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**THE ACTOR'S TOOLBOX:**

**SCALING THE MOUNTAIN OF SELF AWARENESS**

A thesis submitted in partial satisfaction  
of the requirements for the degree of

MASTER OF ARTS

in

THEATER ARTS

by

**Lucas Daniel Brandt**

June 2015

The thesis of Lucas Daniel Brandt

is approved:

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## Abstract

*The Actor's Toolbox: Scaling the Mountain of Self Awareness*  
Lucas Daniel Brandt

Upon enrolling as a Master's candidate at University of California Santa Cruz – I decided to focus my research on how I could expand my toolbox as an actor. I had always approached my roles with an instinct, vague at best, of how my role would best be portrayed, but I never had a clear idea of what my method of approach was. So, in researching various acting methods, my aim was twofold – to first clarify for myself what methods I was using in approaching my acting, and secondly, to attempt to apply the newfound wisdom in acting theory to my work. From there, I hope to apply this knowledge not only to my personal approach as an artist, but to also offer some insight for actors who, similar to myself, have a desire to hone their craft, but aren't quite sure what "method of acting" best resonates with them.

To clarify my research further, I will be focusing on my attempt to apply Stanislavski's system of acting to two distinctly different roles: Benny Southstreet in Frank Loesser, Jo Swerling and Abe Burrows' 1950 musical comedy *Guys and Dolls: A Musical Fable of Broadway*, and Herr Freder in Martin Crimp's 2009 adaptation of Ferdinand Bruckner's 1926 play *Pains of Youth*. Both productions were radically different in approach and execution, thus calling for a variety of different tools in creating both roles. In exploring the differences and similarities in my approach, I

hope to discover what methods of acting resonate most with me, and in doing so, aim to emerge with a deeper understanding of not only myself as an actor, but of where I fit in the long lineage of acting methodology.

I chose to use the metaphor of the toolbox because I feel it embodies a holistic approach to acting – on one end, in allowing myself to identify a variety of methods (tools) from different theorists (namely Constantin Stanislavski, David Mamet, and Uta Hagen), I am breaking free of the often cultist desire expressed by some actors to stick to one holy method of acting. On the other end, a toolbox implies that there is space to be filled – thus surrendering to the notion that as an artist, I am constantly growing, learning, and adding new tools to my repertoire.

## Chapter 1: Approaching Benny Southstreet

In a room sometimes dominated by opposing forces (that of the director, designers and stage manager, to name a few), the actor may find themselves overwhelmed at the whims of these forces. In a way, the very power structure of the rehearsal room, mixed with an ever-competitive market for roles, can be inhibitive to the actor's creative freedom. As David Mamet states in his essay *An Unhappy Family*<sup>1</sup>, "The paternalistic pattern in the theater infantilizes the actors, so they feel compelled to please rather than to create, to rebel rather than to explore, to perform rather than to express." (32) The best approach, then, to quelling the desire to please one's superiors, is preparedness. This is not a wholly new idea – in fact, one might argue that the notion behind Stanislavski's entire system of acting<sup>2</sup> was preparedness – as he states in *An Actor Prepares*: "Talent without work is nothing more than raw unfinished material." (191) And so, even before one enters the rehearsal room, weeks before the show starts, one can start preparing: through research, script analysis, and, for lack of a better term, objectification<sup>3</sup>. I had the great pleasure of being an understudy in California Shakespeare Theater's 2015 production of *King Lear*, and some of the most valuable advice I gained from

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<sup>1</sup> *The Unhappy Family* can be found in Mamet's published collection of essays, titled *Writing in Restaurants*.

<sup>2</sup> Stanislavski called his approach to acting The System, which he later deemed a "method of physical actions". Later on his students in the United States coined it "the method".

<sup>3</sup> By "objectification" I mean to say discovering my character's superobjective (what he is pursuing throughout the the entire play), and their objective (what they are pursuing in each scene).

working on the show came from an interview (published in the playbill) with Anthony Heald, the actor who played the titular role. In it, he explained his process in preparing for the role: “I’m....an actor who believes very strongly in learning all the lines long before rehearsals begin. The character doesn’t carry a script, so how can I? I’ve been learning these lines for the past 15 months.” (12)

While my role in *Guys and Dolls* was nowhere near as massive as Mr. Heald’s, I think there’s still something to be said for the importance of preparation for a role. And so, in explaining my approach to Jewel Theater’s 2015 production of *Guys and Dolls*<sup>4</sup> I’ll focus on three areas (dramaturgical research, script analysis and objectification) and explain how they helped to create the eventual ‘finished product’.

My first task involved going back to the source material for the show and figuring out three things: how the script of *Guys and Dolls* came to be, the writer’s purpose in creating the show, and the socio-political conditions surrounding the play that ultimately influenced it. This research had two purposes: the first was to make myself as informed as possible going in to the rehearsal room, and the second, undoubtedly tied to the first, was the hope that in doing the research, I could find a nugget of wisdom or inspiration that would influence my approach to the role. And so, before rehearsals began, I sat down to read two short stories by Damon Runyon

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<sup>4</sup> This production of *Guys and Dolls* was directed by Linda Piccone and performed from November 12-December 6<sup>th</sup>, 2015 at the Jewel Theatre in Santa Cruz, California.



that have been repeatedly cited as source material for the show: *Blood Pressure* and *The Idyll of Miss Sarah Brown*, written in 1930 and 1933, respectively.

In the latter story I was pleased to find that one of the phrases spoken by the nameless narrator in *The Idyll of Miss Sarah Brown* was rehashed and turned into one of Benny's lines. In describing the beautiful Miss Sarah Brown, the narrator states "...her eyes are like I do not know what, except that they are one-hundred-per-cent eyes in every respect." (274) Similarly, in the first spoken exchange of *Guys and Dolls*, one witnesses Benny Southstreet exclaim "She is a beautiful doll, all right, with one hundred percent eyes." (7) But other than the direct quote and a brief reference by the narrator to a Benny South Street in Runyon's 1931 story *Hold 'Em, Yale!*, there seems to be little direct inspiration for the character of Benny Southstreet. With that established, the fun then became creating a three-dimensional character from the large swaths of gangster culture created by Runyon's stories.

One distinct facet that made preparing a role for *Guys and Dolls* so fun is playing with the stylized language created by Runyon, aptly coined "Runyonese" by *The Observer* in the 1930s (Oxford). As described by dramaturg Melodie Ellison in her research packet for California Regional Theatre's production of *Guys and Dolls*, Runyonese is a "stylized manner of speaking...characterized by an overly formal way of speaking where no contractions are used and the present tense [is] employed

with a mix of colloquial Broadway slang.” (8) And so, although singing and dancing was a large part of the show, I always tried to keep in mind to have an elevated sense of speech. But it was when I tried to imaginatively enter Runyon’s world that I began to discover clues into Loesser, Swerling and Burrows’ superobjective<sup>5</sup> in creating *Guys and Dolls*. But before I go too deep into my research, I’d first like to explain the logic behind it.

In trying to figure out the writers’ superobjective, it helped me to better understand the story that I was trying to tell onstage. In addition, even though all of an actor’s research may not help in creating the finished product (the performance), the hope is that in doing so, a nugget of wisdom will emerge that will help one get more in tune with one’s character. As Uta Hagen so brilliantly states in *Respect for Acting*, “All tedious research is worth one inspired moment.” (153). Researching and understanding the story as a whole, then, is paramount to creating a living human being onstage. Stanislavski (and countless theorists after him) have repeatedly stressed the importance of understanding the playwright’s original intent. As stated in *An Actor Prepares*,

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<sup>5</sup> In using the term “superobjective” here, I mean it to be Loesser, Swerling and Burrows’ ultimate artistic goal in creating the show *Guys and Dolls*.

“The main theme must be firmly fixed in an actor’s mind throughout the performance. It gave birth to the writing of the play. It should also be the fountain-head of the actor’s artistic creation.” (295)

David Mamet<sup>6</sup> similarly stressed the importance of understanding the themes of a story in his book on acting methodology, *True and False: Heresy and Common Sense for the Actor*. As he states in the first chapter of his book, “The actor is onstage to communicate the play to the audience. That is the beginning and the end of his and her job.” (9)

Artistic expression aside, one can’t help but admit that most Broadway plays are produced to make money. As Uta Hagen<sup>7</sup> remarks in *Respect for Acting*, “The finest and deepest play on Broadway has been produced to make money, not just to serve, enlighten or enrich the lives of those fortunate enough to afford the price of a ticket”. (15) And so, in acknowledging the financial drive of Broadway productions, one becomes aware of the constant push and pull between the producers (who largely have their eyes set on making a profit) and the artistic team of a production (the playwright, director, and actors, among many others). But one hopes (and I think that this is true of *Guys and Dolls*) that in addition to wanting to produce a financially successful show, that the producers wanted to fulfill a deeper artistic

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<sup>6</sup> Most theater practitioners are familiar with David Mamet as a renowned playwright, but here he offers practical advice to the actor.

<sup>7</sup> Theater practitioners are familiar with Uta Hagen as a renowned actress, drama teacher, and author of the book *Respect for Acting*.

yearning. In a way, they created a show that took two diametrically opposed facets of American culture<sup>8</sup> (devotion to God and a fascination with gangster culture) and smashed them together to see what would happen. In some respects, the producers were tapping into two very deeply held beliefs: faith in the fact that good will always win out over evil, and the almost perverse obsession Americans had (and still have) with people who are able to profit by not playing by the rules.

Nearly twenty years before the creation of *Guys and Dolls*, in 1931, Al Capone went through a highly publicized trial for tax evasion, and in 1936 famed mobster Lucky Luciano was taken down for running a huge underground prostitution ring. These were trials that were very much in the public view, and although *Guys and Dolls* was created fifteen or more years after them, the American obsession with gangster culture was still very much alive.

But the gangsters in *Guys and Dolls* are nowhere near as bad as Lucky Luciano or Al Capone. Aside from intimidation with a deadly weapon (by Big Jule), the crime that most of the gamblers are guilty of is keeping an illegal crap game alive. And unlike Capone and Luciano, these gamblers can both sing and dance. That's because *Guys and Dolls* steers clear from the darker side of crime, and instead presents its audience with a more palatable world of criminals. Much of the fun becomes seeing two diametrically opposed worlds (one of strict religious adherence

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<sup>8</sup> In using the term "American culture", I mean it here to describe the culture of the United States of America, as opposed to the entire continent of America.

and the other of adherence to disrespecting the law) clash. On a deeper level Loesser, Swerling, and Burrows created a story that at its core is a struggle between good and evil, a motif that has persisted throughout culture for thousands of years.

The extreme cynic might still contend that the creators' superobjective in creating *Guys and Dolls* was to make money. But from a less cynical perspective, their goal was to try to create a show that spoke to the modern cultural struggle between the rigid ideals of religion and the freewheeling lifestyle of gamblers. One might argue that these opposing forces are still at war within us. We cannot help but acknowledge the comfort that God's laws provides, and yet we find an indescribable pull towards a lifestyle wholly free from those laws laid down in stone centuries ago. Regardless of our faith, we are all somewhere between heaven and hell, eternally seeking some sort of salvation.

Once I had a firm conception of what story we were trying to tell as a cast, I got into the nitty gritty work of what I like to deem 'objectification'. Simply put, for me objectification is breaking down a script into smaller beats<sup>9</sup>, and figuring out not only what my superobjective is (what my character is pursuing throughout the entire show), but going through each individual scene and figuring out my objective, or

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<sup>9</sup> The term "beats", first coined by Stanislavski, is used here to describe a 'unit of action' onstage, or more simply, a distinct moment onstage.

rather, what my character is pursuing throughout each individual scene. Once that was established, I needed to figure out Benny's function in the show.

In simplest terms, Benny Southstreet serves as a device to push the plot forward. Most of his interactions with Nathan Detroit and Nicely Nicely Johnson are about how to find a safe and reliable place to shoot crap. Since their locations are always being shut down by the police, they are forced to move from place to place, giving their game the title "oldest established permanent floating crap game in New York." (13) In the first scene alone, Benny pesters Nathan three times as to whether or not he's found a place to shoot crap. In addition, since he is Nathan's right hand man, he is constantly dealing with how to manage impatient gamblers who wish to find out the new location for the game. Benny also has a dim-witted nature that serves both as an easy target for jokes and as a laser-like focus on keeping the crap game alive. An example of this comes before Benny and Nicely Nicely sing the titular number, "Guys and Dolls". As they bemoan Nathan's preoccupation with his fiancée, Benny remarks, "It is too bad that a smart businessman like Nathan has to go and fall in love with his own fiancée." (50) This line, when delivered with utmost seriousness, reflects Benny's inability to see why any serious businessman would choose love over work.

Without Benny in the play, the show does not move forward. Nathan would get too overwhelmed dealing with Adelaide and the gamblers, and the crap game

would never happen. Without the crap game, Sky Masterson would not be able to round up enough sinners to make good on his promise to Sarah, and consequently, they would never get married.

In addition to pushing the plot forward, Benny serves to reflect society's often superficial criticism of men who are uxorious. He does just this with Nicely Nicely Johnson in the titular number. The problem, according to them, is that men are overly-devoted to their spouses. As a result, they often end up looking foolish due to their overpowering desire to please their spouse. This isn't a wholly new idea in the history of theater; a common motif in Shakespeare's plays features a brash male figure scorning men whose masculinity is lessened by their dedication to love. A prime example of this can be found in *Much Ado About Nothing*. Just as Benedick begins to come to terms with his feelings for Beatrice, he soon ignores them by focusing on the state of his love-stricken friend Claudio. As he states in the beginning of his speech, "I do wonder that one man, seeing how much another man is a fool when he dedicates his behaviors to love..."<sup>10</sup> In Shakespeare's plays love is often seen as a form of madness that causes people to act in an unorthodox manner. As a disguised Rosalind ironically states to her lover Orlando in *As You Like It*, "Love is merely a madness, and I tell you, deserves as well a dark horse and a whip as madmen do."<sup>11</sup> This mode of thought serves as a dramatic thread from

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<sup>10</sup> Taken from Act II, Scene 3, lines 8-11

<sup>11</sup> Taken from Act 3, Scene 2, lines 376-377

Shakespeare's work (written in the 16<sup>th</sup> century) all the way to Loesser, Swerling and Burrows' in 1950, and it was my job to try to bring that thread to life,

While I would love to say that I came into the first day of rehearsal completely 'objectified', I did not. Part of the reason for this was that I had been cast in two separate productions of *Guys and Dolls* before I was cast in this production, and I felt that on some level, I instinctively knew what the show and my character needed to be successful. I also couldn't see how Stanislavski's system of acting, which is focused for the most part on approaching a non-musical role, could help me bring Benny Southstreet to life. But Sonia Moore<sup>12</sup> helped me put things in to perspective. As she states in her book *The Stanislavski System: The Professional Training of an Actor*, "There is no difference between the truth of existence in dramatic scenes and in dancing or vocal scenes. An actor must behave as if it were indispensable to sing or to dance through the logic of his character." (77) And with that in mind, I began my approach.

### **1.1 On Making an Old Production Fresh**

Part of the artist in me loathed the idea of performing in *Guys and Dolls* again. I had played Nathan Detroit in a community production at Pinole Community Playhouse in my senior year of high school. I then went on to play Angie the Ox

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<sup>12</sup> Theater practitioners know Moore as an author and founder of the American Center for Stanislavski Theater Art in New York.



three years later in a semi-professional production at Berkeley Playhouse. And here I was again, cast in a professional production of it. Although I loved *Guys and Dolls* as a show, I feared revisiting it for a third time in a span of five years would disillusion me, and ruin my inspiration as an artist. In trying to apply Stanislavski's methods to my process, I ran into a number of road blocks. For one, I was tasked with trying to keep songs and dialogue that I had heard over and over fresh in my mind. In a way I was attempting to do what Stanislavski argued all great actors must do:

“In turn, you must learn to take in, each time afresh, the words and thoughts of your partner. You must be aware today of his lines even though you have heard them repeated many times in rehearsals and performances. This connection must be made each time you act together, and this requires a great deal of concentrated attention, technique, and artistic discipline.” (218)

In a sense, this is an aphorism I had heard many times while doing productions growing up. In some way or another, you have to make it seem to the audience that you are speaking the lines for the very first time. While this is somewhat easier for productions you are rehearsing for the first time, it is much harder to make fresh when you've been in multiple productions. Nonetheless, I made a point to myself in the beginning of the rehearsal process to refrain from being jaded; in order to make the process fun for myself, I had to rediscover what I loved about *Guys and Dolls*.

When I really thought about it, one thing I loved about the show is that it's a musical in which an actor without the greatest voice can still create a successful performance. One only needs to look at the 1955 movie version of *Guys and Dolls* for evidence, as the crooning lover Sky Masterson is played by none other than Marlon Brando. While Brando didn't have the best singing voice, he was still able to give a believable performance by 'acting his way through it'. Steve Sondheim<sup>13</sup> reiterates a similar sentiment in comparing the performance of Frank Sinatra's Nathan Detroit and Sam Levene's (the original Nathan Detroit on Broadway): "Sinatra sings on pitch, but colorlessly; Levene sang off-pitch, but acted while he sang." (524) Reading this review assured me that I didn't have to sing like Frank Sinatra in order to create a believable performance. In fact, it seems that relying solely on one's vocal talents is a detriment in creating a Runyon-like character. For this purpose, I chose to take a bold approach and give Benny Southstreet a strong East Coast accent, with a less than pleasant singing voice. Since I saw Benny as a bit of a macho gangster, I didn't need to worry so much about making it sound pretty. Instead, I focused on making it sound as close to an authentic New York accent as possible.

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<sup>13</sup> Later known as Stephen Sondheim. Practitioners of musical theater are undoubtedly familiar with his prolific body of work as a composer of musical theater, which has garnered him numerous awards.

What I struggled with most was trying to apply Stanislavski's theories to my acting in *Guys and Dolls*. Stanislavski's 'method of acting' essentially focuses the actor's attention inwards, believing that an actor must have an imaginative inner life in order to bring to life a human being onstage. As he states in Chapter 8 of *An Actor Prepares*:

"Try always to begin by working from the inside, both on the factual and imaginary parts of a play and its setting. Put life into all the imagined circumstances and actions until you have completely satisfied your *sense of truth*, and until you have awakened a *sense of faith* in the reality of your sensations." (141)

But my choice of accent, as well as the physicality I chose to adopt, were both choices I made that arose non-organically. They came from the outside in. And while I was enjoying myself onstage, I couldn't help but become self-critical of my performance. I had become so comfortable with the material that I could be standing onstage speaking to my partner while thinking about something completely different. Which, truth be told, is bound to happen to any actor doing six or more shows a week. But once I became aware of it, I wanted to find a way to fix it. Over the course of a month long run, I found two methods that helped me to relax onstage and get out of my head:

## **1.2 A Focus on Having Fun**

I had never been able to learn choreography very quickly; while I can certainly memorize moves if I drill them enough, dancing has never been something that has come naturally to me. Because of this, I was very self-conscious during dance rehearsals, especially ones in which I had featured moves. I can recall a certain rehearsal in which my self-consciousness came to the forefront. We were rehearsing the show's titular number for the first time, which features myself and another character, Nicely Nicely Johnson, singing and dancing around the stage as other characters walk by. Because of this, I was forced to learn my choreography in front of a large group of my peers, most of whom were simply waiting for their cue to cross the stage.

While they were probably more interested in the dust floating in the air, I had it in my mind that all eyes were on me. I felt as if I were being constantly scrutinized and judged as I was dancing, and as a result, I was openly criticizing myself in a joking manner in between runs of the number. My director, Linda Piccone, must have had a keen eye for my type of behavior, because I remember as I continued to focus on perfecting my choreography during rehearsals that she once yelled from the audience, "Just have fun with it!" It was a remarkably simple phrase, one that I had heard a number of times throughout my short career on the stage, but at that very moment, it helped immensely. It was that little phrase that freed me from the constraints of pleasing the audience or worrying about whether my dance moves were right. If I had just had fun onstage everything else would fit into

place. And as the saying goes, 'If you're having fun onstage, the audience is bound to be having fun as well.' After that minor revelation I found myself to be much more expressive while I was dancing, and I discovered a number of small comedic moments with my partner that I probably wouldn't have found had I not been reminded to 'just have fun'.

### **1.3 Focusing on the Truth in Front of You**

I experienced a remarkable sensation during the run of *Guys and Dolls* as I was working through Stanislavski's *An Actor Prepares*. I was essentially searching for usable portions of his method and trying to apply the methods I was reading about to that night's performance. While not all of them worked (specifically emotion memory, and the notion that one must begin work from 'the inside'), I found one quote in particular to be quite freeing for me as an actor onstage. Stanislavski reminded his students that they should "try to learn to look at and see things on the stage, to respond and give yourselves up to what is going on around you. In a word, make use of everything that will stimulate your feelings." (199) It was this notion of 'giving oneself up' to what is happening onstage that helped me immensely. It reminded me that I was part of something larger than myself, and that my neurotic disposition towards internally criticizing my performance while acting could harm the quality of the production. It was unbelievably freeing to stop worrying so much about what *I* was doing, and instead focus on my fellow actors, and what *they* were doing. And in the end, it got me closer to Stanislavski's ideal performance, one in

which the actor's attention is not focused 'beyond the footlights', and instead focused on the reality onstage.

#### 1.4 A Stanislavskian Approach

Regardless of whether or not I could fit all of Stanislavski's theories in my approach to Benny, I still found certain terms to be useful, specifically, given circumstances<sup>14</sup>. In order to understand the term better, I referred back to the fourth chapter of *An Actor Prepares*. In it, Stanislavski states "During every moment we are on the stage...we must be aware...of an inner chain of circumstances which we ourselves have imagined..." (69) While I agree that it is of utmost importance to be aware of the circumstances surrounding ones character, I don't agree with Stanislavski's notion that one should be aware of them at *all* times onstage. The actor has enough on their plate learning their lines and creating a truthful interaction with their partners. Adding the pressure of having to keep in mind every circumstance dictating their character's lives while acting seems like an information overload. Regardless, I understand the importance of knowing one's given circumstances, which is why I've included mine below.

Benny Southstreet is a gambler and Nathan Detroit's right-hand man. He is constantly focused on keeping the crap game alive, and keeping Nathan's focus on the task at hand. While he is interested in a girl working at the Save-a-Soul Mission,

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<sup>14</sup> Given circumstances refers here to all of the facts surrounding the story of the play. As described by Doctor Michael Chemers in his book *Ghost Light*, given circumstances "include the 'who, what, where, when, why and how' of the action of the play." (77)

he doesn't know how to approach her, so he instead puts on a front that he does not like women, when in fact he does.<sup>15</sup>

The play takes place in multiple locations: Damon Runyon's Broadway, Havana, Cuba, the interior of the Save-a-Soul Mission in NYC, and towards the end, in a New York sewer. Although most productions place the story in the 1950's, Ms. Piccone felt it would be better placed in circa 1930, as the time period would evoke the underground speakeasy culture that was rampant in large cities.

At his core, Benny is a man in love with gambling, particularly betting on horses. He got taken in by Nathan Detroit because he is very loyal and business savvy, but takes orders easily because he is dull. Although interested in women, he ultimately sees them as a distraction from winning large amounts of money.

Once I had a clear idea of who Benny was and how he functioned in the story, I began to think back to the previous productions of *Guys and Dolls* that I had been a part of. The reasoning behind this was to gain a deeper knowledge of how the current production either kept in line with or deviated from previous productions, with the hope that in doing so, a meaningful dialogue could be created between productions past and present.

### **1.5 The Larger Theatrical Context**

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<sup>15</sup> Benny's interest in a girl working at the Save-a-Soul Mission is not written into the script. Rather, it's something that I discovered during rehearsals that helped me understand Benny on a deeper level.

The director of the production, Linda Piccone, chose to stage a fairly conservative production of *Guys and Dolls*. And I don't mean conservative in a political sense, but conservative in that not many liberties were taken with the script. An example of this can be seen in how she handled staging the opening number, "Runyonland". In the text of the script, there are very specific staging directions for the director. It lays out a cast of archetypal characters, such as 'the tourists', 'the drunk', and the 'street thief', and explains very specific scenarios that should play out onstage between these characters. While Piccone didn't keep all of the archetypal characters (as our cast was too small to accommodate the needs of the script), for the most part she stayed within the artistic lines of what the original writers intended. And in a way, there's a good philosophy to be found in tackling a time tested classic like *Guys and Dolls* by following the stage directions. 'It's worked before, so why change it?'

Regardless, Piccone's take on the staging of "Runyonland" was quite different from the 2013 production directed by Jon Tracy at Berkeley Playhouse, in which I was a member of the ensemble. Instead of staying within the lines, Tracy chose to completely disregard the sacred stage directions of the script and instead focused on letting the actors create the environment of New York. We did so through an amalgam of devised scenes that were performed simultaneously and set to the opening score of the musical. To achieve this, Tracy divided us up into groups of four, and had us create a scene between male and female characters on a rhythm



of eight counts, limiting our expression to only our physical movements and relationships. He then watched the scenes, helped refine them, and had us rehearse them until they were sharp. After that, he placed all of the different groups onstage in an aesthetically pleasing manner, and 'let the number come to life'.

Both directors had very different visions for how to make their production come to life. Tracy sought to create a production through devised ensemble work, letting the actors assist in creating the environment, whereas Piccone let her actors explore, but in the more stable and established environment that Jo Swerling and Abe Burrows had created in 1950. In a sense, Tracy's production stood in defiance of the original script – challenging the dated 1950's values that are present in the story, whereas Piccone's production upheld those values as a cherished time to be looked back upon.

It seems that what makes any production of *Guys and Dolls* vital is the ability to bring to life Damon Runyon's Broadway onstage. In fact, one of the biggest problems Stephen Sondheim had with the 1955 movie production of the show was its inability to create a vital and living Broadway atmosphere: "Because of this lack of solidified style [in creating the set for the show], the film lacks one of the basic elements of the stage version's charm – a *feeling* of New York." (524) And so, regardless of what year you choose to produce *Guys and Dolls*, one of the most important aspects to creating a successful production is finding a way to evoke the colorful world of Damon Runyon's Broadway.

## 1.6 The Cultural Relevance of *Guys and Dolls*

One of the first questions most directors address at the first rehearsal is “Why are we doing this show, right now?” There is sound reasoning behind this approach. To begin with, it is very important for the cast to have an understanding behind the purpose of producing a show. It gives the actors a clear idea of what they are trying to accomplish and reminds them that the work they are doing every day is meaningful and relevant. But from what I remember, the cast of *Guys and Dolls* never had a discussion of this nature. And so, in my own way, I went about hunting down a reason for producing the show.

In trying to explain the enduring nature of *Guys and Dolls*, one might look to David Mamet for answers. In his book of essays *Writing in Restaurants*, Mamet muses on the enduring nature of plays themselves: “The life of the play is the life of the unconscious, the protagonist represents ourselves, and the main action of the play constitutes the subject of the dream or myth.” (8) Let us relate this statement to *Guys and Dolls* by working backwards. To begin with, if one examines the full title of *Guys and Dolls*, it is clear that we are in the realm of fable. In naming it *Guys and Dolls: a Musical Fable of Broadway*, Loesser and Burrows are stating from the outset that we are in a dreamlike realm. But how do the protagonists, in this case, represent ourselves? One needs to look no further than Nathan Detroit.

Nathan’s hesitance to settle down and get married weighs heavily on our anxiety in the United States to be tied down. It is the very idea of permanence and

settled life that the free-wheeling liberty of the United States disdains. Similarly, if we look at Adelaide, Nathan's eventual bride to be, we can spot the all-too relatable desire to tame the bachelor that is Nathan Detroit and settle him down to a more stable domestic life. The jokes that Adelaide makes (unwittingly) also play on married couples' shortcomings. Although they are not technically married, they have been engaged for fourteen years. And from my experience in doing the show three times, one of the jokes that gets the loudest laughs every night is spoken by Adelaide in regards to marriage: "No, I kinda like it when you forget to give me presents. It makes me feel like we're married." (17) So it's clear that *Guys and Dolls* constitutes the subject of myth, and that the protagonist represents ourselves (or some aspect of our culture), but how might one argue that the life of *Guys and Dolls* is the life of the unconscious?

In going back to *Guys and Dolls* as a fable, one might see the entire play as a representation of our anxieties and fears regarding marriage. We are ultimately just like Nathan and Adelaide (ready to settle down while wishing to be free) and have experienced something like Sarah and Sky (experiencing true love for the first time). Perhaps without consciously realizing it, the audience sees aspects of themselves, both good and bad, in the wide range of characters in *Guys and Dolls*, and because of that, it endures as a work that touches on something much deeper in regards to human nature. And while Mamet's framework doesn't completely answer the question as to why *Guys and Dolls* is such an enduring classic, it does at

least begin to help us understand why certain plays, and why theater in general, is so important for our collective psyches.

## Chapter 2: Wrestling With Herr Freder

In putting a Stanislavskian lens on my process for tackling the role of Herr Freder<sup>16</sup>, I first had to surmise what the superobjective of Ferdinand Bruckner was in writing *Pains of Youth* in 1926. The logic behind this being that if I could have a clearer understanding of why Bruckner wrote the play, I would have a clearer sense of how to best bring the story to life as an actor. Bruckner was essentially trying to capture the essence of post-war disillusionment. Germany, and indeed the whole world, was still trying to come to terms with the atrocities of World War I, and in writing this play, he was trying to process those atrocities. If one could gain any sort of meaning from the play, it would ultimately be that life is futile, and since it's futile, one should either kill one's self or resign to bourgeois existence.

Instead of taking a purely binary approach to writing his play, Bruckner's writing is also endowed with a distinct sense of the effect that Freud's psychological theories had on society. As Daphne Moore<sup>17</sup> states in the introduction to her translation, Bruckner writes with an awareness of the effect that "...Freud's theories [had on post-war youth], which Bruckner interpreted as putting youth, sex, and death in morbid proximity." (5) He was greatly influenced by the writings of Freud, and it's evident in the intense psychological struggle that most of the characters undergo. But as translator Martin Crimp makes clear in his introduction to the play,

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<sup>16</sup> Our production of *Pains of Youth* was performed February 19-21 and 26-28 of 2016 at the Dark Lab in University of California Santa Cruz' Digital Arts and New Media building.

<sup>17</sup> Daphne Moore is credited with a 1989 translation of *Krankheit Der Jugend (Pains of Youth)*.

its meaning does not have to be limited to the effects of war. Crimp argues that “Bruckner...extend[s] the concept of ‘disease’ to society at large – a potent twentieth century metaphor which could at one extreme underpin political ideology, while at the other inspire...humane literary genius “(ix) In dealing with *Pains of Youth*, one is not only dealing with post-war disillusionment, but with a society that is in some way or form diseased.

Expanding on the psychological narrative, one could go so far as to say that Herr Freder and Herr Alt, two male characters who share very similar traits, could be seen as representative of the id and the superego. Freder is completely unrestrained in his desires to pursue women sexually, while Alt is always reminding the girls to follow a certain moral code. While it’s hard to assert that Bruckner was doing this consciously, it is evident that psychology, and indeed the clinical approach that dominated much of Western thought, permeates strongly throughout the play.

It is also important to note that the original translation of the German title (*Krankheit der Jugend*) carries a distinct scientific leaning. As noted by Crimp in introduction, its original meaning was ‘the illness/disease of youth’. (ix) This adds both a clinical sense to the play, in that the pain the students are stricken with is a disease, while also offering a glimmer of hope: as Western medicine has shown us, if there is a disease, we will try to manufacture a cure.

The ultimate irony of *Pains of Youth* is that although the characters are studying to be doctors (or are already licensed) they can’t seem to find a cure for

their illness. As is often said of depression, sometimes one is so far down the rabbit hole, that it is hard to see the light. It is only Herr Freder, who cares little for finishing his medical degree (he's been there for twelve years), that is able to see beyond the issues that plague the characters in the play. With this lack of restraint, he is ultimately free to do as he pleases, and gets much of what he wants throughout the play.

Although it was helpful for me as an artist to understand Bruckner's reasoning behind writing the play, I found that the information I had gained from my research was often too intellectual to translate into meaningful inspiration. Regardless, it did help me feel more comfortable dealing with the script, and in that way, it helped give me confidence in the choices I would eventually make onstage.

Once I had a firm idea of Bruckner's intention in writing the play, I had to find a clear superobjective for Herr Freder. This was probably the most difficult task for me to complete, as I had a great amount of difficulty seeing why anyone would push another human being to the point of suicide. This is where Stanislavski came to help. As he states in *An Actor Prepares*, "It is only when [the actor] comes to a deeper understanding of his part and a realization of its fundamental objective that a line gradually emerges as a continuous whole." (271) Or as Sonia Moore states more clearly, "To carry across...the super-objective...is the final goal of every performance and is the point of departure for the Stanislavski system." (58)

Indeed, in trying to take an empathetic approach to Herr Freder, I found evidence in the play that he feels that what he's doing to the other characters in the show (pushing them towards suicide or bourgeois existence) is actually beneficial to them. As he tells a distraught Marie towards the end of the show, "You all need me to live. If no one takes control you're all of you lost." (115) Using this line, I surmised that although the characters in the play despise his actions, he feels that what he's doing is ultimately helpful. And so, in crafting Freder's superobjective (the goal he is pursuing throughout the entire play) I decided to choose "To awaken the little ones to life's ultimate truth." Choosing to call the rest of the characters in the show 'little ones' gives Freder a feeling of superiority. Additionally, in Freder's mind he is ultimately helping them cope with life's horrors by 'awakening them to life's ultimate truth'. While this did help me empathize more strongly with Herr Freder, it didn't make playing his horrid actions any easier.

Whenever I am cast as a villainous character, there is a tendency I notice in myself to play up the evil aspects of the character, because that is the simplest route to take. But Stanislavski reminded me to take a more empathetic approach. As quoted by Sonia Moore, he states "when you play a nasty man, search for what is good in him...trying to project only evil makes the performance heavy and dull." (74) With that in mind I immediately went in to rehearsals with an empathetic approach. Instead of simply playing him as evil, I tried to figure out what kind of pain he must have gone through in order to subject his peers to such terrible acts. In my



experience observing people, I often note that people treat others how they have been treated growing up. So, if you grew up in a house with a father that dealt with his problems through explosive anger, you often see the children in times of distress trying to fix their problems using that same anger. We are essentially mirrors to the world around us, and most of our behavior is learned. It is this observational theory that I tried to apply to Freder. Now that I had a clear idea of both Bruckner and Freder's superobjectives, I then began to wrestle with the age-old issue that all artists run into: giving myself a purpose for bringing the play to life. In doing so, my director, Kieran Beccia, helped immensely.

The show itself follows nine students – five females in their early twenties and four males in their late twenties – trying to come to terms with the horrific acts they have just witnessed at the end of World War I. Beccia had a vision that the disconnect felt by Bruckner's characters spoke deeply to the modern disconnect that millennials feel in the age of information overload. Beccia argued (and I would agree) that due to our dependence on technology and the gap it's created in meaningful communication, millennials feel very disconnected – from both the older generation who hasn't had as much exposure to technology, and to society as a whole, since so much of our lives now exist on an imaginary realm built entirely of zeroes and ones.

Beccia's original intention was to have a distinct focus on the character's use of technology to try and highlight its detrimental effect on our psyches. That quickly

went out the window as we realized how complex and difficult the script was to bring to life. Not only do the characters speak in a very ‘European’ manner (spouting such lines as “That girl’s a real all-rounder”), but the characters themselves are extremely volatile and dangerous. (32) Herr Freder in particular takes advantage of multiple women in the play, and is constantly attacking the other characters verbally, pushing them towards either “bourgeois existence or suicide”. (81) In their bleak reality, there is no other choice. Indeed, as I get ready to graduate from college, my options seem bleak to me – I could either get a nine to five job, make money and die in sixty years, or I could live a free life of artistic expression and live on the brink of destruction. Ultimately this is not the truth of the matter, but this is the very black and white mindset that plagues the characters throughout the show. And in a way, I had to find a way to relate that to my own life.

### **2.1 The Process of Pains of Youth**

Without realizing it, Beccia had structured rehearsals in a very Stanislavskian way. We started every rehearsal with a physical warm-up to get our bodies prepared for acting, which is one of the first tenets that Stanislavski preached – in order to have a fully expressive body as an actor, one must first become aware of one’s instrument<sup>18</sup>. While I quickly loathed the exercises he led us through in the

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<sup>18</sup> Stanislavski repeatedly referred to the actor’s body as their artistic instrument.

beginning (intense Suzuki poses<sup>19</sup>, contact improvisation<sup>20</sup> and occasional yoga) I soon grew to look forward to our daily warm-ups. So much of my time as an actor is spent in a psychological mode, trying to delve deep into my character's psyche, but Beccia's daily warm-ups reminded me that a warmed up body is just as important as a warmed up mind.

It should be noted here that while we were (unknowingly) keeping in line with Stanislavski's system by increasing the awareness of our bodies, we were doing physical warm-ups that were at their core very 'non-Stanislavskian'. By this I mean to say that the physical exercises were ones that Stanislavski would not have been familiar with. Nevertheless, I feel that Stanislavski (in his constant desire to find what method worked best for actors) would approve of our experimentation.

After doing about twenty minutes of physical warm-ups, Beccia would lead us in a Viewpoints session. Viewpoints, a theatrical theory founded by Anne Bogart<sup>21</sup>, focuses specifically on the actor's body in space, and in finding a way to express your character solely through their physical shape. While at times I felt strange moving around the room and 'exploring the space'<sup>22</sup>, I ultimately found

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<sup>19</sup> 'The Suzuki Method of Actor Training' is a theory invented by Tadashi Suzuki that focuses on the actor's body awareness, among other things.

<sup>20</sup> Contact Improvisation, as defined in 1979 by Steve Paxton, is "an improvised dance form [created by American choreographer Steve Paxton]...based on the communication between two moving bodies that are in physical contact..." (ContactQuarterly.com)

<sup>21</sup> Theater practitioners are familiar with Anne Bogart as the co-founder of the SITI Company in San Francisco, as well as the co-creator of the Viewpoints method.

<sup>22</sup> A common aspect of a Viewpoints session is to have actor's freely explore both the rehearsal space and their body in relation to the rehearsal space.

much of the Viewpoints sessions to be very helpful. As an actor I am highly self-critical, and find that my expressive qualities as an artist are hindered by my self-consciousness. But with Viewpoints, there is little to no focus on being in your head – it's all focused on expression through physical means. Ultimately, the Viewpoints sessions helped immensely in getting me get out of my head by forcing me to make bold choices in regards my character's physical shape.

## **2.2 A Heightened Focus on Text**

If bringing language to life was important in *Guys and Dolls*, it was doubly important while acting in *Pains of Youth*. With the former you could at least hide behind the mask of song and dance, but with a dramatic piece of theater, the focus is all on you and the words you are saying. And so, one of the most helpful tools I found during rehearsals was “table work” – theatrical jargon for sitting around a table with your scene partners, reading the scenes, and finding out just what the heck is going on in your character's brain. Oftentimes Herr Freder would make large leaps in thought between lines, and it was up to me as an actor to justify those thoughts and string them together into a cohesive and logical manner.

Another tool that helped me greatly was a tiny quote from Sonia Moore on the nature of poetry: “A poem must be recited so that its musical and rhythmic beauties are revealed.” (77) Theater and poetry go hand in hand, as characters onstage often have a heightened sense of language. In keeping Moore's quote in mind, I tried to find a way to endow Herr Freder with an elevated sense of speech.

On one end it helps him to prove his intellectual superiority over the younger students, and on the other end, if the actor can reveal the musical and rhythmic beauties of the playwright's language, one hopes that the audience will take a similar pleasure in relishing spoken word.

### **2.3 The Use of Alcohol**

Another choice I made that helped me discover Herr Freder was his use of alcohol. There are constant references by other characters to his perpetual drunkenness, and while it rarely specifies when he drinks in the script, I made a choice to have a flask in my pocket at all times. This served a double purpose: first, it showed the audience Freder's constant dependence on alcohol for his confidence; oftentimes the most honest and evil-spirited lines Freder spoke came in a state of inebriation. And secondly, it helped me figure out how Herr Freder ticks. I decided that Freder's actually a man dealing with an intense amount of pain, and instead of dealing with it through therapy, he drowns it out with alcohol to numb the pain. It also helps him cope with the bleak outlook that permeates the play: bourgeois existence or suicide. By putting off finishing medical school and drowning his sorrows in alcohol, Freder exists in a liminal space – one where he need not choose between the bleak options ahead. Admittedly it is not the healthiest approach to dealing with one's problems, but for Herr Freder, it was the most honest.

### **2.4 Freder's Given Circumstances**

Herr Freder is a 28 year old student who has yet to qualify as a doctor – he has been in medical school for twelve years and shows no signs of graduating any time soon. He was recently broken up with by Desiree, though he tells everyone around him that he was the one to end it. He has taken a keen liking to Lucy (the maid at the boarding house) because she is young and easy to manipulate. He drinks and smokes heavily in order to drown his problems out.

The play itself takes place in Marie’s room in Frau Schimmelbrot’s boarding house, where many other medical students reside. Although the play originally takes place in Vienna in the 1920s, we decided to place it in Northwestern Pennsylvania (specifically at Pennsylvania State University) in order to give it a more modern feel. In addition to Marie’s room, there is a fair amount of action that happens offstage in Desiree’s room, which is connected to Marie’s by a single door, but never seen by the audience.

Herr Freder grew up in a very hostile environment. He had an abusive father who would regularly drink to the point of alcoholic rage, at which point he would seek out Freder to physically abuse. His mother would comfort him while his father was away, but never had the nerve to stand up to her husband. In spite of his abusive environment, Herr Freder excelled in school, to the point where he was

often bored because his assignments were too easy. As a result he found a solace in drinking and smoking, seeing them as a more inspiring way to spend his time.<sup>23</sup>

## 2.5 The Larger Theatrical Context

In comparing our production of *Pains of Youth* to previous productions, it is a marvel that we even decided to mount it in the first place. To begin with, if one looks at the most recent production (a 2009 mounting at the National Theatre of Scotland directed by Katie Mitchell) critics were extremely divided on what to make of it. In a review published in the Telegraph, Charles Spencer seemed to enjoy some of the actor's performances, but ended his review on a sour note, stating that "the only remotely enjoyable thing about this show is the moment when it stops." On the other end of the spectrum, Paul Taylor of the UK's Independent said that he found the play "blackly exhilarating". While critics across the board were roundly in support of the actors' performances, most thought that the play was too dark and dreary to be truly enjoyable.

Even when it was first written, it was thought to be too indecent. As described in the introduction to Daphne Moore's translation of *Pains of Youth*, two theater practitioners had tried to persuade a gentleman named Theodor Tagger to produce the play at his Berlin Renaissance Theatre. He refused, stating that the play was too risqué. Years after the play was finally produced at the same theater (under

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<sup>23</sup> It should be noted here that the final paragraph of Freder's given circumstances was not based on facts found in the script. Rather, it is a backstory that I created in order to help me understand my character better.

new artistic direction), it was revealed that Ferdinand Bruckner was actually a pseudonym used by Theodor Tagger, who had earlier refused to produce his own play. Although the show received rave reviews, the fact that the author of the play refused to produce it speaks volumes about the social and political climate in Vienna at the time.

Even in 2016, it still felt risqué to produce on a college campus. The show deals with very emotionally heavy topics (such as sexual assault and alcohol abuse) that still seem to be a problem for many college campuses across the nation. In an article by Kara Guzman of the Santa Cruz Sentinel, figures are cited from a recent report that state that reports of sexual crimes at University of California Santa Cruz have nearly tripled since 2011. Additionally, a report published by KSBW (an affiliate of the National Broadcasting Company) on May 10 of 2016 shows that fatal overdoses from drug abuse have been increasing over the past year at University of California Santa Cruz. These are by no means easy topics to talk about. But one hopes that in producing *Pains of Youth* at University of California Santa Cruz, one can start a campus-wide dialogue on how the community of Santa Cruz can help to get to the root of these issues that are still plaguing the community.



### Chapter 3: Tying it All Together: Relating Pains to Dolls

On the surface, it is difficult for one to draw any kind of similarities between *Pains of Youth* and *Guys and Dolls*, for the simple fact that one is a Broadway musical, and the other is a depressing Viennese drama. Indeed, from an acting standpoint, one might wonder how one could use similar tools in approaching such vastly different plays. Surprisingly, I discovered that while I did use different tools for both shows, there were three basic tools in my box that I discovered could be applied to my approach to both plays.

The first tool that applied to both was discovering my character's superobjective and objectives, which helped immensely in giving me a sense of purpose on stage. Once I knew what my character was pursuing, it helped to ground me and give me a driving force to propel me through the show. Additionally, the idea of "beating a script out" (or breaking down the script moment by moment) helped me to understand how each play functioned on a deeper level. Stanislavski illustrates this point using the metaphor of trying to eat a turkey. Plays, Stanislavski argued, are like turkeys. One won't be able to digest a turkey whole, but rather, one must carve it up into small manageable chunks. In this way, it gives the actor a clear idea of how each scene (and on a smaller scale each moment) in a play functions. Once they understand this, they are better able to bring the story to life (and thus digest the turkey).

The third tool that helped me actually came from David Mamet, whose thoughts relating to the craft of acting are in some ways in direct opposition to Stanislavski. He lays this out clearly towards the beginning of his book *True and False: Heresy and Common Sense for the Actor*: “The Stanislavsky ‘Method’, and the technique of the schools derived from it, is nonsense. It is not a technique out of the practice of which one develops a skill – it is a cult.” (6) After having read and experimented so deeply with Stanislavski’s system, this completely threw me off guard. But how Mamet explained it made complete sense. He later went on to state his specific qualms with Stanislavski’s system:

“The very act of striving to create an emotional state in oneself takes one out of the play. It is the ultimate self-consciousness, and though it may be self-consciousness in the service of an ideal, it is no less boring for that.” (11)

Reading this statement completely challenged all of my views on the subject of acting. For years I had been striving to reach an emotional state onstage, a feeling of truly “becoming” my character, and here Mamet was saying that all of my efforts were a disservice to the play as a whole. While I was initially irked by his statement, I eventually started to come around to see his way of thinking. Just as my director helped me when she yelled at me to “just have fun with it”, Mamet helped me to realize that acting is really an art form about the relationship between the actors and the audience, and that what the audience is experiencing could have little to no relation to the emotional state that the actor is in. That was enormously freeing as

an actor, to know that while I would like to achieve a particular emotional state onstage, some nights simply won't feel as good as others (especially if I have eight performances a week). And if all of my work and preparation is for naught, at the end of the night, I can follow actor James Cagney's advice for actors, as quoted by Mamet in *True and False*. He says that if all your preparation goes out the window, you should "find your mark, look the other fellow in the eye, and tell the truth." (25)

And so, whether I was singing and dancing in *Guys and Dolls* or pushing people towards suicide in *Pains of Youth*, I found that when I worried less about how *I* was doing, and more about my relationship to the audience, my performances felt more alive than ever.

#### Chapter 4: Looking Forward: Advice for Millennial Actors

The first and most important piece of advice I could give to any aspiring theater artist is to have respect for your craft. It's something that is easy to say, but is much harder to live by. I often notice a tendency in myself to diminish the work I'm doing in school because I'm a theater major. Whenever I'm introduced to someone who's majoring in the field of science or technology, I tend to joke that my major is much easier than theirs. But I think my making a mockery of my work in the theater reflects a deeply held belief in the United States' culture that artists, and particularly theater artists, should not be taken seriously. That their work does not matter. But as David Mamet so simply states in his essay *A Tradition of the Theater as Art*<sup>24</sup>, "Every reiteration of the idea that *nothing matters* debases the human spirit". (21)

And so, I think now more than ever, with video-streaming services and high definition media dominating the realm of the entertainment industry, if the theater is to remain relevant in the eyes of the American public, theater artists must begin with a deep sense of respect and responsibility to theater as an art form. Uta Hagen makes this clear in *Respect for Acting*: "Actors are as responsible as any other group in the theater for its present state...If we realize our individual responsibilities to an art form, we must live up to it as individuals..." (20)

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<sup>24</sup> *A Tradition of the Theater as Art* can be found in his published collection of essays titled *Writing in Restaurants*.

But simply respecting the art form only goes so far. Theater artists must also strive to build a supportive community of artists. As David Mamet so eloquently puts it,

“We must support each other...in the quest for artistic knowledge, in the struggle to create. We must support each other in the things we say, in the things we choose to produce, in the things we choose to attend, [and] in the things we choose to endow.” (22)

It is this artistic support, founded on a sense of respect for the art of theater, which elevates a community of artists and allows them to thrive. But theatrical artist should also strive to have a strong sense of self.

It is important, as Uta Hagen argues, to have an awareness of oneself, to “find your own sense of identity...and see how that knowledge can be put to use in the characters you will portray on stage.” (22) At the same time, it is equally as important in this age of self-obsession we find ourselves in, inundated with social media posts and “selfies”, to be cognizant of the balance between being self-aware and self-obsessed. A preoccupation with oneself, as Mamet argues, takes you away from your fellow artists onstage, and away from bringing the story to the audience.

Nevertheless, when it comes to pursuing acting, artists should be relentless in their journey to make great art, and ruthless in their pursuit to succeed. It is equally important for an actor to have a strong sense of discipline as it is for them to be an active member in the arts community. It is only when artists make an active

choice to pursue their art relentlessly, with a desire to succeed and a respect for the art form, that theater will be, as Mamet states, taken “out of the realm of *good works*, and place[d] in the realm of art – an art whose benefits will cheer us, and will warm us, and will care for us, and elevate our soul out of these sorry times.” (22)

**Appendix**



**Figure 1: Benny, Nathan and Nicely (Photo Credit: Steve DiBartolomeo)**



**Figure 2: Benny on the verge of rolling the dice (Photo Credit: Steve DiBartolomeo)**



#3a - Exit of Sarah and the Mission Band

OBJECTIVE: To ASSIST Nathan in finding a place.  
NICELY

(Looking after them as he crosses to Stage C., followed by BENNY)

Poor Miss Sarah! I wonder why a refined doll like her is mixed up in the Mission  
dodge.

BENNY

She is a beautiful doll, all right, with one hundred percent eyes. To CONFIRM

NICELY

It is too bad that such a doll wastes all her time being good. How can she make any  
money from that?

BENNY

Maybe she owns a piece of the Mission. To GUESS

NICELY

Yeah.

(HARRY THE HORSE enters from L.1, crosses to Benny)

HARRY

Hey! Benny Southstreet!

(THEY shake hands)

BENNY

Harry the Horse! How are you! You know Nicely-Nicely Johnson. GREET

HARRY

Yeah. How goes it?

NICELY

Nicely, nicely, thank you.

HARRY

Tell me, what about Nathan Detroit? Is he got a place for his crap game?

BENNY

(Whispers back)

We don't know yet.

INFORM

NICELY

The heat is on.

BENNY

He's still looking for a place.

HARRY

Well, tell him I'm loaded and looking for action.

*(Crosses to R., past Nicely)*

I just acquired five thousand potatoes.

BENNY TO COMPREHEND

Five thousand bucks!

NICELY

Where did you acquire it?

HARRY

I collected the reward on my father.

*(Exits R.1)*

BENNY

Everybody is looking for action. I wish Nathan finds a— TO FRET

*(He stops as BRANNIGAN enters — gets paper at newsstand — crosses to Benny)*

NICELY

Why, Lieutenant Brannigan! Mr. Southstreet, it is Lieutenant Brannigan of the New York Police Department.

BENNY TO BROWN NOSE

*(Crosses to R.)*

A pleasure.

*(Moves away)*

BRANNIGAN

Any of you guys seen Nathan Detroit?

BENNY TO PLAY DUMB

Which Nathan Detroit is that?

*(BRANNIGAN folds his paper with an abrupt movement and faces the two men)*

BRANNIGAN

I mean the Nathan Detroit who's been running a floating crap game around here, and getting away with it by moving it to a different spot every night.

NICELY

Why are you telling us this— Your Honor?

BRANNIGAN

I am telling you this because I know you two bums work for Detroit, rustling up customers for his crap game.

NICELY

We do?

BRANNIGAN

Yeah!

NICELY

Oh!

BRANNIGAN

You can tell him for me: I know that right now he's running around trying to find a spot. Well, nobody's gonna give him a spot, because they all know that Brannigan is breathing down their neck!

*(Starts to exit. NATHAN enters from above newsstand, not seeing Brannigan)*

NICELY

Hi, Nathan!

NATHAN

Fellas, I'm having terrible trouble. Everybody's scared on account of that lousy Brannigan, and I can't—

BRANNIGAN

Something wrong, Mr. Detroit?

NATHAN

*(A sickly grimace)*

Oh, hello, Lieutenant. I hope you don't think I was talking about you. There are other lousy Brannigans.

BRANNIGAN

Detroit, I have just been talking to your colleagues about your crap game. I imagine you are having trouble finding a place.

NATHAN

Well, the heat is on, as you must know from the fact that you now have to live on your salary.

*(BRANNIGAN glares and exits L.1)*

BENNY

*(Crosses to Nathan)*

Did you find a place?

TO GATHER/  
ACQUIRE

NATHAN

What does that cop want from me? What am I—a sex maniac? I merely run a crap game for the convenience of those who want a little action, in return for which I take a small cut. Is that a crime? Yeah!

BENNY

Nathan! Did you find a place?

To REMIND

NICELY

Did you find a place for the game?

NATHAN

*(Crosses to R. pass Nicely)*

Did I find a place? Did I find—yes, I found a place! We are holding the crap game tomorrow night in the Radio City Music Hall.

BENNY

How you gonna fix the ushers?

To WORK THROUGH

NATHAN

I tried all the regular places. The back of the cigar store, the funeral parlour—

NICELY

Nathan, you said once there might be a chance of the Biltmore Garage.

NATHAN

I was over to the Biltmore Garage.

*(BENNY crosses to Nathan)*

—spoke to Joey Biltmore himself. He says he might take a chance and let me use the place, if I give him a thousand bucks.

BENNY

A thousand bucks!

NATHAN

In cash.

*(Pushes BENNY)*

He won't take my marker.

BENNY

Your marker's no good, huh?

To INQUIRE

NATHAN

What do you mean?

*(Pushes BENNY against NICELY)*

A marker ain't just a piece of paper that says I.O.U. One thousand dollars signed NATHAN DETROIT. A marker is like a pledge which a guy can't welch on it. It's like not saluting the flag.

*(BENNY and NICELY remove hats — NATHAN crosses to stage L.)*

(NATHAN)

My marker is as good as gold, only Joey Biltmore don't think so - It don't seem possible. Me without a livelihood. Why, I have been running the crap game ever since I was a juvenile delinquent.

BENNY

*(Crosses to Nathan)*

Nathan, can't you do something? TO IMPLORÉ

NATHAN

What can I do? I'm broke.

*(Crosses between Benny and Nicely)*

I couldn't even buy Adelaide a present today, and you know what day today is? It is mine and Adelaide's fourteenth anniversary.

BENNY

Yeah?

NICELY

Yeah?

NATHAN

Yeah. We been engaged fourteen years.

MUSIC CUE

*(3 CRAP SHOOTERS enter from L.1 - go to newsstand and converse)*

#1 - The Oldest Established

OBJECTIVE: To narrow Nathan's focus on the crap game

BENNY

Nathan, concentrate on the game. The town's up to here with high players. The Greek's in town! TO FOCUS

LIGHT CUE

NICELY

Brandy Bottle Bates!

*(TWO CRAP SHOOTERS enter from R.2)*

BENNY TO ASTOUND

Scranton Slim!

NATHAN

I know. I could make a fortune. But where can I have the game?

MUSIC CUE

NICELY

THE BILTMORE GARAGE WANTS A GRAND

BENNY

BUT WE AIN'T GOT A GRAND ON HAND DISMISS

*(Crosses between Nicely and Nathan)*

NATHAN

AND THEY'VE NOW GOT A LOCK ON THE DOOR  
OF THE GYM AT PUBLIC SCHOOL EIGHTY-FOUR.

NICELY

THERE'S THE STOCKROOM BEHIND MCCLOSKEY'S BAR

*(Crosses to Nathan)*

BENNY

BUT MISSUS MCCLOSKEY AIN'T A GOOD SCOUT TO DENY

NATHAN

AND THINGS BEIN'

*(Crosses to R. past Benny)*

HOW THEY ARE

THE BACK OF THE POLICE STATION IS OUT

NICELY

SO THE BILTMORE GARAGE IS THE SPOT

ALL

BUT THE ONE-THOUSAND BUCKS WE AIN'T GOT CONFIRM

*(CRAP SHOOTER enters from R.1 followed by more gradually)*

A CRAP SHOOTER

WHY IT' S GOOD OLD RELIABLE NATHAN,

MORE CRAP SHOOTERS

NATHAN, NATHAN, NATHAN DETROIT

STILL MORE CRAP SHOOTERS

IF YOU'RE LOOKIN' FOR ACTION

HE'LL FURNISH THE SPOT

*(2 MEN enter L.2)*

STILL MORE CRAP SHOOTERS

EVEN WHEN THE HEAT IS ON

IT'S NEVER TOO HOT

(3 MEN enter R.1)

**ALL CRAP SHOOTERS**

NOT FOR GOOD OLD RELIABLE NATHAN  
FOR IT'S ALWAYS JUST A SHORT WALK

(THEY all gather downstage)

TO THE OLDEST ESTABLISHED PERMANENT  
FLOATING CRAP GAME IN NEW YORK.

(THEY take off their hats. INTERLUDE. Move to C.)

THERE ARE WELL-HEELED SHOOTERS  
EV'RYWHERE, EV'RYWHERE  
THERE ARE WELL HEELED SHOOTERS  
EV'RYWHERE - AND AN AWFUL LOT OF LETTUCE

(Shows money)

FOR THE FELLA WHO CAN GET US THERE.

(Back upstage)

**NICELY, BENNY, NATHAN**

IF WE ONLY HAD A LOUSY LITTLE GRAND,  
WE COULD BE A MILLIONAIRE

TO DREAM

**CRAP SHOOTERS**

THAT'S GOOD OLD RELIABLE NATHAN  
NATHAN, NATHAN, NATHAN DETROIT

(ALL come downstage)

IF THE SIZE OF YOUR BUNDLE  
YOU WANT TO INCREASE  
HE'LL ARRANGE THAT YOU GO BROKE  
IN QUIET AND PEACE  
INA HIDEOUT PROVIDED BY NATHAN  
WHERE THERE ARE NO NEIGHBOURS TO SQUAWK  
IT' S THE OLDEST ESTABLISHED

(THEY all stand straight)

PERMANENT FLOATING CRAP GAME IN NEW YORK.

CODA

**CRAP SHOOTERS**

WHERE'S THE ACTION? WHERE'S THE GAME?

NICELY, BENNY, NATHAN

GOTTA HAVE THE GAME OR WE'LL DIE FROM SHAME *To DESPAIR*

ALL (except NATHAN)

(ALL stand up straight)

IT'S THE OLDEST ESTABLISHED

(Take hats off)

PERMANENT FLOATING CRAP GAME IN NEW YORK.

(ALL the CRAP SHOOTERS start to exit R. and L. NATHAN shouts after them as they exit)

NATHAN

Gentlemen, do not worry. Nathan Detroit's crap game will float again. My boys will let you know where it is.

(THEY all exit R. and L.)

ANGIE-THE-OX

Okay, Nathan— Say, you know who else is looking for action? Sky Masterson! Sky Masterson's in town.

(ANGIE exits R.1)

NATHAN

Sky Masterson! There is the highest player of them all!

BENNY

Higher than the Greek?

*To INQUIRE*

NATHAN

Higher than anybody. Why do you think they call him Sky? That's how high he bets. I once saw him bet five thousand dollars on a cockroach. And another time he was sick, and he wouldn't take penicillin on account he had bet ten C's that his temperature would go to 104.

NICELY

Did it?

NATHAN

Did it? He's so lucky it went to 106. Good old Sky.

NICELY

Maybe you can borrow the thousand from Sky.

NATHAN

Not Sky. With him that kind of money ain't lending money—

(Crosses to R.)



—It's betting money. So why don't I bet him? Why don't I bet him a thousand on something?

NICELY

You would bet with Sky Masterson?

NATHAN

I ain't scared. I am perfectly willing to take the risk, providing I can figure out a bet on which there is no chance of losing.

*(Crosses between Benny and Nicely and places his hands on their shoulders)*

He likes crazy bets, like which lump of sugar will a fly sit on, or how far can you kick a piece of cheesecake—Cheesecake! Ooh! Look—run into Mindy's Restaurant and ask Mindy how many pieces of cheesecake he sold yesterday and also how many pieces of strudel.

BENNY

How much cheesecake, how much strudel—What do you want to know for? <sup>TO</sup> UNDERSTAND

NATHAN

Just find out! Now beat it—here comes Adelaide.

*(Crosses to L. of BENNY as he looks off L.)*

If she hears I am running the crap game she will never set foot on me again.

*(BENNY and NICELY run off R.1 as ADELAIDE enters L.1 carrying a small box which contains a man's belt and a small card. She is followed by THREE GIRLS from the Hot Box)*

ADELAIDE

Hello, Nathan dear.

*(Embrace)*

NATHAN

Adelaide! Pigeon!

*(The THREE GIRLS have stopped at stage R. on the greetings)*

ADELAIDE

*(To Three Girls)*

You go ahead, girls. Order me a tuna fish on rye and a chocolate sundae with tomato ketchup and mayonnaise.

GIRLS

Okay, Adelaide—

*(THEY exit R.1)*

ADELAIDE

No, I kinda like it when you forget to give me presents. It makes me feel like we're married.

NATHAN

Don't worry, honey — one of these days I'll be in the money, and you'll have more mink than a mink.

ADELAIDE

Nathan darling, I can do without anything just so long as you don't start running the crap game again.

NATHAN

*(Fondly — back away to R.)*

The crap game! What an absurd thought!

*(BENNY and NICELY enter from R.1)*

BENNY

Psst!

*(NATHAN turns to him)*

Twelve hundred cheesecake and fifteen hundred strudel.

TO SECRETLY  
INFORM/DIVULGE

NATHAN

Huh?

NICELY

Yesterday Mindy sold twelve hundred cheesecake and fifteen hundred strudel.

NATHAN

More strudel than cheesecake. That's great!

ADELAIDE

Nathan! What is this?

NATHAN

Nothing, honey.

*(HARRY THE HORSE enters frozen L.1)*

HARRY

Hey! Any news yet?

NATHAN

Not yet, Harry, I'll let you know.

HARRY

O.K., Detroit.

*(Exit L.1)*

your ear. But son, do not bet this man, for as sure as you stand there you are going to wind up with an earful of cider." Now, Nathan, I do not claim that you have been clocking Mindy's cheesecake—

NATHAN

You don't think that—

SKY

However, if you're really looking for some action—

*(Crosses to Nathan, puts his hand across his chest hiding Nathan's necktie)*

I will bet you the same thousand that you do not know the color of the necktie you have on.

*(We can tell from NATHAN's expression that his entire life is passing before him as he fails to remember the color)*

Well?

NATHAN

*(Dismally)*

No bet.

*(SKY removes his hand. NATHAN looks disgustedly at the color of his tie)*

Blue. What a crazy color.

*(BENNY and NICELY enter)*

BENNY

Nathan, we took Adelaide to the drugstore— *To INFORM*

NATHAN

Don't bother me.

*(He pushes BENNY who falls)*

NICELY

Hi ya, Skyl.

SKY

Good. How's it with you fellows?

BENNY *To REPLY*

Not bad.

*(Rises)*

NICELY

Nicely, nicely. We took Adelaide to the drugstore, and she says for you to be sure to pick her up after the show at the Hot Box and *Don't be late.*

#9 - Opening Scene 5

Objective: To BEMOAN the state of men

ACT I, Scene v: A street off Broadway

THE MISSION BAND enters from L.1 and crosses from L. to R. They are playing "Follow the Fold." MARTHA leads, carrying a sign, duplicate of the one we saw in "Mission Interior" - Scene 2, with the exception that it shows that "Proverbs" has been rubbed off and "Isaiah" substituted. AGATHA is behind MARTHA playing the trombone, CALVIN playing the cornet, ARVIDE the bass drum and cymbals, SARAH with her tambourine. SKY is patiently following along behind. SARAH who is aware of his presence, gives an annoyed flounce as she gets to C. stage. NICELY sneaks on following SKY and notices the looks of annoyance that SARAH gives SKY. He looks after them from stage L.C. as BENNY follows on almost immediately. NICELY is still peering off stage R. as they all exit -

BENNY

Hey! Nicely!

TO FLAG

(Observing the direction of Nicely's gaze)

What are you looking at?

NICELY

(Delighted, turning to Benny)

Sky was just following Miss Sarah, and you should have seen her.

(He gives an imitation of Sarah's snootiness)

She give him a look that would have cooled off a moose at mating time.

BENNY

(Crosses to R.)

Great! Just so he don't take her to Havana. TO COMMENT

NICELY

Havana! He couldn't take this doll to New Rochelle - Where's Nathan? He ought to start lining up the game.

BENNY

I don't know - I suppose trying to see Adelaide. She's mad at him again. (DISCOVER)

(Peers off - looks at wristwatch)

NICELY

That Miss Adelaide. She is always taking his mind off honest work.

BENNY

(Crosses to L., pass Nicely)

(BENNY)

Yes, it's too bad that a smart businessman like Nathan has to go and fall in love with his own fiancée.

CONFIRM

NICELY

Benny, that is his weakness, and we should be tolerant, because I am told that it is a worldwide weakness. Look!

(Points out front)

LIGHT CUE

Guys & Dolls

NICELY

WHAT'S PLAYING AT THE ROXY

(Takes BENNY to Stage C.)

I'LL TELL YOU WHAT'S PLAYING AT THE ROXY  
A PICTURE ABOUT A MINNESOTA MAN,  
SO IN LOVE WITH A MISSISSIPPI GIRL  
THAT HE SACRIFICES EV'RYTHING  
AND MOVES ALL THE WAY TO BILOXI  
THAT'S WHAT'S PLAYING AT THE ROXY.

BENNY

(Hits NICELY in Chest)

WHAT'S IN THE DAILY NEWS  
I'LL TELL YOU WHAT'S IN THE DAILY NEWS

TOP

(Shows paper to Nicely)

STORY ABOUT A GUY  
WHO BOUGHT HIS WIFE A SMALL RUBY,  
WITH WHAT OTHERWISE WOULD HAVE BEEN HIS UNION DUES  
THAT'S WHAT'S IN THE DAILY NEWS.

TRUMP

(Puts paper in pocket)

NICELY

(Takes BENNY to R. stage)

WHAT'S HAPPENING ALL OVER?  
I'LL TELL YOU WHAT'S HAPPENING ALL OVER.  
GUYS SITTING HOME BY A TELEVISION SET,  
WHO ONCE USED TO BE SOMETHING OF A ROVER

BOTH

THAT'S WHAT'S HAPPENING ALL OVER  
 LOVE IS THE THING THAT HAS LICKED 'EM  
 AND IT LOOKS LIKE NATHAN'S JUST ANOTHER VICTIM.

LAMBAST

NICELY

*(Gesture with hand to sky)*

YES SIR,  
 WHEN YOU SEE A GUY,  
 REACH FOR STARS IN THE SKY,  
 YOU CAN BET THAT HE'S DOING IT FOR SOME DOLL.

BENNY

WHEN YOU SPOT A JOHN WAITING OUT IN THE RAIN

AMUSE

*(Puts collar up)*

CHANCES ARE HE'S INSANE.  
 AS ONLY A JOHN CAN BE FOR A JANE.

NICELY

WHEN YOU MEET A GENT  
 PAYING ALL KINDS OF RENT  
 FOR A FLAT THAT COULD FLATTEN THE TAJ MAHALI

BOTH

CALL IT SAD, CALL IT FUNNY,  
 BUT IT'S BETTER THAN EVEN MONEY

FORTIFY

*(Pound fists)*

THAT THE GUY'S ONLY DOING IT FOR SOME DOLL.

BENNY

*(Leans on Nicely)*

WHEN YOU SEE A JOE  
 SAVING HALF OF HIS DOUGH  
 YOU CAN BET THERE'LL BE MINK IN IT FOR SOME DOLL

ROUSE

NICELY

WHEN A BUM BUYS WINE  
 LIKE A BUM CAN'T AFFORD  
 IT'S A CINCH THAT THE BUM  
 IS UNDER THE THUMB OF SOME LITTLE BROAD.

BENNY

WHEN YOU MEET A MUG,  
LATELY OUT OF THE JUG,  
AND HE'S STILL LIFTING PLATINUM FOLDEROL

LIGHTEN

*(Gesture with hand plucking)*

BOTH

CALL IT HELL, CALL IT HEAVEN,  
IT'S A PROBABLE TWELVE TO SEVEN  
THAT THE GUY'S

ELEVATE

*(Pound fists)*

ONLY DOING IT FOR SOME DOLL.

*(A GUY and DOLL enter R.1. - She has a long cigarette holder. He carries a load of suit boxes and hat boxes. Stops L.C. He takes lighter from pocket and lights cigarette. She blows smoke in his face. She exits L.1, followed by GUY)*

BENNY

WHEN YOU SEE A SPORT  
AND HIS CASH HAS RUN SHORT  
MAKE A BET THAT HE'S BANKING IT WITH SOME DOLL.

VITALISE

NICELY

*(Crosses to L. of Benny)*

WHEN A GUY WEARS TAILS  
WITH THE FRONT GLEAMING WHITE  
WHO THE HELL DO YOU THINK  
HE'S TICKLING PINK  
ON SATURDAY NIGHT?

BENNY

*(Crosses to Nicely)*

WHEN A LAZY SLOB TAKES A GOOD STEADY JOB  
AND HE SMELLS FROM VITALIS AND BARBASOL

ANIMATE

BOTH

CALL IT DUMB, CALL IT CLEVER,  
AH, BUT YOU CAN GIVE ODDS FOREVER  
THAT THE GUY'S ONLY DOING IT  
FOR SOME DOLL, SOME DOLL, SOME DOLL,  
THE GUY'S ONLY DOING IT FOR SOME DOLL!

UPLIFT

*(Crosses to L. then stop - they BOTH exit L.1 at finish of song)*

SARAH

*(Looking at Marker in tambourine)*

General, I personally guarantee you one dozen genuine sinners.

GENERAL

Hallelujah!

SKY

Hallelujah!

BLACKOUT

*Change of Scene*

#2 Street traveller closes. Stage lights dim up to full.

ACT I, Scene vii: Street off Broadway

LIGHT CUE

*The crap shooters walk on - HARRY THE HORSE is in the lead followed by BIG JULE - after they are all on BENNY enters from L.*

BENNY

*(Crosses to R., then back to L.)*

You all got your carnations?

INSPECT

*(Ad lib "Yes")*

Remember, no one will be let in to the game without they got red carnations. It's like a pass word. REMIND

HARRY

Okay, but where's the game?

*(Exclamations from the mob - NATHAN enters from R.1. BENNY crosses to him)*

PLEASE

BENNY

I'll tell you in a minute. Nathan, is it all set? Can I tell the guys that it's at the Biltmore Garage? URGE

NATHAN

Not yet. I got to stall 'em for a while. Joey wants his dough first.

BENNY

But it's eleven o'clock - they won't stick around much longer.

INFORM

NATHAN

So sue me. I left Nicely at my hotel to wait for the money from Sky. It'll be there.



*(BIG JULE chews his cigar a moment)*

BIG JULIE

East Cicero, Illinois.

BRANNIGAN

Oh, what do you do there?

BIG JULIE

I'm a Scout Master.

BRANNIGAN

Well, don't ever help my mother across the street.

*(Smells flower in one of the mug's lapel)*

Mmm—lovely.

*(Looks over the line-up of flowered lapels)*

This looks like the male chorus—

*(Crosses D.L.)*

—from "Blossom Time". What's the occasion?

*(His eyes travel over the entire group. They finally settle on Benny)*

NATHAN

Well, we—er—

BENNY

It's a party.

COVER

BRANNIGAN

Indeed! What kind of a party?

*(At this moment ADELAIDE backs onto the stage from R.1. She is waving at some girls)*

ADELAIDE

Goodbye, girls, see you tomorrow.

*(BENNY sees her and immediately gets his idea, he grabs ADELAIDE by the waist and leads her over to Brannigan)*

It's a bachelor dinner. Nathan's getting married. OUTWIT

ADELAIDE

What!

HARRY

*(Grabbing Nathan and leading him forcibly to Adelaide and placing him with his arms around Adelaide. NATHAN is obviously taken by surprise and shows it)*

That is correct. Lieutenant...

BENNY

Yes, sir!

(Sings)

FOR—

CONFOUND

GROUP

— HE'S A JOLLY GOOD FELLOW,  
FOR HE'S A JOLLY GOOD FELLOW  
FOR HE'S A JOLLY GOOD FELLOW—

BIG JULE

(Step down C.)

Which nobody cannot deny.

(Slaps Nathan on back, almost upsetting HIM. NATHAN lifts ADELAIDE to stage R.)

ADELAIDE

Nathan darling, I'm so thrilled! Why didn't you tell me?

NATHAN

It was a surprise.

ADELAIDE

But when I saw you standing here with all these—fine gentlemen, I never dreamed it was a bachelor dinner. I thought it was a—

NATHAN

(Suddenly dropping in)

Oh, it's a bachelor dinner.

BENNY

CERTIFY

(Also to the rescue)

It's a bachelor dinner.

NATHAN

Yes, sir! A bachelor dinner.

ADELAIDE

Just think after fourteen years I'm finally going to become Mrs. Nathan Detroit. Time Certainly does fly.

BRANNIGAN

Tell me, Nathan. When is the happy day?

ADELAIDE

When will it be, Nathan?

NATHAN

Well—

BRANNIGAN

Nathan, these good fellows are nice enough to give you a bachelor dinner. You should at least tell them the wedding date.

NATHAN

*(Shouts)*

Well, we need time for a license and our blood test.

ADELAIDE

*(Sighs)*

Gee, wouldn't it be wonderful if we could be married tomorrow night. Right after the show at the Hot Box.

NATHAN

Adelaide, we need time for a license—

BRANNIGAN

You could elope.

NATHAN

What?

BRANNIGAN

You can drive down to Maryland—what's the name of that town?

BENNY

*(Standing to R. of Brannigan)*

APPEASE

Pimlico.

BRANNIGAN

Not Pimlico, no, Nathan, Elkton. They'll marry you right away. They don't ask you for a blood test.

NATHAN

Ain't that unhealthy?

HARRY

Nathan, that's a great idea—elope. I'll lend you my getaway car.

*(He takes a quick look at Brannigan)*

My Buick—

ADELAIDE

*(Throws her arms around his neck)*

Oh, Nathan, let's do it.

NATHAN

How can I? The money from Sky ain't come yet.

BENNY

Maybe it won't come! Maybe he took the doll to Havana. MAKE CLEAR

NATHAN

He couldn't have! How could he! She couldn't have gone!

#13 - End of Scene 7

*(The music of the approaching MISSION BAND is heard. NATHAN galvanizes to attention, realizes he will now find out. The band enter from R.1, one at a time with NATHAN anxiously counting them as they enter - MARTHA, carrying sign "All Night Crusade Against The Devil" - then AGATHA, CALVIN and ARVIDE. A pause, then NATHAN places hand to head and collapses on Benny's shoulder)*

BLACKOUT

#1 show traveller closes. #2 street traveller opens. Havana projection appears on #1 traveller. Lights up behind Trans. #1 traveller. #1 Trav. opens.

#14 - Havana

ACT I, Scene viii: Havana, Cuba - A dive

LIGHT CUE

*Music is blaring and dancing flaring. SKY ushers SARAH into the place R.2, but it is too much for her prim soul...She takes one look and flees. SKY must of course follow her.*

#3 Free Trans. traveller closes to stage L. Stage lights fade to a blackout.

*A fashionable couple dancing enter from R.1. - they are picked up by the front arc spot - Immediately following them a unit on casters, with a table and two chairs is pushed on to marks at extreme stage R.*

*This unit represents the Hotel Nacionale. SARAH and SKY are bowed into the place by the HEAD WAITER. As they enter they are picked up by the front arc spot. SARAH is seated R. of table and SKY L. of table. SARAH is handed an enormous menu by the HEAD WAITER. SHE looks the menu over.*

SARAH

A ham sandwich.

*Two crap shooters are hanging on ladder upstage C. watching the dance.*

BENNY, ANGIE THE OX, BIG JULE, SOCIETY MAX and one other crap shooter are standing on platform up L.C.

NATHAN DETROIT is standing in front of platform L.C.

*When the dance is finished all the CRAP SHOOTERS move downstage, putting their coats on and some are putting ties on. They all wear red carnations. Most of them are getting ready to leave the game.*

BIG JULE

Wait a minute. Where you all going. I came here to shoot crap.

PLAYER

We had enough.

*(Ad libs from the crowd)*

ANOTHER PLAYER

Let's go home.

NATHAN

You see, Big Jule, the boys are slightly fatigued from weariness, having been shooting crap for quite a while now, namely twenty four hours.

*(Ad libs from crowd)*

BIG JULE

I do not care who is tired. I am out twenty-five G's so nobody leaves.

*(He moves to Nathan and pats his shoulder revolver threateningly)*

NATHAN

Gentlemen, I begin to see the logic of Big Jule. It is not that Big Jule is a bad loser; it is merely that he prefers to win. Right, Big Jule?

BIG JULE

Give me the dice. I'm shooting five hundred.

BENNY

Take two hundred.

DIRECT

*(The PLAYERS are a little slow in getting their money up and they all groan)*

PLAYER

I'm half dead.

HARRY

If you do not shut up, Big Jule will arrange the other half.

*(PLAYERS put their money up quickly)*

## BIG JULE

*(As he rolls)*

Hah!

## NATHAN

And it's a one and a one. Snake eyes. You lose.

*(Ad lib. Reaches for his take)*

And fifty dollars for the house.

*(Crosses to table)*

But the dice are still yours, and your luck is bound to—

## BIG JULE

Shut up! Another five.

## BENNY

Two hundred more.

*(The GUYS cover him again, but very reluctantly)*

COMPEL

## NATHAN

And here comes that big lucky roll.

## BIG JULE

*(As he throws)*

Haaah!

## NATHAN

And it's—snake eyes again.

*(THEY all grab their money)*

## BENNY

Tough luck, Big Jule.

HECKLE

## BIG JULE

Well, that cleans me.

*(Ad lib and general relaxing, even expressions of pleasure)*

But I ain't through yet.

*(General apprehension. Ad lib)*

I will now play on credit.

*(Many groans — ad lib)*

## NATHAN

You see, Big Jule, the fellows are pretty tired. Of course me, personally, I am fresh as a daisy.

NATHAN

*(His money now out - puts it down)*

Here! This will put you through Harvard.

BIG JULE

I'm rolling a thousand. And to change my luck I will use my own dice.

NATHAN

*(Horried)*

Your own dice!

BIG JULE

I had them made for me especially in Chicago.

NATHAN

Big Jule, you cannot interpolate Chicago dice in a New York crap game.

BENNY

CONTEST

That is a breach of etiquette.

HARRY

Show me where it says that in Emily Post.

NATHAN

Not that I wish to seem petty, but could I look at these dice?

*(ALL MEN crowd around looking at dice. BIG JULE takes them out, gives them to Nathan)*

NATHAN

But these - these dice ain't got no spots on 'em. They're blank.

BIG JULE

I had the spots taken off for luck. But I remember where the spots formerly were.

NATHAN

You are going to roll blank dice and call 'em from remembering where the spots formerly was?

BIG JULE

*(Threateningly)*

Why not?

*(Pulls NATHAN up by coat)*

NATHAN

*(Wipes perspiration from his forehead)*

I see no reason.

BIG JULE

Get it up!

*(Rolling)*

Haaahl—Eleven. I win.

NATHAN

That cleans me.

BIG JULE

*(To the others, picks up dice and money)*

Now I will play with *you* guys.

*(Ad lib)*

NATHAN

Wait a minute! You gotta give me a chance to get even. I will roll *you*, with my dice.

BIG JULE

All right, Detroit, that's fair. What are you gonna use for money?

NATHAN

I will give you my marker.

HARRY

And you want Big Jule to put up cash?

BENNY CHALLENGE

Nathan done it.

NATHAN

Sure I done it. What kind of a deal is this, anyway?

BENNY CALM

Take it easy, Nathan.

NATHAN

Him with his no-spot dice! Somebody ought to knock the spots off *him*.

*(Stands right up to Big Jule)*

HARRY

Nathan, don't make Big Jule have to do something to you.

BIG JULE

Yeah, I am on my vacation.

NATHAN

Go ahead—Shoot me. Put me in cement. At least I would know where I am. Here I risk my neck to set up a crap game. I even promise to get married on account of it. So look how I wind up. Broke in a sewer. Believe me, my tough friend from Chicago.



(SKY)

And yours! — And yours — and his —

*(From the group: "Huh? — What are you talking about?" — Ad lib)*

I am going to roll the dice. I will bet each of you a thousand dollars against your souls. One thousand cash against a marker for your souls.

*(BIG JULE rises — ad lib)*

If I win, you guys all show up at the Mission tonight.

*(There is a buzz of interest — ad lib)*

Is it okay?

*(Ad lib)*

HARRY

Let me get this. If you lose, we each get a thousand bucks, and if you win we gotta show up at the Mission doll's cabaret?

SKY

*(Tight-lipped)*

If I win you show up at the Save-A-Soul Mission. One meeting.

HARRY

*(Thinks a minute)*

Okay by me.

BENNY

*(Taking the lead)*

By me too.

RECRUIT

*(THE OTHERS agree, as they all start writing markers. BENNY also writes)*

SKY

*(As the OTHERS hand him their markers)*

You too, Nathan. A thousand dollars against your soul,

NATHAN

Me? I don't even know if I got one.

SKY

You got one some place.

NATHAN

How do you spell "soul"?

BENNY

*(Spelling)*

S-O-

*(NATHAN pushes BENNY. SKY backs upstage)*

SKY

All right, put down your markers.

*(THEY do so. SKY covers them all with a one thousand dollar bill)*

Give me the dice.

*(Some MEN squat down. He gets them)*

And give me room.

*(He hesitates, nervously. Tosses the dice in his hand once or twice)*

A PLAYER

Come on—quit stallin'—roll.

*(MEN squatting, rise)*

HARRY

What's the matter, Sky, turning chicken?

SKY

You've seen me roll for a hundred G's. But I've got a little more than dough riding on this one.

*(Walks D.C.)*

LIGHT CUE

#25 - Luck Be a Lady

SKY

*(D.C.)*

THEY CALL YOU LADY LUCK  
BUT THERE IS ROOM FOR DOUBT  
AT TIMES YOU HAVE A VERY UNLADY-LIKE  
WAY OF RUNNING OUT

*(Takes 2 steps D.C.)*

(SKY goes to stage R., motions to BIG JULE to put up his marker then motions to crap shooter upstage R. BIG JULE and CRAP SHOOTER move to C. SKY crosses to C., motions to CRAP SHOOTER who moves down C. Then SKY motions to crap shooter L.C. CRAP SHOOTER moves down C. SKY comes to stage C.)

ENSEMBLE

LUCK BE A LADY TONIGHT      *BEG*  
 LUCK BE A LADY TONIGHT  
 LUCK, IF YOU'VE EVER BEEN A LADY TO BEGIN WITH      *PLEAD*  
 LUCK BE A LADY TONIGHT.

SKY

LUCK, LET A GENTLEMAN SEE  
 (MEN kneel)

CRAP SHOOTERS

LUCK, LET A GENTLEMAN SEE      *BESEECH*

SKY

HOW NICE A DAME YOU CAN BE

CRAP SHOOTERS

HOW NICE A DAME YOU CAN BE      *EMPIRE*

(CRAP SHOOTER crosses down L.C.)

SKY

I KNOW THE WAY YOU'VE TREATED  
 OTHER GUYS YOU'VE BEEN WITH.  
 LUCK, BE A LADY WITH ME.

CRAP SHOOTERS

LUCK BE A LADY,      *FLIRT*  
 A LADY,  
 BE A LADY WITH ME

SKY

A LADY WOULDN'T FLIRT WITH STRANGERS  
 SHE'D HAVE A HEART, SHE'D HAVE A SOUL

SKY

A LADY WOULDN'T MAKE LITTLE  
 SNAKE EYES AT ME WHEN

CRAP SHOOTERS

ROLL 'EM, ROLL 'EM,      *CAJOLE*  
 'ROLL 'EM, SNAKE EYES

(ALL MEN quiet)

I'VE BET MY LIFE ON THIS  
 ROLL.

ROLL 'EM ROLL 'EM      *PRESSURE*  
 ROLL 'EM

SKY

SO LET'S KEEP THE PARTY POLITE

CRAP SHOOTERS

SO LET'S KEEP THE PARTY POLITE *SMOOTH*

SKY

NEVER GET OUT OF MY SIGHT

CRAP SHOOTERS

NEVER GET OUT OF MY SIGHT *COMPEL*

SKY

STICK WITH ME  
BABY, I'M THE  
FELLOW YOU CAME  
IN WITH  
LUCK  
BE A LADY

LUCK BE A LADY

LUCK  
BE A  
LADY  
TONIGHT\_

—  
—  
—  
—  
—  
HAI

BLACKOUT

CRAP SHOOTERS

STICK HERE }  
BABY, } *BEG*  
STICK HERE }  
BABY }

LUCK BE A LADY }  
LUCK BE A LADY } *PRAY*

ROLL WILL YA, }  
ROLL WILL YA, } *GOAD*

WHAT'S THE MATTER? }  
ROLL THE DICE! } *PRESSURE*

COMIN' OUT, }  
COMIN' OUT, } *BESEECH*  
COMIN' OUT, }  
COMIN' OUT, }

RIGHT.

HAI *EXCLAIM*

#26 - Change of Scene

#2 Street traveller closes. Stage lights dim up --

ACT II, Scene iv: A street off Broadway

LIGHT CUE

TWO CRAP SHOOTERS enter from R.1. One is putting on his tie. They exit L.1.  
BIG JULE and HARRY THE HORSE enter from R.1. They stop at stage R.

(NATHAN)

—"I am very proud to have you as a son-in-law. You are a good man and I know you will always take care of Adelaide." I feel like a heel.

ADELAIDE

Look, Nathan darling, we can still make everything all right. Look—it's not even midnight yet. Five minutes to twelve—let's elope right now.

NATHAN

Okay, Adelaide.

*(Embrace. BENNY and NICELY enter from R.1. NATHAN sees them)*

No, I can't.

ADELAIDE

Why not?

*(BENNY and NICELY are crossing at this moment)*

BENNY

Come on, Nathan—we'll be late.

REMIND

NICELY

Come on!

*(THEY exit L.1)*

ADELAIDE

*(In measured tones)*

Nathan, why can't we elope now?

NATHAN

Because—well, I got to go to a prayer meeting.

ADELAIDE

*(This one really hits her)*

Nathan. This is the biggest lie you ever told me.

NATHAN

But I promise you it's true.

LIGHT CUE

*(ADELAIDE takes letter from Nathan, tears letter up—throws it on floor, crosses D.R. NATHAN kneels, picks up pieces of torn letter)*

*(Sits. NATHAN starts the applause)*

GENERAL

*(Rises)*

It is wonderful to see our Mission graced by the presence of so many evil-looking sinners.

*(NATHAN starts to applaud, but realizes he may be wrong)*

Now, who would like to testify? Who would like to start the ball rolling by giving testimony?

*(THEY are silent and hang their heads)*

NATHAN

Benny! Give testimony.

BENNY.

I ain't no stool pigeon.

DISMISS

GENERAL

Come, brothers—I know it is difficult. But let one of you give testimony to the sin that is in his heart.

NATHAN

Benny! Tell 'em what a bum you are!

*(BENNY rises)*

Benny!

BENNY

*(Forced to it)*

I always was a bad guy, and a gambler, but I ain't going to do it no more. I thank you.

APPEASE

*(Sits, quickly)*

GENERAL

There! Don't you feel better now?

BENNY

I'm alright.

MOCK

GENERAL

Anyone else?

NATHAN

Big Jule.



**Figure 3: Costume Sketch for Rusty Charlie, Nicely Nicely Johnson and Benny Southstreet (Credit: B. Modern)**

## CRITICAL REVIEWS

### Doll Parts

NOVEMBER 19, 2015

*Jewel Theatre Company's spirited 'Guys and Dolls' is a crowd-pleasing sure-pick to inaugurate new Tannery space*

The second production in Jewel Theatre Company's 11th season is more than just an evening of theatre. It's an invitation to come check out the company's spanking new performance space, the Colligan Theater, at the Tannery Arts Center, next to Radius Art Gallery. With raked seating for 182 patrons above the stage (the incline is gradual, not nosebleed-steep), there are no bad sightlines. And while the space seems enormous compared to JTC's previous venue, the microscopic Center Stage, it still feels intimate in terms of the viewer's relationship to the performers.

To inaugurate this new space, JTC has mounted a production of the crowd-pleasing vintage musical *Guys and Dolls*. Originally produced in 1950, but set in the '30s, the show is based on the short stories of Damon Runyon, and populated by his usual cast of lovable Broadway denizens on the outskirts of respectability—gamblers, bookies, and chorus girls. The JTC production is a bit slow out of the starting gate, but picks up steam in the second lap and gallops to a strong exuberant finish.

The show was influential in its day for its faithful recreation of Runyon's characters (with book by Jo Swerling and Abe Burrows), its impressionistic storytelling, and its terrific literate songs by Frank Loesser. This production does it justice, with strong singers in the leads, and excellent, plot-moving dance numbers choreographed by Lee Ann Payne. Music is provided by a seven-person combo on a platform upstage, and director Linda Piccone keeps things moving around and through Kate Edmunds' smart, mobile set.

The story revolves around Nathan Detroit (the ever-likable Christopher Reber, beloved in *Gunmetal Blues* a few seasons back), who makes his precarious living setting up illegal crap games for neighborhood gamblers, and taking a cut. But somehow he never quite has enough cabbage to marry the girlfriend he's been engaged to for 14 years, Miss Adelaide, star attraction at the Hot Box nightclub. Julie James has a high old time in the role, with her Bronx accent and racy stage numbers like "Take Back Your Mink."

Needing cash to set up his next game, Nathan bets gambler Sky Masterson (the reliable David Ledingham, who has a great singing voice) that he can't persuade straight-laced Salvation Army missionary Sarah Brown (Cornelia Burdick Thompson),



to go to Havana with him for the day. (Thompson has a lovely singing voice, but her high notes are so pure, she may not need to be miked.) As their improbable romance plays out, the mission is threatened with closure unless Sky can deliver twelve “sinners” to a midnight revival meeting.

The show’s best coup is casting JTC veteran Diana Torres Koss in the male sidekick role of Nicely Nicely. Her Runyon-esque patter, dialect, and attitude are perfect, and she delivers some of the best songs, including the title tune (sung with the engaging Lucas Brandt as crapshooter Benny Southstreet). The singing-dancing ensemble shines in B. Modern’s lush costumes, with Jordan Sidfield’s very funny Harry the Horse another standout.

The simmering “Havana” number, with its gorgeous dancing and pantomime vignettes (in a movie, we’d call it a montage) is the point in this production where everything starts to jell. The second act is a race to the finish line, with a dynamic “Luck Be A Lady,” the wry Adelaide-Nathan duet “Sue Me,” and Torres Koss leading a rollicking “Sit Down, You’re Rockin’ the Boat” at the revival meeting.

The material may feel a bit dated now and then, but this spirited production successfully launches JTC’s new home.

#### **Figure 5: Critical Review published by Santa Cruz Good Times**

##### **Jewel opens the Colligan with an energetic take on the beloved musical ‘Guys and Dolls’**

*By Wallace Baine, Santa Cruz Sentinel*

David Ledingham (in white suit) is Sky Masterson, the alpha male at the center of a circle of gamblers and hoods in ‘Guys and Dolls.’ Steve DiBartolomeo — Contributed

Is Julie James a cyborg?

Sure, she certainly comes across as a fully self-actualized human. But, considering what she’s pulled off in the last couple of weeks, it’s difficult to come to any other conclusion than the woman is some kind of machine.

James is the artistic director of Santa Cruz’s Jewel Theatre Company. And, as such, she’s also the de facto house manager of the brand new Colligan Theater at the Tannery Arts Center.

As if running a company and breaking the seal on a new building – and the 10,000 practical and public-relations duties that entails – wasn’t enough, there is James on stage at the Colligan’s inaugural production of the Broadway classic “Guys and Dolls”

in one of that musical's most demanding and central roles, the excitable showgirl Adelaide who sings, dances, changes outfits constantly, moons over her incorrigible boyfriend and, in one instance, even strips down to her underwear.

So, you tell me, how does a regular sleep-requiring human do all that?

Whatever mystery energy Julie James is drawing from, it clearly infects the entire cast of this exuberant production, which ushers in the Colligan Era with a blast of old-school fun.

You know "Guys and Dolls," the 65-year-old Tony Award-winning musical with songs by Frank Loesser. Based on the famously hard-boiled stories of Damon Runyon, the musical is fond send-up of the gangsters-and-gamblers culture of underground New York in the 1930s. It features some of the most memorable characters in Broadway history, including the desperate but likable inveterate gambler (and Adelaide's man) Nathan Detroit (that's the Frank Sinatra role, if you remember the old movie) and the rakish, smooth-talking Sky Masterson (Marlon Brando in the movie).

As for the Colligan, the newness of the place undoubtedly added to the sense of magic of opening night last Friday. The new theater is a bit more than twice the capacity of Jewel's old home at Center Stage, but it feels even bigger than that.

The same can be said for this "G&D." The cast numbered 18, but felt bigger. The seven-piece live band produced a big sound. And Kate Edmunds's set design, suggesting an appealing old-school version of dirty New York, made the best use of the Colligan's open stage.

James as Adelaide is alternately brassy and girly and her hold-nothing-back performance serves as the beating heart of this production (She hilariously lays into the honking period accent: "Look, Chah-lie, I'm stahv-ing!").

But the two male leads were also well-cast with Christopher Reber bringing a shifty restlessness to his forever-on-the-move take of Nathan Detroit. As Sky Masterson, David Ledingham has the advantage of looking like a 1940s-era movie star – a little bit Joseph Cotton, a little bit Gary Cooper. But he also has the magnetism to fill out Sky's bespoke white suit.

"Guys and Dolls" is a play of a lot of moving parts and director Linda Piccone makes the best of her fine cast to fill in the colors. I especially enjoyed the vibrant performance of Diana Torres Koss playing cross-gender as Nathan's plaid-jacketed crony Nicely Nicely Johnson. She brought more than a little vaudeville panache to a part that serves as the central player of the second-tier cast. Locals will enjoy seeing

former Shakespeare Santa Cruz managing director Marcus Cato playing the hard-boiled cop Brannigan (though it would have been fun if they had changed his name to “Colligan” just this once).

Let’s also save a word for the top-flight choreography, one of the major joys of this bold and splashy production. Choreographer Lee Ann Payne makes the best of the show’s various dance set pieces and, almost without exception, they give the audience a jolt of adrenaline.

Much of the audience for Jewel’s “Guys and Dolls” is going to come out primarily to check out the Colligan, its seating, its sight lines, its bathrooms (all top-rate). But Jewel has come up with a production that meets the enormous hopes and expectations for the new theater. The company’s future offerings suggest that it’s not going to be doing a lot of Broadway standards like this going forward. But for the celebratory moment of the Colligan’s opening, it’s a lollapalooza.

**Figure 6: Critical Review published by Santa Cruz Sentinel**



**Figure 7: Freder take advantage of Lucy (Photo Credit: Kristofer Bumanglang)**



**Figure 8: Freder applies Lucy's make-up (Photo Credit: Kristofer Bumanglang)**

also by Martin Crimp

MARTIN CRIMP PLAYS ONE  
(Dealing with Clair, Play with Respects,  
Getting Attention, The Treatment)

PLAYS TWO  
(No One Sees the Video, The Misanthrope,  
Attempts on Her Life, The Country)

THREE ATTEMPTED ACTS  
(in Best Radio Plays of 1985)

FACE TO THE WALL and FEWER EMERGENCIES

CRUEL AND TENDER

THE CITY

Translations

- THE CHAIRS (Ionesco)
- RHINOCEEROS (Ionesco)
- THE MISANTHROPE (Molière)
- ROBERTO ZUCCO (Kobes)
- THE MAIDS (Genet)
- THE TRIUMPH OF LOVE (Marivaux)
- THE FALSE SERVANT (Marivaux)
- THE SEAGULL (Chekhov)

- play w/ erotic-intellectual  
- more energy in make-up scenes

NOTES: 1/28

- stop to UR of door and bow on Moore's re-entrance

2/2:

- ~~stop~~ dumbness babbling under surface  
- play up contrasts of headiness

and weakness. Gai Jure to love  
- Make a small girl to love

- Play up → To shed sex? Dumbness  
- Intellectual lacy. more in water of. side

- Fighting from depression  
- play up sexual desire

Unapologetic in last scene

FERDINAND BRUCKNER

Pains of Youth

(Krankheit der Jugend)

in a version by

MARTIN CRIMP

Scene changes: no time passing?

Superobjective: - To lead my little children out of the light

- To drag the little ones out of the light

- To awaken the little ones to the ultimate truth

- To take control of the aimless sheep

- To shepherd the lambs into life's true path

- To uncover the truth of human nature

- To reveal the truth of life's dark recesses

ff

Faber and Faber

PAINS OF YOUTH

Characters

Marie  
Desiree  
Irene  
Freder  
Perrell  
Alf  
Lucy

The girls are all very young, the men a little older

*Place:* Vienna

*Time:* early 1920s

28-30 years old

Translator's Notes

*The illness/disease of youth*

*The text*

This translation is based on the text published in 1928 by S. Fischer Verlag. Bruckner subsequently wrote an alternative ending to the play which can be found on page 114 of this edition.

*The title*

This edition retains the play's traditional English title. It should be noted however that the original title, *Krankheit der Jugend*, means 'the illness/disease of youth/of being a young person'. Bruckner thus joins his contemporaries in extending the concept of 'disease' to society at large - a potent twentieth-century metaphor which could at one extreme underpin political ideology, while at the other inspire the humane literary genius of fellow writers Thomas Mann (*The Magic Mountain*, 1924) and Sigmund Freud (*Civilisation and Its Discontents*, 1929).

*Pronunciation*

DESIREE is pronounced 'dezIRAY' and stressed on the last syllable, like 'disarray'.

IRENE has three syllables and the same stress and vowel sounds as 'retainer'.

FREDER rhymes with 'trader'.

PETRELL is stressed on the second syllable.

Marie is about to throw away the envelope, notices the money. She looks at Desiree, surprised.

Marie Was this you?

Desiree (jumps up and hugs her) Little Marion.

Marie I can't accept it.

Desiree Such an idiot. (Kisses her.) What [are you so surprised about]? Because you're in love with a man. I have to take care of you.

Marie You're totally mad.

Desiree We're both of us mad - because I'm in love too - only with you.

Marie Let go of me.

Desiree (kisses her passionately) Only women know how to help each other.

Marie Let me go.

Desiree (with a wild laugh) No, I won't let you go. No, I won't. Not unless you / promise me - [you'll think about my love].

Marie pushes her away. Pause.

Marie We're not talking about it any more.

Desiree (pale) Marion.

Marie You're being stupid. (She sits and starts sewing again.) Right. Symptoms on percussion: (b) Metallic Chink! What's (c)?

Desiree looks at her and beads for the door.

The money, Dizzy.

Desiree takes the money and her book. Goes into her room. Marie watches her leave. Pause. Goes to the door.

You should be ashamed of yourself - silly baby. (Tries to open the door.) Open the door. I didn't mean to hurt you. Open the door, Dizzy.

OBJECTIVE: To MAKE Marie into my trap

Thought before: SCENE FIVE How many drinks

Coming to try to Dizzy back before scene?

Marie (tense) What?

Freder I need to see Dizzy. The other door's locked.

Marie So's this one.

Freder Oh? DUKE

Marie It's none of your business.

Freder watches her.

(Tense.) I've never found your presence very welcome. I believe in frankness, Herr Freder.

She folds up the dress.

Freder The graduation dress. Am I right?

Marie is silent.

Congratulations. CONGRATULATE

Marie is silent.

You've achieved more in five years than I have in twelve. and sit like I'm a fine specimen of a man. COMPLIMENT X to cause

Marie looks at him. Freder holds her gaze and laughs.



Marie (with contempt) Shame you've no brain.

Freder laughs.

You should get a job in a freak-show.

Freder laughs more intensely.

Or why not try hanging yourself?

Freder You'll come running sooner or later.

Marie You're already drunk.

DISMISS

Freder So?

Marie Shame you've no brain.

Freder I'm not someone to be ignored. Ask Dizzy.

TEASE

Marie She despises you.

Freder (friendly) Not in bed, my angel.

Marie How dare you.

Freder Just you watch darling Irene move in on Dolly boy.

Marie Irene?

Freder Sterile little bitch.

Marie You're not to call Herr Petrell 'Dolly'.

Freder I genuinely like him.

Marie Nobody cares [who you like].

Freder Sweet - but totally ineffectual. Oh, he gets women aroused . . . in an erotic-maternal kind of a way.

Marie Have you quite finished?

Freder I am entirely non-judgemental. [Takes a bottle of brandy out of his pocket.] Congratulations.

Marie (tense) That wasn't necessary.

Freder You're pleased really.

Marie You're wrong.

Freder Fully-fledged doctor.

Marie I don't want presents.

Freder Don't want presents from me.

Marie is silent.

I'm inviting myself.

Marie The party is private.

Freder Even better.

Marie You're extremely intrusive.

Freder And you - young lady - are extremely rude.

Marie Maybe.

Freder Why is it you can't stand me?

Marie You're right. [I can't.]

Freder It's really quite dangerous -

Marie laughs.

Yes, dangerous to hate another human being quite so much.

Marie I don't hate you.

Freder Let's just see what happens, shall we?

Marie You've got a very high opinion of yourself.

Freder (laughs) And rightly so.

OBJ: To win Desiree back

SCENE SIX

Desiree wearing a hat.

Marie (quickly) I'll come down to the university with you.

*She puts her hat on. Desiree smiles at Freder.*

Freder (laughs) Her ladyship has an exam? **REMARK**

Desiree You look much better today. **CHIRP**

Freder Give me your hand [to kiss].

Marie I'll take your jacket.

Desiree He already sinks of alcohol.

Freder You left me. **PAVOUKE**

Desiree Consolation [i.e. Lucy] was near at hand.

Freder I'm not asking to be consoled.

Desiree Don't you mourn for me a little!

Freder What man could forget you? **FLAIR**

Marie (impatient, to Freder) So - are you coming as well?

Desiree (laughs) You must be joking. **X to drink, class?**

*She hurries off, followed by Marie. Sit down on a chair?*

**OBJ:** To TIGHTEN my grip on Lucy's subconscious

SCENE SEVEN

Lucy:

Freder (calmly) Lucy. **COAK**

Lucy (standing still) I have to take the water out.

14

Freder What water?

Lucy (point to the bucket) Over there, Herr Freder. **EXPOSE**

Freder You're lying. *(He sits down, to one side.)* When people fetch buckets they don't creep about. Come closer. What do you want? **PROBE**

Lucy (afraid and helpless) Herr Freder.

Freder Shall I tell you? **LUKE**

Lucy You're hurting me.

Freder Where? I'm not touching you. **DISREGARD**

Lucy is silent.

Where am I hurting you? **DISMISS**

Lucy tearful. **PLANI**

When you saw the other two leaving you wanted a little moment alone with me - mmm?

Lucy (softly) Yes. *(Get up walk towards Lucy?)*

Freder It takes courage to get what you want. Take out the water - that's a lie - because what / you really [wanted] - **INRAE/DEPARE**

Lucy You're hurting me.

Freder Where, for Chrissake? I'm not even touching you. **ERLHTEN**

Lucy slowly starts to cry. **X to sit on chaise**

(More gently.) Hey hey - you're a good little baby. **COMFORT**

Lucy (looks at him in surprise and goes over) Herr Freder. **FLANEA**

Freder (strokes her hair) Good little baby.

Freder

Freder

Freder

15

*Draws her down to him and pats her back.*

You're my puppy dog. **BE LITTLE**

Lucy Yes.

Freder My tame little animal. **BABY**

Lucy Yes. Yes.

Freder (*lifts her head*) Let me see your eyes. **Pause.**  
Clear beautiful eyes. **COMPLIMENT**

Lucy (*softly*) Yes.

Freder (*kisses her eyes*) Has no one ever told you? **FURT**

Lucy (*softly*) No.

Freder Did you get back to sleep last night? **CARESS**

*Lucy shakes her head.*

Why not? **QUESTION**

Lucy (*smiles*) Herr Freder.

Freder (*runs hand through her hair*) D'you love me?

Lucy (*smiles*) Please don't ask that question!

*Freder pulls her close to him.* **ROMANCE**

(*Submissive.*) Herr Freder.

Freder (*kisses her*) So young and lovely. **SEDUCE**

Lucy (*submissive*) Somebody might come in.

Freder I want you very much. **COAX**

Lucy (*kisses his hand, nearly in tears*) Oh God.

Freder Say it. **ORDER**

Lucy I can't. **Push**

Freder (*softly*) This morning?

Lucy nods.

Say it.

Lucy I can't.

Freder Did you do it? **QUESTION**

Lucy nods.

What?

Lucy Both rings.

Freder Frau Schimmelbrots ~~got~~ **KONFIRM** up, X51. *towards table*

Lucy nods.

Did she stay asleep? **VERIFY**

Lucy nods.

You're sure she didn't notice?

Lucy I'm sure. **PUSH**

Freder Go on [*with the story*]. **XSR behind Lucy**

Lucy I can't.

Freder Where were the rings exactly? **BECKON**

Lucy In the chest of drawers. Second drawer down.

Freder You knew they were there?

Lucy She always hides her jewellery there. **EXTRACT**

Freder Did you use a candle? **CHECK**

Lucy There was light coming in.

Freder What light coming in? **SCRUTINIZE**

Lucy There's splits in the roller blind.

Freder Did you go up to the bed first?

**LIVE THROUGH**

Lucy Yes, like you said.

**PROV**

Freder How close?

Lucy Up to the bedside table.

Freder What was on the bedside table?

Lucy A glass of water and hairpins.

Freder Frau Schimmelbrot's.

Lucy nods.

Hairpins like these? (He loosens her hair.)

Lucy (submissive) Herr Freder.

Freder (kisses her hair) Amazing smell.

Lucy Somebody might come in.

Freder Let me see your eyes. Beautiful eyes.

Lucy Herr Freder.

Freder Where are the rings?

Lucy Under my pillow.

Freder Someone might find them there.

Lucy (afraid) Shall I go and get them?

Freder Hide them in the dining room.

Lucy nods.

Under the sideboard.

Lucy nods.

Now get up.

**COMMAND**

Lucy moves away from Freder.

I'll come to your room again tonight.

Lucy (almost a whisper) Yes.

Freder We'll make love again.

Lucy Yes.

Freder What are the rings like?

Lucy I didn't look.

Freder Gold?

Lucy I don't know.

Freder Frau Schimmelbrot hasn't realised?

Lucy She's still asleep.

Freder What about when she realises?

Lucy She doesn't wear the rings much.

Freder She'll realise eventually.

Lucy (unconcerned) I've no idea [what she'll do].

(Suddenly) No one'll think it's you.

Freder What's it to do with me?

Lucy (quickly) Nothing - no one will find out about you - they'd have to kill me first.

Freder About me? What the hell do you mean? You're the one wanted them.

Lucy I'm the one wanted them.

Freder It has nothing to do with me. Put your hair straight [i.e. tidy].

Lucy does so.

I want to help you.

**COMFORT**

**PROV** (if done up)

Lucy Herr Freder.

Freder embraces her. *(Miss out, more backwards check)*

*(Submissive.)* Somebody might come in.

Freder Maybe Frau Schimmelprot.

Lucy Herr Freder.

Freder Why're you shaking?

Lucy It's not me I'm worried about.

Freder Weren't you taking the water out?

Lucy What water?

Freder *(points to the bucket)* Over there.

Lucy *(doesn't move)* Yes.

Freder Take it out.

Lucy *(doesn't move)* Yes.

Freder And the rings.

Lucy *(wakes up)* Yes. Under the sideboard.

Freder And don't make me grovel around for them.

Lucy By the right leg under the carpet.

Freder By the right leg under the carpet. Take the bucket with you.

Lucy *takes the bucket.*

Move.

Lucy Herr Freder.

Freder Is it too heavy?

Lucy No.

**NOTE**

**CHECK**

**IGNORE** *to sit at desk*

**MAKE AWAKE**

**ORDER**

**REMIND**

**GOVERN**

**COMMAND**

**TEST**

Freder Shall I help you?

Lucy *(quickly)* No.

Freder *(goes to Desiree's door)* I'm going for a lie-down.

Lucy *(frightened)* Yes.

Freder Not jealous, are you?

Lucy is silent.

Of Desiree? Just you remember: she's a countess.

Lucy *(vehement)* Who ran away from home.

Freder *(laughs)* Absolutely right.

Lucy When she was seventeen she'd already started - *(going with men)*

Freder How old are you then?

Lucy is silent.

So keep your mouth shut.

Lucy Every night she's in there with - *(some other man)*.

Freder Don't spill the water.

Lucy I hate her. I'd rather be a - *(servant than a shameless tart)*.

Freder Mouth.

Lucy Herr Freder.

Freder I'm going to lie down.

Lucy *(softly)* Herr Freder.

*Goes into Desiree's room.*

**APPRAISE**

**DISMISS**

**ASSESS**

**NEEDLE**

**CONFIRM**

**HALE**

**QUIET**

**HUSH**

**SILENCE**

**TANTALISE**

Petrell (*opens Desiree's door*) Herr Freder

Irene (*startled*) Freder?

Freder (*from Desiree's room*) Do come in, Petrell.

Petrell I'm with Irene. So sorry to disturb you.

*He closes the door*

Irene (*quickly*) He heard us.

Petrell He's lying on the couch by the other wall.

Irene I warned you about him.

Petrell You warn me about everyone.

Irene It's right to be cautious.

Petrell Thus denying yourself all joy in life.

Irene (*laughs*) Joy?

Petrell Do I have to translate?

Irene A lonely and desperate journey - if it's productive - that's my idea of joy.

Petrell Puritan.

Irene We really don't understand each other, do we. How long have you known Marie?

Petrell Two years.

Irene So you were -

Petrell - still at university - a student who hated studying. Marie made my life beautiful. I owe her a lot.

Irene (*contemptuous*) At least you're grateful.

Petrell Without her I'd've starved - literally starved.

Irene So she offered you her breast.

IN VITE

Petrell (*angry*) That is disgusting.

Irene Every reasonable human being seems disgusting to the person who sees through them. You'd be in a totally different position by now if Marie / hadn't - [protected you].

Petrell I'd've starved to death.

Irene Nobody starves to death. Before you do that you wake up and find out who you really are. No one offered me their breast - and I didn't starve.

Petrell You've lived like a dog.

Irene (*laughs*) Thank God.

Petrell I don't envy you.

Irene It's why I'm invincible.

SCENE NINE

*Freder enters from Desiree's room.*

Freder (*laughs*) Plotting, are we? / IN A I L

*Irene picks up a book.*

Petrell We're waiting for Marie.

Freder Of course.

*Petrell stretches out again.*

Been inspecting the room?

Petrell No.

Freder Spotless from top to bottom. Our fully-fledged PROBE doctor's celebration mad.

Petrell She's allowed to be happy. / POUR DRINK

OBJECTIVE: To harass the young puppets into telling the truth

*stand in doorway?*

QUESTION

X in room, X to table? sit at US chair

PROBE

POUR DRINK

Freder Here's to health, happiness, and a long life.

**JOKE**

Petrell Cheers. / **TMONTALL**

Freder That Marie of yours is a very lucky lady.

**DIG**

Petrell Science would argue that 'health' doesn't exist.

Freder Little Miss Science is reading her nice new book. Let's not disturb her.

Irene I'm not arguing anything. (Goes on reading.)

**PLAY DUMB**

Freder But wasn't that your voice just now woke me up?

**DUMB**

Irene I've always thought you listened behind doors.

Freder And spy through keyholes.

**INTIMIDATE**

Petrell (uneasy) Really?

Freder (watching him) Of course.

**JOKE**

Irene (quickly) We've nothing to hide.

Freder Nothing I didn't already know.

**NEEDLE**

Irene (laughs) Don't let him intimidate you, Herr Petrell.

Freder Don't you mean Dolly?

**TEASE**

Petrell I beg your pardon?

Freder And you are his sweet little Popper.

**BELITTLE**

Irene You're drunk. (Goes on reading.)

Freder Two little dollies playing with each other, mmm?

**JOKE**

Irene (gets up) Would you please show me out, Herr Petrell.

Freder What a handsome young man our Dolly is.

**PATRONIZE**

Petrell (gets up) I thought we were waiting for Marie.

Irene We can wait downstairs.

Freder (laughs) Whatever will she think?

**PROD**

Irene That your presence drove us out.

Freder Poor Popper.

**MOCK**

Irene Come on.

X Petrell Stop acting the fool, please.

Freder I'm waiting for Desiree.

**PLAY DUMB**

Irene Desiree's room's next door.

Freder Is that so.

Irene This is ridiculous. (Sits down again.)

Freder (Pause) What is it you're reading? (Stretches out.)

Irene does not reply.

**ANNNOY**

Come and sit here with me, Petrell. I've taken your seat.

**BELCON**

Petrell Please don't get up.

Freder If she was just a bit less malignant.

**PROVOKE**

Petrell You shouldn't provoke her.

Freder Such a pretty little thing.

**HARASS**

Irene You can keep your tasteless remarks to yourself.

Freder (laughs) Back on form.

**INVIGORATE**

Petrell D'you think Marie's staying till the end of the exam?

**COMMENT**

Freder Doubt it. Irene I'll tell you what I will predict, Petrell: Desiree will get a distinction.

Freder Desiree gets distinctions in everything.

Irene (scornful) You should know.

Freder That girl's a real all-rounder.

**BATT**

Irene Spare us the details.

Freder (laughs) Now who's being tasteless.

**SPUR**

Irene reads.

What're you going to give Marie?

**DIG**

Petrell I haven't decided yet.

Freder (points to the brandy) From me.

**TAVANT**

Irene Marie doesn't drink on principle.

Freder Then Dolly should change her principles.

**COMMENT**

Irene He's too busy adopting them.

Freder So we're in agreement, my Poppet.

**SPARR**

Irene Oh do shut up.

X Petrell Actually, Marie's got such a healthy constitution -

Irene Got what?

Freder Exactly. There's no such thing as a healthy constitution.

**DRINK**

**JOKE**

Irene There's certainly nothing healthy about being young. Your mind's still half drugged by sleep.

Petrell (softly) A mind still half drugged by sleep. That's beautiful, Irene.

Irene You're just being seduced by words. Being young is a danger zone. Being young means potential proximity / to death.

Petrell Being young is the one great adventure of our lives.

Freder You're interrupting her to say the same thing.

**CALL OUT**

Irene He's all fired up for his rococo writing-table.

Petrell Irene.

Irene (quickly) I'm sorry.

Petrell D'you know that marvellous thing from Novallis? 'Nothing so distinguishes man from nature as his addiction to his own sickness and pain.'

Irene Novallis was a neurotic.

Freder (smokes) I'm conducting an interesting experiment.

**REVEAL**

I'm getting someone to the point where I can make them steal for me.

Petrell You're a danger to society.

Freder All scientific knowledge is a danger to society.

**DARE**

Irene You're no scientist.

Freder Show me the evidence.

**TRK**

Irene (agitated) I think you're -

**JAB**

Freder (sits up) Yes? Say it.

Irene I don't think I ought to.

Freder Come on, Poppet.

**PROVOKE**

Irene I think you have a criminal nature.

Freder (laughs) Goes with the profession.

**DISMISS**

Irene You don't have a profession.

**XDSR**

Freder You're getting upset because you're afraid of me.

**EXPOSE**

Irene You are seriously deluded.

Freder Afraid. You know quite well mine is the only way / To create means to live dangerously. Not just in theory, my Poppet. Acquiring knowledge doesn't mean

**BEDUCE**



sticky-fingered leafing through textbooks - as you very well know - that's why you protect yourself.

Irene Protect myself from you, yes - you belong in prison.

Freder Every truly great individual belongs in prison. **MADDEN**

Irene That's ridiculous.

Freder You cling on to books because an instinct warns you away from the true path. But you know exactly what the true path is. You're not totally stupid. **SEDUCE**

Irene (*jumps up*) I'm not listening to any more of this.

Freder (*to Petrell*) I've already half seduced her.

Irene (*wild*) Just you leave him alone.

Freder (*laughs*) Poor Dolly. *Baby* voice **BELITTLE**

Irene For you nothing's sacred.

Freder Dolly might be corrupted.

Petrell Corrupted?

Irene Don't listen to him.

Freder Don't listen, Dolly.

Irene I'm not listening either.

Freder Now you're lying. **EXPOSE**

*Irene turns away from him.*

Would you like to observe my experiment?

Irene We're not participating in your crimes.

Freder Tonight at eleven - if the coast's clear.

Petrell Why're you teasing her like this?

Freder Just you and me - in the interests of science. **BRAIN IN**

Irene (*to Petrell*) Don't rise to the bait.

Petrell You're being cruel.

Freder I'm simply pursuing my studies. **JOKE**

Petrell What - now?

Freder Surprise you, Dolly? **TEASE**

Irene Total rubbish.

Freder 'Even in the sciences one cannot simply know - one must always first do.' **DEBATE**

Irene Total rubbish.

Freder (*laughs*) Goethe, actually. **CORRECT**

Petrell (*amazed*) Goethe?

Freder He didn't just write 'The Erl-King'.<sup>\*</sup> Or is Dolly **BABY** not allowed to know that either?<sup>\*</sup>

Irene (*to Petrell*) Are we really staying here?

Freder Drop the play-act, Popper. You're putting up a magnificent defence. You're the healthiest of us all. Even healthier than the marvellous Marie. The difference is: you understand temptation. **EXPOSE**

Petrell Can we talk about something else please.

Freder Come on - she's enjoying it. Whoever lets the limits of the law dictate the limits of knowledge turns into a pillar of the establishment. You - young lady - are well qualified to become a substantial pillar. **ANTAGONISE**

Petrell Enough now.

Freder I've still not qualified as a doctor. **BAIT**

Petrell You're certainly taking your time.

<sup>\*</sup> The poem set to music by Schubert.

Freder Twelve years.

**STIMULATE**

Petrell Romance of the eternal student.

Freder You're an idiot - if you don't mind my saying.

**DEFLATE**

Petrell (*laughs*) Be my guest.

Freder If I was a woman, I'd fall in love with you myself - just like poor Popper here.

**EXCITE**

Petrell Irene is not in love with me.

Freder Wake up, Dolly. This little-boy thing of yours drives women completely insane. As you must surely realise. Wasn't Dizzy in love with you?

**AWAKEN**

*Irene takes note of this.*

Petrell Never.

Freder I'm not jealous.

**TAME**

Petrell Really - never.

Freder You could arouse the maternal even in Dizzy.

**POKE FUN**

**OBJ:**

To reveal the truth to Petrell

Alt.

*Freder stretches out again.*

Alt Parry girl not here?

Petrell Desiree's got an exam.

Freder Petrell, give me a cigarette would you? **AVOID** X WSR are eg

Alt (*soft*) What the hell's going on?

Irene (*caught out*) I'm sorry?

Alt You should watch out.

Irene (*laughs*) I don't know what you mean.

Freder (*to Petrell*) I'm curious. So Desiree / didn't ever - **INQUIRE** [*drop any hints*].

Petrell You want me to swear?

Freder Women all come sniffing after you.

**TEASE**

Petrell Desiree hardly looks at me.

Freder She's had too many bad experiences with sensitive young men.

**INVOLVE**

Alt I won't allow it.

Irene You're completely wrong.

Alt She's going to find out.

Irene I'm not afraid of some peasant.

Freder You claim indifference but that's just an act. It's your feminine weapon. (*Points across the room.*) **CHALLENGE** Popper's feminine weapon's her arrogance.

Petrell Stop calling her Popper.

Freder (*laughs*) You're very easily disillusioned. **TOKA**

Petrell What d'you mean?

Freder If one little word can sully your ideal. **OPEN**

Irene This is none of your business.

Alt And you've no business going up to his room.

Irene You have a disgusting mind - I pity you.

Alt What were you doing so early this morning in his room?

Irene (*laughs*) I wanted to see the rococo writing-table.

Freder Marie's feminine weapon's her marvellous good health. Other people use their helplessness to protect them. But basically we're all the same: pitiful bastards.

**ENLIST**

Petrell I actually need to go home now.

**INQUIRE**

Freder To work.

Petrell How did you guess.

Freder The new writing-table.

Petrell Now you're mocking me.

**CHALLENGE**

Freder Great intentions are one thing - perseverance another.

Petrell I want to write a great novel.

Freder And you're feeling inspired. **CONFRONT**

Petrell You'll be the main protagonist.

*Freder laughs.*

Irene I was up there for less than three minutes - just to collect him.

Alt But now you're wondering [if it was wise].

Irene If every innocent little thing / I do - [is going to attacked].

Alt This was not innocent.

Irene You really / believe I'd - [throw myself at someone].

Alt The intention was not innocent.

Irene I pity you.

SCENE ELEVEN

Marie (enters) Alt? How lovely.  
*She takes off her hat and jacket.*

OBJ: To provoke the little ones into quarrelling

Alt Congratulations.

Freder Hear hear.

Petrell (softly) It's true, isn't it?

**TEASE**  
*to lie down and snicker*

Irene What?

Petrell What Freder said.

Irene Not here.

Petrell You are in love with me.

Irene Please not here.

Alt Where's the lovely Desiree?

Irene Getting another distinction I assume.

Marie I only took her up to the entrance.

Freder Failing something would actually do her good. **BAIT**

Marie You're being very quiet, Dolly.

*Goes to Petrell.*

Irene You don't wear silk stockings in an operating theatre.

Freder Why not?

**face freeze** **CHALLENGE**

Petrell Oh by the way thanks for the writing-table.

Marie When did it come?

Petrell This morning. I was still asleep.

Marie Beautiful isn't it?  
 Petrell Very beautiful. They had to wake me up.  
 Marie Are you pleased?  
 Petrell Too beautiful almost.  
 Marie You'll soon get used to it.  
 Petrell Yes.  
 Marie Are you alright? Where're you going to put it?  
 Petrell In the bedroom.  
 Marie (*laughs*) I guessed you would. So tell me.  
 Petrell What?  
 Marie Why you're being so unfriendly.  
 Petrell It's not important.  
 Marie Tell me.  
 Petrell (*ferce!*) Stop interrogating me.  
 Marie Then you stop being strange.  
 Petrell You're acting just like my mother.  
 Marie (*laughs*) You're funny.  
 Petrell I get enough of this from my own mother.  
 Marie That's not nice, Dolly.  
 Petrell 'Letting my sweetheart mother me' - horrible.  
 Irene (*who has been listening*) Are we in the way?  
 Petrell I'm sorry?  
 Irene We can always leave.  
 Freder (*shouts out*) The seal! The seal!  
 Irene What?

**INCITE**

Freder The seal! The seal! **STAND** **PROVOKE**  
 Alt Just humour him.  
 Freder It's the Greek war cry. 'Forgotten your classics?' **BELITTLE**  
 Irene Very funny.  
 Freder The battle begins. **LOSE MONEY** **DIRECT**  
 Irene It's the alcohol.  
 Freder Into position - Dolly in the middle - prepare to <sup>move</sup> **POSITION** fire.  
 Marie Stop being so stupid.  
 Freder Forward march, Popper. This we must see. <sup>move</sup> **TORMENT**  
 Marie (*laughs*) Who on earth's Popper?  
 Freder Irene, of course. **STING**  
 Irene Please shut up.  
 Freder Young Dolly's very own personal Popper. **GO AWAY**  
 (*Whistles*)  
 Alt (*holds Irene back*) Don't - she'll go for you.  
 Freder (*whistles*) Well come on. **ENCOURAGE**  
 Marie walks over to Freder. **X to Marie**  
 Don't come blaming me. **HURT DOWN**  
 Marie How dare you *say that about Irene and Petrell*.  
 Freder Give your young man a bit of attention. **PROD**  
 Marie Get out.  
 Freder Or why not just dump him. **NEEDLE**

\* *Thalatta Thalatta!* Exclamation by soldiers on reaching the Black Sea. From Xenophon, *Anabasis*.

Suddenly puts his arms round Marie. <sup>put arm on her</sup>

He's not right for you. **INFORM**

Marie (tears herself away) Don't you touch me!

Freder That sterile little madam needs a good slap on **HARKS** the arse.

Irene I don't have to put up with this. (Rushes off) **CHALLENGE**

Freder (laughs) Oh I think you do. <sup>to sit at table</sup>

Marie What the hell is going on?

Petrell We should get her back. (Rushes off.)

Marie (stunned) No. [I don't believe this is happening.]

Freder continues to whistle softly.

What's going on?

She goes.

Alt That's quite a horrible scene you've caused.

Freder (looks at him; after a pause) I think she'll feel **AVOID** more comfortable with you, Herr Alt. <sup>exit through</sup>

He goes. Marie hurries back in. <sup>DRA here</sup>

Marie They've already gone down the stairs. (Takes hat and coat.)

Alt Two steps at a time.

Marie (laughs) Can you please explain what's happening?

Alt Where is it you're going?

Marie I'll catch them up.

Alt (sharply) No. Come and sit down.

Marie looks at him, amazed.

Marie - come here.

Marie I don't understand.

Alt Let them run off.

Marie They won't be running. Not in the street.

Alt Maybe they are running - even in the street.

Marie's body goes limp.

Sit here with me.

Marie doesn't move.

Put down the hat.

Marie does so mechanically.

And the jacket.

Marie sits. Pause.

Marie You're imagining things [about Petrell and Irene].

Alt Make yourself comfortable. We've got time.

Marie (laughs) No, sweetheart - she's far too unimportant [for this to be true].

Alt It's not the important things that ruin us.

Marie It can't be true.

Alt I lost my job at the general hospital, did time in prison. A terminally ill child was suffering so much, I ended its life. Gave it morphine instead of camphor. Are you listening?

Marie Morphine instead of camphor.

Alt It destroyed my life. And I'd do it again. D'you understand?

Marie You'd do it again.

OBJ: To AROUSE Irene into having sex with me

SCENE FOUR

Freder at Desiree's door. <Enter at Desiree's door>

Freder Why're you sitting on the floor? **QUESTION**

Irene She's going to pay for this.

Freder You seem to be tied up by the hair. **PLAN DUMB**

Irene She's going to pay for this.

Freder It's not so easy to undo. **help Irene? COMMENT**

Irene You're hurting me. **COMPLIMENT**

Freder You've got thick hair.

Irene Leave it - I can do it myself.

Freder Thick, beautiful hair. **FLIRT**  
What were you doing here?

Irene We felt sorry for her.

Freder If you keep pulling like that it'll just get more tangled. **help Fr. ASS**  
(Helps again.)

Irene She'll kill him if she finds him.

Freder Is he waiting for you downstairs? **PROBE**

Irene No, he is not waiting for me downstairs.

Freder Somewhere nearby then? **NUDGE**

Irene Get your hands off me.

Freder (laughs) In my own good time. **got up and took**  
The fact is of Irene? **NEUTRAL**  
Poppet is you're suddenly at my mercy. I could do anything I want with you - little temptress. Are you ticklish? **got on Fr?**

Irene (frantic) GET OFF ME.

Marie (pushes her away) I said sit.

Irene I'll scream for help.

Marie Scream away, Sally - he won't hear you downstairs.

Irene (approaches her) I won't have people blocking my way.

Marie (savagely grabs Irene's hair) Here's the prairie - yes? The red, red prairie. Why'd you have to grow your hair?

Irene GET OFF OF ME.

Marie (laughs) Just to be different. It's all an act.

Irene I'll smash your face.

Marie They fight.

Marie (laughing) Waiting downstairs - the kind of man you can train to do anything. Well spotted, Sally. Sally from the stinking alley.

She drags Irene across the room and ties her by her hair to the leg of a cupboard.

The seal! The seal! Let's play prairie Indians! (Laughs more and more.) Lash her to the cupboard! Lash the paleface squaw to the prairie cupboard! PALE - FACE - RED - HEAD - RED - HEAD - RED HEAD - YOU'RE - DEAD. (jumps up.) Now let's go fetch the wild mustang. (Goes out.)

Irene (screams after Marie, beside herself) YOU'RE THE ONE 'LL END UP KILLING YOURSELF.

She tries to untie her hair.

OBJ: To AROUSE Irene into having sex with me

SCENE FOUR

Freder at Desiree's door. <Enter at Desiree's door>

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Freder You seem to be tied up by the hair. **PLAN DUMB**

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(Helps again.)

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Freder Is he waiting for you downstairs? **PROBE**

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Freder Somewhere nearby then? **NUDGE**

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Freder (laughs) In my own good time. **got up and took**  
The fact is of Irene? **NEUTRAL**  
Poppet is you're suddenly at my mercy. I could do anything I want with you - little temptress. Are you ticklish? **got on Fr?**

Irene (frantic) GET OFF ME.

Freder Never slept with a man, have you? **INTERROGATE**

Irene You're not my confessor; thank you very much.

Freder First priest - then bed. <sup>Get over</sup> **CHASTISE**

You're tearing great lumps out.  
Irene (free, quickly tidies herself in the mirror) You'll never see me again. (She goes.)

Freder He'll wonder who's been making you so hot and **JOKE** bothered.

Goes into Desiree's room. <sup>Off to Des. room</sup>

**OBJ:** To mold Lucy into the perfect prostitute.  
**SCENE FIVE**

Lucy enters with a tea tray;

Lucy (at Desiree's door) Shall I bring in the tea?

Freder (appears) Who for? **SURPRISE**

Lucy (softly) The young lady - Marie - ordered it.

Freder Put the tray on the table. **COMMAND**

Lucy puts the tray on the table.

Is that your Sunday dress? <sup>X and check out</sup> **COMPLIMENT**

Lucy Yes.

Freder Come nearer / Look at me. **INSTRUCT**

Lucy Herr Freder.

Freder Why're you smiling? Happy? **INTERROGATE**

Lucy Frau Schimmelbrot isn't here.

Freder Where is Frau Schimmelbrot? **PROBE**

Lucy I don't know. **JOKE**

Freder Has Frau Schimmelbrot gone to a ball? <sup>X away to question</sup>

Lucy I don't know.

Freder Does she often go out? **QUESTION**

Lucy No. Hardly.

Freder Then she's probably gone to a ball / But what about the rings? **INDGE**

Lucy She still hasn't noticed.

Freder Then she hasn't gone to a ball, she's visiting poor relations / Why're you laughing? You don't show your jewellery to poor relations. **CORRECT**

Lucy (laughs) No.

Freder You want to go out now? **QUESTION**

Lucy It's up to you.

Freder We've still got time. (Pours tea.) Take a seat. **ORDER**

Lucy laughs.

Freder Why're you laughing? **PROBE**

Lucy I'm so happy.

Freder Drink your tea. **COMMAND**

Offers her the chocolates.

Lucy The young lady already gave me one.

Freder Drink and eat. <sup>X to Des. room</sup> **ORDER**

Suddenly goes into Desiree's room - the door stays open.

(Off.) May I? **ASK**

Desiree, off, laughs.

(Off.) It's for our young friend Lucy. **EXPLAIN**

Desiree (off) You must be joking (Laughs.)

Freder (off) Don't get up. I can manage. **CALM**

Lucy strains to listen.

Desiree (off) Are you taking her out?

Freder Yes.

*Comes back in with powder brush and make-up kit.*

Stay where you are.

**COMMAND**

Lucy (alarmed) Herr Freder.

Freder Tomorrow I'll buy you your own. **CALM**

*Sits facing her*

You have to keep your head up.

**DIRECT**

Lucy (softly) I don't know how to do it.

Shadow

Freder I'll show you. Eyes are the most important.

**INSTRUC**

*Begins to make up her face.*

Lucy Herr Freder.

Freder Why're you so nervous?

**QUELL**

Lucy You think it'll suit me?

Freder You have to completely trust me.

**CONDITION**

Lucy Yes.

Freder Keep your head still. Have you really never used powder before?

**DELITTLE**

Lucy No.

Freder Natural beauty's a blank canvas. **TEACH**

Lucy (naively) Yes.

Freder Nature's there to be made conform to our wishes. **HEARTEN**

Make-up brings a woman to life.

Lucy Yes.

Freder You have an exquisite face. But it needs more definition to be really attractive. **PATRONISE**

Why're you shaking? Does that tingle?

Lucy Herr Freder

Freder (laughs) Makes you feel strange, mmm? Makes you want to grab on to me, does it? **FLIRT**

*Lucy is silent.*

Now the cheeks. **PAINT**

Lucy Now I realise.

Freder Realise what?

Lucy You think I'm ugly.

**QUESTION**

Freder Rubbish.

**DISMISS**

Lucy Or you wouldn't do this make-up.

Freder You're beautiful - it just needs bringing out. **UPLIFT**

Lucy (still uncertain) Yes.

Freder Natural beauty stinks of soap. Keep your lips still. **INSTRUC**

Lucy (suddenly) Herr Freder.

Freder What?

**QUESTION**

Lucy You won't want to kiss me any more.

Freder (laughs) You're mad. **DISREGARD**



Lucy When they're all that disgusting red.  
Freder Keep still. **CONTROL**

Lucy Please don't, Herr Freder.

Freder (*forces on make-up*) Stupid baby. **DEMEAN**

Lucy Please - not my lips.

Freder You're mad if you think I won't want to kiss you.

Lucy (*not resisting*) Herr Freder. **HUSH**

Freder Now look in the mirror. **X behind her** **INSTRUCT**

Lucy (*stands a long time in front of the mirror*) That's not me.

Freder It's you at your full potential. See how beautiful you are? **BOOST**

Lucy is silent.

Now I'll get you a beautiful coat. **DIRECT**

Lucy No, Herr Freder, please don't.

~~Freder starts with angry face.~~

Lucy (*gets dizzy*) No.

Freder Then we'll go out together. **X to Des.** **DISMISS**

*He goes into Desiree's room. Lucy drops into a chair.*

*He returns with Desiree's coat and hat.*

Why're you crying? Chin up. You'll smudge your eyes. Here - use my handkerchief. **CHEER**

Lucy *dries her eyes. He helps her into the coat.*

You can laugh now, mmm? **LIGHTEN**

Lucy looks at him.

Laugh. **ORDER**

Lucy smiles. **sit w/ her**

Laugh properly! **COMMAND**

*He kisses her on the mouth.*

Lucy (*comforted*) Herr Freder

Freder My little honey-mouth. Happy? **BABY**

Lucy (*laughs warmly*) I'm happy if you are.

Freder Now you're beautiful. **FLATTER**

Lucy And the hat. (*Pass it on.*)

Freder Excellent.

Lucy looks at him. **back up to look at her**

Men will fall at your feet. **HOLIST**

Lucy I feel embarrassed. **VITALISE**

Freder People will be turning round to stare.

Lucy I feel so strange. **MUDGE**

Freder They'll come up to you and talk.

Lucy Not if you're there they won't. **TEST**  
*move away, sit on table*

Freder But what if I'm not?

Lucy You mean you'd just leave me? **SUGAR COAT**

Freder Wouldn't that be fun?

Lucy I'd rather drown myself. **DWELL**

Freder And if I don't want you to drown yourself?

Lucy Then I won't drown myself. **HYPNOTISE**

Freder Because you love me.

Lucy Because I love you very much.

Freder And if I said to you, *let them talk to you.* **PROSE**

Lucy (*confused*) I don't understand what you mean.

Freder Some nice young man you found appealing. **EXCITE**

Lucy No, Herr Freder.

Freder Look in the mirror. A rich young gentleman could find you very appealing too.

Lucy I don't care.

Freder You love only me, mmm? **PRESSURE**  
Come on.

Lucy Are we going to a fancy-dress ball? I've never been to a fancy-dress ball.

Freder Well you're certainly fancily dressed. **URK!**

Lucy (*laughs*) Especially my face.

Desiree (*appears at the door*) Let's have a look at you, Lucy.

Lucy (*terrified*) Oh my God. (*She goes.*)

Desiree She looks appalling.

Freder (*laughs*) She feels embarrassed. **DISREGARD**

Desiree Are you putting her on the game?

Freder Your help has been invaluable. (*He goes.*) **THANK**  
**EXIT THROUGH DOOR**

SCENE SIX

*Marie and Petrell.*

Marie Come on. (*To Desiree.*) Leave us alone, please.

*Desiree goes back into her own room. Marie forces Petrell into the room.*

She's not here. And she was waiting for you so sweetly. You weren't fast enough. (*Laughs.*)

Petrell Where is Irene?

Marie You weren't fast enough. Why were you lurking like that?  
Sir down.

Petrell (*stays standing*) What is it you want?

Marie Certainly not you. Don't you worry.

Petrell What is it you want?

Marie Sir.

Petrell When you've calmed down.

Marie I'm perfectly calm.

Petrell I know what you're like.

Marie Thank you.

Petrell Is this really how you want it to end?

Marie Save the concerned voice for her.

Petrell I want to explain to you.

Marie I'd just have to do that - (*clicks fingers*) and you'd never go back to her. You're putty in my hands.

Petrell You're impossible to talk to.

Marie Why am I impossible to talk to?

Petrell What you do 's not talking.

Marie Oh? What is it then?

Petrell Spitting.

Marie (*laughs*) Spitting?

liver  
- Deposits  
- keeps hormone  
in balance

Act Three

DJ: To COAX Marie into marriage  
SCENE ONE

Evening.

Marie, Desiree, Freder, Alt.

Freder (*stretched out*) My liver doesn't feel right. **INDUCE**

Alt Drink less.

Freder My liver's affecting my brain.

Desiree Maybe it's terminal. **COAX**

Freder I've had to start sleeping with my legs curled up. **BECKON**

Desiree (*laughs*) Oh for God's sake.

Freder It hurts less (*that way*). **PETEND**

Desiree You ought to get married.

Freder Marie - please would you marry me. **ASK**

Marie (*laughs*) Idiot.

Desiree He's making you a serious proposal.

Freder Extremely serious. We'd make the ideal couple. **INSTL**

Desiree She'll think about it. She's begun to appreciate you.

Freder I intend to reform. **ALLURE**

Desiree He intends to reform.

Freder More water, please. - **DOMESTICIZE**

Desiree Come on - give him an answer.

80

Freder (*gets up*) When the right moment comes, one should consciously embrace bourgeois existence.

**ENTICE**

Desiree Well said. He absolutely means it.

Marie looks at her.

His liver's brought him to his senses. Seriously.

Freder (*bends over*) I'm in pain. **PROJECT**

Desiree Don't look at me like that, Marion.

Alt What does pain mean? (*He stretches out.*)

Freder (*to Marie*) Think about it. **TEASE**

Marie Leave me alone.

Freder I want to be looked after. I don't like work, whereas you do like work. We're complementary. And since we've been on first-name terms for three days now, marriage is a mere formality. **FLIRT**

Desiree Freder's a great believer in the social conventions.

Freder I swear that the moment you say yes I'll end my relationship with Lucy. **TEMPT**

Desiree Still have a relationship, do you?

Freder She's exceeding all my expectations. **COMMENT**

Marie Then marry Lucy.

Freder I'm not a pimp. - **DISREGARD**

Desiree You're missing the point.

Marie Is this your idea of a joke?

Desiree Bourgeois existence or suicide. There are no other choices. It's not remotely a joke.

Freder (*to Marie*) We have already kissed. **ATTRACT**

81

Marie (*laughs*) The two of you are totally insane.

Freder Do you deny it?

**ALLURE**

Desiree When did you kiss?

Freder Yesterday evening.

**ENVIROPHATE**

Marie You were there.

Desiree I don't remember.

Marie You were the one made us.

Desiree Rubbish.

Marie You were going on and on, Dizzy - you made me kiss him.

Desiree I've totally forgotten.

Marie That's what happens when you drink.

Freder Every breath's like someone's stabbing me. Christ in heaven. **DECOY**

Desiree Not so loud. Alr's asleep.

Alr Pain's not about actual tissue damage. The bullet-riddled soldier feels nothing and goes on running.

Desiree If someone so much as treads on my little toe I reach for my revolver.

Alr And if tuberculosis is eating away your lungs you don't even notice. Pain's a thing in itself.

Marie I've often trodden on your foot.

Desiree I don't dance with you any more.

Marie (*laughs*) She's had enough of me.

Desiree Freder's waiting for an answer.

Alr Stimulus - then mental event - then autostimulation with the added refinement of an occasional scream. [Is Alr's definition of pain.]

**AVOID**

Freder I need to put my feet in hot water. (*He goes.*)

Marie (*softly*) Have you had enough of me?

Desiree is silent.

Just say.

Alr There are two poles - pain and sleep - to the world of our sensations. We love them both. And both - even total oblivion - are part of life's meaning.

Desiree I know a great trick to bring the two poles together.

Alr looks at her.

Simultaneous pain and sleep. Do go on, Alr. More tea please.

Marie pours her tea.

And more sugar please and cognac [*in the tea*]. (*To Alr.*)

Don't overtax your brain.

Alr I don't need to overtax my brain.

Desiree So you've guessed?

Marie Guessed what?

Desiree Nothing, gorgeous. You concentrate on your poet.

Marie Him?

Desiree If you don't make a move soon, they'll end up getting married.

Marie That's fine by me.

OBJECTIVE:  
To SEDUCE Marie into bourgeois  
existence

SCENE SEVEN

Freder, without jacket.

Freder (goes over to Desiree's open door) You two aren't asleep in there, are you?

TEST

Marie (comes in and shuts the door) She is.

Freder And you're tired too?

CHECK

Marie Yes.

Freder So early?

BAIT

Marie You're not supposed to be drinking.

Freder We're not married yet.

CHALLENGE

Marie Don't joke.

Freder What makes you think it's a joke?

DOLL

Marie You're mixing me up with Lucy.

Freder Lucy's an amazing little thing.

PROVOKE

Marie So I've seen.

Freder She sleepwalks through life and never looks back. I envy her.

FANT

Marie How could you make somebody do that?

Freder Make her?

CORRECT

Marie You know exactly what I mean.

Freder I've never seen you looking so beautiful.

FLATTER

Marie You're not supposed to be drinking.

Freder One more glass makes no difference. That football's worked miracles. I'm ready for anything.

BECKON

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Marie Leave me alone.

Freder It's too early for me to sleep.

INVITE

Marie Well I'm tired.

Freder You're not being much of a hostess.

TEASE

Marie (exhausted) Please don't do this.

Freder I've never seen you looking so beautiful.

BOOST

Marie I can hardly stand up.

Freder You're so pale it could drive a man insane.

SEDUCE

Marie I feel miserable.

Freder So do I.

COMMISERATE

Marie I'm anxious about Dizzy.

Freder What's wrong with Dizzy?

INQUIRE

Marie She wanted to go on the street. I stopped her. I shouldn't've done.

Freder That's not for Dizzy. Dizzy's like putty - but with a will of steel. The world's most unfortunate combination.

COMMENT

Marie You're the one made her lose her bearings.

Freder She ran away at seventeen. I've simply speeded up the inevitable.

DEFEND

Marie I wish she'd never met you.

Freder (laughs) You all need me to live.

INCITE

Marie You are totally deranged.

Freder You know you want me.

BAIT

Marie That is so ludicrous.

Freder You want me like you want the knife.

TEMPT

103

Approaches her:

Marie Off me.

Freder You can smell blood. There's only one way out:  
marry me. **AWAKEN**

Marie (laughs) Funny way out.

Freder Opt for bourgeois existence and avoid catastrophe. **TRIGGER**

Marie You sound like Desiree.

Freder Or I could put you on the game - like Lucy. **FRIGHTEN**

Marie (looks up) You're joking.

Freder You're like a wind-up toy - you just need to be  
put on the right track - doesn't matter which. You could  
do insane twenty-hour shifts in theatre. You could be  
mother of ten children. You could be toughest whore  
on the block. You contain all possibilities. You are the  
ultimate cliché of a young woman's incredible potential.  
Marie Thank you for the options.

Freder But what you cannot be, is nothing. That would  
destroy you. **ENSTREACH**

Marie You can't upset me.

Freder I want to help. **ASSIST**

Marie Help your friend Lucy.

Freder She doesn't need me any more. Lucy just needed  
waking up. **DISMISS**

Marie Well, I don't.

Freder That just isn't true. **CONTEST**

Marie Says who?

104

Freder I'm not stupid. You want waking up. While you  
had Dolly, you were still comatose. **EXPOSE**

Marie Leave him out of it.

Freder Now it's just you: you feel more alert - yes. But  
wake up too late and you're dead. **ROUSE**

Marie Will you please please leave me alone?

Freder I repeat my offer - in all seriousness. **PROPOSE**

Marie I'm already married.

Freder To Dizzy? **QUESTION**

Marie To Dizzy.

Freder You'll soon be a widow. **FRIGHTEN**

Marie (jumps up) Bastard.

Freder At last - **EGG ON**

Marie I hate you.

Freder - a declaration of love. **KINDLE**

Marie I could kill you.

Freder Excellent. The seal. The seal. **FIRE UP**

Marie (wild) I'm not falling into your trap.

Freder Are you quite sure? **CHALLENGE**

Marie You don't know me.

Freder I've still got you. **PROVOKE**

Marie You wouldn't dare.

Freder I'm not even touching you but I've still got you. **TAVANT**

Marie In your dreams.

Freder It's your dream too. **MIMIC**

105

Marie I'd rather kill myself.

Freder Am I really so repellent?

QUERY

Marie You're a bastard.

Freder So you said.

MIRROR

Marie I hate you.

Freder Good.

ENLARGE

Marie Just get out of my room.

Freder Angry suits you - makes your face burn.

PROVOKE

Marie If you won't go, I'm running out now.

Freder Try it.

TRAP

Marie I won't be responsible for my actions.

Freder Perfect.

CONGRATULATE

Marie (*runs to the door*) I can't stand this.

Freder It's dark out there (*in the lobby*).

ENLIGHTEN

Marie I'll go to Frau Schimmelbrod.

Freder She won't like that.

WARN

Marie (*exits*) JUST LEAVE ME ALONE.

Freder Trapped.

CONFINED

Marie Shut up or I'll strangle you.

Freder What is it I've said?

PLAN DUMB

Marie What if I beg you -

Freder Down on your knees.

DROEK

Marie - will you leave me alone?

Freder Down on your knees.

Marie (*goes down on her knees*) Leave me alone - I'm begging you.

Freder And say the Our Father.

MINDFULK

Marie Jesus Christ I'm going mad.

Freder Our Father, which art / in heaven.

TRAP

Marie I can't stand this.

Freder Give us this day our / daily bread -

TORTURE

Marie (*attacks Freder*) Get out.

Freder (*holds her*) And forgive us our trespasses -

TORMENT

Marie Get out.

Freder As we forgive those -

CHASTISE

Kisses her.

You've never been so beautiful.

SEDUCE

Marie (*tries to get free*) I'll strangle you.

Freder Angry means hot.

FAN

Marie Get off.

Freder (*kisses her*) After the Our Father we can die in

ENTRAP

peace.

Marie I'll scream.

*They fall on the bed. Marie manages to struggle free*

*and runs into Desiree's room.*

Freder (*goes after her*) That's not going to help you.

HALT

*Goes into Desiree's room. Pause. Marie comes back in and sinks into a chair. After a while Freder appears at the door.*

Too late.

PROCESS

Marie What do we do with her?

Freder Nothing. **DEGENSTIZE**

Marie We should get Alfr. **OBJECTIVE: To avoid the fruits at all costs**

Freder Too late. **SHUT DOWN**

Pause.

Marie We should still call a doctor.

Freder She's dead. **DALL**

Pause.

Marie I tried to get in but the door was locked. I had to hammer on it before she heard me.

Freder She was already halfway there. **REMOVE**

Marie How could it be so quick?

Freder Depends on the amount. **EXPLAIN**

Marie But how did she get so much?

Freder (simply) I got it for her. **REVEAL**

Marie (softly) You terrify me.

Freder You want me to leave the room? **TEST**

Marie (quickly) No.

Freder You wanted to be alone. **PROBE**

Marie (softly) Murderer.

Freder is silent.

Why did you do it?

Freder She'd've drowned herself otherwise. **DISMISS**

Pause.

Marie What do we do?

Freder She asked me for it. **DEFEND**

Marie Murderer.

Freder Means nothing. **DETACH**

Marie Poor little sparrow; my poor little sister.

Freder I'll leave you alone. **AVOID**

Marie You'll stay just where you are.

Freder Then promise me no speeches. **DISMISS**

Marie We'll both not talk.

Pause. Freder drinks.

Marie (softly) Some for me. (sings) Now you've got me where you wanted me.

Freder Got you where? **QUESTION**

Marie Don't pretend.

Freder You're talking rubbish. **DISMISS**

Marie Drink / Points at Desires's door. Is that door properly closed?

Freder Does it bother you? **POKE**

Marie Drink.

Freder She's not very likely to hear us. **JOKE**

Marie (goes to door) It's shut.

Freder You want to go to sleep? **QUESTION**

Marie What do you think?

Freder I don't think anything. **PUSH**

Marie I'll whisper it in your ear.



Freder (dodges her) You don't need to whisper - **DODGE**

Marie Don't run away from me.

Freder - just say it. **CONFIDENT**

Marie (chases him) Are you afraid of me?

Freder I don't understand you. **AVOID**

Marie Frightened I'll bite your ear off?

Freder (catches her) You're delicious. **DISMISS**

Marie Maybe.

Freder It's better I go. We should fetch a doctor. **EVADE**

Marie Down on your knees.

Freder Goodnight. **ESCAPE**

Marie I said down on your knees.

Freder Marie. **EMERGE**

Marie You'll get more from me than an Our Father

Freder What is it you want? **BEG**

Marie Pretty please and Doggie will get a nice sweetie - say pretty pretty please.

Freder You're being strange. **INSULT**

Marie I'm being beautiful.

Freder Marie. **ENTREAT**

Marie I have never been so beautiful.

Freder Stop. **HALT**

Marie I've not forgotten what you said.

Freder There's a dead woman in that room. **FRIGHTEN**

Marie You think I care?

Freder There's a dead woman in that room. **HORRIFY**

Marie Means nothing. Drink. (She drinks.)

Freder You've lost control. **ABSORB**

Marie Makes me more attractive; want me, you can have me.

Freder Don't play games with me. **CHALLENGE**

Marie The sea! The sea!

Freder (incensed) I said don't play games. **THREATEN**

Chases her.

Marie (laughs) Catch me.

Chase.

Catch me. Bastard. I hate you.

Freder (catches her) Stop this now. **HALT**

Marie (laughs hysterically) Drink - come on.

Freder I'm warning you. **WARN**

Marie You're still not drunk enough.

Freder (at the door) Before I go completely insane - **INTIMIDATE**

Marie It's dark out there (in the lobby).

Freder I'll find the way. **REJECT**

Marie You'll knock over a chair.

Freder Won't be the end of the world. **DISREGARD**

Marie Frau Schimmelbror won't like it.

Freder This is the end of the world. **SUCCESS**

Marie Means nothing.

Freder JUST LEAVE ME ALONE. **PETRIFY**

Marie Trapped. (*Tears open her top.*) I'm going to bed.

Freder Marie. **BEG**

Marie (*laughing*) I hate you. I despise you. D'you give up?

Freder I won't be responsible for / what happened **THREATEN**

Marie Our Father who art / in heaven -

Freder (*incensed*) SHUT THE FUCK UP. **TERRIFY**

Marie Forgive us our trespasses - /

*Freder throws himself at her.*

(*Constantly laughing.*) Is that the best you can do? Even Dolly can do that. (*Wiggles free.*) As we forgive them / who trespass -

Freder (*chases her*) You wait. **STOP**

Marie Well come on: I'm waiting.

Freder Dear God. **MELD**

*Catches her.*

Marie Who's God? - Means nothing. (*Wiggles free.*) You're tearing my lovely pyjamas. Come on Dolly - you can do it!

Freder (*beside himself*) I am not your Dolly. ~~Wiggles~~ **CHASE**

~~chases her~~

Marie Run, Dolly - run run run.

Freder No - no more running. **SURRENDER**

Marie Dolly can kiss too. And much more sweetly.

(*Wiggles free.*) You're hurting me. He can bite too. In the neck, Dolly.

Freder I am not your Dolly. **DOMINATE**

Marie ~~Wiggles~~ ~~chases her~~

*Freder throws her onto the bed.*

First another drink. You need lots lots more to drink.

Freder I'm not drinking any more. **DISMISS**

Marie Put out the light.

*Tries to get free.*

Freder (*beside himself*) KEEP STILL **CONTROL**

Marie I like you. You're strong. Put out the light.

*Runs away.*

Freder To hell with the light. Keep still **CONTAIN**

*Marie puts out the light; it's dark.*

Marie Do it - do it - do it.

Freder Don't try and escape. **SUBDU**

Marie I'll never escape. You're too strong. Do it.

Freder Marie. **RESTRAIN**

Marie (*from deep in her soul*) Do it. Kill me.

*Curtain.*

OBJ: To EXPOSE Marie  
to the truth of life

VARIANT ENDING

From page 109:

Marie What do we do?

Freder She asked me for it. [DEFEND]

Marie Murderer.

Freder Means nothing. [DETACH]

Marie Poor little sparrow, my poor little sister.

Freder I'll leave you alone. [AVOID]

Marie You'll stay just where you are.

Freder Then promise me no speeches. [DISMISS]

Marie Let's both not talk.

Pause. Freder drinks.

My little sister.

Freder We should call a doctor - you're right. [AVOID] to doctor

Marie (quickly) Don't go.

Freder But if I frighten you - [TEST]

Marie I'm more frightened of being alone.

Freder More frightened than you are of me - really? [PROBE]

Marie Just drink.

Freder comes to the table, drinks. [X] to table, sit

(Softly.) Some for me.

Freder pours her a drink.

(Empty.) What's going to happen to me?

Freder If you can ask the question, you already know the answer. [EDIFY]

Marie looks at him.

And the answer is: one way or another, life goes on. [EDUCATE]

Marie Life goes on.

Freder When the moment arrives, one should embrace bourgeois existence - quite consciously. [REMIND]

Marie I'm thinking about her dead.

Freder You're fared to be bourgeois. Suicide's not you you simply couldn't do it. [PROSELYTIZE]

Marie (mods) I couldn't do it.

Freder All those times recently you've thought about it, yes? - but found it impossible. [HYPNOTIZE]

Marie Completely impossible.

Freder To everyone's astonishment we find that even this fine specimen has her limits. I want to be looked after and have, as you know, a limitless aversion to work. [DOMESTICATE]

You, on the other hand, love work. Thus making us the ideal couple. /

Marie looks at him in despair.

No alternative. [TAR]

He sits at the table and begins to eat.

Marie (softly) Help me.

Freder (with his mouth full) You all come to me in the end, one way or another. I've said that before - but some things have to be said over and over before they actually happen. None of you can live without me. If no one takes control you're all of you lost. [ENSLAVE]

Marie Help me.

Freder Eat. Life goes on. COMMANY

Marie starts to sob.

I said eat.

POLICE

Marie, in tears, reaches for the food.

The End.

Figure 9: Pains of Youth Contact Sheet

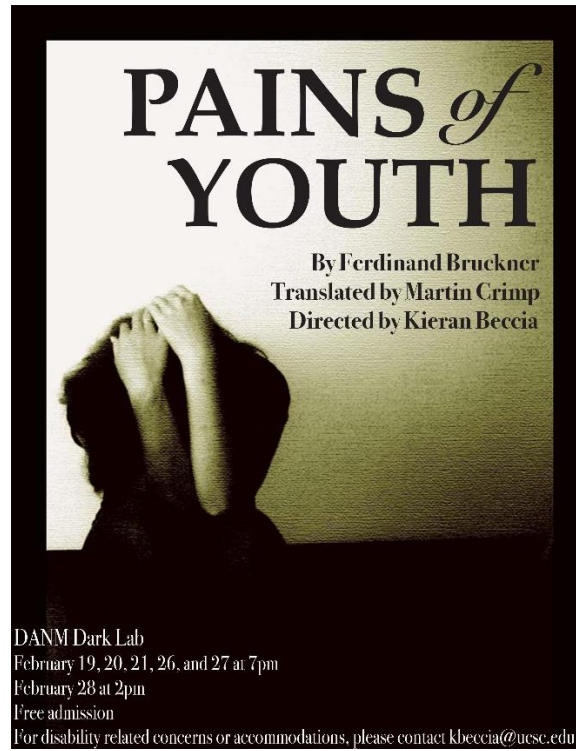


Figure 10: Pains of Youth poster (Designed by Emily Graily)

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