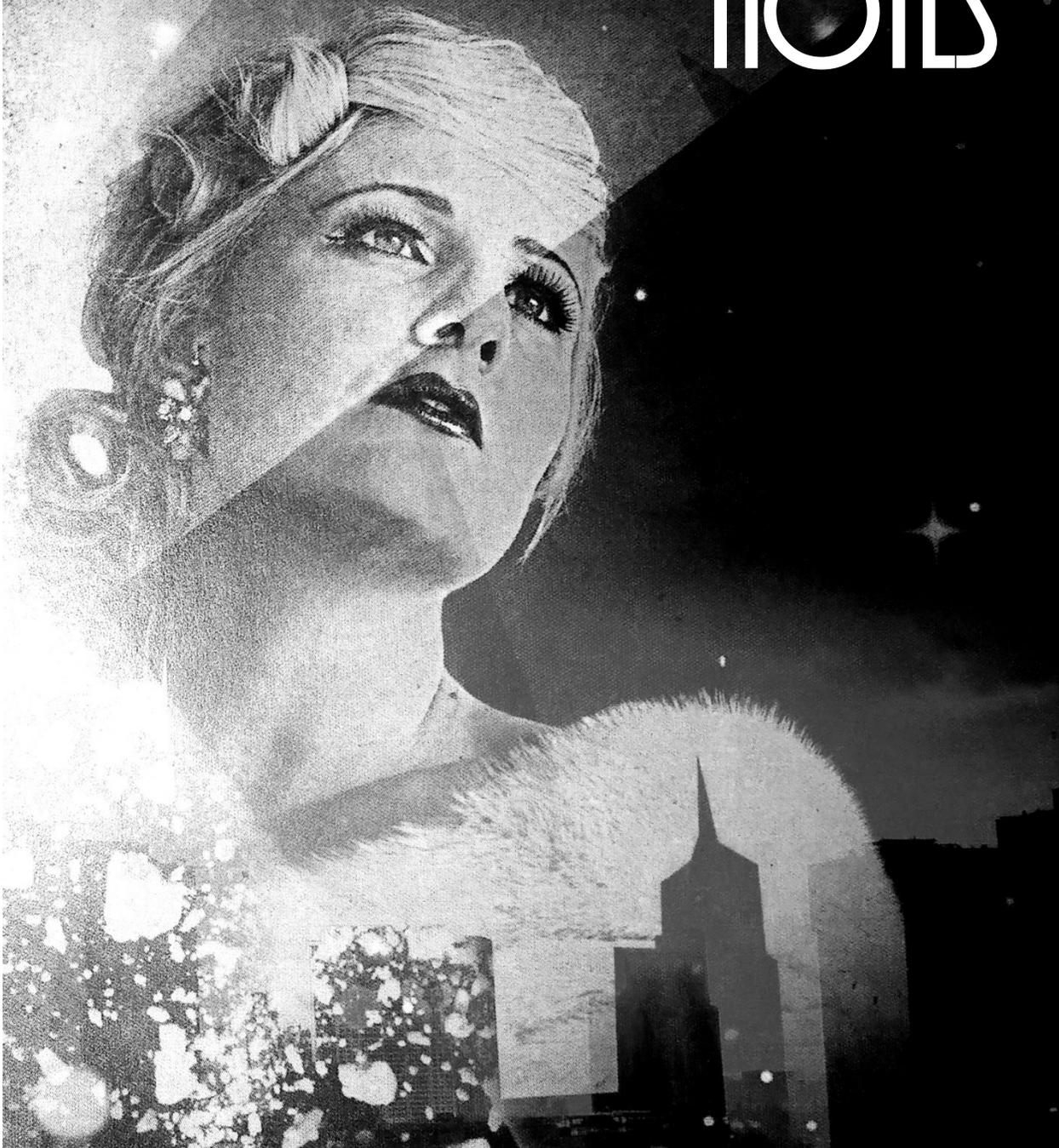


# DIRECTION / DESIGN NOTES



# GLORIA MITCHELL:

## “IT’S EXHAUSTING TO BE THIS FABULOUS.”

### THOUGHTS FROM DIRECTOR MICHELLE TAYLOR

**GIVEN CIRCUMSTANCES:** At the beginning of the play, Gloria Mitchell is twenty-eight years old. She identifies as a “white” starlet, although there is heavy implication that she is not “entirely white,” and that she and Vera are cousins. The audience sees her transition from a young starlet to a mega-movie star across her career until her retirement at the age of sixty-eight years old.

**DRAMATIC ACTION STATEMENT:** To secure the future.

**WHAT DOES THE CHARACTER WANT, AND WHY?** Gloria wants to be a star. She wants to play the lead, Marie, in *The Belle of New Orleans* and will do whatever it takes to secure this role.

**WHEN DOES THE CHARACTER’S INTENTION CHANGE (MAJOR CHANGES), AND WHY?** Her major intentions change when she secures the role of Marie. Act two begins with the filming of *The Belle of New Orleans* and Gloria is playing the part of Marie, the octoroon mistress of a wealthy merchant. This is the moment her intentions change and the rest of the play is played through flashbacks. Her final scene is in the 1973 *Brad Donovan Show* and her intentions in this

scene are to get her face out in society again, for people to remember her, and to reunite with Vera.

**WHAT ARE THE MAJOR OBSTACLES FOR THE CHARACTER?** The major obstacles for this character are her mind, Mr. Slasvick, and Maximillian Von Oster. Her mind is an obstacle because she cannot remember her lines for her audition. Mr. Slasvick and Max are her obstacles because they are in her way of becoming a film star.

**HOW MUCH DOES THE CHARACTER WANT TO OVERCOME THE OBSTACLE? WHAT ARE THE STAKES FOR THE CHARACTER?** Gloria wants to overcome her obstacles more than anything. She believes that this may be her only opportunity to become a star and if she doesn't succeed, her career will be over forever.

**DISCUSS ANY CRITICAL CHARACTER TRAITS FROM THE SCRIPT THAT WERE IMPORTANT IN YOUR WORK WITH THE ACTORS:** Gloria is extremely headstrong, dramatic, and hard working. She, like Vera, starts with nothing but through hard work obtains all of her career goals. Gloria continues to work on her career goals, even winning the United Motion Picture's Medal of Honor, until she decides to retire at sixty-eight years old.

**REBECA LAKE, SCENIC DESIGNER:**

ACT 1: Scene 1; p. 7-14

1933 Living room of a Hollywood starlet  
Script suggests: Deco Stylish

Needs:

2 Seats

Candy dish

Glass of gin

Green dress (Costume/Prop)

Optional:

Cigarette

Table for glass/candy dish

ACT 1: Scene 2 15-26

3 girls (Lottie, Vera, Anna Mae) shared apartment  
Script suggests: slightly disheveled bachelorette apartment

Needs:

Radio

Cigarettes

Main Entrance

Bedroom/Bathroom Exit/Entrance

Window Location/Light

Script

2-3 Seats

Optional:

Sewing/Business for Lottie

ACT 1: Scene 3 p. 27-33

Studio Backlot

Needs:

Cigarette

Lighter

Optional:

Script for Vera

ACT 1: Scene 4

Back to Gloria's Living Room (Note: there are more necessities this time; The party/entertainment of the bigwigs is happening on the patio while the viewed action of the play happens in the living room. The lines of the script mention a main entrance, an exit/entrance to the kitchen, and an possible exit/entrance to a bedroom (p 54).

Needs:

Bar/Side Table with Drinks-34

Azaleas-34

Bottle of Gin-35

Martini makings and glass-36

Candy dish from Scene 1-36

Lottie's business for entrance-37

Couch-35/38

Seltzers and Lime-40

Chair-40

Lemonade-41

Main Entrance-42

Double gin with lemon twist x2-44

Cigarettes-44

Tray of glasses or other business-45

Optional: Exit/Entrance to bedroom

## INTERMISSION

ACT 2: Scene 1 p. 57-61; 10-15 min

### PART 1

Upstairs Bedroom Scene Belle of New Orleans

Script suggests: "richly appointed Southern boudoir, circa 1855 run by Madame Pierre (58)"

Needs: Bed  
Entrance / Doorway

Optional:  
Chair  
Window w/ Curtains

### PART 2

2003, Hollywood Colloquium

NOTE: QUICK COSTUME CHANGE FOR ANNA MAE AND LOTTIE IF SIMULTANEOUS SCENE AND FILM

Needs:  
Mic-62  
Belle of New Orleans Stills

ACT 2: Scene 2 p. 65-69

Brad Donovan Show, 1973 (NEEDS-4 seats, a desk, a projection surface)

Script suggests: bright colorful sheen of an early seventies television talk show

(69) Colloquium interruption

(69-72) Back to Brad Donovan Show - (Perhaps photograph the moment that it is paused at- "the dark historic rage" quote and bring the still of that up on the screen; or perhaps allow colloquium members to come down and move around the frozen actors as they talk about their faces, and intentions

(72-75) Colloquium which includes a slide montage and the French Documentary Clip

ACT 2: Scene 3 P. 77-94

Brad Donovan Show, 1973; 2003, Hollywood Colloquium

(77-82) Brad Donovan Show (Slide of Belle-82)

(83-86) Colloquium (Bag Lady, original shot and close up of it)

(87-90) Brad Donovan Show - (Can transition back to the colloquium by showing a zoom in on Brad's face. This will allow Gloria and Vera to leave and change into their 1855 costumes for the movie set. A frozen still of Brad will come up in the Colloquium.) QUICK CHANGE FOR GLORIA AND VERA FROM THEIR 1973 COSTUMES TO THEIR 1855 COSTUMES)

(90-92) Colloquium (Back to movie of Belle and live scene of Belle)

(92-94) Live scene and Movie (End with Slate of movie and close up on Vera's face)

# SET DESIGN – REBECA LAKE

Set model—Opening of Act II



Finished design—Opening of Act I



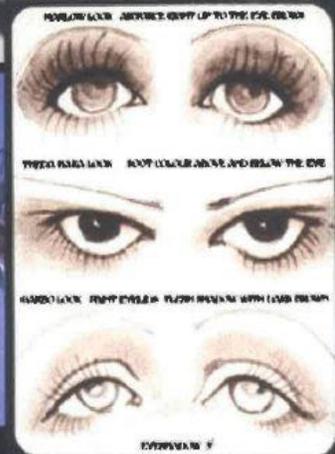
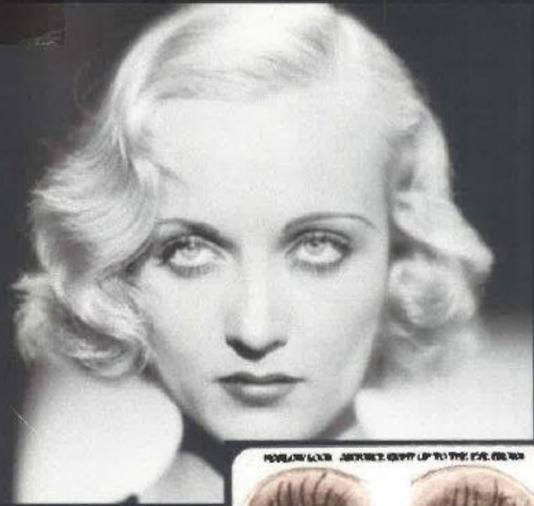
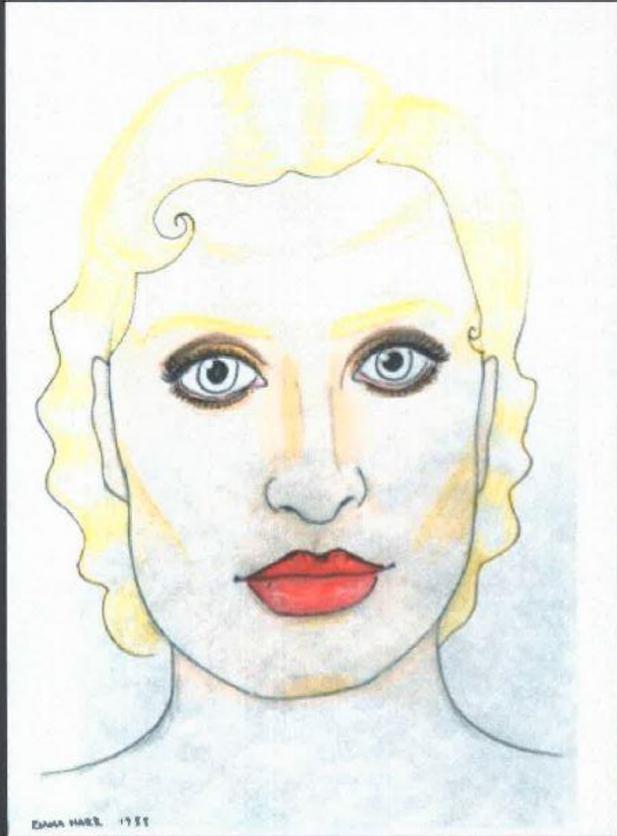
# COSTUME DESIGN – BRIANNA WELLS



# MAKEUP DESIGN – SHELBY GABLE



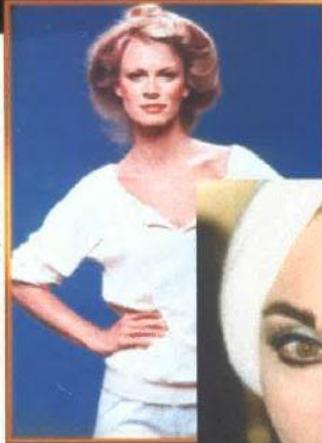
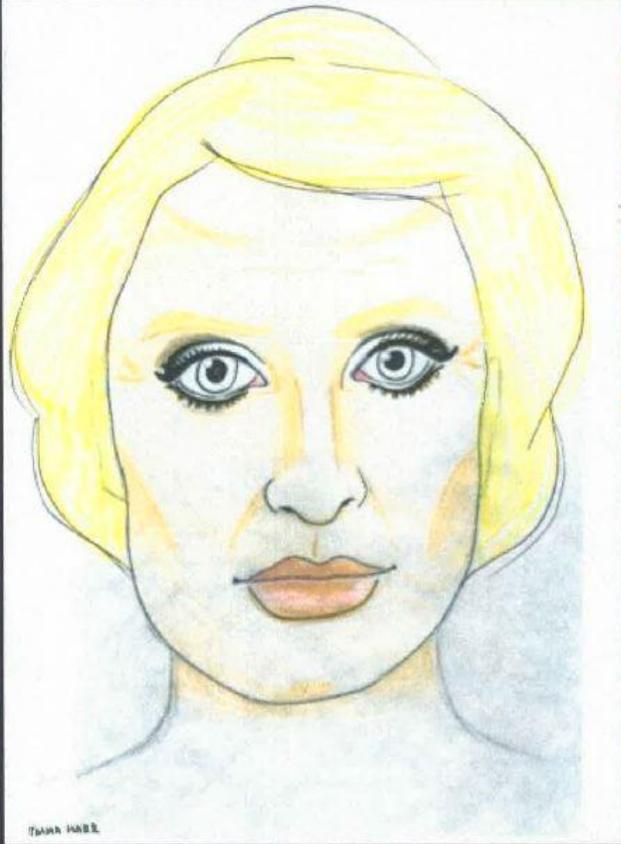
Gloria Mitchell, 1933

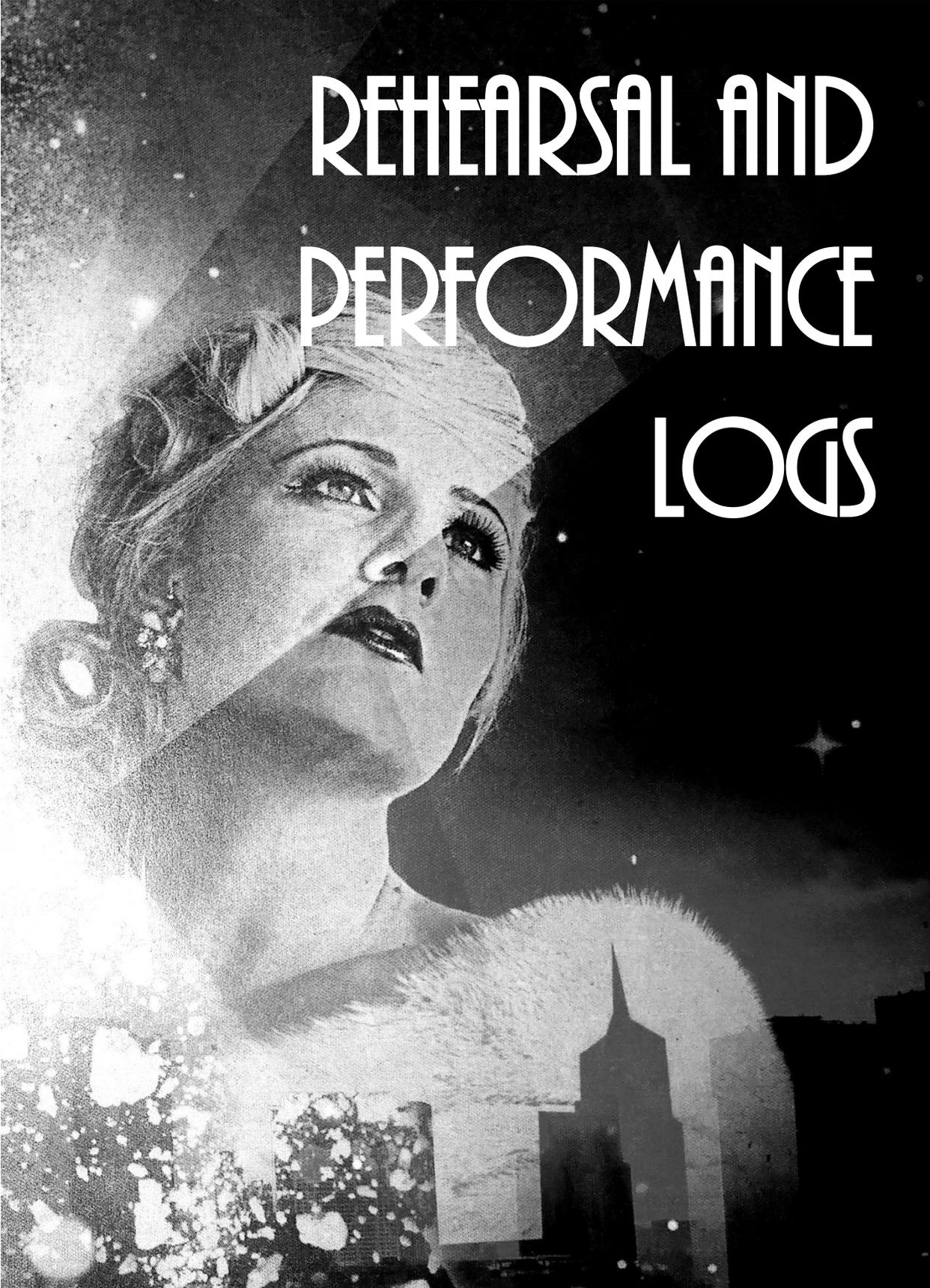


Gloria Mitchell, BONO



Gloria Mitchell, 1973





# REHEARSAL AND PERFORMANCE LOGS

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Part 3: "By The Way, Meet Gloria Mitchell" by Emma K. Harr – [www.emmaharr.com](http://www.emmaharr.com)

*By the Way, Meet Vera Stark*

Scene/Character Breakdown

Director: Michelle Taylor

Production Stage Manager: Patrick Hunter

Scene	Pages	Characters	Start Line/ Location Description
I,1	7-12	Vera Gloria	" Mis',Mr. Lafayette here to see ya." A living room. Hollywood. 1933
I,2	12-20	Radio Actor Lottie Vera Anna Mae	"Mary Cavendish, don't walk away.." Lottie's apartment. 1933
I,3	20-25	Vera Leroy	"Miss Marie. Miss Marie." Studio back lot. 1933
I,4	25-26	Vera Gloria	" Vera! Vera! Vera!" Gloria's living room.
I,4A	26-28	Vera Gloria Lottie	"Oh brother." Gloria's living room.
I,4B	28-29	+add Slasvick	"Why, of course, I do." Gloria's living room.
I,4C	29-35	+Maxmillian + Anna Mae	" Maxmillian!" Gloria's living room.
I,4D	35-38	Vera Anna Mae Lottie Leroy	"Camp town ladies sing dis song.." Gloria's living room.

INTERMISSION

II,1	39-41	Anna Mae Gloria Vera Lottie	"Marie, what are you still..."  The Movie.
II,1A	42-43	Herb	" I see some new folks.." Hollywood. A Colloquium. 2003.
II,2	43-48	Brad Peter Vera	" She first graced the silver screen.." The Brad Donovan Show. 1973
II,2A	48-51	Carmen Herb Afua French Documentary Maker Leroy	"Hmmm. What happened to Vera Stark?"  The Colloquium. 2003.
II,3	51-55	Brad Vera Gloria Peter	"Welcome back, I'm sitting.."  Television Studio. 1973.
II,3A	55-57	Carmen Afua Herb	"This was Vera's final interview." Colloquium. 2003.
II,3B	57-61	Herb Brad Carmen Vera Gloria	" I didn't mean to stir the pot." Studio. 1973.
II,4	61-62	Gloria Vera Max	" I have no more fight, Tilly." The Movie.

# REHEARSAL LOG: 1

DATE:	TIME:	LOCATION:
DECEMBER 11 <sup>TH</sup> , 2014	6:00 PM – 8:30 PM	HARTWIG
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- First read-through of the script with entire cast</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- As an initial window into how this production process is going to go, I am filled with excitement and encouragement at the humor and talent of my cast. The artists gathered around this table are all intelligent, hardworking individuals who create a diverse and dynamic team assembled together as one unit, and I am very much looking forward to the rehearsal process in January. Already the majority of this evening’s read-through was spent in colloquial laughter, as we enjoyed this brilliantly written script together.</li> </ul>		
<b>GOALS FOR NEXT REHEARSAL:</b>	<b>DIRECTOR’S NOTES:</b>	
<ul style="list-style-type: none"> <li>- Utilize time over the holiday break to memorize lines, continue familiarity with script</li> <li>- Get completely off book for <i>Belle of New Orleans</i> film scenes</li> </ul>	<ul style="list-style-type: none"> <li>- Preference for getting as fully memorized as possible—set the bar for the rest of the cast</li> <li>- Work on differentiation of voices between Gloria as “Marie” and regular Gloria, focusing on first big scene with Vera in Act I</li> </ul>	

# REHEARSAL LOG: 2

DATE:	TIME:	LOCATION:
JANUARY 6 <sup>TH</sup> , 2015	8:00 AM – 2:00 PM	TATUM THEATRE
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 8:00 AM – 2:00 PM: Call for make-up and costumes, rehearsal on the set of <i>The Belle of New Orleans</i>, filming <i>BONO</i> with Vera, then costume change for film stills and publicity photos</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- Since this was our first official day of rehearsal after the winter break, it was imperative the actors arrive off book for the film sequence, and thus highly familiar with the surrounding events of the film in the play, so as to accurately portray where they would be emotionally during shooting. Hillary and I talked about the final moments of the film, referenced at the very end of the play itself, as an important moment to get right. Gloria and Vera share a private and personal moment at the end of Act II that not only reveals their familial ties, but also sets up the context for Marie and Tilly’s final lines in <i>BONO</i>. Even though we had not previously worked on that scene together, she and I took care to build that into filming, since we were doing things out of order, as they do in normal film shoots. This gave us our first real introduction to what the relationship between Gloria and Vera will be like.</li> </ul>		
<b>GOALS FOR NEXT REHEARSAL:</b>	<b>DIRECTOR’S NOTES:</b>	
<ul style="list-style-type: none"> <li>- Coming back for another day of filming</li> </ul>	<ul style="list-style-type: none"> <li>- None additional</li> </ul>	

# REHEARSAL LOG: 3

DATE:	TIME:	LOCATION:
JANUARY 7 <sup>TH</sup> , 2015	1:00 – 4:00 / 5:00 – 6:30 PM	TATUM THEATRE
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- Call for make-up and costumes, rehearsal and filming for <i>BONO</i>, adding Anna Mae and Lottie</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- Today we put the rest of the scene together with Skylar and Jasmine. My interpretation of Marie feels more solidified and natural, and it was exciting to do the full scene from beginning to end. Because of the heightened melodrama, we had a wonderful time filming, as there was an awful lot of laughter between takes. I wonder if the actors in the 1930s laughed as much during the overly serious takes as we did. This experience was really incredible, from a technical standpoint. My entire resume is built on stage work, so film feels so different. It wasn't too difficult to get used to, but the majority of the adjustments I needed to make had to do with vocal projection and volume for the mics, as well as being mindful of "large" gestures, meant for stage audiences rather than film ones. This was a very didactic process, and was a lot of fun. The rehearsal process has started with a bang.</li> </ul>		
<b>GOALS FOR NEXT REHEARSAL:</b>	<b>DIRECTOR'S NOTES:</b>	
<ul style="list-style-type: none"> <li>- Prepping to go into blocking rehearsals, and start development as a company.</li> </ul>	<ul style="list-style-type: none"> <li>- None additional</li> </ul>	

# REHEARSAL LOG: 4

DATE:	TIME:	LOCATION:
JANUARY 8, 2015	1:00 – 3:00 / 4:00 – 5:30 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 1:00 – 3:00 PM: Table read and work-through with entire cast; focus on Act I, Scene IV, where all characters are involved.</li> <li>- 4:00 – 5:30 PM: Sketch-in of initial blocking for Act I, Scene I, Gloria and Vera</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- 1:00 – 3:00 PM: This cast is such an incredible collection of talent and humor. Everyone is already having so much fun with their characters and the development of the relationships. Michelle would occasionally stop us in reading around every French scene mark or so to speak to the actors in that section specifically about who their characters are and what’s going through their thought processes. She would ask direct questions that occasionally caught one or two of us off guard as to the specificity of its nature, i.e. asking me as Gloria: “Do you plan on sleeping with Slasvick tonight?” Her questions always beget interesting discussions amongst the actors as to their characters’ motives and histories. Questions to answer:               <ul style="list-style-type: none"> <li><b>A)</b> Gloria and Vera: When did we come to Hollywood? Did we come together or separately? How long have we been here? How did we establish the mistress/maid relationship/set-up?</li> <li><b>B)</b> Slasvick: Am I planning to create my own “casting couch” scenario, and lure Slasvick tonight to secure my role in the film? Slasvick: “Who else is it gonna be? She’s the part. Wouldn’t mind sleeping with her.”</li> <li><b>C)</b> How many people are at this party? 20 – 30 guests, enough to have needed to hire help (Lottie), but manageable with only two maids to handle the party, friends and associates from the studio, a very particular guest list that didn’t include any foreseeable threats to my getting the role of Marie (until Anna Mae shows up with Max).</li> <li><b>D)</b> Only one prior meeting with Max—screen test/audition I did for him earlier in the week. Designs to sleep with him, as well? Anna Mae a threat, but does she keep me from wooing the gentlemen?</li> </ul> </li> <li>- 4:00 – 5:30 PM: Discovered some wonderful moments of physical and relational comedy with Vera; developed some mannerisms for Gloria, vocal and physical.</li> </ul>		

<b>GOALS FOR NEXT REHEARSAL:</b>	<b>DIRECTOR'S NOTES:</b>
<ul style="list-style-type: none"><li>- Review blocking, start looking at notes taken from work session to establish answers to the questions brought up</li></ul>	<ul style="list-style-type: none"><li>- None Additional</li></ul>

# REHEARSAL LOG: 5

DATE:	TIME:	LOCATION:
JANUARY 9 <sup>TH</sup> , 2015	3:00 – 5:30 / 7:30 – 9:30 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 3:00 – 5:30 PM: Sketch-in of initial blocking for Act I, Scene 4-4B; Gloria and Vera</li> <li>- 7:30 – 9:30 PM: Sketch-in of initial blocking for Act I, Scene 4C-4D; Gloria, Vera, Lottie, Slasvick, Max, Anna Mae, Leroy</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- 3:00 – 5:30 PM: Further development of Gloria and Vera’s relationship, and how they interact. Gloria is shown in her all her eccentric and unstable glory in the start of the scene. There are a lot of very fast emotional ups and downs, coupled with a good deal of running around, so this is the scene to be aware of in terms of energy and being able to turn on a dime. The <i>sharp</i> quality I have as Gloria will really be showcased in this scene, as well as her <i>instability</i>. First time acting with the other characters, aside from Vera. Beginning to discover how that chemistry works, and how the dynamics of presence can shift.</li> <li>- 7:30 – 9:30 PM: Finishing building together the big party scene, finally acted with everyone else in the cast, first time in the play I will have hit everyone. I logged this as something to be aware of in terms of energies and battling for attention—figuring out how my Gloria interacts with each of my cast mates and their respective characters, and how their introduction into the storyline affects Gloria’s responses. Really fun scene, especially in identifying when I am Actual Gloria versus Sweetie Pie Gloria. Will need to focus on that distinction to make it more apparent. Started discovering some really fun comedic moments with the other actors. There is so much opportunity for small humor and clever wit built into the script, and it’s been fun discovering those places together so far.</li> </ul>		

<b>GOALS FOR NEXT REHEARSAL:</b>	<b>DIRECTOR'S NOTES:</b>
<ul style="list-style-type: none"><li>- Prep for heading into Act II, where we jump a significant amount of time into the future</li></ul>	<ul style="list-style-type: none"><li>- None additional</li></ul>

# REHEARSAL LOG: 6

DATE:	TIME:	LOCATION:
JANUARY 10 <sup>TH</sup> , 2015	12:00 – 1:30 / 3:00 – 5:30 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 12:00 – 1:30 PM: Sketch-in of initial blocking for Act II, Scene 3-3A; Gloria, Vera, Brad, Peter, Carmen, Afua, Herb</li> <li>- 3:00 – 5:30 PM: Sketch-in of initial blocking for Act II, Scene 3B-4; Gloria, Vera, Herb, Brad, Carmen, Afua, Max</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- 12:00 – 1:30 PM: First time putting together the second act, and interacting as Gloria forty years later. Some time will need to be spent differentiating 1970s Gloria from 1930s Gloria. Already there is a natural difference in terms of how settled she is in her gracefulness—older Gloria feels very much less unstable than younger Gloria, although she still retains traces of her younger eccentricity. I’ve spent less time in the older body than the younger one for the rehearsal and development process, so it is natural that at this point, older Gloria feels slightly more foreign.</li> <li>- 3:00 – 5:30 PM: <ul style="list-style-type: none"> <li>A) After blocking the rest of Act II, we started at the top of the act and ran through as much as the schedule would allow for, to gain an initial sense of sequencing. I really love this half of the show, with the switch between time periods. Each time period is represented on stage at the same time, with one being in frozen tableau while the other is the focus. When the Brad Donovan show is frozen downstage, the debaters in the colloquium are able to come down and walk around and in between us, commenting upon our still forms, which employs a really effective artistic device on making commentary on the past by literalizing the metaphor.</li> <li>B) The last slot of rehearsal was spent to go back to the beginning of the play, now that we’ve worked through the entirety of the show, and start focusing less on blocking and more on relationship. During a break, I spoke with Michelle regarding the arguments made by Carmen and Afua in the second act: how ambiguous should the two opinions about Gloria and Vera’s relationship be? Do we want the audience to wonder which is the real</li> </ul> </li> </ul>		

truth? If yes, then the idea that Gloria and Vera are cousins *and* the idea that they were not related, but were in fact lesbian lovers should both be plausible. Michelle agreed, and we therefore worked through Gloria and Vera’s first scene together at the top of the show to identify moments of perceived affection and closeness that, to an unsuspecting bystander, *could* be interpreted as romantically or sexually motivated. It is important to keep both of these frameworks in mind as we continue to develop our relationship, so as to support either cause, within the audience’s view.

GOALS FOR NEXT REHEARSAL:	DIRECTOR’S NOTES:
<ul style="list-style-type: none"> <li>- Examine opportunities for differentiating Gloria in both age ranges – both different from Marie</li> <li>- Make note of opportunities for relationship development with Vera</li> <li>- as cousins vs. lovers</li> </ul>	<ul style="list-style-type: none"> <li>- Differentiate Marie’s voice, Actual Gloria’s voice, and Sweetie Pie Gloria’s voice/vocal patterns</li> </ul>

# REHEARSAL LOG: 7

DATE:	TIME:	LOCATION:
JANUARY 12 <sup>TH</sup> , 2015	6:00 – 10:00 PM	CLASSROOM / REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 6:00 – 7:15 PM: Design Presentations</li> <li>- 7:20 – 7:50 PM: Act II, Scene 4; Gloria, Max, Vera</li> <li>- 8:00 – 10:00 PM: Act I, Scene 4-4B; Gloria, Vera, Lottie, Slasvick</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- 6:00 – 7:15 PM: Design Presentations:               <ul style="list-style-type: none"> <li><b>A) Michelle:</b> Each time period is representative of transition, movement, great change—relationships to wars, civil rights movements, advancement of film/TV. Themes—familial love, dreams vs. reality, racial passing. *Get image of Gloria’s relationship to fame. Film—“Jezebel.”</li> <li><b>B) Beca (SET):</b> Blurred lines, fame, identity and labels, memory vs. history, freedom, light and shadow. *Get pictures of film set inspirations. Inside Gloria’s apartment—Gloria’s stage. Repeated use of metallic, celestial imagery.</li> <li><b>C) Brianna (COSTUMES):</b> 1930’s—Grecian, elaborate, elegant. 1970s—use of angles, Streisand-inspired.</li> <li><b>D) Shelby (MAKEUP/HAIR):</b> High glamour, contrast with light and dark (white eyeshadow, black liner for ‘70s).</li> <li><b>E) Mateo (LIGHTING):</b> Playing with tensions of light and dark, shadows.</li> <li><b>F) Craig (SOUND):</b> jazzy, bluesy. “Wild About Harry”—from “Shuffle Along,” to look up.</li> </ul> </li> <li>- 7:20 – 7:50 PM: This is the very end of the show, and the last time we see Gloria and Vera after the talk show and the arguments of the colloquium. What we leave the audience with here is what will solidify their opinions about what happened to us. <b>Therefore, everything must be true:</b> the drugs, us being cousins, us being lesbian lovers, crazed over fame, et cetera.</li> <li>- 8:00 – 10:00 PM: Shaping the first sections of the party scene, working intentions, status shifts.</li> </ul>		

GOALS FOR NEXT REHEARSAL:	DIRECTOR'S NOTES:
<ul style="list-style-type: none"><li>- Utilize the knowledge gained from seeing the full designs to fuel perspective for the scenes ahead. Now that I have a clearer idea of the world, allow that to shape how I interact with the space and the environment.</li></ul>	<ul style="list-style-type: none"><li>- None additional</li></ul>

# REHEARSAL LOG: 8

DATE:	TIME:	LOCATION:
JANUARY 13 <sup>TH</sup> , 2015	7:30 – 8:30 / 9:30 – 10:30 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 7:30 – 8:30 PM: Act I, Scene 4C; Gloria, Vera, Lottie, Slasvick, Max, Anna Mae</li> <li>- 9:30 – 10:30 PM: Act I, Scene 4D; Gloria, Vera, Leroy</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- 7:30 – 8:30 PM: Continuation of the party scene from last night, adding in the second half when Max and Anna Mae arrive. Pacing, sketching of status shifts, how the party moves around the space. Exploring the dynamic of Gloria vs. Anna Maria, who has the attention when, how they steal it back.</li> <li>- 9:30 – 10:30 PM: Working the very end of the party scene, Gloria is at her drunkest. Relationship between Gloria and Leroy—how charged is there introduction? Fleeting and brief, but Gloria flirts with him for a reason. It is obvious she is comfortable with “her” people—meaning that she can easily slip into easily relating to anyone she doesn’t have to lie to about her lineage, family-people.</li> </ul>		
<b>GOALS FOR NEXT REHEARSAL:</b>	<b>DIRECTOR’S NOTES:</b>	
<ul style="list-style-type: none"> <li>- Revisit changes in stature/voice/presence/etc. with age</li> </ul>	<ul style="list-style-type: none"> <li>- None additional</li> </ul>	

# REHEARSAL LOG: 9

DATE:	TIME:	LOCATION:
JANUARY 14 <sup>TH</sup> , 2015	9:15 – 10:15 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 9:15 – 10:15 PM: Act II, Scene 3; Gloria, Vera, Brad, Peter</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- 9:15 – 10:15 PM: First time we’ve seen each other in twenty years. How loaded is this reunion? Where do the tensions reveal themselves?               <ul style="list-style-type: none"> <li>A) What are we bringing into this scene?</li> <li>B) How does it start? How do we great each other?</li> <li>C) What emotional baggage do we bring on the show?</li> <li>D) During our twenty years apart—how often did I call/write?</li> </ul> </li> </ul>		
<b>GOALS FOR NEXT REHEARSAL:</b>	<b>DIRECTOR’S NOTES:</b>	
<ul style="list-style-type: none"> <li>- Prep for stumble-thru of Act I</li> </ul>	<ul style="list-style-type: none"> <li>- Answer the questions</li> </ul>	

# REHEARSAL LOG: 10

DATE:	TIME:	LOCATION:
JANUARY 15 <sup>TH</sup> , 2015	6:30 – 10:30 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 6:30 – 7:30 PM: Act II, Scene 3B; Gloria, Vera, Brad, Peter, Herb, Afua, Carmen</li> <li>- 7:30 – 9:15 PM: Stumble-thru Act I</li> <li>- 9:15 – 10:00 PM: Work Notes, TBA Act I</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- 6:30 – 7:30 PM: Beginning to intricately shape the almost-confession and fight on the Brad Donovan show, looking at how the tensions shift, where they go, why they go there.               <ul style="list-style-type: none"> <li>A) Fight/confrontation—how much pain is there? Why do I decide to confess? Why do I decide to back out?</li> </ul> </li> <li>- 7:30 – 9:15 PM: Stumble-thru Act I, notes below</li> <li>- 9:15 – 10:00 PM: Full-cast conversation on racism, big issues of the play. Michelle began the conversation by allowing me to talk to the group regarding the article I had printed copies of for everyone, Charlene Regester’s <i>“African American Extras in Hollywood in the 1920s and 1930s.”</i> We ended up having a really beautiful discussion with everyone contributing, about why this show is so important, why this work matters so much, how much has changed in eighty years, and what things are still currently issues. It was wonderful to take a moment to step back from lines and blocking and just discuss the ideas and ramifications of the story we want to tell.</li> </ul>		

GOALS FOR NEXT REHEARSAL:	DIRECTOR'S NOTES:
<ul style="list-style-type: none"> <li>- Prep for stumble-thru of Act II</li> </ul>	<ul style="list-style-type: none"> <li>- I, 1: Top of show: up the drama, make it ridiculously over the top for the acting bit, increase the sense of urgency with the time crunch, spit the chocolate on the floor instead of into Vera's hand</li> <li>- I, 4: A little disconnected in party scene (sitting in the chair without lines), don't anticipate Vera at the bar, "bacting," use peripheral voice when crumbling, make martini on the other side, throat burn on all three shots of gin, mouth quiver at the chocolate, really hit "prick," and really hit "lemonade."</li> <li>- I, 4D: Finger-linger down Leroy's chest on "absolutely nothing" line</li> </ul>

# REHEARSAL LOG: 11

DATE:	TIME:	LOCATION:
JANUARY 18 <sup>TH</sup> , 2015	6:30 – 10:30 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 6:30 – 7:45 PM: Stumble-through of Act II; Gloria, Vera, Brad, Peter, Herb, Afua, Carmen</li> <li>- 7:45 – 8:00 PM: Notes on Act II</li> <li>- 8:00 – 9:45 PM: Act I, Scene 4-4D; All Called</li> <li>- 9:45 – 10:15 PM: Act I, Scene 1; Gloria and Vera</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- 6:30 – 7:45 PM: Last night to have scripts in our hands. Ready to see how this will play out after Monday. This act moves so quickly, we really have to be on our toes to shift between the two time periods without losing steam.</li> <li>- 7:45 – 8:00 PM: Notes on Act II, catalogued below</li> <li>- 8:00 – 9:45 PM: We ran the party scene—Michelle called this the climax of the show; if not of the whole show, it is certainly the climax of Act I—Lynn wrote it to be the longest single scene in the play, where we see all of the characters and their relationships one another, and we get the full brunt of the darkness of the time in Slasvick and Max’s fight over the film.</li> <li>- 9:45 – 10:15 PM: Played with Act I, Scene 1, pacing and humor, dichotomy between Gloria and Vera—status shifts back and forth.</li> </ul>		

GOALS FOR NEXT REHEARSAL:	DIRECTOR'S NOTES:
<ul style="list-style-type: none"> <li>- Start seriously looking into “the London years,” to ascertain what happened for Gloria during that time. Lynn clearly delineates what Vera was doing during those twenty years apart, but Gloria’s life remains somewhat of a mystery. Look to research and character analysis to start creating a history for this time away.</li> </ul>	<ul style="list-style-type: none"> <li>- Entering the talk show—<i>anxiety—how built up is this moment? How long did I know about appearing here?</i></li> <li>- Sharp choreography on dance, make it jazzy and punchy</li> <li>- Comment from Brad about Vaudeville/integration—<i>pointed, allow that sting to land, then redirect</i></li> <li>- Vera: “<i>Tough on black asses</i>”—allow her to finish saying the phrase, THEN redirect/deflect</li> <li>- Gloria vs. Vera on the talk show: <i>rainbow of brightness vs. earthy anger/sass.</i></li> <li>- Up the tension in the fight</li> <li>- Rise to the importance of the final scene—<i>slavery/racism/freedom, define nuances of passion/grief</i></li> </ul>

# REHEARSAL LOG: 12

DATE:	TIME:	LOCATION:
JANUARY 20 <sup>TH</sup> , 2015	6:30 – 9:15 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
- 6:30 – 9:15 PM: Off-book run-thru of full show; notes		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
- 6:30 – 9:15 PM: For our first real run of the show, and first time off book, it wasn't as much of a train wreck as it certainly could have been. I think the biggest thing for all of us is how much we really felt the natural pacing of this show—it's meant to be quick, it's written that way, and if we're tripping over lines, we deflate the scenes. In addition to the pacing, the general switches of character are also quite fast—I can't linger in young Gloria when I've got to make the move to her older self, and I can't linger in older Gloria who is emotional over her reunion with Vera when I have to transport back in time to when she's Marie in <i>The Belle of New Orleans</i> . This show is definitely a marathon for actors in learning to make sharp transitions. Michelle had a lot of really great notes for us, but was very firm about how necessary it is that we get our lines under control. This show really does fall apart if we're aren't all living up to the pacing of the dialogue.		

GOALS FOR NEXT REHEARSAL:	DIRECTOR'S NOTES:
<ul style="list-style-type: none"> <li>- LINES.</li> </ul>	<ul style="list-style-type: none"> <li>- I.1: "Tell him..." last line, perform from bottom step of staircase, rather than going up further.</li> <li>- I.4: Faster pace in general; need to see the progression of Gloria's drunkenness—audience witnesses her take at least five shots during this one scene, work on "controlling" drunk; look at Slasvick when he says, "...or an actress," let that be a nice burn; find Gloria's ownership of the room in her seated silence—quiet does not mean diminished.</li> <li>- II.3: End of BONO—move physically less, take Vera seriously by standing more still when she's talking about the "free" lines.</li> </ul>

# Vera Stark

1-20-15

Character: Gloria  
Actor: Emma

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>I can't</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>7</u>	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>How am I suppose</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>8</u>	<u>to remember these lines</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>I've played</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>8</u>	<u>this note</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>Important,</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>9</u>	<u>says who?</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>The nerve</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>10</u>	<u>of them</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>Well I don't</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>10</u>	<u>care in America's</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		<u>little snowflake pie</u>

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>Who cares?</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>10</u>	<u>I think the red</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		<u>says</u>

1-20-15

Character: Gloria  
Actor: Emma

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>It would do you a</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>11</u>	<u>good to</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		<u>Remember</u>

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>He's not going</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>25</u>	<u>to give me this</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		<u>role - I can feel it</u>

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>Give it to me</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>25</u>	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>I almost feel</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>26</u>	<u>myself</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>You're missing</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>29</u>	<u>all the fun</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>This is a disaster</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>36</u>	<u>... etc</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

1-20-15

Character: Gloria  
Actor: Emma

<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input type="checkbox"/> Paraphrased <u>flubbed</u>	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>52</u>	Note: <u>flew in from London</u> <u>only yesterday</u>
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<input checked="" type="checkbox"/> Called For <input type="checkbox"/> Missed <input type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>52</u>	Note: <u>you remember</u> <u>those days here</u> <u>a caravan of acts</u>
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<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>54</u>	Note: <u>I wanted</u> to <u>see this</u> <u>marvelously talented</u> <u>woman</u>
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<input checked="" type="checkbox"/> Called For <input type="checkbox"/> Missed <input type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>54</u>	Note: <u>every actress of</u> <u>the studio wanted</u>
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<input checked="" type="checkbox"/> Called For <input type="checkbox"/> Missed <input type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>54</u>	Note: <u>you know its</u> <u>a remarkable film</u>
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<input checked="" type="checkbox"/> Called For <input type="checkbox"/> Missed <input type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>58</u>	Note: <u>do let me finish</u> <u>I wasn't going to</u> <u>share</u>
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<input checked="" type="checkbox"/> Called For <input type="checkbox"/> Missed <input type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>58</u>	Note: <u>i've been</u> <u>hesitant to say</u> <u>this for a long time</u>
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1-20-15

Character: Gloria  
Actor: Emma

I should have told you  
years ago

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note:
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>58</u>	<u>years ago</u>
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note:
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>58</u>	<u>I mean it Vera</u> <u>I've always envied</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note:
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>59</u>	<u>you had better</u> <u>be careful</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note:
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>59</u>	<u>you are out of</u> <u>line stop it</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note:
<input type="checkbox"/> Missed	<input checked="" type="checkbox"/> Added	<u>60</u>	<u>Ch for not being</u> <u>better in touch</u> <u>(no "I don't know" before)</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note:
<input type="checkbox"/> Missed	<input checked="" type="checkbox"/> Added	<u>61</u>	<u>Shame not</u> <u>for shame</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note:
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>62</u>	<u>yes I see, but ish</u> <u>that moment</u> <u>about Marie</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

# REHEARSAL LOG: 13

DATE:	TIME:	LOCATION:
JANUARY 21 <sup>ST</sup> , 2015	7:30 – 9:20 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 7:30 – 9:00 PM: Work through of Act I, Scene 4-4C; Gloria, Vera, Lottie, Max, Slasvick, Anna Mae</li> <li>- 9:00 – 9:20 PM: Sketch-in of Act II, Scene 1; Gloria, Vera, Anna Mae</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- 7:30 – 9:00 PM: We worked through the party scene, stopping at every French scene for Michelle to inquire of each actor what we wanted from that particular section of action. As last night got choppy with our first full run off-book, she did some thinking as to how to help us with the quick pace of everything, and thought that finalizing the fullness of our intentions going into this scene would help. It actually was rather helpful, as we used a full 90 minutes to explore the nuances of this scene, and I was able to develop an awareness of Gloria’s shifts in anxiety and self-spectacle. Hillary, Michelle, and I were also on the same wavelength about creating moments of knowing glances between Gloria and Vera, particularly during Max and Slasvick’s fight. Being able to share those moments of indignation and tension with her makes me feel so much more connected to Vera and to my own personal history. I feel as if I am in competition with myself in this scene, which may sound strange, but it’s the idea of Gloria as she really is and the Gloria that she pretends to be.</li> <li>- 9:00 – 9:20 PM: For the first time we solidified how Act II begins, with us on stage at the same time <i>The Belle of New Orleans</i> plays. We will start the act by coming on as “actors” getting ready to film, then we morph into our film characters and freeze with the movie clip plays. I am interested to see how this will work once we get into tech and see how everything goes together. I think it’ll end up being really fantastic.</li> </ul>		
<b>GOALS FOR NEXT REHEARSAL:</b>	<b>DIRECTOR’S NOTES:</b>	
<ul style="list-style-type: none"> <li>- Continue to go over lines now that we are off-book to get word-perfect</li> </ul>	<ul style="list-style-type: none"> <li>- Get unstable! I’ve been very good at destabilizing in my top half, but my centered bottom half is so grounded,</li> </ul>	

<p>- Work on Gloria's body—Emma is stable, Gloria is not</p>	<p>it's not quite fully integrated. Get Gloria more unstable.</p>
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# REHEARSAL LOG: 14

DATE:	TIME:	LOCATION:
JANUARY 22 <sup>ND</sup> , 2015	7:10 – 10:30 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 7:10 – 9:30 PM: Work-through of Act II, Scene 3; Gloria, Vera, Brad, Peter, Carmen, Afua, Herb</li> <li>- 9:30 – 10:30 PM: Work-through of Act I, Scene 1. Gloria and Vera</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- 7:10 – 9:30 PM: Tonight’s rehearsal was focused on the emotional content of these back and forth scenes, from the colloquium to the talk show and back again. Michelle stayed with what she implemented last night, by asking each actor what their character wanted for each French scene, to stay on top of intentions and active motivations. Up until now, this scene with Gloria and Vera reuniting on Brad Donovan’s show had had an element of earnest nostalgia to it, in terms of Gloria and Vera. Our reunion was tearful and happy, with the tension of our fight only coming in when the dialogue dictated. Tonight Michelle started asking questions of each of us to redirect this and find the opposite—all of a sudden, Vera isn’t so warm in her reception of me anymore, and that shifts my trajectory for the rest of the scene entirely. We played through the scene, stopping and starting, a number of times, each time upping the tension and anger, building to the fight, and I found myself getting incredibly emotional. For the first time in the process of this show, I, as Gloria, felt truly alienated from the entire rest of the cast. Everyone else in the room—on Brad’s show, and in the colloquium—had a reason to dislike or hate Gloria. For the first time since rehearsals started, I felt like the villain of the show. And it unsettled me. At one point in the fight, Michelle was checking in with Hillary about Vera’s thoughts on something, and when she checked in with me, I said, “I have SO much to say to her—but Lynn hasn’t given me the lines. I feel so alienated.” This is the first really intense obstacle I’ve met with in discovering Gloria, this push-and-pull between actor and character, where I feel as though I have so much justification, so much to say, but the playwright didn’t give me the space to do so. I have to trust that Lynn designed Gloria this way for a reason—in Act I, Gloria <i>always</i> has a comeback, so it means something significant that in this moment with Vera, forty years later, she can’t form completed thoughts. It’s a huge note to me as an actor, and I have to reconcile my defense of Gloria with who she actually is—everything I want to say to justify her actions to the other characters and the audience might</li> </ul>		

indeed by true, but there’s a reason I can’t easily say any of it. I’m not the same woman anymore—I don’t wear the façade as tightly as I once did, and I know that at this point, the only thing left to say is the truth—and I can’t bring myself to do that, because my entire identity would crack open and disintegrate if I did. Therefore, I don’t say anything. I cried more in this rehearsal than I have in any of the others in a long time, because my connection to her pain was just that visceral. Gloria is lost, hurt, and angry, and just wants to be free of the shackles her façade have held her in her entire life. Vera’s speech about being bound to Tilly, that Tilly is her shame as well as her glory—that’s Gloria’s exact life story. And to speak plainly as the actor, tonight unsettled me with this emotional turn—the content really got under my skin, and I have a number of doubts about whether this is just me grappling with Gloria’s story or something else that’s personal that’s getting in the way. Hopefully it works itself out, the way most things do through embodied performance.

- 9:30 – 10:30 PM: After a break to release the tensions of the emotional scene prior, we worked through the opening of the show to revisit some of the emotional connections and shaping. Because this is the first thing the audience sees, we turned our attention to picking up the pacing and differentiating Gloria and Vera acting versus being themselves. We also tweaked a few moments to play up the humor, including Michelle coming up with the idea that Gloria might even have some of her lines written on her forearm to look at while she rehearses, which could be quite fun.

GOALS FOR NEXT REHEARSAL:	DIRECTOR’S NOTES:
<ul style="list-style-type: none"> <li>- Grapple with tensions shifts in Act II, prep new attitude for Gloria to come in with. Why did I choose this way to see her, after all this time? A surprise visit on a public talk show? Because this is the only way I could get her to talk to me.</li> <li>- Revisit lines, delineate body changes for Actual Gloria, Sweetie Pie Gloria, Marie, and Older Gloria.</li> </ul>	<ul style="list-style-type: none"> <li>- None additional</li> </ul>

1-22-15

Character: Gloria

Actor: Emma

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note: we were youngsters</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>52</u>	<u>on the Uacohville</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		<u>circuit</u>

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note: A caravan of acts,</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>52-53</u>	<u>one more ridiculous</u>
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		<u>than the next</u>

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note: I WASN'T going to</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>58</u>	<u>share this "but"</u>
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		<u>the moment</u>
			<u>seems right</u>

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note: I mean if Vera. I've</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>58</u>	<u>always envied</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		<u>her talent &amp;</u>
			<u>drive</u>

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note: if you say</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>59</u>	<u>one more</u>
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		<u>word</u>

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note: Oh God how am I suppose</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>8</u>	<u>to remember these lines?</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note: Screen (test)</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>8</u>	
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

1-22-15

Character: \_\_\_\_\_  
Actor: Emma

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> <u>9</u>	<u>Note:</u> <u>the man</u> barely speaks english
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> <u>10</u>	<u>Note:</u> <u>Honestly</u> . And I've told you I'm not wearing the green dress
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> <u>10</u>	<u>Note:</u> <u>Who cares?</u> I think the red says
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> <u>11</u>	<u>Note:</u> <u>Why on Earth</u> are you bothering with this
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> <u>11</u>	<u>Note:</u> <u>For too</u> much <u>hysteria</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

wrong word

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> <u>11</u>	<u>Note:</u> <u>And really</u> no one has ever been <u>too</u> sure he was my daddy
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

wrong word

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note:</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

# REHEARSAL LOG: 15

DATE:	TIME:	LOCATION:
JANUARY 25 <sup>th</sup> , 2015	6:30 – 10:30 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 6:30 – 9:00 PM: Full run-thru for Lou and Craig</li> <li>- 9:00 – 9:15 PM: Notes (Lou/Michelle)</li> <li>- 9:15 – 10:30 PM: Work/notes session, just Gloria, Vera, and Michelle</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- 6:30 – 9:00 PM: Only called for line once, but took note of instances where the lines felt a little sloppy. Everyone is doing much better on lines now—it is becoming increasingly evident that this show is such a snappy dialogue show. Lynn creates pauses and “moments” where they need to be, so we respect them, but aside from what’s written into the ellipses or stage directions, the language of this piece has to move. We are getting tighter in that regard as an ensemble.</li> <li>- 9:00 – 9:15 PM: Notes (Lou/Michelle) <ul style="list-style-type: none"> <li>A) Cut seven minutes off the run time</li> <li>B) I.1—Intentions for Vera and myself were blurry, pacing was slow, Lou unsure of what we both wanted from and for the other</li> <li>C) II.3—“I do love you, I hope you know that” was a nice beat, go even further with sincerity</li> <li>D) Fight with Vera—ignore the room, it’s just the two of us</li> </ul> </li> <li>- 9:15 – 10:30 PM: We had a really great and necessary conversation tonight about Gloria and Vera’s relationship, and answered a lot of questions about our time apart. These are points that I will use to elaborate on in my character analysis: <ul style="list-style-type: none"> <li>A) During the London years, I wrote several letters, but she never got them. Vera wanted to reach out to me, but was too stubborn to try to track me down.</li> <li>B) I chose to give Vera the last line in <i>The Belle of New Orleans</i>. I had the power and status to take it from her, and I wanted her to have it.</li> <li>C) Gloria and Vera—both childless, by choice and circumstance. Both likely had several abortions each, Gloria never revealing to her partners that that was</li> </ul> </li> </ul>		

ever a problem. Vera and Leroy finally did get pregnant and want to keep it—but they miscarried. This led the way for Vera’s substance abuse. Gloria never wanted to have children for fear of passing along to them her genetic code, of which she was afraid. She never told any of her partners, particularly not Malcom, about her family identity, and she couldn’t risk having a baby that didn’t look white, not because she wouldn’t love it, but because she’d have to face the past and tell the truth.

- D) Vera took time out of her engagement in Vegas at the *Folies Bergere* to appear on Brad Donovan’s show—that engagement was cut short due to her alcoholism and public strip tease. This infraction happened only a few days after Vera and Gloria were reunited.
- E) After the talk show ended, Gloria sought Vera ought to get drinks and talk, to catch up and begin to heal. So much has changed, but their love for each other is still rooted deep.
- F) **What happened to Vera Stark:** This is something we are not sharing with the rest of the cast, as Herb, Afua, and Carmen all need to believe they are wholeheartedly right in their opinions. Vera’s spiral was already well on its way by the time we even get to the talk show, and after *Folies* was canceled, shortly after our reunion, within only a couple of months Vera died of an accidental overdose in a hotel room. Having just reconnected with me, however, the only contact information she would have had on her person would have been my phone number and information in London. I was notified, and flew back home to her immediately. I took care of all the arrangements, and made sure her death wasn’t publicized and exploited in the media, which is why her sudden “disappearance” from the industry began speculation of all kinds. I made sure everything was taken care of with her belongings. If she wanted to be buried, I had her taken home, to the New York countryside, and reserved somewhere I could revisit her, and potentially join her.

GOALS FOR NEXT REHEARSAL:	DIRECTOR’S NOTES:
<ul style="list-style-type: none"> <li>- Implement notes from tonight’s run-thru, and reshape first scene</li> </ul>	<ul style="list-style-type: none"> <li>- I.1—Gloria needs to have all the power at the top of the show. Think of Marilyn Monroe’s high IQ—Gloria is a savvy businesswoman, not a shallow or daft git, and particularly when she is being Actual Gloria with just Vera has more opportunity to be honest and available. Actor vs. persona. Completely dominate Vera, set up the comparison for I.4, and for</li> </ul>

	the dichotomy of their later careers in Act II.
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1-25-15

Character: Gloria  
Actor: Emma

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>9</u>	Note: <u>Tragic game, then Lydia</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		
<u>out of order</u>			

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>9</u>	Note: <u>You're being overly dramatic</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>10</u>	Note: <u>Most beautiful young scottish</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		
<u>wrong word</u>			

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>11</u>	Note: <u>Far too much wicked</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>25</u>	Note: <u>find me a bottle of bourbon or so help me</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>26</u>	Note: <u>I almost feel myself</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		
<u>flubbed</u>			

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>30</u>	Note: <u>knock of that, wait you come in I maled you self comfortable</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

1-25-15

Character: Gloria  
Actor: Emma

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> <u>51</u>	<u>Note:</u> <u>couldn't get work here for many years</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> <u>51</u>	<u>Note:</u> <u>didn't think i'd be able to make it through the scene</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> <u>62</u>	<u>Note:</u> <u>Its funny how things work out</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> _____	<u>Note:</u> _____ _____ _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> _____	<u>Note:</u> _____ _____ _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> _____	<u>Note:</u> _____ _____ _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> _____	<u>Note:</u> _____ _____ _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

# REHEARSAL LOG: 16

DATE:	TIME:	LOCATION:
JANUARY 26 <sup>TH</sup> , 2015	6:30 – 9:00 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 6:30 – 7:15 PM: Act I, Scene 1; Gloria and Vera</li> <li>- 7:15 – 8:00 PM: Act 1, Scene 4-4A; Gloria, Vera, Lottie</li> <li>- 8:00 – 9:00 PM: Act 1, Scene 4B-D; All called</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- Today, I broke in rehearsal. I completely fell apart.</li> </ul> <p style="margin-left: 40px;">I have never experienced anything as uncomfortable, disconcerting, and humiliating as what happened to me tonight. It’s difficult to even articulate because I don’t know <i>what</i> exactly happened. The night started off fine, everyone was in good spirits. Michelle had notes from Lou she wanted to incorporate by working them in as the night went along, so she started with Hillary and I in the first scene. As an exploration, she wanted to completely change the direction we had been going. It started as the slow creeping feeling internally for me as we changed the scene, that my connection to it and to Gloria were slipping, but I was gritting my teeth in protest of the unknown thing that was gnawing at me so that I could continue working. By the time we got to the end of the scene, we had changed it so much that the status shift between Gloria and Vera was achingly apparent—Gloria was, in my opinion, now cold and calculating, and was cruel to Vera. Every vestige of her warmth and of what made her fun felt like it had melted away from me—I walked around the rehearsal hall in a daze with my mouth half open like a zombie, I literally felt like my brain was slipping away—and then all of a sudden, something mentally <i>popped</i>—and I was gone. I didn’t know who Gloria was anymore. I didn’t know how to exist in the play anymore. I was immediately rushed with fear and thought, “<i>oh my god, I don’t know how to be an actor.</i>” Somewhere in my periphery I realized Michelle was trying to talk to me, to check in with me—she could see that I was in peril, and was trying to ascertain as to why, assuming it was because I did not understand or agree with her direction, and I tried to communicate that that was in fact not it—but my ability to articulate at all was just gone. I couldn’t tell her what was wrong because I didn’t have the language for it. “<i>I just broke and now I don’t know who Gloria is anymore</i>” is</p>		

not an acceptable thing for a graduate actor to say to the director of her Creative Project during a rehearsal, is it?

As we moved into the next scene, the party scene, which is a scene I start by running in and calling Vera’s name—I had to actually stop and ask Michelle to guide me, and I did end up saying to her, “I don’t know who she is right now, tell me how to play her.” Since the party scene involves more actors, more of my cast mates were trickling into the rehearsal hall to witness my absolute breakdown, and I was beyond mortified. My skin felt hot and I was reeling from the anxiety of not knowing how to get through the next few scenes and the desire to run from the room and hide until the panic subsided. I’ve never acted so poorly in my life. I really hope I didn’t waste everyone else’s time tonight.

Looking back and writing about this now, I understand that what happened was that I dissociated during rehearsal. This is an entirely personal and psychological event that is mine alone, and has absolutely nothing to do with Michelle’s directing or my interaction with Hillary—it’s all me. I deal with anxiety and panic on a regular basis, and dissociation is something that happens when the right mixture of doubt, worry, and overwhelm come together to mess up my routine. It’s not a reflection on anyone else in the rehearsal process, it’s just something that happened to me on this one day, with this particular set of circumstances, and it happened to be unfortunately in front of this particular group of people. I care about this show so much. I am putting so much of my heart into this piece, and for that I am so very close to the material. What happened last week was almost like a prelude to this, when I felt alienated and like a villain, and cried for about forty minutes straight as we ran Act II—I’m so close to this material, it’s getting inside of me, and I’m getting inside of it. I am going to have to find some kind of balance between myself and Gloria, give each of us our own space, in order for this to work. I wish I had more time to myself to come down from this privately and recoup, but such is life—the show must go on. Once I get this under control, I’ll see if I can’t approach Michelle and ask her to watch me as we get closer to tech, to make sure I’m not bastardizing this role with my personal anxieties.

GOALS FOR NEXT REHEARSAL:	DIRECTOR’S NOTES:
- Not do that again.	- N/A

1-26-15

Character: Gloria  
Actor: Emma

?

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note: Saying mmm while eating chocolate!?</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>10</u>	
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note: You don't say "How dare they" before "Ha! The nerve of them!"</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>10</u>	
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note: Don't you dare talk to me (Harresty)!</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>10</u>	
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note: Oh Vera, I have so many things to worry about. Why on earth etc...</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>11</u>	
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note: Sometimes it would do you a bit of good to remember etc."</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>11</u>	
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

*flubbed*

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note: Oh my god there you are</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>25</u>	
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note: Oh god, this is such a disaster!</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>25</u>	
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

1-26-15

Character: Gloria  
Actor: Emma

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>25</u>	Note: <u>I tried to call you. I needed you</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>26</u>	Note: <u>I'm going to change. It's all wrong this dress is all wrong.</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>29</u>	Note: <u>I didn't realize you were hiding here (not hiding in here)</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>30</u>	Note: <u>Enough of that, wait you come in &amp; make yourself comfortable</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>30</u>	Note: <u>Thank you, don't <del>us stand</del> there looking so formal</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>37</u>	Note: <u>I find some one new standing there</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: _____	Note: _____ _____ _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

# REHEARSAL LOG: 17

DATE:	TIME:	LOCATION:	
JANUARY 27 <sup>TH</sup> , 2015	7:50 – 9:30 PM	REHEARSAL HALL	
REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:			
<ul style="list-style-type: none"> <li>- 7:50 – 8:30 PM: Act II, Scene 3; Gloria, Vera, Brad, Peter</li> <li>- 8:30 – 9:30 PM: Act II, Scene 3B; Herb, Brad, Carmen, Vera ,Gloria</li> </ul>			
EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:			
<ul style="list-style-type: none"> <li>- I was thankful for a delayed and shorter call time tonight after last night’s debacle, and double appreciative that we didn’t touch Act I. Older Gloria has a sense of stability about her, an aged gravitas that gives me some comfort, so I felt a little better being up there tonight, though I still wasn’t too steady on my feet. We changed some blocking around, incorporating more notes from Lou, and dealt with the dynamics of the freeze poses and the traffic patterns during the conversations on the talk show after my entrance.</li> </ul>			
GOALS FOR NEXT REHEARSAL:		DIRECTOR’S NOTES:	
<ul style="list-style-type: none"> <li>- Still reeling from the blunders of this week, and it’s only Tuesday. Glad we have tomorrow off for NTLive so I can try to get my bearings before our designer run-through on Thursday.</li> </ul>		<ul style="list-style-type: none"> <li>- None additional</li> </ul>	

1-24-13

Character: Gloria  
Actor: Emma

\* - lin just wld about Harry

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: Vera is one of the few people who knew me before...
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>52</u>	
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: slow motion of sound horrible
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>52</u>	
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: No, let me finish
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>50</u>	
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: I wasn't going to share this but the moment seems right
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>50</u>	
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note:
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note:
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note:
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

# REHEARSAL LOG: 18

DATE:	TIME:	LOCATION:
JANUARY 29 <sup>TH</sup> , 2015	7:00 – 10:30 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 7:00 – 9:15 PM: Run-through for Designers</li> <li>- 9:15 – 10:30 PM: Work – TBA</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- My overall impression from tonight’s run feels a little clouded, as I’m not feeling the best, but I took specific notes for myself on how certain moments felt in regard to the changes made earlier this week:</li> <li>- I.1: Overall not bad, but the blocking is mushy from swapping so many things around. Monday’s alterations are settling better, I feel less out in the deep end. Hillary and I ran through the scene prior to the start of the run-through to the comfortable with the new atmosphere and the status shifts. The scene truthfully needs to live somewhere in between what we had been doing originally and where Michelle took it Monday. I am starting to find Gloria again. (Praise the heavens!)</li> <li>- I.4: Felt good tonight, but blocking was off from what was changed Tuesday. The subtle changes in traffic patterns are what’s confusing to some of us—we’re fighting muscle memory at this point.</li> </ul>		
<b>GOALS FOR NEXT REHEARSAL:</b>	<b>DIRECTOR’S NOTES:</b>	
<ul style="list-style-type: none"> <li>- Had a meeting with Sean earlier this morning about how to approach Gloria and the issue of stability—keep nurturing my relationship with her to get us back together and touch and grounded, and then revisit the concept of where stability lies for her on the spectrum.</li> </ul>	<ul style="list-style-type: none"> <li>- None additional.</li> </ul>	

1-29-15

Character: Gloria  
Actor: Emma

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>played this role</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>8</u>	_____
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>Wait</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>9</u>	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>Bring me the real dress already</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>11</u>	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>And really no one has ever been 100%</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>11</u>	_____
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>or so help me I will</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>25</u>	_____
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>I'm Gloria Mitchell America's little diva</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>26</u>	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>I'm going to change <del>it</del> it's all wrong. This dress is all wrong</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>26</u>	_____
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

1-29-15

Character: Emma

Actor: \_\_\_\_\_

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>Enough so</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>30</u>	<u>that would you</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		<u>come in &amp; make</u>

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

1-29-15

Character: Gloria  
Actor: \_\_\_\_\_

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>But I had to see you dancing</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>52</u>	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>it was so long ago these young people have decided what you're talking about</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>53</u>	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>Even though I couldn't get work here for many years</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>54</u>	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>I was terribly nervous</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>54</u>	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

# REHEARSAL LOG: 19

DATE:	TIME:	LOCATION:
FEBRUARY 1 <sup>st</sup> , 2015	2:00 - 3:00 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 2:00 – 3:00 PM: Act I, Scene 1; Gloria and Vera</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- 2:00 – 3:00 PM: <i>Finally, I am present, and Gloria is here.</i> I was able to reassess and soul-search over these last couple of days after this last, admittedly hellish, week, and the direction Michelle wants to take this scene and how it establishes the play and the relationship between Gloria and Vera makes so much more sense now. On this side of it, I can actually see how viable it is to explore the ends of the spectrum of super-friendly and egalitarian melodrama to forceful and strict, period-appropriate behavior, to find the balance in between. Gloria and Vera are related, and are like sisters in their friendship, but Vera still <i>works</i> for Gloria. When she has on that uniform, she’s on the clock, she’s getting paid, and it’s still 1933. We as actors cannot forget that they as people would have understood, and played along with, the conventions of the time period, because it would have been natural. That’s just how it was—Gloria’s whiteness gave her more authority, automatically, and Vera <i>had</i> to give it credence. She could not just refuse a direct order—even from her cousin. Today we started to see this scene take the shape it needs to find this balance between the love the two have, the humor of the piece, and the sharp bites of reality, without ignoring the social conventions of the time. It establishes the world of the play for the audience, as this is the first thing they see—we are the litmus test, we set the bar for the rest of the show. We “normalize” the behavior. I am very, very glad it’s clicking for me. This role, and this scene in particular, have surprised me this week with how challenging they truly are. I am thankful for the challenge, and hope that I am capable to meet it and soar beyond it.</li> </ul>		
<b>GOALS FOR NEXT REHEARSAL:</b>	<b>DIRECTOR’S NOTES:</b>	
<ul style="list-style-type: none"> <li>- This week the cast will be broken up to head off to different conferences, so prepare for the week ahead, anticipating the work that will need to</li> </ul>	<ul style="list-style-type: none"> <li>- Keep going in this direction, play with it further. Status shifts are everything.</li> </ul>	

be done in lieu of the time off of rehearsal.	
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# REHEARSAL LOG: 20

DATE:	TIME:	LOCATION:
FEBRUARY 2 <sup>ND</sup> , 2015	8:00 – 9:45 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 8:00 – 8:45 PM: Act II, Scene 3; Brad, Peter, Vera, Gloria</li> <li>- 8:45 – 9:45 PM: Act II, Scene 3B; Herb, Brad, Carmen, Vera, Gloria, Afua</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- 8:00 – 9:45 PM: The majority of the cast is leaving in the morning to head to KCACTF for the week, and then I will be heading to UPTA later this weekend, so tonight is our last rehearsal together until next Monday. We’re looking at the middle of Act II, where the colloquium and the Brad Donovan Show go back and forth, and Michelle’s main goal is for us to have as much FUN and ENERGY as humanly possible. This is an energetic academic panel and a cheesy 1970s talk show, there are gimmicks and huge performative actions, everyone outdoing and one-upping each other, talking over one another, and the action had to always be constantly moving and driving forward. This is the kind of energy and big-ticket performance we need to be anticipating when we return to the show in a week, so we don’t lose our momentum.</li> </ul>		
<b>GOALS FOR NEXT REHEARSAL:</b>	<b>DIRECTOR’S NOTES:</b>	
<ul style="list-style-type: none"> <li>- It’s just me next time! Quality director and understudy time, to work out whatever I need to, from last week’s bad turn, as needed.</li> </ul>	<ul style="list-style-type: none"> <li>- HAVE FUN! WORK ON YOUR LINES!</li> </ul>	

2/2/15

Character: Gloria  
Actor: Emma

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>Who can remember</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>53</u>	<u>that was ancient</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		<u>history</u>
<u>Wrong order</u>			

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>I wasn't going to</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>58</u>	<u>share this</u>
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>Don't talk over</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>58</u>	<u>Brandon's line</u>
<input type="checkbox"/> Paraphrased	<input checked="" type="checkbox"/> Jumped		<u>on page 58</u>

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>Don't you dare</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>59</u>	<u>say it</u>
<input type="checkbox"/> Paraphrased	<input checked="" type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped	_____	_____

# REHEARSAL LOG: 21

DATE:	TIME:	LOCATION:
FEBRUARY 3 <sup>RD</sup> , 2015	6:30 – 8:30 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 6:30 – 8:30 PM: Act I, Scene 1; Act I, Scene 4, Act II, Scene 3B; Gloria and US Vera</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- 6:30 – 8:30 PM: Prior to tonight’s rehearsal, Michelle and I had a heart to heart conversation about my breakdown in rehearsal last week. To my surprise and utter heartache, Michelle had confided in me that she had thought she had done something to upset me and that that had caused me to shut down, which was not at all the case. I told her, having now found some kind of language to describe what happened, that it was not at all her fault, had absolutely nothing to do with her or her direction, and was solely my personal anxiety mixing with that of my character’s and creating a double whammy of confusion and panic. She offered encouragement and said that her job was to help me get through difficult issues like that, and asked me what she could do to help. Tonight’s rehearsal was geared entirely toward going through all of Gloria’s scenes to work through them, polish and hone when able, and explore and solve problems when necessary. Brittany took over all of Vera’s parts, and we had a lot of fun going through the scenes together. She made a lovely and dynamic Vera Stark. The first scene is now becoming more and more intuitive and fun to play again (again, praise the heavens), and a few of the blocking choices have changed working with Brittany. Michelle likes where we’re going with it, so we’re going to incorporate these changes with Hillary once she gets back from KCACTF. Tonight’s rehearsal was actually really fun, and I’m very thankful that I got some personalized attention. I feel protected and taken care of and validated in this family.</li> </ul>		
<b>GOALS FOR NEXT REHEARSAL:</b>	<b>DIRECTOR’S NOTES:</b>	
<ul style="list-style-type: none"> <li>- Breathe through this week. Dive into tech week ready for anything.</li> </ul>	<ul style="list-style-type: none"> <li>- Take what you did tonight and keep exploring it. Stay up on your lines, get some rest, bring energy and life into next week to set the bar high for everyone else.</li> </ul>	

2-3-15

Character: Gloria  
Actor: Emma

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> <u>10</u>	<u>Note:</u> <u>and? yes?</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> <u>10</u>	<u>Note:</u> <u>I'm not the least bit bothered (no well before it)</u>
<input type="checkbox"/> Missed	<input checked="" type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> <u>11</u>	<u>Note:</u> <u>Whatever is the matter with you</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> <u>25</u>	<u>Note:</u> <u>I tried to call you, I needed you</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> <u>26</u>	<u>Note:</u> <u>I'm going to change. It's all wrong, this dress is all wrong</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> _____	<u>Note:</u> _____ _____ _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u> _____	<u>Note:</u> _____ _____ _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

# REHEARSAL LOG: 22

DATE:	TIME:	LOCATION:
FEBRUARY 9 <sup>TH</sup> , 2015	6:30 – 10:30 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 6:30 – 7:30 PM: Act II, Scene 3B; All called</li> <li>- 7:30 – 8:00 PM: Act I, Scene 1; Gloria and Vera</li> <li>- 8:00 – 10:30 PM: Run show; All called</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- 6:30 – 7:30 PM: Tonight is the first night the whole cast is back together after being apart for a week due to KCACTF and UPTA. With tech coming up this weekend, energies are running high and everyone is alert and aware, determined to get the show back up to speed and get it as polished as possible. Robin came to the beginning of rehearsal to listen to the party scene and give vocal and dialect notes to the cast.               <ul style="list-style-type: none"> <li>A) '30s Gloria: sounds theatrical and dramatic, right where it should</li> <li>B) Marie: theatrical South—look at additional resources for the antebellum lilt (Sean later discussed with me that citing my personal history with growing up in Georgia and in the <i>Gone With The Wind</i> region was legitimate, since it was intuitive in my own learned behavior growing up.)</li> <li>C) '70s Gloria: go further with the British twinge, play, use the liquid “u,” and “been” with a long “ee.”</li> </ul> </li> <li>- 7:30 – 8:00 PM: Brittany and I took this time before the run to review with Hillary the changes we made during our last rehearsal, when she was gone at the conference. Did a quick walk-through of the scene to hit the big blocking points.</li> <li>- 8:00 – 10:30 PM: Ran the full show. The energy was definitely there, and it was evident everyone stayed up on their lines over the break, as we weren't struggling with cues like you would expect to be after a week away. This is the week where the flaws will stick out like very obvious, very sore thumbs, and if big changes need to be made, they'll need to happen now. So far things feel good for our first time back together—the electricity is beginning to crackle and sizzle again, though there are a</li> </ul>		

few patches that still feel a little rough. I've no doubt they'll get sorted over the next couple of days.

**GOALS FOR NEXT REHEARSAL:**

- Review line notes and blocking changes, stay on top of the energy, keep the cues tight, drive the focus, set a strong example for the cast as we barrel toward tech.

**DIRECTOR'S NOTES:**

- I.1—Examine feelings of Vera, dependency on her
- Act II—How do I hide/deal with the racially charged moments? When offensive things are said and I am affected by them, but cannot let that be shown?

2/9/15

Character: Gloria  
Actor: Emma

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>Okay Okay wait</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>9</u>	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>Wont you call Alfred</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>9</u>	<u>(No "Oh Vera" in front)</u>
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>I'll have you know</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>10</u>	<u>Some women</u>
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		<u>wear baby bar</u>

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>I have so many</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>11</u>	<u>things to worry about</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		<u>Why don't faith and you</u>
			<u>colleing</u>

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>I tried to call you</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>25</u>	_____
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number:	Note: <u>I'm going to change</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>26</u>	<u>It's all through this</u>
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		<u>dress is all wrong</u>

<input type="checkbox"/> Called For	<input checked="" type="checkbox"/> Babbled	Page Number:	Note: <u>Princessillian von</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>27</u>	<u>(Siff?) ????</u>
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

2/9/15

Character: Gloria

Actor: \_\_\_\_\_

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note:</u> <u>Enough of that,</u> <u>would you come in</u> <u>and make yourself</u> <u>comfortable.</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	<u>30</u>	
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note:</u> _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note:</u> _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note:</u> _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note:</u> _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note:</u> _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	<u>Page Number:</u>	<u>Note:</u> _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added	_____	_____
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		_____

2/9/15

Character: \_\_\_\_\_  
Actor: Emma

<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>54</u>	Note: I couldn't get word here for many years
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<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>54</u>	Note: I didn't think I'd be able to make it through the scene
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<input type="checkbox"/> Called For <input checked="" type="checkbox"/> Missed <input type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>59</u>	Note: <u>you hear it</u> _____ _____
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<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>61</u>	Note: you remember that place in Brooklyn _____ _____
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<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input checked="" type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>62</u>	Note: I was just thinking what is (there's no "I don't know")
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<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: _____	Note: _____ _____ _____
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<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: _____	Note: _____ _____ _____
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# REHEARSAL LOG: 23

DATE:	TIME:	LOCATION:
FEBRUARY 10 <sup>TH</sup> , 2015	6:30 – 10:30 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 6:30 – 8:30 PM: Act I, Scene 4; All called (minus Leroy)</li> <li>- 9:30 – 10:30 PM: Act I, Scene 1; Gloria and Vera</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- 6:30 – 8:30 PM: I’ve been suffering a debilitating migraine all day, so tonight Michelle advised Whitney take over for me (that’s what understudies are for, she said), and I sat in the front of the room and observed and took notes. This is the first time I’ve ever had an understudy, and the first time Whitney has gotten to take over for Gloria in the show. Watching her perform as “me” playing Gloria was really interesting and intriguing—she has a fairly solid grasp of my mannerisms and actions, as well as her own subtle twist on the character. I got to watch her make discoveries as Gloria as Michelle gave direction, and it allowed me to view the party scene as a whole from a new vantage point I hadn’t seen it from before (since I’d always been either in it or running back and forth to it).               <ul style="list-style-type: none"> <li>A) “Oh god, quick quick”—play on second stair from the top, don’t go down to the bar anymore to stay further away from Slasvick; keep the entire “cockfighting” section on the stairs until the doorbell—play with status and space.</li> <li>B) Vera—“I wuz born in the Mississippi delta”—rise from DR chair, stand in DL vom—clear stage for Vera’s story; stay here for “little ‘ole Marie” and for argument, clearing stage for Max and Slasvick</li> </ul> </li> <li>- 9:30 – 10:30 PM: After taking some medicine and resting for a while, returned to try this scene on my feet. We’re still working to play with those status shifts in this initial scene, to establish the world of the play and the relationship of these two women. It’s been trickier as we’ve gone along, as Hillary and I have become more comfortable with each other. We have to remember the servant-master relationship, especially in this scene, so we can’t forget to juxtapose the friendship with the harsh reality of where we are in time and place.</li> </ul>		

<b>GOALS FOR NEXT REHEARSAL:</b>	<b>DIRECTOR'S NOTES:</b>
- Get rest, soldier on.	- Get rest, soldier on.

2-10-15

Character: Gloria  
Actor: E. Harris

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>9</u>	Note: <u>Vera: "That's how it works" you: "I know that, don't you think I know that?"</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input checked="" type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>9</u>	Note: <u>Okay, Okay, wait yes - I love him</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>9</u>	Note: <u>I'm feeling bad</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>9 bottom</u>	Note: <u>There is no "what before the second" "no - it can't be"</u>
<input type="checkbox"/> Missed	<input checked="" type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input checked="" type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>11</u>	Note: <u>Oh Vera - I have so many things to worry about. What on earth are you bothering me with this</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>11</u>	Note: <u>And really, no one has ever been 100%. Just he was my daddy</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: _____	Note: _____ _____ _____
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

# REHEARSAL LOG: 24

DATE:	TIME:	LOCATION:
FEBRUARY 11 <sup>TH</sup> , 2015	8:00 – 10:30 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 8:00 – 10:30 PM: Full run-thru for crew; All called</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- 8:00 – 10:30 PM: ENERGY ENERGY ENERGY. We're so close to having this polished and performance ready. Having a small audience was so nice, it's so good to have people to play off, especially at this stage in the process. Felt really good tonight, overall. It's getting there.</li> </ul>		
<b>GOALS FOR NEXT REHEARSAL:</b>	<b>DIRECTOR'S NOTES:</b>	
<ul style="list-style-type: none"> <li>- Look at line notes, some are really small mistakes that are repeated, see if they're fixable.</li> </ul>	<ul style="list-style-type: none"> <li>- I.1: Acting at top needs to be faster; make bigger switch back to "real people"; up the fun for the audience, play with it; celebrate with self first at end on the stairs before the "ha!" to Vera.</li> <li>- I.4: Hit "I almost feel myself" really hard after downing the gin— intoxication is <i>home</i> for her; more desperation on "reservoir"; bigger "oh! Mr. Slasvick!" to 'see' him; tighten party scene cues overall; turn on "fucking happen."</li> <li>- II.3: PACING; sharpen the tension with Vera, give it intentionality.</li> </ul>	

211-15

Character: Gloria  
Actor: Emma

<input type="checkbox"/> Called For <input checked="" type="checkbox"/> Missed <input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>54</u>	Note: <u>And of course I wanted to see this masterfully talented woman</u>
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<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>58</u>	Note: <u>But the money seems right</u>
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<input type="checkbox"/> Called For <input checked="" type="checkbox"/> Missed <input type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>59</u>	Note: <u>if you say one more word you're out</u>
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<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: _____	Note: _____ _____ _____
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<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: _____	Note: _____ _____ _____
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<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: _____	Note: _____ _____ _____
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<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: _____	Note: _____ _____ _____
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2-11-15

Character: Gloria  
Actor: Emma

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>7</u>	Note: <u>Tell him im not here - I cant wear to face him</u>
<input checked="" type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>8</u>	Note: <u>played this role</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

wrong word

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>10</u>	Note: <u>I m americas little sweetie pie.</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input checked="" type="checkbox"/> Jumped		

out of order

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>25</u>	Note: <u>I tried to call you - I needed you</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>26</u>	Note: <u>I was beginning to feel staged</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

out of order

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>26</u>	Note: <u>I m going to change its all wrong this dress is</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

<input type="checkbox"/> Called For	<input type="checkbox"/> Babbled	Page Number: <u>30</u>	Note: <u>Enough of that, wont you come in and make yourself comfortable</u>
<input type="checkbox"/> Missed	<input type="checkbox"/> Added		
<input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Jumped		

# REHEARSAL LOG: 25

DATE:	TIME:	LOCATION:
FEBRUARY 12 <sup>TH</sup> , 2015	6:30 – 10:30 PM	REHEARSAL HALL
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- 6:30 – 7:00 PM: Act I, Scene 4D; Gloria, Anna Mae, Lottie, Leroy, Vera</li> <li>- 7:00 – 8:00 PM: Act II, Scene 2-3B; All called</li> <li>- 8:00 – 10:30 PM: Run show; All called</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- 6:30 – 7:00 PM: As per a note from Lou, nix the finger-linger down Leroy’s chest at the end of this scene, make it about the chase and the tension, fueled by the drunkenness.</li> <li>- 7:00 – 8:00 PM: Brad Donovan and colloquium going back and forth, we have to tighten up the shape of the two arcs converging, so we don’t lose momentum with either one. Stay on the edges of our sets with charged energy to keep it constantly moving.</li> <li>- 8:00 – 10:30 PM: Last run of the show before tech. I am so ready to put this show on the stage and get on the actual set. Everything is going to change so radically once we have all of the props, all of the glasses and actual liquids, the grand staircase, and of course the projections and film. I’m so ready to see all of the elements come together. We need it, we’re at that point.</li> <li>-</li> </ul>		
<b>GOALS FOR NEXT REHEARSAL:</b>	<b>DIRECTOR’S NOTES:</b>	
<ul style="list-style-type: none"> <li>- TECH APPROACHES! Use tomorrow’s dark day to rest, relax, and prepare for the long weekend ahead. I’m actually really looking forward to this tech. I love this show so much, and I think it’s going to reach some kind of</li> </ul>	<ul style="list-style-type: none"> <li>- I.1: Sharper on third “VERA!”; pick up the pacing; increase urgency on first “tick tock” response; bitter— “enough, Vera...”</li> </ul>	

<p>beautiful level of magic potential this weekend when all of the media elements come together. I'm ready.</p>	<ul style="list-style-type: none"><li>- I.4: "This is a disaster!"—<i>control</i>; pick up cue faster after Slasvick/Max intros; immediate attraction to Leroy on "Who's this?"</li> <li>- II.3: Reaction on Peter's shoulder hit; accept Brad's invitation to get up and perform; articulate and breathe through argument.</li></ul>
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2-12-15

Character: Gloria  
Actor: Emma

<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input checked="" type="checkbox"/> Paraphrased Wrong word	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>8</u>	Note: I've replayed this <u>206</u>
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<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>25</u>	Note: I tried to call you
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<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>30</u>	Note: Enough of that, won't you come in and make yourself comfortable
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<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input checked="" type="checkbox"/> Paraphrased Wrong word	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>30</u>	Note: What are we <u>(drinking)</u>
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<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>52</u>	Note: I flew in from London only yesterday
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<input type="checkbox"/> Called For <input checked="" type="checkbox"/> Missed <input checked="" type="checkbox"/> Paraphrased	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>54</u>	Note: I couldn't get <u>words here for many years</u>
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<input type="checkbox"/> Called For <input type="checkbox"/> Missed <input checked="" type="checkbox"/> Paraphrased Wrong word	<input type="checkbox"/> Babbled <input type="checkbox"/> Added <input type="checkbox"/> Jumped	Page Number: <u>58</u>	Note: I've been hesitant to say this for a long time
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paraphrased

59

~ 16 people only knew what it was like at the beginning

## Tech Schedule for *Vera Stark* Subject to Change!!!

Friday Feb 13th	5:30pm- 6pm-10pm-	Crew Orientation Dry Tech - Set spike marks, set props, shift change rehearsal if Needed. Projections Light and sound levels.
	4pm----	Wardrobe Crew Training
Saturday Feb. 14th	11:45am 12pm 4:30-6:30pm 6:30-11pm	Cast and Crew Called Go for Tech Dinner Cont. Tech
Sunday Feb 15th	11:45am 12pm 4-6pm 5pm 6pm 7pm	Cast and Crew Called Cont. Tech—Possible Run Dinner Wardrobe Called Actors into costume/Crew setup for show Go for Dress
Monday Feb 16 <sup>th</sup>		
Tues. Feb 17 <sup>th</sup>		Off- Mardi- Gras
Wed-Thurs Feb 18th	5:15pm 6pm	Wardrobe Called Actors into Costume-Crew setup for show
Feb 19th	7pm	Go for 2 <sup>nd</sup> and 3 <sup>rd</sup> Dress
*****See Note about Wed Feb 18 <sup>th</sup> Dress Below*****		
Fri Feb 20th	5:15 6pm 7pm 7:30	Wardrobe Called Actors into Costume-Crew Setup for show House opens-SHOW CONDITIONS Go for Final Dress

**\*\*NOTE-** The dress for Wed Feb 18<sup>th</sup> may not be with full costumes depending on the conditions of the costumes (i.e. if pieces has been dyed or is still wet, this item will not appear at this dress)  
We do have an extra dress rehearsal in place for this show.

**\*\*\*\*\*Note:** Actors and Crew must be in place and ready to go at call times.

## Shows

	5:15	Wardrobe Called
Feb 21st &	6pm	Actors into Costume-Crew Setup for show
Feb 25-28th	7pm	House Opens
7:30		Go for Shows
		<b>NOTE: STRIKE TO FOLLOW PERFORMANCE ON 13<sup>th</sup></b>
		<b>All cast and crew must attend!!!</b>
Sunday	11:45	Wardrobe Called
Feb 22&	12:30	Actors into Costume-Crew Setup for Show
March 1st	1:30pm	House Opens
	2pm	Go for Matinee.

**Note:** Actors and Crew must be in place and ready to go at call times.

# REHEARSAL LOG: 26

DATE:	TIME:	LOCATION:
FEBRUARY 14 <sup>TH</sup> , 2015	11:45 AM – 4:30, 6:30 – 11:00 PM	TATUM THEATRE
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
- TECH: DAY ONE		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- This was the best tech day I've experienced in my career to date—we did a ten out of twelve, and everything ran pretty smoothly and efficiently. We completely finished with Act I prior to our dinner break, and then neatly closed out the night with all of Act II after returning. Everyone there was in good spirits, and the addition of the crew and all of the scene changes started to bring the magic of the world of the show to life. Michelle had kept hidden several elements of the set design, so seeing the upstage columns light up from within and change colors was a lovely surprise. This design is so perfect and fitting for the show, and as both Gloria and Emma I feel incredibly at home on stage.</li>   <li>- The addition of smoking and working with the real glass and liquid props definitely slowed things down, so we'll need ample time to get fully comfortable and used to these elements over the next couple of days. We'd been rehearsing so much faster than it is possible to physically pour, so we'll have to catch up to speed during dress.</li> </ul>		
<b>GOALS FOR NEXT REHEARSAL:</b>	<b>DIRECTOR'S NOTES:</b>	
- Get rest, prepare for day two, and first dress	- Prepare for tomorrow's long-haul	

# REHEARSAL LOG: 27

DATE:	TIME:	LOCATION:
FEBRUARY 15 <sup>TH</sup> , 2015	11:45 AM – 4:00, 6:00 – 10:30 PM	TATUM THEATRE
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
- TECH: DAY TWO		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- The first half of today was spent going through the entire show scene by scene to look at the staging and alter sight line issues. We worked through significant moments that needed to be examined for blocking problems, and skipped ahead through large sections of dialogue when necessary.</li>   <li>- FIRST DRESS: At 6:00 PM after dinner break, we began to get into costumes and makeup for our first dress rehearsal. My blonde wig for Act I is still not here, so we recreated the finger-wave bob look from media call on Friday as a working option in case the wigs don't arrive in time. It was a high-energy evening, as first dresses always are, with everyone getting into costume for the first time. My gowns are all immaculate and gorgeous, and I definitely felt luxurious and classy. Every one of my pieces has a long train on the back, and not having rehearsed with anything that long, I kept pulling up the hems during the run, because I was so conscious of trying not to step on the trains or trip, particularly for the party scene where I run up and down the staircase multiple times. Aside from getting comfortable with the wardrobe, the run itself went fairly well acting-wise—the logistics of all the practical props we've yet to get used to, such as the chocolates, cigarettes, and all the pouring and drinking took more time than necessary, but we should fall into a rhythm as the week goes forward into more dress rehearsals.</li> </ul>		
<b>GOALS FOR NEXT REHEARSAL:</b>	<b>DIRECTOR'S NOTES:</b>	
<ul style="list-style-type: none"> <li>- Take the next two days of Mardi Gras break to relax, get needed rest, and prepare to bring the "warmth and fire" to Wednesday's dress.</li> </ul>	<ul style="list-style-type: none"> <li>- "Pacing for "acting" at the top was much too slow. Needs to be twice as fast! Third "Vera" sounded the same in I, 1. You can't pull your red dresses up. This is a note from Kelly and Murell. The satin fabric doesn't look nearly as beautiful with it constantly</li> </ul>	

	<p>being pulled up because then it doesn't sit right. You need to practice making drinks (specifically for Slasvick) that should be half as much time as it was last night. There was proscenium blocking after you and Vera's song. We need to fix this Wednesday. Stakes not nearly high enough for argument at the end- was very flat last night. Stakes for final scene right after BONO needs to be much much higher. A bit more desperation in the "quick quick, I need another drink" section."</p>
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# REHEARSAL LOG: 28

DATE:	TIME:	LOCATION:
FEBRUARY 18 <sup>TH</sup> , 2015	6:00 – 10:30 PM	TATUM THEATRE
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- SECOND DRESS: Run show at 7:00 PM</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- Gloria’s wig is finally in, and we had to do some experimenting with getting my hair pin-curled underneath it in such a way that it could be released for Act II and still look show-worthy. The wig itself is actually a little too small for my head and all my hair, so the front of my hairline can be seen in front of the wig (which isn’t a lace-front, so it’s not easily camouflaged), but because my hair is also platinum, it seems to work well enough that you can’t tell from the audience. I am definitely aware that I will need to arrive earlier in order to get completely ready in time, at least for these tech runs—once we have the full hour and a half, I should be fine on time, but the single hour to warm up and do everything to my hair and makeup is not long enough. My hair for Act II turned out okay, but I had to use most of my intermission time to curl it with a curling iron. Wardrobe and I are hoping to figure out a way to expedite this process for tomorrow, so we don’t have to completely restyle it once it comes out of the wig. I am still getting used to the costumes, and the train on the white robe in the first scene continually catches on my stilettos as I walk around the stage, so that will need to take some troubleshooting as well.</li> <li>- I did not feel like the run went particularly well for me tonight—at least not the first half, it got better as we went along. I started the show very frazzled and feeling rushed and out of time, as tends to happen with tech runs when you’re still getting used to how long it takes to do full hair and makeup. There had been a mix-up with my undergarments supplied by the costume shop not being the correct size, so I felt self-conscious and uncomfortable in the clothing tonight. I know these kinds of things can happen, and you have to take them in stride and make the show happen anyway, but tonight it all got to me enough to make me feel like I wasn’t doing my best work. That’s tech week, though, you work the kinks and anxieties out now, so come performance time, you’re right as rain.</li> </ul>		

GOALS FOR NEXT REHEARSAL:	DIRECTOR'S NOTES:
<ul style="list-style-type: none"> <li>- Get rest, take in the notes, breathe through all of the costume elements, and not allow issues with hair or costuming to keep me from feeling my best. Figure out how to do the work, no matter what may go wrong.</li> </ul>	<ul style="list-style-type: none"> <li>- For all: "Pick up line pacing; energy— act like you like the show; most importantly, you have to have FUN."</li> <li>- For Gloria: I.1: Spontaneity; stay inside the balcony railing, don't get lost outside of the light pool; missing some of the silliness between Vera and Gloria tonight, bring that back.</li> <li>- I.4: Make second "quick, quick" more frantic, not quite as exhausted, keep energy up.</li> <li>- II.3: HUGE, big performance! Everything is radical energy! "Wild About Harry" to be sung a capella, cutting music; charge through every moment, make it a continuous arc, even though both time periods interrupt each other; stay closer to Hillary at the end on the stairs, smaller pool of light.</li> <li>- Everyone is to show up at 5:30 PM tomorrow for rehearsal of particular moments, then proceed with normal tech run.</li> </ul>

# REHEARSAL LOG: 29

DATE:	TIME:	LOCATION:
FEBRUARY 19 <sup>TH</sup> , 2015	5:30 – 10:30 PM	TATUM THEATRE
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- THIRD DRESS: Rehearsal at 5:30, run show at 7:00 PM</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- The earlier call time was used for Michelle to fix some sightline and blocking concerns in the party scene. That scene is the first time all of the characters are on stage together, and the focus keeps jumping around from each one of us to the next, so the orchestration of that scene in the Tatum needed a little tweaking. She moved me from my perch in the DL vom to up behind the couch, so that the entire downstage area is now clear for Vera and for the later argument. Once this was taken care of, Michelle sent everyone else away to get ready except for Hillary and me. She actually didn't have anything to work with us—she just wanted to have a private conference. In low tones, so only Hillary and I could hear, Michelle shared with us how precious and important the relationship of Vera and Gloria is; there is so much love, which is why we can fight, and get annoyed with one another, and why there's so much baggage at the end—but that's because there is so much history, and we are so connected. Michelle then said something that up until that moment hadn't completely clicked—<i>"We see Vera and Gloria together, and then we see Vera's friends. We don't see Gloria's. That's probably because she doesn't have any. Stars lead extremely lonely lives. Vera is probably Gloria's only friend—otherwise, she's alone."</i> Michelle told us this to encourage us to hold tight to the bond of sisterhood Hillary and I have been finding, and as we walked back to the dressing rooms, this particular speech hit me pretty hard. My character analysis had already reflected how much of a solo act Gloria was in her personal and professional life, but now that we're putting the show on its feet, in the space, with the actual costumes and music, and we're discovering the new rhythms of the show now that it's becoming more alive—this detail just became so much more real. It definitely affected mine and Hillary's performances, in a good way.</li> </ul>		

GOALS FOR NEXT REHEARSAL:	DIRECTOR'S NOTES:
<ul style="list-style-type: none"> <li>- There were some really nice victories in tonight's run that I want to be sure to keep. It's starting to really meld into something fantastic. We're ready for audience interaction.</li> </ul>	<ul style="list-style-type: none"> <li>- I.1: Remember to "die" in the beginning—double cough after, "does he know I'm dyin'?" ; prompt Vera to light the cigarette; faster pick up on "oh boo hoo"; prick Vera on "enough, Vera..."</li> <li>- I.4: Faster with the shaker for Slasvick's drink; up the franticness at the top; all—find opportunity to drink from all of the bottles; second "quick, quick" frantic; down drink at the top of the stairs before beckoning to Leroy to follow—established that Gloria is a "shot girl."</li> <li>- II.3: Hit choreography, make it really sharp now that it's staying a cappella; on freeze, make sure that left hand is down, so that it matches the photo on the projection; beautiful fight tonight—keep the balance of the softness and the anger.</li> </ul>

# REHEARSAL LOG: 30

DATE:	TIME:	LOCATION:
FEBRUARY 20 <sup>TH</sup> , 2015	5:45 – 10:30 PM	TATUM THEATRE
<b>REHEARSAL ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- FINAL DRESS: Show conditions—run at 7:30 PM</li> </ul>		
<b>EVALUATION OF PROCESS / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- Arrived early to give myself ample time to warm up and get ready—it’s been a long week, and this final dress is the only thing between us and living in front of an audience. My preshow routine went much more smoothly with the show conditions and added time, since there was no rush tonight. Wynter has begun to curl my hair, then pin it, under the wig cap, rather than just try to twist my hair into pin curls. It’s staying much better this way with being heat-set first and using less product, which my hair does not do well with. For the first time this week, I’m ready in ample time of placed being called, which allowed for a much more relaxed and focused start to the show. This run went really well—we are thirsting for an audience now that we’ve got the rhythm of the show down.</li> </ul>		
<b>GOALS FOR NEXT REHEARSAL:</b>	<b>DIRECTOR’S NOTES:</b>	
<ul style="list-style-type: none"> <li>- It’s time for opening night! Get some sleep, enjoy friends and family, and be proud of the work you and your colleagues have done.</li> </ul>	<ul style="list-style-type: none"> <li>- I.1: Make the cough more distinct; faster lighting of the cigarette.</li> <li>- I.4: Enter faster at top, earlier “Vera’s!” can be called while moving; faster pouring of Slasvick’s drink.</li> <li>- II.3: Faster greeting to Vera; sing “bad-dum-bah-dum-bum-bum” in unison for “Harry”; stay hugging when the blackout happens, so we match the photo on the projection; shorten time on the almost-confession; articulate “granny” so we understand the family connection at the end.</li> </ul>	

# PERFORMANCE LOG: 1

DATE:	TIME:	LOCATION:
FEBRUARY 21 <sup>st</sup> , 2015	5:45 – 10:00 PM	TATUM THEATRE
<b>PRE-SHOW ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- FIRST SHOW — OPENING NIGHT: Arrived early to warm up. This is the first time I’ve had an opening night on a Saturday, so the energy is different. My family is in town, and my parents haven’t both been here to see me perform since my very first show at USM, <i>The School for Scandal</i>. I think <i>Vera</i> will be a fitting bookend to my time and growth here. I am looking forward to tonight. We are beyond ready for an audience to tell this story to.</li> </ul>		
<b>EVALUATION OF PERFORMANCE / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- Tonight was wonderful—the audience was incredibly responsive, as it usually is for the openings here, as all of the theatre majors fill the crowd, and they don’t mind being vocal and energetic in their participation. We’ve been ready to show this play to a crowd, and we finally got that pay-out we’d been looking for. I was pleased to discover tonight that Gloria gets the first laugh of the show, with, “<i>did you tell him I’m—I’m—dyin’?! cough! cough!</i>” The laughter we were anticipating gave us so much—particularly during the party scene. This is where we will need to be on our toes every night, as the conversations of the film, Vera and Lottie’s “slave auditions,” and then Slasvick’s biting retorts have the audience in absolute stitches. We are starting to feel the new rhythm of the show, the pace it has when it’s live in front of an audience, to prepare for the week ahead. I feel so good about how far we’ve come with this piece and I’m excited to see how it grows over the next week of shows.</li> </ul>		
<b>GOALS FOR NEXT PERFORMANCE:</b>		
<ul style="list-style-type: none"> <li>- It’s been a long week of dress rehearsals after tech, so tomorrow is our last show before two days off, and then another string of shows. We need to keep the energy up for the first Sunday crowd, and then take care of ourselves going into the short break.</li> </ul>		

# PERFORMANCE LOG: 2

DATE:	TIME:	LOCATION:
FEBRUARY 22 <sup>ND</sup> , 2015	12:15 – 4:30 PM	TATUM THEATRE
PRE-SHOW ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:		
<ul style="list-style-type: none"><li>- SECOND SHOW: Arrived early to warm up; feeling the fatigue from the week kicking in a bit today. After this show, I will need to take care over the next several days to rest my voice and get plenty of sleep. Warming up in the space always helps me to ground and find that energy, though, so I have no misgivings about today's performance. Looking forward to being in front of an audience again.</li></ul>		
EVALUATION OF PERFORMANCE / DISCOVERIES / OBSTACLES:		
<ul style="list-style-type: none"><li>- This Sunday crowd was on the smaller side, as is to be expected, but still responsive. The show ran well, and we're starting to find the precious nuances of performing live, the places where laughter might be one night but not another, so we get to know how the audiences watch this show. Overall both audiences have been very involved, which is exciting as we look forward to this week's string of shows. This show is proving to be as lively and as interactive as we were hoping it would be. I thirst to continue performing it.</li></ul>		
GOALS FOR NEXT PERFORMANCE:		
<ul style="list-style-type: none"><li>- Take the next couple days to recoup, rest my voice, as it's feeling a bit tired, and prepare for the marathon of the rest of this week. It's going to be a blur before I even expect it.</li></ul>		

# PERFORMANCE LOG: 3

DATE:	TIME:	LOCATION:
FEBRUARY 25 <sup>TH</sup> , 2015	5:45 – 10:00 PM	TATUM THEATRE
<b>PRE-SHOW ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"><li>- THIRD SHOW: Arrived early to warm up; after the weekend performances, I managed to pull a muscle in my back, so prior to tonight's show I had a professional massage to help work out my muscle tension. I came into the theatre feeling very relaxed and released, so warming up was done with ease and no strain. We were all conscious of keeping the energy up, after being dark for two days. We anticipated a smaller crowd, but were prepared to bring just as much verve to them as every other night.</li></ul>		
<b>EVALUATION OF PERFORMANCE / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"><li>- This audience was indeed small, and rather reserved in their vocal responses. We got laughter at all the normal places, but we were hyper aware as an ensemble of staying on our toes since they weren't as vocally responsive as we'd experienced over the weekend. The show from our point of view still went quite well, and it felt good to be back in the swing of the routine.</li></ul>		
<b>GOALS FOR NEXT PERFORMANCE:</b>		
<ul style="list-style-type: none"><li>- Take care of my voice, my back, and carry the energy and passion of this show into the next several days of runs.</li></ul>		

# PERFORMANCE LOG: 4

DATE:	TIME:	LOCATION:
FEBRUARY 26 <sup>TH</sup> , 2015	5:45 – 11:30 PM	TATUM THEATRE
<b>PRE-SHOW ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- <b>FOURTH SHOW:</b> Arrived early to warm up in the space, went through physical and vocal routines; the other actors arrived shortly thereafter, and we were all in great spirits, so we bounced our warm ups off one another, interacting with a focused yet joy-filled energy. Makeup and hair went quicker than usual, now that the process has become a honed routine, and we nixed using product on my hair under the wig cap to encourage better curls for Act II. I was fully dressed and ready by the time the house opened at 7:00 PM, and used the final time before ‘places’ to get into Gloria’s body/physicality and listen to music to zone in.</li> </ul>		
<b>EVALUATION OF PERFORMANCE / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- <b>SHOW:</b> Tonight’s show felt really incredible. The department did a ticket special and sold tickets to tonight’s show for two dollars each to encourage a crowd for the KCACTF response. The audience was on the smaller side, but they were incredibly responsive. They were uninhibited in their laughter and quite vocal in responding to particular moments in the scenes. They absolutely ate up everything I did in Act I— they loved Gloria’s physical tableaux on stage, and were particularly tickled over my exits where they could see me between the wall and the stage-right legs, as I have developed a physical tableau for each one, and they all got their own full laugh tonight, which was fun for me. They applauded after Vera’s blues song in the party scene very energetically, and were so responsive during that entire scene. We left the stage for intermission feeling really good about the audience interaction, which sent us into Act II on an energy high.  <p>Act II was really interesting as well, as this audience was very vocal and would talk back to us at moments, particularly during the Brad Donovan show. This is the first audience to enthusiastically applaud on my entrance in II.3, and they were also the first to applaud when Brad invited me up to sing <i>Wild About Harry</i>, which made the rest of the duet with Hillary a lot of fun. They were also incredibly vocal after my almost-confession, and even out-spoke the “aw” track that plays after the retirement revelation, with semi-outrage over my lack of admission of relationship to Vera. They stayed engaged during the remainder of the show, and Vera’s and my argument felt very fueled by their vocality—they were “ooing” and “ahhing” and cheering for us, and even “awed” and clapped when we hugged at the end of the interview. They</p> </li> </ul>		

were just as enthusiastic during curtain call, and made this my favorite performance of the run so far.

- ADJUDICATION RESPONSE BY KEONE FUQUA:

- A.) Former USM Performance grad, c/o 2006
- B.) Came into this show completely new to it, with no preconceived notions from research
- C.) Favorite scenes/moments: Leroy and Vera seated on box together on studio lot; entire party scene, blues song—could tell everyone wanted something, could see our obstacles, and ultimately wanted to root for each of us to get what we wanted, shaping of blacking was beautiful and nicely composed, “I felt like I was at the party.”
- D.) Act I felt like a film, could tell all the characters had roles within roles
- E.) Act I – real lives of the characters, Act II – people discussing their perceptions of the characters actions; needed to see Act I to be a part of the conversation in Act II, nicely conveyed.
- F.) Beca, in regard to set design: “Image of the stars vs. the black hole—history being sucked in and spat back out.”
- G.) Michelle, in regard to filming *BONO*: “Very rewarding, a bonding experience, created a short-hand with Vera and Gloria, skyrocketed us into rehearsal with having already gotten to know the characters.”
- H.) Made a comment in regard to the film, the only thing that he took a ‘note’ of: in regard to the film needing to have a 1930’s look, thought that based on our filming, the “black skin was too dark for film,”—which is, ironically, exactly what filmmakers used as an excuse for not using dark-skinned actors in the ‘30s, that it was more difficult to light them. Perhaps even the perception here is reminiscent of old ideas embedded within the social institution of how race has been used historically in film.
- I.) Loved the final colloquium argument, with the overlapping of how people naturally talk, appreciated that we trusted our audiences to keep up with us.
- J.) Felt strongly that the script was worth doing.
- K.) After I made a few comments about the issue of the play being identity and examining just what people were willing to do, willing to give up and deny themselves, to achieve fame, success, safety, comfort, love, etc., respondent encouraged me that Gloria is indeed “not hated,” and that the sisterhood bond between Gloria and Vera was highly evident. In the very final moment of the show, all “divaness” is gone, and it’s just the sister-bond that remains.
- L.) After being asked his opinion of “what happened to Vera Stark,” revealed that he believed Carmen’s theory—that she grew old and perhaps a little senile, and disappeared into the homeless community.

### GOALS FOR NEXT PERFORMANCE:

- Something I have noticed during the run is that just as many people come up to me as come up to Hillary in the lobby after the show to thank us, hug us, and speak to us about how the show affected them. I wasn't sure about a pattern in this approachment until tonight: so many young men and women of color came up to me, to thank me, and to tell me that the show really affected them in a positive way. One young woman came up to me and gave me a hug, and said, "You did such a good job. It was amazing to see how you made her so involved with herself, but that she always cared about Vera. It was just beautiful." Their responses are staggering, because I don't think I realized until actually getting to talk to audience members that I was perhaps a little nervous about how Gloria would be received. She's comic relief in Act I, certainly, but her shortcomings are apparent, and her fear clouding her courage to stand up for herself and for Vera in Act II are very human, but not necessarily likeable. The issues of this story are so stinging in their accuracy and relatability to today, and I wanted to do justice to Gloria and to Lynn's play—but I have to admit, I've been nervous that playing a "white" woman who denied her multiracial heritage wouldn't resonate with our audiences, that she would just be seen as shallow and self-serving (even though I've not characterized her that way at all). I allowed the potential perception of her as a villain to make me nervous to greet the crowds; I was never nervous to perform, just nervous to face them as myself, and to potentially have to defend Gloria—because I do want to defend her. But these young men and women who have approached me, who have all hugged me and said nothing but beautiful things, must then see something in Gloria that I think I hoped for but didn't exactly expect—she is the only one who apologizes, who asks for forgiveness, who admits that she was wrong. That moment of "*Forgive me, Vera,*" has always been immensely important to me in script development and rehearsal, but feeling how it impacts the live audiences now makes it tenfold. Now having this realization and acknowledgement of acceptance, that perhaps some of them *do* see why Gloria is the way she is (because they of course do not all have to, the very point of live theatre is for the witness to make up his or her own mind about what they've experienced), gives me a renewed sense of self-awareness I plan to bring into the next weekend of shows. I want to keep Gloria as funny, as dramatic, as flawed, and as poignantly honest as I can.

# PERFORMANCE LOG: 5

DATE:	TIME:	LOCATION:
FEBRUARY 27 <sup>TH</sup> , 2015	5:45 – 10:00 PM	TATUM THEATRE
<b>PRE-SHOW ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- FIFTH SHOW: Arrived early to warm up; the place in my back that’s been hurting all week was very tense again, and was sending pain signals throughout my body in force. I spent a significant amount of time on the floor, working through stretches and releases that would help to assuage the bulk of the tension. The routine of dressing and getting ready is steady and quick, which allows me ample time prior to ‘places’ to relax and get comfortable in Gloria’s skin.</li> </ul>		
<b>EVALUATION OF PERFORMANCE / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- Tonight’s show went really well. The audience filled up the middle two sections of the house, and they took a little bit to settle in to laughing freely, but they became very responsive by the time we got to the party scene at the end of Act I, which is always how we get them. I’ve been finding more comic nuances with Gloria’s physicality, and several audience members even told me following the show they had been “looking for” Gloria’s dramatic tableaux, they enjoyed them so much. There was another vocal “aww” response after Vera and I hugged at the end of the Brad Donovan show. I love that the audiences, by and large, have been incredibly invested in the relationships of this show from start to finish. Their reactions to hearing about Leroy’s end that is revealed during the colloquium is always interesting as well. Our audiences have been incredibly smart, and have been able to match pace with us in terms of the information we’re throwing at them. I fall more in love with this show each night.</li> </ul>		
<b>GOALS FOR NEXT PERFORMANCE:</b>		
<ul style="list-style-type: none"> <li>- Michelle encouraged me to keep up the energy I’ve been finding these last few performances with the nuances of comedy and drama, and I certainly feel like Gloria is continuing to come into her own. It’s amazing to think this next performance is the second to last of this process—I can only imagine how much it would continue to evolve and grow if we had another month of runs.</li> </ul>		

# PERFORMANCE LOG: 6

DATE:	TIME:	LOCATION:
FEBRUARY 28 <sup>TH</sup> , 2015	5:45 – 10:00 PM	TATUM THEATRE
<b>PRE-SHOW ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- SIXTH SHOW: Arrived early to warm up. My back has still been sore from my pulled muscle, so I've been very self-aware as I've been getting ready each night. I've been able to make it through the shows just fine, as by the time I've dropped in to the adrenaline and energy of the run, I'm not as concerned with the soreness. Getting into Gloria is a stream-lined routine now, and feels familiar and like I've done it for months (which I suppose in a way, I have).</li> </ul>		
<b>EVALUATION OF PERFORMANCE / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- For the first time since introducing the mixed media, we had technical issues during the run tonight. The audience was sizable and quite responsive, and in general their good humor helped the technical problems not seem quite as devastating as they felt from backstage at their impetus. During the party scene, there were two sound cue mix ups, where transition music just started playing out of nowhere—the first time was just a pop from the speakers, where I second guessed whether I'd heard it at all, and the second time, the music lasted just long enough that we were each looking at one another to gauge whether we should adlib an acknowledgement of it—I personally believe when those kinds of things happen, you have to figure out a way to acknowledge them, it's part of the improvisation of living in the moment as the character. But as it happened in the middle of the conversation about the film and we were going back and forth with the lines, we just kept moving further into the scene, and then regained control and focus as soon as the “hundred years of oppression in the hunch of their shoulders” line happened, which is when Vera and Lottie begin to “morph” into their slave alter egos.</li> <li>- The second big technical problem came at the beginning of Act II—for the first time in the entire run of the show, including tech, the film glitched. An error message popped up on top of it on the screen, and the audience laughed as you could see the mouse cursor moving the close out the screen and maximize the film image again. I had just left the <i>Belle of New Orleans</i> set and was still on stage when this happened, and felt my heart stop in my chest. This audience, however, seemed to take it stride and managed to settle back into the film fairly quickly, so the effect wasn't too</li> </ul>		

overshadowed. It just goes to show you that even if everything works perfectly every time, things can still go unexpectedly wrong the night before closing.

**GOALS FOR NEXT PERFORMANCE:**

- Aside from the technical issues, tonight's show still felt really solid. This is one of those shows that has only continued to grow and evolve as we've move through performances, and I wish we had so much more time to keep exploring how far we can go with this story. There are few shows I have been in in my career that I have wanted to last for an infinitely longer run, but this one just may take them all. It's surreal that tomorrow's the last one. The rest of the cast and I can't adequately describe just how much this process has meant to us. It has indeed been a beautiful ride.

# PERFORMANCE LOG: 7

DATE:	TIME:	LOCATION:
MARCH 1 <sup>ST</sup> , 2015	12:15 – 7:30 PM	TATUM THEATRE
<b>PRE-SHOW ACTIONS / ACTIVITIES / ACCOMPLISHMENTS:</b>		
<ul style="list-style-type: none"> <li>- SEVENTH SHOW – CLOSING: Arrived early to warm up. As soon as I entered the space for the final time for this run, the gravity started to hit me—it won't truly hit me with its full weight until this entire process is over and I'm writing evermore about this production into my final draft, but today I began to glimpse just how large this has all been, and thereby just how much I am going to miss it once it's over. The others began to enter the space under the same spell of early catharsis, and too soon we began to lament and embrace, and had to be told by stage management to save it for the show. Touché. So, naturally, we moved it into the makeup room, and commenced small speeches to one another about how wonderful this process has been, how thankful we are for this exact company of actors and artists, and how meaningful this show how become. I shared my feelings with the group last, right before places were called, and said that I could not have asked for a more perfect company of souls with which to create my Creative Project. And I mean that wholeheartedly. Every actor was exactly where he or she needed to be, and the collective together was simple outstanding. I am beyond thankful.</li> </ul>		
<b>EVALUATION OF PERFORMANCE / DISCOVERIES / OBSTACLES:</b>		
<ul style="list-style-type: none"> <li>- SHOW: Today's show was the largest audience of the run—Dr. Bennett was in attendance today, and it was the first time in his presidency here at the university that he's come to see one of our productions, and we believe it to be quite fitting that it's this show he's seeing, so our department gave away tickets to pack the house as much as possible. The energy today was electric. We were all on fire, and the audience relationship was strong. The final fight with Hillary during the Brad Donovan Show had sparks flying, and she and I were both in major tears for the reconciliation and for the final scene at the end when we've returned to our younger selves. One of the things that has become an unspoken tradition for the two of us, since the beginning of rehearsals, is when we walk offstage to get changed after the fight into younger Gloria and Vera, we hold hands as we exit, and stay holding them until we absolutely have to let go. Today, our quick changes happened the fastest they've ever gone, and we had just enough time to stand together in the wings, full of emotion, hands clasped again, before our final cue to enter. It was a truly beautiful moment, one I will carry with me as one of the best of my experiences in theatre.</li> </ul>		

Thus, it goes without saying that the curtain call was also full of tears and smiles and full hearts.

- **STRIKE:** When it comes to striking a show, I prefer being a part of the crew that dismantles the set—being able to physically undo the world screw by screw, board by board, is extremely cathartic for me. It allows me to use my strength, sweat and get dirty, and experience the actually striking of the realm of the show. This strike was not particularly easy, but it wasn't the worst I've ever been to, either—it had somehow not even hit me that we would need to dismantle the grand staircase, which is what took the most effort. I managed to only get struck by a stray piece of metal once, and therefore only needed one finger bandaged. I requested one of the columns from Gloria's apartment be saved for me, so I now have several angled pieces of bronzed wood with silver orbs and tear drops attached to them set aside my desk in the grad office. They'll make a fine art piece to hang on my wall someday.

#### **CLOSING THOUGHTS TO GO INTO POST-SHOW ANALYSIS:**

- I honestly cannot fathom that this is the end of this show. I don't think I've ever wanted to extend the run of a production more in all my theatrical career. I chalk this up to being ready for a fully professional run of a show—where we run for much longer than one or two weekends, and the task of keeping the show fresh and evolving yet true to the missive remains. I very much look forward to that task. For the time being, as much as I wish this show could continue, I am eagerly anticipating the time off coming up. I would certainly welcome a bit of a break. Thank you to my cast, my stage management team, the understudies, and director. Thank you to Lynn for this challenging and magnificent work of art. And cheers to Gloria—with whom I have so lovingly wrestled these last few months, and who has become such a cornerstone of growth and change in my own pursuit of art.

Thank you.

# PROCESS IMAGES



# PROCESS IMAGES

*All photographs herein were taken by Emma K. Harr during the rehearsal process of "Vera," unless otherwise attributed.*



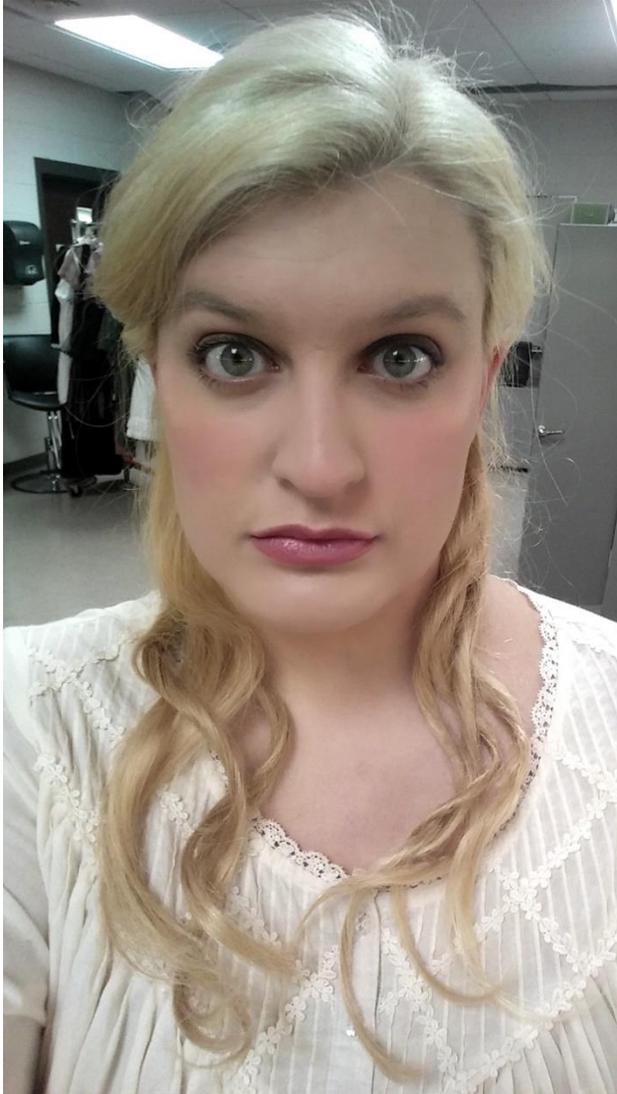
Day one of filming: *The Belle of New Orleans* set in the Tatum. Pictured are Assistant Director Brittany Butler, Scenic Designer Beca Lake, Director Michelle Taylor, and Lighting Designer Matthew Mateo Morris.



The shots were captured by using two cameras placed at separate angles that filmed simultaneously. Pictured is Matthew Mateo Morris.



The set itself was placed on the floor of the thrust, and was later mounted to a platform for use in the show, and remained largely identical in its original configuration. The bed is slightly raked.



Our makeup designer, Shelby Gable, created for Marie what she called the “dying yet still subtly beautiful” look for the film. The look itself was originally more washed out less vibrant, but needed higher color contrast in my lips, eyelids, and cheeks in order to show up on the black and white film, as show below.

Since we filmed over the course of two days, we were tasked with always checking for continuity, making sure that every hair was exactly same as the day before, so that there weren’t any strange jumps in my appearance when they got to editing the finished product.





Panoramic shot of the filming process. Actors behind the set off camera on left, on set and on camera center, and crew on right. Photograph provided by Assistant Director Brittany Butler.



Our days on set were long, but thankfully not without humor. Pictured are myself and Hillary Scales Lewis. Photograph provided by Assistant Director Brittany Butler.

This photograph was provided by Assistant Director Brittany Butler, who took this image for the sake of continuity, to remind us after a break in shooting exactly where our bodies were positioned. Pictured are myself and Skylar Falgout.





For some of the scenes, the microphones had to be strategically placed close to us, just out of frame, in order to better pick up our conversations. There were two boom mics used, one for each actor. Pictured are myself and Skylar Falgout. Photograph provided by Costume Designer Brianna Wells.

It was a new venture working so closely with the technology—we had to be very careful not to disturb the boom mic during the scene, so as not to create any unnecessary ambient sound or to hurt the equipment. Photograph provided by Assistant Director Brittany Butler.





The effect of the sunlight streaming through the window after Marie's death was created by a light just off camera shining through. As a novice to filmmaking, I think what we were able to create inside the Tatum was pretty spectacular. Pictured above are Stage Manager Patrick Hunter, Director Michelle Taylor, Scene Designer Beca Lake, and Hillary Scales Lewis.



The ladies of *The Belle of New Orleans*. From left to right: Skylar Falgout, Emma K. Harr, Hillary Scales Lewis, Jasmine Neal. This photograph was provided by Costume Designer Brianna Wells.



Once the filming was over, we moved on to our first official read-through and round of table work for the show as an ensemble. From left to right: Patrick Hunter, Skylar Falgout, Brittany Butler, myself, Hillary Scales Lewis, Jasmine Neal (top), Terrance Fleming (bottom), Brandon Campbell (top), Ryan Mahannah (top), and Michelle Taylor (bottom). Not pictured: Assistant Stage Manager Taryn McGee and Understudy for Gloria/Anna Mae/Afua Whitney Randall.

In rehearsal. Waiting offstage for Act I, Scene 4—The Party Scene. Pictured are Terrance Fleming, Skylar Falgout, Brandon Campbell, and Ryan Mahannah.





Director Michelle Taylor would often change her vantage point in the room, so as to see a scene from multiple sides and anticipate sightline issues. Also pictured are Hillary Scales Lewis and Jasmine Neal.



The set up for the Brad Donovan Show was always the four chairs, but through the rehearsal process, the closeness of the two upstage chairs and how the four of us used each of them changed several times until we found the right combination for the scenes.



The final moments of the colloquium, after the end of the Brad Donovan Show. Pictured are Jasmine Neal, Skylar Falgout, and Terrance Fleming.



Our rehearsals were interrupted by two major conferences in February, so once everyone returned, we went straight back into run-throughs, to regain the shape of the play. Also in attendance are Sean Boyd and Lou Rackoff, both to offer comments on the progress of the show to Michelle and subsequently myself, as *Vera* is also Michelle's Creative Project.

During an evening when I sat out due to a migraine, I was able to watch the party scene from a new vantage point, and was able to capture several pivotal moments I normally don't get to witness head-on. Pictured are Hillary Scales Lewis and Ryan Mahannah.





I had the opportunity to watch my understudy, Whitney Randall, work during this rehearsal, which was an interesting learning experience. This is the first show I've worked with an understudy on, so it was fascinating to watch as she played "me" playing Gloria, and to see her make her own discoveries in the character. Also pictured are Ryan Mahannah and Hillary Scales Lewis.



Pictured are Hillary Scales Lewis, Ryan Mahannah, Skylar Falgout, with Whitney Randall and Brandon Campbell behind.



Maximilian explaining his brilliant vision to the room. Pictured are Whitney Randall, Brandon Campbell, Hillary Scales Lewis, and Skylar Falgout.



Vera begins to tell her sad story, auditioning for the role of "slave." Pictured are Hillary Scales Lewis, Jasmine Neal, and Skylar Falgout.



“My man, he dun treat me wrong!” Hillary Scales Lewis, Jasmine Neal, and Skylar Falgout.



“I can’t! It dun bring me home. And home ain’t someplace I wanna be.” Hillary Scales Lewis, Jasmine Neal, and Skylar Falgout.



Max and Vera have a moment of understanding. Pictured are Brandon Campbell, Hillary Scales Lewis, and Jasmine Neal.



Before we went into tech, we had a final run for all of our designers and crew. The energy of an audience, even one somewhat familiar with the show's content, was still energizing for the cast. We were ready to move into the Tatum and start performing in the space.

On the Friday before tech, Hillary and I were called for a media call for the press release. My wig for Act I had not yet arrived, so Makeup Designer Shelby Gable divined a way to create the finger-wave look on my hair.

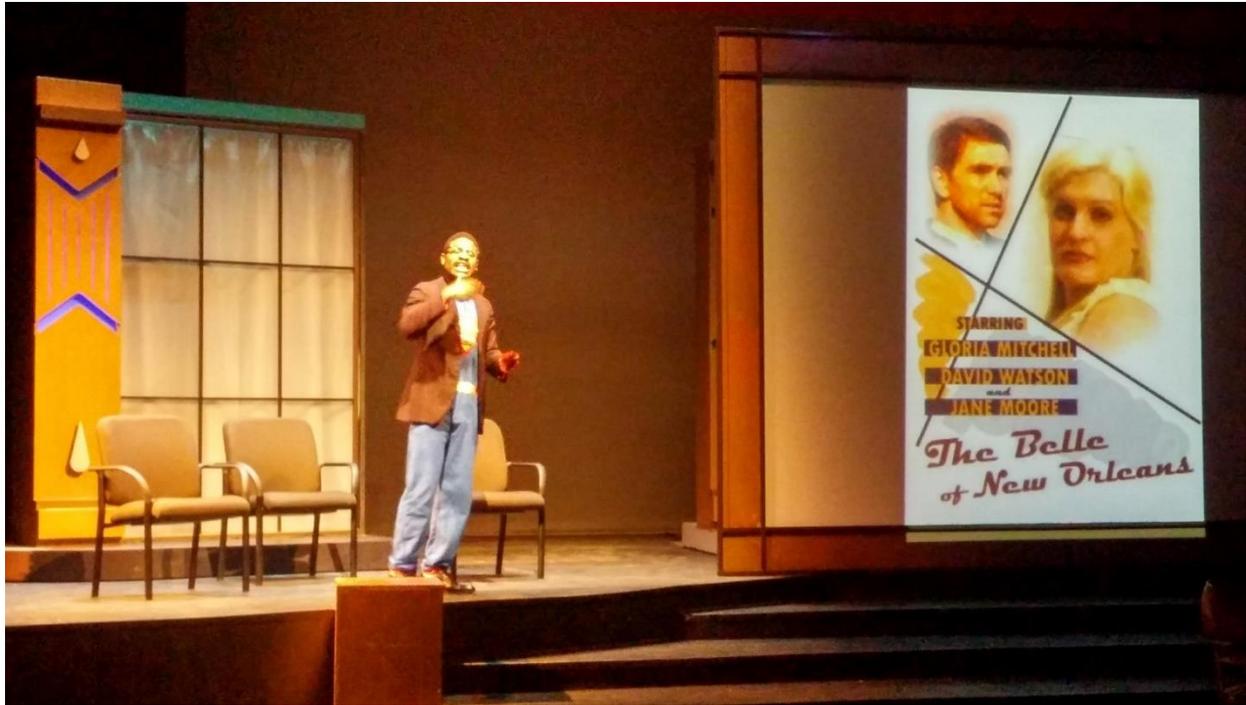




Herb, beginning Act II with the projections for the first time during tech. Pictured is Terrance Fleming.



The actors had not yet seen the different images that were being used for the projections, so it was a nice surprise to all of us to see ourselves larger than life on the screen. Terrance was sublime in his Herb demeanor and Superman onsie, befitting a long tech weekend.



Another fun surprise was the use of Scenic Designer Beca Lake's husband Peter as the mysterious Mr. Lafayette in *The Belle of New Orleans*.



The colloquium sits back together to enjoy the Brad Donovan Show. Pictured are Jasmine Neal, Skylar Falgout, and Terrance Fleming.



Vera makes her grand entrance on the Brad Donovan Show, as the colloquium watches from the corner.



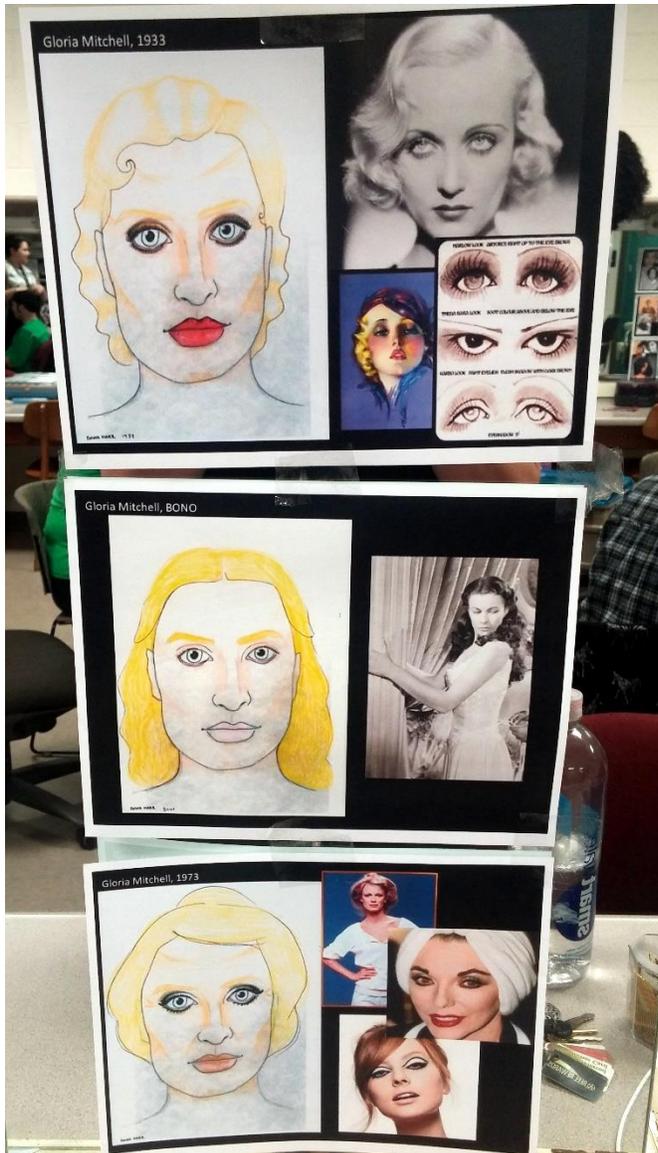
The two groups and time periods juxtapose simultaneously, as Vera tells her colorful stories. Pictured are Jasmine Neal, Skylar Falgout, Terrance Fleming, Brandon Campbell, Ryan Mahannah, and Hillary Scales Lewis.



Gloria has finally arrived to surprise Vera and take the spotlight with a solo song.



The women embrace after their fight, seeking forgiveness years after their last meeting. "And the footage ends there."



Hair and makeup croquis for each look for Gloria and Marie.

Character		Gloria			
Actor	Emma Harr	Tech 1	Tech 2	Tech 3	Opening
Act/Scene	Costume Item	In Back	In Back	In Back	In Back
Morning look					
Act 1 Sc 1	white dressing gown with white lace ruffles and train				
	cream v-neck calf-length full slip				
	silver necklace with pink and white gems around a large topaz (actor's personal)				
	pearl stud earrings				
	silver necklace with pink and white gems around a large topaz (actor's personal)				
	gold wire base light orange tortoise shell plastic sunglasses				
	silky scarf (for hair)				
	white heeled peep-toe slippers w/ feathers				
	nude spanx				
Party look					
Act 1 Sc 4	Red silk evening gown with cowl neck, train, and tendrils with black beaded lace appliques on shoulders				
	silver earrings, with diamonds in teardrop shape				
	silver necklace with diamond scallops and one central teardrop				
	bracelet with black jewels				
	silver bracelet with diamonds- on right wrist				
	black jewels (large) bracelet- on left wrist				

	gold ring with black jewels	n/a							
	silver ring with diamonds around one large black jewel	n/a							
	black patent leather strappy heeled sandals	lysol inside							
	red silk shawl	febreeze							
Marie									
Act 2 Sc 1	off white long-sleeve ankle-length night gown with white lace trim								
	pink hair ribbon	machine wash/dry							
70s look									
Act 2 Sc 3	red large plastic frame sunglasses	n/a							
	white and gray fur coat with ties	febreeze inside							
	red jersey knit ankle-length dress with ruffle around chest and silver rhinestone mesh trim around neckline	machine wash (delicates bag)/line dry							
	silver sparkly wedge sandals	lysol inside							
	silver dangly triangular earrings with diamonds (actor's personal)	alcohol							
	gold with black jewels ring (actor's personal)	n/a							
	gold ring with diamonds and larger central moonstone (actor's personal)	n/a							
	silver ring with large black stone (actor's personal)	n/a							
	black jeweled bracelet (actor's personal)	n/a							
	gray jeweled bracelet (actor's personal)	n/a							
	white jeweled bracelet (actor's personal)	n/a							
	silver loop chain bracelet	n/a							
	silver large loop chain bracelet	n/a							
	silver with diamonds bracelet in a gridded pattern	n/a							
	silver ring with diamonds wrapping around the finger	n/a							
	silver ring with one large diamond	n/a							
	3 silver textured bangles	n/a							

Gloria Mitchell is nothing if not fabulously outfitted from the start. Wardrobe check in chart that hangs inside the wardrobe cabinet with my costumes.

Gloria and Max, ready for first dress. Featuring myself and Brandon Campbell.





My wig arrived in time for our second dress rehearsal, and Gloria's look was finally complete.

Gloria, Act I, Scene 1:



Gloria, Act I, Scene 1:



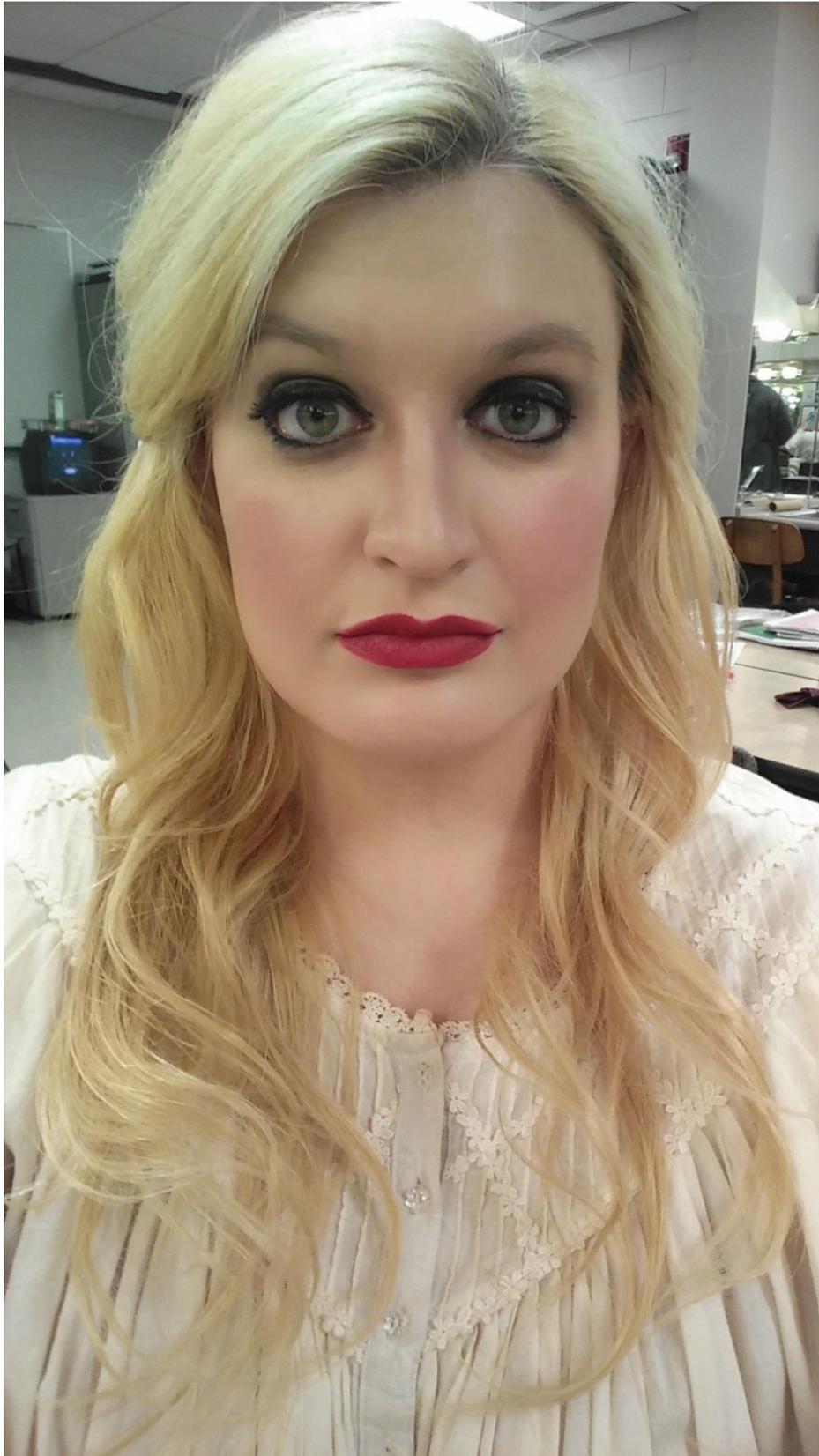
Gloria, Act I, Scene 4:



Gloria, Act I, Scene 4:



Gloria as Marie, Act II, Scene 1:



Gloria, Act II, Scene 3:

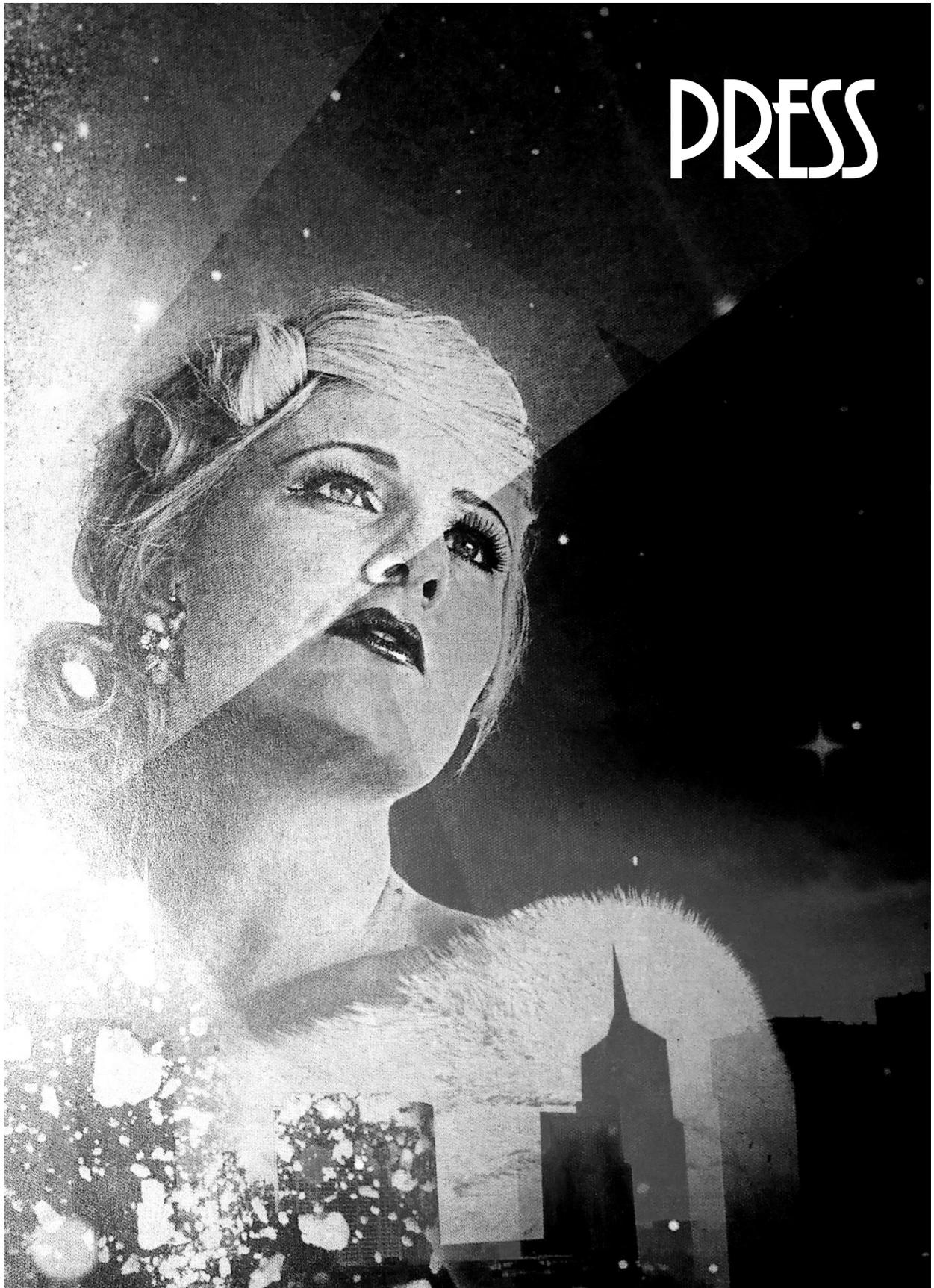




Celebrating the closing of a wonderful show with my perfect Vera, Hillary.



The excitement and overwhelm of a show well done. Michelle and I closed out our Creative Projects together. I could not have asked for a better team of artists to share this experience with.



PRESS

# Southern Miss theater to present *By The Way, Meet Vera Stark* beginning Feb. 21

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*y The Way, Meet Vera Stark is being help at USM. Photo Source USM*

HATTIESBURG, MS (WDAM) - *This is a news release from The University of Southern Mississippi*

As The University of Southern Mississippi celebrates Black History month, Southern Miss Theatre opens its spring theatre season in Tatum Theatre with *By The Way, Meet Vera Stark*. Lynn Nottage, a Pulitzer Prize winning playwright and screenwriter, explores stereotypes and typecasting in her playful, sharp and poignant work.

Performance dates are Feb. 21, 25-28 at 7:30 p.m. and Feb. 22 and Mar. 1 at 2 p.m. A pre-show talk will take place at 1 p.m. prior to the Mar. 1 matinee performance. Tickets are \$14 public; \$10 faculty, staff, seniors, and military; \$8 students and may be purchased by [visitingwww.southernmisstickets.com](http://visitingwww.southernmisstickets.com) or by calling 800-844-8425. Tickets are also sold at the box office prior to each performance.

Vera Stark is a talented African American actor and maid, determined to break into early Hollywood films. She must first contend with her competitive employer and an impossible industry.

Hillary Lewis, a Master's of fine arts in theatre performance candidate from Newport News, Va., plays the role of Vera Stark. Lewis believes the play is very relevant to audiences today.

"Not only is the style of the play extremely theatrical in its use of multimedia and stylized lighting, but the play also deals with themes such as racial discrimination and equality, gender roles and gives us a unique view in the way many black actresses during that time period were, to quote from the show, 'both in their roles and commenting on them.'"

Emma Harr, a Master's of fine arts in theatre performance candidate from Atlanta, Ga., plays the role of Gloria.

"The show itself crosses through three separate time periods - the 1930s, 1970s and early 2000s - and examines the evolution of race relations, gendered power dynamics and status in Hollywood and the entertainment industry," said Harr.

Harr goes on to say that this particular play is intensely relevant to the current social climate, noting how unfortunate it is to see story after story in the media about violent crimes being related to issues of race.

"I find myself hearing these stories and seeing so many similarities to the research I've done that goes back almost a hundred years ago - that yes, in general things are much better now than they were in 1933, but there are still so many obstacles ahead of us. This show reveals to us where we've come from, asks us to evaluate where we are now and asks just how far we have yet to go," said Harr.

Lewis believes that *By the Way, Meet Vera Stark* is in theme with Black History Month at Southern Miss.

"This year's Black History Month theme is 'to be young, gifted and black,' which ties in beautifully with this show, as Vera can be described with these identities. We see her struggle to stand in the light of fame, while recognizing the need for change in black America," said Lewis.

"I am so excited to take part in such an important and thrilling production, and I can't wait to bring this piece of art to the Hattiesburg community," Lewis added.

"This show has been lovingly crafted into being by an incredible company of extremely talented and passionate artists. This show has challenged all of us to learn and grow together, and I am beyond grateful for the experience," said Harr.

For more information about the Department of Theatre, which is part of the College of Arts and Letters, call 601.266.4994 or visit [www.usm.edu/theatre](http://www.usm.edu/theatre).

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# 'Vera Stark' opens theater season

**Yolanda Cruz**  
Copy Editor

The University of Southern Mississippi Department of Theatre opens its spring 2015 season with Lynn Nottage's "By the Way, Meet Vera Stark."

The first act tells the story of Vera Stark, played by second-year MFA student Hillary Lewis. Vera is a struggling actress living in 1930s Hollywood, trying to land her breakout role while working for America's sweetie pie Gloria Mitchell, played by third-year MFA student Emma Harr. The second act is set in 2003, when analysts and experts in their fields examine the last interview Vera did in 1973 before she disappeared from the

public image. After 40 years, Vera has become a big star, but it seems the spotlight is not as sweet as Vera thought it would be.

"I fell in love with this script when I read it," Lewis said. "It is based on the stories of real actresses during this time, some who didn't even get credited for their work. This story is very dear to my heart."

While Vera goes on to star in hundreds of pictures after her breakout role, the play shows how she is always remembered for her first and always living in Gloria's shadow.

The second act shows the journey Vera has taken over the years and the struggle she has been through. Even in 1973 after she's been in so many movies and

marched with Dr. (Martin Luther) King, she just wants to not be in Gloria's shadow," said Michelle Taylor, a third-year MFA student and director of "Vera Stark."

The message of racial disadvantage is clear. Vera's roommate Lottie, played by first-year MFA student Jasmine Neal, played classic roles on Broadway such as Shakespeare's Juliet, yet in Hollywood she is in the same situation as Vera. Also during this time, no one looks at African-American actors unless they are playing some sort of slave, a testament that hit home whenever a director Gloria is trying to impress does not even look at Vera or Lottie until they play in the southern stereotypes, even though they have

been serving him all night.

"It's good to know the history of where we come from, but we have to see that things are still more than race," Neal said.

"It's also about identity," Harr said. "Gloria is supposed to have this sweetie pie persona to get a role but you see how different she is at home, which is also different from how she is with Vera. In the last interview you see her want to take the mask off she's worn for so long, but she can't because there is nothing underneath."

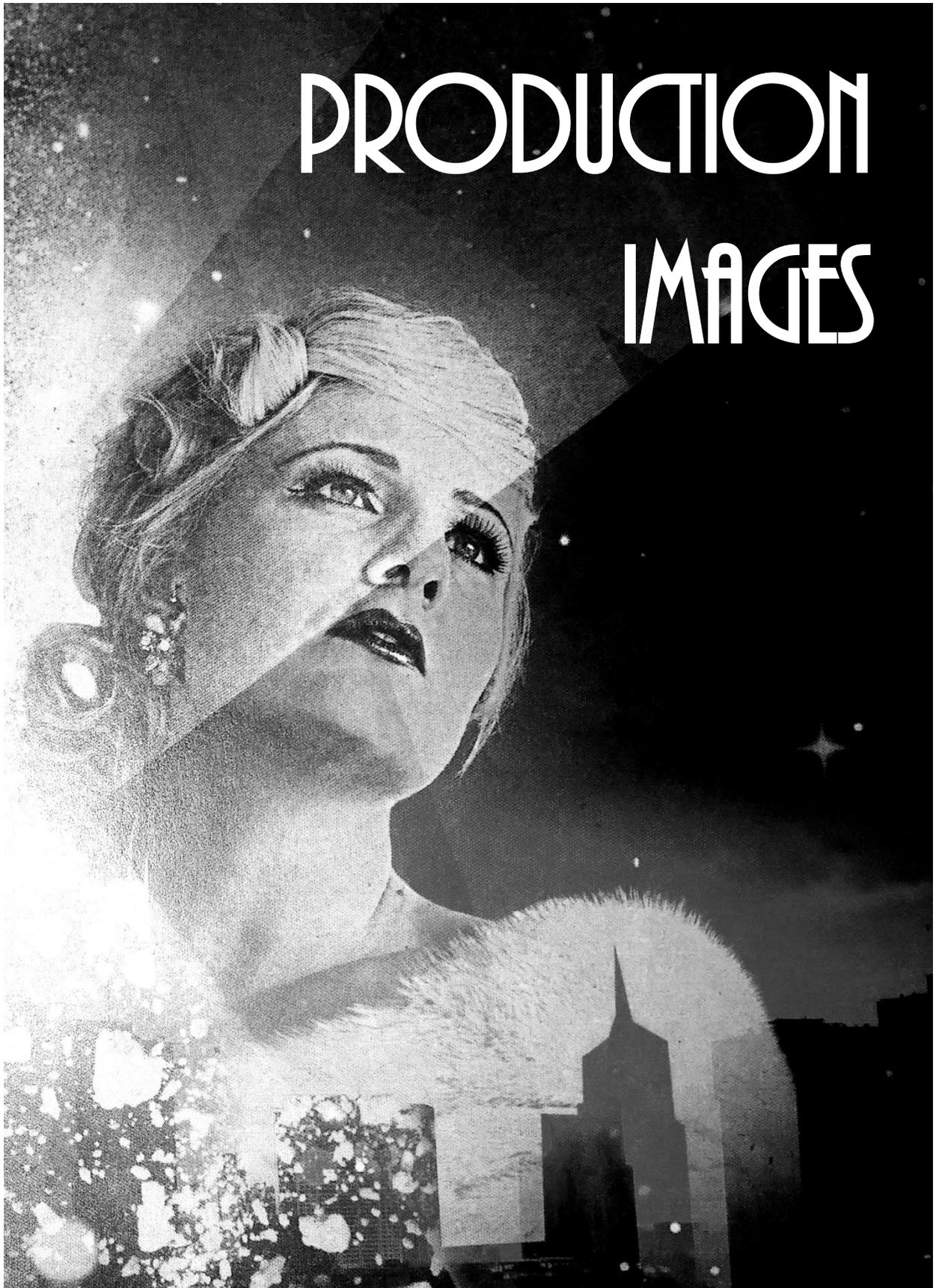
The show opens at 7 p.m., Feb. 21 in Tatum Theatre located inside the Theatre and Dance Building. It runs again Feb. 26-28. There are matinee shows at 2 p.m. on Feb. 22 and March 1.



Emma Harr and Hillary Lewis are out in the scene from "By the Way, Meet Vera Stark."

Susan Broadbridge/Printz

# PRODUCTION IMAGES



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*All images are provided by the Southern Miss Theatre department.*

































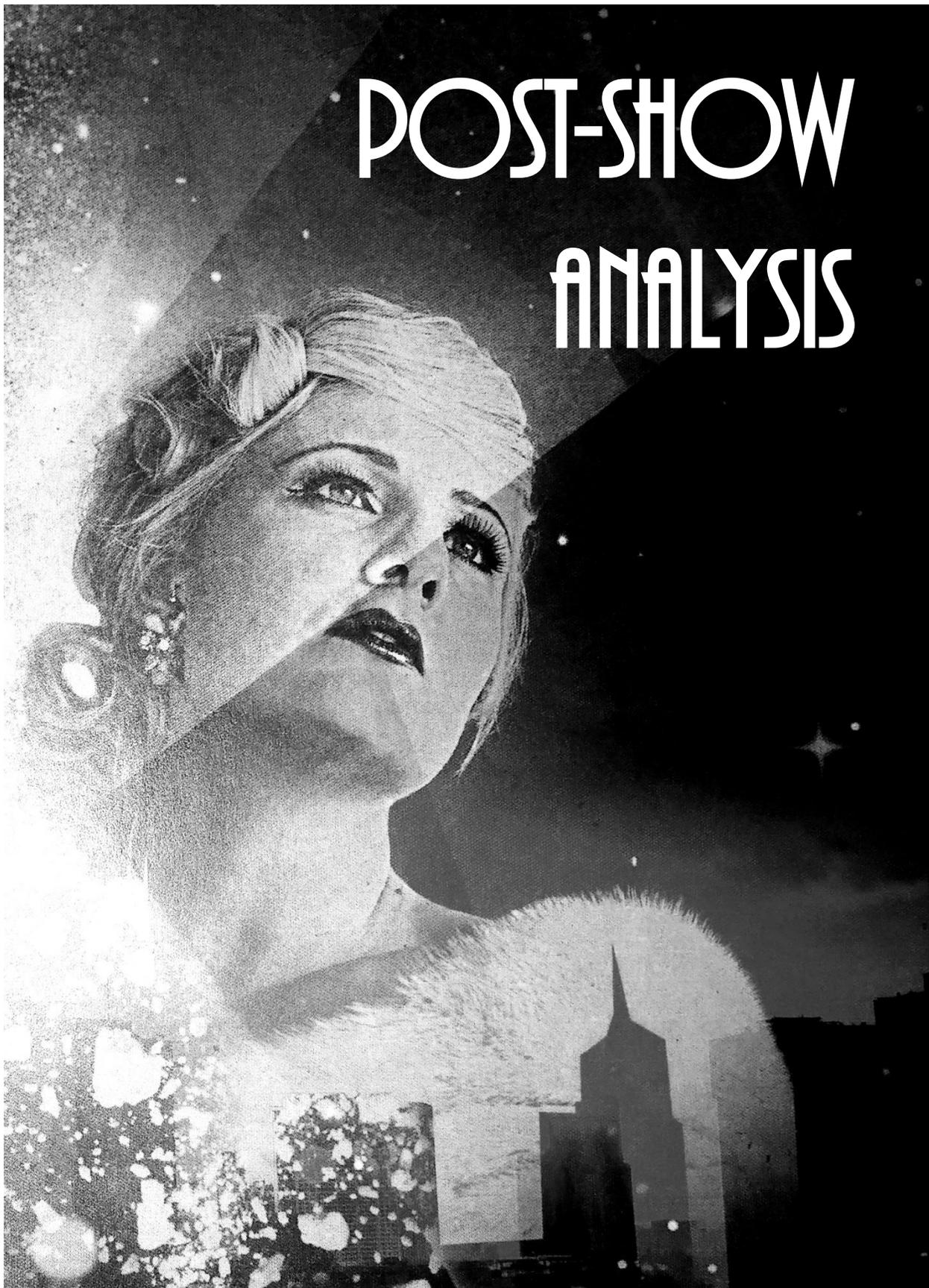












# POST-SHOW ANALYSIS

# POST-SHOW ANALYSIS

“AND IF HE REMEMBERS, AS I DO, WE DIDN'T EVER WANT IT TO END.

I LIKE TO THINK OF US—THAT WAY.”

I was seated on an airplane, in the seat by the window, flying toward Boston from Atlanta, when I first read the play, *“By The Way, Meet Vera Stark.”* I had started and finished the entire piece while in the air, occasionally laughing loud enough to bring myself out of my own reverie, to glance up, remember that I was, in fact, hurtling through the air thousands of feet above the earth inside a metal tube with a hundred strangers, and indeed not gliding sublimely through the 1930s film scene, as my imagination had taken me. I distinctly remember the moment the magnitude of this play hit me—I was reading the arguments between Carmen, Afua, and Herb within the colloquium, was struck by the term *“patriarchal hegemony,”* and looked up at my companion seated beside me. “Moriah, this could be my creative project. *This could be my show.*” Moriah Whiteman, a fellow soon-to-be-third-year actor, was also going through the process of reading and delineating over the plays on this year’s season, making her notes as to what would be right for her. She heard the urgency and the note of excitement in my voice, and knowing that same sense of grand overwhelm herself, understood how pivotal this moment was—up there in the clouds, surrounded by white and

sun, I had already developed a sense of pride and ownership over a show that was, as yet, to be called mine.

A year later, I sojourn from kitchen table to café to coffee house, writing streams of pages here and there, to outfit the final book of this monolithic process. The show itself has closed, the t-shirts have come in, and the flowers from generous audience members have dried and moved from their vases to the wall. And I can't help but look back at the process with wonder—the sheer magnitude of how much was accomplished in such a short amount of time for the actual production, compared to how long I've been living with these ideas; the myriad of things I still want to change or explore; and how very much I sincerely wish this show had been able to have a much longer run.

## RESEARCH: A PILGRIMAGE

I found myself in the pit of a well in the fall semester leading up to the beginning of rehearsals for *Vera*. I had unwittingly created a conundrum in which I found myself somewhat immovable—whether or not that was true in the empirical sense, it certainly felt that way internally. I had opened a kind of Pandora's Box in regard to the research component of this Creative Project—there is, without a doubt, *so much information* to be researched and explored and looked into when studying *Vera*. So much, in fact, that there were more moments than I want to admit where I didn't quite know how to start sifting through the magnitudes of themes, histories, and lineages. The Creative Project itself is supposed to focus

on the character within the world of the play—so the research you do is only what is most relevant to what helps you put that character on her feet in the show. At one time in this process—admittedly, very early—I second-guessed just how substantial a role Gloria would be to examine. She’s essential to the plot, certainly, but her physical presence on stage doesn’t even happen as often as some of the other characters who double and charge parts. I could not have been more wrong about this fact—Gloria could spend five minutes on stage, and she would still require a metric ton of research into her history and backstory. What makes her so important, and therefore worth her weight in gold academically, is her relationship to Vera. The play is about these two women; it’s this one relationship, looked at over three different periods of time, that allows us to examine the flaws in the histories of race, gender, personal autonomy and identity, social liberation, sociological change, and how essential conversations about media and where true power lies are to our society. I’ve read books, articles, watched documentaries, uncovered the artwork and poetry of artists and writers of color who until recently were not granted much visibility in the public sphere, listened to the music of the early twentieth century with a new ear, tuned now to hear the marginalization that was happening just outside the studio door. All of these elements of research are topics that already interested me, which is why I caught myself off guard with how difficult diving into all of it seemed to be at first. There was simply just so much to get through—and truthfully, I felt incredibly inadequate in comparison.

The research as a whole began to sort itself out as the rehearsal process began, when Gloria and I came to understand one another, and I had access to communing with other minds steeped in the same story. I realized what was superfluous, the pieces I could do without, and

forged ahead to do justice to the research that I deemed vital to the conversation I wanted to have about Gloria and Vera's world. However daunting it may have been at the beginning, I am beyond grateful to have had the opportunity to find the material I have, and to have learned so much from it. This show taught me lessons about social order, the transference of power, the subtleties of ownership in identity, and brought me face to face with the realization of my own privilege—all matchless and not easily rivalled. I do not think I could ask for anything more than that from a Creative Project.

## THE CASTING PROCESS

I value the system that is in place that allowed me to be given a role in *Vera* well ahead of time, so that I might be secure in what I needed to prepare for. Out of respect for this same system, I chose to audition at *Generals* in December regardless. A few of those who have gone before me in this process have told me in years past that even though you've already been cast, you audition to show that you deserve to play that part—that you've earned it as your CP, it wasn't just handed to you. I can appreciate that logic, looking forward to the professional realm ahead of me, where I will certainly have to earn everything I am given hereafter. The benefit of auditioning met several personal goals: it allowed me to get into the mindset of moving forward toward a new show, workshop some audition material on its feet, and perform for Michelle, with whom I'd never worked up to this point, so I wanted to give her peace of mind that she did in fact make a good choice in allowing me to be cast in her show. I dressed

myself as Gloria would—my recently-dyed platinum hair coiffed and poised, a sleek pencil skirt and vintage heels, with an ample amount of bright Hollywood red—all to the point of finally donning this grandiose and spirited visage of Gloria Mitchell, my first real physical communion with her as a character.

Michelle encouraged me to sit in on the rest of the auditions and the call backs, if I was interested to, which I am grateful for. I was never a party to her process in casting decisions, aside from offering my opinion if she asked for it after a reading. Being able to read with the actors in the call backs was so much fun—I got to try Gloria on for size for the first time, play around with my own early interpretations of her, how she moves, how she sounds, and how she might interact with Vera or Slasvick and Max. Getting to go through the same few scenes multiple times with different combinations of actors affected how I played Gloria. I allowed her to be fluid, to use the experience as an exploration of how my initial analysis of her would fit with various combinations of other people. On the whole it was an incredibly enjoyable couple of evenings, as I had the wonderful fortune to glimpse how this remarkable show might begin to take shape.

Looking back from this end of the process, I can honestly say what we saw at call backs and what became reality in production are in perfect alignment. It's commented upon multiple times in my rehearsal logs, but it has become simple fact and truth: every single person in this cast was exactly meant to play who they played, and the ensemble of all of us together was a rich and vibrant company of artists that I would never trade, if I could do the show over again. Michelle has great instincts about casting, but she doesn't put actors in boxes—she allows them

latitude to surprise her, and to surprise themselves, by challenging them with the demands of the story.

## THE REHEARSAL PROCESS: FILM AND STAGE

Casting for *Vera* took place in early December, so the whole of winter break stood between the cast lists going up and the first rehearsals. We were scheduled to come back the week before classes started in January to hit the ground running with all of the filming, prior to the beginning of the semester. Our main goal was to be off-book for all of the film scenes, specifically all of the women for *The Belle of New Orleans*, then once that was taken care of we would dive into the rest of the show. It gave the show the feel of an actual film—sequences were filmed out of order depending on call times and schedules, and I had to make sure I was doubly prepared to perform as Marie the way Gloria at the end of the play would have played her, so I had to go into the filming anticipating the evolution my character was theoretically going to have in rehearsals. Working out of order in this way was definitely an interesting learning experience. By the time we got to tech and were able to see the completed film, I was actually quite pleased with the way *The Belle of New Orleans* turned out, and felt that my performance stayed true to the arc that Gloria, and consequently Marie, had made through all of January and February.

That is, of course, not to say that along the way to getting to tech, I didn't have my doubts at times. This show has been nothing if not continually unexpected in the most

spectacular of ways. I started rehearsals in January with confidence, languishing in the comfort of a character I felt that I “got” from an early stage; Gloria seemed like just another overly dramatic, diamond-encrusted blonde bombshell, an archetype I’ve played a few times previously, all of whom have been enjoyable characters. I’ve even worn an identical platinum finger-wave bob wig in a ‘30s show before, another overbearing actress type. On the one hand, the thought that Gloria would be somewhat of a breeze, a familiar comfort, was a positive to the process—these are the women that I seem to be really good at playing, so why not put one of Gloria’s caliber on my resume before heading out into the professional world? On the other hand, in the back of my mind I was concerned about whether or not I would be challenged, if my acting would be trite or stale, because I would end up defaulting to routine habits. I longed for something that pushed me, that took me out of my comfort zone, but that also made me feel good in my skin—I wondered at the beginning if Gloria was it. Little did I know then, I would end up going through quite the transformation with this show. Gloria, for all her similarities to the Hollywood babes of my past, threw quite the curve ball—and when combined with the breviloquent directorial eye of Michelle Taylor, there was simply no room for old habits or safe performances.

If I may speak plainly about the very human experience of being in this show, developing Gloria came with a rather large share of fear and anxiety. There was a period toward the end of January where she began to feel rather distant from me, and in one particular rehearsal, Michelle asked Hillary and I to go in a completely different direction from where we had been—and I shut down. I couldn’t even explain exactly why—at the time, it felt like my brain just stalled, like a car with an electrical problem shorting out. I immediately went into panic-

overdrive, trying to balance the fearsome thought of “*oh my god, did I just forget how to be an actor*” with the reality that I was still in rehearsal, and the show needed to go on. Looking back on that week, I remember feeling entirely inadequate. I had been steeped in research on racial passing and the damage it did to personal identity and psychology, as well as how it broke down family ties and relationships in the early twentieth century. I, as Emma, was having a hard time reconciling what was happening to Gloria and Vera in their story, and somewhere along the line my empathy crossed wires with my aesthetic distance as the actor, and I was carrying emotional baggage into scenes where I shouldn’t’ve. Michelle and I ended up having a private conversation about this, as she was concerned with what she could do to help the process go more smoothly. I confided that my personal anxieties had infiltrated the work I was doing in the studio, and that now I was aware of it, I planned to look at Gloria with fresh eyes, so as to give her her own space, and me mine. The following week of rehearsals, something seemed to click, and things went infinitely better. Gloria and Emma had found a truce, and the two were now working in tandem toward the same goals.

Looking back in retrospect, I think one of the contributing factors to my breakdown with Gloria was that I had begun feeling the alone-ness that Gloria inhabits all the time, and it was overwhelming. I wrote in a rehearsal log about this point, where Michelle approached Hillary and I during tech week about how important their relationship is, because the audience sees Vera’s friends, but they don’t see Gloria’s, and we should take that as a sign that, aside from Vera, she doesn’t have any. Gloria leads an extremely lonely life, and she would have to, with the identity she formed for herself in denying part of her heritage. She couldn’t allow anyone to get close enough to her to accidentally discover the truth. She was only safe with Vera. I

think I stumbled into the very visceral realization of these truths during that period of time, when Gloria felt like a villain, and all the other characters had relationships with one other except with her, which made the loneliness in group rehearsals all the more apparent. I had not expected to be quite so taken in by the realities of Gloria's world—in a way though, I am glad I was. I did my best to live with her as truthfully as possible, and the fact that I was caught off guard and emotionally affected by it is, I believe, a very good thing. Ultimately, the fact that I was able to cross those bridges with Gloria and come out the opposite side clasping hands, is what made the eventual performances so striking and dynamic. The Gloria that performed in the Tatum, who loved Vera so much, who twirled in her gowns and downed her gin, is nothing like the blonde bombshells I've played before. She's much stronger, and infinitely more interesting.

## THE CURTAIN AND BEYOND

There are a million things I love about *Vera*, and one of them is the fact that the subject matter never got tiresome, even to the cast. Every single performance, you could count on coming backstage into the makeup area and hearing some sort of debate fueled by discussions of the play's themes. One of the most memorable conversations happened during the middle of the run, and Terrance Fleming and Brandon Campbell, as Leroy and Max respectively, were discussing how Lynn orchestrated the use of gender with the characters in the show. Terrance acknowledged that in so many stories and shows currently, the main characters are often male,

and the females that are introduced are only ever there as accessories to the men, to further their storylines, with no real substance of their own. He then went on to remark that Lynn Nottage had taken this idea, made it better, and done the opposite with it in *Vera*: the show is about the women. A male character isn't even introduced until Leroy appears in Scene 3, and the other two men don't even come in until the last scene of Act I. Lynn wrote the men in this show to be interesting characters, certainly, but it is clear that they are *not* the focus. They are, as Terrance and Brandon discussed, present to provide "ambiance" to the stories of the women. Such a reversal of roles is not often seen in literature, of any kind, so I am glad to have seen it here, and done in such a thorough and complete way. What made this conversation more memorable, however, was the fact that Terrance and Brandon were both in favor of this tactic of Lynn's—that they saw it, understood it, and supported it. Vera's story—and by extension, Gloria's, Lottie's, Anna Mae's, Carmen's, and Afua's—are the ones that need to be heard.

I was not the only one of us to deal with the crisis of coming face to face with her character during this production. In truth, all of my cast mates experienced some form of struggle with and against the work that was put to us by Lynn. We each had to face the privileges we hold in comparison with that of our characters, and we each saw revealed just how many things about the world and about our society are still the same as they were in the time periods Lynn wrote about. We knew we were ready to put the show in front of an audience when the issues became real enough to affect us on and offstage. Michelle was thankfully sensitive enough to these moments to grant rehearsal time to conversation about these topics, so that as a collective we could discuss them and create an ensemble of safety

around them. The magic of this play lies in how much it changes everyone who works on it. It affects the audience, as it should, but it just as strongly affects the actors, the crew, and anyone who touches it, if not more so. I was proud every night to put this show on its feet. Our cast was a true ensemble—we bled together with this show, and we carried it together every single day until it closed. We were all in agreement, every one of us—this was the kind of show we could have kept doing for another few months straight, and it would have kept evolving into something we loved even more. I only hope to be granted with such a blessing somewhere down the road, the chance to work an extended run on a show my heart beats for, in my career.

After all this time, even with the things that went wrong, with how much I doubted myself over this whole project, with how stuck I felt in the research and how alone I felt with Gloria, how much pressure I put on myself, and even when I had no idea how to ask for help—after everything, still I am proud of the work I have accomplished. I am proud of the art that I made. Surviving the struggle is what matters when it comes to creating, I think. I know I am not the first to flinch at the magnitude of her Creative Project, and I will certainly not be the last. I can only stand by what I have done and hope that my work, lovingly wrestled from the fire, speaks for itself.

# FACULTY COMMENTARY

The hope of every actor is that the amount of work they have poured into a role is just as evident in one performance to the audience as was evident to the actor herself throughout the entire rehearsal process. We long for our energies and pains to be fruitful, that we have not toiled in vain, and that the viewers who witness our work are privy to the entire range of what we have sought to create. There is always, of course, the gamble that everything is not entirely clear after just one viewing, and that very present reality that a number of audience members will see something we didn't. Such is the beauty of live performance, that in its aliveness, new discoveries and elements are always available.

In receiving feedback on my performance, there were some very helpful comments made with regard to the overall objective view of Gloria that, if given the time, I would love to address in further exploration and performance. For the majority of this process, my focus for Gloria relied on the two halves of her—the part of her that is public, her “sweetie pie” mode, and the part of her that is private, her actual feelings and opinions. The former is what the majority of the world sees; the latter, only Vera. Sean made a note of having seen three rather than two: there is actual Gloria, the private version of herself; then Gloria as the actor, who is aware of the importance of her brand; then finally the extreme Sweetie Pie persona, which is the most public of the group. His commentary hinged on the observation that while all three were, to him as an audience member, distinct, there were certainly times where the second and third—the public faces of Gloria—could have been more individual from one another. This distinction was mostly muddled during the party scene at the end of Act I—which to me makes

sense, as that entire scene has Gloria running on and off, back and forth, swapping faces at a moment's notice. One of the concerns I had when in rehearsal for that scene was how to separate the back and forth, as a lot of the dialogue for Gloria was structurally similar—I had concluded that the only time during the whole of the party scene she is the most private version of herself is when she crumbles to Vera when it's just the two of them, and asks if she looks alright. There's a whole host of people in the other room, other actors and important big-wigs from the studio present, so Gloria would have had her Sweetie Pie levels on full blast throughout the night—meaning, she would not necessarily have dropped them completely in her swaps back and forth. This is where I can see the distinction between the second and third levels Sean mentioned—she never completely drops all the way to her actual self, but she does pull back from the extravagance of the Sweetie Pie mode at moments. This is where a third, middling level would be necessitated. Gloria's identity exists on a spectrum, there would of course be degrees in between the ends.

The focus for the second half was much clearer, however, as Gloria has had time to mature. By the time we reach *The Brad Donovan Show*, the “Gloria has consumed the brand; but the brand has consumed Vera.” The work with Hillary as Vera was very successful and strong, according to Sean, and anything that was muddled in the first Act (in Gloria's chaotic youth) was ironed out in the second (with age and the wisdom of the London Years). Robin had mentioned she would have liked to see even more moments of vulnerability in the second Act as Gloria and Vera unite—there is so much tension as the two women push and pull within their power balance, and because Gloria has largely held most of the power throughout the play, it would have been interesting to see her release it even more toward the end.

These are concepts that were definitely prevalent in rehearsal that kept evolving even into performances. Becoming Gloria was all about balance and power, and it became such a winding tightrope of gray areas for me as I navigated through the process. On the whole, I feel that the performance was successful—but as I've mentioned here, this is one of those shows that keeps teaching as you keep performing. I would have loved to have stayed with it for another few weeks, even just a few more days, to witness how each of these areas would evolve. The spectrum of who Gloria is, and where she chooses to land, will continue to be a didactic experience for me as an actor as I move forward with my performance career. Overall, this process has revealed to me the infinite myriad of ways one single role can be interpreted and presented, and how even after so many months of examination, there is still always more nuances to discover.

# ACKNOWLEDGEMENTS



# ACKNOWLEDGEMENTS

My time in this department has been unrivalled in my other life experiences, and I foresee that trend staying the same as I move forward. These three years have been an immensely powerful collaboration of my struggle with myself and my esteemed peers and colleagues, who have helped me wrestle my craft into a recognizable form. It is not possible for me to express my gratitude as eloquently as I desire to, for the sheer magnitude of it; but I take this opportunity now to give thanks, and humbly offer whatever I am able to of myself as recompense.

To the performance faculty, who have comprised my committee these last three years, Sean, Monica, and Robin:

I thank each and every one of you for the guidance you have offered me during my time in this program and throughout the process of my Creative Project. The three of you together form an incredible team with your combined strengths—each of you excels in areas that enable your students to become wholly well-rounded creators, and I am thankful to have experienced the magic of this myself. All of you have dedicated your days and nights to this department and the betterment of your students, and it does not go unseen or unappreciated. I thank you for your kindness, for your willingness to listen, for your objectivity in problem solving, for your unwavering presence, and for the ocean of support you provide daily. My hope is that I have been even slightly as much of an asset to you as you have been to me.

With all of myself, *thank you.*

# APPENDIX



# APPENDIX

## ADDITIONAL READING / RESOURCES

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AND FINALLY, THANK YOU GLORIA.  
YOU MADE EVERYTHING A LITTLE BIT BRIGHTER.

WITH LOVE,

A handwritten signature in black ink. The first letter is a large, stylized 'E'. The rest of the name 'mma K. Harr' is written in a cursive, flowing script.

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