

GOOSE AND TOMTOM

BY DAVID RABE



Proposal for PW February and March Slots Winter 2013

By Jenny Gorelick '14

908-420-9858

Production Workshop
Application for the Downstairs Space

NAME: Jenny Gorelick
CLASS YEAR: 2014
PHONE NUMBER: 908-420-9858

TITLE OF PROJECT: Goose and Tom Tom
AUTHOR (if applicable): David Rabe

PROPOSAL BOARD BUDDY: Chris Fitzsimmons

SLOT PREFERENCE: February (!), but can also do March
(*note: you are only proposing for one of the below
seasons)

Fall: 1st slot is in late September, returns early from Summer
Break

2nd slot is in mid-October
Winter: 1st slot is in early December, right before Reading Period
2nd slot is in early February, returns early from Winter
Break

3rd slot is in early March
Spring: 1st slot is in mid-April
2nd slot is over Commencement

IS THERE A SLOT YOU ARE NOT ABLE TO ACCEPT? November

REQUIRED STAFF (include name and year):

- Set Designer: Adam Wyron '13
- Lighting Designer: Ben Chesler '15
- Sound Designer: Nara Shin '13 (Feb.), Lizzy Callas '14 (March)
- Costume Designer: Cheno Pinter '14

ADDITIONAL STAFF: See attached page (all positions are filled!).

PLEASE NOTE - By submitting this application it is understood that you have acquired rights by contacting a board member.

PROPOSAL: Please attach proposal and any other appendices.

THE PLAY

You got an opinion about dreams? I had this fuckin' dream.

AN ABBREVIATED SYNOPSIS

They wanted her. You come by. She come by. They come by. She put the pins. We lost the diamonds. We found the diamonds. Bingo come by. – page 119

A LENGTHY SYNOPSIS

Tomtom is asleep on the couch. Paranoid, he jumps awake, takes out his gun, and meets Goose, who has just arrived, at the door. The men face-off. They're best friends and rivals. Small-time jewel thieves who live in an apartment in the underworld together (though to them it's just their hide-out/home). Last night, Goose had a dream that frightened him. Tomtom thinks dreams are a buncha shit, but he had one about a green witch that came into his house that scared him senseless. Goose saw a witch once. This morning, Tomtom saw the sunrise. It startles him to remember how it amazing it was.

The men are bored. They contemplate going out to shoot someone – namely their main adversary Bingo. Everyone used to love Bingo until he had Eddie iced for having sex with his sister, Lulu. Tomtom knows that Bingo had Eddie killed because he was jealous: Bingo also was bangin' his own sister. They start devising a plan to wire Bingo's rooms so they can keep tabs on him.

Lorraine arrives from outside, surprising Goose and Tomtom. She's Tomtom's girlfriend, but also the object of Goose's affection, and she knows it. Lorraine asks her men how they are, and they tell her the minute details of their day, including how they're currently telling her about their day. Lorraine has arrived with an ulterior motive; she wants to hold a contest to test their toughness. She'll stick pins in their arms, and the one who yells first is the loser. Tomtom and Goose agree to participate, and she proceeds to put 10 pins in each of their arms. With both men in a tie, Goose leaves for the bathroom. In his absence, Tomtom questions Lorraine as to whether she dressed up as a green witch last night to cause his upsetting dream. She denies that she has ever manipulated him in this way and storms off.

Goose reappears, and the men grow suspicious that they are being watched – they're nervous that Bingo is monitoring their every move. Similarly, though they are in extreme discomfort, they don't remove the pins because they're worried that Lorraine would know and be furious with them. Goose isn't sure that they could handle Bingo if he ever learns of their plans to keep tabs on him. Goose is also nervous because of his past as a frog. Despite Tomtom asserting that they are friends, and it doesn't matter, Goose is jumpy and has to sit down. Tomtom suggests that maybe he has the flu; that a tiny bug

was able to sneak up on Goose's nose without him noticing. This scares Goose further, leading him to imagine the people who want to get them coming through their door. He gets so worked up, talking about his past when there was a ghost behind him and when all his playground mates found out he was a frog, that Tomtom has to tend to him like a doctor. Unlike Goose, Tomtom has never made a promise to a ghost, but he was surrounded by them last night. The ghosts wanted to know about Lorraine's whereabouts. Tomtom starts to hide weapons and prepare for battle as he divulges how the ghosts tied him up, blindfolded him, and looked for things in his home. He has no idea what they filched.

This story has put both Tomtom and Goose on edge, and a fight erupts between them, during which Goose hollers that he is scared of looking into Lorraine's eyes because he thinks they'll make him disappear. Tomtom takes this as a come-on to his girlfriend, and the fight escalates until Lorraine, hearing the commotion, enters the room. She is livid because her diamonds are missing. In their place is a girl hanging in the closet – Lulu, Bingo's sister. Unbeknownst to Tomtom, Goose kidnapped her. As Goose retells the story, Lulu enters, bumping into the walls as she is bound, blindfolded, and gagged. Tomtom takes quick action and chloroforms her.

With Lulu unconscious on the floor, Lorraine tries to get information out of Goose. Goose is uncooperative, and Lorraine forces him to look into her eyes. Finally succumbing, Goose stares into them, and then tells her how beautiful she is. In a rage, Tomtom starts a violent chase with Goose, ending with Goose hitting Tomtom with a chair. Goose, in the madness, questions everything – who he is, what to do, what he wants – until Tomtom comes to. Lorraine still wants to know what happened to her jewels. The men, wanting to appease Lorraine, tell her that they'll get her new ones. They'll go on an adventure with their guns and come back with gifts for her. As Tomtom describes the plan, Lorraine cuddles with him and then abandons him on the couch.

Tomtom worries that she should could leave him or die. He hears thunder and thinks it is her anger. The rain starts, and Goose barely has time to think about whether he disappeared or not while looking into Lorraine's eyes when they realize that they still need to make a plan to get her jewels back! They ultimately decide that it was Bingo who stole the jewels with his four goonies.

Having finally put all the events together, they narrate everything that has happened so far to each other. Lorraine puts an end to their revelations when she enters in a nightie and seduces Goose – leaving Tomtom envious and alone. He tries to stay awake so he'll know what is going on and if the ghosts return or not. At this, Lulu, who has been unconscious on the floor, wakes up and reveals that she is a princess waiting to be saved. She knows that it is fated for someone to become her hero. During her monologue, Tomtom dozes off. With a crash of thunder, the act ends.

The next morning, Tomtom is passed out in the same place, Lulu is still blindfolded and bound, and Lorraine is longing to share her secrets. She suggests that the two women talk to Tomtom in his sleep to make him do whatever they want him to. Goose sleepwalks outside the bedroom, and Lorraine has

both men in her grasp. She makes them walk through holes until Tomtom breaks out of it by smashing his hand through the wall. With both men awake, Lorraine exposes that she has purloined Goose's liver and uses it to cause him pain. She gets in such a tizzy, she needs to leave, leaving Lulu, Goose, and Tomtom to air out their grievances, which are mostly related to Lorraine's seduction of Goose. Tomtom hits Goose with a chair, then, realizing that Lulu is still around, grabs her and takes her back to the closet.

When Tomtom comes back, the men make peace. Loud knocking interrupts the moment. Bingo is at the door, and he is looking for his sister. As Bingo explains himself, Goose ties him to a chair, replicating his prior fight with Tomtom while Tomtom writes down notes. As the duo tries to get answers out of Bingo, Lorraine is in and out, choosing which clothing to wear and torturing Goose by squeezing his liver. Finally, Goose can't take it any longer and threatens Bingo, describing the way that he used to burn puppy dogs when he was a child. This is terrifying as both men realize that other knows his secret about his past life: Goose was a frog, and Bingo was a puppy. They fight as Lorraine enters dressed as a gypsy. She reads Bingo's future, wishing him death.

Once Bingo realizes that they're serious about killing him, he makes a call to his contemporary, Bill, asking for his share of the jewels back. Bill hangs up. Bingo tries to find himself in Lorraine's crystal ball, but he can't see himself. This means that he is fated to die – specifically at Goose's hands – according to Lorraine. There are no hard feelings because Bingo knows this is how things work. There is no stopping them because their minds are made up. Bingo is allowed one final goodbye with his sister before Goose takes him outside into the snow.

With them gone, Tomtom contemplates that maybe Bingo was lonely and didn't have malicious intentions when he came to their home. In this moment, he plays a game of Russian roulette with Lorraine, claiming that she isn't the source of everything good just because she is beautiful. Before one of them can lose, Goose returns with his lunch bag, Bingo's jacket, and blindfold. He has murdered him. Lorraine cries, asserting that she didn't mean for Goose to actually kill him. Goose has a headache – he didn't want to do it, but he was supposed to, or he did want to, and he wasn't supposed to. He isn't sure. In any case, out from Bingo's cut throat came the lumpy sack of Lorraine's diamonds. And through all the yearning and lies, the diamonds are not a disappointment.

Their happiness is terminated by the arrival of four figures with weapons destroying their apartment. The men search through the room in order to kidnap what others value, stealing Lorraine away and dragging her off.

Desolate, Goose and Tomtom crawl through the wreckage. It was those men who were up to something all along. Bingo is gone, but Lulu is still there, and she is thirsty. Goose and Tomtom attempt to find her something to drink, but then realize they're sleepy and cannot stay awake. Goose dozes off as Lulu asserts that she will continue to devastate them if her prophecy for a savior is not fulfilled. Tomtom

bolts awake and arouses Goose so that they can untie Lulu to stop her screaming. In the dark, the friends can't see each other, but they can see each other's diamonds. End play.

THE REASONING

WHY THIS PLAY?

It's very worrying for me not to know what's going on beyond this thing, and I feel like there's many things zooming and crashing just beyond it and nobody knows what Tomtom is, not even Lorraine. All of 'em thinking I'm this thing inside this other thing on my shoulders – this thing in here like a many-colored cauliflower.

I encountered *Goose and Tomtom* for the first time the summer after freshman year when I was spending a lot of time reading on the subway. I had just read *Free for All*, a compilation of interviews about Joe Papp and the establishment of the Public Theatre. Papp took Rabe under his wing and produced all of his plays at the Public, including *Goose and Tomtom*; however, *Goose and Tomtom* was a terrific flop. It starred Sean Penn and Madonna and was massacred by critics. This was one of the few chapters of the book wherein the production was a failure – and accordingly, I decided that I had to read the play. [I'd like to point out that *Goose and Tomtom* is hardly ever produced, but it was done in California a few months ago, and that production was critically acclaimed. It can be done].

I've kept coming back to it ever since then. I was initially drawn to the characters – I love that they're larger-than-life in the way that commedia characters or the people we create in IMPROvidence scenes often are. In fact, the entire thing reminds me of a riff on an improvised comedy style. The pace is fast; I envision it at zip-zap-zop speed wherein everyone is challenging each other to catch this if they can. You have to keep up, and it won't slow down for you. The comedy is frequent, physical, and loud; a fight is imitated exactly between the first and second act, Goose runs away in terror from Lorraine's sex den, Tomtom examines Goose with doctor's instruments while he gives a serious monologue about his past life as a frog, Goose eats a sandwich while he gives a monologue about Bingo's death, Tomtom hides weapons while he gives a monologue about paranoia, Lulu bumps into things while blindfolded and is then chloroformed, and it even opens with a gun stand-off between friends and a hug that is actually a pat-down, the list goes on... And the twists surprise you; where you end up is not where you thought you were going.

But not only is it extremely funny, in an absurd, supremely dark way, but it is also full of substance. And the more that I read it, the more that it scares me. I've always considered myself to be an existential person. I believe that my decisions have weight, and that it matters what I do because I decide my own fate. I'm in charge of my life. But what if I'm mistaken, and this isn't the case? What is more

terrifying than a lack of control? This play is at its core about power. The characters assert power over each other – they abuse their relationships and manipulate with every faculty they have available to them (their words, their brawn, their sexuality). They spend the entire play in a constant game of high status/low status, and yet, in the end, Lorraine is kidnapped, the apartment is in shambles, Tomtom and Goose only have each other, and they're utterly powerless. They sleep (the ultimate surrender of control), leaving themselves susceptible to be overtaken by forces that they cannot see. Despite Goose's murder of their greatest rival, Bingo, he and Tomtom cannot prevent the men from stealing what they value the most. For all of their planning and attempts to take control of the action, they cannot follow through. They never do synchronize their watches and rob a bank. Furthermore, not only do the characters assert power over each other and become victims to forces beyond their control, but they also lack control over their very own bodies. They are constantly overcome by emotions that they don't understand and can't explain. And they are paranoid – at any moment someone could be watching them, and they have no way of knowing or stopping it. Invisible, malicious forces exist in the shadows.

Not only is there so much that they don't know, they also can't explain what they do know to each other. The characters talk a lot in the play, but many times they are attempting to find the language to explicate their world. Tomtom saw a sunset, and it was beautiful and amazing, but he doesn't have the capacity of language to describe it in a way that does it justice. And how could anyone? That is phenomena way beyond the power of humans.

It is exciting to me that the play takes place in an apartment in the underworld. This is Goose and Tomtom's hell where they participate in a wild goose chase for power, and they are surrounded by the unknown. Accordingly, they are forgetful and frightened, and continually need to reaffirm to themselves what is real and what is a dream. All of the characters describe what has happened to them up to the second of beginning their description. They question who they are, what they want, and where they are going. They need to tell themselves, "I am Goose" or "I am Tomtom" so that they can continue on. But they are justified in fearing their dreams because their nightmares do become the reality. And the question is whether because they think it that it becomes real or whether it was always fated to work out this way. And ultimately does it even matter because both possibilities lead to the same powerless end?

Lorraine looks into a crystal ball, sees D-E-A-D prescribed for Bingo, and he does in fact die, but Bingo has no hard feelings – he knows it was what was decided. Are the figures that terrorize their home in the climax Bingo's goonies and are they human or are they more than human? Did Goose truly kidnap Lulu or because he wished for it, did it come to be? Was Goose really a toad, and did he make a promise with a ghost? A lot of these questions exist, and they exist for a reason. The characters lie to each other, keep secrets, interact with elements they don't understand, and are terrorized by their life-like dreams. In the same way that the characters are always unsure of what is real and what they imagined, the play's audience should be as well – there aren't always clear answers, and that is petrifying. But that is what the

world is like - there is so much that is unexplainable and beyond our control. Not everything can be so easily defined, and we have to accept it even if it frustrates us or makes us uneasy. This is not a play that is meant to be tied up in a neat little ribbon. And that is exciting! I love these questions, and rather than running from them or trying to give them each a set, defined answer, I think they need to be played with. This is the fun of the piece – exploring these difficult and frightening questions and never being truly comfortable with their solution because sometimes there isn't one.

The most terrifying thing about this underworld is that it closely resembles our reality. It takes place in the present, in a recognizable place, with familiar characters. It tricks you into being comfortable – at first you find it hilarious and kooky – until it throws you for a loop with the surrealist elements. This is the Freudian concept of the uncanny - to steal from Wikipedia, “something is familiar and foreign at the same time, resulting in a feeling of it being uncomfortably strange or uncomfortably familiar.” This effect both fascinates and repulses us as it does not live completely in the rational or the irrational – how cool!

Despite all of this, there is a glimmer of hope. Goose and Tomtom fall asleep, able to see each other's diamonds. Though she was stopped in her speech about living life with the brilliance of a diamond (by the men who steal her away no less), Lorraine's speech still holds weight. Yet this is open to interpretation – and again, that is one of the great things about this play. If/when I direct it, I will give importance to that quick speech (by putting Lorraine in a powerful position on stage, giving her a striking light, sound, etc...) and then cut it off in a snap second when the “figures” come barreling in like living nightmares, and the whole world devolves in shadow and colored light at odd angles. But then, in that final moment, when Goose and Tomtom whisper to each other about their diamonds before they fall asleep, I'd touch back on that moment with a similar light/sound/something as a reminder (oh god, and I'd love to have some suggestion of a bright, sparkling effect in the darkness – how gorgeous would that be!?). Then the audience can decide whether they want to perceive that as hopeful or not. Or maybe the world has just gone to shit, and we're doomed. Either way, you feel something – you're affected. And that is why I want to do this play.

Goose and Tomtom is the kind of theatre that I like to see. I get pangs in my gut just from reading it. To me, it lives in the body more than the brain - It appeals so strongly to your senses and not always to your rational mind. Yes, there are so many ideas to put on rewind over and over again, but the more immediate feelings are visceral just because so much of the information is secretive and unexplainable. The brunt of the intellectual breakdown of information in the play has to happen afterwards because it just moves too fast. You can't help but laugh when you see the physical comedy elements (if they're done well, that is), get wrapped up in the violence, sympathize with Goose and Tomtom's struggles with each other and Lorraine or with the charismatic Bingo who just loves his sister, be overwhelmed by the big climax wherein the apartment is overtaken, and feel uneasy at the relentless infestation of nightmarish

and otherworldly elements. When I see theatre I want to feel something alive, and I think *Goose and Tomtom* is bursting with energy that needs to get out and be performed.

In addition, I think it offers so much to play with for everyone involved – those performing, designing, and watching. The words are not as important as the space between the words. By that I mean the language is not the be-all and end-all for the piece, it is not written to be said in an inflexible, specific way. For example, Goose’s monologue about being a toad in a past life takes on so much depth and importance based off the technical elements and how the actor delivers it. It could easily be a throw-away speech (how ridiculous, no way that that could possibly be the case), but when surreal lights and atmospheric sound seep into the semi-realistic space as the actor subtly takes on the characteristics of a toad, despite his struggle to hold onto his humanity – then it becomes upsetting and believed. There is no set way to perform this play, there are tons of questions to wrap your brain around, and there are specific elements to focus on (for instance the power dynamics in relationships between the characters and gradual onset of the surreal → which are two of the most important to me). There are meaty roles for actors to play. Not to mention the fact that surrealism is so much fun for tech (we’re not limited to things that only exist in the “real” world). It has the potential to be really visually beautiful, hilarious, and terrifying all at once.

WHAT ABOUT THE AUDIENCE?

You got a feelin’ anybody watchin’ us?

I want the audience to have strong reactions in their bodies and then leave alive and ripe with feeling. In a way, I want to manipulate them like Lorraine, be their puppet master and whisper to them in their sleep. If they feel completely comfortable throughout the entire play, then I’ve failed. It should always feel a little unreal, a little off, but still recognizable, gradually devolving into the surreal and becoming a full-on nightmare when the men storm the apartment. Accordingly, I want this offness to filter into their bodies so they have emotions that they maybe cannot explain and definitely cannot control. They will feel like Goose and Tomtom when this experience that they thought they knew and thought was safe becomes something not completely explicable and not completely benign. What they thought was simply a physical comedy becomes a vibrant nightmare.

Afterwards, I want them to have to take a moment to figure out what happened to their bodies and to try to solve the difficult questions. I want them to have to talk about it. I want this to be a full visceral experience, but still graspable. If they want to do an in-depth breakdown of the piece afterward, I don’t want it to be so abstract that they can’t take away anything solid from it, but at the same time, I want them to still be faced with unsolvable questions and have to accept that as the case. The fact that

they lost control of their bodies and can't explain everything is exactly the point. The experience of the audience will mimic the experience of Goose and Tomtom facing their wondrous, incomprehensible, powerful world.

DAVID RABE + JENNY GORELICK, REALLY?

She's outa her skull, man. I mean, how crazy you gotta be, you come into a room and stick a buncha pins in a couple guys' arms.

I realize that David Rabe and I are an unlikely pair. I'm a girly girl. He's a manly man. But I think we actually could have a really great marriage. But first we have to talk about the gender thing. There are a lot of debates about whether Rabe is sexist or not. Not so much for *Goose and Tomtom*, but for *In the Boom Boom Room* and *Hurly Burly*. I'm in the camp that he writes extremely feminist plays. He writes strong female characters (Lulu and Lorraine have the most power out of any of the characters in *Goose and Tomtom*. Lorraine is the ultimate manipulator, and Lulu, though she is a damsel in distress, is pretty badass for a princess – she has some of the best language out of anyone and threatens to ruin Goose and Tomtom's lives in the final scene). These women do not apologize for knowing what they want, and I think they're very exciting roles for female students to take on. And in any case, I will be attempting to keep all of the characters out of male and female stereotype-territory and help them to find full, developed lives regardless of gender.

So where am I in this play? Firstly, I can do this physical comedy and am really excited to do this kind of physical work. I was in Florence learning Commedia dell' Arte over the summer, and I have a background in improv comedy (and of course I'll also have help from my fight choreographer, Trevor Olds, and hopefully from an assistant director in Brown comedy – I'm still on the look-out!). I see physical comedy as one of my specialties, and it was really important to me that I propose not only a comedy, but one with lots of movement and action.

Secondly, I love that Rabe's plays are so visceral, vivid, and graphic. The words he uses have so much color and interest inherent in them. His plays are ripe with feeling and glaring with intensity. He is imaginative and full of expression. *Goose and Tomtom* is one of the strangest plays I've ever read – how often do you read a play about jewel thieves, that takes place in the underworld, that has people hitting each other with chairs, and also contemplating who they are and how much control they have over their own lives? Never. And that is amazing. To me this play is **super** real – it is more than real life rather than separate or different from real life; this is the world, but more saturated. I feel like this is the kind of play that I should be directing – rather than something standard or classical. This play is high energy, and I

want to be working on something that allows me to be my energizer-bunny-self and have it be essential to getting the play moving.

And finally, there is so much room for play within it. Though it is serious and dark, it is also playful in that there are these elements of physical comedy, screwball characters with an edge, and so much room for interpretation. He leaves the director with space to discover and to latch on to the things that are exciting and run with them. And I've never seen this play done (or seen any of his plays actually performed for that matter) so the team and I would truly be creating something unique to our experience of David Rabe.

WHY PW?

Wow. You sure ain't boring, Tomtom. I hate boring guys, and you sure ain't boring.

PW is the obvious choice for not only me as a director, but also this play. Number one, this is my home. I know how it works and where everything is. I already have all the keys. I know we have the best resources for student theatre on campus. I'd have the most support for my production through PW rather than through any other group. And the Downspace is the right space for this play. It is a perfectly sized cast (5 principle, 4 supporting), it is the length of a Downspace show (way too long and complicated to be rehearsed in random classrooms leading up to a week of performances), and it would fill the Downspace nicely with the subject matter (it's about big enough questions) and with the tech requirements (it needs comprehensive lights/sounds/set in order to really do the surreal nature justice).

It's also just a great play for college-aged actors – there is so much interesting stuff to sink your teeth into, the roles are zany and fluid enough that the age really isn't the focus, and frankly, energetic college kids are better suited to run around for all the physical sequences and undergo all of the emotional highs and lows – this play is exhausting (but in the best way in my opinion).

In addition, the play is within the PW spirit – I would argue that it suits PW to a T. It has a weird, playful energy, scrappy characters, and surreal setting – perfect for student theatre and specifically the somewhat out-there stuff that we're apt to do. However, it is not ungraspable, which I think is perfect for PW. It is a straight play with a linear plot that dives into otherworldly elements. Aspects of the play (the familiar setting and relationships) ground it in reality, while the fact that it is in the underworld allows it to explore larger themes. It's theatrical, but not a nebulous entity. Larger-than-life, but not altogether different from real life.

Finally, I want to do a PW show. I have so much pride in the type of theatre that we produce, and I want my play to be a part of a PW season. I want it to be the type of show that people find alive and exciting so that they want to keep doing/seeing theatre and keep doing/seeing theatre at PW.

WHY NOW?

People wanna know how things work, all they gotta do is look around and they'll see things workin' and they'll know then how things work.

Well, there is never a bad time to contemplate how much your decisions matter and how you want to live in our bizarre world – we're scared of it and all of the unknown that fills it, but ultimately we can't hide from it. And college is prime time (no matter how much we'd prefer not to think about it) to evaluate how secure you feel about what is in your control and what is not. It can be really terrifying to be on the precipice of being on your own, and you feel alternatively like you lack power over your life and that you have complete power over your life. Either way, these questions are relevant to where we are now in our lives and bother us (or at least bother me, maybe I'm alone in this?!) daily.

It is also a good time for PW to do this play. We haven't done a comedy in a long time – yes, this is a scary, dangerous piece of theatre, but it also has more physical comedy than the Downspace has seen in the past two years. And, not to make too huge a stretch, but I think it fits in nicely with our current season: *Ordet* and *Company*. *Ordet* deals with questions of a higher power, and *Company* is concerned with human relationships and how friends manipulate each other – well, *Goose and Tomtom* is about both things in a crazy, surrealist dark buddy comedy. It is a little more surreal than both those pieces, and I think we should remind everyone coming back from Winter Break that PW also likes to do more fantastical plays as well.

And why is it the right time for me to direct specifically? I've worked on a lot of productions, and I've been itching to try my hand at directing. I want a chance to create the theatre that I like to watch and to create a process that is hopefully a really positive experience for everyone involved. It makes me feel so engaged and alive when I watch it and create it, and I want to give other people that gift. I've started to seriously think that I'll be a stage manager after college; this is one of the few chances I'll get to direct something, ever – especially to direct something in such a safe environment, with such an awesome group of kids to support me – and I want to jump on this opportunity. I think senior year I'll focus more on stage managing, and I know how GREAT the February slot is (it is so ideal, the absolute perfect time to direct – though March is perfectly fine too). I especially love how this year I'll have so much time to prepare because I'll know way in advance that I'm going to direct in the winter – I can cast early and get them off-book early if it is in February, have meetings with designers way in advance, and read the play a million more times. I even prefer both slots to April and Commencement slots (especially because I would rather compete with *Phaedra* for actors than Young Jean Lee – I need mostly men and *Phaedra* needs mostly women). Now just seems like the right time – I feel ready, and I think I could produce something worthwhile. In any case, I really want to try!

THE DIRECTOR

*Now that we have at least found them, we must try to make our lives shine with them,
our mind to equal their brilliance.*

First, I'm going to copy and paste my bio from the PW website. This is it:

Jenny Gorelick

Oh hai. I'm Jenny Gorelick. Jenny like from the block. Gore like blood and guts. Lick like you do with your tongue.

Email me at jennifer_gorelick@brown.edu.

Call me (maybe) at 908.420.9858.

STAGE MANAGING

- Kiss of the Spider Woman [dir. Marcus Gardley]. *Stage Manager*. Sock & Buskin, Fall 2012.
- Love in the 7th Kingdom of Wrath [dir. Ken Prestininzi]. *Stage Manager*. FRANK, Summer 2012.
- Doctor Faustus Lights the Lights [dir. Abby Colella]. *Stage Manager*. 3LD, Summer 2012.
- Guests [dir. Ari Rodriguez '13]. *Stage Manager*. Production Workshop, Winter 2012.
- Standing on Ceremony: The Gay Marriage Plays. *Stage Manager*. Brown University Theatre Arts and Performance Studies, Fall 2011.
- Doctor Faustus Lights the Lights [dir. Abby Colella '12]. *Stage Manager*. Production Workshop, Fall 2011.
- 1001 [dir. Ria DiLullo '11]. *Stage Manager*. Production Workshop, Spring 2011.
- RENT [dir. Chantel Whittle '12]. *Stage Manager*. Musical Forum, Spring 2011.
- Pippin [dir. Kym Moore]. *Run Crew*. Sock & Buskin, Winter 2011.
- Heddatron [dir. James Flynn '11]. *Asst. Stage Manager*. Production Workshop, Fall 2010.

PRODUCTION

- Nudity in the Uospace [prod. Becca Wolinsky '14 and Camila Pacheco-Fores '14]. *Production Manager*. Production Workshop Uospace, Fall 2012.
- Words with Friends: A Playdate with Playwriting 1. *Executive Producer*. Production Workshop Uospace, Spring 2012.
- Blasted [dir. Sam Barasch '12]. *Production Manager*. Production Workshop, Spring 2012.
- As the Boat Approaches [dir. Justin Kuritzkes '12]. *ACR*. FringeNYC, Summer 2011.

DIRECTING

- The Hotel Nepenthe [dir. Skylar Fox '15]. *Assistant Director*. Production Workshop, Spring 2012.

ACTING

- A Servant of Two Masters [dir. Jacob Olesen and Jim Calder]. *Beatrice*. NYU Tisch in Florence, Italy, Summer 2012.
- Two Hearts [dir. Calvin Main '12]. *Harpy*. BTV, Spring 2012.
- Eurydice [dir. Margaret Maurer '13]. *Loud Stone*. Production Workshop, Winter 2011.
- The Visit [dir. Meredith Mosbacher '11.5]. *The Daughter*. Production Workshop, Fall 2011.

- Stand and Unfold Yourself [dir. Doug Eacho '11]. *Rosencrantz/Guildenstern and The Second Player*. Production Workshop Uospace, Winter 2011.

INTERNSHIPS

- Davenport Theatrical Enterprises. *Creative Development Intern*. Summer 2012.
- Davenport Theatrical Enterprises. *Executive Intern to Ken Davenport*. Summer 2011.
- The Shakespeare Theatre of New Jersey. *Administrative Intern*. Spring 2010.

OTHER THEATRE

- IMPROvidence Member. 2010 - present.
- PW Board Member. 2011 – present.

I didn't just show you my bio because I'm proud of the formatting (though I'm really proud of the formatting). I think it makes it pretty clear that I've worked on a lot of shows in different capacities, and I hope that my experience is reason to trust me with the Downspace though I haven't ever officially directed. I've assistant directed a little in the past, specifically for Skylar on *The Hotel Nepenthe*; however, my time commitment was very minimal. And, though it isn't listed, for Ari on *Guests*. Ari gave me a lot of creative input as I was one of the only people to see the piece at every stage starting from the very first rehearsal. In addition, I directed and third eyed in TA23 with Lowry.

Despite my lack of directing experience explicitly, I know what it takes to make a show happen and have been extremely dedicated to making shows happen over my few years at Brown. In this vein, I understand how demanding directing a show can be and am not in any way naïve about the commitment or potential struggles attached with taking on such a challenging project. I know what I'm getting into with this proposal and am ready and willing to make the leap. I hope that you won't have any doubt that I will work my hardest and dedicate myself entirely into creating a successful PW show.

So what do I mean by successful? Firstly, I mean that it will have a beginning, middle, and end, actors that know their lines and what they are doing onstage, and finished technical aspects that aren't falling apart or getting us in trouble with the SAO for safety reasons. That's number one. My show will not be a mess because I would never let it become a mess – that isn't in my nature. I pride myself on my competency in the rehearsal room, and I'm pretty sure you guys know me well enough to know that is true.

Secondly, I want it to be a fun and exciting experience for everyone involved – actors, production/tech team, and audience. I want it to be the kind of show that people love working on, and I want the audience to leave feeling alive and engaged. I'm not saying "successful" in that it will be the most life-changing, brilliant, amazing production ever seen. It'd be wonderful if people found it as inspiring as *Faustus* or *Guests*, but I'm not in any way presupposing that it will be, and that ultimately is not the goal. Rather, I hope the audience enjoys it [that they find things in it that keep their minds engrossed and processing at lightening speeds, but also inexplicably make them feel in a visceral way] and

that the team feels like they learned something from it and are proud to be a part of it. Ultimately, I want it to be the kind of show that leaves people thinking PW does interesting, fun things, theatre is not dead, and this process was really positive for me – aka I want to keep doing/seeing theatre, and I want to keep doing/seeing theatre at PW specifically. **The most important thing that I want to create as a director is a strong sense of play.** The very core of my aesthetic is find what is exciting about this crazy play by David Rabe, or about the character choices you're making, or the set that you're building, etc... and run with it. By allowing the actors and creative team to pick up on (for lack of a better word I'll use improv terminology) the "game" of the piece, I think I could create something really special...but more on this later.

Over my theatrical career so far, I've been paying attention to the show processes that I've been a part of. I've worked with directors with various strengths and weaknesses and feel extremely confident modeling my directing style after those qualities that were successful and avoiding the qualities that were not. I've found that the shows that functioned the smoothest, with the happiest teams, were the ones in which collaboration and adaptation were key. I see this play as a chance for many creative minds to come together and create something **together**. I will of course come in with ideas of my own and have the final say, but I want my designers and actors to feel like they were essential parts of the process – and I truly want them to be essential parts of the process, contributing ideas every step of the way. Similarly, if things are not going the way that I had initially planned them to, I will adapt and be happy to adapt. I will constantly be looking for solutions to problems and understand that sometimes/a lot of the time things will not be exactly how I envisioned them – and that is actually something to be celebrated rather than mourned. In the same way, if my directing style or my plan for rehearsals aren't working, I'll adapt them – if the actors want to warm-up more: so be it, if they want to do more table-work: yes, let's do it, if Ben Chesler thinks the lights should always be purple and on full: okay, let's talk about it because that sounds crazy, but I do like the color purple and maybe we can work it out and incorporate that somewhere so that we're both happy. It never works when the director is too set in her ways, and at the same time, it is also problematic when the director doesn't know what she wants. I will strive to find the balance and walk that tightrope until I reach the end.

Finally, I always want this process to be playful. We're doing student theatre, and of course I will take it extremely seriously, but everyone who is doing theatre here is doing it because they love it. I never want us to forget that we are creating art, and it is fun and awesome to be creating art. I love watching shows where the actors and the designers had fun; the audience can always tell. And I love working on those shows because everyone actually enjoys being there and doing the work they're doing. I'm not saying that there won't be times when we're tired or struggling to make something work or finding the process difficult – but at those times I will be Doctor, and I will prescribe play as the cure. When the going gets tough, we're going to focus on the things about the play that are fun and make us excited. We'll do

silly warm-up games, we'll find the things we think are beautiful/scary/exciting/interesting/new/different, and we'll play with them – going too far and then pulling it back, and we'll always be open to discussion. The second that an actor stops having fun with his character is the second that we try to remedy the problem. I will constantly be checking-in with both the actors and production team so that we can be sure to combat every frustration right at the onset. I see myself as both leader and facilitator in this process, and I will be firm as leader [we will get the work done], but also extremely sensitive to my team and their wants and needs as facilitator. I see this process as hard work, but enjoyable and worthwhile. This show is a challenge, and we're going to challenge it right back, and revel in the discoveries that we make.

Before I finish this section, I just want to point out that I think my stage management skills will be supremely useful – it is always helpful when a director is familiar with stage management because then she is more in tune with the needs of her actors (in terms of breaks, giving them prior knowledge of scheduling, etc...) – but I'll also turn my SM brain off when need be. I trust Marianne to do all the production work so that I can concentrate on the creative aspects. I will not be sitting, staring at my watch waiting for the time to change so that I can give a break during scenes, nor will I keep my actors over the time that they were called until. Similarly, the fact that I have production managed means that I have a full knowledge of how to talk to designers, what they need in terms of support to get their work done, and the big picture things (publicity, photo call, etc...) that are easy to forget, but that I have to keep track of.

Finally, just due to the sheer number of projects I have been a part of, I have assembled a kick-ass design team. Seriously, take a peek (pg. 19) – they're all really spectacular and some of the baddest bitches in the game. I have a lot of faith in them and know that I can trust them to do their jobs and do them really well. In this way, I can concentrate on providing a vision, making final decisions, working in depth with actors, and running this process, all the while knowing that my collaborators are providing me with so much creativity and love to make this play come to life. We're going to cause some goose bumps together, people.

THE REHEARSAL PROCESS

Oh. Yeh. We got our ideas. I got my ideas. He got his. I got my ideas; I got my shoes.

On a typical rehearsal day (wherein we're doing blocking for the first time), the very first thing we'll do is a check-in, just to see where everyone is mentally on that particular day. Then we'd start with a read-through of the scene and some table work, followed by diving right into blocking. I think it is really important when we're staging a scene for the first time for the actors to have some context and things to think about so that they're not blindly running around the stage. Accordingly, we'll talk about some of the

dramaturgy of the scene and highlight beats. I'll come in having done my homework: thinking about each scene in advance, having some ideas of blocking and points to hit/moments/ideas I want to emphasize, and a notion of what I think I want to happen technically (in terms of lights/sound ideas – where the surreal seeps in). In addition, I will ask for props from Gabe early and often so that we'll have them in the rehearsal room ready to go.

After some discussion of the scene, we may or may not do a warm-up. Whether we do them and which kinds of warm-ups we do really depends on a) who I cast because some actors just prefer not to do them or prefer not to do silly ones and b) how the cast is feeling based on the check-in and what our needs are for the rehearsal day. Before performances, I'm a huge advocate of physical and vocal warm-ups, but they're not always necessary for rehearsals, but I do believe a check-in is always essential.

When we start setting blocking, I'll first let the actors run the scene once or twice just playing and finding what is fun about it. Based off of our previous table work, they'll have some ideas of what I'm looking for, but I won't be too specific about any kind of stage movement until after the actors run it once or twice. I want to do this just so I can get some fresh ideas from watching what the actors do (and steal some of their blocking) and so the actors can find what they think is fun to do in the scene. Then I will tell them what I liked and what I think we should change or explore further and give them more specific notes about where to move and when. They'll run the scene again, and this time I'll set the blocking as we go. Before we move on to something else, I'll have the actors do the scene one more time to solidify the blocking in their bodies. Then I'll repeat the process with the next scene.

Some rehearsal days will be different, especially for those involving fight sequences. In the case of the very physical moments, Trevor or I will have very set ideas about where and when actors move in order to promote the utmost safety. For those moments, we will not have the actors try to find the blocking themselves – it's just too dangerous to be like "guys, fight each other with that chair, GO." We'll rehearse/review those scenes and moments all the time, just to brush-up on the choreography and make sure it always stays fresh because it needs to be extremely specific in order to keep the actors safe.

For the later rehearsals, after we have finished blocking everything, we'll clean up scenes and fix things that aren't working (based off of what I see in design runs, which will happen once a week). We'll also focus in on more specific moment work and on status – I want to play around with who has the power in the scene at any moment. I'll do this by telling my actors secrets of how to play the scene (i.e. Lorraine, choose to seduce Goose in this moment and ignore Tomtom, or Goose, don't give Tomtom the power here, don't back down), knowing the blocking we've set, but with a little bit of flexibility based on what feels natural, and letting them run loose. I think this will be a really effective way to keep the relationship dynamics and the power ever shifting between the characters. We will also do this type of exercise looking at how much to push realistic vs. over the top behavior – the play will work the best if it is mostly grounded in reality especially at the beginning (but with a little more energy and a little more

heightenedness because it is theatre after all), but we'll need to really find level where the scenes feel right (the sweet spot if you will). When deciding the scheduling for this portion of the rehearsal process, I'll be sensitive to what my actors want to work on more, what they feel the least comfortable with, and what scenes are the least fun for them.

To clarify what I mean by finding the fun in a scene, I just want to give a quick description of working with Jim Calder over the summer while I was studying Commedia Dell' Arte at NYU Tisch in Florence. I was struggling with my character – we did a version of *A Servant of Two Masters*, and I was playing one of the unmasked lovers. I found the role really dry and was not performing to the best of my ability because of it. I felt like a lot of the character development stemmed from my professors being extremely specific about how I had to play the role rather than from me finding the character within myself (with suggestions and guidance from my director). So I felt trapped and uncreative. Jim, who was the head of the program and one-half of the directing team, did a check-in with all the actors individually, and during mine, I told him about my frustrations. So, he told me to find the things about my scenes that I loved and found exciting to do and to build upon those things. My character was a woman masquerading as a man, and one of the few things that I really liked about it was the quick shift between acting like a woman when I was talking to the audience or a friend and acting like a man when interacting with anyone else. So I made those changes bigger, faster, and more defined, then found more places where that game (of the masculine/feminine dichotomy) existed and added it in. And that became funny. I was proud of those moments and had a good time doing them, and Jim was happier with my performance because of it. Win-win.

I think one of the problems about that process that got me to that point where I was frustrated with my performance was that I didn't have a lot of freedom to explore and felt like the director's puppet. The sense of play was completely missing for me. So how do you prevent this and facilitate a sense of play? Well, by staying open to ideas and creativity when working through the scenes. I want to do tablework before blocking anything for a reason – so I can hear what my actors' opinions are and see what they find exciting. Then I don't want to set anything until they've messed with the scene a few times and had a chance to let their own ideas develop. At that point, I'll see what I find fun and what my actors find fun and try to develop that further and give it life in the play. Even after setting the blocking, I'll be open to suggestions from my actors about how to make the scenes more fun for them to do, specifically in terms of the ones that they are struggling with. This play is a lot of fun, and I want them to have fun performing it. My actors are my peers and equals, and I will have cast them for a reason. Accordingly, this process should be a collaboration, and it will be better because of it.

Now that we've gotten here, I just want to give a quick note about the use of comedy. I would love for my actors to take risks and push what is possible, but I will tell them to pull back if it is too much. I don't want the comedy to be completely cartoonish – it needs to be based in something honest and real

in order for my vision of the play's "uncanniness" to work. Accordingly, it will have some Commedia influence specifically in the physical nature of it, but not to the extent of Commedia's complete over-the-topness.

THE TEAM

With wondrous muscles and grace you will arise – armored and declared – so ordained and driven, you will descend upon this place and you will save me. You will be the hero come to save me.

Assistant Director: This is the only position that I'm still looking to fill – I have ideas, but I'll wait and see if I'm passed or not before I court anyone seriously. I really hope to work with someone who is also in Brown comedy (particularly someone who is good with physical comedy). I think it's most important that my second set of eyes is looking out for the humor in particular because that can potentially flat without a second opinion. I cannot imagine doing this without an AD, but because my first choice finally got back to me and told me he was too busy, I want to really seriously contemplate who else could really help me and offer me a new perspective and ideas that I don't necessarily jump to immediately, before officially asking anyone.

Production Manager: Perri Katzman '14

Stage Manager: Marianne Abbott '15

Set Designer: Adam Wyron '13 (if Ari's play isn't chosen), Austin Draycott '15 (if Ari's play is chosen)

Technical Director: Becca Balton '14

Light Designer: Ben Chesler '15

Costume Designer: Cheno Pinter '14

Sound Designer: Nara Shin '13 (February), Lizzy Callas '14 (March)

Dramaturg: Zal Schroff '14

Props Master: Gabe Lozada '15

Fight Choreographer: Trevor Olds '14

Poster Designer: Emily Oliveira RISD '14

THE PLAN

I am Goose and what's this? What is this? I can do what I want. What should I do? What should I do? What should I do?

The overall aesthetic is “an apartment in the underworld.” I’m taking this stage direction to heart because I think it is absolutely essential to making the play work. In general, I want all the elements of the tech to work together to collectively trick the audience. When you first start watching the play, you feel comfortable – it looks/sounds/feels like the real world that we recognize, but maybe a little bit off – it’s that idea of the uncanny. But as the play continues, the tech gradually shifts into the unrecognizable and the unknown - the familiar becoming surreal - until the place you thought you knew is not what you thought it was at all. It has devolved into a nightmare. And you weren’t prepared for that to happen.

Rather than being a completely new, different, otherworldly place at the onset, I want it to actually feel like it could be happening in the “real” world. It is “more than” our world rather than “other than” our world. It is our world but highly saturated and vivid. Throughout the show I want to focus on a few things that are inherent in the play, namely, the relationships and power dynamics within them, the gradual introduction of the surreal, and idea of paranoia. I want my production to be focused, and to steal a word from Miss Abby Colella, “crisp.” I don’t want to completely overwhelm the audience all the time – though the big climax when the goons storm the apartment should feel purposely overpowering.

I’m afraid of it being too much and not creating the right effects. That is my biggest fear in this process – that I’ll have trouble finding the balance between all the elements. I’m hoping that by having design runs every week and having people see the show and tell me what their experience of it was, and then modifying things accordingly, I can combat some of these anxieties. I will have to get very good at when to tell actors to be more subtle and when to push it further – and the fact that I really want to play and do the scenes focusing on status/power dynamics/tension should help this. I’m going to have to be really specific about which elements are important and which are excessive and about which questions I do want to try to answer, but find the equilibrium with not trying to answer every question. In addition, I’ll have to find the balance between the lightheartedness and silliness of the physical comedy and characters and the unsafe, upsetting, but wondrous surreal. That’ll be one of the most difficult artistic problems I’ll have to face. I actually think I want to make a line-graph of the moments that are super heightened versus those that are more “real” (with the opening of the play being at a 1, and the goonies

entrance at 10) with my dramaturg. The play is a build (so a rising diagonal line) with a few peaks and drops here or there. However, the overall height of the peaks increases as it continues on until it flattens at the end.

And now after all of this abstract writing (where I hope I haven't sounded too much like a broken record), you're probably wondering what this thing is going to look like. Well...

SET

It all takes place in one room (which is awesome because set changes will not be an issue). I want to use a similar structure in terms of entrances and exits that Rabe outlines – with a door to Lorraine's room, a door to the outside, an entrance to the kitchen, and a window to the outside. The show needs a lot of wing space (because people exit and enter, Lorraine has costume changes, and the entrances are often a surprise– though sometimes I do want you to see the suggestion/shadow of a person skulking in the window); accordingly, I think it'll probably end up being oriented long-ways with full use of the booth (like *Nepenthe* or *Directorz in the Downspace*).

Adam and I have talked about making it slightly off from the beginning [but not totally suggestive of a place that isn't real, rather suggestive of a place that is theatrical] by having the furniture and room be the outlines of things. Nothing is set yet, but the idea is that there is a window in the room, and it is recognizable as a window, but rather than being a completely realistic window, it is just the bare minimum. The same thing is true of the doors or the couch, etc... The room will look like a real place, but just a tinge unfamiliar. Overall, it'll look like a hideout for small-time jewel thieves, a little dingy and not the most polished, but not completely realistic and composed of things I could have bought at Pottery Barn.

It shouldn't be clear right at the onset that this place is the underworld – merely that is a little unsafe or different. Audiences are used to seeing rooms in plays that are theatrical (aka that use cubes or objects that are representative of other objects as an artistic choice), and they won't find this out of the ordinary right away. Rather they will be slightly more primed for the play to take a surreal turn, but still surprised and frightened when it does.

LIGHTS

Ben and I want to use odd angles, colors, and shadows to gradually inject the surreal into the world. The lighting at the onset will be almost completely standard – regular washes and face light to suit a realistic indoor setting. Initially the changes to this will be subtle – the use of angles slightly different than the typical for wash of the areas (so they generate weird shadows) or colors that are just slightly off

(just a little too yellow, just a little too dark, just a little too bright, etc...). The effect should be enough that you can see “hey, that seems weird or wrong,” but not enough that you think anything of it. But as the play goes on, the lights get increasingly identifiable as unusual. More saturated color, more brightness, more darkness, etc...

I also want to use the lights to create the environment of the world outside the window (which undergoes some drastic weather changes – it thunders, snows, and glitters like diamonds), and to foster the idea of paranoia. I want there to be the suggestion of a person outside of the window or a suggestion of a person in the corners of the room at key moments throughout the play. The lights should seem to have something else controlling them when the play goes to one of the “peak” places wherein it is extra-heightened. They suddenly flicker when a character discusses something that scares her, it is brighter and becomes red outside when Tomtom describes the sunset, etc... There will probably be a practical or two – this play is calling for some lamp and flashlight action. Maybe some key gobo’s. The possibilities are really endless.

COSTUMES

The costumes should look like contemporary street clothing. It takes place right now, just not right here. This is great because a. this will be cheaper than if I were trying to do something period or entirely in a dream-world – it can come from thrift stores and closets and b. it means that the audience will have yet another reason to feel comfortable initially as nothing feels safer and more familiar than characters that are dressed like you. Lorraine is the only one with costume changes, and she should be stylish and well dressed, with a flair for the dramatic. Goose and Tomtom are poor dressers. They look a little dirty, a little seedy, and definitely casual. In contrast, Bingo and Lulu are not casual in the slightest. They are both polished and put together. The goonies will be frightening – they work for Bingo, but maybe something about how they dress suggests that they could be something more than human – they wear things that are all really similar to each other or unexpected in some way [i.e. they’re really dressed up, but they’re doing crazy rolls and jumps and are in dark colors like living shadows].

Cheno is going to be great at this because she has such amazing taste and will be able to go to random stores and find inexpensive, but unique pieces. A note on costumes, I want to get the actors their shoes right away – they will be doing some intense physical work and need to practice early and often with the footwear they’ll actually be using. Also, I hope to find Cheno a really great assistant or a mentor to help her out with measurements, etc...

SOUND

The sound will work in tandem with the lights to subtly infuse elements of the surreal. As we learned from *Doctor Faustus*, Nara is the queen of frightening, atmospheric sounds. We'll also need a few sound effects (mostly thunder), though I'm imagining that the thunder (a natural sound) is connected to something a little more unnatural when it occurs at the end of the first act in order to heighten the lack of control. Like the lighting, the sound will be standard at the onset, and at key moments, slowly infuse into the space like an uncontrollable fog of sound – gradually building to the climax (wherein, I think I want to have some of the lines that the four figures say be recorded and played in conjunction with their physically being spoken on stage – to suggest that they are a powerful force that is maybe more than human). This does not mean that sound will be constantly underneath the play's action, just that as it is incorporated over the course of the show, it'll become more apparent and more jarring in the moments it is used near the end in contrast to the moments it is used in the beginning.

PROPS

I want to use a large number of props (though I know a lot of the things called for in the script are not absolutely necessary and may not be used – I'll pick and choose) because there is so much comedy in objects. I'm on the same page as Rabe with this. How funny to watch a man rolling around on a roly chair while talking about crime or a man eating a sandwich when talking about killing a man – the irony!

Accordingly, I'm going to ask my prop designer to collect a lot of things early on in the process so that we can rehearse with them – it'll be impossible to rehearse without them (how could we do all of the drawing on the whiteboard scenes without a whiteboard!?). There are a few props that will be incredibly expensive, and I'll have to figure out how to fake or do without (aka a break-away chair). I'm thinking that the jewels are actually some sort of lights to get a really sparkly effect – I want them to look truly larger-than-life/otherworldly and have a strong presence on stage when they appear rather than have them be rhinestones or something that won't come off as anything truly special. In addition, I'll need some nice, modern prop guns. They're going to be ridiculously expensive so this might be the show wherein PW invests in some nice guns for future use (wink wink).

CAST

It is a small play, and there are more male characters than female, but I don't think that should be an issue (especially if I want February slot, and *Phaedra* is a play with a lot of female roles). Everyone involved will have to be able to do the physical comedy: I need actors that are willing to run around and fight each other. Hopefully a bunch of people in Brown comedy will be interested. This play doesn't offer any challenges of extremely young or elderly characters (which is great); though, Goose and Tomtom do have an interesting way of speaking (it's contemporary with a slight tinge of 1940's black & white gangster movie) so we'll have to work on making the language sound natural. It'll probably involve watching movies/clips with similar language.

The four goonies are only involved in the piece for a few pages, and I will make any auditioner aware of that fact with the audition form. Still, for the few moments that they have stage time, they'll have a lot to do so I think it should be a fun role regardless. Especially due to the fact that they'll have significantly less time that they are called to rehearse. It'll be a short time commitment – super quick and dirty. They don't necessarily all have to be male, but I'll cast based on who shows up to auditions and who is best suited to the role.

THE STAGING

Since I've mentioned it so many times, this seems like it's the right scene for me to describe. It'd pretty much be a cop out if I didn't. You can probably guess which one. Here goes!

Act 2, pg 114

[Tom Tom is upstage drawing the events of the play in a childlike manner on a big whiteboard, Goose is seated, really intensely playing with his diamond, while Lorraine is in a prime area of focus, center stage, or really well lit, a little bit upstage of Goose]

Lorraine: Now that we have at least found them, we must try to make our lives shine with them, our mind to equal their brilliance. Our eyes, we must hope, will flash [the lights start to flash, just a little at first, gradually building until it is clear that something is happening, the music is mimicking this effect, strange atmospheric sounds that the audience is already familiar with are slowly seeping into the room, shadows are appearing near the window], and gleam, our smiles sparkle and twinkle. We must burn and glow, glisten, be luminous, lustrous, radiant, beamy ---

[Thunder crash noise that has been used before happens again, accompanied by strong atmospheric noises that continue afterwards. There is a blinding light with the thunder crash that is followed by an increase in colored shadows overtaking the room. The three figures enter into the room – they enter dynamically, not using the set in the way that it has previously been designed to be used – aka they crawl

through the outline of the window and door – nothing is opened. They come from all sides upstage, they run, they jump, they roll and they have weapons and flashlights.]

Goose: Hey, what's going on here?

Lorraine: Jesus Christ!

Tomtom: What's going on here?

Goose: You broke our walls!

[Nothing is actually broken, but they are going through the outlines of furniture. They are breaking it by demonstrating that it isn't what we thought it was].

Lorraine: What is this?

Man 2: Any movement or further sound will be taken as opposition and the consequences will be ruinous.

[Man 2's line may be recorded. In this case, Man 2 will still say the line and a recording of his voice will echo through. Meanwhile, the men continue to walk through the room, searching. They use multiple levels, they walk on top of things, they crawl. They violently push the many props off Goose's desk and around the room. They threaten Lorraine, Goose, and Tomtom who all get on the floor on their bellies. Goose is probably the most effected – crying in a ball. All three try to crawl closer to the other two so that they are centered together. A bright light builds behind the window].

Man 3: DOWN ON YOUR BELLIES!

Man 4: DOWN!

Man 2: DOWN ON YOUR BELLIES ALL OF YOU, YOUR HANDS BEHIND YOUR HEADS!

[Man 1 is revealed, first as a shadow in the bright light, and then, as a real person in the room as he enters. He makes his way through the room to stand on Tomtom's desk and at some point, erases the white board. Some of his lines are recorded and play underneath his spoken word. The guards each take turns searching Goose, Tomtom, and the rest of the room in a cycle. The bright light slowly fades, and the room is full of shadows. The three figures use their flashlights].

Man 1: We felt the same surprise, this same disbelief.

Man 1: We thought our territory inviolable, as you no doubt think yours.

Man 1: No one would move us; no one would violate our boundaries. Our big shots would protect us, and we lived by the rules of the old ones such as "No Hands" rule where no one could use his hands against someone of our own people. We suspected that there we were not the center of all territories, but we lived as if we were. We suspected that the earth was round and hung like a cloud in the sky. We made artifacts that were bold and round. They expressed our view of the universe. We understood some things and failed to understand much else. This did not dismay us. The glass was green, and in this we took delight. The sea was as blue as the sky, and in this we saw a uniformity in the design of all things in which our place should we come ever to understand it, would be equally harmonious. That this time of understanding had not yet come did not dismay us. There were those of us who peed standing up and others who peed squatting. From those of us who squatted to pee, duplicates of ourselves would sometimes drop, squalling and clinging up into the secret place where divinities mingled with entrails and the cord of life ran backward as if through all time to the mystery. This did not dismay us, and we

concluded that such mystery was so far beyond our means that we should draw no conclusions but simply express, in jewelry and statues, our awe. And so we lived, delighting in the grass, delighting in the sky, peeing standing up or squatting. And then they came, the barbarians. They went into our middle, and our nation shattered like a giant old tree exploding with lightening, and the earth shuddered beneath our feet. We got up and moved in all directions, our people splattering to the north and east and west and south, like vomit from the mouths of fevered gods. So has been our fate from the days of the earthquake and lightning, for all the far places of the world do not know us. Though we could not have before conceived of such deeds, we pillage and we are dismayed. We kidnap that which others value....

[All the flashlights seems to focus in on the diamonds (which have been glittering this whole time), but then we realize that they are actually focused on Lorraine. Lorraine tries to stand (it is unclear if it is because she is trying to escape or because she is being pulled up by some power). Two of the figures grab her].

Man 1: ...though we ourselves do not understand this value, and we are dismayed. We struggle to explain ourselves to those we destroy and we are dismayed. As I stand before you, I am dismayed.

[The two men lift Lorraine up and carry her – hopefully high up in the air if I have strong enough goons. The third man offers a hand to Man 1 and gets him down off the desk. The bright light begins to build again].

Lorraine: No!

[Man 1 and the man who helped him down leave – they roll out through the outline of the door. The bright light makes Man 1 appear as a shadow again].

Goose: Tomtom!

Man 1: Make no further noises! Mercy is no longer with us. It lies in the dirt of the land of our lost delight. Please, with that knowledge, temper your hatred of us, and live with that fear.

[Man 1's line is definitely partially recorded. The shadow of the man devolves into something that looks less like a man and more like a creature, but then it is gone. The bright light fades into the moon behind the window (What was before unnatural, now becomes natural). The music/sound underneath fades. The room is much darker than before – still full of shadow, but not as full of color as it was prior].

Goose: I don't feel so good. They took Lorraine.

Tomtom: So you come by. They took Lorraine.

Goose: Are we okay? I wanna be okay.

Tomtom: Me too. But I don't know. They took her; they took her.

[Tomtom and Goose try to get up, but then both realize that they can't stand. They crawl around the room, looking, rising to their knees, but never come to standing]

Goose: Where's Bingo?

Tomtom: What?

[The lights slowly begin to fade so that the room becomes incredibly dark. The diamonds glitter. A similar effect to the diamonds appears behind the window where stars start to sparkle].

Goose: Bingo? Where is he?

Tomtom: I don't know.

Tomtom: I don't know. I'm thinking. No. No.

Goose: We was happy. I was happy, was you happy?

Tomtom: They wanted her. You come by. She come by. They come by. She put the pins. We lost the diamonds, we found the diamonds. Bingo come by.

Goose: It's getting dark.

[The light fade ends, and it is very dark].

THE BUDGET

All my jewels are gone, my gems, my pearls and diamonds. Somebody has come in here and ripped us off.

Aspect of Show	Amount of Money	Why?
Set	\$420	Requires the biggest budget. I want a clean and professional set, and Adam Wyron needs moneys.
Lights	\$35	Won't have extremely expensive needs. Can finagle the money breakdown around if this isn't the case.
Sound	\$0	Won't have extremely expensive needs.
Props	\$100	We need a lot of props and a lot of potentially expensive props (a break-away chair – can we do it?!?) to boot.
Costumes	\$120	It is all contemporary and can probably be found at thrift stores and in the actors' closets.
Publicity	\$75 (+\$25 from UFB)	Yay, Jessie and the new publicity funds from the UFB. I can save some money here!
		Total: \$750

I will probably be seeking outside funding (especially because Adam is my set designer, and I want to get him all the money he needs to build his dream set – and my dream set because I'll be so happy if he has the means to make me something amazing like he always does for the shows he works on). I would look into asking The Late Night Fund, The Gupta-Colella Grant (yay!), The Dean of the College, and potentially the Music Department if Nara composes new music (which she most likely would).

THE CALENDAR - GENERAL OUTLINE

So we come up to this mailbox and at the mailbox we're gonna synchronize our watches.

This is a general idea of what needs to get done and when. After this page are more specific calendars for both the February and March slot, but they can't be as detailed as this one.

ALL OF THE WEEKS AFTER THE DECISION MEETING INCLUDING THE WEEK IMMEDIATELY PRECEDING GETTING THE DOWNSPACE (WEEK 1)

- Inform all the designers and confirm that they'll be working on my project – find replacements if anyone will be unable to do it
- Make an official Production Calendar based on which slot I receive
- Set audition dates/times, reserve rooms
- Auditions teaser poster
- Individual design meetings with all designers
- Get assistants for all design positions (including an Assistant Director)
- Auditions, Call-backs, Cast List
- First Production Meeting
- First Read-Through (with designers presenting designs to cast)

DOWNSPACE WEEK 1 (WEEK 2)

- Blocking rehearsals (hopefully finish Act 1)
- Design Run of Act 1, Production Meeting
- Build begins
- Rehearsal props/shoes/costumes are collected

DOWNSPACE WEEK 2 (WEEK 3)

- Blocking rehearsals and clean-up (finish Act 2)
- Design Run of Act 1 and Act 2, Production Meeting
- Poster design finished
- Set almost completed
- Lights hung
- Teaser video online

DOWNSPACE WEEK 3 (WEEK 4)

- **Sunday-Wednesday:** Clean-up Rehearsals
- **Thursday:** Clean-up Rehearsal + Design Run, Production Meeting to follow
- **Friday:** Paper Tech during the day, Clean-up Rehearsal
- **Saturday:** Dry Tech
- Posters are printed and starting to be posted
- Facebook event created
- Morning Mail submitted
- Set/Costumes/Props finalized

PERFORMANCE WEEK (WEEK 5)

- **Sunday:** Wet Tech 11am-11pm, Cue-to-Cue and full run (hopefully)

- **Monday:** Dress Rehearsal 1, Production Meeting to follow, Naked photo for the Post
- **Tuesday:** Dress Rehearsal 2, Production Meeting to follow, BDH review (hopefully)
- **Wednesday:** Dress Rehearsal 3, Production Meeting to follow, Blue Room goes live
- **Thursday:** Dress Rehearsal 4, Production Meeting to follow
- **Friday:** OPENING NIGHT! (I still need to decide whether I want to have a late night performance instead of a matinee. *Goose and Tomtom* actually might work really well for an evening performance), PW Toast (!)
- **Saturday:** Performance # 2 (and maybe a late night performance), Photo Call
- **Sunday:** Performance # 3/4 (and maybe a matinee)
- **Monday:** Performance # 5, Strike

GOOSE AND TOMTOM

BY DAVID RABE



January/February 2013

February Production Calendar

Preferred for numerous reasons:

1. Auditions* will take place before winter break. The cast will have plenty of time to get off-book prior to rehearsals.

2. The week of rehearsals before classes start will be essential for getting a lot of work done on character development, blocking, and technical elements. The show is long, and there is a lot to cover! In addition, the cast will benefit by having the set to play with earlier on in the process.

3. I would prefer to compete with *Phaedra* for actors than with Young Jean Lee's play.

4. My designers (Nara Shin in particular) prefer February.

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
14	15	16 7pm-10pm 1 st Rehearsal (Read-Through)	17 10am-1pm & 3pm-7pm Rehearsal	18 10am-1pm & 3pm-7pm Rehearsal	19 OFF	20 10am-1pm & 3pm-7pm Rehearsal
21 10am-1pm & 3pm-7pm Rehearsal – Design Run	22 10am-1pm & 3pm-7pm Rehearsal	23 1 st day of class 7pm-11pm Rehearsal	24 7pm-11pm Rehearsal	25 7pm-11pm Rehearsal	26 OFF	27 Rehearsal TBA – Design Run
28 7pm-11pm Rehearsal	29 7pm-11pm Rehearsal	30 7pm-11pm Rehearsal	31 7pm-11pm Rehearsal – Design Run	1 7pm-11pm Rehearsal Paper Tech	2 Actors OFF Dry Tech	3 11am-11pm Wet Tech
4 7pm-11pm Dress Rehearsal	5 7pm-11pm Dress Rehearsal	6 7pm-11pm Dress Rehearsal	7 7pm-11pm Dress Rehearsal	8 8pm Performance	9 Photo Call 8pm & 11pm (?) Performances	10 2pm & 8pm (?) Performances
11 8pm Performance STRIKE						

*Please note that auditions will have taken place in November/December before Winter Break.

* It doesn't yet list when early arrival for spring semester will be. Last year it was on Wednesday, January 18th. I'll assume that it will also be on the Wednesday for this year.

* The first rehearsal will be evening only in order to take moving-in into account.

February/March

2013

Goose and TomTom Production Calendar

*Not the preferred choice, but okay!

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
3	4	5	6	7	8	9
		Auditions	Auditions	Call-Backs	Production Meeting	
10	11	12	13	14	15	16
1 st Rehearsal (Read-Through) TBA	7pm-11pm Rehearsal February Slot Strike	7pm-11pm Rehearsal	7pm-11pm Rehearsal	7pm-11pm Rehearsal	7pm-11pm Rehearsal – Design Run	OFF
17	18	19	20	21	22	23
Rehearsal TBA	7pm-11pm Rehearsal	7pm-11pm Rehearsal	7pm-11pm Rehearsal	7pm-11pm Rehearsal	7pm-11pm Rehearsal – Design Run	OFF
24	25	26	27	28	1	2
Rehearsal TBA	7pm-11pm Rehearsal	7pm-11pm Rehearsal	7pm-11pm Rehearsal	7pm-11pm Rehearsal – Design Run	Paper Tech 7pm-11pm Rehearsal	Actors OFF Dry Tech
3	4	5	6	7	8	9
11am-11pm Wet Tech	7pm-11pm Dress Rehearsal	7pm-11pm Dress Rehearsal	7pm-11pm Dress Rehearsal	7pm-11pm Dress Rehearsal	8pm Performance	Photo Call 8pm & 11pm (?) Performances
10	11					
2pm (?) & 8pm Performance	8pm Performance STRIKE					

A FINAL NOTE

Hey! You made it to the end! Congrats! Thank you so much for reading this entire thing. I know you've got a million of these to read and a short time to do it, but you're killing it right now. I hope you have a good idea of what I want to do and why/how I want to do it. I'm really excited about potentially getting to do this in the Downspace, and regardless of what decision you make, I hope you had a good time reading the play – I think it's a pretty fucking cool one. See you for the interview!