where exactly life begins) is another major theme in the play. Key questions are raised about what is necessary for the advancement of medical technology and what in turn will be sacrificed. For instance, when Tom finds a box of old bones in the house, he becomes very uncomfortable about where these bones initially came from. Kate suggests the bones/body could have been used by medical students. Before the Anatomy Act, students were known to take bodies from their burial plots for research. These students would have been considered grave robbers during their time. Yet today, some now think of these students as great revolutionaries who moved science forward and allowed the world to solve the riddles of serious illnesses. The

connection to be made here is that, like the students who pioneered anatomical research in order to cure illnesses plaguing the public, stem-cell researchers are working with something considered controversial today in order to solve some of the world's greatest medical problems tomorrow.

The next question I asked myself when choosing my thesis script was: what exactly makes a play worth becoming a thesis project? I started thinking about the thesis plays I had seen, as well as the numerous theses I'd heard about. My friend Beau, for example, directed Shakespeare's *Much Ado About Nothing* for his thesis. I believe this was a great thesis project because of the challenges presented by Shakespeare's heightened language. This was a complex and difficult task for not only the director, but for the actors as well. Realizing I wanted this challenge in my own thesis, I wanted to work with a text that was complex not only in language, but in content. Needing a script that asked deep questions, touched on multiple themes, and yet remained theatrically interesting was a wonderful script by Shelagh Stephenson. *An Experiment with an Air Pump* fit this criteria. Half of the play takes place in England in 1799, and the other half of the play takes place in 1999. In other words, it is set in the exact same location, yet separated by 200 years. The speech of the characters in 1799 is elevated far above what we are accustomed to hearing in modern America. I feel that working and challenging ourselves with language in theatre is so important in an educational setting. As young theatre artists, we often fall into the trap of thinking any language not tuned to our ear is something scary and hard to conquer. Yet all we really need is to take time, practice and use our learned techniques. Elevated language is something I had not yet had an opportunity to work with in a play, so I was thrilled to explore it in *An Experiment with an Air Pump*. Additionally, the play utilizes dialect. Dialectical speaking forces actors to be meticulous in the way they deliver their lines. It requires

a large amount of discipline from the actors, but also on the part of the director. To be successful, I had to be as familiar with the speech, as the cast—if not more so. Every director should have a strong knowledge of the language(s) and the dialect(s) in the play they are presenting.

The portion of *An Experiment with an Air Pump* set in 1799 asks many of the same questions raised in the story set in 1999. This was done to illustrate questions raised 200 years ago and still relevant today. The experiments may be different, but the ideas are still the same. It is this parallel between old and new thought that makes the play so compelling. In addition, it is very clear from early on the two storylines of the script are very closely linked. The key to successfully directing this play is allowing these stories to overlap and even contend with each other. The play unfolds slowly showing us the ways in which the two storylines are related. One of the connections I found most fascinating was the issue of gender and power within the two stories. In 1799, the men are the well educated, scientific ones, however, in 1999 it is the women who take on these roles. This is not so much about one group being smart and the other not, but the battle between art vs. science. The play is a debate of intellect from beginning to end. At times I think *An Experiment with an Air Pump* is about the uneducated questioning the educated, the two never finding common ground. It is this tug of war that I find so theatrically enriching.

One of the challenges in *An Experiment with an Air Pump* is the same seven actors play corresponding roles in each time period. The actors change from 1799 to 1999 and become completely different people. In each case, I find the traits the person in 1799 is known for lead to a completely different set of ideas and assumptions in 1999. I love watching actors as they transform from one person into the next, and it is my job to help them find the differences in their two particular characters. The actors in the show must be very skilled, and their trust in me

is essential. I am their eyes and ears, so to speak; I am there to let them know if what they are trying to convey is working.

In choosing *An Experiment with an Air Pump*, I knew I was setting myself up for a lot of hard work. This led me to the corresponding question: what is going to push me? First of all, switching back and forth between two time periods is no easy task; this was going to push not only me, but the actors as well. The play takes place in England, which comes with an extensive amount of dialect work. Setting a play in another country creates many expected and unexpected challenges, and research becomes incredibly important. The use of a dialect coach was going to be essential for me to achieve a true-to-life quality in my characters. Trust in others is incredibly important: to be successful, I would have to place a lot of trust in the hands of the dialect coach and even turn several rehearsals over to that person to make sure we were all correctly comprehending the language of the play.

Another aspect of *An Experiment with an Air Pump* I knew would be challenging was the necessity for seamless crossings back and forth between time periods. The balance of real time (the time it takes things to happen) and theatrical time (the time the playwright/script denotes as passed) is incredibly delicate. Here is just one example of this difficulty: when Armstrong exits with a line at the end of one scene, the very next line is spoken by Phil. The fact that these two roles are played by the same actor is an incredible challenge to which the script provides no answer—the script simply is what it is. Consequently, the costume designer and I would have to work closely together on this scene change to ensure that both the costumes look good and that the actor would actually be able to make the change fast enough and not cause a long break in the action of the play. This is just one practical problem the script possessed; as a director, these problems (expected and unexpected) were exciting to solve.

After all of this pre-thinking about *An Experiment with an Air Pump*, the only other elements I needed to articulate for my thesis were the challenges that would help me grow as a director. First, I needed to address my weaknesses. One of the hardest things for me is communicating my concept of a play to designers. It has always been a challenge for me to explain what I want to a designer without just handing off a picture of the set, a color palate for lighting, or a fabric swatch for costumes. This tactic does not work for a variety of reasons, one major one being too specific. This ends up taking some of the creative challenge away from the designers. Yet equally important is the realization that my lone perspective is not enough. I truly believe in collaboration, and if collaboration is my goal, being so structured with designers gives them little room to grow. Another challenge related to this I found, however, was as a graduate student, I knew it would be intimidating working with Kevin, a faculty member set designer. He has many more years of experience than I, and yet if I ended up not liking something that had been done with the set, I knew I would find it hard to express my concerns to a superior.

Another way I would grow as a director, I hoped, was by working with fellow graduate students Chris and Mignon; the lighting and costume designers respectively. Because we are still students and still learning, I hoped we would help each other to become better in our fields by continuing to ask questions and challenge one another. I will challenge myself to work with all the designers in the same manner, regardless of their status. I want to overcome my fears and my limitations, and work collectively to create the best show possible. I knew we would have a very strong production team and the show would be great. I just needed to make sure I was prepared and very clear with the show's concept and the story I wanted to tell with the actors.

Another area that will help me grow as a director is time period—I have never directed a play that takes place earlier than the 18th century. When I see a play where the mannerisms of the time are not consistent, or—worse—when time period concerns are completely ignored, it drives me crazy. For this reason, I have done a lot of research about the clothing/costumes of that particular time and about how people would interact with one another during this era (i.e. How do men act around only men? How do men and women act together? How do women act around only women?) I find this to be an exciting challenge for me. I can't expect the actors to know all of this; I need to be the one to share this knowledge. I must be as invested in the specificity of this play as much or more than the actors themselves. I should note that I really enjoy the research side of directing. Even though I know this play will be a great challenge for me, I know it will be one on which I will be happy to work.

In my time at the University of New Orleans, I have directed two other plays. Both casts were made up of three men and one woman. That means that in the last two-and-a-half years, I have only directed two women. In my undergraduate studies, I had a very similar track record. I sometimes feel that I do not communicate with female actors as well as I should. This play has more women than men, and these women are very strong, prominent female characters. I am excited to see if it is really that different working with a largely female cast than a largely male one. Not only is the gender difference going to be a challenge for me, but I will be working with more graduate actors than I have in the past. In my previous plays, I have worked mostly with very young actors. That being said, my directing style will have to change some to accommodate the new level of actors, but I am hoping this change will be for the better. Now I won't have to work so hard to help the actors find intentions and actions, instead I will get to focus on making polished pictures and fine-tuned moments. I feel that in some cases having

graduate actors will make my life easier, because these actors should come with a more mature, professional attitude. But at the same time, working with higher-caliber actors puts more pressure on me to be prepared with information on the scene, and I should be ready to defend any choices that might not be agreed upon by the actors. I will also have less of a role as an acting coach, and more of a role as a director. I have wanted this for a long time, but now that I have it, it is a little overwhelming. I have never been in this situation before, and sometimes a new thing can be little frightening.

My last big goal for *An Experiment with an Air Pump* is to apply all of the things I have learned in my last eight years of school. I have had some great teachers, and I have taken many classes. Now is the time to step away from the textbooks and put all my knowledge to use. I feel is the point of a thesis. In so many of the other shows I have done, I have been working on one very specific thing or another; here, I get to lay it all out on the table and make it work. I feel that *An Experiment with An Air Pump* is a play that will push me to my limits, and I am sure it will be a wonderful example of all I have learned in my schooling. I am so excited to see how it all will end up. Here we go.

Chapter Two: Background Research (Character Analysis)

An Experiment with An Air Pump is a play that has been crafted with the strongest of plots. It is sophisticated in its writing style, clever in its progression of plot and interesting from start to finish. In short, Shelagh Stephenson has created a fascinating world I could not wait to explore. Stephenson has taken very complex characters and thrust them into a world together, using Joseph Wright's painting "An Experiment on a Bird in the Air Pump" as the foundation of and inspiration for, the story. The painting in itself sets a mood. The lighting is dim in the painting, and only the faces of the men and women surrounding the air pump are illuminated. Consequently, all the focus is on the center image of a bird in the air pump—all eyes (including those of the viewer) are wondering what will happen to the bird. The painting evokes a wide variety of emotions tied to the experiment, as well as raising many questions about who exactly the people in the painting are. What are their thoughts and feelings? How are they connected to one another? Finally, what will happen to the bird? Stephenson answers a good many of these questions for us. She has taken a picture that has existed for centuries and breathed life into each of its characters, taking us on a journey into their lives and raising important questions still relevant today.

Joseph Fenwick (1799)

Joseph Fenwick is the head of the household in the 1799 section of the play. He is a scientist, I believe is around the age of 55. Joseph is a man thrilled by the quest for knowledge, and consequently, he loves education. Further, he is connected to everyone around him. He is the husband to Susannah, and their marriage is of a complex nature. It is a relationship started at a young age, one that has gone through many changes and a relationship that continues to evolve

during the course of the play. Joseph Fenwick is father to two girls. The first is Maria, who has a very unique relationship with him. Maria follows many of the ambitions of her mother and is very well-loved by her father. However, I do not know how much Fenwick expects from Maria in the way of science and knowledge. His other daughter is Harriet, and to Fenwick, she is very puzzling. Fenwick often dismisses Harriet's ambitions to create and explore; he calls her ambitions a phase and hopes they will pass in time. The Fenwick family unit is very complex and changes as the play moves forward. Then there are Fenwick's relationships with the rest of the people in 1799. First there is Isobel, the servant of the house. The relationship between she and Fenwick is one that is not easily defined. She is in the house to serve the family. She cleans, brings wine, serves dinner and attends to the children. She lives in the house with the family and bounces back and forth between servant and family member. Fenwick is fascinated by Isobel's wealth of knowledge for words. He asks her many times in the play for her thoughts on one matter or another. For a traditional servant, these questions would be far too advanced. It should be noted, too, that Fenwick's fascination surrounding Isobel's thoughts on the English and their language is anchored in the fact that Isobel is Scottish. Fenwick thinks of Isobel as someone who can help him view the English from an outside point of view. It is the back-and-forth, contradictory way Fenwick treats Isobel that illuminates the contrast within his own character. On one hand his is a mind open enough to ask Isobel about her ideas, and another, his is a mind closed and resigned enough to treat Isobel as a common house worker and much less of a family member. Though Fenwick is described as wearing very traditional costumes, he is also shown as having some very progressive ways of doing things. Fenwick spends a good amount of time with Armstrong. Armstrong and Fenwick's relationship is built on mistrust and forced tolerance. Armstrong is living in Fenwick's house only as a favor to another scientist. At one point,

Fenwick clearly reviles Armstrong and does not want him living in the house. Fenwick respects the fact Armstrong is a very good scientist, but worries that Armstrong is cold at heart. From the very beginning, it is clear that Fenwick will be opposed to the thoughts and ideas of Armstrong. One of Fenwick's first lines addresses Armstrong: "You're an awful prig, has anyone ever told you that?" This line is a clear indication of the relationship between the two men. This tension creates a lot of dramatic possibilities in the play. The last person Fenwick interacts with is Roget. Roget, like Armstrong, lives in the Fenwick house to study science. His personality is much different from Armstrong's, and this brings with it a different relationship between Fenwick and Roget. In many ways I feel Fenwick views Roget as a younger version of himself. Fenwick believes Roget is a good scientist and has an appropriate thirst for knowledge. In one scene of the play, Fenwick really tries to investigate Roget's mind through discussion. Fenwick tries to probe Roget for his own thoughts. The reason Fenwick does this is to see what Roget himself thinks, not to have Roget parrot all he has learned back to him. Fenwick respects Roget and really wants to help him to become a better scientist. Fenwick is a character of many levels. I really enjoy the way he is written; Fenwick is the same person in every scene, but his tone changes depending on who he is talking to. This is a very human quality, and one that is not always captured on stage. Fenwick is a major voice for the family and he is well respected by the community. However, it is clear the more we dive into the play he does not balance his duties at home and his duties to the community equally. In many ways, he is like a modern day politician. He is a big asset to the community and a shining example of a husband, father, and friend. However, the truth is Fenwick often ignores his obligations as a husband, father, and friend to instead dive deeper into his quest for discovery. Fenwick projects a strong outer view of having the perfect family, and yet his family's very foundation is slowly falling apart. By the

end of the play, Fenwick reevaluates what is important to him, and we see him make a major turn as a person. He is a complex character that is truly a challenge for any actor that tries to play him.

Susannah Fenwick (1799)

Susannah Fenwick is around the age of 40. She is wife to Fenwick and mother to Maria and Harriet. She is thought of as pretty and sophisticated. In her youth, she studied literature. She is smart in many ways, but she is always thought of as less intelligent than the men in the play. She does not have a great knowledge of science, and she is often thought of as silly and quickly dismissed when sharing her thoughts on anything related to science or politics. She does not have much respect from her daughters. This disrespect is rooted in the way Susannah and Fenwick relate to one another. She is a woman who feels very trapped, and when she is finally pushed too far, Susannah makes a stand for herself. A woman full of passion and love, Susannah challenges people in the play like no other person. The first relationship to discuss when dealing with Susannah is her marriage to Fenwick. Married at a young age, Susannah and Fenwick were a couple fell for each other hard and fast. Fenwick was attracted to her outstanding beauty, and she was drawn to Fenwick's power and confidence. Being a woman in 1799 had its limitations. Because of her sex, Susannah was never thought about politics or science. Consequently, she is often excluded and ignored during these conversations. Over time, this begins to wear on Susannah, and she becomes very irritated with being treated as inferior. Over the years, Susannah has found less and less comfort in her husband and more and more comfort in alcohol. By drinking she frees herself to dive into any conversation she pleases, and yet anything she says while inebriated lacks credibility. This leads to serious problems in her marriage. This irritation is not one sided; it is a back and forth between Susannah and

Fenwick. He is embarrassed by Susannah's behavior in front of company, and she is very upset by always being pushed aside. Like all good theatre, these confrontations come to a head. The couple have it out in a heated exchange of words, that hopefully leads them on the path to healing. The arc of their relationship is one that must take the audience on a journey from start to finish, and it serves as a window into the myth of the perfect family. Now for the relationships with her daughters: as mentioned, the two girls are very different in their ambitions. Maria is very much like her mother. She is interested in books and, to put it bluntly, boys. Like her mother, Maria is interested in finding a husband at a young age and becoming a wife and mother. Susannah is very pleased with Maria's uncomplicated ambitions. Susannah very much enjoys watching her daughter grow into a woman, and she is not at all threatened by anything she might do. If Susannah feels she has an ally in the battle at home at all, it is in Maria. However, because Maria is rather simplistic in her goals and because Susannah believes she is acting correctly, Susannah sometimes gives Maria less attention than Harriet. Susannah has a much harder time relating to Harriet. Harriet is very much like her father, so this is really no surprise. Yes, Harriet is interested in science and politics, but the real issue between mother and daughter is she also does not show Susannah much respect. Whenever there is a fight between Susannah and Fenwick, Harriet will always defend her father. In the past, Harriet tried to be like her mother by writing plays and poetry. According to Susannah, Harriet's writing was very good. However, when Susannah talks about how great a writer her daughter Harriet is, it causes an enormous amount of tension between mother and daughter. This relationship finally explodes in the second act when the girls are performing one of Harriet's plays. The scene ends with Harriet telling her mother (and whole family) she would like to study science and medicine like her father and abandon all of her writing. This is not well received by Susannah. Another person

that Susannah is connected to is Isobel. As mentioned, Isobel takes care of Susannah and Fenwick's children. Susannah, unlike her husband, treats Isobel the same way from start to finish. At some points of the play, Susannah even exhibits a sense of resentment towards Isobel. As mentioned, Fenwick asks Isobel what she thinks about things and she even openly invited her into scientific conversations when she is done working. This is something Susannah yearns for, but has never been invited to do. The fact Fenwick seems to care more about the thoughts and ideas of the hired help feels cruel to Susannah. Consequently, Susannah often pulls Isobel out of scientific conversations by asking for more wine. This often happens directly after Isobel is asked for her thoughts or Susannah's thoughts are dismissed. However, it would be unfair to say that Susannah does not like Isobel. Susannah is just incredibly frustrated her husband cares more for what the working class girl has to say than the thoughts of his own wife. The relationships between Susannah and the other men living in the house are somewhat ambiguous. Not that they are unimportant, but they affect Susannah far less in her day-to-day life. First, there is Armstrong. Susannah also appears not to trust him, but this seems largely because her husband has so clearly expressed his dislike for the man. Like Fenwick, Armstrong rarely gives Susannah any attention and often overlooks her. The only time Susannah gets any attention from Armstrong is when she yells at her husband after dinner, and Armstrong tries feebly to excuse himself from the situation. Susannah views Armstrong as a younger and colder version of her husband. Susannah has a little more of a connection with Roget. Being a gentleman, Roget tries to include Susannah in topics of discussion, even if he is unsuccessful. At the top of the play we witness Susannah trying to connect to Roget, but she is very quickly overpowered by her husband. Susannah is another character difficult for an actor to play, however, I believe playing her in a university production is going to make the challenge even greater. Susannah's feelings

are rather complex and varied, and I think it is going to be hard to find someone who has the range to perform both roles effectively. Her complexity is a shining example of why this play is such a great piece of work for an ensemble.

Maria Fenwick (1799)

Maria Fenwick is the daughter of Joseph and Susannah Fenwick and sister to Harriet Fenwick. She is still very young spirited and very much the “do right by her parents” daughter. Unlike her sister Harriet, she is always trying to show how good and obedient a daughter she is. She is a unique character in that she has a relationship with someone we never see on stage. His name is Edward, and he is her fiancé. They communicate throughout the play in a series of letters. Edward is off studying science in the world, and Maria is left at home pining for her soon-to-be husband. The letters are necessary to the play and an exciting challenge for two reasons. The first is very technical: the fact the play moves between two time periods means the show needs transitional scenes to aid the quick change in settings and costumes—the letters help make this possible. The other reason they are so important is because they are used to show more about the role of women in 1799. Maria’s life is very much consumed with the idea of marriage and having children. After all she has been groomed by her mother for this her entire life. The first letters from Edward are written by a man fighting hard against home sickness and the longing for his future wife. These are feelings greatly shared by Maria. She can’t wait for Edward to return and is excited about her upcoming wedding. However, the next letter she receives from Edward is a little different. Edward seems to be getting more and more used to being away, and he is enjoying the freedom he has. The change of lifestyle and landscape are very exciting for him. Maria is very confused about this and starts to question what is going on with her dear Edward. As the letters back and forth continue, we start to see a different side of

Maria. She is stronger and not as silly as we might have initially thought. When she learns Edward is cheating on her, she stands up for and defends herself; she breaks ties with him. In this decision, she finds confidence in herself she did not know was there. As for Maria's relationship with her father, she loves him very much and he views her as a very sweet girl. Maria finds most of what her father does confusing and does not enjoy attending things like dissections. She respects her father very much, and this is made clear in her final letter to Edward when she speaks of her father in such high regard. I feel that Maria and her mother are cut from the same cloth. They are destined to follow the same paths. The only hope Susannah has for Maria is when she does marry it will be to someone who includes her and respects her thoughts and opinions. Maria's relationship with her sister, however, is another story. The two girls are very different, and this creates constant tension between the two of them. The fact that Maria wants to marry and have nothing to do with understanding how the world works drives Harriet almost to the point of madness. Maria loves her sister, but she does not understand her. She feels Harriet is unladylike for exploring the world of science. The two have a big fight when Harriet tells Maria she was a fool for trusting Edward; Harriet tells Maria she needs to move on and not think of him anymore. This advice is not well-received, and these two well-bred ladies respond in violence. This fight does not last long, and by the end of the play, the two sisters are friends again. Maria is very close to Isobel. In many ways, Isobel has done much of the nurturing of the girls and a very close bond exists between she and Maria. Maria always tries to be kind to Isobel and treat her like a member of the family. This bond with Isobel makes it especially hard for Maria when she is the one who finds Isobel hanging. Maria is not the most intellectual of people, but she "loves" very earnestly. Her emotions run very deep, and change is very hard for her. As for the two men in the house, Maria is simply very much amused to have

any male attention she can. Having the men there makes her happy, and she often tries to bring Roget into conversations regarding things not related to science. As for Armstrong, Maria takes issue with him from the beginning because he has so little care for whether the bird lives or dies. Armstrong's disregard for life is something that really upsets Maria, but because she doesn't want to rock the boat she, for the most part, avoids him altogether. Maria is sweet and kind, and I think the temptation is to misunderstand that and believe her to be dumb. I feel very strongly if she does appear dumb at any point in the play, it is simply because she does her best to avoid confrontation. Her whole personality is built on being the perfect daughter, and anything that offsets that is very hard for her. The actor who plays Maria must fit well into the ensemble, but also must be able to handle the letter reading all on her own. I think an actor would thoroughly enjoy playing this fun and heartfelt character.

Harriet Fenwick (1799)

Harriet Fenwick is also the daughter of Joseph and Susannah Fenwick, sister to Maria, who is in very close age with her sister. She is a strong-willed and often ill-tempered young woman. It is hard to be a person like Harriet in 1799. She is not at all interested in the things a woman of her age and status should be learning and dealing with. She is not in the least concerned with finding a husband and thinks reading and writing plays and poetry is a waste of time. Like her father, she is very interested in how the world works. She is excited by the discovery of all things, and she wants to find out how she can make things better. This quest for knowledge is her greatest strength, but at the same time it is often her downfall. Harriet was born ahead of her time. It was unheard of for a woman in 1799 to take part in experimentation. She is driven not only by her desire to discover, but also by her need to impress. The relationship Harriet longs for most is one with her father. She very much wants to prove to him

she not only has an interest in his work, but that she truly understands it and wants to create things on her own. Throughout the play Harriet is trying to make both of her parents proud of her. She tries first with her mother, and Harriet is basically forced to write a play and perform it for the guests in the house. Even though Harriet does not like the writing, she tries to do it in hopes of not getting in trouble with her mother. She writes the play trying to put her own interests into the story. She does this to impress her father. In the play, one of the costumes needs a hat that will smoke and represent a smoke stack. We see the hat in different stages as the play moves along. She finally gets the hat to work for a short time which does impress her father. But in the end, Harriet's mother mocks her achievement, and the victory is bittersweet for Harriet. Harriet is a character who should be handled with much care. She is very quick-tempered, and sometimes the script does not do a lot to help you with her build. All of this has to be done by the actor playing the role. Harriet, like her sister, is very close to Isobel, but for the most part treats her like hired help. She does not give Isobel the same respect Maria does. Maria at times says things that are less than kind to Isobel, but it is never intended as harmful. This is not to say Harriet and Isobel do not like each other, but their relationship is just different. As for the two men living in the house: Harriet openly does not like Armstrong. She refers to him mocking her in her attempts to invent and is always on the defensive with him. As for Roget, Harriet looks up to him. He really does try and encourage Harriet in her ambitions. He asks her hard questions about her play, and even though this frustrates Harriet, it makes her respect Roget for treating her as an equal. I feel as though she would try to treat someone in her shoes the same way Roget treats her. She is a strong force in the family and one that can change the mood of the play on a dime.

Isobel Bridie (1799)

Isobel Bridie is the servant in the Fenwick home. She is originally from Scotland, and her age is somewhere between 19 and 25. She serves the house in any way the family needs her. She has a spinal deformity she has had since birth, and it is increasing in severity as she gets older. As already mentioned, she is treated in many different ways in the home. The father, Joseph, asks her to clean the table, bring the wine, and tend to the children, but at the same time he tries to include her in intellectual conversations. She is a self-educated woman with a passion for words. She is incredibly open about her thoughts on subjects, and this openness thrills Fenwick. Her mind is the thing that fuels the fire for Fenwick's work. As for Susannah, she loves Isobel, but questions why her husband would show more interest in Isobel's mind than her own. The two Fenwick daughters are both loved by Isobel, but their relationships with her are very different. Harriet is a little more self-reliant and does not have as close a relationship with Isobel, as Maria. The other men in the house relate to the heart of Isobel's story. Roget is around the same age as Isobel, and he finds her intriguing. They both have a passion for words and play a few games together. Roget is very uncomfortable with women, especially one with which he is romantically interested. Isobel enjoys Roget's company, but is cautious of any men who show an interest in her. Isobel has so many qualities Roget likes. She is smart, proud, quick-witted and, above all, kind. If the plot of the story had been a little different, there would have been nothing that would have gotten in the way of the two being together and happy. However, Armstrong is also a factor, and her relationship with him is as twisted as Isobel's back. At the very beginning of the play, we can clearly see Isobel does not like or trust Armstrong. In fact, for a large part of the play, Isobel is downright rude to Armstrong. She tells him she feels

he makes fun of her. From the start, he is very open in asking her about her hump and spinal issue. This makes Isobel very uncomfortable. When Armstrong starts to make romantic advances toward Isobel, she tries to fight them off. She tells him she does not trust him. More importantly she tells him no man would ever think she was pretty and then reveals the embarrassing truth about an old man who tried to marry her. Armstrong knows he is not going to get what he wants just by kind words, so he brings her a book of Shakespearian sonnets. This small gift is just enough for Isobel to let down her guard, and she begins to trust Armstrong little by little. This being Isobel's first experience with love, she ends up falling hard for Armstrong. When she is found by Roget kissing Armstrong, she realizes she could get in trouble for having a romantic fling in the house in which she works. She runs out of the room. When Roget questions Armstrong about his motives, Armstrong reveals he is only interested in the deformity of her spine. Isobel hears the whole conversation, and this revelation becomes too much for Isobel to bare. With all of this information before her eyes, she decides to take her own life. Isobel made a choice long ago she would spend her life alone, and she felt this was a solitary, but good enough, existence for her. However, when Armstrong interferes with these plans and Isobel feels herself so cruelly tricked, she is ashamed and feels she must end her life. After writing a note to the family explaining her actions, she hangs herself. Isobel is not only a challenging role because of the depth of emotions the actor must portray, but the vocal and physical demands of the character are a big hill to climb for even the most skilled of actors.

Peter Roget (1799)

Peter Roget is the only person in this play who is based on someone historical. Peter Roget is the man who publishes the first thesaurus. In the time the play is set, Roget would have been in his mid-20s. He is a wonderful character and adds to the texture of the ensemble. Even

though it is never directly said he is the person who invented the thesaurus. Stephenson hints at it many times in the course of the play. Roget is a young scientist who is very smart but lacking in confidence. He is in the Fenwick home because Joseph sees something special in him. He thinks the young man has talent, and Roget, in turn, respects Fenwick. Roget admires what Fenwick has done with his life, and Roget wants to learn how to reach these same heights. One of the best parts about Roget is, like all young people, he is conflicted on matters concerning life and death, science and religion, family values and politics. Roget tries to treat everyone in the play with respect and admiration. He looks for the very best in people, and he has a keen insight into their characters. Susannah is someone Roget can see as feeling trapped. At one point in the play, Fenwick and Susannah have a fight in front of Roget. After Susannah storms out of the room, Roget tries to help Fenwick see it is the way in which he is treating his wife that is upsetting Susannah. Roget has a way of talking to Fenwick no one else in the play can get away with. As mentioned, I believe Fenwick views Roget as a younger version of himself. Roget realizes this fact and is honored a man he respects so much holds him in such high regard. As we know, Roget is very uncomfortable around women. When Susannah engages in an explosive argument after dinner, it makes Roget very uncomfortable. He tries to say things to comfort her, but is unsuccessful. As for the daughters in the house, he treats them very differently. For the most part, he tries to stay away from Maria. She asks him about things he has no idea of or cares little about; for example, Maria asks him what he thinks of her new dress, his retort is a confused, surprised and awkward "...yes!" His relationship with Harriet is much different. He can see her trying to create and explore things. In this time period, most men would discourage a woman who looks for answers. But Roget does just the opposite. He not only likes that Harriet is trying to follow in her father's footsteps, he also wants her to surpass all of them. He feels it

does not matter who makes the discoveries; the important thing is they are being made. He is the only one in the house who pushes Harriet to do better work. He asks her questions to help put her on the right track to finding a solution. By pushing her to do better, Roget shows his kindness as a person as well as his ability to be a progressive thinker. His relationship with Isobel is one of the most tender in the play. He is romantically interested in her from the very beginning. He falls in love with her mind. Isobel is unlike any other woman Roget has ever met. Although she has a problem with her spine, he doesn't see it—he only sees how smart she is. He asks her on a walk, and at this point in the play, Isobel is still very hesitant to accept the advances of men. She tells him no, and being the gentleman he is, Roget leaves her alone. This is unfortunate considering what happens to her with Armstrong. Roget is crushed at the end of the play when Isobel is found dead, and in many ways, I think he holds himself responsible as he knew what Armstrong was doing. For a large part of the play, Roget is torn about his feelings toward Armstrong. He respects Armstrong as a scientist. He knows in the world of science he is trying to make great advances, however, Roget has a problem with the fact Armstrong is so hungry for discoveries he is willing to do anything to get them. Roget and Armstrong talk about stealing bodies from the graveyard on which to experiment. Roget would love to gain the knowledge of the experiments but does not like the idea of taking bodies. He feels it is wrong. When Armstrong informs Roget he scopes out bodies before they are even dead, Roget is disgusted. He does not understand how Armstrong can have such little respect for human life. The other complication in Roget and Armstrong's relationship lies within Isobel. Both men want Isobel for different reasons. Roget is smart; he is on to Armstrong's game from the very beginning. However, being an optimist, Roget doesn't see the danger signs. Instead, Roget hopes he has just made up his negative feelings about Armstrong in his head; after all, he is

jealous Isobel is falling for Armstrong and not him. When Armstrong admits he does not love Isobel and he only wants to study her, Roget tells Armstrong how wrong he is, and this even drives Roget to use the hardest language found in the whole play. When Roget becomes so enraged at Armstrong, there are no other words he can use but to call Armstrong a “cunt.” This use of such harsh language is an example of how strongly Roget feels about what Armstrong is doing, and this feeling pulls Roget out of gentlemanly demeanor for a moment to express how he truly feels. Roget is a strong character you just can’t help but like.

Thomas Armstrong (1799)

Thomas Armstrong is the other scientist living in the Fenwick home. He is 26 years old. Armstrong is smart, cunning, deceptive, charming and ambitious. He has a thirst for knowledge that can never be fulfilled. He is living in the Fenwick home because another scientist named Dr. Farleigh asked Joseph to take him on for three months. Armstrong still goes and studies with Farleigh, but he lives with the Fenwicks. As we discover, Joseph does not really like Armstrong, and the only reason he has Armstrong living in his home is because he is doing Dr. Farleigh a favor. Fenwick does think of Armstrong as a good scientist. He knows Armstrong has many scientific skills, but Fenwick does not trust him because he has no care for anything other than discoveries. From the start of the play, we know Armstrong is going to be a figure who will cause problems for all involved in the play. As mentioned, Susannah and Armstrong never really interact, because Armstrong follows her husband’s example and ignores her. The daughters don’t really like him. They think he is cruel. In his relation to Isobel, Armstrong shows us just how deep his passions for exploring go. He destroys a young girl’s life just so he can get a look at her back. Armstrong tricks Isobel into loving him. This is no easy task. He pushes her until she breaks. He tells her nice things, brings her gifts, and makes up stories to

make her love him: all so he can examine her. Most of this I have referenced already, but let me point out one thing more: when Isobel is found hanging (but not dead), Armstrong shows just how far he will go to get what he wants. When he gets her down she still has a pulse. He tells Maria to go and get the father for help. When he is alone, he finds the note Isobel has written telling everything that happened. He hides the note and instead of trying to save her, he kills her. He knows two things. One: if she is dead, no one can stop him from digging up her body and studying it. Two: dead people don't talk. When she dies, there is no evidence he had anything to do with the tragedy. Roget does not know Armstrong is the actual person who ended Isobel's life, but he does know he is the one who drove her to hang herself. After Isobel's body is removed from the room, the two men are left alone. Roget confronts Armstrong about his involvement in her hanging. When Armstrong tries to brush off the fact he had anything to do with it, Roget responds in violence and punches Armstrong. This is one of the only times in the play where anyone gets the best of Armstrong. It is very easy to view Armstrong as a villain, and in some cases he is, but the people who come to watch the play must never know this. This battle to hide who Armstrong really is will be a struggle. If they do, the play does not work. Playing and trusting in a character like Armstrong is very hard for an actor and an ensemble cast. Yet Armstrong is one of the best roles I have read, and am excited for others to find out why.

Ellen (1999)

Ellen is a smart, sophisticated, and passionate woman. She is around 50 years of age and works in genetics. She is married to Tom, an English lecturer. She has come on some harder financial times recently, because her husband has been forced into early retirement. This being the case, they need to sell their house. The house has been in Ellen's family for many generations. The house means a lot to Ellen because it is filled with history, her own personal

history and the history of “radicalism,” as she calls it. There is, however, an opportunity for them to keep the house if they want to. Ellen has been offered a job working with stem cells. Ellen really wants the job. However, the job prospect causes an ongoing fight with Tom. He does not feel working with embryos is right, and he believes his wife is messing with things she should not have anything to do with. Ellen is torn; she wants to take the job, but does not think she can live with her husband judging her. For Ellen and Tom, this is a very delicate subject. She has been pregnant six times and has miscarried every time. Ellen does not view this as human life, but Tom does. This issue is the topic of the majority of their battles. Looking for a sympathetic ear, Ellen turns to someone else to see what they think about the matter. The first person Ellen talks to is Kate. Kate is Ellen’s friend and possible future coworker. Kate works for the firm that wants to hire Ellen to do the research. Kate has a very different perspective in these matters. She views the fetus as a “cluster of cells,” and makes the issue less about human life and more about the work. She tells Ellen Tom should not have a say in the matter because he is not going to be the person doing the experiments. Ellen disagrees with her because Tom is her husband and it matters to her what he thinks. Kate tries to convince Ellen the job is good for her, and she will be helping many people when her methods are perfected. The other person Ellen talks with is Phil. Phil is a man taking measurements of their house for the remodeling that is going to take place after they move out. He is blue collar and a very out spoken man. He is a father and has much less education than the other characters in 1999. He has a very different opinion of Ellen’s research. Being a father, Phil gets very upset when Kate and Ellen suggest one thing positive that might come out of Ellen’s research is the ability to find out very early on if a fetus presents any abnormalities, and therefore will offer parents all the facts in deciding whether or not to terminate a pregnancy. This thought really upsets Phil, and it actually weighs

heavily on Ellen's mind as well. Ellen sees Phil as representative of the greater population, and she questions if she wants to be viewed by so many as a monster. Ellen and Phil's relationship is a funny one. Phil believes in aliens, UFOs, and spontaneous combustion; in short, Ellen feels she is much smarter than him. In other words, she notes his science is based on beliefs and hers is based on facts. But Ellen needs Phil as a sounding board. In many ways, she gets to interview someone who is removed from the situation and offers her an objective opinion. Tom has very emotional feelings about this because of the pregnancies they have gone through, and Kate is driven by the money. Because these two sides are deeply rooted in other concerns, Ellen does not agree with either side, but still ends up taking the job because she is ready to move forward with her life. Ellen is affected by the box of bones found in the house. They do not bother her directly, of course, but their affect on her husband greatly upsets her. When the bones are found, Ellen is curious about where they came from and who they belonged to, but when Tom starts to feel a responsibility to the body, it affects their life together. Ellen has a very difficult task in keeping her husband's spirits up and stopping him from obsessing about the box of bones. Ellen must always love her husband and care about his needs, but in the end she realizes he will love her whether she takes the job or not. The person Ellen has to fight the hardest turns out to be herself. She is very complex and conflicted throughout most of the play, and in the end she needs to find resolve in her decision.

Tom (1999)

Tom is in his 60s and married to Ellen. He is an English lecturer with a love for gardening. Tom being a English teacher is a tool used by Stephenson to show the parallel between Tom and Ellen. Tom is conflicted because he is going through a major life change. He has just been forced out of his job. His wife has just received the opportunity for a promotion,

but they are still unsure of their decisions, and they might end up uprooting their life and selling their house. Times are hard for Tom right now. Being forced to retire has made Tom look at his life and question what is next. He is too young to be done working, but too old to start something new. Tom also has a fear of being supported by his wife. For many men, the need for being the primary breadwinner is engrained and important. If he has no job, this cannot happen. Even though Ellen will make more than enough money for them to live on at her new job, the reality makes Tom fear the way his life is going. At the time we first see Tom, he and his wife are having a hard time deciding if Ellen should take the job or not. Tom has issues with some of the stem-cell research. He tries many different ways to convince her of his point. He tries to talk to her from a scientific standpoint, but she is much smarter than him when it comes to science. So then he tries to reach her on a personal level. He talks about the pregnancies they have miscarried, and he points out he thinks she is messing with the same sort of thing. He loves Ellen and wants her to be happy, but is very emotionally upset by this argument. In the end, Ellen decides to take the job, and Tom is happy to see his wife content in her choice. The relationship Tom has with Kate, however, is very different. Kate is the one trying to get Ellen to take the job. Tom is consequently at odds with Kate. He feels she has no morals and no concern for how her knowledge is obtained. This kind of separation is something Tom does not understand. The thing that really pushes Tom over the edge with Kate is several times she tells Ellen that Tom's thoughts on what Ellen does don't matter. He takes it very personally and thinks she is a young, ambitious fool. They never come to a common place of respect for each other. Tom and Phil have a very different relationship as well. Phil is not like the rest of the people in the house. In many ways, I feel Tom simply appreciates that Phil is different. Tom feels very alone in the argument over Ellen's job, and he has no idea how he will make it

through. When he meets Phil, he knows he has found someone who can understand where he is coming from with his concerns. Tom not only needs Phil's support for the continuing argument with Kate and his wife, but when a box of bones is found in the house, Phil is the only one who shares Tom's spiritual connection with who the person was. Tom is unsure about the way the remains should be treated. At one point, when Tom and Phil are alone, Phil brings out a candle to light for her soul. Tom is not sure what he thinks about this ritual, but engages in it with Phil. The relationship between these two men is one they both need. Tom needs it so he will have someone to listen to and not judge him. Phil needs it for the same reasons. When Phil speaks his mind in front of Ellen and Kate, he is met with funny looks and sometimes even mockery. When Phil is around Tom, he is able to be himself without fear of looking like a fool. Tom is someone looking for answers. I think that is one of the overall ideas of the play, but with Tom's life there is no easy formula to follow. Tom is a reflection of Susannah in many ways. This role reversal is something that happens with many of the characters in 1999. It will be very important to have versatile actors to play roles in both time periods.

Kate (1999)

Kate is 28, and she is a scientist who works for the company that wants to hire Ellen. Kate is driven by her own need to learn and to make money. The pay for the line of work she is in is attractive to her lifestyle. She is in some ways a reflection of Armstrong because she also has a thirst for discovery that can never be fulfilled. Her mission is to get Ellen to take the job at the firm where she works. The person standing in Kate's way is Tom. They are very different people. As an English lecturer, Tom deals with theory; Kate deals with facts. Kate does not see the gray areas in many things. The fact Tom does not like the research that is being done at her firm is illogical to her. Tom only has personal beliefs to go on, and for Kate that is just not

enough. Many times she tells Ellen Tom gets no say in her decision, even though this will uproot Tom as well. Kate is younger than Ellen, and Ellen at one time was very much like Kate. So when Kate begins to talk about how science is so important and about her general ambitions, Ellen excuses many of Kate's shortcomings because she understands those ambitions as once residing in herself. Kate's relationship with Phil is a very strange and short one. Kate views Phil as a low class, unintelligent human who could never understand the thoughts going on in her own head. Phil tries many times to have a conversation with Kate on the work she does. When this happens, Phil tries to talk to Kate on her level, but when he falls short, she does not meet him halfway at all. In fact she is often downright mean to him. She openly mocks the things he has to bring to the conversation, and will not give his comments serious thought if she thinks they aren't worthwhile. This puts them at an impasse. Phil has lost even before their conversation begins, because Kate will never think she is wrong. Kate is only in the play a short time, and as far as her role within the larger plot, I think Kate is there primarily to help the conflict move between Ellen and Tom. This is a necessary part of the play that will have to be covered by an actor who is well-trained and knows how to play subtext

Phil (1999)

Phil is one of the most essential components of the 1999 section of the play. He is very different from the other people who surround him. While Phil is smart, he has much less formal education than Tom, Ellen or Kate. He is treated as an outsider for a large majority of the play by the women. Kate is rude to Phil any time he tries to share his thoughts on anything other than what he is there to do—which is to take measurements of the house. He thinks things through in great detail with the knowledge he has available to him. He draws many of his thoughts from different sources like television, tabloids and word-of-mouth. Phil likes to think that the

impossible is possible. His relationship with Ellen and Phil is a complicated one. Ellen tries to find common ground with Phil. He is very interested in the work she does but does not really understand it. He has an idea of what cloning is and somehow thinks what she is doing is the same thing. It excites him in a way that is almost frightening to Ellen. There is so much negativity that goes along with the idea of cloning; it is a stereotype of her work, and she does not want to be viewed that way. She even takes offence when Phil starts talking about her cloning humans. He is making judgments about things of which he is not fully aware. When Phil finally realizes he has made uninformed judgments about her and what she does for a living, he starts to re-evaluate what he has said. Phil is good at looking back at what he and others have done and said and then carefully changing or modifying his opinions when he finds them to be incorrect or incomplete. This is easy for him to do with Ellen because she takes the time to hear what he has to say and breaks complex ideas down for him in terms he understands and can work with. As for Kate, she does not have the class and grace Ellen has in regard to Phil. To Kate, Phil is just a moron who cannot understand the real issue they are talking about. She continues to explain, she feels there is great importance in his understanding of the work. Phil does not like the fact that Kate talks down to him and becomes very defensive. For him it is embarrassing he is viewed as stupid. This is the whole of the relationship with Kate and Phil. The only person we see Phil really connect with is Tom. Tom is an outsider in the house, too. He and Phil bond over their mutual exclusion. Tom has more formal education than Phil, but Tom can see Phil is not dumb. Tom takes the time to listen to everything Phil has to say and really tries to see his point of view. In return, Phil gives Tom the same respect. The scene that best illustrates this point is the scene where Tom and Phil light a candle for the soul of the dead girl found in the house. I am not sure if either man thinks this will do any good, but that really does not matter.

Neither of them thinks everything has to be defined; some things can just be. Phil is the most lighthearted character in the 1999 section of the play. He is there to offer a softer way of looking at the situation and in many ways provides a calming presence for many of the characters involved. The actor playing Phil must be charismatic and enjoy every nuance of playing such a creative role.

Chapter 3: Construct a Hypothesis (Script Analysis and Journals)

Act I Prologue pgs. 5 – 6 (Unit 1)

Time of Action:

Time	Non-specific
Place	Non-specific
Specific Locale	On the stage of the theatre
Relationships	Ellen’s relation to the painting “An Experiment on a Bird with an Air Pump”
Occupation	Scientist
Politics	Ellen poses an ethical quandary of men having power of life and death.
Intellect	Ellen talks of the process of discovery and is enraptured by the possibilities of science.
Spirituality	Ellen notes of the painting’s ability to show you science where you usually find God.
Background Story	No Change

External Action:

Entrances & Exits	Rest of 1799 cast is set on stage in painting tableau. Ellen enters the stage at top of the play. Dressers enter towards end of French scene to dress Ellen as Susannah.
Properties	Not Applicable
Special Activities	Not Applicable

Internal Action:

Intentions	Ellen analyzes her favorite painting and why she has such passion for it.
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Director’s Analysis:

Ellen is talking about being young, eager and ambitious and discovering what she loves about science. She, like many we discover later in the play, is looking for answers about life, love and ethics.

Act I Prologue pgs. 6 – 7 (Unit 2)

Time of Action:

Time	1799
Place	Newcastle-upon-Tyne, England
Specific Locale	The home of Dr. Joseph Fenwick
Relationships	Joseph Fenwick and Susannah Fenwick, married Maria and Harriet, sisters and children of the Fenwicks Maria and Edward (in India), engaged to be married Thomas Armstrong, apprentice scientist to Joseph Peter Roget, apprentice scientist to Joseph Isobel Bridie, maid for the Fenwick household
Occupation	Joseph, Armstrong, Roget; scientists Isobel, maid and nanny
Politics	N/A
Intellect	Men educationally superior to women.
Spirituality	Science replaces a relationship with a spiritual being in the household
Background Story	Roget and Armstrong live in the Fenwick home performing various experiments under the tutelage of Dr. Fenwick. Maria and Edward are engaged to be married. Harriet harbors a resentment towards Edward. Armstrong has little for life when it concerns the advancement of science. Fenwick does not care very much for Armstrong's presence.

External Action:

Entrances & Exits	Isobel, Harriet and Maria exit at the end of the scene.
Properties	Air pump, pocket watch
Special Activities	N/A

Internal Action:

Character Intentions	Fenwick, Armstrong, Roget and Harriet experiment with the outcome of when you place a bird in an air pump. Maria wants to save the life of her pet bird. Susannah wants to calm Maria's hysterics.
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Director's Analysis:

In this scene Dr. Fenwick is performing an experiment on Maria's pet bird in an air pump. This sort of experimentation illustrates the quest for knowledge and discovery that is a constant theme throughout the play. We start to see relationships develop between Fenwick and his daughters, whom he treats differently. Harriet, who is very much like Fenwick, is intrigued by such experiments. Maria, on the other hand, is simply concerned for her pet. We discover Fenwick's relationship with Armstrong early on in the play through this scene, which result in feelings of disdain. We see Roget's compassion for other people's feelings even in the face of discovery. We see Susannah take on the role of family mediator by admonishing the children's behavior and apologizing for it to their guests.

Act I Scene I pgs. 7 -12 (Unit 3)

Time of Action:

Time	1799
Place	Newcastle-upon-Tyne, England
Specific Locale	The home of Dr. Joseph Fenwick
Relationships	See Unit 2
Occupation	See Unit 2
Politics	There is rioting about the price of fish occurring throughout the town.
Intellect	Debates about what is a truly enlightening lecture take place in the scene.
Spirituality	Topics by Rev. Jesup are quickly discarded.
Background Story	Armstrong has a strong attachment to a previous mentor and his topics of discussion. Dr. Farleigh requested Fenwick take Armstrong under his wing. Roget enjoys the compiling and categorizing information into lists. The riots are a very common occurrence at this time in history. Fenwick quips about how the riots were about corn last week.

External Action:

Entrances	N/A
Properties	Roget's note pad, Susannah's playing cards, Fenwick's papers, Armstrong's pocket watch
Special Activities	Susannah plays card game known as patience

Internal Action:

Intentions	Susannah desires attention in any fashion from any of the men because she feels consistently ignored. Fenwick and Roget are attempting to find a lecture for New Year's festivities. Armstrong attempts to leave to attend one of Farleigh's scientific demonstrations, but is unable to due to the riots.
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Director's Analysis:

We see the desire for attention on the part of Susannah. She appeals to all three men in differing ways to be included in the conversation and more importantly to be treated equally. Fenwick starts to show some of his strong opinions over matters concerning science and politics. He shows a general disregard for theology and holds the advancement of science above all things. We see Roget try to analyze and interpret the ramblings of Dr. Fenwick while simultaneously

exploring his own thoughts and opinions. Armstrong, meanwhile, comes off as a confident and cocky young scientist who has little regard for the disdain shown by those around him.

Act I Scene I pgs. 12 – 18 (Unit 4)

Time of Action:

Time	1799
Place	Newcastle-upon-Tyne, England
Specific Locale	Fenwick home
Relationships	No Change
Occupation	No Change
Politics	No Change
Intellect	With entrance of daughters, intellect shifts. Maria shows classic feminine ambitions of the time: marriage, children. Harriet, meanwhile, goes against traditional norms and is intrigued by her father's line of work, against the will of her mother.
Spirituality	Harriet rejects all established religion. Armstrong agrees with her. No one corrects her.
Background Story	Isobel has been a maid in the household for quite some time. Harriet has been coerced by her mother to write a play which Maria and Isobel act in. Isobel has a spinal condition which affects her posture, induces pain in her hips and causes a deformation that manifests itself as a hump-like feature.

External Action:

Entrances and Exits	Harriet, Isobel and Maria enter (pg. 12). Harriet and Maria exit (pg. 18)
Properties	Isobel's "sheep" ears
Special Activities	Not Applicable

Internal Action:

Intentions	Harriet and Maria intend to inform Fenwick that the rioting has inflicted property damage to the house. Maria, Isobel and Harriet intend to show their father the play. Harriet attempts to curtail her mother's bragging. Roget asks inciting questions to stimulate Harriet's desire for knowledge. Susannah tries to highlight her daughters in order to steer the conversation towards her.
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Director's Analysis:

We see how different the sisters are, also how differently they are treated by the other members currently in the household. Although Harriet is forced to write a play by her mother, she is

catering it to her own interests. She writes about the rise of industry in Britain against the backward ideal of pastoral innocence through untouched nature. In this effort, we note Harriet's desire to be recognized by her father intellectually. Fenwick, however, shows no interest in the play, showcasing the importance he places on science and politics over family.

Act I Scene I pgs. 18 – 22 (Unit 5)

Time of Action:

Time	1799
Place	Newcastle-upon-Tyne, England
Specific Locale	Fenwick home
Relationships	NC
Occupation	NC
Politics	Riot finally enters the household itself when the cook brings in an injured rioter.
Intellect	Isobel is discovered to be well-educated despite her social class and status when Fenwick nonchalantly asks Isobel about a word choice in his guidelines for the Philosophical society which catches everyone else off guard. Isobel and Roget play a word game to see how many words for “servant” Isobel is aware of. Isobel wins handedly.
Spirituality	NC
Background Story	Isobel is Scottish and has been a maid in the household for quite a long time. She is well respected by Fenwick because of her affinity for words. This is not the first time the riot has reached the inner threshold of the house as Susannah makes perfectly clear. Isobel also appears to be a little apprehensive around men.

External Action:

Entrances and Exits	Harriet enters (pg. 21) Harriet, Susannah and Fenwick exit (pg. 21) Armstrong, Isobel, Roget exit (pg. 22)
Properties	N/A
Special Activities	N/A

Internal Action:

Intentions	To investigate the intelligence of Isobel.
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Director’s Analysis:

We gain more knowledge about Isobel in this unit. We quickly gather she’s not your typical household maid and that her mind is sharp. She is well-respected even by those who have a far more formal educational upbringing. We start to see an interest from Isobel form in Roget and

Armstrong but in different ways. Roget wishes to converse with her as an intellectual equal, but Armstrong is only interested in using her in his studies due to her deformity. It is this difference between the two men's curiosities that set them apart. We see Roget begin to blossom as the warm man and Armstrong as the cold, calculating scientist.

Act I Scene I pgs. 22 – 23 (Unit 6)

Time of Action:

Time	1799
Place	Non-descript
Specific Locale	Non-descript
Relationships	Maria and Edward are still engaged.
Occupation	NC
Politics	India is currently a colony of Britain. The common Indian folk are looked down upon by the British invaders.
Intellect	We begin to see Maria's insecurities in her own knowledge
Spirituality	NC
Background Story	Maria and Edward are engaged to be married. Edward is off studying in India.

External Action:

Entrances and Exits	Maria enters (pg. 22) Maria exits (pg. 23)
Properties	Maria's letter
Special Activities	N/A

Internal Action:

Intentions	Maria's intention in the reading of the letter is to stay connected to Edward, her fiancé, any way she can.
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Director's Analysis:

We learn that Maria and Edward are engaged to be married and Edward is currently traveling around India. In his travels, he has become homesick. We know that in his travels he visits different Indian cultures and is also battling with disease. He has also made a new friend named Ms. Cholmondley who is from Yorkshire and has so far, not enjoyed their excursions.

Act I Scene II pgs. 24 – 29 (Unit 7)

Time of Action:

Time	1999
Place	Newcastle-upon-Tyne, United Kingdom
Specific Locale	House of Tom and Ellen
Relationships	Kate is friend and potential business colleague to Ellen. Phil is a new acquaintance of Ellen and Kate.
Occupation	Ellen is a geneticist. Kate is the representative of a research firm. Phil is a handyman.
Politics	Dan Quayle is talked negatively in the sense of being cloned. William Hague, at the time, was a Tory shadow chancellor and him also being cloned may be scary due to his politics.
Intellect	Both Kate and Ellen are extremely educated and work in the science industry. Kate and Ellen also attempt to bring up the Human Genome Project, which is what Ellen is currently working on. Phil has far less formal education and relies on mass media and rumors for most of his information. He attempts to grasp the full scope of the project but gets hung up on his own personal experiences.
Spirituality	N/A
Background Story	Kate is attempting to persuade Ellen to work for her firm. Ellen has reservations about the research. The job offer is only available for a limited time. Because of Ellen's financial situation, she has to sell her home in Newcastle. Phil has been hired by Ellen to fix up the house. Phil is clearly a family man and has many questions about his daughter who is having some kind of issue. Phil believes this to be allergy-related.

External Action:

Entrances and Exits	Ellen, Kate, Phil enter (pg. 24) Kate exits (pg. 24)
Properties	Kate's mobile phone. Ellen's moving boxes. Phil's tape measure, clipboard and pencil.
Special Activities	Phil is measuring the space.

Internal Action:

Intentions Kate wants Ellen to work for her firm. Ellen wants time to think about her job offer and wants to be understood by people who are ignorant about her line of work. Phil wants to complete his work of measuring the house and to gain knowledge about Ellen's line of work. He also expects Ellen's expertise to diagnose his daughter's illness.

Director's Analysis:

This scene introduces the characters from 1999. Kate is a young, ambitious woman working in the field of genetics. She needs Ellen and her research methods to help the business to continue growing. Phil, in his mid-to-late 30s, is a handyman getting the house ready to be put on the market. Phil is treated very differently by the two women; Kate barely gives him the time of day while Ellen attempts to engage in conversation. Phil is hungry for knowledge and tries to absorb all presented to him, but his eagerness and lack of education allows for a large amount of misunderstanding. We learn that while Ellen enjoys her research, she questions the ethics behind it. Phil also has many reservations considering he is a family man, and strives to be understood by people who are clearly more knowledgeable.

Act I Scene II pgs. 29 – 33 (Unit 8)

Time of Action:

Time	1999
Place	Newcastle-upon-Tyne, United Kingdom
Specific Locale	House of Tom and Ellen
Relationships	Tom is married to Ellen and a new acquaintance of Phil's
Occupation	Tom was an English Literature lecture. He was recently made redundant.
Politics	NC
Intellect	Tom is educated in English Literature.
Spirituality	The discussion of scientific advantage versus holy law is brought forth.
Background Story	Tom has recently been made redundant at his university. Tom, until the end of the scene, has been down in the basement.

External Action:

Entrances and Exits	Kate enters (pg. 29) Tom enters (pg. 33) All exit (pg. 33)
Properties	Kate's bottle of Jameson, tea cups, tray
Special Activities	NC

Internal Action:

Intentions	Kate tries to persuade Ellen to accept the job. Ellen and Kate attempt to enlighten Phil in to the medicinal advances brought about by their research. Phil fights to comprehend their line of work. Tom informs every one of the discovery in the basement.
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Director's Analysis:

In Kate's quest to hire Ellen, the two ladies enter into a discussion surrounding the political and ethical ramifications with their job of stem cell research. Phil has a very hard time comprehending some of their viewpoints. When Kate raises the point that you may want to abort a fetus if you detect severe abnormalities, great umbrage is taken by Phil. Phil has a great personal attachment to this issue for two reasons; there is a medical condition related to his daughter that she more than likely has had since birth and because Phil had an uncle whom he respected and admired that suffered from manic-depression. Phil is very defensive about the

issues because of these reasons. This allows us to see Kate take a very cold stance and Ellen the chance to evaluate the ethics of her research. Tom finds a skeleton in a box in the basement.

Act I Scene II pgs. 33 – 34 (Unit 9)

Time of Action:

Time	1799
Place	Non-descript
Specific Locale	Non-descript
Relationships	Maria and Edward are still engaged.
Occupation	NC
Politics	NC
Intellect	We continue to see Maria's insecurities in her own knowledge
Spirituality	NC
Background Story	Maria and Edward are engaged to be married. Edward is off studying in India.

External Action:

Entrances and Exits	Maria enters (pg. 33) Maria exits (pg. 34)
Properties	Maria's letter
Special Activities	N/A

Internal Action:

Intentions	Maria's attempt to understand Edward's homesickness.
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Director's Analysis:

We see Edward's homesickness grow more severe in this letter. Maria tries to comprehend Edward's feelings. She becomes puzzled as to what Edward's confusion is when he tries to recall the landscape of England. This is one of the first times we see Maria and Edward growing apart and the distance wearing on them.

Act I Scene III pgs. 34 – 35 (Unit 10)

Time of Action:

Time	1799
Place	Newcastle-upon-Tyne, England
Specific Locale	Fenwick home
Relationships	Roget shows romantic interests in Isobel
Occupation	NC
Politics	NC
Intellect	NC
Spirituality	NC
Background Story	NC

External Action:

Entrances and Exits	Isobel enters (pg. 34) Roget enters (pg. 34) Fenwick and Susannah enter (pg. 35)
Properties	Isobel's rag and table polish. Roget's book. Susannah's needlework
Special Activities	N/A

Internal Action:

Intentions	Roget tries to woo Isobel. Isobel deflects Roget's advancements. Fenwick attempts to interfere with Roget's romantic endeavors.
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Director's Analysis:

This scene presents a new side of Roget. He seems to be more confident in his advancements toward Isobel. However, when he is met with even the least bit of resistance all his confidence escapes him. We see Isobel is very content with being romantically alone and is not at all intrigued by Roget. Fenwick realizes the attempted advances on the part of Roget and is quick to show his disapproval. Susannah aids her husband in doing so.

Act I Scene III pgs. 35 – 39 (Unit 11)

Time of Action:

Time	1799
Place	Newcastle-upon-Tyne, England
Specific Locale	Fenwick home
Relationships	Susannah and Fenwick’s marriage is beginning to show signs of trouble.
Occupation	NC
Politics	Fenwick derides the monarchical system present in England and desires the new ideas of democracy and universal suffrage.
Intellect	Fenwick encourages Roget to envision the future of Newcastle through advances in technology. The common person is still living in an age of superstition, according to Fenwick.
Spirituality	NC
Background Story	NC

External Action:

Entrances and Exits	Isobel exits (pg. 34) Susannah exits (pg. 39)
Properties	N/A
Special Activities	N/A

Internal Action:

Intentions	Fenwick educates Roget on the future of society and the world from his eyes. Roget tries to understand Fenwick’s visions and also to stay out of the couple’s argument. Susannah fights with Fenwick about her role in discussions of science and politics.
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Director’s Analysis:

Fenwick truly tries to educate and inform Roget regarding the current world systems. It is clear Fenwick sees potential in Roget and wants to aid Roget in his current view of the world while Susannah fights desperately to be viewed as an equal. It’s key to understand Fenwick’s vision of the future in this scene because when we do visit the section of the play set in 1999, the audience will be looking for examples of Fenwick’s predictions to be true or false. It is also made very clear that Susannah feels ignored and underappreciated. Susannah finally vocally acknowledges her frustrations to her husband. She tells him she is ignored and excuses herself from the conversation brusquely. This shows a lot about Susannah’s character by telling her husband she

feels ignored, it shows her strength and passion. By leaving the room in the manner she does, however, we can still see that she does not want to embarrass her husband in front of company. I feel the subtext of this is that she wants to out of her current position. However, for her it is an impossibility at the time because of the surrounding social parameters. This is something that she is very aware of but does her best to fight against any way.

Act I Scene III pgs. 39 – 40 (Unit 12)

Time of Action:

Time	1799
Place	Newcastle-upon-Tyne, England
Specific Locale	Fenwick home
Relationships	We start to see a growing mutual respect between Roget and Fenwick.
Occupation	NC
Politics	NC
Intellect	NC
Spirituality	Does science require a warm heart?
Background Story	Fenwick only has Armstrong there because Farleigh asked him to take him on for 3 months.

External Action:

Entrances and Exits	Fenwick and Roget exit (pg. 40)
Properties	N/A
Special Activities	N/A

Internal Action:

Intentions	Fenwick coaxes Roget into discussing his feelings on science, politics and life. Roget examines Fenwick to discover what role emotions and ethics play in “modern” science.
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Director’s Analysis:

The relationship between Fenwick and Roget is a necessary one. This scene sets up the clear, mutual respect the two hold for each other. This relationship must be clear to serve as a counterbalance for the relationship between Fenwick and Armstrong. Fenwick must display an equal amount of admiration for Roget as he displays his disdain for Armstrong. It is this juxtaposition that makes the play compelling. We also see that Fenwick is starting to realize his shortcomings with his wife. Although he has not yet fully realized the severity of his wife’s outburst, he begins to recognize there is an issue.

Act I Scene III pg. 40 (Unit 13)

Time of Action:

Time	1799
Place	Newcastle-upon-Tyne, England
Specific Locale	Fenwick home
Relationships	Armstrong's "emotions" for Isobel being a rapid climb.
Occupation	NC
Politics	NC
Intellect	NC
Spirituality	NC
Background Story	Armstrong feels bad about inquiring about Isobel's hump so he tries to make amends.

External Action:

Entrances and Exits	Armstrong and Isobel enter (pg. 40) and freeze in a tableau during the next unit.
Properties	Armstrong's book of sonnets
Special Activities	N/A

Internal Action:

Intentions	Armstrong intends to woo Isobel. Isobel keeps her distance from Armstrong.
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Director's Analysis:

We begin to see a softer side of Armstrong emerge when he apologizes for his aggressive inquiries regarding Isobel's condition. He starts to show he has compassion and maybe even a little passion for Isobel by having listened to her previous conversation and gifts her a book of sonnets due to her passion for reading. Isobel has her own growth and change in this short unit as well. At the beginning, she is very resistant to anything dealing with Armstrong. When Armstrong gives her a gift truly to her liking, she begins to let down some of her defenses.

Act I Scene III pgs. 41 – 44 (Unit 14)

Time of Action:

Time	1999
Place	Newcastle-upon-Tyne, United Kingdom
Specific Locale	In the garden of the house
Relationships	Tom and Ellen’s relationship starts to intensify due to Ellen’s advancements in her career and the ethical implications it brings.
Occupation	NC
Politics	Ramifications of Ellen’s work on stem cells and the knowledge that insurance companies can have once they map the Human Genome.
Intellect	Ellen has decided that life begins at the moment of birth and her working with pre-embryos is not any issue.
Spirituality	Tom feels a spiritual connection to the box of bones in the basement. He acknowledges that they were once a human being and that he has a responsibility for them. Tom also feels that life begins at the moment of conception.
Background Story	Tom and Ellen have tried to conceive a child for many years. Each pregnancy, 6 in total, have ended in miscarriages.

External Action:

Entrances and Exits	Tom enters (pg. 41)
	Ellen enters (pg. 41)
	Tom and Ellen exit (pg. 44)
Properties	Tom’s rose clippings, gloves.
Special Activities	Tom is taking rose clippings.

Internal Action:

Intentions	Tom explains to Ellen’s the dangers of her research. Ellen retorts that her passion for the work and the outcomes overshadow any ethical responsibility.
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Director’s Analysis:

The scene explores the different standpoints of Tom and Ellen regarding Ellen’s research. The arguments not only on the broad political and social levels but Tom brings it into the family by bringing up their own personal inability to conceive a child. It is also made clear that Tom feels

a strong personal connection to the body found in the basement and he is very unsettled by his earlier discovery.

Act I Scene III pgs. 45 – 46 (Unit 15)

Time of Action:

Time	1799
Place	Newcastle-upon-Tyne, England
Specific Locale	Fenwick home
Relationships	Isobel is brought firmly out of her shell by Armstrong's advances and she feels comfortable enough to reciprocate.
Occupation	NC
Politics	NC
Intellect	NC
Spirituality	NC
Background Story	Isobel reveals her painful past about the only man who has ever attempted to woo her. He turns out to be an "old man with the face of a goat". This painful truth is what has led Isobel to willingly accept a life of solitude.

External Action:

Entrances and Exits	Armstrong exits (pg. 46) Isobel exits (pg. 46)
Properties	N/A
Special Activities	N/A

Internal Action:

Intentions	Armstrong continues to seduce Isobel. Isobel intends to keep her pride and self-worth in the face of possible embarrassment.
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Director's Analysis:

Isobel fights very hard to stick to her solitude over the course of scene III. Eventually, the charm and wiles of Armstrong are too much for her emotional armor and she begins to believe his affections are true and is honestly excited about the possibility of being loved. Armstrong has little to no regard for Isobel's emotional feelings and only cares about his own scientific ambitions. It is key that the audience does not clue into this fact. Armstrong must appear at all times to be completely taken by Isobel's intellect and naïveté. At the end of the Act, we must be left with some kind of hope for Isobel.

Act II Scene I pg. 47 (Unit 16)

Time of Action:

Time	1799
Place	Non-descript
Specific Locale	Non-descript
Relationships	Maria and Edward's relationship diminishes at the receipt of this letter.
Occupation	NC
Politics	NC
Intellect	Maria starts to show more intelligence and less naivete regarding her relationship with Edward.
Spirituality	NC
Background Story	Edward imparts to Maria about one of his winters in England. He recalls finding two boys frozen together in the fields of Northumbria and the inability to even pry them apart.

External Action:

Entrances and Exits	Maria enters (pg. 47) Maria exits (pg. 47)
Properties	Maria's letter and compact
Special Activities	N/A

Internal Action:

Intentions	Maria fails to comprehend Edward's homesickness and why his mood has changed drastically.
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Director's Analysis:

Maria is taken aback by Edward's change in mood. She cannot understand why now he has a sudden aversion to returning to England. This is very atypical behavior and casts doubt for Maria on her future with Edward. When Maria realizes Edward doesn't remember her eye color, it creates great emotional turmoil for her. This is a great turning point in the relationship of the two betrothed.

Act II Scene I pgs. 47 – 48 (Unit 17)

Time of Action:

Time	1799
Place	Newcastle-upon-Tyne, England
Specific Locale	Fenwick home
Relationships	Maria and Edward's relationship is becoming more distance.
Occupation	NC
Politics	NC
Intellect	NC
Spirituality	NC
Background Story	Maria and Edward's relationship problems are revealing themselves to the rest of the household.

External Action:

Entrances and Exits	Maria, Harriet and Isobel enter (pg. 47) Fenwick, Susannah, Roget and Armstrong enter (pg. 48) Maria and Harriet exit (pg. 48)
Properties	Harriet's Britannian scepter, shield and hat. Maria's crook
Special Activities	N/A

Internal Action:

Intentions	Harriet desires a successful rehearsal of the play. Isobel wishes she weren't in the play and attempts to comfort Maria. Maria craves empathy for her upsetting letter from Edward.
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Director's Analysis:

The trials Harriet goes through to mount a rehearsal of the play continue to grow as Maria's emotions from the previous unit bleed into this scene. In Maria's attempt to find answers for Edward's behavior, she receives nothing but frustration from Harriet and sympathy from Isobel. This is a reflection of how Isobel's relationship differs between the two girls.

Act II Scene I pgs. 48 - 52 (Unit 18)

Time of Action:

Time	1799
Place	Newcastle-upon-Tyne, England
Specific Locale	Fenwick home
Relationships	Harriet and Maria are feuding. Harriet and Susannah trade verbal blows as do Fenwick and Susannah.
Occupation	NC
Politics	Harriet paints a picture of industry versus a pastoral innocence in her play.
Intellect	Harriet's interest in science and discovery blossom in this scene when she uses Susannah's play idea as a platform for expression.
Spirituality	Harriet represents the spirit of Britannia and also uses Christ metaphors to get her point across.
Background Story	NC

External Action:

Entrances and Exits	Maria and Harriet enter (pg. 49) Fenwick, Susannah, Maria, Harriet and Roget exit (pg. 52)
Properties	N/A
Special Activities	Maria, Harriet and Isobel attempt to put on a play.

Internal Action:

Intentions	Harriet shows the foolishness of Maria's relationship. Maria searches for understanding within her relationship with Edward. Susannah wants to comfort Maria and understand Harriet. Harriet reveals her lack of interest in writing and literature to Susannah and verbally shows her interest in her father's line of work. Fenwick tries to diffuse the situation without unjust rage thrown in his direction. Roget and Armstrong try to be entertained by the play.
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Director's Analysis:

The play-within-a-play occurs within this unit. It is a forum for the argument between science and the arts. This being one of the major themes of the play. This brings Harriet's true ambitions to the forefront, which break from societal norms for women of the time. We see a complete lack of understanding on Susannah's part in regards to Harriet. This is also a prime example of Harriet's quick temper, Maria's fragility and Susannah's familial disconnect.

Act II Scene I pg. 53 (Unit 19)

Time of Action:

Time	1799
Place	Newcastle-upon-Tyne, England
Specific Locale	Fenwick home
Relationships	Armstrong and Isobel's relationship grows even stronger and more sensual.
Occupation	NC
Politics	NC
Intellect	NC
Spirituality	NC
Background Story	Armstrong tells a story of his mother dying and how in uncomfortable situation, he resorts to jokes of an often inappropriate nature.

External Action:

Entrances and Exits	Isobel and Armstrong exit (pg. 53)
Properties	N/A
Special Activities	N/A

Internal Action:

Intentions	Armstrong is ready to take the relationship to the next level. When his advances are seen as inappropriate, he is forced to change his ambitions to earning her trust. Isobel, wanting love, has to weigh the balance between genuine affections and pure, animalistic lust.
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Director's Analysis:

We must see Armstrong advance too strongly and have it frighten and offend Isobel. Isobel is not ready to fully commit to the relationship at this time. Her trust and respect still has to be earned and is almost completely lost by Armstrong's lack of compassion. By revealing a gentler side, Armstrong not only gets himself out of trouble for his previous comment, but solidify's some trust and understanding from Isobel.

Act II Scene II pgs. 54 – 56 (Unit 20)

Time of Action:

Time	1999
Place	Newcastle-upon-Tyne, United Kingdom
Specific Locale	House of Tom and Ellen
Relationships	A mutual respect begins to blossom between Tom and Phil.
Occupation	NC
Politics	The Conservative (Tory) party of Great Britain is discussed.
Intellect	NC
Spirituality	Souls, the afterlife and Catholicism are key discussion points in this unit.
Background Story	Phil's mother was Catholic and Phil continues to uphold some of the Catholic Church's traditions.

External Action:

Entrances and Exits	Phil and Tom enter (pg. 54) Kate and Ellen enter (pg. 56) Phil exits (pg. 56) Tom, Kate and Ellen exit (pg. 56)
Properties	Phil's tool bag, candle and lighter. Tom's box of keepsakes.
Special Activities	Ceremonial burning of candle

Internal Action:

Intentions	Tom and Phil try to gain understanding of each other and to help the remains found in the basement find peace. Kate and Ellen strive to find the meaning behind Phil and Tom's relationship.
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Director's Analysis:

Tom and Phil need each other. The women in 1999 are a very strong and confident pair as evidenced at the end of the scene. When the men do not have concrete evidence for their thoughts and opinions the ladies often disregard their observations. Tom and Phil can discuss their ideas in an open and free way. When Ellen and Kate discover Tom and Phil burning a candle for the remain's soul, they question the reason behind it. After Phil exits Ellen questions if she has done something to offend Phil showing that she does not have a complete disregard for someone's spiritual beliefs.

Act II Scene II pgs. 56 – 58 (Unit 21)

Time of Action:

Time	1799
Place	Newcastle-upon-Tyne, England
Specific Locale	Fenwick home
Relationships	Armstrong and Roget begin to see each other as colleagues and explore each other's opinions of ethics in regards to their work.
Occupation	NC
Politics	Armstrong tells Roget about how they illegally obtain cadavers.
Intellect	Armstrong's intellect is not swayed by morality or ethics. Roget is conflicted.
Spirituality	NC
Background Story	Armstrong has quite a bit of experience examining cadavers. One of the particular cadavers obtained turned out to be the instructor's grandfather. Also, Armstrong seeks out potential cadavers before they are deceased in order to obtain unique specimens.

External Action:

Entrances and Exits	Armstrong and Roget enter (pg. 56) Fenwick enters (pg. 58) Armstrong, Roget and Fenwick exit (pg. 58)
Properties	Roget and Armstrong's Badminton rackets and birdies.
Special Activities	They play badminton.

Internal Action:

Intentions	Armstrong explains to Roget that when you are dealing with science you cannot be emotionally conflicted. Roget probes Armstrong for information as to the nature of Farleigh's demonstrations.
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Director's Analysis:

How Roget and Armstrong view each other in the scene is very indicative of their relationship. Armstrong believes he is much smarter and more resolute in his line of work. Because Armstrong does not think Roget has these qualities, Armstrong views Roget as a lesser scientist. Roget is intrigued by Farleigh's demonstrations and while he has a thirst for the knowledge

derived from the experiments, he is very uncomfortable with the methods used in obtaining the bodies. Armstrong views this as a weakness but Roget still has a clear conscience.

Act II Scene II pg. 58 – 59 (Unit 22)

Time of Action:

Time	1799
Place	Non-descript
Specific Locale	Non-descript
Relationships	Maria and Edward are rocky at best.
Occupation	NC
Politics	Maria refers to the riots that have been occurring for the last 6 months.
Intellect	Maria acknowledges the fact that she is often thought of as the “silly” of the two sisters.
Spirituality	NC
Background Story	Maria has spoken to someone who has recently returned from Lucknow and has learned that Ms. Cholmondely and Edward have a flourishing romance. Riots have been occurring these past 6 months.

External Action:

Entrances and Exits	Maria enters (pg. 58) Maria exits (pg. 59)
Properties	Maria’s letter
Special Activities	N/A

Internal Action:

Intentions	Maria wants to make Edward keenly aware that she has suspicions of his affections and wants clarification if this is fact or fiction.
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Director’s Analysis:

We see the stronger side of Maria in this letter. She has a lot of self-realization which adds to her strength and confidence. She is not severing ties with Edward yet but wants clarification of where their relationship is going if at all. Maria does a lot of growing up from the previous letter to this one.

Act II Scene III pgs. 60 – 63 (Unit 22)

Time of Action:

Time	1799
Place	Newcastle-upon-Tyne, England
Specific Locale	Fenwick home
Relationships	Susannah and Fenwick's unstable relationship is thrust out into the open. Fenwick finally shows some appreciation for Harriet's experimentation.
Occupation	NC
Politics	NC
Intellect	Harriet earns some respect for exploration and discovery regardless of her gender.
Spirituality	They facetiously discuss making Fenwick a saint due to his standing in the community.
Background Story	The hat Harriet's been working on for the play-within-a-play is finally completed and functioning.

External Action:

Entrances and Exits	All except Harriet (pg. 60) Harriet enters (pg. 60) All exit but Susannah and Fenwick (pg. 63)
Properties	Harriet's hat. Dinnerware and food
Special Activities	N/A

Internal Action:

Intentions	Harriet intends to gain respect from her father. Susannah commands respect from everyone. Roget becomes a great arbiter between all the arguments that unfold and encourages Harriet's discoveries.
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Director's Analysis:

The key to this scene is to see Susannah's frustration when Harriet receives more praise than she does. Fenwick must acknowledge the achievements of his daughter and corral his wife. By the family unit breaking down, uneasiness quickly settles in through all the household. There must be a strong sense of embarrassment on all accounts for Susannah and Fenwick's outbursts.

Act II Scene III pgs. 63 – 66 (Unit 23)

Time of Action:

Time	1799
Place	Newcastle-upon-Tyne, England
Specific Locale	Fenwick home
Relationships	Fenwick and Susannah reaching a crossroads in their marital relationship. Although he views Susannah as ignorant based in his knowledge, he still loves her.
Occupation	NC
Politics	NC
Intellect	Susannah studied literature and art. She never covered politics and science in her studies. This causes a disconnect in the relationship and unfairly paints Susannah ignorant in Fenwick's eyes.
Spirituality	NC
Background Story	Susannah was quite young when she married Fenwick. Beauty and charm drew Fenwick to Susannah; her intellect was not a factor.

External Action:

Entrances and Exits	N/A
Properties	N/A
Special Activities	N/A

Internal Action:

Intentions	Fenwick endeavors to find a level playing field in expressing his love to Susannah although she's not his scientific equal. Susannah expresses her frustration to Fenwick for his complete dismissal of her, and, while she grasps her intellectual shortcomings, she is still attempting to illicit any reaction from her husband.
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Director's Analysis:

This is the largest turning point for Susannah and Fenwick. Until now there has been a large disregard and disconnect in terms of their relationship. Susannah's struggles through the entirety of the play build to this moment. By her erupting in the manner she does, she gets through to Fenwick for the first time. When she finally has his attention, she uses every moment to regain her relationship with her husband. Fenwick, in a surprising turn, reveals his deep affection and true love for Susannah. He acknowledges the fact that when they met she was not his intellectual

equal. However, he chose to marry her for her beauty. Now that Susannah has confronted Fenwick, the dynamic of the relationship changes. Although Susannah is still not his intellectual equal, Fenwick must recognize her efforts.

Act II Scene III pgs. 66 (Unit 24)

Time of Action:

Time	1799
Place	Newcastle-upon-Tyne, England
Specific Locale	Fenwick home
Relationships	Maria and Harriet's relationship comes to physical blows over the Edward situation. Fenwick stands up for Susannah.
Occupation	NC
Politics	NC
Intellect	NC
Spirituality	NC
Background Story	Harriet's taunting of Maria has gone too far leading to a physical altercation.

External Action:

Entrances and Exits	Harriet, Maria and Isobel enter (pg. 66) All but Isobel exit (pg. 66)
Properties	N/A
Special Activities	Stage combat

Internal Action:

Intentions	Isobel informs the parents of the children's activities. Maria fights with her sister to stop her taunting. Harriet intends to show Maria the foolishness of her relationship with Edward. Susannah tries to stop the fighting. Fenwick supports his wife's actions in household affairs for the first time.
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Director's Analysis:

The fight between Maria and Harriet has been brewing for the whole play. The sisters are just too different in nature to tolerate each other daily. However, this fight is beneficial to Fenwick and Susannah's relationship. In Susannah's attempts to deter the girl's fighting, Fenwick has the opportunity to stand up for her and agree with her actions instead of undercutting her authority. This creates a new dynamic in the family, which is needed for the rest of the play.

Act II Scene III pgs. 66 – 69 (Unit 25)

Time of Action:

Time	1799
Place	Newcastle-upon-Tyne, England
Specific Locale	Fenwick home
Relationships	Isobel and Armstrong are romantically and sensually tied together. Roget becomes decidedly jealous of Armstrong. Armstrong reveals his false feelings for Isobel. Roget vocalizes his utter disdain for Armstrong and his methods.
Occupation	NC
Politics	NC
Intellect	Armstrong is a master manipulator, taking the feelings of the weak and using them for his own gain.
Spirituality	NC
Background Story	Armstrong has been plotting the whole play to seduce Isobel. He wants her to disrobe for him for no other reason than to take a close look at her spinal deformity.

External Action:

Entrances and Exits	Armstrong enters (pg. 66) Roget enters (pg. 67) Isobel exits (pg. 67) Isobel enters (pg. 67) Isobel exits (pg. 69) Roget and Armstrong exit (p. 69)
Properties	Isobel's table polish and rag, Armstrong's package for Isobel
Special Activities	N/A

Internal Action:

Intentions	Armstrong continues his pursuit of Isobel. Isobel obliges. Roget fights to disrupt the relationship. Armstrong finally reveals his true motives behind his pursuit of Isobel. Roget declares his disdain for Armstrong. Isobel overhears Armstrong's confession and is entirely crushed.
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Director's Analysis:

Armstrong drops his mask regarding his intentions and affections of Isobel. By this unveiling, it completely confirms the suspicions of Armstrong that have been set forth the entire play. We see a new side of Roget. He not only reveals his true feelings for Isobel, but finally has the confidence to speak his mind about the disgust he feels for Armstrong. Up until this point, Armstrong has been Roget's superior; now, we see a reversal as Roget holds the higher ground. Isobel is destroyed by Armstrong's reveal and exits in great haste, unable to control her emotions.

Act II Scene III pg. 69 (Unit 26)

Time of Action:

Time	1799
Place	Non-descript
Specific Locale	Non-descript
Relationships	Maria calls off the engagement.
Occupation	NC
Politics	NC
Intellect	Maria shows the capability to stand on her own two feet.
Spirituality	NC
Background Story	Twists and turns of Maria and Edward's relationship have come to a head. Maria will no longer stand for Edward's distance and philandering anymore.

External Action:

Entrances and Exits	Maria enters (pg. 69) Maria exits (pg. 69)
Properties	Maria's letter
Special Activities	N/A

Internal Action:

Intentions	Maria clarifies where she stands in the relationship and to acknowledge that she'll be just fine without him.
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Director's Analysis:

Maria ends the relationship between herself and Edward. This allows us to see a newer, stronger, more confident and resolute Maria.

Act II Scene IV pgs. 70 – 73 (Unit 27)

Time of Action:

Time	1999, New Year's Eve
Place	Newcastle-upon-Tyne, United Kingdom
Specific Locale	House of Tom and Ellen
Relationships	Ellen and Tom's relationship has stabilized since the last scene. Phil and Kate take the stance of "agree to disagree". Tom and Kate's antagonistic relationship remains constant.
Occupation	Ellen has accepted Kate's job offer.
Politics	NC
Intellect	Ellen comes forward about her passion about her line of work, which outweigh her moral and ethical stance.
Spirituality	NC
Background Story	We find out Ellen has accepted the position at Kate's firm since last scene. Phil's daughter appears to have taken a turn for the worse as he's going to visit her in hospital once finished up at the house.

External Action:

Entrances and Exits	Tom and Ellen enter (pg. 70) Kate enters (pg. 71) Phil enters (pg. 72) Phil exits (pg. 73) All exit (pg. 73)
Properties	Champagne glasses
Special Activities	Toast to the new year

Internal Action:

Intentions	Ellen expresses passionate feelings about her line of work. Tom supports Ellen. Phil expresses apprehensions about the new century. Kate is happy about Ellen's acceptance.
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Director's Analysis:

By Ellen choosing to accept the job, it eases almost every argument in the house. Tom stays true to his word and supports Ellen regardless of his personal feelings about the line of work. Kate feels a great sense of accomplishment by having Ellen accept the position. Phil is apprehensive about what the new century will hold. Phil also reveals he is going to the hospital to visit his daughter, which insinuate that the outcomes of stem cell research may strike closer to his life than anyone else's in the household.

Act II Scene IV pg. 73 (Unit 28)

Time of Action:

Time	1799, New Year's Eve
Place	Newcastle-upon-Tyne, England
Specific Locale	Fenwick home
Relationships	Isobel cannot bear the lies surrounding Armstrong's falsehoods in their relationship.
Occupation	NC
Politics	NC
Intellect	She is fully aware of the situation and has decided to take the only path she sees open to her.
Spirituality	NC
Background Story	Armstrong seduces Isobel falsely. She realizes her falsehoods and has made the decision to rid herself of life.

External Action:

Entrances and Exits	Isobel enters (pg. 73)
Properties	Isobel's letter, locket, and cloth noose
Special Activities	Hanging

Internal Action:

Intentions	Isobel wants to express her confusion and dismay at her relationship and attempts suicide.
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Director's Analysis:

Isobel earns some of her self-respect back in this scene. After being duped into a false love by Armstrong, she feels the only thing she has control of is her own mortality. She is attempting to regain control of anything. BY taking matters into her own hands she feels she earns back some of her self respect.

Act II Scene V pgs. 74 – 75 (Unit 29)

Time of Action:

Time	1799, New Year's Eve
Place	Newcastle-upon-Tyne, England
Specific Locale	Fenwick home
Relationships	Isobel's relationship with everyone changes dramatically due to her death at the hand of Armstrong.
Occupation	Isobel is no longer the maid for the Fenwick household.
Politics	NC
Intellect	NC
Spirituality	NC
Background Story	Isobel attempts to commit suicide because the embarrassment of living without love is too much to bare.

External Action:

Entrances and Exits	Maria enters (pg. 74) Armstrong enters (pg. 74) Maria exits (pg. 74) Fenwick, Harriet, Maria, Susannah, and Roget enter (pg. 74) All but Armstrong and Roget exit (pg. 75) Armstrong and Roget exit (pg. 75)
Properties	NC
Special Activities	Checking for pulse, Roget punches Armstrong in the face

Internal Action:

Intentions	Maria notifies everyone of Isobel's hanging. Armstrong hides his involvement by ending Isobel's life, and destroying the note. Susannah, Fenwick and Harriet stand disbelieving what's laid out before them. Roget blames Armstrong for the death without any hard knowledge of Armstrong committing the deed.
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Director's Analysis:

When Isobel is discovered hanging by Maria, Maria lets out a dreadful scream. This alerts Armstrong to the situation. Armstrong realizes Isobel's actions are a direct result of his behavior. For this reason he decides to end her life rather than save it, covering up the actions he took in previous scenes. Armstrong then finds Isobel's suicide note which implicates him fully in her decisions. He decides hiding the note is his best course of action. Upon the rest of the family's entrance, there is a moment of shock that sets in. After the Fenwicks remove Isobel's body, Roget confronts Armstrong about the fact that his actions led to the end result of Isobel hanging herself. Roget then physically assaults Armstrong.

Act II Scene V pgs. 75 – 76 (Unit 30)

Time of Action:

Time	1999, New Year's Eve
Place	Newcastle-upon-Tyne, United Kingdom
Specific Locale	House of Tom and Ellen
Relationships	Tom and Ellen have not only found common ground, but love and mutual respect for one another
Occupation	NC
Politics	Discuss how historical buildings must be ready to be demolished by the sweeping change of modernization.
Intellect	NC
Spirituality	NC
Background Story	NC

External Action:

Entrances and Exits	Tom and Ellen enter (pg. 75) Tom and Ellen exit (pg. 76)
Properties	N/A
Special Activities	N/A

Internal Action:

Intentions	Tom shows that he is supporting his wife. Ellen acknowledges Tom's issues. Both look back on the past and hope for the best in the future.
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Director's Analysis:

Tom and Ellen examine their current situation and since their financial situation is to drastically change for the better, they both question whether they should keep the house. They come to the mutual decision that selling the house and moving on is the healthiest for their relationship.

Act II Scene I pgs. 76 – 77 (Unit 31)

Time of Action:

Time	1799, New Year's Eve
Place	Newcastle-upon-Tyne, England
Specific Locale	Fenwick home
Relationships	Everyone's relationships with each other are pushed aside in the overriding situation with Isobel and her funeral.
Occupation	NC
Politics	Rioting finally subsides in light of the new century.
Intellect	Intellect takes a backseat to the loss of Isobel.
Spirituality	Although not a particularly religious household, they all take a moment to honor the passing of Isobel.
Background Story	NC

External Action:

Entrances and Exits	All but Fenwick and Susannah enter (pg. 76) Fenwick and Susannah enter (pg. 76) All of cast is set in new tableau surrounding the corpse of Isobel (pg. 77, end of play)
Properties	Isobel's coffin
Special Activities	Funeral procession

Internal Action:

Intentions	All to honor the life of Isobel and to cautiously look forward to the new century.
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Director's Analysis:

The passing of Isobel has silenced the household. Matters of science and politics are irrelevant. The despair within the home raises questions of what the future will bring. Not all hope is lost, however, but they are simply more cautious.

Journals

9/20/10

I have now started the show that I have been waiting to dive into. I have fought to produce the show I wanted to do for my thesis. The play in question is *An Experiment with an Air Pump*. I think that this show is going to push me more than any other show I have ever directed. That's why I wanted to do it. It takes place in two time periods, one of which is 1799. This is a style I have never worked in before. It will present some really great challenges for me. Another aspect that is going to be very new to me is that of working in a dialect. All the roles in this show will have a British dialect with the exception of Isobel, who has a Scottish dialect. There were two days of auditions. The first day was monologues. The turnout was great. There were a total of seventy-one people, and I cut that number down to nineteen people for the callbacks. After a very long night of cold reads I was able to cast the show. The cast list is P.J. McKinnie as Fenwick and Tom. He brings so much to the table for both roles. He is one of the most experienced actors we have in our program and will bring in a wealth of knowledge to the show. Fenwick is not a typical role for P.J. I think this will stretch him as an actor, and he will add a new and interesting level to the show. The role also brings with it an added level of playing two roles in one show, since he will also be playing Tom. It is a role that requires a large amount of flexibility. It is very different than Fenwick. I feel that for the most part the roles of dominance flip between Fenwick and Susannah and Ellen and Tom. This relationship is one of the most pivotal in the show.

The person playing Susannah and Ellen is Caleigh Quirin. Caleigh is one of our new grad students, who I have not had the chance to work with, or see her work in anything other than auditions. I see so much potential there. I'm excited to see what she can do. Caleigh and

P.J. look very good together when they read. They have a real connection. Caleigh, I feel, will thrive in both roles. She is going to have a lot of room to play. The thing I'm going to try and do is help her to pick clear choices from the ones she plays with to make sure we are developing two distinct characters. Looking at the list of roles on her resume this is unlike any other role she has ever played. In the audition she brought a strong feel of confidence and grace to Ellen and she was both submissive and witty as Susannah. It is this juxtaposition that will bring the roles clarity.

The two children of Fenwick and Susannah are Harriet and Maria. The role of Harriet has its own struggles. In the painting, *An Experiment on a Bird in an Air Pump*, the two girls are very young. This correlates with much of the dialogue of Harriet and Maria which also seems adolescent. But, it is impossible for the characters to be as young as the girls in the painting for a few reasons. First, the actress playing Harriet must also be able to play Kate, who is considerably older than her 18th century counterpart. Second, considering that I'm working with university actors, none of my casting options will appear as young as the girls in the painting. Considering the issue of age, it will be a focus of mine to help the actress playing her to not come across as whiny. I think in some parts of the text she comes across that way, but if she is played in that manner, the performance will come across as very forced.

Jennie Freeman, who will be playing Harriet, is very excited to get started. Like me, this is Jennie's thesis role. I knew Jennie would be cast somewhere in this show, I was just not sure in what part. Her dual role as Harriet and Kate will be a genuine test of all that she has learned in graduate school.

Jennie and I completed our undergraduate studies at the same university, and frankly, I'm nervous to be working with Jennie in an actor/director relationship. We have known each other

a long time and are friends on a personal level. In all the time I have known Jennie, she has never been in one of the shows that I have directed. I will have to work to earn her trust as a director, and not just a friend. I think Jennie will do a great job, but her greatest struggles will be her dialect work, and committing to strong choices that are required for making the two roles clear.

Fenwick's other daughter, Maria, is being played by Natalie Boyd. When looking to fill the role of Maria, I was searching for someone who could handle her intricate monologues. The monologues that Maria has are a subplot of this show. They are an element that must not be overlooked. They give vast insight into each of the family members, not just Maria. Also, purely from the standpoint of the production, Maria's monologues buy me precious time in which to do scene transitions.

One of Natalie's strengths as an actor is that she finds the humor in everything. The humor is going to be there, now we will have to work to find the truth. This is something that is well within Natalie's range as an actor. Also, the combination of Jennie and Natalie will make for a great family dynamic. These ladies both have very strong personalities, and will work well together to bring out the level of competition between the rivaling sisters.

As far as the men go, I have already talked about Fenwick. He is one of the big building blocks of this play, but there is also Roget. I am greatly intrigued by the character Roget. It is the only role in the show that is based on a real person – the man that invented the thesaurus. This is a brilliant move by Shelagh Stephenson. She has taken a real person and fictionalized him as a very subtle way of building an interesting character.

9/21/2010

Today was our first read of the script. Before we started the read, I had the designers come in and show their designs. This was a great jumping off point; it allowed the actors to see the concept of the show. Seeing their costumes and the set will help the company move toward the same goal.

Also at the read was Timothy O'Neal, our dialect coach. Thus far, he appears to have adequate experience. He observed the cast, and took extensive notes on which actors would need individual dialect work. I think the greatest struggle that Tim is going to have will be with Rebecca and her Scottish dialect. She is the only actress who will not be using standard British. Not only does Rebecca have to learn this dialect, but she has the added pressure of holding on to it while everyone else is doing something different.

One really great element about the read is that we have a fun cast. I can see some great working relationships already taking shape. It is clear that P.J. and Caleigh are going to truly enjoy working together, luckily for them, because they have several scenes together. No one ever wants to be the weakest person on stage, and for this reason, the cast will continue to challenge each other. This will raise the quality of the acting over all, and will make my job as director much easier. The first act read about an hour, and second act read about forty-five minutes. I know that reads are always shorter than the actual show, but I think that the show is going to move and will keep the audience's attention. We are off to a great start.

9/22/2010

Today we did table work over Act I. I feel it went really well. I find that doing table work can really help the cast grow. I think it is very easy for actors to look at their character and make choices; however, I think that it is harder for most to look at the people around them and discover how they are related. By talking about it, we are creating a world and not just a limited view.

At the end of rehearsal, P.J. said. "I just want to say, I think that this whole night has been very dangerous." This was confusing for most involved. He further explained himself by adding that he was concerned about cast members making judgments about their characters, and not leaving room for discovery during the rehearsal process. For some shows I would have to agree with P.J., but with our cast of fairly seasoned actors, table reads will do nothing but help us in the long run. I like to think that this gets the wheels turning for most of them, while forcing them to start making stronger choices. I am not saying that the first choice is a bad one. I just think that sometimes, the first choice comes easily, and is not the strongest one you could be making. At least when we talk about the text, you get to think about it, and find out if your first response is in fact the best playable action.

Along with the cast, I too benefit from table reads. This is quite often the first time that I am able to explain my thoughts to the cast and see them begin to come to life. It also allows for the cast to ask me questions. When I have actors ask me questions that I do not know the answer to, it gives me the chance to grow as a director. I have to go back and determine my answer and defense for the question. I love the discovery that I get to do as a director.

I am working on getting in contact with the playwright so I can ask her some of the questions I have not been able to answer textually. Theatre is collaborative; I have to learn from the cast as much as they learn for me.

9/23/2010

Tonight we did table work on Act II. This is the shorter of the two acts, and I think that it moves very nicely. I enjoy talking to the cast about the show. They have very interesting thoughts. Everyone was active in the discourse, and I think that we are getting people on the same page.

I am continuing to see people in the cast bond. There are only seven people with lines in the show. This means there is an odd number of people. Not that Rebecca is being excluded from the rest of the cast, it just seems like people are pairing up, and she is the only one without a partner. I think that this makes a lot of sense because Rebecca, playing the role of Isobel, is isolated from everyone else in the play. It is funny how things in the show start to manifest themselves in real life.

Tim has been working very hard with Rebecca on her dialect, and I have been seeing growth daily. I have known Rebecca for as long as I have lived in New Orleans, and I have really had the chance to see her grow as an actor. This semester she seems to have grown up and is not as prone to hysterics. Her penchant for frenzies was something I talked to her about before she was cast, and I think that she is dealing with her stress in a more adult fashion.

When I was asked what show I would like to do for my thesis I tried to pick a show that would push me. In short, this play scares the shit out of me. In a way, this is very exciting. I feel that this show is helping me grow to be a stronger director and theatre artist. The actors are very well trained actors that don't need as much guidance as some of the younger actors I have worked with in the past. This is both good and bad. The quality of their performances will be higher than that of some of the people I have worked with in the past; on the other hand, I am having to learn how best to communicate with experienced actors. I know that I am getting

stronger. I am having a lot of fun so far, but it is going to be a lot of work. I'm so excited for rehearsal every day. Tomorrow we are having a full rehearsal dedicated to voice work. Bring it on!

9/27/2010

Tonight was the first night of blocking. I have decided that every night we are starting rehearsal with dialect work, followed by the actors walking the space and going over blocking from the night before. I think that these two standard practices at each rehearsal will have long term benefits. I blocked from pages 5-17 with no immediate problems. I am enjoying the cast and they seem to trust me. This trust is an essential part of the actor/director relationship. I am finding it hard to not work acting. I need to get the show blocked, and then work on the rest after we start to get books out of hand.

The relationships of the cast are developing in both directions. On one hand, you have people getting along like they have known each other for years. On the other, you have people that have very strong personalities that are starting to clash. I don't think that this is anything that is going to be a problem, but I want to attempt to stay aware of the group dynamic. I think that rehearsal went very well tonight, and I am ready to dive in even deeper.

9/28/2010

Today I continued blocking Act I. I successfully completed from page eighteen to twenty-nine. The first scene of Act I is extensive, and it was too much to take on in one night. This caused a strange break. I think if I had to go back and do it again, I would get to the end of the first scene and stop. I pushed on and did the end of the first scene and pushed into the second. With many other plays, this would have not been any trouble, but in this show, because it deals with a different time period and different characters played by the same actors, I found the flip hard. It is challenging for an actor to change from one character to another, and the addition of blocking retention makes it even more taxing. This cast has such a wide spectrum of personalities.

9/29/2010

I always think that it is humorous to see where alliances form in the cast. I have worked on shows where some people have very intimate scenes together and off stage cannot stand the sight of each other. I have the opposite here. P.J. and Caleigh have really made a strong bond. It is a great thing for the show because the relationship with Fenwick and Susannah might be the most important in the show. They work well together and push each other to be better. From time to time, they push against me. I think this is a good thing and a bad thing. I feel that in the long run it will be better because they make me think about the choices I am making. On the other hand, I find that because they are such a strong team, it feels as if it is two against one when I am giving direction. I am not saying they are bad to work with, I just know that sometimes they are very likeminded and if their opinions differ from mine, it is that much harder for me to guide the direction of a scene.

I have also seen a bond with Jennie and Michael. I think it is because they are both from Dallas, and they have similar ideas on acting theory. I am very happy that they are good friends, and that they have someone to share their happiness and frustrations about the show.

The blocking is still going well, but I have to fight the desire to work acting. I think that with this show I have to get it blocked, and the books out of their hands, before I may begin the actual acting work in the scenes. I want to switch hats and move on to scene work.

9/30/2010

I'm done blocking Act I! I'm so excited to be finished with the blocking. I know that there are some things that I am going to have to go back and fix, but I do not have the answers right now. I think I just need to let it sit for a little bit. Sometimes when I have blocking that just is not working, if I try to fix it right then I will mess it up even worse than the original problem.

I think it is going well. I have really been working to make the scenes in 1799 and 1999 feel different. The blocking in 1799 should be more fluid, whereas the movement in 1999 is modern and less reserved. I think the actors are doing a great job of making them very different, and I am doing all I can to help them with it. The crosses in 1999 are a lot more direct, and the ones in 1799 are a lot more curvy and, in my mind, prettier. Tomorrow we are going to run Act I to see how much of the blocking that the actors remember, and to see if I can fix any of the sections that I do not think are solid.

I will close this journal for today saying that I have observed that many of the actors do not like it when I experiment with blocking. They want me to get it right the very first time, and have it never change. Actors are allowed to fail all the time; I just do not feel like most actors want to give directors the same freedom.

10/4/10

Today was a shorter rehearsal. I find that how the play is broken up into scenes is hard for me to just block one scene at a time, or that I might not have the time to get through a whole scene. I have broken the script into French scenes and this seems to be helping. It has been a year since my last main stage production, and I am having a difficult time falling back into my rhythm. I am sure that with time this will become more familiar to me and will start to flow a little more. I do have to say that I greatly enjoy working with actors. Even when they are driving me crazy, I find it exciting. I think that the actors are starting to trust me. I have not picked an easy play to direct, but I feel that in time the hard work will pay off.

10/5/10

More blocking tonight and I have hit the point where I want to be done with blocking and really start diving into working the acting. I know that I need to get the blocking set, and the actors need to be more familiar with the script, but working the acting is my favorite part.

Tonight Sarah blocked a section of the play. It was nice to sit back and let her take over the rehearsal for a bit. She did a great job and I found it very exciting to watch someone else work with the actors other than me. It gave me great comfort that both she and I have the same kind of energy. I really do think it is a great thing to watch another director work. Sometimes you learn tips and tricks that they use to make yourself a better director.

Tonight Chris Hamburger, the properties designer, brought in a taste of his work. He has a lot of talent and is a great addition to the crew. The hat looks great, and I cannot wait to see the rest of his designs come to fruition.

10/11/10

Tonight was a long night. It was the first time we tried to do Act I off book. I am not really sure what to think. All I know is that I am tired. It was about half and half between people who were fairly solid on their lines and people who needed significant help. The good thing is that now that they are getting books out of their hands characters will start to develop. I know that it is a big task for people to know all of their lines. Most of the actors in the show have a lot of experience. I am just going to trust that it was a hard night and that they will be off book very soon. I really do believe that I have cast the right people.

10/12/10

Tonight we ran Act II. The actors are still on book, but they are remembering most of their blocking. I know that there is a lot to remember with this show, but it is amazing how well they are keeping up with the tasks at hand. I know that the cast is really tired of being on book and running through things. I think they are ready for acting notes. I want to give them notes on their acting, but I think they just need more time with the script. Tomorrow will be a great day of rehearsal.

10/13/10

Today was great. I got to work acting. We started at the top of the show and just started going moment to moment. I feel that the actors who I have not worked with before are not sure how to take me. I get very excited and I move around a lot. When I had my first year of graduate school, Rodney told me that I would use the phrase “And stuff like that” after every piece of direction I would give. He told me that it weakens me as a director and it makes the actors not trust me as much. I have taken this to heart and I also examine everything that I say. I want to be clear and respectful of the actors. I found myself trying to keep myself from jumping around and rambling. I have found that this takes work on my part, but it also makes me a much better and more confident director. I can see myself growing and becoming better in my skills. What scares me about this realization is that I can now see how much work I have to do to keep getting better. I still have so much to learn. I can’t wait for tomorrow.

10/14/10

Today was another working day. I find myself so tired at the end of rehearsal. I think that this is a good thing. I know that the hard work will pay off and that I will be happy with the end results. I am having a hard time with some of my actors. They are not doing anything wrong, but they are very strong willed. This is not a bad thing, I am strong willed as well, I just want to have rehearsals flow a little easier. I talk about notes and ideas for the actors and they want to go round for round about everything. I think that it is coming from a good place. It is truly collaboration.

10/18/10

Tonight I worked on Act II scene one. This is a long scene for me because it has a play within the play. I have always found things like this strange. I had to go back and change some of the blocking. I have gone over this so many times in my head and on paper, and I just have had a really hard time making it work. I have decided to put the chairs on the lower level for the “audience” to sit on. Tonight the cast was full of energy at the start of the rehearsal, but as we started rehearsal they quickly lost steam. Regardless of their amount of energy, we pushed through and got some really good work done.

When starting this I was so afraid of the dialects in the show, but Tim is really helping to keep my mind at ease. It was hard in the beginning to think that we would ever get there, but the actors are really doing some good work. Rebecca continues to make advancements. I think that she is having a really hard time, but she is hanging in there. She has the hardest job, because she is the only one on the stage that is different. I am really happy with how well things are going. Time is moving by so fast. I want to keep working and have the show get even stronger.

10/19/10

Tonight was a hard one for me. We worked the scene between Fenwick and Susannah where she stands up for herself. I think that both of these actors are great and doing a great job. They both have strong feelings about how their roles should be played. As do I. When the two ideas are a little different it causes friction. I am accustomed to working with young actors. They trust without question. By having strong actors we will get a better performance, but I have learned that I need to trust the actors more. I think that even though this kind of collaboration is new to me, it is a really great thing for me to learn. Both the actors and I are very respectful of each other's thoughts.

10/20/10

I have wanted to block the fight for a long time now. I have taken stage combat courses, but because this show will be submitted to KCACTF, I feel that we would exponentially benefit from a professional. Because of this I have asked David to come in and block the fight. David has been sick for a few days, so we have fallen slightly behind schedule in regards to the fight sequence. On top of that, some of the actors are still having a hard time with lines.

10/21/10

David came in tonight and blocked the fight between the two girls. It is not what I had in mind, there is much more humor in the fight than I anticipated. Initially, I was concerned about bringing in a fight choreographer, but the coloration has greatly enhanced the show. After the fight, I released Jennie and Natalie. We took a short break and then worked some of the intimate scene between Armstrong and Isobel. This is going to be strange. The two actors are having a hard time trusting each other. Michael is very strong willed and has a stout personality at times. He is quick to snap at other actors, and Rebecca, who is a timid actor, does not know how to deal with him. She is not standing up for her own thoughts about the scenes. I have had to get in the middle of them. It has not interfered with their work yet, but I know they are both having a hard time with each other. I am sure that this will pass. It will just take time and trust for them to find common ground. It is this working relationship that I am finding the hardest. I think the less people in the rehearsals with the three of us, the better.

10/22/10

AHHHHHHHH!!!! I could just not get started tonight. I do not know what is wrong with me. I am really ready for the weekend. I am doing what you are never supposed to do in the theatre. I am bringing my problems from outside into rehearsal. My personal life is just fine, but my classes this semester are really getting to me. I have always had a hard time in school and I think the pressure of writing a thesis is getting to me. I am falling behind and I just wish I had more done. I am going to take the rest of the night to get my mind right and focus more on rehearsal. The cast deserves more.

10/25/10

It looks like the hanging is going to be something else. It is not an easy thing to make work. This is a really big moment in the play. It happens very fast and I always want it to be safe. I know that it can be done effectively. We are going to have Rebecca act the hanging by bending at the knees and swaying. Some of the cast does not like the way we are trying to do this, but they are not looking at the big picture. They need to think of it when we add lighting and sound. I think it will work great.

Also, I need more control from Michael. He comes running in on his entrance, bordering on hazardous. I am afraid that he might accidentally hurt himself or Rebecca. I love how much he cares and how excited he is about being on stage. I do really enjoy working with people as excited as I am, but he needs to find a way to control it.

10/26/10

Running the show can be very hard. Both Beau and David came in to watch the show tonight. I just do not know how much good it did. The show ran over three hours tonight. Both David and Beau had beneficial notes, but most of them were about pacing and volume. I know they are right. I am really having a hard time with some of the actors still not knowing their lines. It is not like I expect them to be perfect yet, but when they are calling for line every other word it is just a big mess. It was good to have other sets of eyes there tonight. I am going to go back over their notes and see what they saw, and that I missed.

10/27/10

Transitions make the world go round. Tonight we worked all of the transitions in the show. Going from one time period to another is hard. The last thing I want to happen is to have the audience sitting in the dark too long. Bad transitions will kill a show. I know that we can make them tight. Tonight I think was very helpful. Everyone was in it to win it tonight. The flow of the show is getting better. I still do not think that we will be under three hours, but we are getting closer.

10/28/10

We did a working run today. I wanted to do the whole play, but like many nights I just ran out of time and energy. They are starting to try things and make things happen on their own. I have had some actors come and talk to me about another one of the actors in the cast making them uncomfortable. I need to think about how to deal with this because I do not want the cast to team up against one of their own. I think I am going to have to have a talk with this actor to help stop future problems. I also have a hard time with this because what I am hearing is that they are giving other actors direction. This behavior is not good for anyone involved. I do not think that they are doing it to be harmful. They just need to trust me more. I do understand that this trust needs to be earned.

10/29/10

I finished working through the play tonight. I have been working on some of the notes I got from David, Beau, Sarah, and Tim. I think that I have gone through them all and picked what I think is right. It becomes complicated when we do not agree on a note. I really do think that sometimes you just have to trust your gut. The show still feels incredibly slow, so I had the actors do a speed through of the show. I think this is the best use of our time at this point. It is so good to see the show tighten up. In some parts of the play they were finally hitting the right pace. In others it was too fast because it was a speed through. I tried to point out when the pacing was working well, that way it could be re-created later. The cast looked like they were having fun. It was good to see because I think we have been so bogged down by the work that we have lost sight of how much fun this should be.

10/30/10

We are starting to tech. It was a really long day. For me it started at 8am. We had our paper tech and I knew right where I wanted the sound cues and Chris was ready to go with his lighting cues. After that was over, Chris programmed in all of the cues and Shannon put the sound cues where I asked him. For me, it was a lot of waiting. We got the props all set where we needed them. It was really nice to see that the tech crew was doing as much work as the rest of us. It is always a really great thing for me when there is a team that works well together. After we got the cues plugged in I got on headset and talked through the cues with the stage manager and the light board operator. We took a lunch break which was very nice for me because I was really tired. I got some food and a little sunlight. It really set me straight. When the lunch break was over, we ran a cue to cue with the actors. It was a little slow at first, but I am really happy that we made it. I think that we should be using the window as a cyclorama. I need Chris to help me make that happen.

11/1/10

The opening is getting so close. Today was first dress. The transitions are going to be hard but we will make it. The costumes look great. Some of them need to be fitted a little better, but we took notes about everything, and I was told that they would all be fixed. I'm at the point where I might want a little more time. I know everything will come together but, I it is just getting so close. I will say it is starting to look really nice, and I know the show will be well received.

11/2/10

The acting is going great, but the set got its sphere, finally, and I don't really like it. I am going to talk to Kevin because I want him to take it down. It just does not work like I thought it would in the model. I need to learn how to better communicate with the designers. I really feel like I am right, and that it will make the show better without the sphere. I know that a lot of this is my fault in that I should have been clearer in what I wanted.

11/3/10

Tomorrow we open. I think that we are ready. The actors want the response of an audience, and they are ready to go. This has been a very exciting show to work on and I am proud of everyone involved. I have wanted to do this show for so long and it is just crazy that it is here. I gave the actors all of the final notes that I could and I told them to get a goodnight's sleep. I know that tomorrow will go well, but it is always nerve racking when you have such a big show that means so much to you and to all the people involved with the work. I am proud and honored that this is my thesis. I am so proud of the work we have done here and hope everyone else feels the same.

Chapter 4: Test Your Hypothesis (Actor Evaluations)

An Experiment with an Air Pump is a complex play consisting of dynamic characters. Each of the actors cast in *Air Pump* has a wide variety of skills and talents to bring to the table. In this evaluation I will examine not only the actors' performances but my working relationship with them. I will examine the moments that were great, the moments that seemed difficult, and the way these actors helped me improve as a director. Theatre is collaborative in nature in that it takes actors and directors working as one to achieve the very best show possible. This evaluation is as much a reflection on me as a reflection on the performers and my working relationship with them throughout the semester.

P.J. McKinnie, an MFA actor at the University of New Orleans, played the dual roles of Dr. Joseph Fenwick and Tom. P.J. is one of the most experienced actors in the program and I had very high expectations based on his abilities as a performer. From the moment of the first rehearsal, I felt I had to struggle to prove myself to P.J., to earn the trust a director requires from an actor. At the table read we went through the show beat by beat and talked about it as a cast. At the end of our discussion P.J. looked at the cast and said, "I want everyone to know this is all very dangerous." What I think he was trying to warn the cast about was that you shouldn't make negative judgments about your characters. I agree completely on this point. Although the presence of the most experienced actor in the room can be a challenge, the way rehearsal was run created a strange dynamic in the cast as well. Some looked to me for guidance, and others looked to P.J. This might not have bothered me since we were in an educational institution, but when P.J. started showing up to rehearsals late and not being off-book on the dates he was expected, he tarnished his leadership role. I did learn a lot by working with P.J., regardless of his behavior. He challenged me constantly about the blocking and intentions of his characters,

forcing me to define and articulate my thoughts more clearly. I like the idea of having a well thought out discussion with an actor over his role because it means they are as invested in the work as I am. P.J. helped me learn the balance between being a director and a collaborator.

Caleigh Quirin is a first year MFA actor at the University Of New Orleans. Having never worked with, or seen any of Caleigh's work before now, made me very apprehensive about casting her, but I was soon pleased I did. Caleigh has a personality that is hard to define; she is one of the most energetic, positive and complex actors I have ever worked with. These qualities I find, make actors versatile, and versatility is very important to all acting. When looking for someone to play the roles of both Ellen and Susannah, I was afraid I might not have anyone with the ability to play a character twenty to thirty years their senior. Caleigh, still being in her early twenties, had a lot of work to do to flesh out these complex roles. She seemed very excited to be part of the cast. She, like many people in the cast, found someone to bond with and she and P.J. became very close. This proved to be very beneficial to the show. The characters are a married couple in the show and their close friendship became very clear in their acting. The two became so close I felt that every time I was talking to one of them I was really talking to them both. I found it hard to sculpt moments with just one actor or other. Caleigh proved to be a wise casting choice. She found elegant and natural ways of evoking her characters age. Caleigh came prepared and always was very respectful of the process. I have learned casting someone you know nothing about is a gamble, but if you find the right person to work with it can be a great experience. Caleigh was a pleasant addition to the cast and I was very happy to work with her.

Natalie Boyd is an undergraduate actor at the University Of New Orleans, but she has more professional acting experience than most of the cast. Natalie and I have known each other for some time, but this is the first time I have had the opportunity to work with her. Natalie

played the role of Maria. This is a challenging role for two reasons; one, she must find a way to be the less intelligent of the two sisters without being seen as completely stupid, and, two, she must be able to handle Maria's challenging monologues in the correspondence with Edward. When Natalie read the first letter in the audition I knew I had found my Maria. Natalie was prepared for each rehearsal and always had many questions about her role, many of which would force me to re-evaluate the character. One of my shortcomings as a director is knowing when I am allowing the actor freedom and not doing my job by directing them. I gave Natalie the freedom to experiment and explore her character. I believed she knew she could continue experimenting until I told her she had found the correct tactic and it worked effectively, but if she ever went too far all I had to do was make her aware of it and she was quick to fix it. I have to admit I had reservations about casting Natalie. I had problems in the past when casting people I consider close friends, sometimes it makes the working relationship difficult, but in the end I was pleased with the choice.

Jennie Freeman is a graduate student at the University Of New Orleans and this show is her thesis project as well. I knew from the beginning Jennie would be cast in the show. When the show was picked for the season it was predetermined this would be Jennie's thesis. I went into auditions with an open mind and Jennie was the first person I was going to place in the cast. In many ways you can say I built my cast around Jennie. After auditions, Jennie was cast in the roles of Harriet and Kate. I felt this was a great challenge for her thesis because she had to play two distinct roles. Jennie and I have known each other for many years, but we have never worked together as actor and director. I feel there is a bit of a jagged relationship between Jennie and myself. Jennie has auditioned for several shows I have directed but I had never cast her before; consequently, she feels I have no confidence in her acting abilities. In some regards I

might say she is right. From the beginning of the process I tried to make this as collaborative with Jennie as I could. I tried to let her find everything for her characters on her own and flesh them out. We would talk each night after rehearsal and find new things for her to try. It was not until the end of the process I would give her specific direction during the rehearsal. I found it interesting the way Jennie and I worked together in this show. Jennie would even ask questions for me to take home, which gave me much more to think about and in the end it made the show much better. Jennie was always prepared and a team player. She understands what it is to be a part of an ensemble and it was much appreciated.

Rebecca Laborde is a former undergraduate at the University Of New Orleans. She played the role of the sweet, intelligent and humpbacked Isobel. Isobel is a difficult role, perhaps the most difficult in the show. She is the only non-Brit in the show. Staying true to the dialect can be hard because your ear becomes tuned to the other dialects around you. Not only is the role vocally challenging, but the malformation of the spine, the role calls for, must be performed entirely by the actor. Because of the way the costume needed to look, the best way to achieve authenticity was to have it solely acted. Rebecca is a talented actor, but has no confidence whatsoever in herself. Before I posted the cast list, I had a talk with her about her investment in the character and her choices. After having this talk, I think it gave her the confidence she needed to perform the role to its full extent. We had to get her on a full physical and vocal training regimen and she fully committed to both and her performance showed it. I led a discussion with a class after the show had closed and the people who had seen the show thought the malformation of the spine was some kind of costume piece, which was not the case. It is a true testament to her commitment. The only real struggle I had with Rebecca was she wanted to play the extremes, either angry or smitten, and the transition between the two could

change on a dime without any thought to why the change was occurring. By the time the show opened I feel she had improved on this point.

Zack Rogers is an undergraduate actor at the University Of New Orleans. Zack played the role of Roget. Roget is such a fun character, but I didn't realize how fun until I saw what Zack accomplished with the role. Zack has a wonderful ability to find the humor in everything and to counterbalance this with the calm and poise needed to play Roget. This was my first time working with Zack. I had seen him in many shows before and was excited to work with him. He was such a dedicated actor. He would never break character. When the rest of the cast would break off and joke around Zack was quiet and stayed invested in the moment. He has a discipline that is rarely seen. His role was not the largest in the show, but he was a vital part of the puzzle. In working with Zack I found when I gave him a note he had a hard time applying it on the spot, but, by the next day, he had it fully realized and better than what I had directed him to do. I learned a great deal about discipline from Zack, such as how to take the time to process information to get the maximum result. I would gladly work with Zack again.

Michael Krikorian is a first year MFA actor at the University Of New Orleans. His roles of Armstrong and Phil are two roles that I'm sure he will never forget. I found Michael to be very excited to be part of the process. He came into auditions ready to win the role of Armstrong. I was greatly enthused to have an actor so prepared for an audition and demanding the role they wanted through their monologue choice. It was this strong ambition that was Michael's greatest strength and also his biggest downfall. First, I have to say that Michael cares more than most actors with which I've worked. He comes in off-book and ready to dive into the role. He is so passionate about the work and wants everyone else to have the same level of passion. On the other hand this led to the biggest problem I had working with Michael: he was

so eager about the show at times it was difficult to give him direction, even to the point of him being argumentative. It got to a point where I had to pull him aside and talk to him about his behavior. After I made him aware of his actions he was quick to stop fighting me, and his performance greatly improved. However, his ambition then manifested itself in the form of giving other actors direction. It caused a great amount of discord in the cast and I had to talk to him once again. As always, when he was made aware he was quick to stop. I enjoyed working with Michael, despite the struggle. I'm still happy I had him as Armstrong and Phil. I know all of the problems I had with Michael came from a good place and in time he will put his ambitions to good use. He is a fine young actor.

Chapter 5: Draw Your Conclusions (Director's Self Evaluation)

By choosing *An Experiment With An Air Pump* for my thesis, I realized many of my weaknesses as a director. The purpose of a thesis: is the applying of knowledge of many years of schooling. The implementation of things I have learned in the classroom, placing them on the stage, to create a living breathing piece of theatre is a great joy. I stated at the beginning of this process the need for articulating my concept to the design team, directing women and working with heightened language. I have tried to be as honest with myself as I can, and believe I have improved as a director.

On directing women, I have found there was nothing to fear. The fear was a lack of understanding with certain female experiences dealt with in the text. I know on some views men and women differ, based on the ability to experience certain things, such as having a child living inside you and then losing it. Because of this separation I try not to make assumptions about the subject. I have worked hard to make gender not an issue. If I am prepared as a director, everything goes smoothly. I have had a fear of working with women because I have rarely had the opportunity to direct female actors. I feel my fear came from the lack of experience I have in this area. All my experiences directing women have involved one woman surrounded by a cast of men. This dynamic has led to a lack of confidence in working with women. After directing *Air Pump* I feel much more comfortable working with all actors regardless of gender.

As for working in a show that has heightened language, this play is not in verse, but the time period and the dialects elevate the language well beyond our own common speech, it was a real love-hate relationship. I love it because it sounds so beautiful and is very pleasing to the ear, but I hate it because finding the continuity in the dialects and the meanings of words requires

more work on the parts of the actors as well as myself. I have learned a very valuable tool in directing is to surround yourself with a company who provide a wide variety of skills and accepting help from those in the company with a great knowledge of certain skills than I have myself. Vocal coach Tim O'Neal has a good understanding of the dialects used in *Air Pump*. I collaborated with him throughout the process to create a sound for the show that was spot on. It is every director's job to construct the best team possible. When it comes to dialect I have found a good coach is the key. I have learned as a director to trust others when the skills they possess are greater than my own.

Working on articulating my concept to a design team has always been one of my biggest weaknesses as a director. If I came up short on any of the goals I set for myself this would have been it. My work with Mignon on the costumes went well. I had a very clear idea of what they should look like and Mignon agreed with that vision. The play uses Joseph Wright's painting as a catalyst for the play. This visual, served as the starting point of the design and also where a majority of the research for the designs originated. The script is difficult for the costume designer because the changes from character to character happen so quickly. Mignon and I worked well together on how to build the costumes to be quick change ready. We had a lot of give and take and it created some really beautiful costumes.

As for the set and lights of the show, I feel I came up short. I have continued to grow in this area and feel I was much more successful than in previous productions, but in the end it was still sloppy. We had many design meetings where the concept was presented, however it went through many changes with many extreme alterations in the ground plan and lighting plot. Chris Hornung is a MFA lighting designer who I feel was a bit lost when it came to designing this show. I asked for repeated visual images of what the lighting might look like. I received a few

sloppy pictures, and, instead of fighting for more clarification, I just accepted what was presented to me and hoped for the best. Just a few days before the show opened, the lights were not at all what I envisioned. I sat down with Chris and told him cue-for-cue what I wanted. If I had fought harder with him I feel I would have gotten more from the design than I did. I waited too long before stepping in, and had I said something sooner, I would have been much more satisfied with the lighting. When the show was held for ACTF, I started looking over my notes, and I would have fixed many of the problems with the designer. We did not end up advancing and because of my lack of leadership, this element fell short. As for the scenic design I really loved many aspects. However, there were many extreme changes in the set design. The first draft of the set was a revolving stage that was separated by what looked like a phone booth. This was suppose to move mechanically and change the world from 1799 to 1999. This raised many concerns for me because I have had problems with moving sets before. When we measured the amount of stage space we would have to work with in order to have this design, I realized there was just not enough room. I needed a set that was much simpler. After this the set started to move into the final design. When the armillary sphere situated above the set was implemented into the model, I took issue, but I did not raise my concerns and the design was finalized. I thought I should try new ideas before outright dismissing them. In other situations this might have been alright, but two days before opening, when the sphere had still not arrived on the set, I should have insisted it be cut, but did not. The sphere went up on final dress and had pieces of paper hanging in the center of the sphere. This had been talked about in meetings, but no visual images of these were shown before their application. I cut the sphere on the day of opening. This was way too late in the process for this type of thing to be happening and the time and resources wasted are something for which I take full responsibility. I was very happy with the

set in the end; I just wish I had the confidence as the director to make some of those decisions sooner.

In my many weeks of rehearsal, I had several people come in, watch the show and give notes on things I might have missed. Beau, Sarah, Tim and David all found things in the show that needed improvement. The notes I paid the closest attention to were universal. They all seemed to have issues with some blocking in the show. The way I set up my ground plan got me into trouble in many sections of the show. I recognized I had blocked a majority of the show upstage of the table, and some of the more vital sections of the play fizzled out because of this poor time management. Luckily, having many fresh sets of eyes allowed me to fix many of these problems ahead of time. If the show had continued on, there were moments in the blocking I would have changed. For example at the end of the first act, Isobel is upstage of the table. The moment was fine, but not as powerful as it could have been. I should have had her cross downstage after Armstrong's exit. This was a mistake I could have fixed had I managed my time better in other areas.

I have talked many times about the use of the dialect. I feel the accents were well realized, but on many nights the actors' volume was compromised due to them. Not all the actors suffered, but some, like Rebecca, would fear losing their accent and would lower their volume, losing words. The play loses all meaning if the words being spoken cannot be heard by the audience. This was a constant battle in the rehearsal process. It seemed at some point every one of the actors in the show had issues with volume. I ended up working projection more and more during warm ups. When the show opened, Rebecca and I would go into the space just before house opened and I would stand on the back row of the theatre and make sure she could be heard. After doing this several times, she began to know what it felt like when she could be

heard and when she could not. The whole cast finally got to a level where they could be heard. There was the occasional slip up, but by the time we were running the show, things were much clearer for the audience.

From the start of the process, I had concerns about the moment at the end of the play in which Isobel hangs herself. This technical element comes at the climax of the show. My fears were heightened when the production mounted at the University before mine also had hangings in it. I could see the harnesses and I greatly feared the hanging in our show would not look authentic. I was also informed that with the way the costume was built there was no way she could wear a harness. We started to brainstorm: what is the safest and best way to do this? In the end we attached a piece of fabric to the chandelier, and the actor slipped her head in the fabric and we depended on the audience's suspension of disbelief for the rest. This looked strange on many nights and turned out to be unconvincing to the audience. I do not know how I could have fixed this; I just know I would have liked something different. In the end, though, I had to decide what was the safest and most effective way to achieve this. I feel with the options presented and the requirements of the script this was the best solution.

I would say the show was a success. I am a better director. The show was well received by the KCACTF respondent and even held for consideration for the regional festival. The respondent, who was not familiar with this script before seeing the show, told me it was a challenge that had been executed well. He could see the work that had gone into it, and was able at times to sit back, stop taking notes and enjoy the piece of theatre that was being presented. I am always going to strive to be better, and *An Experiment With An Air Pump* helped in that pursuit. I am now a stronger, more confident and aware director because of my experiences with this show.

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Appendices

Appendix A - *An Experiment with an Air Pump* script with blocking notes

Appendix B - Production Calendar of Events

Appendix C - Master Props List

Appendix D - Student Reviews

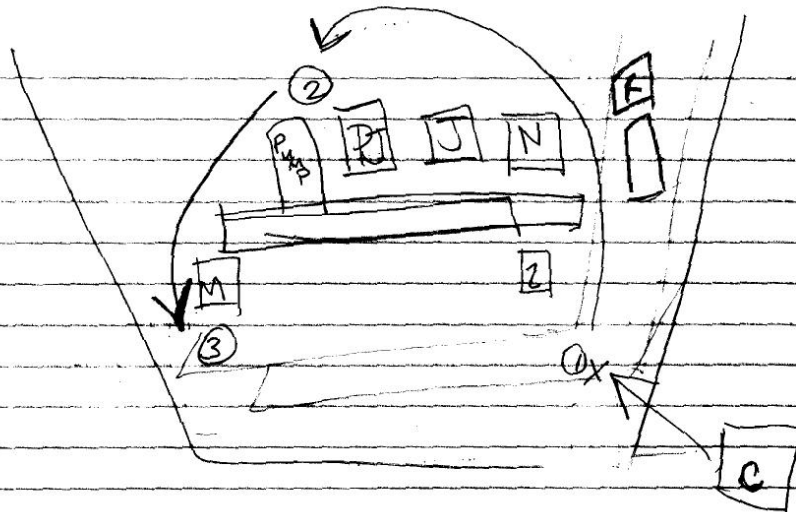
Appendix E - Production Program

Appendix F - Production Poster

Appendix G - Production Photos

Appendix A

An Experiment with an Air Pump script with blocking notes



1. Calleigh enter left vom, all other cast set
2. C x upright to PJ
3. C x downright to corner

AN EXPERIMENT WITH
AN AIR PUMP

PRESHOW:

LQ 1
SQ A-D

ACT ONE

Σ stand by LQ 1.2, 1.4, 2, 2.5 &
SQ D.5 & E

Prologue

LQ 1.2 house half

LQ 1.4 house out

*Chiaroscuro lighting up on slow revolve tableau involving the whole cast (except LQ 2
Susannah/Ellen), which suggests Joseph Wright's painting "An Experiment on a Bird in
the Air Pump." Fenwick takes the role of the scientific demonstrator. Revolve continues
slowly throughout this scene.*

LQ 2.5 tableau

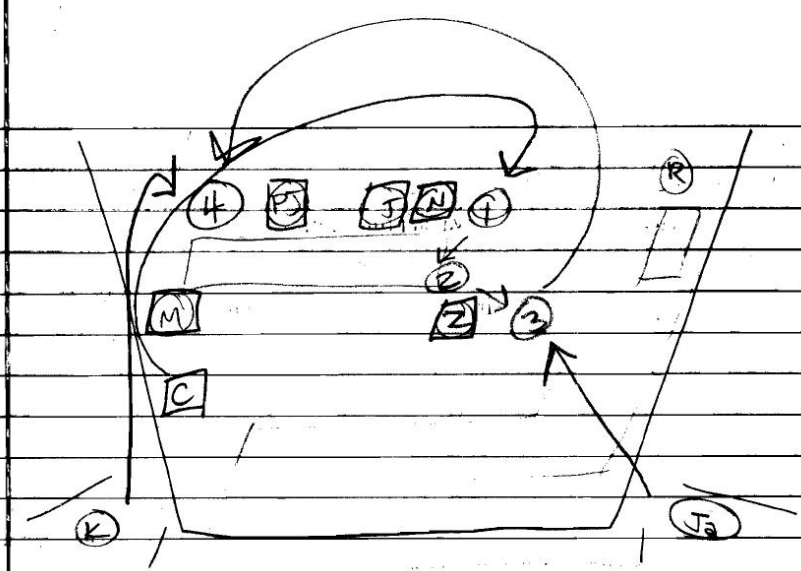
stand by
LQ 3

*The bird flutters in the glass dome. Strategically placed above the audience are four large
projections of Wright's painting.*

LQ 3 *Ellen, dressed casually in loose trousers, T-shirt, deck shoes, is looking up at them. Two
Ellen enter dressers come on with her costume, wig, shoes, etc., for the part of Susannah.*

SQ E.5

ELLEN. I've loved this painting since I was thirteen years old. I've loved it because it has
a scientist at the heart of it, a scientist where you usually find god. Here, centre stage, is
not a saint or an archangel, but a man. Look at his face, bathed in celestial light, here is a
man beatified by his search for truth. As a child enraptured by the possibilities of science,
this painting set my heart racing, it made the blood tingle in my veins: I wanted to be



1. C x to side of Natalie
2. C sit on table
3. Ja enter from left ✓
4. K enter right vom, C x to PJ again.

stand by
LQ 3.5

visual Ellen
@pose
LQ 3.5

this scientist; I wanted to be up there in the thick of it, all eyes drawn to me, frontiers tumbling before my merciless deconstruction. I was thirteen. Other girls wanted to marry Marc Bolan. I had smaller ambitions. I wanted to be god. (*The dressers hook her into a tight corset over her tee shirt.*) This painting described the world to me. The two small girls on the right are terrified he's going to kill their pet dove. The young scientist on the left, is captivated, fascinated, his watch primed, he doesn't care whether the dove dies or not. For him what matters is the process of experiment and the intoxication of discovery. The two young lovers next to him don't give a damn about any of it. (*The dressers help her into her dress and shoes, put on her wig.*) But the ~~only~~ man in the chair is worried about what it all means. He's worried about the ethics of dabbling with life and death. I think he's wondering where it's all going to end. He's the dead hand of caution. He bears the weight of all the old certainties and he knows they're slipping away from him, and from his kind. But when I was thirteen, what held me more than anything, was the drama at the centre of it all, the clouds scudding across a stage set moon, the candlelight dipping and flickering. Who would not want to be caught up in this world? Who could resist the power of light over darkness? (*The dressers hand her a fan and leave. The lights change, the projections fade, and as Susannah, she joins the tableau.*)

MARIA. Will he die papa?

FENWICK. We'll see, won't we?

MARIA. I don't want him to die.

ARMSTRONG. It's only a bird.

HARRIET. It's Maria's pet.

ARMSTRONG. The world is bursting with birds, she can get another – (*Maria bursts into tears.*)

MARIA. I don't want another one. I want this one! I named him for my fiancé.

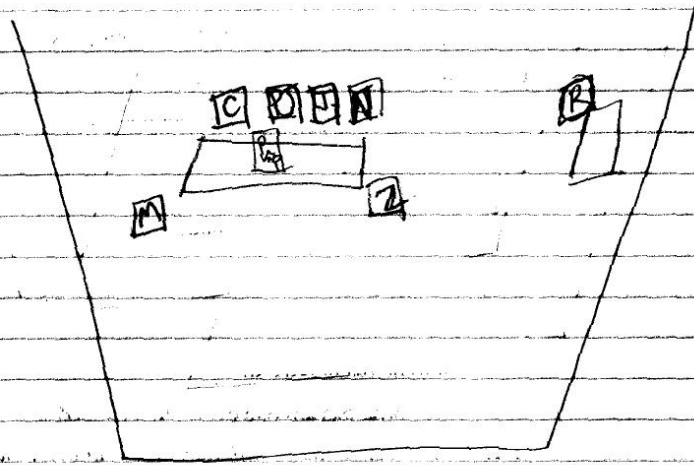
HARRIET. They do have similar intellectual capacity.

SUSANNAH. Don't start Harriet.

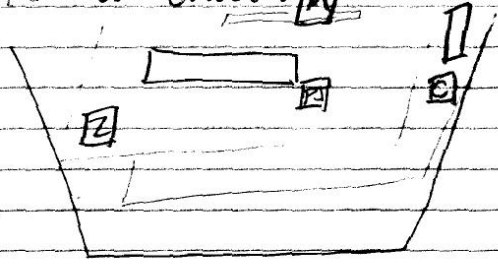
ROGET. Perhaps we could use a different bird...

ARMSTRONG. D'you happen to have one on you?

ROGET. Well, I could – I'm sure we could find one –



1. Bird flies to left vom
2. Black out
3. J & N exit thru up door,
 R follows, take off pump & skull
 C x to table
 Z to downright corner
 M to window, moves chair
 PJ to chair M



SUSANNAH. Mr. Roget, there's really no need to go trampling round the garden with a net, I'm afraid Maria is being a dreadful baby.

MARIA. I don't want Edward to die papa –

SUSANNAH. Maria, show a little faith, your father would never conduct an experiment unless he was quite sure of the outcome, isn't that so?

FENWICK. You haven't quite grasped the subtlety of the word "experiment," Susannah—

MARIA. He's going to kill Edward!

ARMSTRONG. This goes to prove the point I made earlier sir: Keep infants away from the fireplace and women away from science. *(Fenwick gives him a long look.)*

FENWICK. How old are you now Armstrong?

ARMSTRONG. I'm about to be twenty-six sir.

FENWICK. You're an awful prig, has anyone ever told you that?

LQ 4 &

SQ RIOT

(He performs the experiment. Gasps. The bird flutters out, unharmed. Maria gives a cry of delight, general clapping, laughter. Blackout.)

Scene 1

LQ 5 lights up

Stand by break & crashes

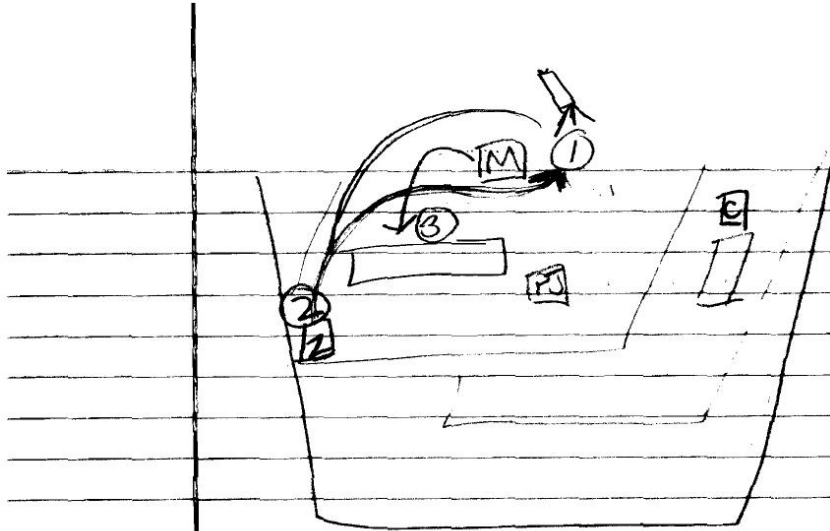
Bring sounds of rioting going on outside – breaking glass, a baying mob, crashes, break screams, etc. A chandelier descends from the ceiling and throws out scattered, shimmering crash light.

fade riot

A bewildering variety of stuffed birds, animals, and reptiles are suspended on strings, mounted on plinths, displayed in cases. A large cluttered desk, piled up with books, a microscope, a skull, bits of bodies and organs pickled in jars, nearby a telescope. Various bits of machinery.

Fenwick sits at his desk, writing calmly, ignoring the tumult outside.

Susannah sits at a small card table endlessly playing



1. Z x to telescope
2. Z x. back to corner
3. M x to table

Patience, drinking brandy, and growing steadily more intoxicated.

Roget hovers anxiously, winding at some of the more alarming crashes. Occasionally he peers through the telescope.

Armstrong is agitated, glancing at his pocket watch.

ARMSTRONG. D'you think we're trapped? *(Roget looks through the telescope.)*

ROGET. I can't see a thing. Apart from smoke.

FENWICK. *(Not looking up.)* Stop fretting for god's sake.

SUSANNAH. That's right Mr. Armstrong. Stop fretting. It's merely a crazed mob, mad on drink and wild for blood. Nothing to fret about.

FENWICK. Any more proposals for the New Year lectures?

SUSANNAH. We could all be burnt in our beds. Probably will be. Hey Ho. *(Turns over a card.)* Excellent. Three of spades.

ARMSTRONG. *(Very agitated.)* I have an appointment.

FENWICK. I'd advise you to forget it. What about these proposals Roget? *(Roget rummages around in his pockets and produces some sheets of paper. He looks through them.)*

ROGET. A marked pre-occupation with all things dental. *(A roar from the crowd outside. He winces at the sound of a huge crash.)* crash

ARMSTRONG. Someone ought to put a stop to this.

ROGET. Go on then.

FENWICK. Stop agitating and sit down Armstrong, you're not going anywhere at present—

ARMSTRONG. I was expected ten minutes ago! *(Fenwick turns round to look at him.)*

FENWICK. What's the nature of this pressing appointment?

(Armstrong is hesitant. He glances at Susannah.)

ARMSTRONG. Dr. Farleigh is giving... a demonstration.

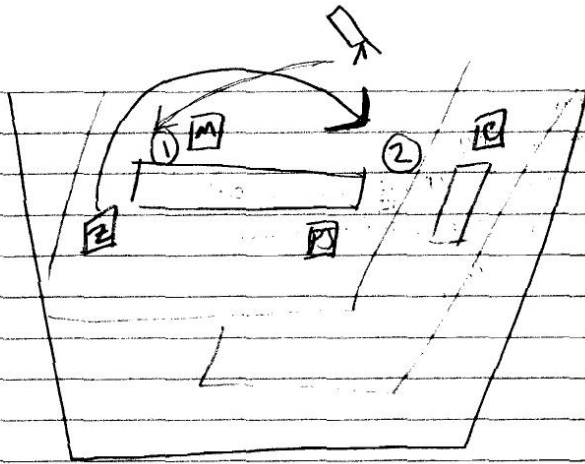
(Pause. Fenwick gives him a long look.)

FENWICK. I see. Well I'm sure there'll be others.

ARMSTRONG. This is a particularly interesting one.

SUSANNAH. A particularly interesting what?

stand
by
SQ crash



1. M x to chair
2. Z x center left

ARMSTRONG. It's an unusual – it's a very um, singular... case, anatomically speaking... a woman of thirty years, enormously malformed skull –

FENWICK. *(Briskly.)* Well it can't be helped. Unless you want to risk your neck out there. Roget, where were we?

ROGET. Mr. Matthews is offering "Notes on the Development of Wisdom Teeth" and Mr. Devenish offers "On the Early Failure of Pairs of Grinding Molars." *(Armstrong is still in a state of agitation, pacing up and down, glancing at his watch, and then through the telescope.)*

FENWICK. God save us. What else? Oh sit down Armstrong for god's sake. You've missed your appointment and that's the end of it. There's no need to make us all suffer for it. *(Armstrong sits down, furiously.)*

ARMSTRONG. This is a bitter disappointment.

SUSANNAH. All life's a bitter disappointment, Mr. Armstrong. Take it from me.

ROGET. Moving on from teeth, Mr. Percy Fellowes would like to offer a learned paper on "Left Leggedness." He points out that "The rule in nature seems to be to bear to the right, and this phenomenon would seem to be universal."

FENWICK. When Kant said we were living in an age of enlightenment he reckoned without the existence of Percy Fellowes.

SUSANNAH. A very dreary man. Last year he delivered a lecture on pimples Mr. Roget. Unsavory and quite unnecessary.

ROGET. The piece comprises twenty-three pages and comes complete with illustrations "which may be passed amongst the audience."

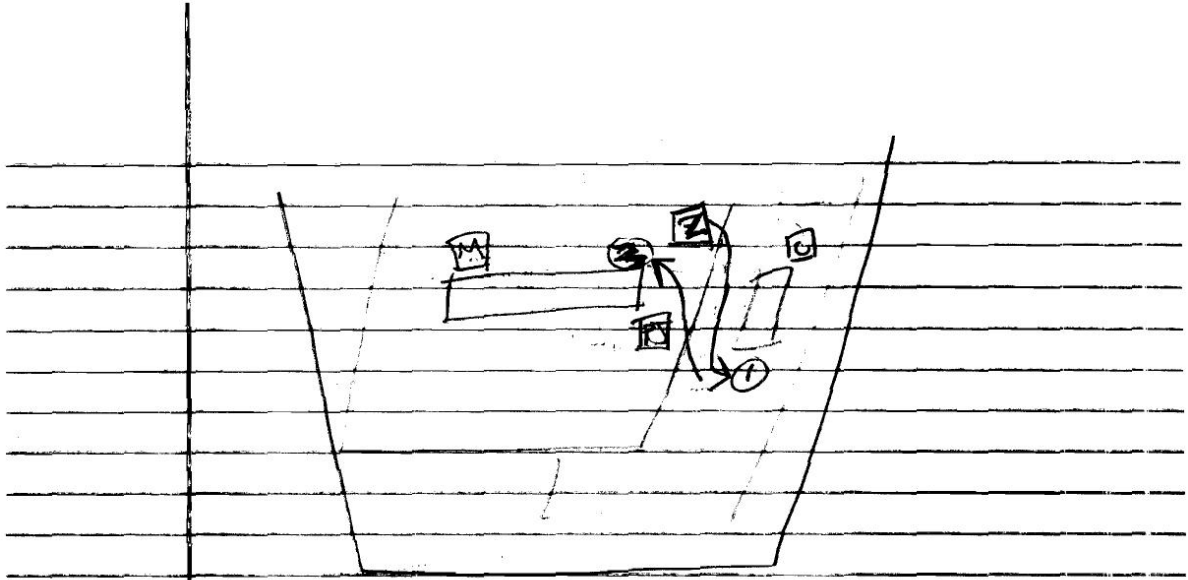
SUSANNAH. Fortunately his last offering came without supporting diagrams.

FENWICK. Tell him to go hang himself. Perhaps he could produce a learned paper on the universal rules of that particular phenomenon. Give us all some peace.

ROGET. *(Checking off his list.)* Then I take it that's a no to the teeth, and a no to the legs–

SUSANNAH. –I do hope so –

ROGET. – moving on, in that case to the next sub-section,



1. PJ stand, Z x to chair
2. Make stand
3. Z x to table edge

what about Reverend Jessop's offer? "On the Fundamental Laws of Vegetable Bodies, Whether Plants Have a Principle of Self Preservation, and the Irritability of Plants in General" (*Fenwick turns around.*)

FENWICK. We're talking about New Year's Eve for god's sake. The last night of the century. Has this fact by-passed these people? We want something worthy of the past and fired by visions of the future. We want to excite the audience, exhilarate them, we want to celebrate the intellect, march towards a New Jerusalem with all our banners flying. We discussed all this at the last meeting. What did we say our aim was? "A lively ferment of minds producing a radical vision for the new century." And what do we get? A botany lesson.

ARMSTRONG. I think botany does come within the brief of Literary and Philosophical Dr. Fenwick –

FENWICK. Bugger it. Bugger botany –

SUSANNAH. He's quite foul mouthed when he's riled, have you noticed Mr. Armstrong –

ROGET. – to be fair, sir, I think you'll find the paper neither dull nor irrelevant, in fact it seems to me quite stimulating –

FENWICK. – bugger constipated, dull as ditch water musings –

SUSANNAH. – It's almost a nervous twitch –

FENWICK. – from a bunch of retired curates. They should all be shot.

ROGET. I'll put that down as a possible then –

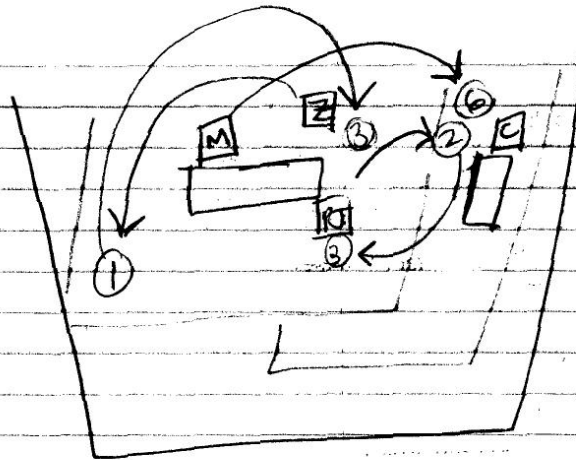
FENWICK. Have you ever met the Reverend Jessop? A milky, self righteous, insipid little manikin with a handshake like a dead fish. The man has piss where his blood should be –

SUSANNAH. Now there I must agree with you.

FENWICK. If he's to lead us into the new century we're all doomed.

ARMSTRONG. With respect, I think you confuse a personal antipathy towards Reverend Jessop with the quality of his proposed lecture.

FENWICK. Rubbish, one look at the man is enough to tell you he's a complete fool. He sets out with the premise and trims the



1. Z x to dr corner
2. PJ x to drink table
3. Z x between M & PJ
4. M up and over a bit
5. PJ x to chair
6. M x to drink

world to fit it. What he practices is not science, but a branch of theology.

ARMSTRONG. Objectivity is paramount in these things, you said so yourself sir. One set of prejudices is as dangerous as another, I think that's how you put it.

ROGET. And besides, you've not read the paper. I think you'll find there's not a mention of god in it anywhere –

FENWICK. Very well, very well, you've proved your point. I concede defeat. Passionate aversion has indeed muddied my strict impartiality. I admit it, I make *no* excuses for it. And I still won't give the man house room. Next.

ARMSTRONG. *It's a lost cause* Roget.

ROGET. On a lighter note there's Mr. Charlton's paper on "Suffocation and Resuscitation from Apparent Death." Very popular with the ladies according to the author.

SUSANNAH. Then that's the man for me. Hire him immediately.

ROGET. Or Mr. Cowgills' on "The Cunning Ways in Which Animals Conceal Themselves from Their Enemies"?

FENWICK. For god's sake, we want to storm into the next century not *doze through it* –

ROGET. (*Scanning his list.*) "The French Revolution. Success or Failure? It's Lessons for the New Century." *Dr. Cavendish*. Or *Dr. Farleigh*: "Is Progress an Illusion and the Past a Myth?" Now that sounds tremendously interesting –

FENWICK. Better. Depressing, and hardly a celebration, but better.

ROGET. A good point for debate though, surely you must admit –

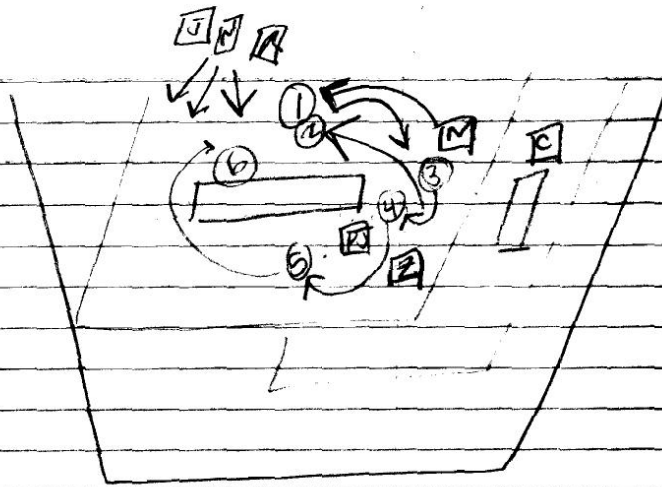
SUSANNAH. Speaking personally, I'd rather have Reverend Jessop and his legs.

FENWICK. What else?

ROGET. But sir, I do think the notion of a mythological past –

FENWICK. Yes yes yes Roget, stop whimpering, we'll come back to it later. What else?

ROGET. *A History of the Flute from Roman Times to the*



1. M x to window
2. Z x to window
3. Z x to center left
4. Z x to C, & back @ PJ line
5. Z x to center of table
6. J, N, & R enter from "door",
Z x to chair

Present Day, I don't think so... *Whelks and their Habitat... I think that fails on the visionary count... A History Of Northumberland in Water-colours, no... The Colour Green and Why it is so Generally Diffused in the Plant Kingdom –*

stand by
SQ smash

FENWICK. Reverend Jessop?

ROGET. I'm afraid so. That seems to be it.

FENWICK. What a collection of dismal drips – *(There is an enormous explosion. Susannah stops playing cards.)*

SQ smash
30

SUSANNAH. This is past a joke.

FENWICK. I love a good explosion, don't you? The best tonic in the world is the sound of institutions tumbling. If I could bottle it I'd take a draught every day and live to a hundred. Though sadly, this is merely a lot of noise signaling nothing whatsoever. Tomorrow morning the only thing to have changed will be the price of fish. If they're lucky. *(He turns back to his desk with a sigh.)* Armstrong, when you see Farleigh, ask him to call in. There might be something in his gloomy little sermon. And try and find a few more radical offers can you Roget? I don't think we could stomach an entire evening listening to that other rot. *(He concentrates once again on his work.)*

ROGET. I was wondering sir if I might –

SUSANNAH. *(Peering at the card table.)* Can you see a ten of clubs anywhere Mr. Roget, or am I going blind?

ROGET. I'm sorry?

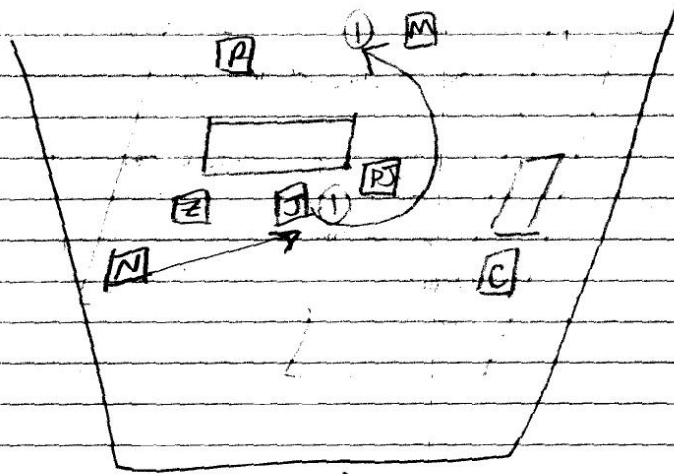
FENWICK. *(Not looking up.)* Wondering what?

ROGET. Well, whilst I was cataloguing your collection, it occurred to me that a cross-referencing system might render it more accessible. A link perhaps, not only between artifacts, but between categories, in accordance with their differing provenance and varying uses, both real and symbolic. Egyptian amulets, for example, of which you have several, might be located under the heading Egypt – obviously – but also under Religion, or Votive Objects, or indeed Insects in the case of scarabs –

FENWICK. Are you volunteering for this thankless task Roget?

ROGET. Well, I – *(Harriet, Maria and Isobel come in, breathlessly. Harriet is dressed as Britannia, Maria as a Shepherdess, with crook etc. A reluctant Isobel brings up the rear, dressed as a sheep.)*

HARRIET. They've just put a brick through the greenhouse



1. J x to window,
 N x to PJ

papa. (*Fenwick doesn't look up.*)

FENWICK. I'm sure they didn't mean it.

SUSANNAH. Take a leaf out of your father's book Harriet. View it with sublime equanimity. You see in his eyes, it is not a brick, not at all, but more a sort of proletarian calling card.

MARIA. They're setting carts on fire. The poor horses are screeching with panic.

FENWICK. It will all blow over presently Maria.

HARRIET. Papa for goodness sake. They'll tear the house down around our heads.

FENWICK. They wouldn't dream of such a thing, I can assure you –

HARRIET. Can't you do something?

SUSANNAH. Yes Joseph, do something, why don't you – (*There is an almighty crash in the distance, and a roar from the mob.*)

FENWICK. What do you suggest?

HARRIET. I don't know. Talk to them. They'll listen to you. Calm them before they burn the house down.

FENWICK. They know I'm on their side, they won't touch us.

SUSANNAH. All this hooah hah about corn –

FENWICK. Fish. Corn was last week.

SUSANNAH. Always on the side of the mob, I don't understand it, It's pure, what's the word I'm looking for –

FENWICK. Perhaps you'd prefer them to burn the house down.

SUSANNAH. Pure affectation, don't you think so Mr. Armstrong? (*Fenwick puts down his pen.*)

FENWICK. We are trying to work Susannah. Do you mind?

SUSANNAH. Good god. I have your attention. What did I do?

HARRIET. Accused him of affectation and you know how he loathes that. (*There is another roar and a crash.*)

MARIA. Go and talk to them father, please!

FENWICK. Maria. A riot is like a play. Action, reversal, climax, catharsis and we all go home. A relief, generally speaking, in a play. Disappointing in a riot, but true nevertheless. (*The noise dies down slightly.*)

ISOBEL. I think they're moving off sir. (*They all listen. Another*

stand by
break

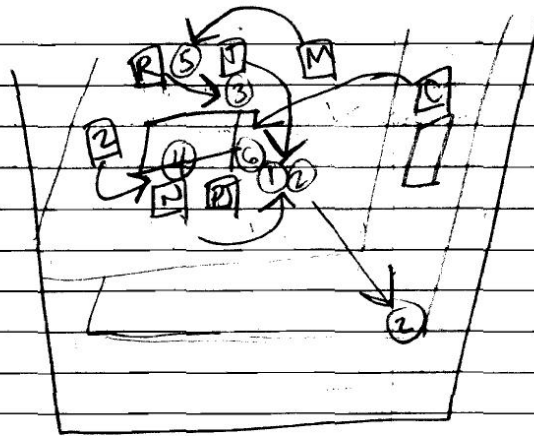
break go

stand by
smash

smash go

stand by
SQ crash

SQ crash go



1. J x to center left,
2. N x to J @ gesture, x to dl corner
3. R x between M & Z
4. Z x to center of table
5. M x behind R
6. C x to J & N

crash of glass, another louder roar.)

SUSANNAH. There go the cucumber frames.

FENWICK. Let us hope that's the catharsis. They'll all trail home soon, tired but happy. Twopence off fish and that's all they want. We demand our rights as Englishmen, we demand that herrings be less expensive. Universal suffrage? Not interested. Revolution? Bugger it. We demand fish. No one dreams of taking over the fishmongers. Not a revolutionary amongst them.

SUSANNAH. Thank god. *(He turns back to his desk.)*

HARRIET. You said you wanted to see a rehearsal of our play papa. And I'd rather like to get it over with.

FENWICK. *(Reading.)* Gentlemen of the Newcastle Literary and Philosophical Society, Ladies, we stand on the cusp – *(He pauses, considers, scratches out and replaces words.)* threshold – the very brink – no, that sounds ominous. Cusp or threshold, then, which d'you prefer?

HARRIET. I don't know, cusp. So can we show you our play? Mama says we would benefit from your advice and criticism.

FENWICK. When have you ever taken my advice Harriet? And as for criticism, the last time I dared to utter mild dissent you threw a pot of tea at me. *(Fenwick turns back to his desk. Maria gives a twirl.)*

MARIA. What do you think Mr. Roget?

ROGET. Sorry? Oh, I see, very, yes, most... affecting.

FENWICK. Cusp? Doesn't sound right to me somehow.

MARIA. I'm playing an Arcadian Idyll.

ARMSTRONG. We guessed immediately.

HARRIET. It's metaphorical.

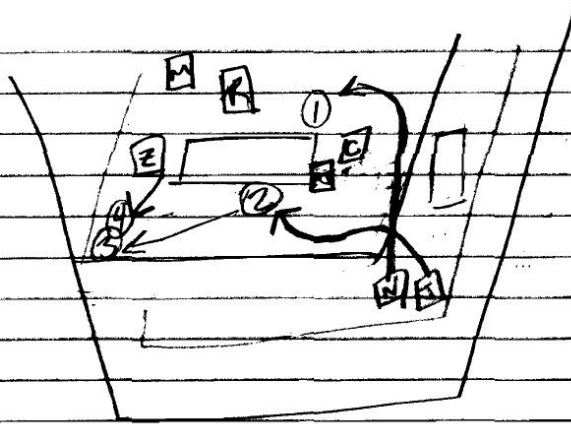
ARMSTRONG. Oh, obviously.

MARIA. It was Harriet's idea.

SUSANNAH. Harriet is an uncommon genius Mr. Armstrong, to read her poetry is to be reminded of, oh, Milton, Shakespeare, Southey, that other fellow, you name it, you must show the gentlemen your poems Harriet, no point in them languishing in a drawer –

HARRIET. Mama, please –

SUSANNAH. But they're such pretty little verses dear –



1. N x center
2. J x to PJ
3. J x to left corner
4. Z x to J

HARRIET. Do we have to talk about them Mama?

ROGET. I'm sure they're very fine, but perhaps Miss Fenwick prefers to hide her light at present. Very understandable.

HARRIET. Thank you Mr. Roget.

ARMSTRONG. What's the plot to this entertainment then?

MARIA. I'm sorry?

ARMSTRONG. Your play. Is it comedy or tragedy?

MARIA. How would you describe the plot of our play Harriet?

HARRIET. It's a hymn to progress.

ROGET. How apt.

MARIA. Of course when we say hymn, we don't mean it literally –

HARRIET. They're not completely stupid Maria –

MARIA. Because in any case Harriet has rejected established religion, haven't you Harriet –

ARMSTRONG. Very wise.

HARRIET. Maria represents the past, and I represent the future.

ROGET. Arcadia meets Britannia, very neat.

HARRIET. I am Empire, Industry, Science, Wealth, and Reason.

MARIA. For the most part I sit on a hillock and wave at my flock. According to Harriet, this suggests Pastoral Innocence, –

HARRIET. I think the gentlemen have grasped the general principle Maria –

MARIA. I must say it's terribly dull, I don't know how those poor shepherdesses stood it.

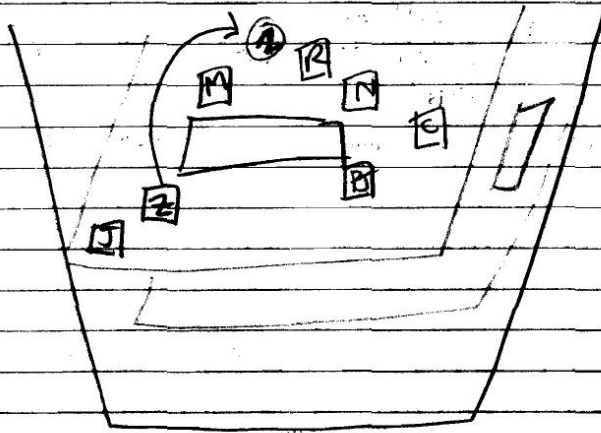
HARRIET. I plan to have a sort of chimney, here, as a head piece, but the steam is proving a little complicated at present.

ROGET. I see. We look forward to that. But tell me, I'm interested in your idea of pastoral innocence. Where does it come from?

HARRIET. I don't quite catch your drift.

ROGET. Shepherding's a harsh trade. Living in this region you cannot fail to have noticed that. Bo Peep might freeze to death on these hillsides. Drifts ten feet deep on the Cheviots last year, and no sign of Spring until May. Hardly an Arcadian Idyll.

HARRIET. Maria represents an ideal. That's what idyll means



1. M site
2. E x to R

Mr. Roget.

ROGET. Of course. But is this ideal based on truth? Does an idyll have its basis in reality?

HARRIET. Yes. No. You are being very difficult.

ARMSTRONG. Leave her along Roget.

HARRIET. It's a fable. Our play is a fable. And that's a sort of universal truth.

ARMSTRONG. Of course it is.

HARRIET. You're even more irritating than Mr. Roget. He at least resists the temptation to patronize.

ARMSTRONG. I'm sorry. Forgive me. No doubt all will be revealed when we see the performance.

HARRIET. Exactly.

SUSANNAH. It's best not to cross her Mr. Armstrong. She's as stubborn as her father.

ARMSTRONG. Yes I can see that.

SUSANNAH. But sweet, sweet – (*Harriet glares.*)

ROGET. So. Anyway. I'm sure the play will be a delight. Isobel you're obviously playing... what?

ISOBEL. A sheep sir.

ROGET. Of course. A sheep. Yes.

ISOBEL. I've the wrong ears.

HARRIET. Oh for goodness sake, stop complaining about your wretched ears –

ISOBEL. Sheep don't have ears like this.

SUSANNAH. She's right of course, they don't.

MARIA. They're perfectly adequate for a small, unimportant part. No one will notice them Isobel.

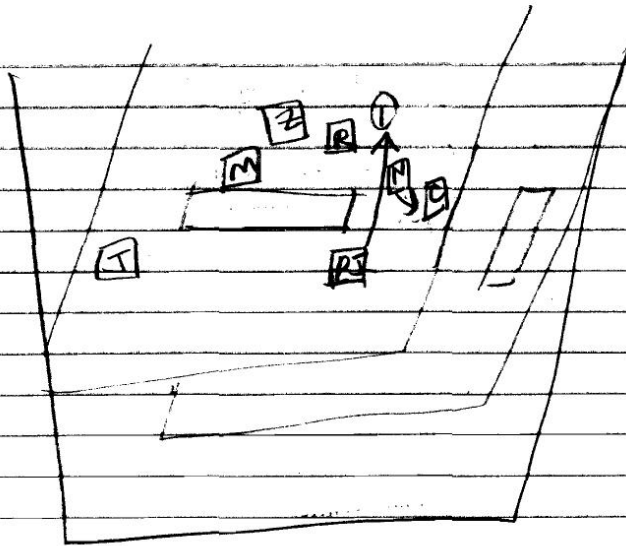
ISOBEL. To my mind, if you'll excuse me, it's a very low sort of play –

MARIA. No one's interested in your mind dear –

ISOBEL. – for a start, sheep don't speak.

HARRIET. That's the magic of theatre Isobel. Anything is possible.

SUSANNAH. I had a pet lamb once. Judith. She was a Welsh Ewe, and one would almost swear she could speak. Such a plaintive little bleat, of course she's cutlets now, poor thing. Do you



1. PT x to R
 N x to C

bleat Isobel?

ISOBEL. My lines are ridiculous. They're infantile. Why can't I say something of consequence?

HARRIET. Primarily because you're playing a sheep. And besides, some people are not meant to say anything of consequence. As in life, so in a play. Certain rules must be obeyed. And one of them is you stick to your own lines. You can't swap them round as it takes your fancy. Think of the chaos. Think of the audience.

FENWICK. What do you think Isobel? Cusp or threshold?

ISOBEL. It depends on the context sir. In this instance I think threshold is the word you want. Cusp is too poetic, and also imprecise. *(Silence. They all stare at Isobel.)*

FENWICK. *(Reads.)* "We stand on the threshold of a new century, we stand at the gates of a New Jerusalem..." Thank you Isobel.

HARRIET. Now that you've established that Papa, would you like to see our play or not?

FENWICK. I will see it, but not now Harriet.

HARRIET. You are impossible Papa. How many times have we sat through your experiments, your visiting speakers droning endlessly about combustible gasses and electricity?

FENWICK. You enjoyed every moment of it –

HARRIET. That's not the point! We've spent hours labeling every piece of your useless bric-a-brac, arranging in alphabetical order your rhinoceros horn, your dried walrus flipper, tooth of hippopotamus, pointless chunks of volcanic lava, even the hair balls of an ox –

FENWICK. Calculi they're known as –

MARIA. He even made us attend the dissection of a dear little spaniel –

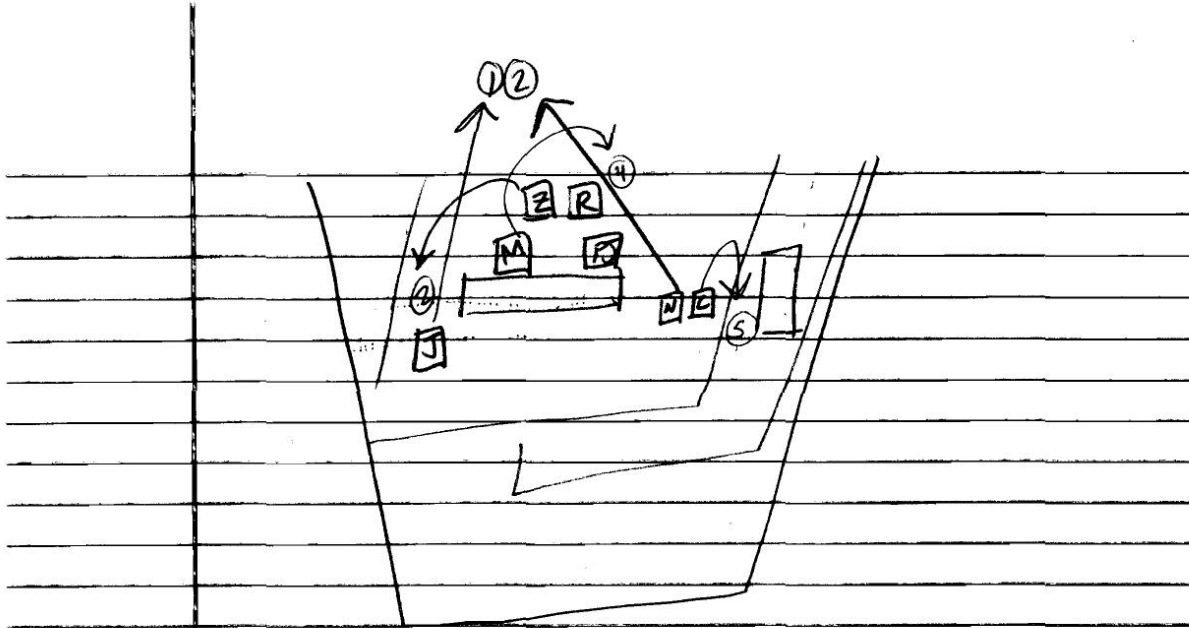
FENWICK. Which was quite dead, I assure you gentlemen –

MARIA. – because he said it would be illuminating –

SUSANNAH. You got quite sick didn't you dear –

HARRIET. But you see Papa, how d'you know our play is not equally illuminating?

FENWICK. I've told you, I will watch it Harriet but not



1. J exits door
2. N exits door,
E x to chair
3. PJ offers chair, M gets up &
offers as well
4. M x to R
5. C x to drink table

now – (*Harriet stamps her foot.*)

HARRIET. We have rehearsed and rehearsed the wretched thing because you told us you'd look at it now –

FENWICK. Then I'm afraid I must disappoint you.

HARRIET. You're selfish and cruel and you think of nothing but your own concerns. I hate you. (*She storms out.*)

SUSANNAH. Such an awkward age. They can move from sweet docility to murderous rage in the course of a sentence. It's quite unsettling. But just a phase –

MARIA. It's got nothing to do with her age Mama. She has a ferocious temper, always has had. I'm not given to rages at all. I'm the quiet one, gentlemen, which is why I have a fiancé and Harriet has not. Excuse me. Harriet dear... (*She hurries after Harriet.*)

ISOBEL. Will that be all sir?

FENWICK. Stay a moment Isobel. Sit down.

ISOBEL. I'd rather not sir.

FENWICK. I'm sorry?

ISOBEL. My back. I cannot sit.

FENWICK. You must sit sometimes, surely?

ISOBEL. Yes sir, but there are occasions when it is painful. And then it is better that I stand. (*Armstrong goes to her and looks at her twisted back. Takes hold of her.*)

ARMSTRONG. Is it getting worse? By that I mean, is the degree of malformation increasingly pronounced?

ISOBEL. It is a long time since I looked in a glass. But I imagine it is more severe. It feels to be. My clothes twist and pull more. (*Armstrong feels her shoulders and back.*)

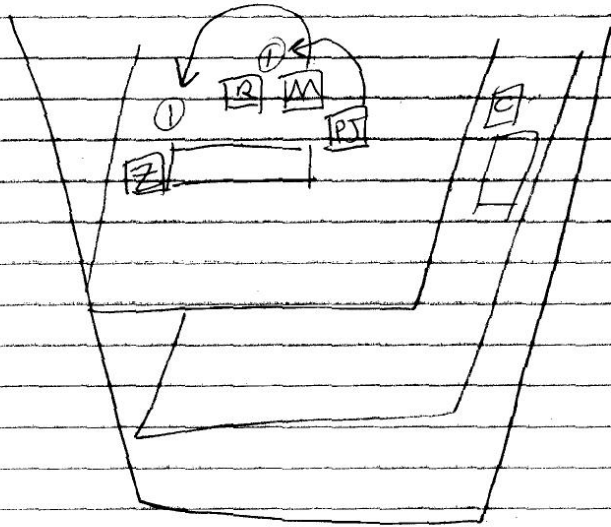
ARMSTRONG. Does that hurt?

ISOBEL. The pain is not in my back. It is in my hip. (*He moves his hands to her hips, and she jerks away.*) There's nothing you can do about it sir.

SUSANNAH. Quite right Isobel. They're all quacks. A quart of brandy's what you need for pain, whatever noxious remedy they might prescribe.

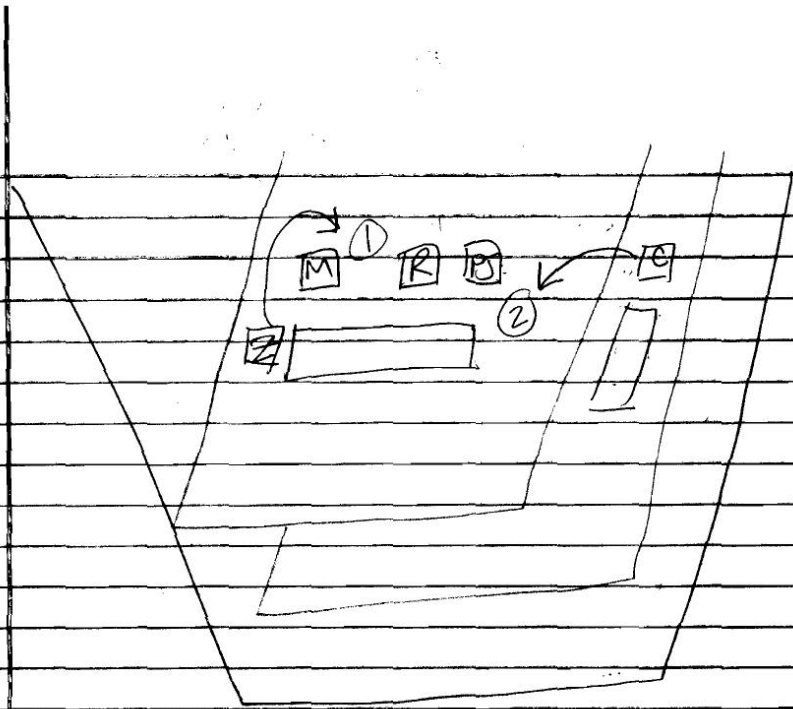
FENWICK. Susannah –

SUSANNAH. And don't tell me I'm drunk because I'm not.



1. $PT \times$ to R , $M \times$ to cr

I'm merely pointing out that physicians never cure anything. That's a well established fact.
None of you know what you're talking about –
FENWICK. And you do I suppose –
SUSANNAH. I don't pretend to –
FENWICK. Can we discuss this later Susannah –
SUSANNAH. A discussion? With me? How novel. D'you think I'm up to it? Goodness,
what shall we have as our topic? "One Shakespeare is worth ten Isaac Newtons. Discuss."
My dear I'm in a lather of expectation.
FENWICK. Not half as much as me, I can assure you. (*He turns away from her.*) I'm
sorry you're in pain Isobel. Are we working you too hard?
ISOBEL. No sir. The work is not burdensome.
FENWICK. You like words don't you? I've noticed it before.
ISOBEL. I suppose I do sir.
FENWICK. Can you read?
ISOBEL. All Scots can read sir.
FENWICK. I wasn't aware of that.
ISOBEL. It's generally the case sir.
ARMSTRONG. All Scots are born literate, is that what you're saying?
ISOBEL. All Scots learn to read. Most of them anyway.
FENWICK. But the English are ignorant?
ISOBEL. I wouldn't go so far as that sir. Of course I wouldn't.
FENWICK. Don't worry, we're not angry with you. But I'm interested in your opinion of
the English
ISOBEL. I don't have any opinion sir.
FENWICK. Be as bold as you please. Is there something you dislike?
ISOBEL. I never said I disliked the English, I merely said that the Scots read a lot of
books.
ARMSTRONG. You must have some feelings on the subject surely.
ISOBEL. It's hard to say sir.
FENWICK. In what sense?
ISOBEL. I'm not sure what "English" means. In Scots we have



1. Z up & x to R
2. C x right

a word for it and it's "Sassenach." But they tell me that means only "Saxon." And as I'm a lowland Scot, and therefore a Saxon, it seems that I too am a Sassenach.

ROGET. So the word has two meanings. The literal and the commonly understood. Perhaps in time, the latter may come to supersede the former, d'you agree?

ISOBEL. Perhaps sir. Unfortunately.

ROGET. Would you call me English?

ISOBEL. Yes sir.

ROGET. Even though my father was Swiss?

SUSANNAH. My mother was French and my father grew up in Leitrim. What does that make me?

FENWICK. Isobel?

ISOBEL. The English are hard to place. Englishness is difficult to pin down. It is like a tide which swallows up everything in its wake, and whilst altered in its constituents, appears outwardly little changed.

ARMSTRONG. Bravo. Who told you that?

ISOBEL. Why do you assume that I was told it sir?

FENWICK. So the English are infinitely adaptable and mindlessly rapacious. That's interesting. Are you aware of any other qualities by which we may be identified?

ISOBEL. Not especially sir.

FENWICK. None?

ISOBEL. I only know words sir. Words are what interest me.

FENWICK. And?

ISOBEL. The English have a single word sir, nursery, for the place where both children and plants are raised. Perhaps that is telling. Apart from that, I only know that I am a Scot sir. I am not one of you.

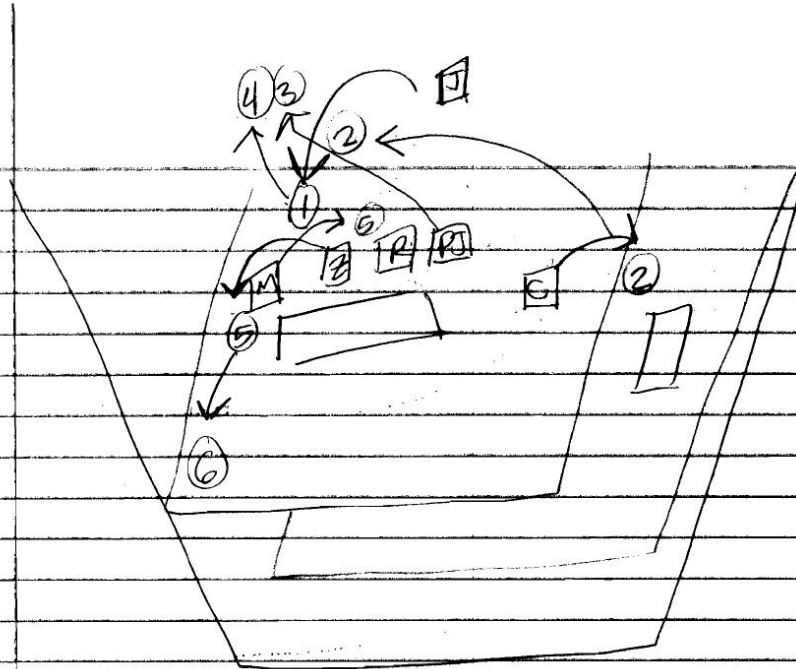
FENWICK. Might that not be class, rather than race Isobel?

ISOBEL. I'm sorry sir but I find this discussion very difficult.

FENWICK. Why is that?

ISOBEL. Because I'm wearing these ears. You cannot take me seriously whilst I am disguised as a sheep.

SUSANNAH. I think "disguised" is rather overstating the case, Isobel.



1. J enter from "door."
2. C sets glass down & exits door
3. PJ exit door
4. J exit door
5. Z x to right table, M to R
6. Z x to corner

FENWICK. I'd quite forgotten about the ears actually.

SUSANNAH. You see how much attention he pays to a woman's appearance gentlemen? Sometimes I think it hardly worth dressing in the morning. *(Harriet comes in.)*

HARRIET. Papa, there are some men in the kitchen. The cook has let them in. They say they'd like to "hide" for a while. *(Susannah gets up unsteadily.)*

SUSANNAH. That cook's been drinking again. She opens the house to anyone after a bottle of brandy. Last week it was a woman with two pigs, I found them asleep in the library. I've warned her it must stop. Leave this to me. *(She goes. Fenwick gets up.)*

FENWICK. Susannah, let me deal with this please – excuse me gentlemen – *(He hurries out after her, followed by Harriet.)*

HARRIET. The man seem quite docile, papa, but one of them has a badly sliced head... *(Isobel is left with Roget and Armstrong.)*

ISOBEL. May I go now?

ROGET. Of course Isobel.

ARMSTRONG. No, stay a while. Tell us about yourself.

ISOBEL. I'm sorry sir?

ARMSTRONG. Tell us about your life.

ISOBEL. Why would you want me to do that sir?

ARMSTRONG. It might be interesting.

ISOBEL. It's not.

ROGET. Let her go Armstrong.

ARMSTRONG. You're rather pretty, d'you know that Isobel?

ROGET. Armstrong –

ARMSTRONG. I don't suppose anyone's ever told you that before have they Isobel?

ISOBEL. *Only a blind man or a liar would say such a thing sir.*

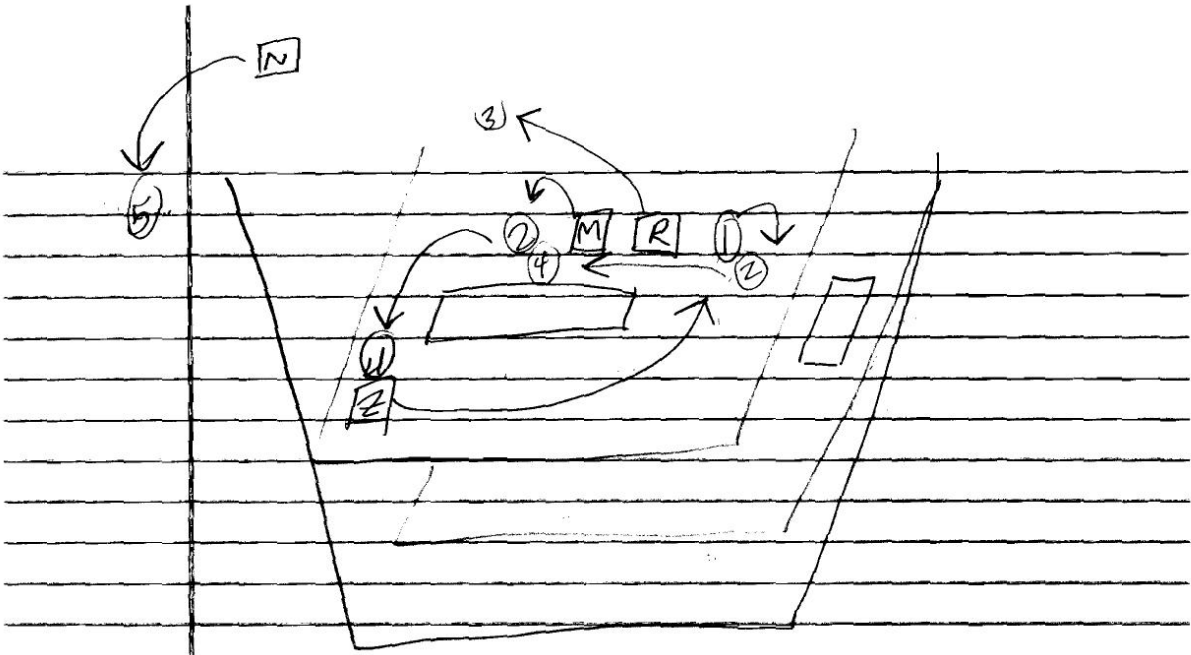
ARMSTRONG. You think me a liar?

ISOBEL. I won't tell you what I think of you.

ARMSTRONG. You're a pretty woman, accept the fact.

ISOBEL. I know what I am. I am a serving girl, a waiting woman, a maid, hireling, drudge and skivvy. I am a lackey, an underling a menial and a minion. I am all these things but I am not pretty.

ROGET. A general factotum.



1. Z x to R; Z & M circle R
2. Z & M step away from R
3. R exit door
4. M x to corner, Z to center of table
5. N enter on far right, x to ramp

ISOBEL. A slave.

ROGET. A retainer perhaps?

ISOBEL. A dogsbody. *(Roget laughs.)* I know twenty seven words for what I am sir. And none of them corresponds to pretty.

ROGET. Twenty seven words for servant, that's remarkable, but yes I suppose it's possible—

ARMSTRONG. Beauty is more complex than mere appearance Isobel.

ROGET. And of course there are different *categories* of servant aren't there? What about amanuensis? Slightly more democratic but certainly a possibility – I presume you're only counting the female variants are you –

ARMSTRONG. I wish you'd take me seriously Isobel.

ROGET. We're trying to have a discussion Armstrong –

ISOBEL. I believe you're making fun of me sir.

ARMSTRONG. I swear on my life, I am not –

ISOBEL. And I would ask you to stop –

ARMSTRONG. Very well. It seems I can't persuade you. *I wish I could.*

ISOBEL. May I go now sir?

ROGET. Of course you may, and please believe me, Mr. Armstrong means no harm, I can assure you – What about scullion – did you count that?

ISOBEL. I did sir. Thank you sir. If that's all, I will go now. *(She hurries out.)*

ROGET. Pretty?

ARMSTRONG. She loves it. Every woman loves a compliment.

ROGET. You're toying with her. It's cruel beyond belief.

ARMSTRONG. No, I'm not actually. I find her quite fascinating. *(He pours himself a glass of brandy.)* A strange little thing isn't she? I wonder...

ROGET. What?

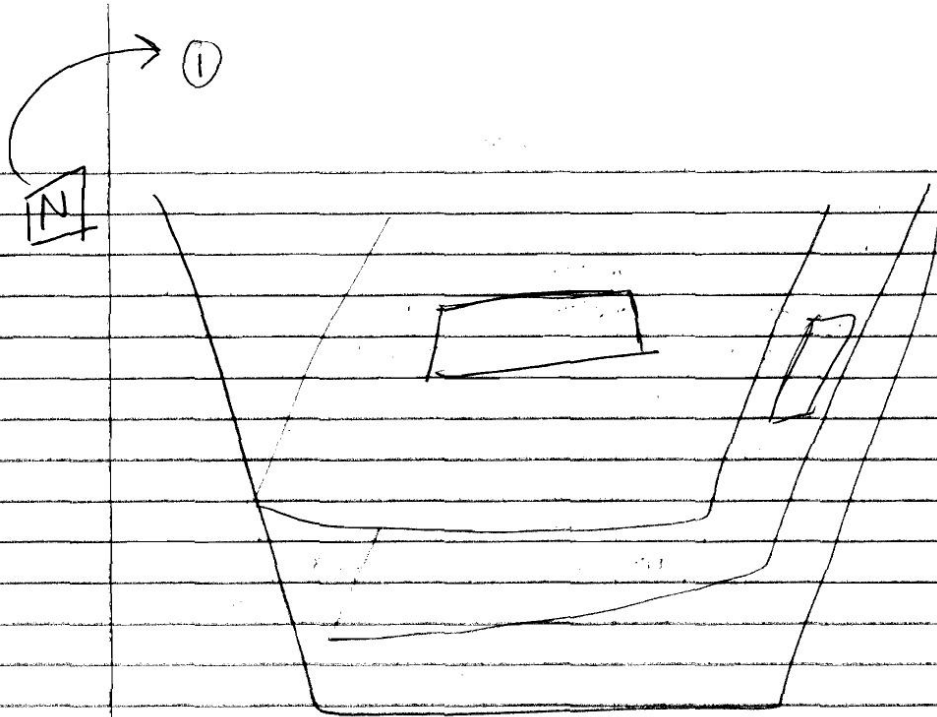
ARMSTRONG. I wonder what caused that hump... *(He sips his brandy thoughtfully. Blackout. Fade up dim lighting. English pastoral music in the background. Maria enters during scene change, and reads out a letter from Edward.)*

MARIA. "My dear Maria,

LQ 5.5 *
SQ F

LQ 6

SQ F.2

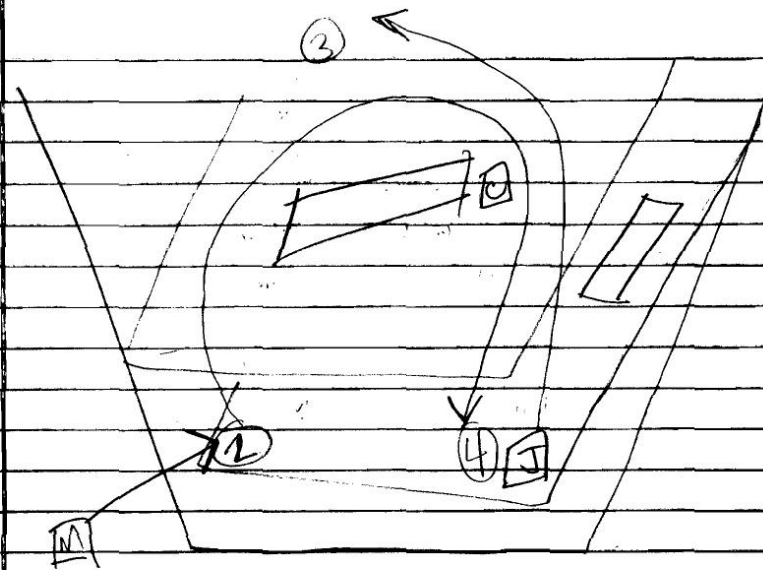


1. N exit sr curtain
2. James & Kaitlyn enter
left ramp,
J strikes drink table props
K puts main table props
in boxes
Caleigh brings on box,
J & K exit ramp

A chapati is a sort of thin, flapping bread, since you ask. This morning on rising, I found a fierce boil beneath my ear, the size of a gull's egg. The boy wanted to apply some sort of *dung* to it, but as he was loathe to divulge which animal it might originate from I declined his offer. I am in great agony. Yesterday one of our bearers was crushed by an elephant. His head popped open like a pomegranate. So now we are one bearer short, and the remaining are in a very sullen mood. We visited some of their temples on Saturday, and were all agreed that many of the statues are quite disgraceful. The Collector said it makes one wonder what sort of jinks they get up to when they are out of our jurisdiction. A Miss Cholmondley, out on a visit from Yorkshire, quite fainted away from shock at the sight of one of them. We had done our utmost to preserve her from the spectacle, but she would insist. Whereas gentlemen are able to appreciate the instructional aspect of such things, women for the most part, are merely affronted, or as in the case of Miss Cholmondley, quite prostrated. Afterwards, she remembered nothing of the incident, or indeed the statues, which is a blessing. The natives seemed to find the episode faintly entertaining. Their temperament is generally placid, I find, but not in the English manner. An Englishman has a modest demeanor, a judicious thoughtfulness and an equanimity of temperament which makes him a stranger to passionate outbursts. The native composure is altogether different. One might almost feel that they were hiding something. Please write soon.

Your affectionate servant, Edward,"

LQ 6.5



1. J & C enter door in blackout
2. M enter right vom
x to lower level
3. J exit doorway
4. x around

SQ F.5 sound out

Scene 2

LQ 7

Lights up. Same room, 1999.

The stage is now almost bare apart from the desk, now free of its clutter, and from a one bar electric fire which glows weakly. A single electric light bulb casts a thin light. Tea chests are scattered round the room, some full, some still in the process of being packed. Piles of books and clothes. Ellen is sorting through stuff and packing it up. Kate wearing scarves and a coat, is talking on her mobile phone.

KATE. ... no, she's right here in front of me... yes I'll tell her... she hasn't had time to sit down and think about it that's all... no honestly, I don't foresee any problems at all... OK... bye Mike... *(She clicks off the phone.)* He says they have to know by New Years Eve. *(Ellen carries on packing.)*

ELLEN. Yes, OK.

KATE. I just think it's a wonderful opportunity that's all.

ELLEN. Yes. I know. *(Pause.)*

KATE. So have you talked to Tom about it?

ELLEN. Sort of. Look, I'll sort it out, OK – *(Phil comes in carrying clipboards, tape measures etc.)*

PHIL. D'you mind if I take a few measurements in here?

ELLEN. No, no of course not. Kate this is Phil, he's doing a building survey.

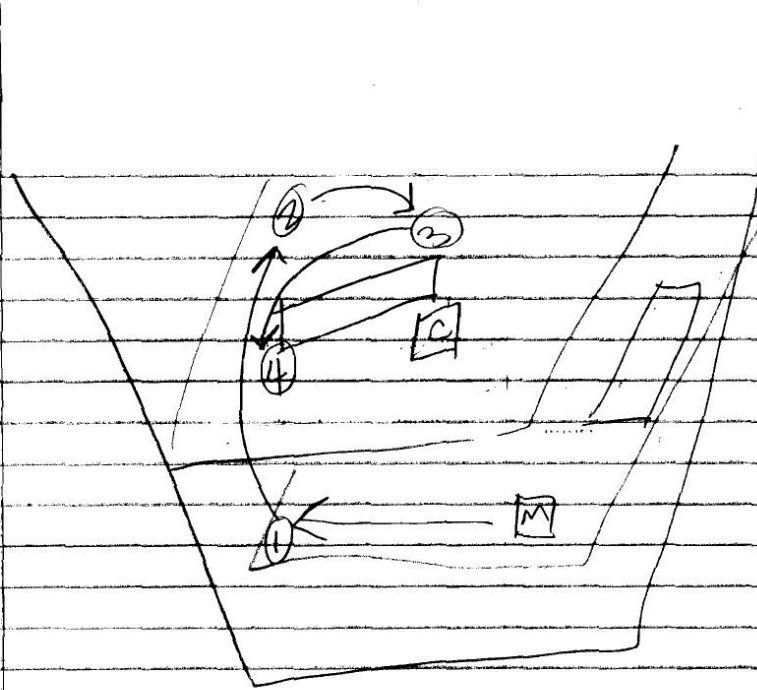
KATE. I think I'll go and make some tea, it's bloody freezing in here. *(She goes out. Phil looks slightly awkward.)*

PHIL. Did I interrupt something?

ELLEN. Not at all. Kate's an old colleague of mine. She staying with us for New Year but I think the cold's getting to her. *(Phil takes out his tape measure and looks around the room.)*

PHIL. By, it's a canny size, this place.

ELLEN. That's why we have to sell it. It's crippling us. I got it



1. M x around
2. M x
3. M x
4. M x to table, set

from my mum. Her parents had it before her. But we can't afford it so that's that. (*She looks at her watch.*) What exactly is Tom doing in the basement?

PHIL. Showing us where the pipes run under the floors. They've got to come up. Most of them are lead. I'm surprised you've not been poisoned. You wouldn't believe what you find when you start poking around the foundations of some of these old houses. We were sorting out a place in Corbridge last year and we found a Roman bathhouse. Well, they said it was Roman. Which was a bit of a blow like, because I fancied a few of the tiles from our kitchen, but with it being that old they slapped a preservation order on it.

ELLEN. What's the plan for this room then?

PHIL. Corporate hospitality. Private bar in here, private conference facilities through there, private gym. Private sauna for the Scandinavians. Good views of the park, handy for the miniature railway in case any of them are steam train enthusiasts –

ELLEN. A miniature railway?

PHIL. Actually they call it a heritage railway.

ELLEN. They told us they just wanted to restore it to its former glory.

PHIL. Aye but everything has to be on a heritage trail now and you can't be on a heritage trail unless you've got attractions. I mean this is a nice enough house and that, but it's not got much going for it in your commercial sense. People like to feel they're getting their money's worth. I think they want to re-open one of the mines down the road as well. You know. Employ some ex-miners to dress up as miners and pretend to dig coal and then charge people a tenner to go down and experience life at the coal face.

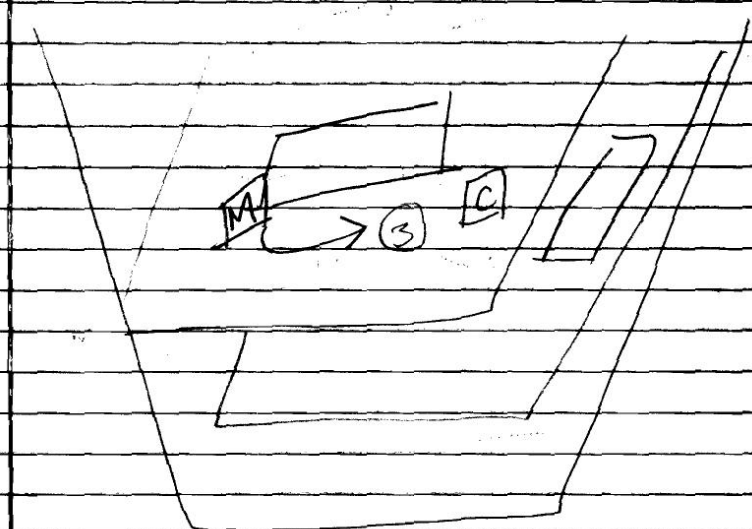
ELLEN. You're not serious?

PHIL. Well, why not? They've Disneyfied everything else, why should the miners get off scot free?

ELLEN. It's such... what's the word I'm looking for...

PHIL. Shite.

ELLEN. I mean why fill it with ersatz history when it's already got a proper history? It doesn't need to be *ponsified and half timbered*. The Newcastle lit and phil had its first meetings in this



1. C stand
2. C sit
3. M x to C w/ chair

room, did you know that?

PHIL. I didn't, no –

ELLEN. Lavoisier visited this house. Tom Paine was given secret readings in this very room. It's a big, plain, solid house, it's not quaint or charming. The history of this house is the history of radicalism and dissent and intellectual inquiry and they're going to turn it into a tin of souvenir biscuits.

PHIL. Well don't sell it then.

ELLEN. I told you. We can't afford it. Tom's been made redundant, and it just eats up money –

PHIL. Is he in the same line of business as you then?

KATE. No. He's an English lecturer.

PHIL. Actually, I meant to ask you something, seeing as I'm here like. My seven year old daughter, we think she's allergic to jam. Big red hives on her arms every time she eats it. And I wondered if it was common, like. A jam allergy.

ELLEN. I've no idea. I would have thought it was some additive rather than the jam itself.

PHIL. You don't see many cases of it then?

ELLEN. Oh, I see, no, I'm sorry, I'm not a medical doctor, I'm a research scientist.

PHIL. So you're not a doctor?

ELLEN. Yes. But not a medical one.

PHIL. Oh. *(Pause.)* So you don't know anything about medicine then?

ELLEN. No.

PHIL. What, nothing at all?

ELLEN. Not in any helpful way, no. I'm sorry.

PHIL. You must know a bit like, being a scientist.

ELLEN. I don't actually.

PHIL. I bet you do really.

ELLEN. No I don't, honestly.

PHIL. So what d'you do then?

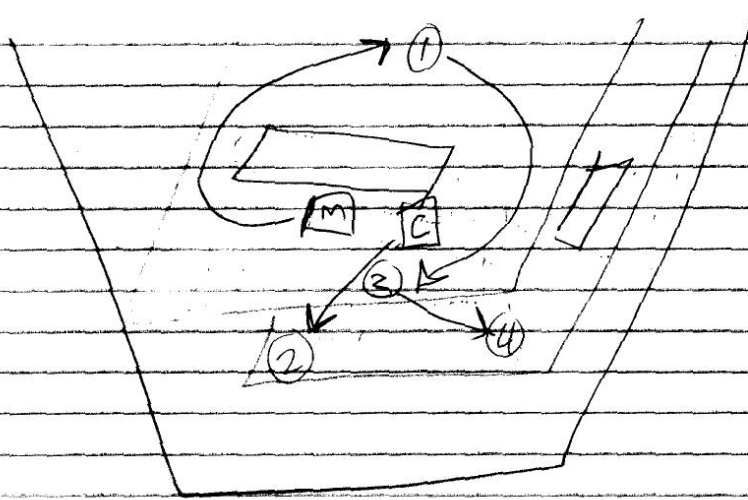
ELLEN. I'm sorry.

PHIL. What d'you research?

ELLEN. Oh, it's boring.

PHIL. Why d'you do it then?

ELLEN. Well, not to me. It's not boring to me. *(He taps the*



1. M up & x to window
2. C x to corner
3. M x
4. M x to left corner

floor, gets down on his knees, jots notes down on his clip board.)

PHIL. I tell you something, black holes, I like the sound of them, it's like the bloody *X-Files*. Apparently, light goes into them, right, but it never comes out again, and if you're hanging around on the edge of one, time slows down until you get to the horizon and then it stops altogether. They're like sort of worm holes, right, and if we could go down one of these worm holes we'd come out in different universe. Incredible. Now I wouldn't mind researching them. Mind you, I suppose you'd need the qualifications.

ELLEN. I don't know much about any of that I'm afraid. Not really my area.

PHIL. So what is your area then?

ELLEN. I'm doing... well I work in genetics, that sort of thing... *(She looks at her watch again.)* I wish Tom'd hurry up, he'd been down there for ages.

PHIL. Cloning, is that the sort of thing?

ELLEN. No no, nothing like that.

PHIL. I bet it is.

ELLEN. No, it's not.

PHIL. Actually, I've always wanted to ask a scientist this: What d'you make of spontaneous combustion?

ELLEN. I'm sorry?

PHIL. Because a mate of mine said a friend of his found the lad next door fried to a crisp, well a pile of ashes actually, apart from his slippers, which he said were just sitting there, smouldering. *With the feet still in them.* Not a mark on them, he said. Apparently it's very common.

ELLEN. It is?

PHIL. So what d'you make of that then?

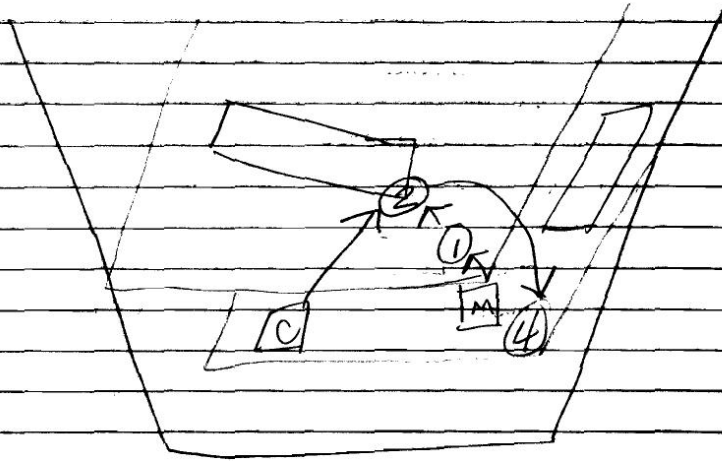
ELLEN. Well, I'm not sure. I think it's probably an urban myth.

PHIL. You see, that's the sort of science that interests me. The tricky stuff.

ELLEN. Well, it's certainly... that...

PHIL. What about alien invasions then? D'you think we're being visited by extraterrestrials?

ELLEN. Er, I don't think so, no.



1. M x up
2. M flips chair
3. M sit, C x & sit on table
4. M up, a x to lower left corner

PHIL. Now, no disrespect, don't get me wrong, but that's what I hate about scientists. Closed minds.

ELLEN. Oh. Sorry.

PHIL. So why don't you believe in them?

ELLEN. It's not a matter of belief. It's a matter of evidence, and I don't have any that persuades me they exist.

PHIL. I don't know how you can be so sure –

ELLEN. I'm not sure. If someone can present me with compelling evidence of their existence, I'll accept it –

PHIL. Well a friend of mine, right, said him and his wife were followed home from the races one day by a lozenge shaped thing, a bit like a Victory V but green, sort of hovering and swooping, just above the hedge. Followed them for twenty miles. And then shot off in the direction of the power station. And this lad works for the council, so you couldn't call him a nutter.

ELLEN. Is this the same one who found the smouldering slippers?

PHIL. No, that was his mate. So you see, you say you've got no evidence and I've just given you two very compelling bits of it if you ask me.

ELLEN. Anecdotal doesn't count. They could be making it up. Or elaborating something much more explicable.

PHIL. Why would they want to do that?

ELLEN. Because people like telling stories. They like sitting around and telling tales for which there's no rational explanation. Like ghost stories. And crop circles. And being a reincarnation of Marie Antoinette. I'm not entire sure why. You'd need to ask a psychologist.

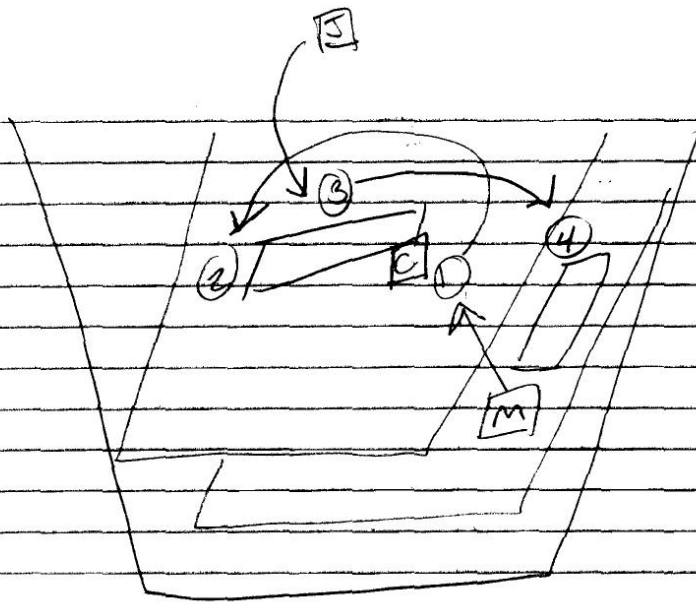
PHIL. Well, I know what I think, and I think we'll have to agree to disagree on this one.

ELLEN. Fair enough.

PHIL. Mind you. This cloning lark. I bet that could get a bit out of hand couldn't it?

ELLEN. In what way?

PHIL. Well, it'll be people next, everyone knows that, I mean they say it won't but it will. And what worries me is, well, can you imagine, I mean, say if, I don't know, William Hague decided to clone himself. There'd be two of him then. Or hundreds even.



1. M x to C
2. M x around
3. J enter from door
4. J x to drunks

Imagine that.

ELLEN. I can't see why he'd want to clone himself. What's in it for him? And even if he did, you wouldn't get hundreds of William Hagues. They'd be genetically identical, but culturally and socially and chronologically completely different.

PHIL. Well, you say that...

ELLEN. It's true –

PHIL. No but just imagine it for a minute. William Hague looks like something that needs to be put back in the oven, right?

ELLEN. No he doesn't –

PHIL. He does, man. He looks like he's not cooked properly. D'you remember Pillsbury Dough men? You got them in little tins. He looks like one of them. And if there was hundreds of him, quite apart from the politics, which'd be very fucking scary, it's be like a science fiction film, *Invasion of the Pastry People* –

ELLEN. Yes, well that's science fiction, not science –

PHIL. Well the whole thing's very dodgy, you don't know what you're dabbling in, if you ask me. I think I'll stick to re-wiring. That's as far as my technological know-how goes.

ELLEN. Probably just as useful as what I do.

PHIL. You still haven't told me exactly what that is.

ELLEN. Foetal diagnostics. Detecting genetic abnormalities in the foetus. Well, attempting to anyway.

PHIL. I thought you said it was nothing to do with cloning?

ELLEN. It isn't –

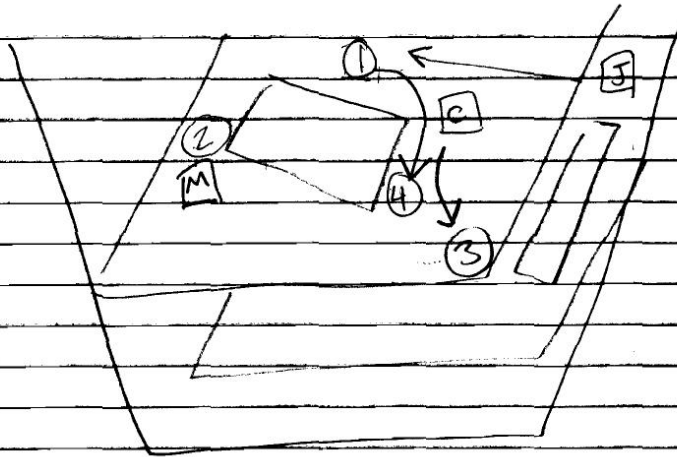
PHIL. It's as close as makes no difference –

ELLEN. It's very complicated –

PHIL. Oh aye...

ELLEN. I'm sorry. I'm not used to talking about my work, OK? People get the wrong end of the stick. They jump to insane conclusions and accuse me of all sorts of things. Creating monsters that are half man half muffin, secretly cloning Dan Quayle, single-handedly destroying the family, you name it. The fact that they have only the haziest idea about any of this stuff doesn't seem to hinder them at all. *(Kate appears with a tray of tea and a bottle of whiskey.)*

KATE. Hi. Hot toddies all 'round, and if you think it's cold in here, try the kitchen. I don't know how you live here.



1. J x to table
2. M sit
3. C x to left corner
4. J x to C

ELLEN. You get used to it.

PHIL. So what's your opinion on spontaneous combustion then Kate?

KATE. I'm sorry?

ELLEN. Phil has a friend of a friend of a friend who burst into flames.

KATE. Oh that. Absolute bollocks. Are you having your tea straight or with a shot of this? *(Phil looks at his watch.)*

PHIL. Well... *(She slugs whiskey into his mug and hands it to him.)*

KATE. It's after five, and it's starting to snow out there. Give yourself a break. Ellen?

PHIL. What d'you mean it's bollocks? It's very well documented, actually –

ELLEN. Did you know they want to turn the house into a theme park?

KATE. So don't let them. Don't sell it. You don't have to...

ELLEN. It's not as straightforward as that.

KATE. Yes it is. *(She hands her a mug of tea. Pause.)*

ELLEN. Kate's company is offering me a job, Phil, which will pay me a great deal of money, which might even mean we can pull out of selling the house, and I'm not sure whether to take it.

PHIL. So what's the problem?

KATE. That's what I keep saying.

ELLEN. Well, firstly, it's not just my decision, it's Tom's too –

KATE. It hasn't got anything to do with Tom.

ELLEN. He's my husband, that's one consideration. It means moving two hundred miles away –

KATE. But what exactly is he objecting to apart from that?

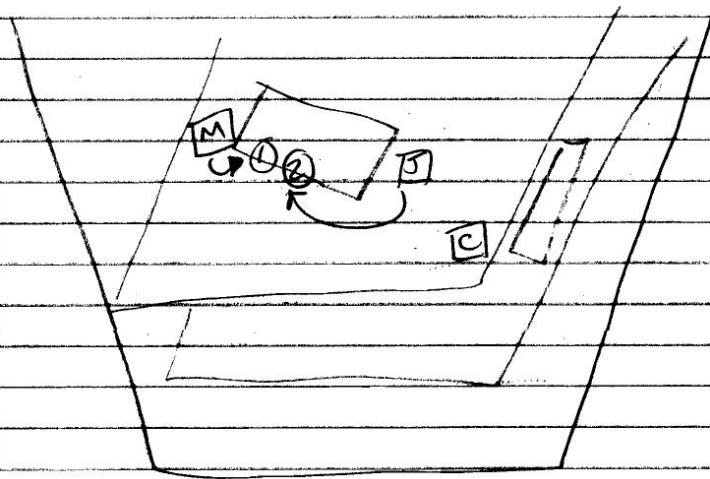
ELLEN. Nothing. He's not objecting to anything. He just... he has a problem with some aspects of the research, that's all.

KATE. Like what? Anyway, he won't be doing the research, you will.

ELLEN. Yes, but... oh never mind. You won't understand what I'm talking about.

KATE. What's that supposed to mean?

ELLEN. You're fifteen years younger than me and nothing frightens you. You still want to be god.



1. M stand, sit @ edge
2. J x to M

KATE. Christ you do talk shite sometimes.

ELLEN. You're still in love with the work –

KATE. So are you –

ELLEN. But with me it's been a long marriage and some of the romance has worn off—

PHIL. If you don't mind me asking, what is this job?

KATE. Ellen is a very brilliant scientist, did she tell you that?

PHIL. I'm sure she is. In her own field.

ELLEN. Phil believes in flying saucers.

PHIL. That's not what I said actually. But you're being very cagey about this job. You see that's why people don't trust scientists. They're always up to something.

ELLEN. I'm having an ethical crisis Phil –

PHIL. What did I tell you? I knew it was dodgy –

TOM. *(Off.)* Ellen?

ELLEN. We're up here.

KATE. Ethical crisis, for fuck's sake –

ELLEN. The fact that you've never had a moral qualm in your life doesn't mean you have superior reasoning power, it just means you have a limited imagination. One of the difficult areas, not for me, but for some people –

KATE. Like Tom –

ELLEN. – OK, like Tom, is the idea of research using embryos –

KATE. – pre-embryos –

ELLEN. In his mind they're embryos, OK?

KATE. It's a fourteen day old bunch of cells. It's not a foetus, it's a cluster.

ELLEN. You can call it what you like, he's still uneasy with it –

PHIL. I don't blame him.

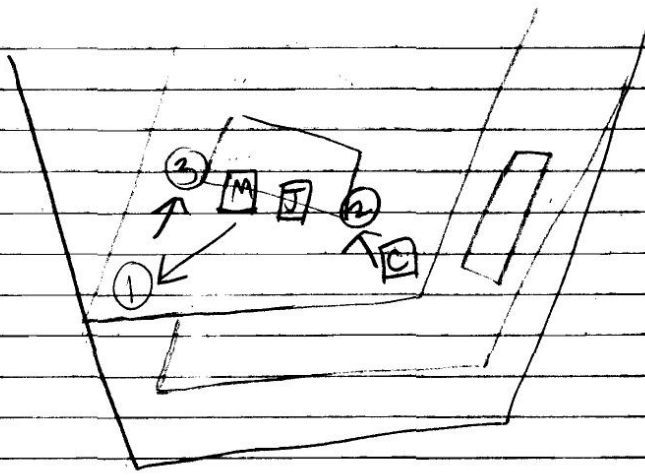
KATE. Have you got children Phil?

PHIL. Two. Boy and a girl.

KATE. If, very very early in your wife's pregnancy, you were able to discover in your child the gene for say, Alzheimer's disease, or asthma, or maybe something more alarming like schizophrenia, would you be grateful for that information?

PHIL. Er... I'm not sure...

KATE. Ellen's team have perfected a technique that does this.



1. M x downright
2. C x & sit
3. M sit

It's completely safe, and it can be done very very early. And the most important thing is it's non-invasive, so there's no risk to the foetus. And I just want to point out that this is pretty radical stuff. Now, wouldn't you say this was a good thing?

PHIL. Aye, I suppose so. Where do the pre-embryos come in?

KATE. We use them in our research. They're left over from in vitro fertilization.

PHIL. What d'you mean, left over?

KATE. Sometimes too many eggs are fertilized and the mother doesn't need them all –

PHIL. Bloody hell.

KATE. Anyway my company wants Ellen to come and work for us because we can invest a lot of money in the development of her technique, so that eventually, it'll be available to a mass market. Everyone benefits, nobody suffers.

PHIL. Apart from the pre-embryo.

KATE. Which, as I've explained, is nothing more than a mass of cells. Now. Can you see a problem with that Phil?

PHIL. I can actually.

ELLEN. Forget the embryos for a minute.

PHIL. Aye, OK. What's the point of any of it?

KATE. Well, you might want to terminate the pregnancy, for example.

PHIL. What, because the kid might get asthma?

KATE. Well, not for something like that, obviously. But eventually we'll be able to apply gene therapy in the womb. We'll be able to eradicate all sorts of things. Schizophrenia, manic-depression –

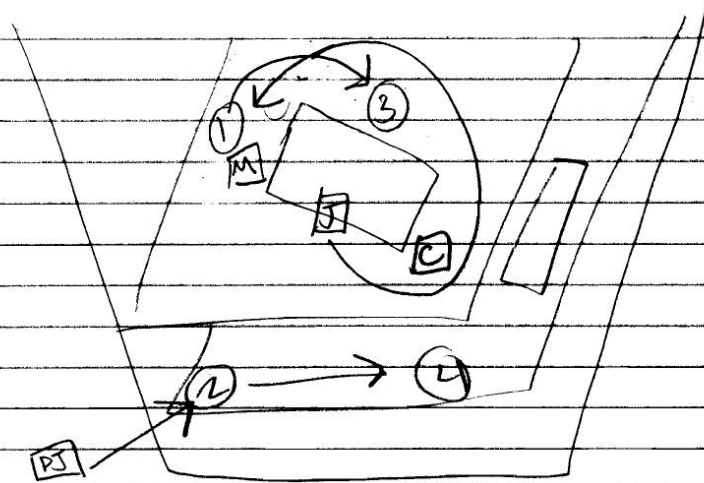
PHIL. My uncle Stan was manic-depressive and he was magic. He built us a tree house covered in shells and bits of coloured glass. He used to play the Northumbrian pipes.

ELLEN. We're mapping the human gene system at the moment. There's something called the Human Genome Project. Have you heard of it?

PHIL. You what?

KATE. It's like a new map of humanity, every element described and understood. It's breathtaking –

PHIL. Oh aye.



1. J stand 2 x around table
2. PJ enter right vom
3. J x to center
4. PJ x to left corner
5. all exit ^{to civil} door N enters right curtain
6. K & Ja remove boxes
 Jen brings off tea set,
 Ja brings on liquor platter
 enter & exit up left ramp

KATE. We'll be able to pinpoint genes for particular types of cancer, for neurological disorders, for all sorts of things, some of them benign, some of them not, but what it really means is we'll understand the shape and complexity of a human being, we'll be able to say this is a man, this is exactly who he is, this is his potential, these are his possible limitations. And manic-depression is genetic. We'll pin it down soon.

PHIL. And then what? No more uncle Stans.

KATE. How is your uncle Stan these days?

PHIL. Dead.

KATE. What happened to him?

PHIL. He killed himself.

KATE. I rest my case.

PHIL. You never met him. You don't know anything about what went on in his life, or what things meant to him –

KATE. I'm just saying manic-depression can be fatal –

PHIL. Bollocks, man, you don't know what you're talking about – *(Tom comes in, in thick outdoor clothes. He looks white and shaky. Kate beams at him.)*

KATE. Tom. Hi. D'you want whiskey with your tea?

TOM. What? Oh... um... yes... yes please...

ELLEN. Is something wrong?

TOM. Yes... yes I suppose there is...

ELLEN. Well what?

TOM. We've found something a bit off underneath one of the kitchen cupboards. In the extension.

PHIL. If it's the electrics, I could have told you that. Whoever did your wiring was a bloody menace.

TOM. No, no. It's a box of um... it's a box of bones. *(Blackout. Music. Maria comes on with a letter which she reads in a pool of light during the scene change.)*

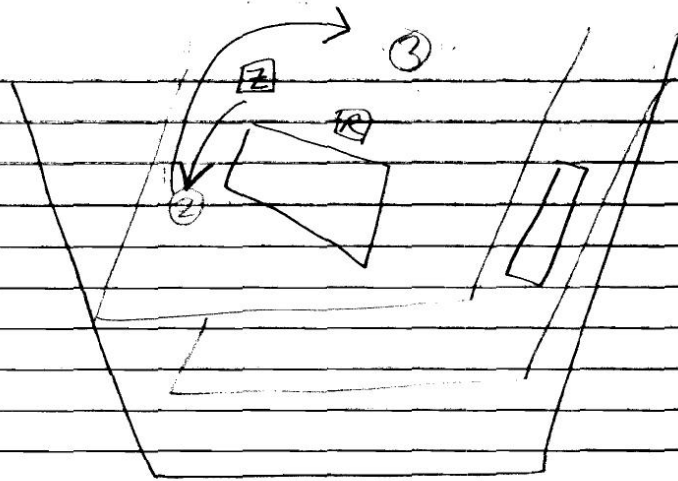
MARIA. "My dear Maria,

I hope you are well. My neck has subsided, but now my gums feel all wrong. They are white at the edges and bleed when I eat. Please send one bottle Daffy's Elixir and two of Spilsbury's Efficacious Drops by return of post. Yesterday the Collector's horse was bitten by a snake, and one of our party beat it to death with an ivory club. The snake, not the horse. It was an enormous size,

LQ 7.5
KSQG

LQ 8

SQG.2



1. R polishes table,
Z enter door upright
2. Z x to end of table
3. Z x to window

and the sight of it made me long quite childishly for our own gentle land, where one can walk a country road without being threatened by vicious nature on all sides. Do English animals kill? I can think of none. One never feels apprehensive about sheep for instance, or cattle. Bulls can be unpredictable, of course. I dream of England, and yet I must own that my dreams are strangely imprecise. I cannot place the images at all, yet I know that I dream of home. The mere word, *England* conjures up a landscape in my head, and although this picture is familiar, it is not a place I have ever visited, but rather, *almost* such a place.

It is unbearably hot here, and though I stay indoors a great deal, I cannot think such extremes are good for ones general health. I think of you often, in the cooler, gentler climes of home, and I am glad that you are safe and far from harm and strife.

Your most affectionate servant, Edward.”

LQ 8.5

LQ 9

SQ G.5

Scene 3

Lights up. 1799. One day later.

The Dining Room. A large table center stage. Chairs around it. Chandelier.

Isobel is polishing the table. Roget comes in, wrapped up in coats and scarves.

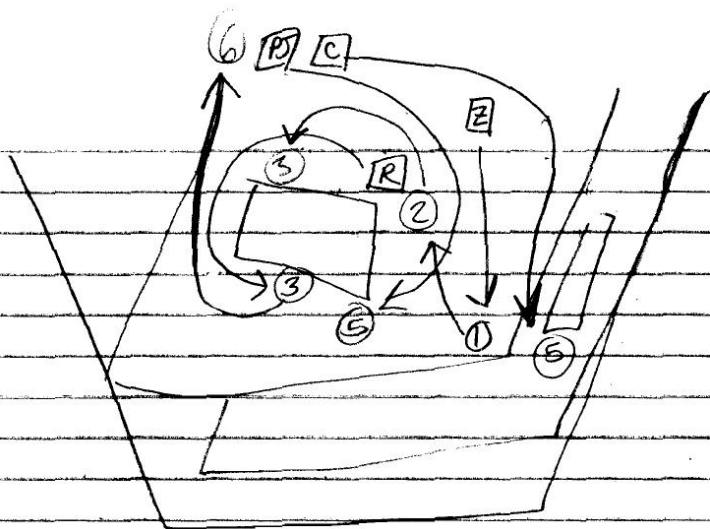
ROGET. Isobel? (*Isobel turns. She looks disappointed.*) I was looking for Dr. Fenwick.

ISOBEL. He's not here sir.

ROGET. No. (*Uneasy pause.*) I was wondering, Isobel, whether you'd care to take a stroll with me later today.

ISOBEL. No thank you sir.

ROGET. Oh. (*Awkward pause.*) Perhaps I'll just wait here for Mr. Fenwick then. (*He goes to the window.*) Awful weather. (*Pause.*)



1. Z x to left corner
2. Z x to R
3. R x to front of table,
Z slowly follows
4. PJ & C enter door up
5. PJ x to chair,
C to drinks
6. R exit door

ISOBEL. Yes sir. *(Silence.)*

ROGET. I'm afraid I can't get used to the northern climate. Can't seem to get warm. In Edinburgh I was chilled to the marrow, even in summer. That terrible wind off the sea. And the same here. Relentless, unforgiving cold. All year round.

ISOBEL. Perhaps you should go back to London if you can't stand the climate. *(Roget looks at her.)* I didn't mean to offend you sir.

ROGET. No offence taken. Slavey. I thought of that in the night. *(She looks at him.)* Another word for servant.

ISOBEL. I counted that.

ROGET. Did you count Scots dialect words?

ISOBEL. Some. D'you have a particular interest in the word servant sir?

ROGET. It's not the word itself that interests me. I just like lists. How are we to understand the world unless we organize it coherently? The world is a web of connections and affinities, doesn't you think? I have a systematic mind. I get it from my mother. You should see her household accounts. The cross-referencing would stump a mathematician. I'm a good physician because I'm methodical and intermittently inspired. *(Isobel is silent.)* Have you tried laughing gas?

ISOBEL. No sir.

ROGET. I thought Dr. Fenwick may have offered you some. We once thought it might cure consumption but it all proved rather inconclusive. It has a remarkably pleasant effect though, I can thoroughly recommend it as a tonic – *(Fenwick comes in, with Susannah.)*

FENWICK. What are you doing Roget?

ROGET. Waiting for you sir.

SUSANNAH. Isobel the table is quite polished enough. We don't want to be blinded over supper.

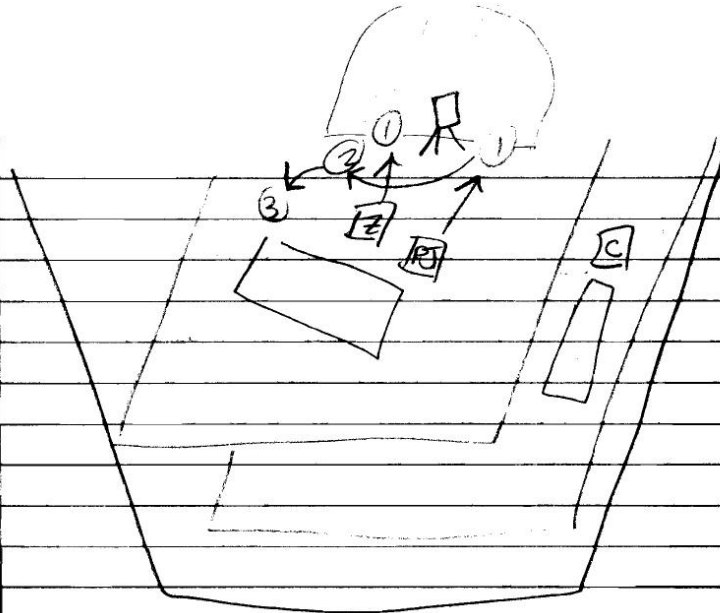
ISOBEL. Yes madam. *(She goes. Susannah settles down to some needlework.)*

FENWICK. Not putting ideas in her head were you?

ROGET. What about?

FENWICK. I don't know. You tell me.

ROGET. We were talking about words.



1. PJ x to window, Z follows
2. PJ x to Z
3. PJ x chr

FENWICK. I've seen girls like her ruined, that's all. Taken advantage of. Men think they're game for anything because no one will marry them. And I don't want her ruined, I don't want her heart broken, d'you understand me?

SUSANNAH. So noble of you.

ROGET. I had no intention of ruining her.

FENWICK. We have an enlightened view of servants in this household. We think of them as family –

SUSANNAH. Of course you don't Joseph, you like to think that, but you don't really –

FENWICK. (*Ignoring her.*) – and you don't fuck your family. Whatever they might do in some of the more remote areas. Now, to the point. I want you to look out of this window. What do you see? (*Roget goes and looks, uncertain of what is required of him.*)

ROGET. Um... A view... A vista?... A prospect?

FENWICK. Specifically Roget, specifically...

ROGET. A city landscape... An urban panorama?

FENWICK. It's not a word game Roget. An urban panorama composed of what? (*Roget looks again.*)

ROGET. Oh. I see. Banks running down to the Tyne sir. The bridge. Smoke curling into the frozen air. Ships. Coal barges.

FENWICK. D'you know what I see? Bridges. Plural. Can you imagine?

ROGET. Bridges, plural... Well, yes, I think I can imagine that.

FENWICK. *Huge, graceful bridges. Triumphs of engineering. Hymns to invention and the conquest of nature.*

ROGET. I see.

FENWICK. You don't sound inspired.

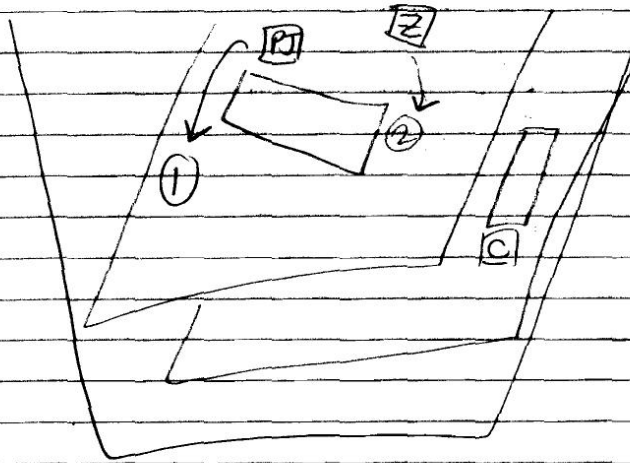
SUSANNAH. *That's because he's not, Joseph.*

ROGET. Well, yes, bridges. There's no doubt, that would be a very good thing.

FENWICK. *This is a great city Roget. It could be the Athens of the North.*

ROGET. I understand Edinburgh has already claimed that particular title sir.

FENWICK. *Bugger Edinburgh. You know who lived here in the sixties? You know who chose to make Newcastle his home?*



1. PJ x down
2. Z x behind PJ chair

No less a man than –

ROGET and SUSANNAH. (*Together.*) – Jean Paul Marat –

ROGET. *You told me.*

FENWICK. Of course what he was doing practicing as a vet is beyond me. No feel for it at all. *Could kill a creature just by looking at it.*

SUSANNAH. That's one skill he took back with him to France then.

FENWICK. He was great man Roget. *An inspiration. A terrible vet but a great republican.*

ROGET. Of course it hasn't been huge success in France. *Republicanism.*

FENWICK. They got rid of the king. That's what the word means for god's sake.

ROGET. But at what cost sir?

SUSANNAH. My husband doesn't like to sully himself with such vulgarities as *cost* Roget –

FENWICK. We'll do it differently here. It may take longer, but I guarantee you, one hundred years from now, there will be no monarchy in England –

SUSANNAH. Take my advice Mr. Roget, and stop him before he starts –

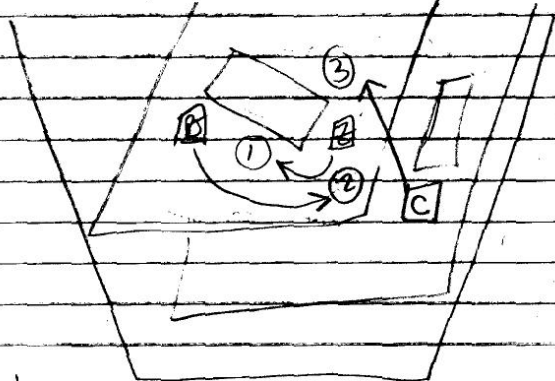
FENWICK. (*Ignoring her.*) – and how will we get there? By the relentless, irresistible advance of science and the consequent wider dissemination of knowledge.

ROGET. Dr. Guillotine managed to dispatch the king quite effectively purely by the application of science. Are you planning something similar here?

FENWICK. The monarchy will disappear Roget, it's inevitable. Logic demands it. Science is inextricably linked with democracy. Once people are released from their ignorance, they will demand universal suffrage, and once we have it, it follows as night follows day that we will vote the monarchy out of existence.

ROGET. How do you propose to achieve this spectacular release from bondage?

FENWICK. *By the end of the nineteenth century everyone will understand how the world works. By the end of the following century, if you can imagine that far, every man or woman in the*



1. $Z \times$ to PJ
2. PJ \times to C
3. C \times up

street will understand more than we can ever dream of. Electricity, the stars, the composition of the blood, complexities beyond our imagination will be as easily understood as the alphabet. Magic and superstition won't come into it. And it stands to reason, any citizen with the facts at his disposal could not tolerate a monarchical system unless he was mentally-impaired or willfully resistant to reality.

ROGET. It seems to be a condition of existence to resist an idea of reality when it threatens a tradition of mystery.

FENWICK. What?

ROGET. People like the monarchy because it's got nothing to do with reality.

FENWICK. Oh they bang on and on about our mystical, pageant filled past, and I say bugger it, it's a myth. The British monarchy doesn't bear too much close scrutiny Roget, let me tell you.

SUSANNAH. I feel sorry for them, poor creatures. So much responsibility, so much money, and so badly dressed. The last time I saw the queen she looked like a catastrophe in a cake shop –

FENWICK. *Susannah, what exactly are you doing here?*

SUSANNAH. I'm sewing.

FENWICK. Is there any need for you to do it here? Why are you following me around the house?

SUSANNAH. For the simple reason that if I didn't, you'd forget I existed.

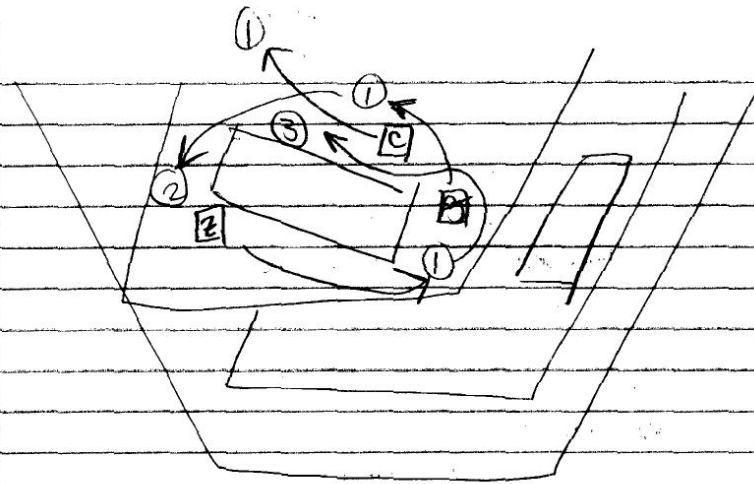
FENWICK. Don't be ridiculous –

SUSANNAH. He doesn't listen to me, have you noticed Mr. Roget? I said, Joseph, that I pitied the king and queen. They are mere mortals, like the rest of us.

FENWICK. The Hanoverians are, to a man, philistine, dull, and profoundly stupid, not to mention vulgar.

SUSANNAH. Exactly. Just like the rest of us. That's precisely why they're popular Joseph.

FENWICK. If they're just like us, why don't they live like us? Why are we keeping them in palaces? Our people cannot afford to feed themselves adequately, our children sleep in the streets, with vermin for company, and we still think it reasonable to fund



1. C exit door, PJ & Z x
2. PJ x around table
3. Z x to PJ

a drab family of feuding Germans who do nothing more than wave at us from their carriages occasionally. Ask yourself this simple question Roget. Are we all mad?

SUSANNAH. Note, again, Mr. Roget, how he addresses his question to you, rather than to me –

FENWICK. Susannah, in god's name, stop interrupting me –

SUSANNAH. I'm sorry if I exasperate you Joseph, but I prefer it to being ignored. Excuse me. *(She throws down her needlework and goes out, furious. Silence.)*

FENWICK. Sorry about that Roget. She's er, very highly strung.

ROGET. Perhaps she feels – perhaps you –

FENWICK. What?

ROGET. Nothing sir... These things are clearly... not my affair... *(Awkward pause.)*

FENWICK. Where were we?

ROGET. You were being dangerously seditious.

FENWICK. Not that you'd dream of turning me in.

ROGET. So science is what, as far as you're concerned? A sort of philanthropic odyssey? Its sole purpose to rescue people from ignorance and dissolve the state?

FENWICK. We're scientists because we want to change the world.

ROGET. We're scientists because we want to understand the world.

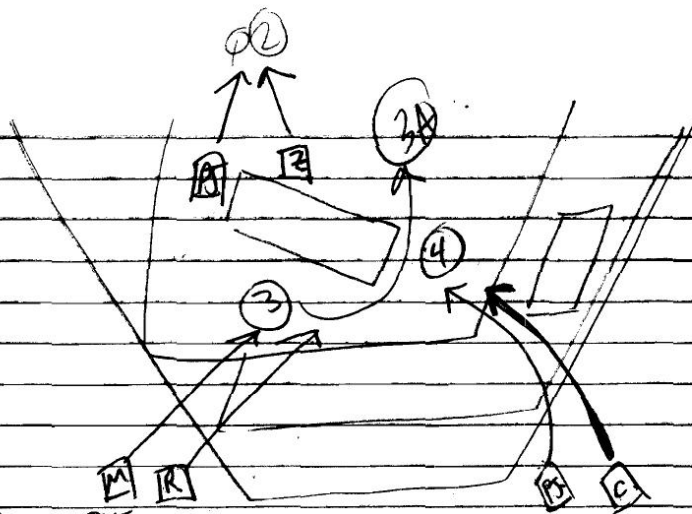
FENWICK. We're scientists because we want to change the conditions under which people live. *(Roget says nothing.)* Well. Go on. Argue with me. *(Pause.)*

ROGET. Well. I er, I don't think Armstrong would agree with that at all... sir.

FENWICK. Fuck Armstrong. What about you?

ROGET. I... I reserve judgment sir. I take no ethical position. I do what I do because it fascinates me. I don't question its purpose.

FENWICK. Piddling niggler. *(Pause.)* I'm not very keen on Armstrong. I don't suppose that's slipped your notice has it. Only got him here because Farleigh asked me to take him on for three months. Clear eye, sharp brain, ruthless logician. In short, a



1. PJ exit door
2. Z exit door
3. R & M enter right vom, ^{AK} X
4. Freeze, enter PJ & C left vom

clever young bastard, but cold of heart.

ROGET. Does good science require a warm heart?

FENWICK. I like to think so Roget. In fact I suspect pure objectivity is a fallacy. When we conduct an experiment we bring to bear on it all our human frailties, and all our prejudices, much as we might wish it to be otherwise. I like to think that good science requires us to utilize every aspect of ourselves in pursuit of truth. And sometimes the heart comes into it. *(Pause.)* I'd better go and find my wife. Excuse me, will you?

ROGET. Of course. *(He goes out. Roget picks up the needlework from the floor and follows him. As they leave by one exit, Isobel comes in by another, followed by Armstrong. He takes her hand. She pulls away.)*

ARMSTRONG. I know you thought my behavior a little forward yesterday, and I apologize for it Isobel.

ISOBEL. I accept your apologies sir. For the third time. Please, no more.

ARMSTRONG. However I must point out that I meant every word. I do think you're very pretty. Is that so odd?

ISOBEL. It is unusual sir, that's all. *(Armstrong takes a book from his pocket.)*

ARMSTRONG. Will you at least accept this small gift from me?

ISOBEL. That is not... it is not necessary sir.

ARMSTRONG. Oh, reason not the need, Isobel.

ISOBEL. *King Lear.*

ARMSTRONG. Really? Please, take it, will you? *(He tries to hand her the book. She refuses.)* So you refuse my present? *(Pause. Isobel is confused.)*

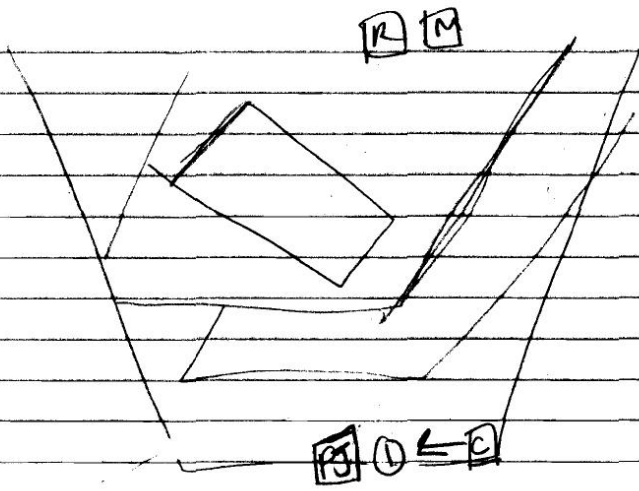
ISOBEL. I've never had a gift before sir.

ARMSTRONG. What, never?

ISOBEL. I have never, to my recollection, inspired material generosity in others.

ARMSTRONG. Well in that case, let this be the first time – *(He thrusts the book at her. She looks at it.)*

ISOBEL. *Shakespeare's Sonnets...* Oh sir... I am most... thank you sir... *(They stand, quietly looking at the book and frozen in time as Tom comes on, wrapped up in outdoor clothes over pajamas, heavy boots. He has a pair of shears in his hands and an*



1. C x to PJ

armful of cuttings from the garden. Ellen enters, disheveled, in her dressing gown.)

ELLEN. There you are. Where have you been? I woke up and you'd gone. *(He doesn't turn around.)*

TOM. I was just getting some air. *(Pause.)* I took a few cuttings from the garden. I thought we could plant them in the new one. Lavender. Honeysuckle. Some of the old white roses. Otherwise it'll all disappear under a car park of something. Roses are all hybrids now. You don't get them like this any more. These ones are older than the century. We should save them.

ELLEN. What?

TOM. The roses. I'm going to have a lot of time for gardening now.

ELLEN. You'll get another job.

TOM. No I won't. You know I won't. I'm too old, I'm too expensive and I don't give a fuck about postmodernism. *(Pause. He starts trimming the cuttings.)*

ELLEN. *I have to give Kate an answer by tomorrow.*

TOM. So give her one.

ELLEN. That's what I've been trying to talk to you about.

TOM. I know.

ELLEN. So talk to me.

TOM. What is there to say?

ELLEN. Tom, look, I know you're depressed –

TOM. I'm not depressed. I'm redundant. And there's a dead body under the kitchen sink.

ELLEN. It's not a dead body –

TOM. That's what it started out as –

ELLEN. A long time ago –

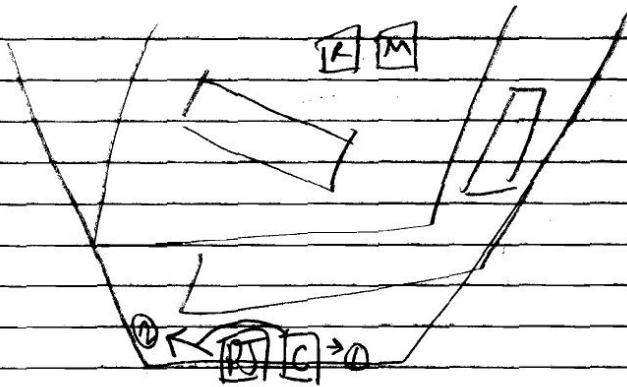
TOM. So what's the difference? At what stage does it stop being disturbing and start being archaeology?

ELLEN. What did the coroner say?

TOM. The skeleton's small, so she's quite young.

ELLEN. She?

TOM. It's a young girl apparently. She's been there since at least the first World War, which is when they extended the kitchen. Where we found her was part of the garden originally. And that's all they told me. You'd think you'd sense something. You'd think



1. C x to steps
2. PS stand, C follows

something like that would taint the place somehow. I've never felt anything have you?

ELLEN. No, but people don't –

TOM. I do. Remember the house in Coldstream?

ELLEN. Yes but that was just – well I mean I don't know, you were in a weird mood.

TOM. No I wasn't. I couldn't go across the threshold because I felt chilled to the marrow. The hairs stood up on the back of my neck.

ELLEN. No one else felt that.

TOM. The dog did.

ELLEN. So what are you trying to say? *(Pause.)*

TOM. That we've lived with a dead girl under the floor for twenty years. And I find that disturbing. It makes me feel strange. That's all. *(Pause.)*

ELLEN. OK. But to return to more practical matters. The job. Shall I take it or not?

TOM. I can't make the decision for you.

ELLEN. You could try and make it with me. We'll be moving away. That involves you too.

TOM. It's got nothing to do with moving. *(Pause.)* I feel responsible somehow.

ELLEN. Sorry?

TOM. For the girl. Now that we've found her.

ELLEN. Tom, she's dead, she's been there for years and we've no idea who she is. How can we be responsible for her?

TOM. She was in our house.

ELLEN. But we didn't put her there.

TOM. She was a person, she had a name.

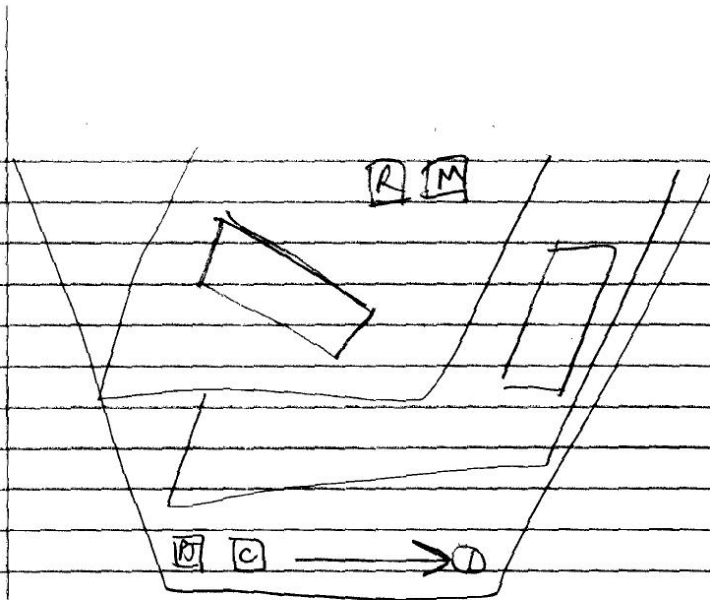
ELLEN. I know, I'm sorry, look, the thing about the job, they're now offering me even more money. We need it –

TOM. Rub it in, why don't you – *(He sweeps the trimmings into a plastic bag.)*

ELLEN. – but how can I possibly take it if you're going to freeze me out with this prim, disapproval thing?

TOM. I'm sure you'll manage somehow.

ELLEN. Oh for Christ's sake. I feel like I'm walking on eggshells. Half the time, I'm frightened to bring the subject up



1. C x left

because... because...

TOM. Because what?

ELLEN. *In case it offends your self-esteem. Because you've lost your job. And I'm being offered one.*

TOM. It's got nothing to do with that. Nothing at all.

ELLEN. OK, listen, I have some qualms about the job myself – not the same as yours, but qualms nevertheless. But I don't have a problem working with pre-embryos. I'm sorry but I don't. What I do have a problem with is you thinking I'm some sort of murderess because of that.

TOM. I never mentioned the word murder. *(Pause.)* I just want to remind you of something that's all.

ELLEN. What?

TOM. How many times have you been pregnant?

ELLEN. Oh don't start this Tom.

TOM. How many times?

ELLEN. Five.

TOM. Six.

ELLEN. OK, five, six, what difference does it make?

TOM. D'you remember how you felt every time?

ELLEN. I try not to think about it actually.

TOM. Ecstatic. From the very first moment.

ELLEN. *Thank you for reminding me.*

TOM. On at least two occasions, when it was no more than what you now refer to as “a cluster of cells” you called it a pregnancy. You knew from the very moment of conception. You knew it was a potential person.

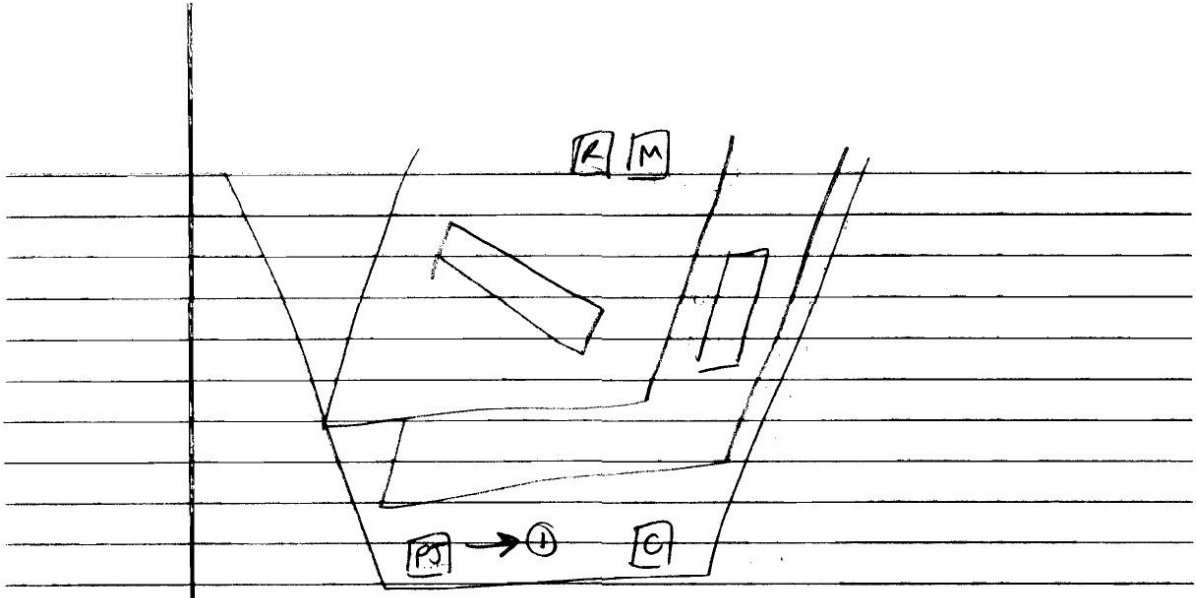
ELLEN. Potential. That's the key word Tom. I mean you know, I might just as well have flushed them down the toilet because in my particular case they never got beyond the most minimal potentiality. Any of them.

TOM. I just wonder, that's all. When you're poking at these cells in a Petri dish –

ELLEN. – which is just the stupidest way of describing what I do –

TOM. – d'you not think about who they might have become?

ELLEN. They were never going to become anyone Tom,



1. PJ x half

because if we didn't use them, they'd be discarded.

TOM. Discarded. You see, that word doesn't really get it for me.

ELLEN. I'm sorry. I can't help that.

TOM. Look, I'm not saying don't take this job, truly I'd never say that to you –

ELLEN. You could have fooled me –

TOM. It just unsettles me, I couldn't do it, something in me rebels against it, and I don't now why it doesn't unsettle you –

ELLEN. Because it just doesn't.

TOM. And the other thing, is what are you doing these experiments *for*?

ELLEN. You know why –

TOM. I mean for whose benefit?

ELLEN. Everybody's.

TOM. It's a totally commercial operation. Kate's firm exists to make money above and beyond anything else.

ELLEN. That's the nature of the world we live in Tom –

TOM. I mean where's it all leading? If you can eventually determine the genetic code of any given foetus, all I know is that's going to lead to trouble. Can you imagine what insurance companies will do with that information? Mortgage companies? Health insurers? As soon as you put this stuff into the market-place –

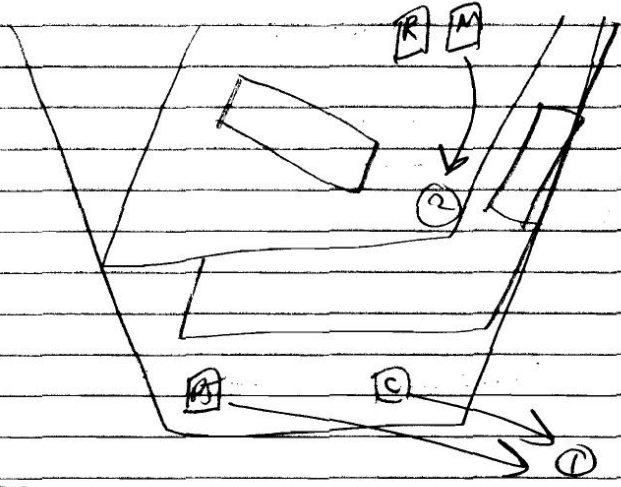
ELLEN. Oh for god's sake Tom, d'you think I don't worry about these things? Every scientist is aware of the implications, but we all live in the market place. Even you. I want to do the job I love and unfortunately funding is a prerequisite. At the moment, I don't have enough. It's easy to have rarefied ethics if all your job involves is decoding bits of Shakespeare. It's not so bloody easy if you're trying to move genetics into the twenty-first century. All you have is moral principles Tom. You don't have any solutions.

TOM. I know. I'm just saying you don't either. *(He clears up the rest of the mess.)* Did I tell you there was a tiny gold chain there?

ELLEN. Sorry?

TOM. With the body. The coroner found it. *(He picks up his cuttings and bag.)* Right. Rooting powder. I bet we haven't got

stand
by
LQ11



- PJ & C
1. exit left vomn
 2. M x down

LQ 11

any. *(He goes out. She's left, brooding. Exits other side of stage. Isobel shuts the book.)*

ISOBEL. I'll take great care of it sir. It's beautiful.

ARMSTRONG. Why did you agree to meet me today?

ISOBEL. I'm not sure. I think perhaps it was the novelty. No man has ever asked such a thing of me.

ARMSTRONG. Surely that can't be true. What about at home, in Scotland?

ISOBEL. *Do not ask me to talk about myself.*

ARMSTRONG. Why not?

ISOBEL. I'm unused to answering questions. When I talk about myself my face feels hot. When I talk about myself I feel that I am lying.

ARMSTRONG. Are you?

ISOBEL. I'm not sure. I try not to. But we all lie about ourselves.

ARMSTRONG. Do we?

ISOBEL. We don't mean to but we do.

ARMSTRONG. Do you lie in general?

ISOBEL. No. Do you?

ARMSTRONG. Inconsequentially. *(He kisses her. She is taken by surprise, and pulls away.)* Don't you trust me?

ISOBEL. I do not know you sir.

ARMSTRONG. You've allowed me to kiss you. What does that mean?

ISOBEL. That I am susceptible to flattery...

ARMSTRONG. So you don't trust me?

ISOBEL. No sir.

ARMSTRONG. Don't call me sir.

ISOBEL. *I would prefer to.*

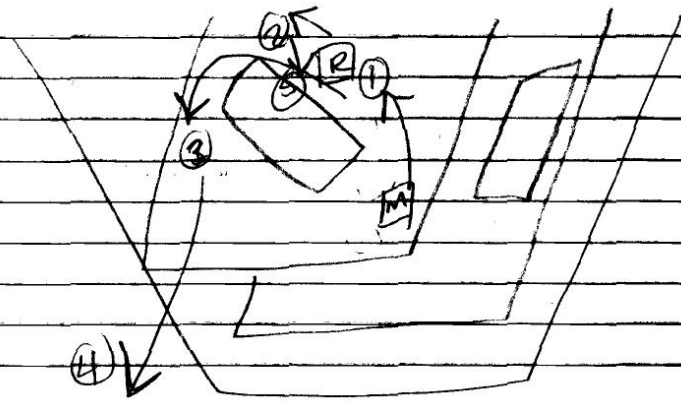
ARMSTRONG. My name is Thomas.

ISOBEL. I know that.

ARMSTRONG. I kiss you, call you pretty, I give you a book of sonnets. What could be my motive other than genuine affection?

ISOBEL. I have no idea sir. That is what bothers me. I am confused. Men do not, in general, show such interest in me.

ARMSTRONG. You must have been wooed from time to time.



1. M x to R
2. R x right
3. M x to corner &
4. M x right vom
5. R x to table

ISOBEL. Once. By an old man with a face like a goat. Perhaps he thought the fact of my hump cancelled out the fact of his face.

ARMSTRONG. Will you trust me in time?

ISOBEL. I cannot say sir.

ARMSTRONG. Nevertheless, your face did light up when I appeared in the hallway.

ISOBEL. I was not aware of that.

ARMSTRONG. You know it did. You gave me a ravishing smile.

ISOBEL. Now you are most definitely making fun of me.

ARMSTRONG. But it is a most beautiful, transforming smile, like sunlight on a glacier –

ISOBEL. Stop it, please. I am not used to such remarks. They do not make me happy, as you no doubt believe, they make me confused – *(He takes hold of her, turns her round, covers her twisted back with kisses and caresses, fascinated and bewitches by it.)*

ARMSTRONG. Isobel – *(She pulls away, confused.)*

ISOBEL. Go sir, you... muddle me... Leave me, please – *(Pause.)*

ARMSTRONG. Very well. If that's what you wish. I'm sorry if I've offended you. My feelings ran away with me. Forgive me. May we meet tomorrow? Please say yes, please.

ISOBEL. Perhaps. I don't know. Perhaps. *(He kisses her hand.)*

ARMSTRONG. Till tomorrow then. I have taken the liberty of marking some lines in your book. Look at them, won't you? Page seventy-three. *(He goes. Isobel sits down at the table, opens the book at the marked page.)*

LQ 11.5

SQH

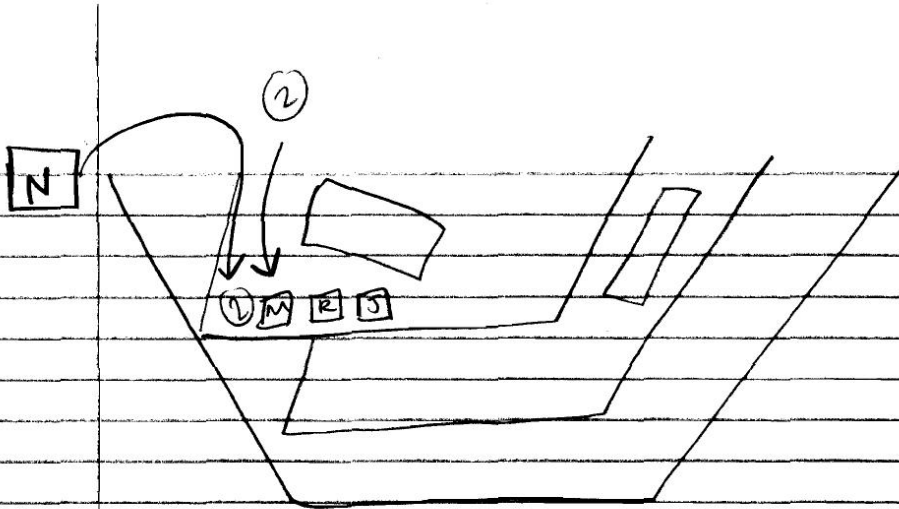
ISOBEL. *(Reading.)* "All days are nights to see till I see thee, All nights bright days when dreams do show me thee." ... He thinks my smile ravishing. He thinks it transforming... like sunlight on a glacier... His name is Thomas... Thomas... *(She stretches round to feel her twisted back. Fade down lights. End of Act One.)*

LQ 12 silhouette

LQ 12.5 blackout

LQ 13 inter/house up

SQ I & J inter



1. N up in corner
2. R & J enter door,
N x from corner

LQ 13.5 house half

ACT TWO

SQ J.5 & SQ K: blackout Scene 1

LQ 14 before M enter
LQ 15

Same room as first scene.

Maria comes on in her shepherdess outfit.

SQ K.2

MARIA. (Reading.) "My dear Maria,

Miss Cholmondely has invited several of us to a party to celebrate the new year, and I have decided to attend. She plays the harpsichord with great skill, and I hear there is to be dancing. Strangely, after all my homesickness, I now feel apprehensive about my return. I know that it is winter in England, and although the heat is oppressive here, one is forced to admit that there is little to recommend a Northern English January. Chilblains hold no romance for me. I like the thought of home, but I shiver at what I know to be reality. Last year, two of our lads died of cold, do you remember? We found them in the top meadow, frozen, rigid as stone, clinging together like babes, and were quite unable to prise them apart until we had thawed their corpses before a fire. This memory oppresses me every time I think of England. However I long to see you, and that is what sustains me. I dream of your soft blue eyes – “*(She breaks off.)* Blue? My soft *blue* eyes? Oh Edward. What are you talking about? *(Harriet and Isobel come on dressed for their play, clutching pieces of paper on which the script is written. Harriet begins to move furniture, sets out four chairs. Isobel and Maria watch mutely.)*

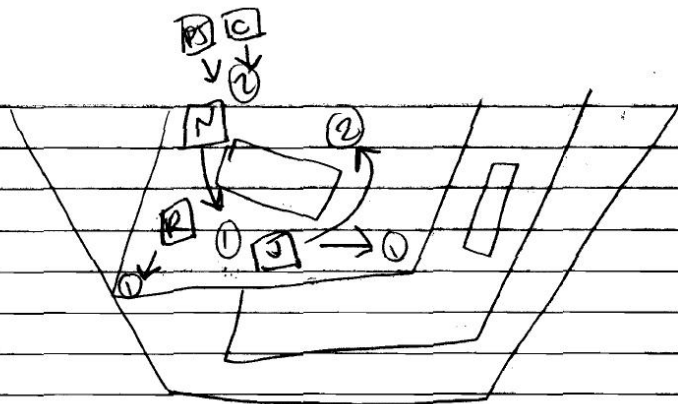
LQ 15.5

LQ 16 &

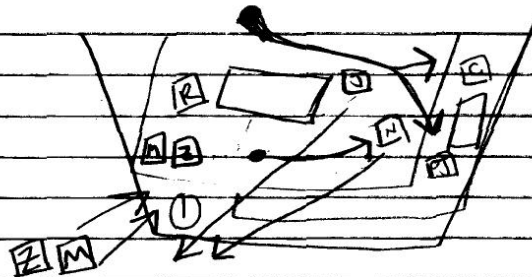
SQ K.5

HARRIET. I hope you've made a start on your lines Maria, Isobel for goodness sake, lend a hand, don't just stand there like a, like a –

ISOBEL. – sheep. *(She picks up a chair.)* Where d'you want



1. R & J move chairs to lower corners,
2. N & C enter door,



1. Z & M enter right vom,
- J & N exit

these?

HARRIET. Over here, thank you –

MARIA. Harriet dear, what colour would you call my eyes?

HARRIET. I'm sorry?

MARIA. Would you call them blue at all?

HARRIET. Only if I was utterly unfamiliar with the word. Your eyes are a pronounced and definite brown Maria. Like mine.

MARIA. Are there any conditions of lighting, any curious atmospheric distortions under which they might show themselves to be azure?

HARRIET. They are very pleasing as they are Maria. They will never be blue, and you mustn't wish it.

MARIA. Have they ever looked blue to you Isobel?

HARRIET. Oh for goodness sake –

ISOBEL. They've never looked blue to me.

MARIA. They have always looked brown?

ISOBEL. Most markedly. It is not a thing one would forget.

MARIA. Exactly. That's what I thought. *(Fenwick and Susannah come in.)*

HARRIET. No! No! We're not ready –

FENWICK. Oh. Sorry –

ISOBEL. We're as ready as we're ever going to be.

SUSANNAH. I thought it was just a rehearsal dear?

HARRIET. Oh very well, come in, sit down, no not there! Here, look where we've set out the chairs.

MARIA. I don't think I can perform today. I'm sorry.

HARRIET. What?

MARIA. I'm afraid I'm not in the humour.

HARRIET. Excuse me a moment. Maria – *(She takes hold of Maria's arm and drags her out, passing Armstrong and Roget who enter as they leave.)*

ROGET. Oh. Have we missed it?

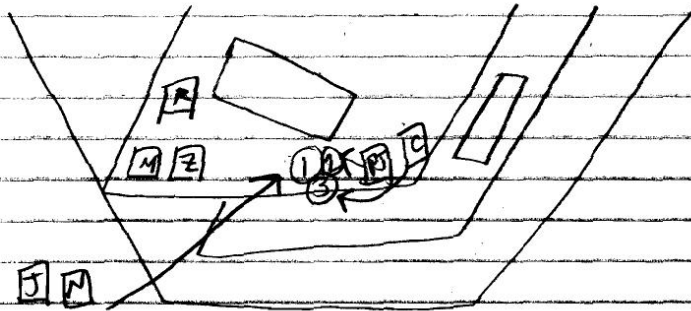
FENWICK. Unfortunately, no. *(Isobel looks awkward.)*

SUSANNAH. Still the same ears, I see Isobel.

ISOBEL. Yes madam.

ARMSTRONG. I think they're very fetching.

FENWICK. You're to sit here I think. *(Roget and Armstrong sit down next to him.)*



1. J & N enter right vom
2. PJ up & to N
3. C x to N & J

ARMSTRONG. What's happening?

SUSANNAH. One of the actresses is temporarily indisposed.

FENWICK. But the actor-manager is placating her with the promise of her name appearing most prominently on the handbill, and a solemn vow that Wakefield will not be included in the tour. (*Maria returns, followed by Harriet.*)

MARIA. Papa –

HARRIET. Maria –

MARIA. Papa, Edward thinks my eyes are blue, he said so in a letter, and Harriet says this is because he's a complete fool and that she never liked him anyway, but I think, perhaps he has a tropical fever and his mind is wandering or perhaps he meant brown but wrote blue –

FENWICK. Perhaps he has an inability to distinguish one colour from another. It is not so rare.

HARRIET. He cannot tell brown from blue? Don't be ridiculous.

FENWICK. It's possible, Harriet, can we simply say that it's possible –

HARRIET. Edward's problem is that he's awash with milky sentiments lapped up from bowls of cheap poetry. In which of course the heroine's eyes are *always* blue –

MARIA. Harriet –

HARRIET. And I lay money on it, were you to cut his heart out, you would find it indistinguishable from tripe –

MARIA. Oh. How dare you! Poor Edward –

SUSANNAH. I think you've made your point Harriet –

MARIA. You're jealous of me.

HARRIET. Of course I'm not jealous –

SUSANNAH. Girls, girls –

MARIA. Because he asked me to marry him and not you –

HARRIET. Why would I want to marry Edward? I don't want to marry anyone!

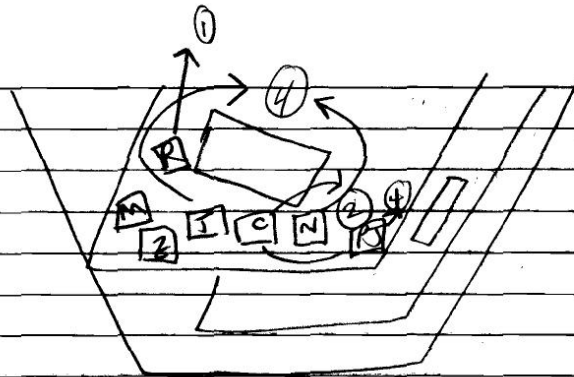
SUSANNAH. Don't be silly Harriet of course you do –

HARRIET. I do not –

SUSANNAH. Now look what you've started Joseph!

FENWICK. Me?

SUSANNAH. Your daughter doesn't want to marry. Who put



1. R exits to retrieve wine, glasses set already
2. C x to PJ
3. R enters & pours wine
4. J & N x, PJ & C sit

that idea into her head?

FENWICK. As far as I recollect, I suggested that Edward might have a problem with recognizing colours. Harriet's marriage plans were not mentioned –

SUSANNAH. Not in this instance perhaps –

ROGET. Any change of seeing the play?

MARIA. I don't want to be in her wretched play.

ROGET. Oh.

HARRIET. You may not be given to rages Maria, but you are most expert at sulking –

ARMSTRONG. This is as good a play as I've ever seen. Carry on, do.

SUSANNAH. Girls, girls, now come along, make up and apologize to each other, and Harriet, stop making foolish pronouncements.

HARRIET. It's not foolish, I mean it, I never want to marry –

SUSANNAH. You're over-excited dear, perhaps it's stage fright –

HARRIET. I am not over-excited!!!! (*Fenwick rises up.*)

FENWICK. For god's sake stop it, all of you! (*Silence.*) We have guests. (*Awkward silence.*) Now. When we've all calmed down, we might begin the entertainment. Perhaps you could bring everyone a glass of wine Isobel.

ISOBEL. Yes sir. (*She goes to pour wine.*)

SUSANNAH. Harriet, Maria, kiss and make up. (*Harriet and Maria kiss each other on the cheek reluctantly.*)

MARIA. Forgive me dearest Harriet.

HARRIET. Forgive me dearest Maria. (*They both look at Susannah.*)

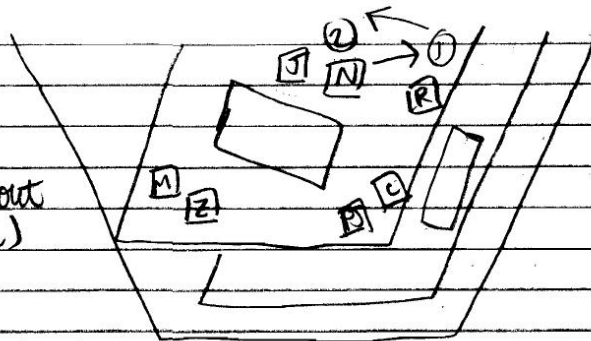
HARRIET and MARIA. There. (*Isobel hands out wine.*)

SUSANNAH. Excellent. (*Silence as Isobel puts the tray back on the table. She goes to join Harriet and Maria. They search for scripts and fiddle with them sullenly. The audience sip their wine and wait expectantly.*) Well?

HARRIET. All right. It won't be very good. I'm Britannia, she's Arcadia –

SUSANNAH. Yes yes yes, we know that. Get on with it. (*Harriet*

(R moves about pouring wine)



1. N x
2. N x

takes a deep breath, coughs, rustles her script.)

HARRIET. Well, first of all there'll just be me on stage and I'll be reading a Brief Prologue, but I haven't written that yet, and then possibly a song, which we'll all sing –

MARIA. Which one?

HARRIET. I don't know yet. One which we all know.

SUSANNAH. *Greensleeves* perhaps.

MARIA. Or a hymn. I like a hymn.

HARRIET. It's not important at the moment –

MARIA. What sort of atmosphere must this song provoke?

SUSANNAH. D'you want a happy song or a sad song?

HARRIET. For heavens sake I don't know yet. I wish I'd never mentioned the wretched thing. *(Pause.)*

MARIA. Sorry.

HARRIET. Anyway, then we all come on dressed more or less like this –

SUSANNAH. I do hope you'll be doing something about Isobel's ears –

HARRIET. – and I will have some steam coming out of a chimney here, at least I hope so–

MARIA. I think perhaps you should start Harriet.

HARRIET. I'm trying to start!

MARIA. Sorry, sorry. *(Pause.)*

HARRIET. So. I'm Britannia. *(She clears her throat, looks at her script.)* I am Britannia, spirit of our age, champion of our nation. Fair play and enterprise are my guiding lights, industry and endeavour are my saviours. *(She coughs.)*

I stand atop these lonely hills, from whence
This land I view, all sage, soft gold spread out.
The slate grey sea, the dry stone walls I know,
The shepherdess, her flock –

ISOBEL. Baaa.

HARRIET. – the frisking lambs.

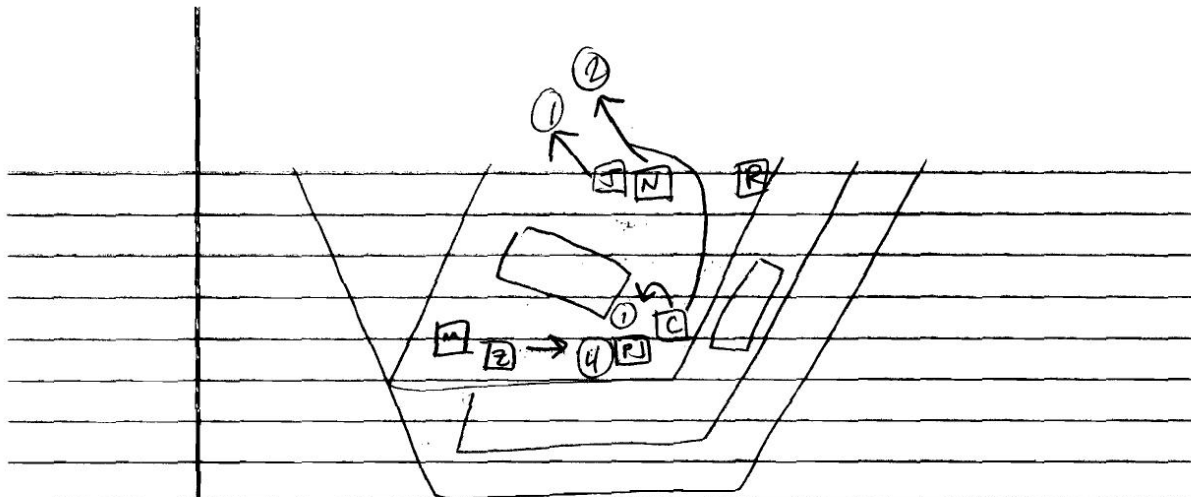
MARIA. But lo, on the horizon now we see –

What can this be, what towers are rising here,

What lights that burn so late into the night?

That smoke that billows forth, what fires are these?

51



1. J exit door, C up & c
2. N & C exit door
3. Men stand
4. Ex to PJ

Harriet: The future's ours, these chimneys belch out hope,
 These furnaces forge dreams as well as wealth.
 Great minds conspire to cast an Eden here
 From Iron, and steam bends nature to our will –

MARIA. The future is a new Jerusalem –

ISOBEL. But not for sheep, for sheep it's looking grim. *(The audience can contain their laughter no longer. Maria throws down her script.)*

MARIA. That line ruins the entire piece Harriet –

ISOBEL. I told you this yesterday. I don't know why you want sheep in it anyway –

HARRIET. The line won't work if you say it like that –

ISOBEL. – unless it's just an exercise in humiliation. That strikes me as a distinct possibility—

FENWICK. Harriet, perhaps you should –

HARRIET. You're the audience, shut up – *(The audience roar.)*

ARMSTRONG. This should transfer to Drury Lane immediately –

HARRIET. It wasn't my idea in the first place! You made me write it mama. I don't want to write plays! I don't want to write anything! Why will you insist that I am a poet? I am nothing of the sort –

SUSANNAH. Oh, come come Harriet –

HARRIET. I have no talent for it whatsoever. You might wish me to be a poet, but I am not. I cannot bend words to my will, I don't want to be a poet –

SUSANNAH. We heard you the first time dear –

HARRIET. I want to be a physician, like papa – *(She throws down her scripts and storms out. Silence.)*

SUSANNAH. Did I hear her correctly? Did she say physician? Has she taken leave of her senses? Harriet? *(She goes after her. Maria follows.)*

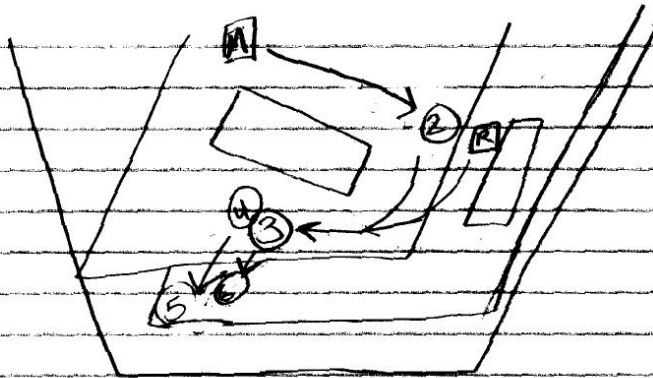
MARIA. Oh lord... Harriet, dear... *(Fenwick gets up.)*

FENWICK. Well, that's that. House full of madwomen. What about a stroll gentlemen? Let's take a little wander down to the river –

ROGET. There's a blizzard out there –

FENWICK. Nonsense Roget, you've never *seen* a blizzard, we

(R ties
up)



1. PJ & Z exit
2. M x to R
3. R x, M follows
4. M x to R, holds her hand
5. M x to lower right corner
6. R x to M
7. M exit right vom, R exit door

call this bracing, come along – *(He strides off and Roget follows him. Isobel is left alone with Armstrong. She goes over the table and begins to pull off her ears. Armstrong comes over and helps her.)*

ARMSTRONG. Oh, Isobel, Isobel let me... *(He nuzzles her. She is embarrassed. Pushes him away.)*

ISOBEL. Sir, this is not the place... *(He looks at her, pulls her into his arms, kisses her passionately before she can resist.)*

ARMSTRONG. If I give you a guinea will you let me see you naked? *(Isobel pulls away, horrified.)*

ISOBEL. What?

ARMSTRONG. A joke, a joke, and a very bad one at that –

ISOBEL. I am bewildered at such a jest sir –

ARMSTRONG. Isobel, surely you did not take me seriously? Oh god, I am mortified, why did I say that? I'm sorry. I am most truly sorry and ashamed. It's a thing I do.

ISOBEL. What is?

ARMSTRONG. I make inappropriate remarks in certain situations.

ISOBEL. What sort of situations?

ARMSTRONG. Those in which... I find myself in the grip of bewildering and powerful feelings. *(He goes to the desk and sits down.)* When my mother died I made jests at the funeral. Can you imagine? My mother whom I loved beyond anything, whom I nursed through the most wretched agony of her final illness. I don't know why I behaved as I did. I can only say that it was at odds with how I felt.

ISOBEL. I'm sorry for your trouble sir.

ARMSTRONG. Don't you see Isobel, that I am beside myself with longing for you? I dream of you, your imprint is stamped upon my mind indelibly, I cannot help myself. Forgive me, I beg of you, and I will go, and never trouble you again. *(Pause.)*

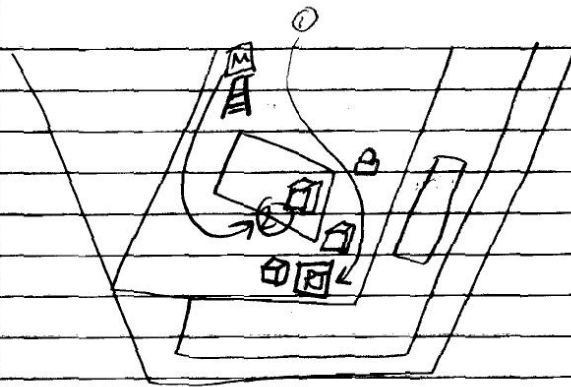
ISOBEL. There is nothing to forgive sir. *(He goes to her, kisses her hand.)*

ARMSTRONG. But can you love me Isobel? *(Isobel looks away.)*

ISOBEL. Can you love me sir? Surely that is more to the point.

~~SQ L~~ ARMSTRONG *(Tremulously.)* I do Isobel... I do... *(He dashes from the room. Isobel hugs herself in delight, bewilderment and uncertainty battling for supremacy. Fade down lights.)*

LQ 17



1. James enter left vom w/ ladder & bag; Kaitlyn enter left ramp w/ two boxes; strike tray PJ bring on box from door; Mike enter door & sit on ladder
2. M climb off ladder, x to table

Scene 2

Lights up. Main room. 1999. Still full of packing cases etc. Phil is sitting at the top of a ladder, dressed in overalls, covered in dust. He's drinking a mug of tea. Tom is sorting through books, papers, old photos, general junk, and packing it into boxes.

LQ 18 visual * SQ L.5

PHIL. The whole ceiling'll have to come down.

TOM. Yeah, well wait till we've moved out will you...

PHIL. Have you heard anything else about the body?

TOM. I've just spoken to the coroner's office. They've done a preliminary report. Female Caucasian, between twenty and thirty, probably been there a couple of hundred years. Much longer than they thought at first. And the skeleton's incomplete.

PHIL. How d'you mean?

TOM. Some of it's missing.

PHIL. Poor lass. I wonder what happened to her. That's if she *is* a lass of course.

TOM. What d'you mean?

PHIL. Well, there's some strange things go on round here. Friend of mine says they found a body up by Holy Island that's not human and it's not animal. They've never seen anything like it apparently.

TOM. Who's "they"?

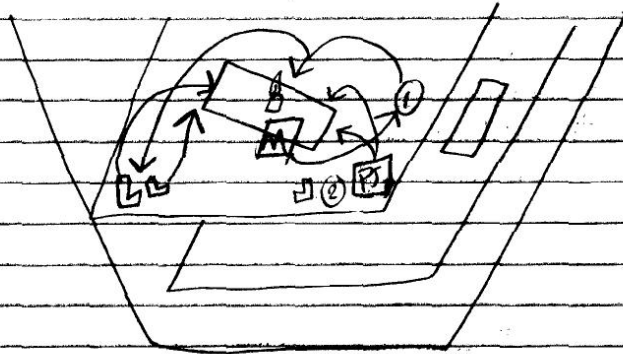
PHIL. The authorities man. They don't want to cause mass panic so they like to keep these things quiet.

TOM. Phil, they were human remains. Female human remains.

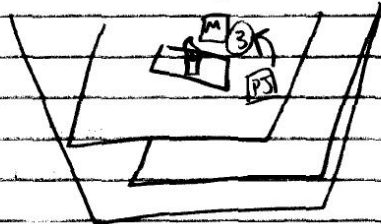
PHIL. Well, they say that -

TOM. They are. I saw them. They're not Venusian or extraterrestrial in any way.

PHIL. OK. Fair enough... D'you think she was murdered then?



1. M x to lag, set candle center table, move left chairs
2. PJ move right chairs



3. M & PJ sit

TOM. The bones cut clean through, they said, with a knife or a cleaver. And crammed into a hole any old how.

PHIL. In that case... *(Phil comes down the ladder. He goes to his tool bag and rummages around. Brings out a candle.)*

TOM. What are you doing?

PHIL. Emergency supplies. In case all else fails. *(He sticks the candle in a piece of putty, sets it on the floor, and lights it.)*

TOM. What's that for?

PHIL. For her soul.

TOM. Oh.

PHIL. It's about time somebody did it if she's been there that long.

TOM. Oh. Right... Of course. *(Pause.)* You're a Catholic then?

PHIL. Was. I still do this though.

TOM. What is it, superstition or habit?

PHIL. D'you not believe in souls?

TOM. I'm not sure.

PHIL. I do. I believe in reincarnation.

TOM. Is there anything you don't believe in Phil?

PHIL. Acupuncture. And the Tory party. But I still go into churches sometimes, light a candle for my mam. And I just think about her for a few minutes. I give her all my attention. I think attention's a form of prayer.

TOM. Oh. Right. *(Phil laughs.)*

PHIL. You think I'm mental don't you? *(He blows the candle out.)*

TOM. No, no, don't do that, no please, light it again – *(Phil tosses him the matches.)*

PHIL. You do it. *(Tom lights the candle and sets it on a packing case. They both sit on the floor and look at the flame. Silence for a while.)* How's the wife's ethical crisis?

TOM. Still bubbling along nicely.

PHIL. I had a thought.

TOM. Did you?

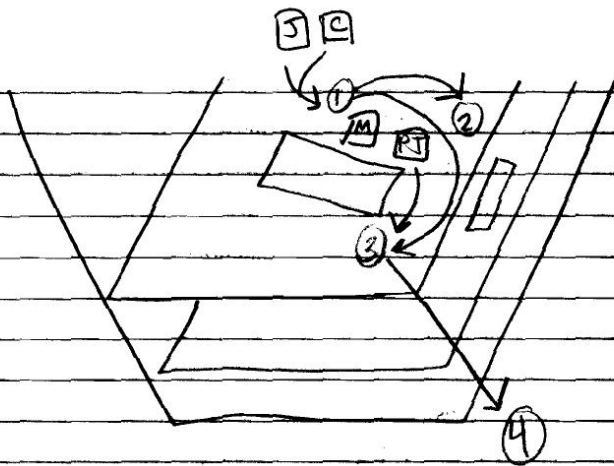
PHIL. Aye. *(Pause.)*

TOM. What was it then?

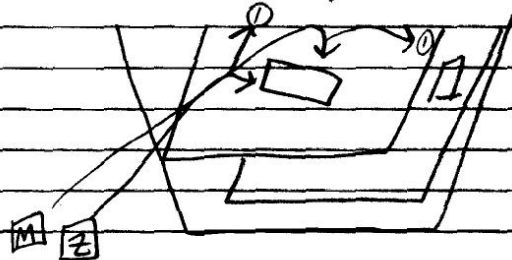
PHIL. Bar codes.

TOM. Sorry?

PHIL. Well, along those lines. Like you know, if they can map



1. C & J enter door, PJ & M stand
2. M exit right vom w/ ladder & bag, C x
3. PJ x, J follow
4. PJ, C, & J take a box, exit all left vom



5. M & Z enter right vom w/ rockets

your genes before you're born, they'll soon be wanting a little plastic card with your DNA details on. And if it says anything dodgy, it'll be like you're credit blacked. And then imagine this, people'll say I can't have this kid because it'll never get a mortgage. I mean that's bloody mad, that. I bet your wife hasn't thought about that has she?

TOM. I think she's starting to – *(Ellen and Kate come in, wearing outdoor clothes.)*

ELLEN. What on earth are you doing? *(Phil blows the candle out. He gets up.)*

PHIL. Just messing around. I'd better take this downstairs. *(He goes over to his ladder, picks it up and goes out.)*

ELLEN. Did I say something?

TOM. He was going anyway. *(He goes back to packing.)*

KATE. That looked very cosy. Doing a bit of male-bonding were you?

TOM. We were talking about the body in the basement.

ELLEN. I wish you wouldn't call it that.

KATE. She probably wasn't murdered. She was dissected. That's why some of her's missing.

TOM. How did you come to that conclusion?

KATE. I remember years ago, they had to dig up an old cemetery near us, to widen the road. And when they came to move the coffins, lots of the really old ones were empty. The bodies had been snatched. Probably by medical students, before the anatomy act, which is about eighteen-thirty-something.

ELLEN. So why then bury her in our garden?

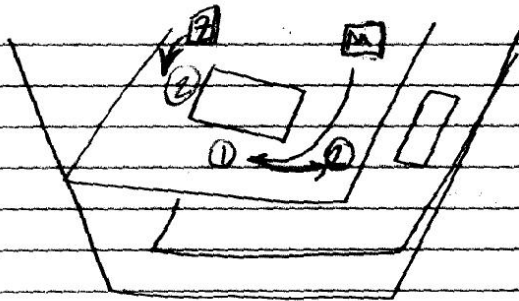
KATE. I don't know. Nearest place maybe. It'd be a bit risky trying to put her back in her grave. Risky enough getting her out in the first place.

ELLEN. There you are Tom. Not a murder victim at all. Just the equivalent of leaving your body for medical research. Feel better now? *(He stares into the candle flame, and blows it out. Blackout. They leave. Roget and Armstrong enter, in outdoor clothes, carrying racquets. The two men blow on their hands, stamp to keep warm. Roget takes a shuttlecock from his pocket and they begin to play.)*

ARMSTRONG. You should have been there. A growth the size

Q 19

@ exit



1. M runs to make shot,
2. M & Z x to table ends
3. Z puts racket on table

of a potato.

ROGET. Jersey or King Edward?

ARMSTRONG. Bigger in fact. As big as my fist. In the upper abdominal cavity. Smaller ones in the lungs. The smell was abominable of course.

ROGET. Where did you get him from?

ARMSTRONG. Who?

ROGET. The unfortunate stinking corpse.

ARMSTRONG. I've no idea. Farleigh saw to it.

ROGET. Ah.

ARMSTRONG. Ah what?

ROGET. Was it still in its grave clothes by any chance?

ARMSTRONG. It was stark naked on a slab. I don't know why you're playing holier than though. *(He stretches for a shot and misses, crashing his racquet down on the table.)*

Damn.

ROGET. Mind the table! *(He goes over and rubs at it with his coat sleeve. Armstrong picks up the shuttlecock and bats it back to Roget.)* The whole thing sticks in my craw ever since two students in Edinburgh acquired for us a lovely fresh corpse which turned out to be our tutor's grandfather. The poor man clean fainted away when he pulled back the sheet.

ARMSTRONG. What difference does it make if they're dead? The dead are just meat. But meat that tells a story. Every time I slice open a body, I feel as if I'm discovering America.

ROGET. I do see the relatives' point. If you believe in bodily resurrection, the minimum requirement is a body.

ARMSTRONG. I'd happily allow you to slice mine into porterhouse steaks, as long as I was definitely dead.

ROGET. When's Farleigh's next demonstration?

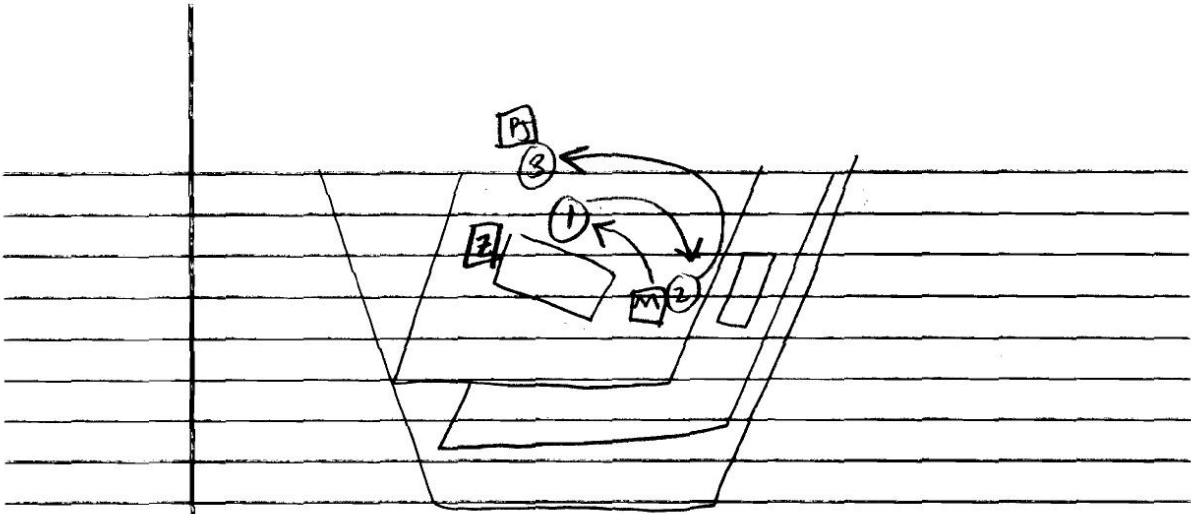
ARMSTRONG. Depends on the supply. D'you want to come?

ROGET. I'm torn. I'm fascinated by the thing itself but slightly uneasy at the methods used to procure the bodies.

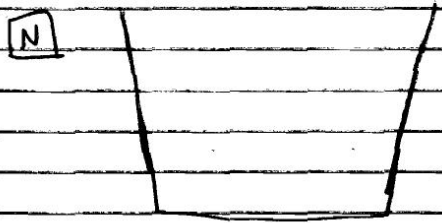
ARMSTRONG. We've got our eye on an undersized fellow, about three foot tall. He's not at all well. He'll not see out the winter.

ROGET. You seek out potential cadavers before they're even dead? *(Roget catches the shuttlecock and stops playing.)* Good god

57



1. M x to Z
2. M x & they continue game
3. PJ enter door, M x to PJ
4. all exit door



man, that's appalling.

ARMSTRONG. Needs must. We can have any number of average, everyday corpses. They're two a penny. Literally, at this time of year, when people are dropping like flies. But an unusual specimen must be ordered in advance. I thought you knew that?

ROGET. I suppose I didn't think about it. I didn't ask where they came from, I assumed...

ARMSTRONG. What? That they climbed onto the dissecting table of their own accord?

ROGET. No no no, of course not, I just... well I suppose I chose not to wonder. *(He bats the shuttlecock to Armstrong.)*

ARMSTRONG. You didn't want to sully yourself with thoughts of such a vile trade. You're a romantic Roget –

ROGET. I think more precisely, I am a man of delicate sensibilities –

ARMSTRONG. Useless, not to say dangerous qualities in a man of science.

ROGET. D'you never have qualms? D'you exist solely in the burning fires of certainty?

ARMSTRONG. Digging up corpses is necessary if we're to totter out of the dark ages. You can dissect a stolen body with moral qualms or with none at all and it won't make a blind bit of difference to what you discover. Discovery is neutral. Ethics should be left to philosophers and priests. I've never had a moral qualm in my life, and it would be death to science if I did. That's why I'll be remembered as a great physician Roget, and you'll be forgotten as a man who made lists. *(Roget passes him a drop shot which he fails to anticipate and misses.)* Bastard. *(Fenwick appears. They stop playing, guiltily.)*

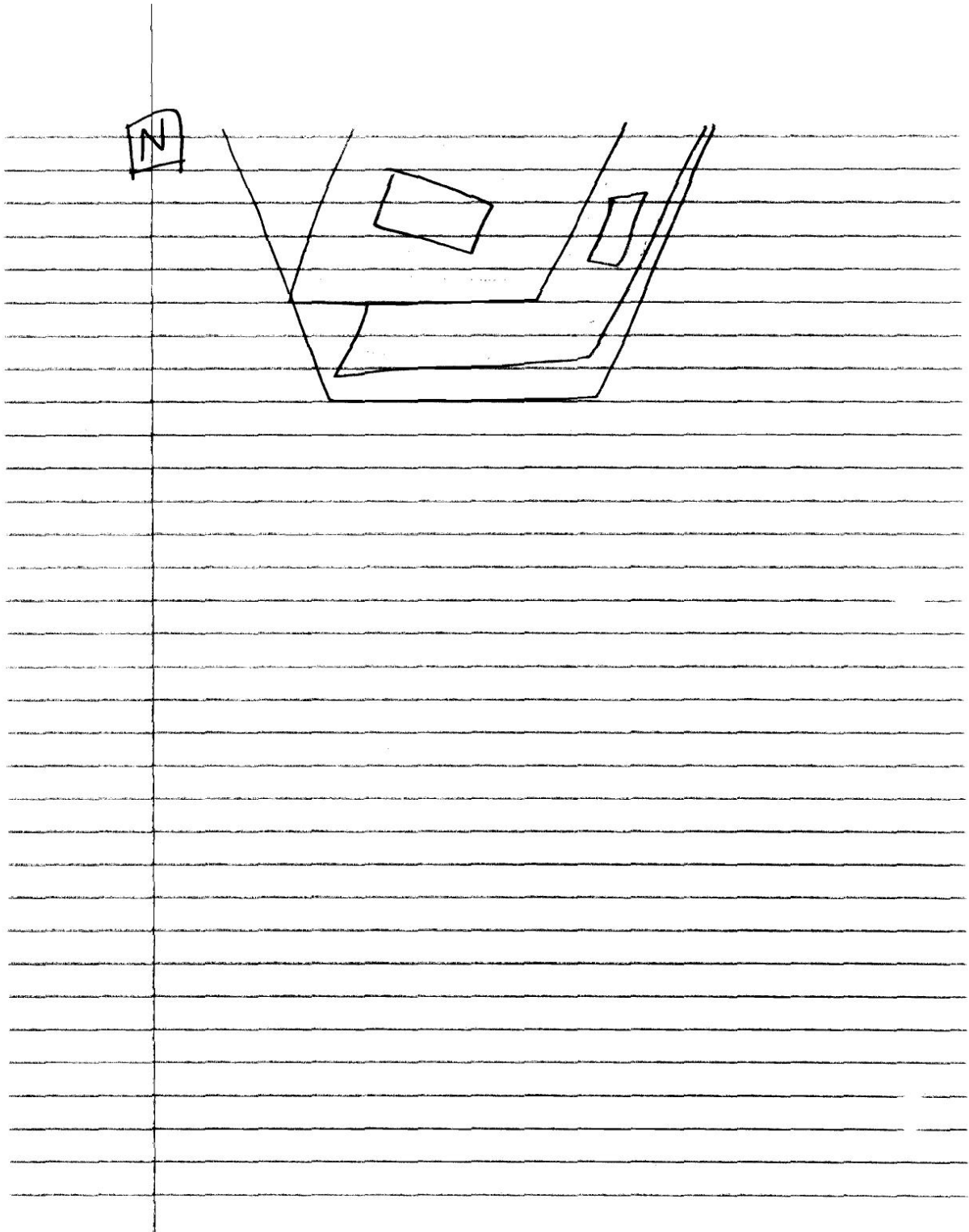
LQ 20.54 ROGET. Sir – we were just, er –

ARMSTRONG. It was very cold outside sir.

SQ M : FENWICK. Useless girls, both of you. Anyway. Supper's about to be served. *(They go with him. Lights down. Maria reads a letter over scene change.)*

LQ 21 :
SQ M, 2 MARIA. "Dear Edward,

You are right, England is cold and bleak, and so, I might add is my heart. Either distance has dimmed your perception of me,

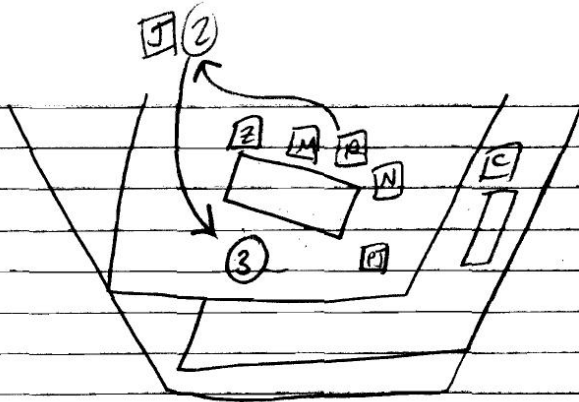


or you never looked properly at me from the start. Imagine my eyes again Edward. Now write and tell me what colour they appear in your imagination. Your early letters were so full of longing for me and for home, but now I sense a reluctance to return which cannot entirely be explained by the prevailing weather conditions. I hear, via a Mr. Roger Thornton, who has recently returned from Lucknow, that a certain Miss Cholmondely has stayed in India rather longer than expected. Could this be the same musical creature you mention in your letters? She who sinks into a dead faint when confronted by native antiquities? Her eyes, I gather, are a quite startling blue. I note that when you think of England now you remember dead boys frozen in the top meadow. Hitherto you imagined soft sunlight and balmy breezes and gentle Englishmen full of decorum and equanimity. I now realize that your vision of England was flawed as your recollection of my eyes. Yes, it is true that here we may freeze to death in Winter. Indeed our Summers are mild. But temperate we are not. Need I remind you that we have had bloody riots here for at least six months, and that my father, the finest Englishman I know, has never been anything less than passionate. As you know Edward, I have long been regarded as the mild, perhaps even silly half of the heavenly twins, very much in Harriet's poetic shadow. That, presumably, is what attracted you to me in the first place. (But Miss Cholmondely is clearly the better swooner.) I find now however, that anger has provoked my intellect like a spark igniting a long dormant volcano. I await your reply with interest.

LQ 21.5

LQ 22 & Sincerely, Maria Fenwick."

SQ M.5 (play into scene)



James
on tray

1. all enter door, w/ plate & glass,
2. R exit door
3. J enter door x down table

Scene 3

Lights up. A long table, lit with candelabra. Fenwick, Susannah, Maria, Roget, and Armstrong. Supper is over, and they are eating fruit, drinking. Isobel is clearing away plates and glasses. Everyone is a little worse for wear, particularly Susannah.

FENWICK. When you've finished Isobel, you may come and join us if you wish.

SUSANNAH. You prefer to talk to servants than to me Joseph.

FENWICK. Don't be ridiculous Susannah.

SUSANNAH. I am not being ridiculous. It's patronizing to ask the girl to fetch and carry on the one hand and join us for elevating conversation on the other. *(She pours herself more wine. Hands Isobel the empty bottle.)* Bring up another bottle please Isobel.

ISOBEL. Yes madam. *(She goes out with tray of crockery etc. as Harriet comes in wearing her bonnet with the chimney. The chimney is now belching puffs of steam.)*

HARRIET. Papa, Mama! Here you are. Look! I told you I would get it to work. *(They all look. Murmurs of delight.)*

FENWICK. Oh well done Harriet –

ROGET. I say! Look at that!

SUSANNAH. Look at what? What am I supposed to be looking at?

MARIA. Her bonnet Mama!

SUSANNAH. What about it?

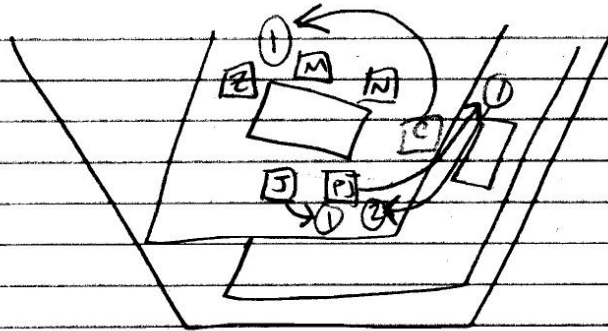
ARMSTRONG. The steam, madam, the steam –

SUSANNAH. Good god – *(The steam stops puffing.)*

HARRIET. Oh. It's stopped –

ROGET. Nevertheless Harriet, a remarkable achievement –

HARRIET. Papa? Are you proud of me?



1. C x between M & Z,
J sits in chair, PJ x to drink
2. PJ x

FENWICK. Impressed beyond words. It was almost worth sitting through that dreadful play, if this is one of the serendipitous results –

SUSANNAH. But when would you wear such a thing dear?

HARRIET. That's not the point mama, the point is that through experiment I have made a discovery –

SUSANNAH. But a singularly useless one –

FENWICK. Susannah, shut up. Harriet my dear, sit down and have some wine. I'm delighted and impressed. *(Harriet sits down, glowing.)*

SUSANNAH. Mark the contemptuous way my husband speaks to me gentlemen –

FENWICK. Susannah that's enough.

SUSANNAH. Tell me Mr. Roget, do you think my husband a saint?

ROGET. I'm sorry?

SUSANNAH. St. Joseph of Newcastle upon Tyne. How would that suit him?

ROGET. I think him an exemplary man, a great scientist and fine physician. However sainthood would seem to be stretching a point.

SUSANNAH. But you think him a man of great principle, with a finely turned conscience, considerate to servants, indulgent to his family, yes?

ROGET. Well... on balance, I would say so, yes.

SUSANNAH. Then allow me tell you how profoundly wrong you are.

FENWICK. Susannah –

SUSANNAH. Don't worry, I'm not about to reveal any scandal. Oh, gentlemen, if only he were scandalous, but I'm afraid he's much too dull for that. What he is, is indifferent. To me. And what wife can stand that?

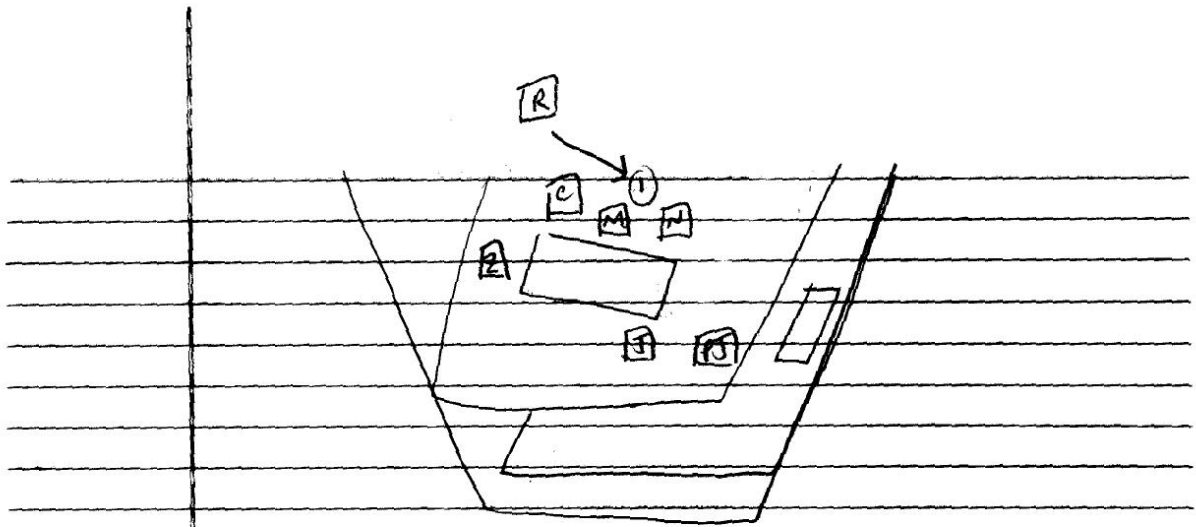
ARMSTRONG. I wonder if we should perhaps retire to the drawing room Roget – *(He brings to get up.)*

SUSANNAH. Sit down!

ARMSTRONG. Of course. *(He sits down again abruptly.)*

HARRIET. May Maria and I be excused, papa?

SUSANNAH. No! *(Silence.)*



1. R enter door w/ wine

FENWICK. Susannah –

SUSANNAH. And because you all admire him, that makes you indifferent too! It is intolerable. In my own house to be constantly ignored, to be held in no account –

ROGET. Madam, I assure you that this is not the case, please, I beg of you –

SUSANNAH. And if I am a little drunk, what of it, you too would be drunk if you had to bear what I must bear –

FENWICK. Susannah, no one is indifferent to you –

SUSANNAH. Liar! *(Isobel returns with more wine. Susannah takes it from her, pours herself more.)* You don't love me. *(Awkward silence. Isobel hovers.)*

FENWICK. What's this nonsense now?

MARIA. Mama we all love you. Indeed we do.

SUSANNAH. The most respected man in the region, the most philanthropic, whose learning is universally admired, has no time for his own wife.

ARMSTRONG. I'm sure you are grossly mistaken –

SUSANNAH. He has turned me into a joke. I could play patience stark naked and he'd not notice.

ROGET. Madam –

SUSANNAH. And neither would you.

HARRIET. Mama, please!

SUSANNAH. I even embarrass my own children. I sit in a corner and chirrup away like a canary. Why don't you get a cage for me and a nice bit of cuttlefish. In fact, when we had a canary, he paid more attention to it than to me, he thought it intriguing and fascinating, all the things he once felt about me –

FENWICK. You have a had a little too much wine Susannah –

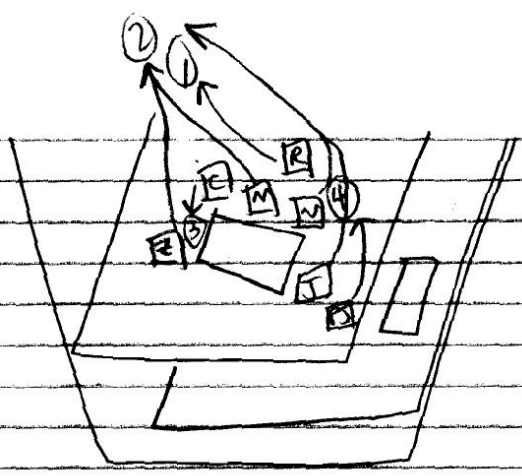
SUSANNAH. I am shut out from everything you do. You think me a fool!

FENWICK. Of course I don't think you a fool –

SUSANNAH. Because I care more for Shakespeare than for Newton.

FENWICK. They are not in competition Susannah. One does not cancel out the other. They form a complementarity, not a state of siege.

SUSANNAH. I admit I had little education when I married him, but that was no fault of mine. I painted, read poetry and



1. R put down wine & exit door
2. all exit door
3. C sit
4. PJ x up table

plays, a little Greek of course, but obviously that counts for nothing.

ROGET. On the contrary, it sounds quite admirable. *(Susannah gets up and thumps her breast theatrically.)*

SUSANNAH. I am an artist gentlemen! I have a soul! *(Silence.)*

MARIA. Mama, do stop it.

SUSANNAH. I am full of feeling and passion and I am webbed to a dried cod. *(She sits down again, in tears.)*

ISOBEL. Um. Will that be all sir?

FENWICK. Of course Isobel, off you go. *(He gets up.)* Please don't feel you must stay, gentlemen. My wife is a little overwrought –

SUSANNAH. Overwrought!

FENWICK. Harriet, Maria, go with the gentlemen into the drawing room will you?

HARRIET and MARIA. *(Together.)* Yes papa. *(They get up.)*

ROGET. Madam.

ARMSTRONG. Madam. *(They get up to leave.)*

SUSANNAH. That's right, go. Leave me to fend for myself – *(Roget and Armstrong hesitate.)*

FENWICK. We'll join you presently gentlemen. *(They all go out. Silence. Susannah continues to cry.)* Susannah –

SUSANNAH. I'm sorry. I'm sorry Joseph.

FENWICK. So you should be.

SUSANNAH. Don't speak to me like a child! I am not a wayward infant to be scolded indulgently, I am your wife! Listen to me when I talk to you, take notice of what I say. Do not dismiss it as precocious whimsy! I want you to take me seriously, do you understand Joseph? *(Fenwick is flustered.)*

FENWICK. I'm very... I'm sorry Susannah –

SUSANNAH. So you should be.

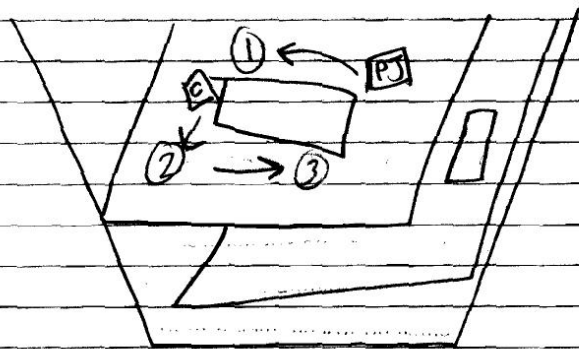
FENWICK. Very well, now we're all square.

SUSANNAH. Stop it! Stop patronizing me. It's like a twitch Joseph, you do it without thinking. *(Pause.)*

FENWICK. I don't know what you want me to say Susannah.

SUSANNAH. When you married me Joseph, you thought me beautiful.

FENWICK. I still think that.



1. PJ sit
2. C stand & x
3. C x
4. PJ stand

SUSANNAH. But you never mentioned any other requirements. The fact that I knew nothing of politics or science seemed a matter of supreme indifference to you. In fact you found my ignorance delightful, charming even.

FENWICK. I didn't know it was ignorance. I thought it an affectation of your sex and class.

SUSANNAH. You loved me Joseph, you pursued me with such tenderness, such dogged devotion, how could I not love you in return? Because the choice was not mine, d'you understand? I never had the freedom to choose as you did –

FENWICK. I didn't force you to marry me Susannah –

SUSANNAH. I was a passive thing, waiting to be filled up with love and ooze it out in return. That is what young women do Joseph, they wait to be loved, they wait for a man to bestow his mysterious gift upon them. I loved you because you loved me. That was my criterion. What else did I have to go on? What else did I know? You caused this love in me! You planted it in me and then you abandoned it!

FENWICK. I haven't abandoned you Susannah.

SUSANNAH. But that is what it feels like Joseph. I am lonely. It is a lonely thing to be married to you. *(Pause.)*

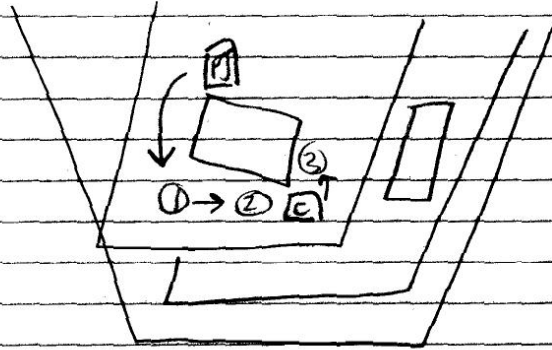
FENWICK. It seems I've been remiss in my affection, and I am most profoundly sorry. Perhaps I've been too bound up with my work –

SUSANNAH. Bound up? You have given your entire life over to it! Oh certainly you have feelings, indeed you do, you are stuffed to bursting point with feelings about this injustice here, that cruelty there. You have feelings for every passing stray but none whatsoever for me. I've watched you weep bitter tears, I've watched you tear your hair at the misfortunes of utter strangers, whilst my most palpable misery goes sublimely unacknowledged –

FENWICK. It was never my intention to make you unhappy Susannah –

SUSANNAH. How could you love me so much then and so little now? Am I not the same person? Perhaps the woman you professed such tenderness towards then was an invention, a construct of your imagination –

FENWICK. I did love you Susannah –



1. PJ * around table
2. PJ * to C
3. C sit
4. PJ & C stand

SUSANNAH. Did? What good is did to me?

FENWICK. Do, I do love you, but perhaps we interpret the word in different ways. You talk of tenderness when you talk of love, you talk of dogged devotion, you make it all sweet nothings and new hair ribbons –

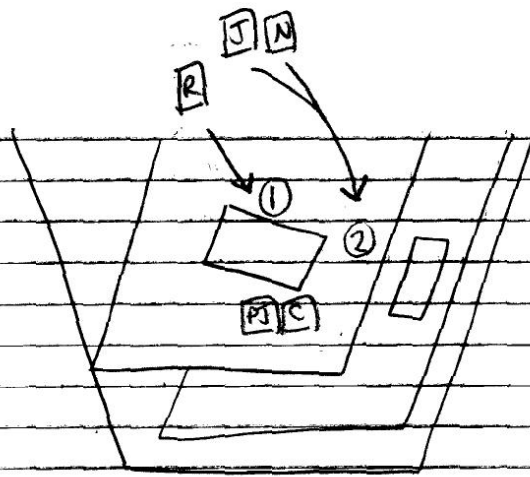
SUSANNAH. I dispute the last, but for the rest, what else is love but tender devotion –

FENWICK. I was in thrall to you Susannah. Sick, weak with longing at the merest hint of your presence. I couldn't sleep for thinking of the web of veins that traced the inside of your arms. I dreamt of the scent of your neck, the soft, suckable lobe of your ear. I wanted to crush your mouth against mine, I wanted to run my tongue down the cleft your breasts –

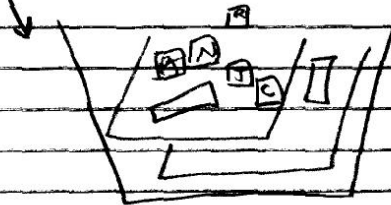
SUSANNAH. Joseph, please, this is bedroom talk –

FENWICK. – I wanted to lose myself inside you. Your beauty possessed me, it made my blood dance. I could watch the pulse flickering in our wrist and feel sick with desire. But because you were beautiful I imagined you to be wise, and yes I know now, as I knew then, that one has nothing to do with the other. I asked myself even then, do I love her because she is beautiful or is she beautiful because I love her. I couldn't answer and I didn't care. Passion distorts, it makes things seem what they are not. Because you had the face of the Madonna, I imbued you with her qualities. You had no conversation then, and I told myself that still waters run deep. Your looks of blank incomprehension I read as philosophical musings. When I talked of politics or science, and your face betrayed no expression whatsoever I saw it as profound spiritual calm, a stillness which put my passion to shame, I saw in you a wisdom which I could never hope to attain. The less you said the easier it was to invent you. You could have sat at my side and warbled in Japanese and I would have hung onto your every word. I dreamt of your flesh, I wanted to lick your eyes, I wanted to leave children inside you... *(Pause.)*

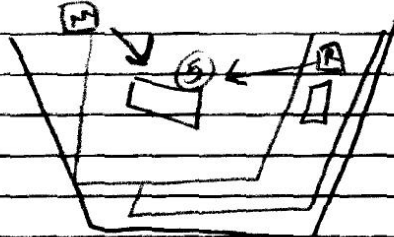
SUSANNAH. Joseph, if you bear any vestige of that love for me, you must make it manifest. You must talk to me in a language that does not exclude me. Do not shut me out. Do not humiliate me in front of your friends, but include me, ask my advice, my opinion. I know I have behaved ridiculously, don't imagine I



1. R enter door
2. J & N enter door
3. P & C x to daughters



4. all but R exit door



5. M enter door, R x, pull chair out

am unaware of it. I loathe the role I have taken on, but you forced me to it, d'you understand? It's the only part you have left open to me and I have played it to the hilt. You talk always of equality. Why don't you practice it? I want to be your equal, not a fawning, yapping lap dog – *(Isobel appears. Screaming and shouting off stage.)*

ISOBEL. I'm sorry sir, madam... *(Harriet and Maria come hurtling in, screaming at each other and wrestling each other to the ground.)*

MARIA. Take that back! Take it back!

HARRIET. Never! Argh... get off me, get off – Papa, Papa –

SUSANNAH. Girls, girls, what on earth – *(Harriet manages to disentangle herself slightly.)*

HARRIET. Edward is a fickle fool, Maria, anyone could have told you that, the whole world knew of his passion for Miss Cholmondely apart from you – *(Maria goes for her again.)*

MARIA. How dare you, how dare you –

FENWICK. Harriet, Maria! *(They ignore him and continue fighting.)*

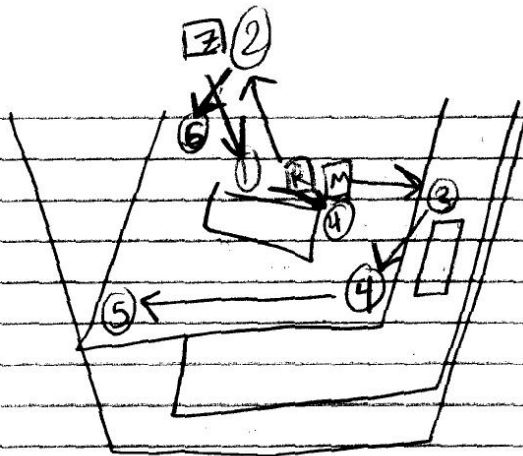
MARIA. I hate you, I hate you – *(Fenwick grabs Maria and Susannah drags off the struggling Harriet.)*

SUSANNAH. Stop fighting immediately!

HARRIET. Stop it, stop it, get off me – *(She tries to kick Susannah.)*

FENWICK. Harriet, for once in your life, listen to your mother and do as she says – *(Harriet is so stunned she shuts up. Both girls are carted offstage. Maria bawling "I hate her! I hate her!" Isobel begins to clear away the rest of the debris from the table. Armstrong comes in, unnoticed. He tiptoes up behind her, puts his arms around her waist. She gasps, and he puts his hand over her mouth, turns her round towards himself and kisses her passionately. He pushes her over the table.)*

ARMSTRONG. Isobel... I adore you Isobel... I adore you... *(He kisses her again.)* I want you to take this. It belonged to my mother. *(He hands her something wrapped in a piece of silk.)* Just tell me, I just want to know, that's all... Just tell me that you might be able to love me... *(Pause. Isobel clutches the gift and*



1. Z enter door
2. R exit door
3. M put chair back & + to drinks
4. M & Z x
5. M x
6. R @ door

speaks in a shy whisper.)

ISOBEL. I believe I might sir... *(She kisses him. He pushes her onto the table, kissing her again. Suddenly Roget appears.)*

ROGET. Armstrong? What in god's name d'you think you're doing? *(The two spring apart. Isobel pulls herself together and slithers off the table.)*

ISOBEL. Excuse me sir, excuse me – *(She dashes out. Armstrong straightens his clothes and pours himself a drink.)*

ARMSTRONG. You shouldn't burst in on people like that.

ROGET. What were you doing?

ARMSTRONG. I was kissing her passionately. What did it look like?

ROGET. How could you?

ARMSTRONG. It was quite easy actually, she didn't object in the least. Why should she?

ROGET. You can't play with her like this.

ARMSTRONG. Oh, I think perhaps jealousy rears its ugly head.

ROGET. It's nothing of the sort, I just can't bear to see the girl led by the nose.

ARMSTRONG. She knows the state of play, she's not stupid.

ROGET. Far from it, but she's ignorant when it comes to these particular matters, and you know it.

ARMSTRONG. I enjoy her company.

ROGET. So do I.

ARMSTRONG. I think you might find she enjoys my company rather more extravagantly than she does yours. I sorry, but there it is. What can I do about it?

ROGET. What do you want from her? *(Armstrong laughs.)*

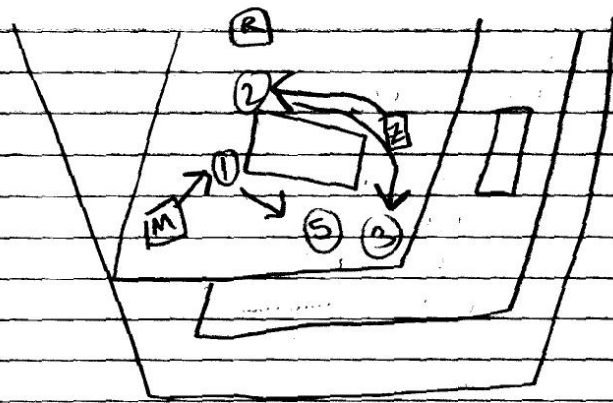
ARMSTRONG. I love her, it's as simple as that.

ROGET. So you love her. But not enough I presume, to marry her.

ARMSTRONG. Marriage is a different thing entirely. I'll probably marry a woman with face like a horse but a great deal of money in the bank. I don't expect it will have anything much to do with love.

ROGET. What is it that you particularly love about Isobel?

(Isobel appears in the doorway. Neither notice her. She stays in the shadows and listens.)



1. M x
2. M sit, z x
3. z x down left
4. M up!
5. M x to z

ARMSTRONG. Oh, this and that. Who can say really? Love's such an indefinable thing isn't it, I mean... *(He begins to giggle.)* Oh for god's sake Roget, I can't keep this up another minute, of course I don't bloody love her. *(Pause.)*

ROGET. I knew you didn't.

ARMSTRONG. I almost had you convinced though didn't I?

ROGET. Not for a moment actually.

ARMSTRONG. "Oh Isobel, Isobel I adore you!" *(He giggles.)* God, I don't know how I managed it. She really is very hard work.

ROGET. So why in hell's name are you doing it to her?

ARMSTRONG. It's all in good cause, I assure you.

ROGET. What cause?

ARMSTRONG. There's nothing sinister in it honestly, it's all rather innocent actually. I don't know why you never thought of it yourself. So. I tell her I love her and so forth, right?

ROGET. Yes...

ARMSTRONG. I flatter her, look suitable love struck when she comes into a room, I call her beautiful –

ROGET. But why?—

ARMSTRONG. And eventually I get her into the sack.

ROGET. That would seem to be a logical, if cynical progression. It's not in itself an explanation.

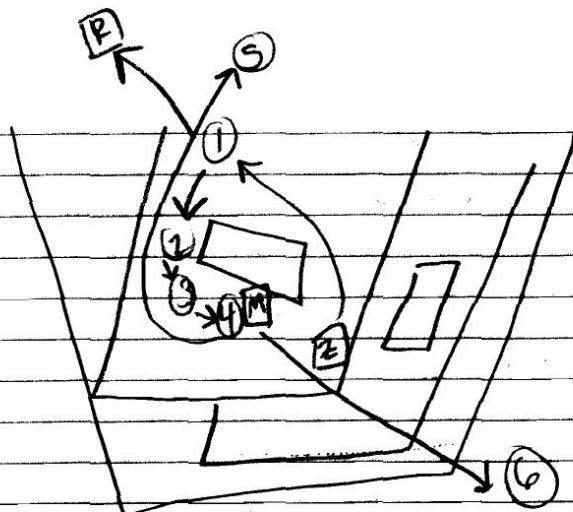
ARMSTRONG. Oh for god's sake man, I get her into the sack which means she takes off her clothes –

ROGET. Not necessarily –

ARMSTRONG. I make sure she takes them off, that's the whole point because then I get to examine her beautiful back in all its delicious, twisted glory, and frankly that's all I'm interested in. D'you know the first time I saw it I got an erection?

ROGET. You find it arousing?

ARMSTRONG. In the same way that I find electricity exciting, or the isolation of oxygen, or the dissection of a human heart. *(Roget stares at him.)* I told you it was all in a good cause didn't I? I mean obviously, she's not the sort to just take her clothes off and let me have a look for a few bob, I spotted the Presbyterian bent right away. In fact I almost scuppered my chances at one point, before I'd got the full measure of her. I had to make up some awful rubbish



R exit

1. Z \rightarrow to door, M stand
2. Z push in chair
3. Z \rightarrow to M
5. Z exit door
6. M exit left vom

about my mother being dead, which of course she isn't. So unfortunately we have to go the long route. But I'm patient, I've got all the time in the world. Farleigh showed us a similar torso once but it was much milder. Extraordinary malformation of the upper vertebrae, with resultant distortion of the rib cage. And hers you see is much more severe, much more interesting, I mean it's exquisite, it's almost a poem - *(Isobel runs off, stifling a cry. Roget turns around.)*

ROGET. What was that?

ARMSTRONG. What? Nothing. *(Roget looks at him.)*

ROGET. Can I say something? *(Armstrong grins.)*

ARMSTRONG. Go ahead.

LQ 22.5 & SQ N ROGET. You are amoral, corrupt and depraved. You are cruel, heartless, mean-spirited, barbarous. You are treacherous, despicable, and vilely contemptible. You are a low-down seducer. You're a cunt Armstrong. A complete and utter cunt. *(He goes out. Armstrong shrugs, genuinely baffled by this response.)*

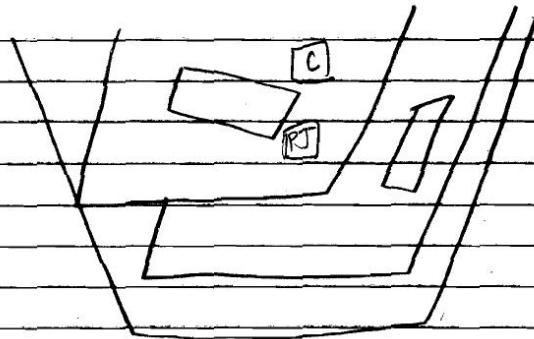
LQ 23 ARMSTRONG. Why? What have I done? *(Fade down lights. He goes out. Enter Maria who reads a letter over scene change.)*

SQ N, 1 MARIA. "Dear Edward,

Thank you for your sloppily written missive. I note that you and Miss Cholmondely have indeed become 'firm friends' and I am not at all sorry that you will no longer be returning to England. You have recently been the source of great animosity between my dear sister and myself, for which rupture I blame you entirely. Our quarrel resulted, I am sorry to say, in no small degree of violence. I long for something similar, but more extreme, to light upon yourself, and only wish I were able to deliver the blows myself. Please do not write to me again.

LQ 23.5
LQ 24 & Maria Fenwick."

SQ N, 5



1. PJ in dl chair,
C in up l chair,
they are drinking tea.

Scene 4

Bring up lights. 1999. Same room as before, one tea chest left. The table bears the remnants of a meal, as in the previous scene. Tom is sitting at the head of the table, in what was previously Susannah's place. Ellen is next to him.

TOM. I suppose I should say congratulations. *(He raises his glass.)* What was it that tipped the scales? Goodbye schizophrenia or hello big bank balance?

ELLEN. You don't think I'm a murderess then?

TOM. Would it make any difference if I did?

ELLEN. No. It's just a word. I can live with it. *(Pause.)* I know you think I'm hyper-rational, but d'you want to know the real reason I'm going to take the job? Because I can't resist it. It's too exciting. It wasn't an intellectual decision at all. It was my heart. I felt it beat faster when I thought of all the possibilities.

TOM. D'you think the heart *is* involved in the choices we make?

ELLEN. What d'you mean?

TOM. Literally. I read it somewhere. That your heart's not just a pump. It's what defines us. Apparently, if you give someone a new heart, they quite often take on some of the characteristics of the donor. That's a scientific fact—

ELLEN. Have you been talking to Phil?

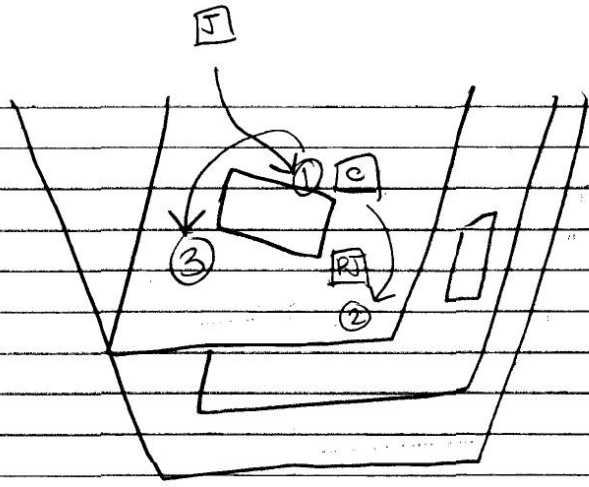
TOM. Well why shouldn't it be true? When you talk about grief, you talk about heartache. Same when you talk about love. You just said it yourself. You said you took the job because your heart told you to.

ELLEN. You make it sound poetic.

TOM. Isn't it?

ELLEN. Science is supposed to be cold and considered and rational.

TOM. But it's not is it?



1. J enter door w/ wine
2. C up & x down
3. J x down

ELLEN. Up to a point. But maybe you're right. I suppose my urge to pursue it is a passion, it's intense, the same as yours for George Eliot or John Webster. Actually, it's more than that. It's sexy. It makes me fizz inside. To me it's a form of rapture. Yeah, you are right... To me, an exquisitely balanced formula is a poem.

TOM. So we're not that much different after all. Art and science, waves and particles, it's all the same thing.

ELLEN. But the bottom line is: I don't actually think science is value free, I don't think it's morally neutral. Kate does, but I don't – *(Kate comes in with two more bottles of wine.)*

KATE. What do I do?

TOM. You're unscrupulous, ambitious, and you'd dissect your own mother if you thought it might give you the answer to something.

KATE. Yeah, I probably would. But only if she was dead already.

TOM. So where would you draw the line?

KATE. Well, I wouldn't kill. I wouldn't murder. But apart from that... white or red?

TOM. Red please. But would you have worked on, I don't know, developing the atomic bomb, say –

ELLEN. She's a geneticist Tom.

TOM. You know what I'm getting at –

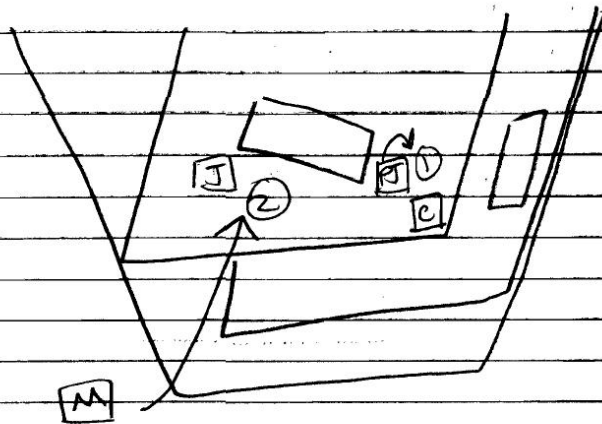
ELLEN. You can't not pursue something. You can't say that road might have complications so I won't go down it. Once you know something, you can't unknow it –

KATE. The thing is Tom, I can't make you see the world the way that I do. For me it's all potential, it's all possibility, everything's there to be unraveled and decoded. We're discovering things so fast now, we're falling over our feet. It's like for me everything is total possibility and for you everything is total remembrance.

TOM. Well I don't know, shall I just cut my throat now? Why wait?

KATE. I want to eat up the world, I want to tear it apart and see what it's made of. And you're just conscious of this weight all the time, of the past bearing down on you –

TOM. The past's always with us –



1. PJ up & x to c
2. M enter right vom w/ lag

KATE. There's nothing wrong with Milton, there's nothing wrong with Shakespeare –

TOM. I'm glad we've sorted that out then –

KATE. But it's history, and I'm hooked on the future.

TOM. Don't you think there is something to be said for acknowledging the weight of history?

KATE. Yes but –

TOM. No you don't, you don't even know what history is –

KATE. Oh please –

TOM. You don't respect ambiguities –

KATE. What on earth does that mean?

TOM. You bandy these words about, like manic-depression and schizophrenia, and you don't even know what they mean. Schizophrenia is just a label, it's not a finite quantifiable thing –

KATE. Schizophrenics stab people in tube stations –

TOM. Most of them don't, and not that you care anyway, I mean that's not why you do it is it –

KATE. No, why should it be –

ELLEN. Tom, we've been through this –

TOM. James Joyce probably had a schizophrenic gene, his daughter certainly did. It's a continuum, at one end you get poetry and at the other confusion, you can't just swat it like a fly.

KATE. Tom, that's a very nice romantic idea, but it's not necessarily true, you're hopeless, you're a dinosaur –

TOM. Yeah, well we look around, us dinosaurs, and we know we're old and tired, a bit cynical, a bit ironic, but we know the score, we can see the arc of things. We've seen things come and go. And one of the things we know is that the messiah's not coming. We know that much. *(She laughs and hands him his wine.)*

KATE. How d'you know? How come you're so certain?

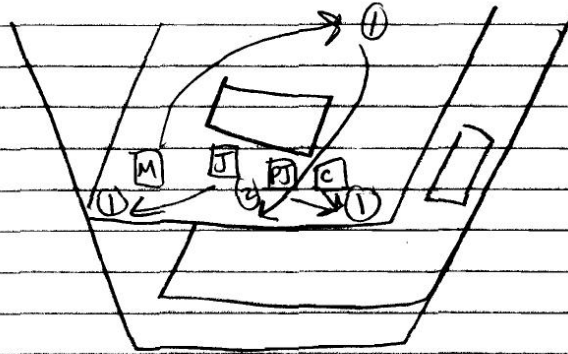
TOM. Oh for goodness sake –

KATE. I'm telling you Tom, we don't know anything, but it's out there now, within our grasp. Does that not blow your mind?

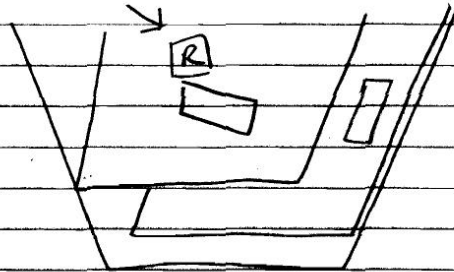
TOM. Not in the way you'd like it to – *(Phil appears.)*

PHIL. Right, I'm off then, have a good new year.

ELLEN. Phil, stay, have a drink before you go –



1. M x to window, J x to right corner, PJ & C to left corner
2. M x center
3. M exit door
4. all exit left vom, J w/ wine, PJ & C w/ glasses;



5. R enter door w/ rope
6. R pulls out chair, up on table, hook rope over chandelier, loop over neck, hang

TOM. Have one to see in the new century, stop us arguing for god's sake –

PHIL. Oh, go on then, a quick one – *(Kate hands him a glass of wine. They all drink.)*

ALL. Cheers –

PHIL. In twenty four-hours it'll be the twenty-first century then. It doesn't feel like it does it?

TOM. How'd it supposed to feel?

PHIL. I don't know. Futuristic. Not like this. It feels a bit old-fashioned like. You know, you think it's going to be robots and everything shiny white and new and clean. That's what it's like in the films. The future. But it's just the same old shite really, isn't it? *(He looks at his watch.)* I'd better go. I've got to take my daughter to the hospital. *(He downs his drink.)* Thanks a lot then. Have a good new year. *(They get up and raise their glasses.)*

ALL. Happy New Year! *(He goes out. The others are frozen, glasses aloft, as Isobel comes in with paper and pencil and the silk wrapped gift from Armstrong. She opens it: a gold chain. She holds it up to the light and puts it around her neck. She reads through a letter she has just written.)*

LQ 25.2
SQ 0

LQ 25.1

ISOBEL. "Loving words as I do, I now find my vocabulary insufficient to describe my anguish. How may I explain to you my fall from contentment to despair? I was never a loved thing; it was not a condition I had ever known. Recently, and most fleetingly, I discovered the rapture of that state. Now I know it to have been a fiction. My life stretches before me, and it is now a bitter road. All pleasure's pale now that I have felt love and may never feel it again. You will say that it was not a real love, and I would agree. It was a lie and it was moonshine, but how happy I was to bathe in its watery glow. Now my mouth is full of ashes. He caused dreams in me where none had thrived before, and I am without hope or consolation. Isobel Bridie" *(Isobel folds the letter. Blackout.)*

SQ
0.2 &

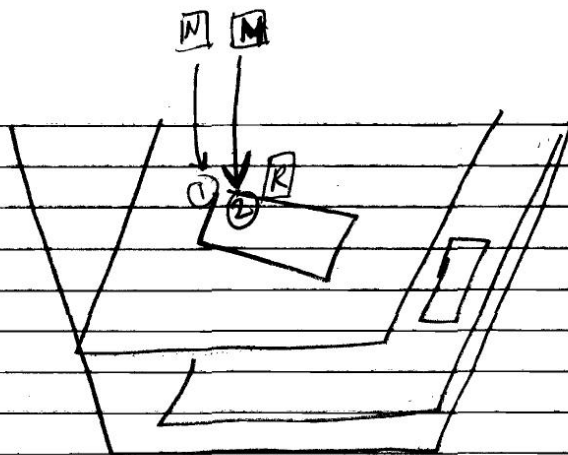
iso
look up

LQ 26

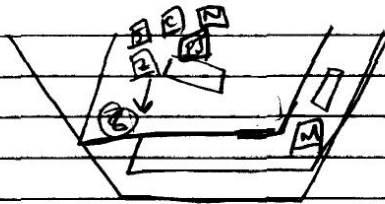
LQ 26.5 blackout @ hanging

& SQ 0.5

LQ 27 lights up



1. N enter door; M follow
2. M up on table, Remove R,
lay her on table, N cradles R's head
3. N feels pulse
4. N exit door
5. M pinch R's nose, cover mouth,
R "fights" weakly
6. M feels pulse, up, pick up note
7. M puts letter in pocket,
PJ enters door
PJ - C - J - N - Z enter door,
M x ds



8. Z x down

LQ 27 before Maria enter.

Scene 5

Lights up. Isobel is hanging from a rope in the middle of the stage, the chair overturned beneath her dangling feet.

Maria comes on. She screams. Armstrong comes running on.

ARMSTRONG. Oh my god, oh my god – *(He runs to the body, climbs on the chair, tries to get her down. Maria is frozen in horror.)* Help me, help me Maria for god's sake – *(She helps him and together they get Isobel down.)*

MARIA. Oh Isobel, Isobel, I don't understand – *(She feels for a pulse. Armstrong puts his ear to Isobel's chest.)* I can feel a pulse, it's weak but it's there – *(Armstrong takes off his coat and places it under her head.)*

ARMSTRONG. Fetch help Maria, find your father. Anyone –

MARIA. They're out walking –

ARMSTRONG. Well find them! *(She goes. Armstrong feels the side of Isobel's neck for a pulse.)* Isobel? Can you hear me? *(There's no response. He hesitates. Then puts his hands over her nose and mouth, presses down. He feels flutter almost imperceptibly. In a second it is over. He feels her pulse again. He gets up, shakily and notices the letter lying underneath the chair. He picks it up, unfolds it. Reads.)* "Loving words as I do..." *(He reads to the end, then crumples the paper and puts it in his pocket. Fenwick, Roget, Harriet, Maria and Susannah come in.)* She's gone. I couldn't save her. *(Fenwick and Roget go to her. The three women hold onto each other in horror.)*

FENWICK. Why? Why did she do this?

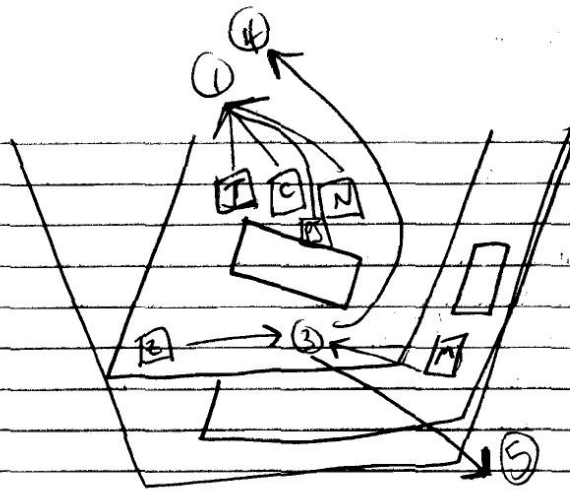
SUSANNAH. She left no note, no explanation?

ARMSTRONG. It seems not.

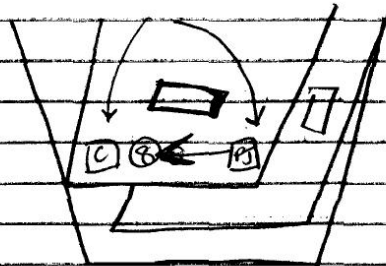
FENWICK. Isobel, did we not care for you enough? Were we harsh? What did we do? *(Susannah goes to her.)*

SUSANNAH. Oh, her poor neck. *(She takes her hand.)* Are you

74



1. PJ carries R out door,
C & J & N follow
2. ~~M lowers level~~
3. M X to Z
4. Z punch, exit door
5. M exit left vom



6. C & PJ enter door
7. PJ X to C

sure she's dead Joseph?

FENWICK. Gone. Snuffed out. *(He picks her up in his arms. Tears run down his face.)*
I'll take her to her room. She should lie on a soft bed ~~not on the floor~~. Come with me. *(He goes out. The women follow. Roget and Armstrong are left. Silence.)*

ARMSTRONG. Why did you tell her, you stupid fool?

ROGET. I didn't. She was at the door. She heard what you said about her. *(Pause.)*

ARMSTRONG. Well how was I to know? It's not my fault, I didn't know she was...

ROGET. What?

ARMSTRONG. Unstable. I didn't know. Don't say anything, eh? *(Silence.)* I mean we don't know for a fact that it was me who drove her to it, do we? It could have been anything.

ROGET. Of course it was you.

ARMSTRONG. Where's the evidence?

ROGET. You disgust me.

ARMSTRONG. I never wished her dead.

ROGET. Much more convenient that she is. I expect she won't be in her grave five minutes before Farleigh has her dug up. *(Armstrong giggles nervously.)*

ARMSTRONG. Oh well. Waste not want not... *(Roget walks over to him and punches him hard in the stomach. He doubles over in agony as Roget walks out. He staggers out after him as Tom and Ellen come in. They look round the empty room.)*

LQ 28

Arm exit

ELLEN. We could still pull out. Contracts aren't signed yet.

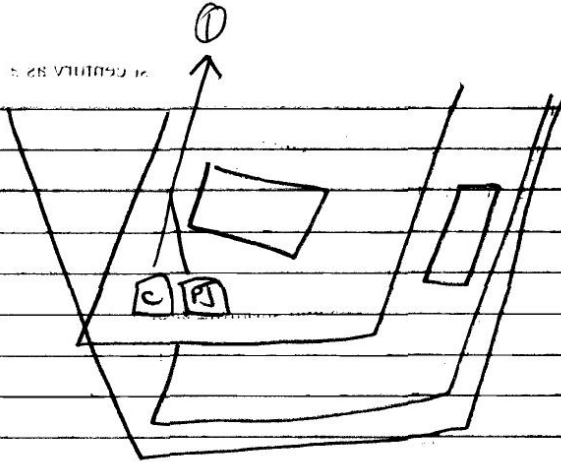
TOM. No. Let's sell up and get out. Let's start again.

ELLEN. Are you sure?

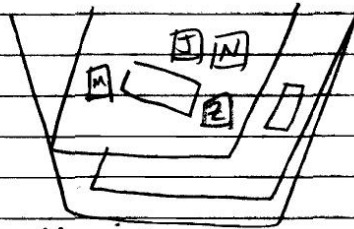
TOM. Yes. It's just a house. I think they should knock it down actually.

ELLEN. What?

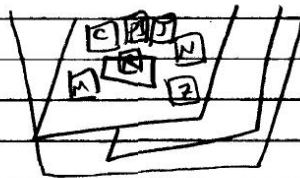
TOM. It's had its day. It's worn out. You can't keep adapting this bit and converting that bit. Knock it down and build something new. Something wonderful. There was a medieval almshouse on the site before they built this place and they knocked that down with confidence. Kate thinks I worship the past but I don't. I just liked this house, but fuck it, I want to be free of it now. I'm sick of being shackled to dry rot and death



1. PJ & C exit door
2. Ent. all door
 Z-M carry R in coffin
 N-J follow,
 Z & M set R on table,
 J & N behind table, Z & M @ ends



3. Z sit, M sit
4. PJ & C ent door



watch beetles. We'll start again. It could be exciting even.

ELLEN. You'll get another job.

TOM. I doubt it. I'm going to sail into the twenty-first century as a middle-aged redundant man supported by a younger, sexier wife who works at the cutting edge of technology. Maybe there's a sort of poetic justice to it.

ELLEN. You're only redundant as an English lecturer. You're not redundant as a human being.

TOM. This time next year, this room will be full of Scandinavian businessmen leaping out of saunas and drinking schnapps and shouting skol.

ELLEN. I bet it's not. They'll probably run out of money by June. This time next year there'll be pigeons in here and security fences outside. And in five years time they'll pull it down. And build a car park.

TOM. I keep thinking about the dead girl. No upper vertebrae. Missing ribs. I don't understand.

ELLEN. I don't suppose we ever will.

TOM. Let's go and put the champagne in the fridge. *(They go out as the lights dim.*

Music, distant sounds of what could be celebrations, or could be riots. Chandelier descends, Roget and Armstrong carry on Isobel's open coffin. Harriet and Maria follow them with tall flickering candles. The coffin is placed gently on the table. They gather round to look at her.)

HARRIET. Poor Isobel.

ROGET. She looks almost beautiful. Pale as wax. One might hardly notice her poor back. It seems now, the least significant thing about her.

ARMSTRONG. *(Gazing at her, fascinated.)* She is exquisite. She makes a beautiful corpse. *(They look at him.)* As Roget said... So pale and waxen.

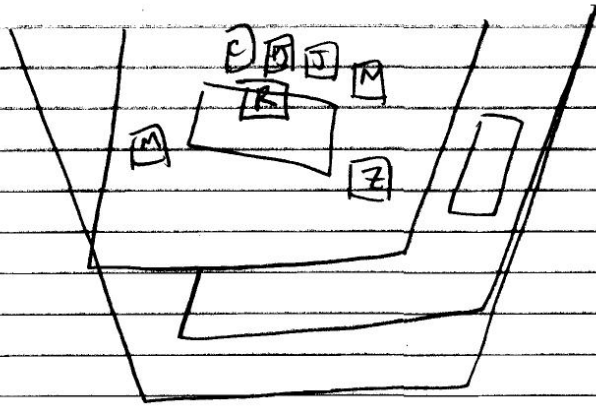
MARIA. What time is it?

HARRIET. It must be almost midnight. *(Fenwick and Susannah come in. They go to the coffin. Fenwick kisses Isobel's forehead, Susannah strokes her hair.)*

FENWICK. So this is how we're seeing out the century. Not the way we'd imagined it, not with a flurry of trumpets and beacons blazing. I thought it would be a golden night, full of hope

LQ 30
@ exit
& SQ P

SQP.2
LQ 31 &
@ Coffin on
table



and anticipation, and instead, this. Groping blindly over the border in a fog of bewilderment. The future looks less benign now Isobel. We're a little more frightened than we were. *(He kisses her again. Susannah strokes her hair.)*

SUSANNAH. I don't understand... I don't understand...

FENWICK. Goodbye Isobel... *(The lighting changes as they gather round the coffin, to the chiaroscuro effects of the very first montage. Their positions and attitudes once again suggest the painting, but this time Isobel, in her coffin has taken the place of the bird in the air pump. The rioting continues from outside. He looks at his pocket watch.)*

SQ RIOT

SQ Q &

SUSANNAH. Are they rioting or celebrating out there?

LQ 32

FENWICK. It's hard to tell... *(He lifts his right arm for silence as the bells ring out the fade riot chimes of midnight.)* Here's to whatever lies ahead... here's to uncharted lands... here's to

a future we dream about but cannot know... here's to the new century... *(They raise their glasses. Bring up music. Hold on montage. Fade down lights. End.)*

LQ33 blackout

LQ 34 curtain
call

LQ 35 exit
c.c.

LQ 36 post-show

Appendix B

Production Calendar of Events

An Experiment with an Air Pump
Rehearsal Schedule

SEPTEMBER - OCTOBER

Sun	Mon	Tue	Wed	Thu	Fri	Sat
26	27 7:00 PM ALL CAST pg. 5-18 blocking	28 7:00 PM ALL CAST pg. 18 - 29 blocking	29 7:00 PM Zach, PJ, Mike, Rebecca, Caleigh pg. 39-46 blocking	30 7:00 PM ALL CAST pg. 29 - 39 blocking	1 7:00 PM ALL CAST walk thru Act I	2
3	4 7:00 PM ALL CAST pg. 47-53 blocking	5 7:00 PM ALL CAST pg. 53-69 blocking	6 6:00 PM ALL CAST pg. 70-77 blocking & walk thru Act II	7 OFF	8 OFF	9
10	11 7:00 PM ALL CAST work thru Act I	12 7:00 PM ALL CAST work thru Act II headshots & bios due	13 7:00 PM ALL CAST work Act I Scene 1	14 7:00 PM Jennie, Caleigh, Mike, PJ, Natalie work Act I Scene 2	15 7:00 PM Rebecca, Zach, PJ, Caleigh, Mike work Act 1 Scene 3	16
17	18 7:00 PM ALL CAST work Act II Scene 1	19 7:00 PM ALL CAST work Act II Scene 2-4	20 7:00 PM TBA	21 7:00 PM TBA	22 7:00 PM TBA	23
24	25 7:00 PM TBA	26 7:00 PM ALL CAST Run-thru	27 7:00 PM ALL CAST Run-thru	28 7:00 PM ALL CAST Run-thru	29 7:00 PM ALL CAST Run-thru	30 TECH CREW 9 AM-12 PM CAST 1PM - 5 PM 6 PM-10 PM

An Experiment with an Air Pump
Rehearsal Schedule

NOVEMBER

Sun	Mon	Tue	Wed	Thu	Fri	Sat
³¹ OFF	¹ 6:00 PM ALL CAST Tech/Dress	² 6:00 PM ALL CAST Tech/Dress	³ 6:00 PM ALL CAST Tech/Dress	⁴ 6:30 CALL OPENING NIGHT	⁵ 6:30 CALL PERFORM.	⁶ 6:30 CALL PERFORM.
⁷	⁸	⁹	¹⁰	¹¹ 6:30 CALL PERFORM.	¹² 6:30 CALL PERFORM.	¹³ 6:30 CALL PERFORM.
¹⁴ 1:30 CALL PERFORM. matinee	¹⁵	¹⁶	¹⁷ KCACTF FESTIVAL 12:00 CALL 1:00 PERFORM.	¹⁸	¹⁹	²⁰

Appendix C

Master Props List

Properties Dept.

September 16, 2010

[AN EXPERIMENT WITH AN AIR PUMP]

Written By: Shelagh Stephenson Directed By: Marshall Carby

Scenic Design: Kevin Griffith Prop Master: Michael Krikorian

Master Props List

Broken Down By Act and Scene.

Act 1

Prologue:1799

Air Pump with accessories
All dressing items as depicting in painting
Actual painting
Fan
Pocket watch

Notes: **Marshall**- we need to decide on how much of the other desk clutter from the painting we want on the table. It can serve for both the opening image and the following scene if we want.

██████████-Are you taking care of watches?

Scene One:1799

Crash Box
Chandelier
Assorted taxidermy
 Birds
 Animals
 Reptiles
Cases
Display stands
Large Desk
Desk Chair
Desk Dressing
 Books
 Papers
 Writing utensils
 Microscope
 Skull

Body parts in jars
Standing telescope
Card table
Card table chair(s)
Playing cards
Wet Bar, or cart
Drink Tray
Liquor Bottles
Brandy Decanter
Brandy Glass
Drinking glasses
Sheets of paper-Lecture notes
Crook
Other props from play within a play
Letter From Edward

Notes: **Marshall**- the desk dressing here is what is called for in the script, but if you ant to go a different route let's talk about it.

██████████- We are looking a large table that will serve as the desk, five chairs, a card table and a drink cart or a bar. I recommend both because we could use the cart for the dinner drinks and food, and the fixed bar for the liquor.



[AN EXPERIMENT WITH AN AIR PUMP]

Written By: Shelagh Stephenson Directed By: Marshall Carby

Scenic Design: Kevin Griffith Prop Master: Michael Krikorian

██████ - If there's any other props you want me to handle for the play within a play let me know.

Scene Two: 1999

Desk- uncluttered
One bar electric Fire
Piles of books and clothes
Tea chests
Assorted clutter being packed
Cell Phone
Clip boards
Tape measure
Tool bag

Assorted tools
Watch- Ellen
Watch- Phil
Tea Tray
Tea Pot
Mugs
Bottle of whiskey
Letter from Edward

Notes: Marshall/ ████████ - while you're thinking about the setting for 1999, think about how you want the packing of the space to work. Like how to get the boxes out, how much, how little. I like the stage business of packing, so be thinking how you want it to work. It gets less and less as time progresses.

Scene Three: 1799

Table
Chairs-4
Furniture polish
Polish rags

Needlework
Card table
Chair
Book-*King Lear*

1999

Pairs of shoes
Garden cuttings
Garden tools

Plastic trash bag
Garden gloves

Notes:

Act 2

Scene One: 1799

Crook
Other props from play within a play
Table
Chairs- 4
Card Table

Chair
Scripts for the players
Wine Bottle
Wine
Wine glasses

[AN EXPERIMENT WITH AN AIR PUMP]

Written By: Shelagh Stephenson Directed By: Marshall Carby

Scenic Design: Kevin Griffith Prop Master: Michael Krikorian

September 16, 2010

Drink tray

Notes: [REDACTED] - Lots of drinking and eating in this play which means a lot of perishables to keep track of on and off stage. Be thinking of a *good* props run crew head.

Scene Two: 1999

Packing Cases	Ladder-10ft, wooden
Old books	Tea Mug
Old papers	Tool Bag
Old Photos	Tools
General junk	Candle
Bar Electric heater	Putty
Packing materials	Lighter/ Matches
Newspaper/ tape	

1799

Badminton Racquets	Card Table
Shuttlecock	Chair
Table	Letter to Edward
Chairs	

Notes: Marshall/ [REDACTED] / [REDACTED] - Just making sure we're all ok with real fire on stage.

Scene Three: 1799

Candelabra	to be cleared
Table	Chimney bonnet
Chairs-5	Gold chain
Fruit tray	Silk
Fruit	Drink Tray
Wine bottles	Liquor Bottles
One empty	Brandy Decanter
One full	Brandy Glass
Wine glasses	Drinking glasses
Wine	Letter to Edward
Dinner plates, glasses, and silverware	

Notes:

Scene Four: 1999

Remnants of a meal	One tea chest left
Dinner plates, glasses, and silverware	Wine Bottle
to be cleared	Wine

[AN EXPERIMENT WITH AN AIR PUMP]

Written By: Shelagh Stephenson Directed By: Marshall Carby

Scenic Design: Kevin Griffith Prop Master: Michael Krikorian

September 16, 1999

Wine glasses
Drink tray

Wrist watch

1799

Pencil and Paper
Silk Gold chain

Notes: **Marshall**- do you have a image in mind that you want this necklace to look like?

Scene Five:1799

Table
Chairs-4
Card table

Chair
Hanging rope
Suicide note

1999

Coffin
Table
Chairs-4
Card table
Chair

Candles
Pocket watch
Drinking glasses
Drinks

Notes: **Marshall/ [REDACTED] / [REDACTED]** - Are we moving towards a rope or some sort of fabric noose?

Marshall- Are we having Isobel in the coffin or a dummy?

Appendix D

Production Program

Theatre UNO
proudly presents

*An Experiment
With An Air*

Pump
by

Shelagh Stephenson

Directed by
Marshall Carby

Assistant Director
Sarah Klocke

Scenic Design
Kevin Griffith

Costume Design
Mignon Charvet

Lighting Design
Christopher Hornung

Stage Management
Alicia Plaisance

November 4th - 6th & 11th - 14th, 2010
Robert E. Nims Theatre
UNO Performing Arts Center

THANK YOU FOR COMING & ENJOY THE SHOW!!

An Experiment With An Air Pump
By Shelagh Stephenson

About the Painting

An Experiment on a Bird in the Air Pump is a 1768 oil-on-canvas painting by Joseph Wright of Derby, one of a number of candlelit scenes that Wright painted during the 1760s. The painting depicts a travelling scientist shown demonstrating the formation of a vacuum by withdrawing air from a flask containing a white cockatoo, though common birds like sparrows would normally have been used. Air pumps were developed in the 17th century and were relatively familiar by Wright's day. The artist's subject is not scientific invention, but a human drama in a night-time setting. The bird will die if the demonstrator continues to deprive it of oxygen, and Wright leaves us in doubt as to whether or not the cockatoo will be reprieved. The painting reveals a wide range of individual reactions, from the frightened children, through the reflective philosopher, the excited interest of the youth on the left, to the indifferent young lovers concerned only with each other. The figures are dramatically lit by a single candle, while in the window the moon appears. On the table in front of the candle is a glass containing a skull.

About the Artist

Joseph Wright of Derby was an English landscape and portrait painter. He has been acclaimed as "the first professional painter to express the spirit of the Industrial Revolution." Wright is notable for his use of Chiaroscuro effect, which emphasizes the contrast of light and dark, and for his paintings of candle-lit subjects. His paintings of the birth of science out of alchemy, often based on the meetings of the Lunar Society, a group of very influential scientists and industrialists living in the English Midlands, are a significant record of the struggle of science against religious values in the period known as the Age of Enlightenment. Many of Wright's paintings are owned by the Derby city council, and are on display at the Derby Museum and Art Gallery, from where they are occasionally loaned to other galleries. Wright is seen at his best in his candlelit subjects of which the *Three Gentlemen observing the 'Gladiator'* (1765), his *A Philosopher Lecturing on the Orrery* (1766), in the Derby Museum and Art Gallery, and *An Experiment on a Bird in the Air Pump* (1768), in the National Gallery are excellent examples. His *Old Man and Death* (1774) is also a striking and individual production.

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Sara Fanelli	Petri Laihonon	Aaron Rushin
--------------	----------------	--------------

GRADUATE ASSISTANTS

Catherine Amond	Andrew Bryan	Marshall Carby
Mignon Charvet	James Davis	Adam Falik
Jennie Freeman	Ryan Harris	Chris Hornung
Michael Krikorian	David LeBlanc	P.J. McKinnie
John-Alden Patton	Patrick Payne	Mark Raymond
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The University of New Orleans Department of Film, Theatre & Communication Arts is proud to announce our re-accreditation from the National Association of Schools of Theatre (NAST). UNO was first accredited by NAST in 2000. We continue to be the only NAST accredited program in the New Orleans metropolitan area.

NAST, founded in 1965, is an organization of higher education institutions (colleges, universities and conservatories). There are approximately 150 accredited institutional members. It establishes national standards for undergraduate and graduate degrees and other credentials.



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An Experiment With An Air Pump

CAST

Fenwick/Tom P. J. McKinnie
 Susanna/Ellen Caleigh Quirin
 Harriet/Kate Jennie Freeman
 Maria Natalie Boyd
 Roget Zach Rogers
 Armstrong/Phil Michael Krikorian
 Isobel Rebecca Laborde
 Dresser #1 James Vitale
 Dresser #2 Kaitlyn Heckel

About the Playwright

Shelagh Stephenson was born in Northumberland and read drama at Manchester University. She is the author of several original radio plays written for BBC Radio, including *Darling Peidi*, *The Anatomical Venus* and *Five Kinds of Silence* (1997), which won the Writer's Guild Award (Best Original Radio Play). Recent plays include *Life is a Dream* and *Nemesis*, broadcast in 2004 and 2005 respectively. Her first stage play, *The Memory of Water* (1997), which opened at the Hampstead Theatre, London in 1996, won the Laurence Olivier Award for Best Comedy. This was adapted for film, and produced as *Before You Go* in 2002, starring Julie Walters. Her second stage play, *An Experiment With An Air Pump* (1998), was joint winner of the 1997 Peggy Ramsay Award, and premiered at the Royal Exchange Theatre, Manchester, in 1998. *Ancient Lights* (2000) was produced at Hampstead Theatre in 2000, and in 2002, *Mappa Mundi* (2002) opened at the Royal National Theatre. Her play, *Enlightenment*, opened at Abbey Theatre, Dublin in 2005.

THERE WILL BE ONE FIFTEEN MINUTE INTERMISSION

An Experiment With An Air Pump

CAST BIOS

Caleigh Quirin is performing on the UNO stage for the first time and is delighted to do so as a first-year MFA student in Performance. She is from Roanoke, Virginia and doesn't quite know how she got so far away from home, but the cast has been more than welcoming. She has been seen most recently as Abigail in *The Crucible*, Tybalt in *Romeo and Juliet*, Helen in *The Miracle Worker* and Anne in *The Diary of Anne Frank*. She gives all her love to her wonderful and supportive husband, Scott and thanks especially her beautiful mother and Charles and Rebecca, without whom she would not know who Laurence Olivier is.

Jennie Freeman* is a third year M.F.A. Acting candidate at UNO. She was last seen in *Our Town* as Mrs. Gibbs at Theatre UNO. She received her A.F.A. in Musical Theatre from Lon Morris College and her B.A. in Theatre from Texas A&M- Corpus Christi. She was a partner for Joyce Deal in the Irene Ryans in 2009 that went to the Kennedy Center. Some of her favorite roles include Mae- *Cat on a Hot Tin Roof*, Stella- *A Streetcar Named Desire* and Helena- *A Midsummer Night's Dream*. She would like to thank Marshall, the cast and crew, family and friends, and God. Also, a HUGE thank you to her mom and dad who have always supported her in all she does.

P. J. McKinnie is a second-year MFA acting student at UNO and is incredibly stoked to be working with this amazing cast and crew. Recent credits: *Rosencrantz and Guildenstern are Dead* (Rosencrantz) at UNO; *Wine Lovers* (Brian) at Le Petit; *The Music Man* (Tommy Djilas) at Tulane Summer Lyric; *Our Town* (Stage Manager) at UNO, *Altar Boys* (Luke) at Harrahs Casino, Southern Rep, and Le Petit; *Footloose* (Ren) at JPAS; and *The 25th Annual Putnam County Spelling Bee* (Leaf Coneybear) at Le Petit. P.J. will be appearing next as "Bunny" in the upcoming JPAS production of *Goodnight Moon* in January. Love to CEB and BUM!

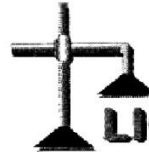
Michael Krikorian is a first year MFA student from Rockwall, Texas. He received his BA in Musical Theater from Ouachita Baptist University, where he appeared as numerous roles including: "The Cat in the Hat" in *Suessical*, "Son" in *Six Characters in Search of an Author*, "Jimmy" in *Thoroughly Modern Millie*, and "Christy" in *The Playboy of the Western World*. He was most recently seen on the UNO stage as "Polonius" in the UNO/Theatre 13 production of *Rosencrantz and Guildenstern are Dead*. Michael is proud to have had the privilege to work with such a stellar and talented cast and crew.

*In partial fulfillment for MFA in Performance

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An Experiment With An Air Pump

CAST BIOS

Zach Rogers is a native of Shreveport. He attended Bossier Parish Community College and received his Associate of Arts in theatre. Shreveport credits include Arthur Kipps in *The Woman in Black*, Robert in *A Life in the Theatre*, Van Helsing in *Dracula*, and Martin Vanderhoff in *You Can't Take it With You*. He received two best actor awards from BPCC, as well as a SB memory award nomination for his performance in *Dracula*. He is a third year undergraduate in pursuit of a B.A. in Theatre. N.O. credits include UNO's production of *Our Town* as Charles Webb, M.I.C.A.'s production of *The Lower Depths* as Peppel, Dave Winfrey in Southern Rep at Le Chat's production of *Zombie Town*, and David in SRT at LC's production of *The Four of Us*. He would like to thank the talented cast and crew for their commitment and hard work.

Rebecca Laborde received her BA from UNO in Film, Theatre, and Communication Arts last semester. Recent credits include the roles of Kerk in *Tio's Blues* and Hilda in *The Night of the Iguana*, both of which performed at UNO and the Tennessee Williams festival earlier this year. She looks forward to her future theatre endeavors including her upcoming role as Cathy in InSideOut's production of *Cat's Paw*. She would like to thank her family, the wonderful cast and crew, and of course Marshall and Sarah. She is absolutely elated to have been given the opportunity to work on this amazing production!

Natalie Boyd is overjoyed to have finally been cast in a MAC production. Previous UNO credits include: *The Night of the Iguana* (Maxine Faulk), *Much Ado About Nothing* (Hero), and *Metamorphoses*. Natalie has also recently appeared in Le Chat Noir's *Blue Plate Special* (performing monthly!) and the infamously long running, *Zombie Town*. She is also a member of the NOLA Project, having last appeared in their production of *Mr. Maramalade*, for which she received her second Big Easy Award for Best Actress in a Comedy. As always, love love love to the parentals and the bro and the friends who are simply swell. Lots of awkward hugs to Marshall, and special thanks to my iguana for keeping me company in my nook!

James Vitale is a Senior at UNO, majoring in Film, Theatre, and Communication Arts, with a focus on Theatre. James was last seen on the UNO stage as Horatio in *Rosencrantz and Guildenstern are Dead*. "Those that never stop dreaming and believing will eventually obtain the seemingly impossible."

An Experiment With An Air Pump

CAST BIOS

Kaitlyn Heckel is a sophomore at UNO majoring in theatre. She has been performing since the age of two and took an interest in acting at the age of ten. This is her first production at UNO, but she is no stranger to the stage. One of her favorite performances was as Liesl in *The Sound of Music* with Wing and a Prayer Players in 2009. She is very excited to be involved in *Air Pump* and can't wait to find out what else Theatre UNO has in store for her. She wants to congratulate everyone who was involved with this wonderful production, and of course, break a leg!

PRODUCTION TEAM

Director Marshall Carby
 Assistant Director Sarah Klocke
 Stage Manager Alicia Plaisance
 Assistant Stage Manager Sarah Chatelain
 Scenic Design Kevin Griffith
 Lighting Design Christopher Hornung
 Costume Design Mignon Charvet
 Costume Construction Lindy Bruns,
Katie Hess, Mandi Houser
 Sound DesignMarshall Carby, Shannon Miller
 Props Master Michael Krikorian
 Assistant Props Master Shelby Butera
 Dialect Coach Timothy O'Neal
 Dramaturg James Vitale
 Fight Choreography David W. Hoover
 Set Crew Practicum & Production Students
 Light Board Operator Christopher Hornung
 Sound Board Operator Catherine Todaro
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An Experiment With An Air Pump **PRODUCTION TEAM BIOS**

Marshall Carby* (Director) is in his third and final year at UNO. He has enjoyed working with so many amazing people. His favorite shows he has directed at UNO are *Indifferent Blue*, and *Verses From Jordan*. He has enjoyed his time in New Orleans and looks forward to what the future might hold.

Sarah Klocke (Assistant Director) is extremely excited to be working with such a talented cast and crew. She received her BA in Speech Communication/Theatre from Arkansas Tech University in 2008. Her professional experience includes work with the Williamstown Theatre Festival, Kentucky Shakespeare Festival, and the Blowing Rock Stage Company. This is her second year at UNO. She expects to graduate in May 2012 with an MFA in directing.

Alicia Plaisance (Stage Manager) is a theatre major at UNO. Her past credits include *Our Town* at UNO, *Jewtopia* at Le Chat Noir, and *Pinkalicious* at JPAS' Westwego Theatre. She is very excited to work with Marshall and Sarah on *Air Pump* in her final year at UNO. Much love to Sarah C., Chris, Shannon, and the cast and crew.

Sarah Chatelain (Assistant Stage Manager) is a film major from New Roads, LA. Her first show with the Theatre Department at UNO was *Our Town*, where she also ASMed. She then helped with UNOLYTE's production of *Alice's Wonderland Adventures* during the summer. She is excited and overjoyed to be working on *Air Pump* and would like to thank Alicia and Shannon for helping her make a good transition into the theatre, and would also like to thank the entire department for being so patient with her this past year!

Mignon Charvet (Costume Designer) is pursuing her MFA in Costume Design at UNO after earning her BFA from the Savannah College of Art & Design in Fashion & Accessory Design. Previous design credits include last season's production of *Tio's Blues* and the NOLA Project's production of *The Cripple of Inishmaan*. She would like to thank her friends and family for their tremendous support.

*In partial fulfillment for MFA in Directing

An Experiment With An Air Pump

PRODUCTION TEAM

Kevin Griffith (Scenic Designer) is an Associate Professor with UNO's FTCA department. He has a BFA in Theatre with emphasis in Design from Arkansas State University and an MFA in Design and Theatre Technology from the University of Southern Mississippi. Kevin has designed professionally for regional theatre, dance, and opera. Recent design work includes scenery for *Katrina's Path*, *Metamorphoses*, *Verses from Jordan*, *Much Ado About Nothing*, *Weird*, and last spring's *The Night of the Iguana*.

Christopher Hornung (Lighting Designer) is a second year MFA student at UNO studying lighting design. His previous works include lighting design for *Tio's Blues*, crew work for *The Night of the Iguana*, *Verses From Jordan*, *Last Days of Judas Iscariot*, and camp counselor for the past summer of UNO Lyte's production of *Alice in Wonderland*. Chris would like to thank his fellow graduate students for their continuous encouragement and his girls of summer Sarah and Alicia.

Michael Krikorian (Props Master) Michael has worked as a Prop master and artisan for several productions and theatres around the country. He served as Prop Master and lead artisan for the Stephen Foster Drama Association with shows including *Annie*, *Stephen Foster the Musical*, and *The Civil War*. The last two summers Michael has worked as an artisan for the Public Theatre in New York where his credits include the Central Park productions of *Twelfth Night*, *The Bacchae*, *The Winter's Tale*, and *The Merchant of Venice* (NYSF). He has also worked as an artisan for the Off-Broadway productions of *Idiot Savant*, *Bloody Bloody Andrew Jackson*, and *Othello* (Public Theatre).



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XLIII**

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Outside Sitka
By Josh Billig
Directed by Timothy O'Neal
Tennessee Williams One-Act Play Winner
UNO Lab Theatre
February 4-7

An Experiment with an Air Pump
By Shelagh Stephenson
Directed by Marshall Carby
Robert E. Nims Theatre
Nov. 4-6 & 11-14

The Glass Menagerie
By Tennessee Williams
Directed by David W. Hoover
Le Petit Theatre * March 25-26
Robert E. Nims Theatre * Mar. 31-Apr. 2

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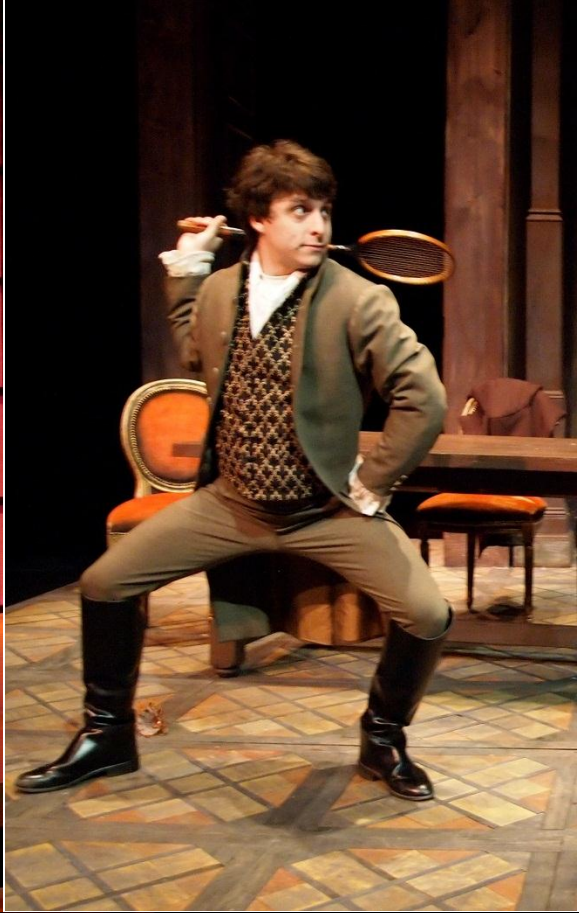
Appendix E

Production Photos















Appendix F

Production Poster



*An Experiment
With An Air Pump*
by Shelagh Stephenson

Robert E. Nims Theatre
Nov. 4-6, 11-13 at 7:30pm
Nov. 14 at 2:30pm

"Does good science require a warm heart?"

Vita

Marshall Carby was born in San Antonio, Texas on July 12, 1984. He received his high school diploma in 2003. He then began his studies in theatre at Trinity Valley Community College before transferring to Texas A&M University Corpus Christi. He received his B.A. in Theatre in 2008. Upon completion of his B.A., Marshall began working towards his MFA in Theatre Performance; Directing at the University of New Orleans. Marshall will graduate from the University of New Orleans in May 2011.