

AN ARENA PRODUCTION OF ANDREYEV'S KATERINA

Thesis for the Degree of M. A.

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Robert Tombaugh Hazzard

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This is to certify that the
thesis entitled
An Arena Production of Andreyev's Katerina

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Robert T. Hazzard

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of the requirements for

M. A. degree in Speech


Major professor

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By

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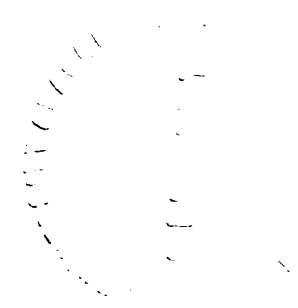
A THESIS

Submitted to the School of Graduate Studies of Michigan
State University of Agriculture and Applied Science
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

Department of Speech

1955



To my Mother and Father, Joseph and Mary,
for their unending devotion and inspiration,
this work is gratefully dedicated.

ACKNOWLEDGMENTS

Grateful acknowledgment is made to Professor Donald O. Buell for his supervision of the production and assistance in the writing of this thesis. Recognition is also due to Dr. John A. Walker and Dr. Moiree Compere for their assistance in the writing of this study. The author would especially thank Dr. Wilson B. Paul, Head of the Department of Speech, for making the production possible along with Dean Marie Dye and the staff of the College of Home Economics for the use of the Little Theatre.

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AN ABSTRACT

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ABSTRACT

The purpose of this thesis was to ascertain whether the Symbolic drama could be adapted for a present-day audience, in the arena style of playing with its staging limitations.

Chapter One discusses the general background of the Symbolists writing and a brief history of the arena as a staging medium. The chapter concludes by analyzing the problems involved in the combination of Symbolism in an arena theatre.

Chapter Two contains the director's script of Andreyev's Katerina with all of the planned action, technical cues, and an interpretation as seen by the director.

Chapter Three includes the analysis of the directing problems prior to the rehearsal period: an interpretation of Andreyev's Symbolic meaning is stress, and a scene by scene analysis of the action imposed by the characterizations and the underlying themes. This chapter, also, deals with such problems as the need for subtle playing due to the proximity of the audience, the creation of empathy in arena, problems in movement for the arena which includes the director's use of dance exercises to facilitate the actors physical co-ordination, and adaptation of the characterizations for the arena.

The fourth chapter includes the development of the production period from the casting of the play to its final dress rehearsal. The chapter discusses the problems of casting in view of the limitations

of college actors, and the problems involved in the various steps of production which included reading and interpretation, rough blocking, "setting" rehearsals, polishing rehearsals and dress rehearsals.

Chapter Five compared the three performances of the play and gives a general summation of the problems which concluded that Symbolic drama can be effectively produced in the arena if it does not rely on the physical factors of production. The conclusion was reached that the Symbolic play of ideas could be and was effectively produced for the arena theatre. The author further concluded that the arena demands a subtlety of emotions, suppression of violent action, and complete characterizations. The arena is a good training ground for actors in concentration and the complete development of characterization. The use of dance exercises as an aid in training the actors physical co-ordination proved to be successful and showed an improvement in the actors techniques of acting and character development.

The play, Katerina, proved to be an interesting play to produce, particularly for use by an experimental group for college audiences.

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FRONTISPIECE

Paul Moore as GEORGE, Janet Rose as KATERINA



CHAPTER I

CHAPTER I

SYMBOLISM IN THE ARENA THEATRE

Over the past 25 years the arena theatre style of presentation has become an important part of the American scene. Since Gilmore Brown's early experiments in Pasadena and Glenn Hughes' opening of his Penthouse Theatre at the University of Washington in 1932, a rapid growth in arena production has taken place all over the United States. By 1950 there were approximately twelve professional theatres in the United States producing arena productions exclusively.¹ Along with the growth of professional theatres was the rapid development of arenas in off-Broadway theatres,² colleges,³ and high schools.

These various producing organizations are no longer restricting themselves to the simple one-set, small-cast plays which many critics have believed to be the only produceable plays possible for arena production. A survey of plays done in the colleges of the United States

¹ Margo Jones, Theatre-In-The-Round, (New York: Rinehart and Company, Inc., 1951), pp. 224-225.

² Such theatres as those located in West Palm Beach, Florida, Washington, D. C. (Arena Stage), Houston, Texas (Alley Players), and Dallas, Texas (Theatre-In-The-Round), are producers of arena productions exclusively.

³ For the past five years Michigan State University has followed the trend by incorporating at least one arena production a year into its schedule of dramatic productions.

in 1954 shows a variety of plays being produced, ranging from The Taming of the Shrew to A Streetcar Named Desire.⁴

Among the experimental plays being produced in arena theatre are many which approach those from the school of Symbolist writers. These plays depend greatly on scenic backgrounds as an aid in projecting the meaning of the script. The purpose of this thesis is to determine whether the arena with its staging limitations can effectively produce the symbolic form of drama for a present-day audience.

Before an analysis of the problems involved is undertaken, a definition of the terms involved in the study will be helpful.

Symbolism

At the end of the nineteenth and beginning of the twentieth centuries, the realistic theatre surged forward into experimentation. Henrik Ibsen had taken the leading role in developing realism in the theatre, and his concepts were being realized to their fullest extent, but not without reservations being voiced in various quarters. "The first departure from realism took the form of revived romanticism and of symbolism."⁵

Symbolism was a variant form of romanticism. It rose as a poetic and somewhat vague concept, influenced by the French school of Symbolist

⁴ "At The Theatres," Educational Theatre Journal, American Educational Theatre Association, Vol. VI, 1 and 2, Vol. VII, 3 and 4, 1954-1955, pp. 93-96, 185-190, 286-288, 374-376.

⁵ John Gassner, A Treasury of the Theatre, (New York: Simon and Schuster, 1950), p. 259.

poets. Symbolism was also influenced by the impressionist painters and the work of Richard Wagner. The Symbolists were writing in a literary and theatrical style which incorporated a method of revealing or suggesting immaterial, ideal, or otherwise intangible truths or states.

The Symbolists were looking for a poetic return from surface realism to that which was beautiful and meaningful. The writers of symbolic expression felt that the imagination of the audiences was being suppressed by the writers of Naturalism. The current naturalistic writers, they felt, were giving the audience too much small detail which left nothing for the audience to think about.

It is not surprising that many of the most gifted Naturalistic playwrights turned to a different form when they wished to show life at its fullest. In this alternative technique, life, documented and certified, became only a symbol of some deeper significance which the dramatist wished to make clear. The Symbolist play is really an allegory in which the immediate dramatic action must be reinterpreted on a higher [or at least different] plane of philosophy or metaphysics. No great importance should be attached to the story in the foreground, which is a kind of charade permitting us to guess at a greater meaning.⁶

The basic concept of the Symbolistic writing was to suggest a larger situation, idea, or other intangible argument by shadowing a realistic story with quiet overtones. The audience must, then, look into the overtones before realizing the complete value or meaning of the work.

The Symbolist school of production brought about many changes in the theatre which are accepted theatre practices today. The genius of

⁶ Mordecai Gorelik, New Theatres For Old, (New York: Samuel French, 1941), p. 201.

light, Adolphe Appia, made his contribution largely through his writings and designs for the works of Richard Wagner, who was an exponent of the "inner truth" school. Gordon Craig, the English designer-actor-director-author, developed his theories of the "plastic set" and the "organic" growth of the setting. John E. Dietrich supports this interpretation by saying:

When we realize that Symbolism had its inception in the time of Gordon Craig and Adolphe Appia it is clear that many of the ideas of the Symbolists are taken for granted today. Unity of production, atmosphere in design and playing, suggestions of greater values, simplifications of technical means--all bases of Symbolism--are inherent in most modern productions. After all, the Symbolists are concerned with creating an illusion. They merely use more imaginatively powerful means to accomplish their purpose.⁷

Symbolism as a school of production did not last much beyond 1915. The principles of both stage settings and writing used by the Symbolists are still in existence today. Contemporary dramatists are using the methods left to them by older writers, and some aspects of the earlier period are carried over in the works of some of the present-day playwrights. The works of Tennessee Williams and Arthur Miller include strong symbolic elements. In Miller's Death Of A Salesman, the character "Uncle Ben" is purely a symbolic role. Tennessee Williams, an even stronger exponent of symbolism, uses this style of writing in a great many of his works. The cast list of Cat On A Hot Tin Roof includes such symbolic names as "Big Daddy" and "Big Mama." In A Streetcar Named Desire, Williams uses the symbolic character of an old flower woman to represent

⁷ John E. Dietrich, Play Direction, (New York: Prentice-Hall, Inc., 1953), pp. 405-6.

the foreshadowing of the fate of Blanche DuBois; and in The Rose Tattoo an even more definite symbol of the rose plays a major part in his story.

In the scene designs of many of the modern Broadway productions are elements originated by the Symbolist designers. Jo Mielziner's setting for Death Of A Salesman was composed of the frame outline of the Loman home with no attempt made to present the house in its entirety. The settings of the Symbolists were suggestions or atmospheric sculptures surrounding the action of the play.

When Adolphe Appia wished to design a forest as a stage setting it was not the forest as environment that was his first thought. For him the forest was "atmosphere"...not the trees and the leaves, but a thought in mind. "We must no longer try to create the illusion of a forest, but instead the illusion of a man in the atmosphere of a forest." For the famous American Symbolist designer, Donald Oenslager, the artist's first task is not to explain environment but to create visions on the stage. "The twentieth century stage designer can paint with light; invention has made him a fellow of infinite jest, of most excellent fancy able, like Prospero, to create in a moment the baseless fabric of a vision."⁸

The most lasting and possibly best effect of Symbolism stemmed from the efforts of scene designers and stage directors. "Artists of the theatre became aware of the illogicality and wastefulness of too much literal procedure in a medium that is essentially make-believe. After all, the 'fourth wall' is only empty space."⁹ The combination of symbolic procedures and naturalism produced "selective realism," the prevailing theatrical style today.

⁸ Gorelik, op. cit., p. 223.

⁹ John Gassner, A Treasury of the Theatre, p. 259.

One of the most interesting of the Symbolist writers was the playwright Leonid Andreyev, who was at one time the most popular playwright in Russia. He started his theatrical career as a writer of realistic drama, but later, as he watched the internal strife of his native land take form, he started writing in a style which looked for the inner truth or meaning of the life around him. His tragedy Katerina, written a few years before the Revolution of 1917, symbolically pictured the moral bankruptcy of the Russian aristocracy.

This play was chosen as the basis for this experiment because of the simplicity of its setting, the magnitude of its characters, and the dramatic structure of its plot. The director felt that the realistic story presented in the script would carry to the modern audience and that the play would be worth trying in an arena style of production.

Katerina was written for the proscenium stage and was produced in Russia by the Moscow Art Theatre and several smaller theatres. The problem, then, was to ascertain whether or not this play could stand up under the conditions of staging posed by the arena theatre, a comparatively new means of production to modern audiences. Arena theatre is not, however, a new medium in relation to the history of the theatre.

The Arena Theatre

The use of the circle, or arena, as a place for creative outlet goes back to the remote eras of theatrical history. Whenever human beings have existed together and have progressed beyond mere existence, there has been a theatre of some description. This theatre was probably

first an arena in which the native could dance. Such extant rituals date back to the very beginnings of the savage American Indians. The Indian Sun Dance, to this day survives among the Cree, Siksika, Arapaho, Cheyenne, Assiniboin, Ponca, Shoshone, and Ute Indians, tribes of the Plains Indians.¹⁰ The dance was performed in a circle, or arena, which was surrounded by the onlookers as the performers acted out tales of hunting and religious ritual.

When the civilized western world centered in Greece, theatre history recorded the use of the circular space known as the orchestra, or "dancing place," marked out on the ground at the foot of a hill. This circle was used to perform rituals in honor of Dionysus, the God of Wine. The theatre of Greece saw many changes following this early form, but always maintained the orchestra circle as a dominant feature.

The Roman arena furthered the comfort of the audience by adding seats and pavements but also retained the central playing area. The modern-day circus is a good example of the Roman influence on theatre construction.

As the theatre left the church in the Medieval period of history, the guilds took over dramatic production and put it on rolling platforms which were pulled out to street corners and squares where again the audience was on all sides.

The open courtyard was taken over by the Elizabethan theatre where the audience stood around a platform. In the Shakesperian theatre the

¹⁰ Loomis Havemeyer, The Drama of Savage Peoples, (New Haven: Yale University Press, 1916), pp. 84-89.

audience experienced what is known as "three-quarter staging."

The Renaissance period saw the conversion of ballrooms for dramatic productions, some being used in arena fashion while the proscenium frame began to appear in others.

In the early seventeenth century the bulk of the playing area was pushed behind the proscenium frame. The outer stage gradually decreased in size until it became only a narrow strip known as the apron in contemporary theatre.

The primary reason for moving the acting area behind a proscenium was to increase the possibilities of creating illusion. Richard Wagner, the German composer and originator of modern music-drama, insisted that a "mystic gulf" separated the audience from the stage.

The twentieth century has again wrested the stage from behind the proscenium and set the acting space in a central area. On November 4, 1932,¹¹ Glenn Hughes opened the Penthouse Theatre on the campus of the University of Washington with one of the earliest successful arena theatres in America.

On June 3, 1947, Margo Jones' Theatre-In-The-Round opened with success in Dallas, Texas.¹² As previously mentioned, the growth and popularity of this type of theatre was mercurial and has been steadily developing all over the United States. Much remains, however, to be learned about the potentialities of the arena theatre.

¹¹ Glen Hughes, The Penthouse Theatre, (New York: Samuel French, 1942), p. 15.

¹² Margo Jones, Theatre-In-The-Round, p. 62.

Directing Problems of Arena

The director is faced with several problems in arena which do not arise in a proscenium production. In the arena the actor is more or less surrounded by an audience whose proximity demands a precise portrayal of character. Business and timing must be perfect. The problem of finding dynamic body positions for the actors is a vexing one, for an actor may be full-front to part of his audience but full-back to another part. Margo Jones suggests that an actor's back can be very convincing and has coined the phrase "making the rounds" in which she had her actors turn their heads in all directions while speaking in as natural a way as possible.¹³

The director is faced with the absence of an up or down-stage and any particular places of specific emphasis, except for stage center. A major problem lies in trying to focus the audience attention to one restricted area when the whole arena acts as a focus due to the placement of the audience more or less completely surrounding it.

The arena theatre is an intimate theatre, but in spite of the closeness of the audience the creation of aesthetic distance is still necessary if the actors are to portray their roles with convincing artistry. Training actors to deliver lines subtly and not to over-play any of the emotions is a basic directing problem. Simplicity in playing becomes the keynote of the arena theatre.

¹³ Ibid., p. 125.

A script often relies on the setting as an aid in projecting the meaning of the play. The arena designer must adapt the setting to the limitations of this stage, and the director must compensate for these imposed limitations.

Since symbolistic plays usually demand a full setting to aid in the meaning of the script, plot themes that need the aid of aesthetic distance, and major technical devices such as sound and lighting, the director who plans to produce a symbolistic drama in arena will have to solve certain problems not found in conventional productions.

The problem of this thesis is to test whether Katerina, a Symbolic drama written for the proscenium stage and requiring specific backgrounds, could be adapted for the arena stage with its technical limitations. The study is organized to present: the adapted script with all the stage directions in Chapter Two; the analysis of the interpretation and directing problems in Chapter Three; the conduct of rehearsals, with an analysis of the problem of training college actors for arena presentation, in Chapter Four; and an analysis of the actual performances, and the conclusions growing out of the entire project, in Chapter Five.

One rehearsal technique the director tested grew out of his own earlier experience as an actor and director. To aid in the freeing of the physical action of the actors, a series of exercises used in training dancers was adapted and given regularly to the cast members to aid them in moving more easily and freely. An evaluation of this rehearsal technique will also be made in Chapter Four.

CHAPTER II

THE DIRECTORS' SCRIPT FOR KATERINA

ACT ONE

"Fomin, take it away! Take the revolver!"

l. to r., Alexey (John Goetz) George (Paul Moore)
Fomin (William Young)



(a.) Sound
Last four minutes
of "Jupiter" from
The Planets by
Holst. This plays
through the open-
ing dialogue.
(The volume increases
until it is up full on
"Don't touch me!"

(1.) Warning lights.

(2.) Lights
Bring up area
#1 to 4/10.
(The lighting for
the opening should
create the feeling that
gas lamps are being
turned up slowly as the
action increases in
tempo.)

(3.) Lights.
Dim out area #1.

(4.) Lights.
Bring in moon
and areas #2,3,4,6,
slowly.
(The lighting should
convey the atmosphere
of late evening outside
with burning lights on
inside.)

(51) Lights
All areas up to
7/10.

George; shows a great nervous
strain. He shakes and trembles;
he grows angry and then calm.
George is in shock and does
not recover from it any time
during the act.

Alexey; shows much stability in
the crisis and acts as a mediator
and inquisitioner. Alexey's anger
finally forces the truth from
George.

Fomin; shows a complete feeling
of embarrassment. Fomin is
an outsider who is suddenly pushed
into the situation.

Vera; is the dominant matron of
a mother. The control she holds
over her home and children is
immediately evident.

***The prevailing mood of the
plays opening gives the
impression of absolute chaos.
All of the characters are
nervous, quick, excited and
very vague. The actual
cause of the excitement
is not answered until Alexey
later calms George down to
the point of telling what
lies behind the confusion.

ACT ONE

It is near one o'clock in the morning. (a.) (1.)
The large sitting room shows traces of disorder. No one is in the room. At first it looks as though everybody is already asleep in the house, but soon voices are heard. (Katerina and George are off stage up right.) A man and a woman are talking loudly and excitedly. The voices are now raised to the point of cries, now they are lowered. Suddenly a tall, clean shaven, long-necked student appears in the room; (Alexey enters from down right) he (2.) carries a small tray with two empty tea glasses. Apologizing, he says something to someone behind him in another room and enters the sitting room. (Crosses to table right.) He walks cautiously, so as to make no noise, puts the tray on the table right and stretching his neck and crossing right center he listens attentively to the voices up right, which now resume their heated quarrel. There is a brief pause and the words "You lie!" are uttered by an angry masculine voice. Alexey returns just as cautiously to the down right exit and noiselessly goes out. (3.) The voices grow louder.

George

***And I'm telling you...

Katerina

Don't you dare! That's mean!

George

Keep quiet! You're a liar! You're a woman of the streets...

Katerina

How can you say that, George? Don't touch me! Don't, don't...

These words are followed by a moment of silence..and then two shots are fired. Katerina in nightgown runs in from up right, crosses in line with the down left aisle, stops center, looks back and starts to run. George immediately follows her with the gun in his hand. He crouches below (5.) the bourne and fires. Simultaneously Katerina knocks a plate from the table down left to the floor. She exits running and sobbing. Alexey and Fomin enter immediately from down right. Alexey goes to George and puts one arm around the crouching man's neck and the other on the arm with the gun.

*The extreme excitement is over.
The calming period begins.*

*George is so nervous his first
few words are nearly inaudible.*
Angrily.

*George insists that he has not
failed.*

*Fomin remains dumbfounded.
He just can't focus the situation.*

George

(Choking from Alexey's hold) Leave me alone! I'll kill her! She...

Alexey

(Trying to knock the gun from George's hand) Let me have the revolver!

George

Stop, you're choking me. (He drops the gun on the floor c.)

Alexey

(Holding George) Fomin, take it away. Take the revolver.
(Fomin reaches out cautiously to grab the gun, takes it from the floor and puts it in his pocket; he then moves over to the table and chairs d.r. and looks on in amazement.) The devil! But you are strong, Gorya. I didn't know you were so strong. Sit down.
(Alexey seats George on the bourne facing c., then he moves r. to look at George.)***

George

I have wounded her.

Alexey

No. She's safe.

George

The second shot hit her.

Alexey

No, she's safe, she's fled. My God, what is going on here?
We must find out how she is. Fomin, (x's to him) go and find out.

Fomin

(Not moving) *I don't know where to go.*

Alexey

Go through there. (Points to aisle d. l., Fomin exits hurriedly)

*Alexey starts his inquisition
with some force.*

*George must make this understood;
the key to the quarrel.*

*Alexey asked, now George is
rationalizing on the main theme;
he does not forget what he has
seen.*

*Again George repeats the accusation;
Alexey as yet doesn't believe it.*

The devil! (x's to exit d.l.) A comrade of mine visits me for the first time, and this happens...(turns in and x's to r. of Gorya) Gorya, what does this all mean? Do you want some water? Your hands are trembling. How could you do such a thing?

George

Leave me alone!

Alexey

Gorya, what has happened?

George

She has deceived me.

Alexey

You're lying.

George

*How mean, how mean, my God. (Rises, x's r. of bourne)
Ah, Alexey, what is going on in the world? Just think of it; our Katya, our pure Katya...you also loved her, you did didn't you? Tell me!*

Alexey

I still love her! And don't....

George

Don't let anybody come in. (x's to exit up.l.)

Alexey

No, no. What did you say?

George

Nothing. She deceived me.

Alexey

Of course. I loved her and still love her. I will not believe it until I....

*George tries to justify his
action.*

*Throughout the entire argument,
the blame is being thrown on
Katerina. Not one argument in
her favor has yet been offered.*

*Alexey is now getting agitated
and raises his voice to Fomin.*

George

(x's to Alexey) *I am telling it to you myself...Or do you think I would suddenly fire at her without any cause? I?*

Alexey

Go on. Sit down, sit here, (seats George on bourne facing c.)
I believe you. (turns to exit d.l.) Why is he so slow? (x's d.c.)

George

Who?

Alexey

Fomin.

George

Is she wounded?

Alexey

I don't know. (x's to table d.l.) Fomin will be back soon...
What do you want, water? (Gets water, x's to George's l. with glass.)

George

Yes.

Alexey

Here...(hands him glass) drink...How your hands tremble.

George

Just think of it...the woman has two children. (He drinks and puts the glass on the floor next to the bourne.)

Alexey

Very well...(Fomin appears from d.l.) *Ah, Fomin, at last...
(Alexey x's to d.c. where Fomin meets him.) Well, what is it?
Where did you get lost?*

*Nervously and apologetically Fomin
stammers out the explanation.*

Nearly yelling.

Vera starts her attack. She cries without tears. She is a matron of the aristocracy worrying about her "position" in society. She talks sharply and quickly.

George possibly for the first time in his life talks back to Vera.

Alexey again steps in as the arbitrator calming both sides.

Quietly, with an air of contempt.

Fomin

(x'ing over to d.l.c.) *Never mind. I couldn't find my way.
I went into one door...*

Alexey

Well, what is it? Nothing? The devil! Is she wounded?

Fomin

No, no, not at all. (x's to chair, below table l.)

Alexey

Thank God! (George laughs loudly and rises, x's up r.)

Fomin

There is an elderly woman with her...Here she is!
(Vera enters from d.l., she is crying loudly. She x's
quickly to l. of bourne and sits.)

Vera

*Gorya dear, what is it, my darling, Gorya! Suddenly...at night...
I hear shooting...What have I lived to see, my God! At night...
I hear..shooting...*

George

(Turns in) *Oh, Mother! Well, at night, shooting, what of it?
Mother, you never say the right thing...*

Alexey

*Keep quiet, Gorya. (x's to r. of bourne, sits on above side
facing Vera's back.) Don't cry, mother, calm yourself, all's well.*

Vera

(Crying) *She is wounded, isn't she?*

Alexey

No, he missed her. He missed her!

George is now beginning to realize what he has tried to do and even more important, that he failed.

Vera now starts her heated argument of position and of reputation.

With much excitement and gesticulating Vera starts to relate the reactions of the servants; since it is this bad at home she can imagine the public's response.

Vera now throws in the worst of her arguments, "Mother told you so."

George

(Laughing) *Missed her!*

Vera

(Rises in place) You should have thought of the children at least. Two children.

George

Mother!

Vera

(x's to Gorya) What will happen now? *A member of Parliament, everybody so proud of you, and now you'll be on trial like any ordinary criminal.*

Alexey

Nothing will happen, mother, nobody will know about it.

Vera

What do you mean nobody will know...and the servants? (x's to table l.) You just see what is going on in the kitchen now. They are afraid to come in here. (x's to c.) Sasha wanted to run for the janitor, but I didn't let her. "Where are you running, you fool?", I said to her, "you only imagine it!" (x's to table l.) I am going back to the country tomorrow, to father...tomorrow; (x's to George's r.) I have always told you she was a bad woman...

George

Keep quiet, you have no right...

Vera

(x's c.) *Is it better to shoot? If you had only heeded me, Gorya, there would have been no need for shooting.*

Alexey

(Seating Vera in chair above table d.r.) You don't know her, mother. Quiet.

*It is getting to be a little more than
Fomin can take.*

Loudly.

*Vera has caused George to start looking
for another release. He starts an
emotional build with Alexey.*

*George has not however, forgotten
that existence means money; sub-
consciously he realizes Katerina's
plight.*

Quietly.

Fomin

(Rises) *Alexey...perhaps I ought to go?*

Alexey

Oh, no...since you happen to be a witness, you may as well stay. Really, stay a while, Fomin, otherwise it is so...Gorya, do you want some wine? (x's to table l.)

George

No.

Alexey

Dress yourself, you're shivering. Shall I bring your coat? I'll get it for you. (turns to aisle up.l.)

George

No. (x's c. facing d.l. exit) What is she doing?

Alexey

(x's d.l., steps in front of George) I'll find out in a moment.

George

Tell her to leave immediately. Immediately, do you hear?

Alexey

Yes, yes, I'll tell her. (turns to exit d.l.) I don't think she'd stay here after this. (turns in) You stay here, I'll be back soon. (turns to go.)

George

Give her some money.

Alexey

(Turns in) Why money?

George

I tell you, give her some money! (turns up c.) *And let her go immediately Alexey!*

*Alexey didn't hear George's last
comment.*

Loudly, fairly screaming.

*Somewhat relieved. He can at least
answer this question.*

Alexey

What is it?

George

Let her go immediately.

Alexey

Very well! I don't think she'd stay here anyway. (exit out d.l.)

Vera

(To Fomin) What is your name, young man?

Fomin

Fomin. I'm a friend of your son's.

Vera

To become acquainted under such circumstances! What time is it?

Fomin

Ten minutes to one. Your clock is five minutes slow.

Vera

O God! The whole night is ahead of us, and I thought...Gorya dear, put something on, you're cold.

George

(Pacing above bourne) No!

Vera

(Noticing the broken plate) Did you break that plate? Gorya, my unfortunate son, what are we going to do now?* (cries).

George

I don't know mother, ...we'll manage it some way or other.
(x's to aisle up r.)

*Vera gives her appraisal of Katerina
for the first time.*

Sadly.

*Vera makes quite a point of these two
words.*

*Fomin senses another argument
and wishes to get away quickly.*

*George starts the first of his
philosophy; on such occasions he
becomes the orator at Parliament.*

*The children are never heard in the
play. George's mind works to such a
pitch that he continually hears them
cry. He knows full well he is the
cause of their crying.*

Vera

(x's to bourne, sits r.) *Gorya, don't let her take the children! She will demoralize them.*

George

(Sits on upper side of bourne) *I have no children, I have nothing.*

Vera

What do you mean nothing? *And God?* (George laughs and rises)
You should be ashamed of yourself, Gorya!

Fomin

(Rises) *Perhaps I am not wanted here? Besides, it is time for me to go.*

George

(x's c., facing Fomin who sits) *Young man, can't you understand that there are no strangers here just now? It's laughable...only a little while ago a human being was almost killed, death is still lurking in the corner, and yet he thinks he's a stranger here... superfluous, but all is well, he is not superfluous, (x's to table l.) but now when he is needed, when something has happened.. (puts his hands on table, leaning over it) How absurd!*

Vera

(x's to chair above table r., sits) Don't be excited, Gorya, the young man will stay. Stay here, young man, or we'll be afraid.

Fomin

I'll stay with pleasure.

George

(x's up.c.) Instead of running away and hiding, you had better watch carefully and consider what is happening. You are still young, this may be useful to you. *Mother, do I hear the children crying?*

Vera calms down somewhat, thinking of her grandchildren. They are very important to her since they carry George's name.

The question here is why should such a fine house be such a horror where children can't be happy.

Suspiciously.

Disturbed.

Again Fomin seems relieved that he can make sense out of some of this.

George symbolizes the emptiness and foreboding of the night as a picture of what is in him.

With a very strong voice Katerina stands up to George.

Vera

(x's to r. of bourne, sits.) *No, I don't hear them crying. But it may be that they are crying.* (Weeping.)

George

Yes, let them cry. (x's to aisle up l.) Just look, it is night. Do you understand night? (x's to l. of bourne, touches it.) And this house, a fine house...see, how luxurious! And there the children are crying....

Vera

(Rises quickly, x's to George above bourne) *Did she confess to you?*

George

Yes. Almost. (Carefully pushes Vera down on upper side of bourne.) Don't interrupt me, mother. Just think of it....you know me? (Looks at Fomin.)

Fomin

Of course! *I have even heard you speak in Parliament.*

Vera

You had better put on a coat, Gorya.

George

(x's c.) No. Just think of it...What must a man like me live through and experience in order to take a revolver and...Yes, what was I saying? (x's up l.) Oh, yes...I said it is night. *The night is here...(strikes himself on the forehead.) Do you understand? The night is here!*

(x's quickly d.l.) But what are they doing there with the children...are they beating them? That's impossible! (turns in, x's c.) (Suddenly Katerina, George's wife, appears in the aisle d.l. Behind her, Alexey is unsuccessfully trying to hold her. Vera rises, facing c.)

Katerina

(x's d.c.) *I'm going, do you hear, ...I'm leaving! You're a scoundrel, yes, yes, you intended to kill me...*

Screaming.

*Katerina's voice now cracks and the
terror again fills her whole being.*

*The argument over God refers to the
Russian upheaval of the church in the
early nineteen hundreds. George as a
member of the government has been
taught that there is no God.*

Weakly.

Completely nervous.

Screaming.

*Practically inaudible; Vera is
fainting.*

George

(Turns wildly to Katerina) *Take her away! Or...Get out!*

Alexey

(Puts his hand on Katerina's shoulder) Katya!

Katerina

You wanted to kill me. (Covers her eyes with her hands and throws her head back, as though about to fall.)

Alexey

You'd better go, Katya. Have you lost your mind?

Katerina

(Turns to Alexey) Alexey, Alexey, he wanted to kill me...Only God... God saved me..for the sake of the children. (She exits d.l., breaking into a sob; Alexey shields her as she goes out.)

George

(Advancing a step towards the exit d.l.) *Go! I...I...will show you who your God is!*

Vera

Gorya. (Vera starts to faint.)

Fomin

Listen..... (rushes to Vera's side to help her. He puts her on the stool above r. of the bourne.)

George

I'll show you who your God is!

Fomin

Listen...

Vera

Gorya! Have pity on me, Gorya. I can't bear it, I'm going to.... (sinks to stool) Give me some water, water....

*George irrationally starts to blame
Alexey.*

*George later questions this
statement.*

*Alexey is now growing angry at
George's childishness.*

With a tone of regret.

Fomin

Listen, please don't, listen....

Alexey

(x's to l. of Vera, kneels beside her.) What is it, mother?

George

(Getting a glass of water from table l., x's to Vera hands her the glass, returns to c.) Very well, very well,...Give her some water. (Vera drinks the water half-hysterically.)

Vera

I....I feel better now. (Sobs) Gorya, Gorya.

George

Why did you let her in here? Didn't you have the strength to keep her out?

Alexey

(x's to George, r. of bourne.) *No. She's gone out of her mind completely.*

George

(x's d.l.) What are the children crying about?

Alexey

(x's c., facing George.) *Because they're being dressed. You are a poor shot, brother.*

George

(x's to chair below table r.) Do you think it would have been better if I had killed her? (Sits.)

Alexey

Perhaps.

George

You know I can't shoot. I'm not a sportsman.

*Alexey is saying if one isn't equipped
to do any task, then to try it is
foolish.*

Angrily.

*In the Russian revolution in the first
decade of the twentieth century much
emphasis was placed on the physical
while the scholastic was being sup-
pressed to Marxist doctrines.*

*Vera becomes the long suffering mother
trying to keep her son's favor.*

Alexey

If you're not a sportsman, and you can't shoot, you shouldn't have done it.

George

Alexey!

Alexey

(Turns away, x's to table l.) Well, don't be angry. I'm somewhat out of my mind myself. One can't help getting that way with you here.

George

That's the opinion of a sportsman. *You devote too much time to your exercises, to boxing; and your views...pardon me...smell too much of the arena.* In my days students...

Alexey

(x's to George) True, Gorya, true, I, am a sportsman and I talk nonsense. Forgive me, and don't be angry. Give me your hand; (offers his hand to George) very well then. I'll fetch your coat in a moment...(x's up l.c.) Where is it, in the library?

George

Yes, but I don't need it.

Alexey

(x's out exit up l. on lines) You do need it. Whatever you may say, a coat adds dignity, and a man without a coat....(exits.)

George

(Rises, x's to below bourne) Alexey!

Vera

(Rises, walks weakly to table l.) *He loves you dearly, Gorya, he is purposely jesting in order to calm you. You'd better have some wine, Gorya.* (Pours a glass.)

*Vera makes it obvious that she is not
very fond of Katerina.*

*Alexey is trying to keep the truth
from Fomin.*

George

Yes, give me some wine.

Alexey

(Enters from up l., with George's coat on his arm; he x's to the bourne puts the coat on George's shoulders.) Put it on, Gorya.

George

Listen, mother, I know it's unpleasant for you...But please go and see what the children are doing, see how they are dressing them... and so on. But please, mother, don't say a word...to Katerina. (Puts on the coat.)

Vera

(Pouring wine.) *What can I say to her? What I had to tell her, I have already told her. What's there to say now?* (x's to George with wine) But what about you here? Alexey, you'd better stay here, don't leave him. (x's to exit d.l.)

Alexey

Very well, mother. Go. Let us have some wine. Fomin, don't you want any? (Vera exits.)

Fomin

(x's to table r. with Vera's water glass) No, thank you.

Alexey

(x's to l. of Gorya on bourne: whispers) *Gorya, won't you come into the library with me for a minute?*

George

To the library? No, I don't want to go there.

Alexey

Well, then...(x's to Fomin) Fomin, go to my room for a little while, have a smoke. I'll call you.

*Fomin tries to remain cheerful and
also not too interested in the situ-
ation to save embarrassment.*

*Alexey starts a full scale
inquisition.*

Startled and shocked.

*Life and its values are boiling down
to the horror of disturbing the
innocent, the children.*

George

Perhaps your friend wants to go home?

Fomin

No. I'll stay with pleasure. It's early yet. (exits d.r.)

George

This friend of yours is quite a blockhead.

Alexey

No. He simply doesn't know what to do, out of delicacy. (x's to aisle d.l.) Judge for yourself, the situation is, indeed, very awkward. (x's to George) Gorya, what have you done?

George

You've seen for yourself.

Alexey

(x's around r. of bourne) *Where did you get the revolver? I thought at first that you used mine.*

George

No. I bought it the day before yesterday.

Alexey

(x's the rest of the way around the bourne to Georges' l.) *You bought it? So this was premeditated?*

George

(Rises) Evidently. (x's d.c.) How terrible it is to dress the children in the middle of the night, to take them away...the children are crying. (x's c.) Eh, but what difference does it make now? *There's life, Alexey...there's life. How sad it is!*

Alexey

(x's to George) Don't be angry at me, Gorya, but...are you sure that....Of course, if there are facts, then...But I can't imagine that Katerina, that Katya....

*The more Alexey hears, the more
unbelievable it all appears to him.*

*The argument is going beyond Alexey's
young mind.*

*Alexey has used the familiar "Katya",
to which George objects loudly.*

*The first mention of Koromislov.
The name is said quietly and with
much fearful expectation.*

*George knows the seducer is Mentikov
but suspects that Alexey knows some-
thing more about Katerina and
Koromislov.*

George

Could I have imagined it? But the facts, the facts!

Alexey

Of course, if you have the facts...No, no, I don't say anything, I am only astonished. You have lived with her five years...

George

Almost six....

Alexey

Almost six...and there was nothing wrong before? And Katya..you yourself named her "Touch me not," and all of us thought so too... Besides, she does not look like the women who deceive their husbands.

George

Call her Katerina. (Pause. x's d.l.) What was she doing there? You say she has gone out of her mind?

Alexey

She was packing her things when I came in.

George

Was she frightened?

Alexey

Yes, I think so. (x's to George) Listen, Gorya, if it isn't painful for you to talk about it...I can't conceive...Who is he.. that man? (Pause.) *Koromislov.*

George

Why Koromislov? *Why him? Have you any reasons? Why Koromislov?*

Alexey

What reasons? I'm simply asking you.

Alexey describes Koromislov, thinking if Katerina is going to be untrue she would at least pick a man worthy of her.

The name Mentikov is said as if a vulgar term.

The first mention that Katerina has been doing things suggestive of investigation.

With complete amazement and disbelief.

Alexey respects George, but now suspects he is losing his reason.

George

But you said Koromislov.

Alexey

The devil! I have gone over in my mind everybody I know and he is the most interesting. He is an artist and a handsome man. Katya visited him frequently, and he looks as though he were the kind of man...Well, are you satisfied? These are my reasons.

George

(x's c.) No, you are out of your mind, Koromislov! Paul is my friend, a real friend, my only sincere friend and...It's Mentikov, yes, yes, don't look so surprised. *It's Mentikov.* (Alexey steps back a step in surprise.)

Alexey

Hold on, I don't look surprised....Which Mentikov? Arcady Mentikov?

George

Yes, the same Mentikov, there is no other and...Please, Alexey, stop. (x's up r.) *He has been coming to the house every day, and you repeat his name as if you heard it for the first time in your life.* What is this comedy! (Looks out up r. aisle.)

Alexey

That nonentity?

 (Stretches out his hands, x's to below Gorya.)
Well, Gorya, of course you are now agitated, but I was of a higher opinion about...well, don't be angry, brother....I thought much more of your mental capacity.

George

Did you?

Alexey

(x's completely around bourne) Yes. To fire at a woman and miss killing her, by accident...What for? After all it was well that you didn't know how to shoot. *You are my older brother and I owe you a great deal, but I must tell you frankly, (x's c. faces Gorya.) people like you should not be permitted to handle firearms. Good-bye!*

 (Starts toward aisle d.l.)

George propounds the theory that the weak are worse than the strong. The strong can combat each other the same way. The weak can slip in unseen or unheard and cause damage. Mentikov is the weak, the insignificant parasite who lives off what he can. His every effort in life is to be pleasant and acceptable to mankind; to be loved but always it seems by the wrong person. George describes Mentikov as if he were a snake or rat creeping in to cause trouble. The description is to George a means of releasing hatred.

George

(x's c.) Oh, Alexey!

Alexey

Yes. Good-bye!

George

(x's to Alexey) Where are you going?

Alexey

To Katya.

George

(Takes Alexey by the shoulders) *My dear boy! You have the muscles of an athlete...you are getting to be a strong, firm, and handsome... yes, yes, handsome man, but you are only twenty-two...

Alexey

Twenty-three.

George

(Seats Alexey in chair. above table 1.) Twenty-three years old, and you don't understand anything! You think that in life only the strong are terrible and dangerous...no, the strong are terrible only to the weak and insignificant. (x's in a circle around the lower part of the room, ending in front of Alexey.) But to us, to the strong, to people like you and me, the insignificant are more terrible. How can Paul Koromislov take away from me a woman...my wife, if I am stronger than he, if I also have talents of my own, if I am just as sensible as he, and if our methods of struggle are the same? But a nonentity whom you don't fear, whom you don't even notice, because he crawls below your level, a nonentity who has his own petty appetites, his own petty desires, who cannot be offended by anything, who gets in and accepts all sorts of insults, blinking his little eyes pathetically, and finally in one of those moments when a woman....(leans into Alexey.)*

*George has told his tale too well.
Alexey isn't as angry as he is sick
to his stomach.*

*These same words are repeated in act
two by both Katerina and George.
They realize what Mentikov is but
can't seem to do anything about
getting rid of him.*

*George returns to the facts. The
proof of the accusations are coming
out.*

*Alexey counter-attacks with Mentikov's
relationship to George.*

*These words are a definite clue to
Mentikov's character and relationship
to others.*

*The explanation George relates is
told as a detective might repeat his
report.*

Alexey

(Pounds table with hand.) *I can't bear to listen to this!*

George

(x's to table r., paces up and down) *Such a nonentity is especially attractive to a woman because she does not regard it as a sin. Is he a man? He simply crawls over in the dark and... Afterwards they drive him out, they can forget him completely, as only women can forget, forget so that they grow indignant if anybody dares remind them. (Stops up r.) "How? I? With him?" True it happens that children are born of such nonentities...Is there no cognac in the house? Let me have some cognac, quick!*

Alexey

(Rises, looks for cognac on table l.) There's no cognac here, Gorya. But I can get it, (x's d.c.) if you like, I can send Fomin to get it.

George

(Turns in) No, it isn't necessary. *Did you notice that lately Katerina was always in that man's company?*

Alexey

He was forever running errands for you, too.

George

(x's up c. to up l.) Yes, yes. That's where the horror lies...he is extremely obliging and even kind...even kind. (x's l. of bourne) *He's always at hand, and it's pleasant because one can always laugh at him and joke at his expense.* But I can't talk about it now. (Sits l. of bourne).

Alexey

(x's to below bourne.) Aren't you feeling well?

George

*To be brief, she had an appointment with him, at his hotel. She says that she went there to thrash him, and that she did. You see, he has been annoying her for two years, he has been imploring her, writing letters...and yet she went to his hotel and stayed there

*George now casts away his own blame
by showing how his work is more im-
portant than his homelife.*

*The story is nearly over and Gorya
is crying.*

for two hours...Yes, yes. Don't be surprised at this preciseness, two hours, and several minutes. I was outside.*

Alexey

(x's to chair above table l., sits facing George.) I wouldn't have followed her.

George

(Rises, paces d.r.) Do you think I attached any significance to that...visit? Not the slightest, and believe me, Alexey, it was laughable to me. I thought I would have some fun with her. I was smiling all the time, smiling! (Laughs) After all, we've been married six years! True, during the past year I have seen but little of her. I am busy, I am a public man, I am weighed down with work! And I couldn't watch every step of hers....

Alexey

Of course.

George

I have so much work of my own. I knew that all was well and that the children were well...and then! (x's up r.) In the evening, later in the evening, I asked her with an obvious purpose, I smiled like an idiot...I asked her, "Why...why are your eyes so languid?" "Are they?", she asked. I kept smiling, and asked, "Where were you this morning?" And....

Alexey

Well?

George

(Turns to Alexey.) *She lied. I didn't say anything, but how I felt that evening. That mean smile clung to me...it was a sly smile, Alexey...and I could not drive it away under any circumstances. (x's to exit up r.) I was lying on my couch and crying...and at the same time...I kept smiling.* (Stands in exit, back to c.)

•

Almost inaudible.

As if a bright ray of hope suddenly appeared.

George reacts as if it were his own idea. He won't admit he didn't think of calling Paul himself.

Vera tries to hold the family together. To her this is important. The Russian thought of the day, however, was to suppress the family as a unit.

Alexey

Gorya!

George

(Without turning) If you hadn't torn the revolver out of my hands this evening...*Don't say anything! I'll be all right in a minute.*

Alexey

(Rises, x's c.) *I'll telephone Koromislov, let him come over.*

George

(x's to Alexey) *Paul? Telephone him.* Tell him that I need him... that it is very urgent.

Alexey

(x's out exit up.) I'll do it at once, and I hope to God he's home. (George remains alone. He paces the room up c., his face expressing sorrow. Enter Vera d.l.)

Vera

(x's to l. of bourne) "Gorya, go out and kiss the children. Little Katie is calling for you, she is crying.*

George

And she?

Vera

She left, she went away with Sasha first. The children will go with the governess.

George

She left?

Vera

Yes. (x's to him.) Go, Gorya, the children are waiting for you.

ACT ONE

"I am with you, Gorya."

1. to r. Vera (Martha Loomis), George (Paul Moore)



*Fomin starts to excuse himself from
the house, gracefully.*

*Alexey starts to be cheerful. He
tries to lighten the dark atmosphere.*

*Alexey is trying to relieve Fomin's
tension. He purposely ignores
George.*

*Fomin does his best to make some
sensible comments.*

Vera

(Rises, x's up c.) Very well, then, you'll kiss them some other time. They are warmly dressed, they'll get there safely. (Calls) Alexey! (x's to exit up l.) Alexey! (x's d.l.c.) (Enter Fomin d.r., steps into the room.) (Vera sees Fomin, x's d.c.) Ah, you young man, I thought you had already gone.

Fomin

I don't know. It seemed to me, but I am....

Vera

Never mind, never mind, no excuses are necessary now. (x's to d.l. aisle) Alexey! (Enter Alexey up l. x's to l. of bourne; he speaks in a feigned cheerful tone of voice.)

Alexey

He'll be here soon.

Vera

(In the exit d.l.) Who'll be here?

Alexey

Paul. I telephoned to him, he had just come home. (Vera exits) A remarkable man. When he heard it was necessary to stay up, he expressed extreme joy! (x's c.) Fomin, there's a man who hates sleep!

George

(Turns in) Did you tell him?

Alexey

Yes, a little. (x's to Fomin pats his shoulder) Fomin, brace up, what the deuce? Do you want a cigarette, Gorya? (x's to George who takes a cigarette silently)

Fomin

I can get along without sleeping a night or two...it makes no difference to me. But you understand that my position.... I simply feel embarrassed.

Weakly.

***Alexey tries to be cheerful
and somewhat overdoes it.***

The following scene is the first quite sensible one in the act. Both men are quiet and sensible. George accepts Fomin since he too is studying law.*

George

(x's c.) There's nothing to embarrass you, colleague. Are you studying law?

Fomin

Yes.

Alexey

(x's to r. of Gorya) Gorya, he's a sportsman like me.

George

(x's to table l.) Exercising?

Alexey

He fences and boxes and skis. We were discussing today an outing on skis...Eh, Gorya, why shouldn't you join us?

George

I'm too old.

Alexey

Nonsense. *If you only breathed the cold air properly, your mind would brighten up to such an extent...isn't that true, Fomin?*

George

I'm too old. (Turns to Alexey) Alexey, go and see whether the children have gone away.

Alexey

(x's to aisle d.l.) I will, Gorya. (Exits.)

George

(x's to chair above table r. sits.) Can you shoot, too?

(a.) Warning sound
door bell.

**George forgets the preceding mood
and suddenly assumes his nervousness.
The realization of losing his family
starts to take hold but Alexey stops
him and George dislikes the younger
man taking over.**

Fomin

No. (Sits chair below table l.) (a.)

George

One should know how to shoot. An unsuccessful shot....even at yourself, even at a friend or at your sweetheart, leaves you with a sense of disgrace.

Fomin

I don't understand that. Why a sense of disgrace? It isn't always good to kill a human being. And as I have heard, many suicides who remain alive afterwards thank their fate because they were poor shots.

George

Really? I don't understand that either. But there is a sense of shame, colleague, shame, that's a fact.

Fomin

Perhaps it isn't necessary to shoot at all?

George

Why do they make revolvers in that case? (Both laugh.)

Fomin

You'd better say that in Parliament.** (Enter Alexey x's c.)

Alexey

I took mother to her room, she could hardly stand up. I promised her that I will guard you, Gorya, so you mustn't let me down.

George

Have they gone away?

Alexey

Yes. (x's a few steps down c.)

*Vera talks, heavy with sleep, as if
drugged; again she is becoming the
doting mother, thinking only of her
son.*

George

Is the nursery empty?

Alexey

Of course, it's empty. (x's to Fomin) Fomin, the day after tomorrow, then, we go skiing....

George

What does it mean, Alexey, is the nursery empty?

Alexey

Gorya, stop it.

George

(Rises) What does it mean, Alexey? (Starts for exit d.l.)
I want to see it....

Alexey

(Stepping in front of George and exit) Gorya! **

George

Leave me alone, I say. Don't touch me! How dare you stop me? And what is the, what do you think, who gives you the right to manage things here? (x's c.) This house is mine, and this empty...(strikes himself on the chest) heart of mine. (Turns in and sees Vera entering with bed clothes in her arms in the form of a baby bundle) Ah, mother! What is that? What are you carrying there? Look...she is carrying something.

Vera

(x's to up l. without looking at anyone) "Gorya, I forgot to make the bed for you in the library."

George

In the library?

Vera

I lay down and suddenly recalled...What about his bed?

(a.) Sound
Door bell

*George again comments on how the
youth are losing their attachment
to the family unit.*

(b.) Sound
door bell rings again

*Desperately George turns to the cold
youth asking him to get him out of his
trouble the easy way.*

*Koromislov is a ray of bright light.
He is a bright spot in all of this
darkness. Koromislov is an artist,
of some talent, sensitive and quite
a man of the world. He commands
the rest of the act.*

Sasha went away with Katerina, she said she was afraid to go alone...
(exits up l.)

Alexey

(x's to Gorya) Gorya, do you want me to stay up with you?

George

No. Where are the children? (x's c. facing Fomin.) Colleague, why do you stare at me with such senseless eyes, with eyes of a frightened gazelle? I am jesting: (a.) I know very well that the children have left, I hear the bell ring. (The bell rings in the corridor) (b.) *I am only surprised at my brother...he's a sportsman, he can't understand what it means when the nursery is empty. (x's to d.l. exit) He cannot understand what it means when the bedroom is empty, when the house is empty, when the world is...*

Alexey

(x's to Fomin, whispers) Fomin, go and open the door. (Fomin hurriedly exits up l.)

George

Please, don't whisper. (x's to Alexey) I tell you, Alexey,...it seems you have forgotten that you are my brother.

Alexey

Gorya, I remember, I remember.

George

(Puts hand on Alexey's shoulder) *If you remember, Alexey,...If you remember, then kill me...You will not miss, as I have done. I fired three times...and only smashed a plate. (Laughs, kneels down to pick up pieces of the plate.) Do you understand how clever that is? It is a symbol...only a plate.* (Enter Koromislov followed by Fomin up l. Koromislov x's l. of bourne, Fomin sits stool l. of bourne.)

Koromislov

Good evening, George.

... ..

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... ..

... ..

Inquisitively.

Sheepishly.

Koromislov reacts just the opposite of Fomin. All of these troubles are not new to him. He takes them in his stride.

George is now seeking someone to talk to, to help him.

George, as many of the humans in this world, can't see the help offered to him by those closest to him. He must seek an outsider like Koromislov.

Obstinately, like a small child.

George

(On knees) How are you, Paul. You've come?

Koromislov

What have you been doing?

George

I have smashed plates (Rises, puts broken pieces on table 1.)

Koromislov

Smashed plates?...Have you any cognac here? (Looks on table) No? Why didn't you tell me, Alexey, I would have brought it along. What wine have you? (Picks up a bottle) No, that won't do. What is it my friend, have you turned sour? (Touches George's forehead.) Oh, you have a fever.

George

Paul! I... (sobs, as he clasps his hand).

Koromislov

So. You are unhappy, Gorya?

George

I...I want to clasp a friendly hand...There are still some human beings, Paul...

Koromislov

There are. Gorya, there are. Has Katerina gone away?

Alexey

(x's r.c.) Yes, she has left. And she has taken the children with her.

George

He won't let me go to the nursery. (Points to the exit d.l., waves his arm) I want to see the empty nursery.

Loudly and happily.

*George is afraid that his one hope
is going, disgusted with him.*

(1.) Warning lights.

(a.) Warning sound.

*Koromislov has the answer.
Go out of an oppressive place
and your attitude will change.*

Excitedly.

Koromislov

Your brother is strict. I know him. (x's r. of bourne) Well, but I will let you go wherever you like and I will go along with you, too. *So your house is empty, and we make all the noise we want... that's good. I like an empty house.* (Starts for exit up l.)

Alexey

Do you feel cold, Gorya?

George

No. *Paul, where are you going? Paul.*

Koromislov

I am here. Look my friend, have you any money, I haven't any.

George

Yes, I have some. (l.) (a.)

Koromislov

Very well, then. We are going at once. And you, (stretching arms to them) colleagues, are coming with us.

Alexey

Where?

Koromislov

(x's c.) *Where it is bright, where people are drunk, and where there is plenty of space. How can you stay in this house now?*

George

(x's c.) *Yes, let's go. Thank you, Paul. (Laughs) Is it possible that there is a place where it is bright now and where people are... O cursed house.*

Koromislov

There is such a place, Gorya, and fortunately more than one.

...the ...
...the ...
...the ...

...the ...
...the ...
...the ...

...the ...
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...the ...

The exact interpretation of this line was never completely solved. It suggests a plant for what later happens to Katerina and Mentikov.

Insistently.

Koromislov speaks as if leading a charge into battle.

(1.) Lights
Fast blackout.

(a.) Music.
Last minute of
"Mercury" from
The Planets

(2.) House lights.

Alexey

(Steps in c.) Hold on, Paul! and Mother? Is she going to stay here alone?

Koromislov

Mother will stay here, alone...that's her affair, Alexey.
(x's d.r. of bourne) *I'm always arguing with women, telling them that they must not bear children, but they do bear children, so they are themselves to blame.* Come, Gorya.

George

(x's to d.l. aisle) *I want to go to the nursery first.*

Koromislov

If you want the nursery, then so it shall be. Gentlemen, to the nursery! (l.) (a.) (All exit quickly out the d.l. exit, George, Koromislov, Alexey, then Fomin.)

End of Act One

(2.)

ACT TWO

"Mama, mama, I'm going away."

1. to r. Liza (Judith Lookanoff), Tatyana (Shirley Gogoleski)
Mentikov (Ronald Neubert).



Five minute intermission.
Warning bell after four
minutes. Music at the end
of five minutes. Last two
minutes of "Venus" from
The Planets. House lights
out after one minute of
music.

As music ends lights
up fast. All areas
#1,2,3,4,5,6 at 9/10

The primary color should
be amber and give the
appearance of a bright
summer day.

This act opens quietly with the
feeling of a very hot summer day.

Mentikov: is a very prim well
dressed man. He is in no way effeminate
but his preciseness gives the appearance
that he lacks real strength of character.
He is a parasite who tries always to be
completely inoffensive to others. At
times he commands much sympathy but he is
in no way to be pitied.

Tatyana: is a typical Russian peasant.
She moves in a heavy way and her speech
is slow and pleasant.

Liza: is an awkward young girl who
enjoys playing makebelieve. She tries
to be very somber with a worried look
on her face.

*Mentikov does not make a big commotion
about his health, he just sneaks it in.*

ACT TWO

Six months have elapsed. Katerina and the children are spending the summer at her mother's estate, in the province of Oryol. Hot days in the end of June.

Mentikov, short, with small facial features, his hair carefully combed, is sitting in the chair to the right of the table up center. He is sipping milk from a bowl with a silver spoon, stopping occasionally to wipe his mouth with a colored handkerchief. Tatyana, Katerina's mother, comes in from up left. Behind her comes her daughter Liza, a strong, pretty girl with eyebrows close together. She walks with an air of obstinate but somewhat gay caprice, repeating in a soft capricious voice, "Mama! Mama! I'm going away." Mentikov rises when Tatyana appears.

Tatyana

(x's to chair l. of table) What are you eating?

Mentikov

Milk.

Liza

(Standing behind Tatyana) Mama, mama, I'm going.

Tatyana

(Giving Liza a small push) Don't pester me. (To Mentikov)
Haven't you had your dinner today? (Sits chair l.)

Mentikov

(Sits) *Thank you, I had my dinner. But my health has been shattered by my mode of life in the city and the doctor told me...*

Tatyana

Shattered! Did they at least give you fresh milk?

Mentikov

Absolutely. (Liza tugs at Tatyana sleeve.)

*Tatyana does not grow really angry.
She treats Liza as a pest.*

Childishly.

*Tatyana starts to let Mentikov know
what she thinks of him, but she thinks
better of doing so.*

*Katerina speaks with a very soft
feminine voice. She seems almost
ethereal. She remains very calm and
even in her most emotional scenes
she suppresses her feelings.*

*Liza is simply looking for a little
attention. Mentikov and especially
Katerina have been getting attention
paid to them the last six months
while Liza has not.*

Tatyana

Absolutely what? (To Liza) *Oh, leave me alone, Liza, really you make me tired. Don't tug at my dress.*

Liza

(x's to stool l.c. sits, in a very awkward and boyish way)
Mentikov, won't you take my part?

Tatyana

(Rises) My daughters have found a protector, God himself has sent him. (To Mentikov) *And you, my dear, since your health is shattered, you had better take longer walks, and work in the open air, instead of...Where is Katya?*

Mentikov

I think Katerina went to change her gown. We wanted to play croquet, but it is so hot now...

Tatyana

(x's c.) What an occupation you have found...croquet! It were better if..... (Katerina enters d.r. and passes to the bourne quickly and easily. She sits on the bourne facing c. She is tall, pretty and graceful. Her movements are always unexpected, resembling an interrupted dance; at times she becomes altogether motionless, folds her hands under her chin and looks fixedly and surprised, raising her eyebrows...at such times she is silent; only occasionally she slightly nods her head negatively.)

Katerina

Here I am. Did you call me, mother? I heard your voice from the window.

Liza

(Rises; waves her arms) *Mama, Mama!*

Tatyana

(x's to r. of Katerina) I didn't call you, I merely asked about you. Did you bathe today? Here Arcady is complaining about his shattered health in the city, and I am telling him....

Softly.

Subtly cutting Mentikov down.

*As if making a proclamation of
freedom Liza speaks in a very loud
oratorical voice.*

*Liza imitates her mother's voice,
making it sound very theatrical
and motherly.*

Mentikov

My health is of very little interest to Katerina.

Tatyana

(Surveying him suspiciously) *I suppose so.*

Liza

Mama! Mama!

Tatyana

Katya, tell her to stop annoying me. Since early morning she's been following me and buzzing in my ear like a mosquito. She makes me sick.

Liza

(Rises, and x's below bourne) *I am going to Petersburg in the winter.*

Tatyana

Well, go.

Liza

(x's to r. of bourne) *You only say that now, but when winter comes, you will say, (putting hands on her hips in imitation of her mother) "Stay here, pine away here, don't go anywhere."*

Tatyana

How far off is winter? (x's to Katya) Of course I forgot to tell you. There is a letter from Lubochka; she writes from Switzerland that it's hot there, and that Kostenka had dysentery. (Hands Katerina the letter.)

Katerina

(Looking at letter.) Really? How could she go with children, in such heat...poor boy. (Hands back letter.)

Tatyana

(x's c.) Who can argue with her and her husband? It's

Trying to command attention.

Mentikov often throws in these little interjections. They are just a means of getting into the conversations.

Again cutting Mentikov down, Tatyana almost looks pleased at doing it.

Liza is trying to get Katerina to talk to her since all the others seem to ignore her.

Boldly.

Liza becomes very theatrical and exits in the manner of the stage star.

quite different here in this province...I invited them, but no.
 (x's to Katerina) Katya, do you know when I arose this morning?
 At six...

Liza

(x's to stool r.c., sits.) *And I got up at seven.*

Tatyana

At six! and ever since then I have been on my feet, I didn't sit
 down for a minute's rest and I'm not tired in the least. (Sits,
 stool l.c.)

Mentikov

Busy housekeeping?

Tatyana

No, I played croquet with Vassa and the manager!

Liza

(x's to r. of bourne, sits) *I'm going to die. Katya, let us go
 and die.*

Katerina

I died already this morning when we went to play croquet.

Liza

(x's to chair l. of table up c., sits) Mentikov, let us go and
 die!

Mentikov

I want to live yet.

Tatyana

He would hate to have his hair rumpled.

Liza

(x's out exit up l.) *And I'm not sorry for anything. What is there
 to be sorry about, what is there to be sad about?*

Cheerfully.

Mentikov and Katerina are now repeating just what George has said happens with such people. "They can ignore it, it isn't a sin to them." That is just the way Katerina treats Mentikov. To her he is just a nonentity.

Mentikov tries his best to suggest something pleasant to Katerina, fearful of angering her.

Sourly.

Mentikov tries his best now to win Katerina's sympathy.

Tatyana

(Rises) *Wait, Lizochka, (goes to Katerina, gives her a kiss on the forehead.) I think I will go also and die with you.* (exits up l.)

(A dreadfully embarrassing pause.)

Mentikov

How hot!

Katerina

It's cooler here.

Mentikov

(Rises, x's c. facing Katerina.) *Play something, Katerina. Grieg.*

Katerina

Now?

Mentikov

(Stepping to her.) I'd like to hear music now.

Katerina

(Rises, x's quickly to d.l. exit, looks out.) *It's remarkable how you always want things at the wrong time, Arcady.*

Mentikov

Yes? (Pause.) (x's r. of bourne, back to her.) *I'm leaving this evening, Katerina.*

Katerina

(Turns in) What's that now?

Mentikov

My presence here is apparently not very agreeable to your mother, and you yourself seem as though...

Blandly, without much meaning.

*Katerina grows angry because Mentikov
has used the familiar "Katya."*

*Mentikov shows his first real bit of
emotion.*

*Growing indignant. Katerina is still
enough of the aristocrat that Mentikov
often gets on her nerves.*

Katerina

Stay.

Mentikov

(x's to below bourne facing Katerina.) Katya....

Katerina

Again? Remember what I told you, and I now repeat it once more, if you dare call me Katya again, or in any way remind me...

Mentikov

(x's to her, stands very closely to her.) *But you were mine, Katya, you were mine!*

Katerina

(Raises her hand as if to strike, moves quickly up r.c.) *If you... if...I'll strike you right now.*

Mentikov

Forgive me. I'll not mention it again. Don't think that I am afraid of your blow, Katerina...you struck me once before....

Katerina

I'm glad you still remember it.

Mentikov

(x's to r. of bourne, head down.) Yes I do remember it.

Katerina

(x's to table up. c., puts fan on it.) This morning I felt happy and I put on a white dress.

Mentikov

A white dress is an emblem of purity; you are an innocent victim.

Katerina is finally saying all the things to Mentikov that she should have said a long time ago. She is becoming more independent and no longer needs Mentikov's companionship.

Katerina totally ignores Mentikov as she starts to recall all of the happy memories of her home.

Katerina is now fighting herself and the immoral thing she has done. She can no longer blame George since she has done what she has.

Justifying her actions seems to Mentikov a good means of keeping her close to him and not angry.

Katerina

(x's to exit up r.) *Why did I put on a white dress? (Turns to look at Mentikov) Oh, how dull he is! (x's to l. of table.) I was unhappy, I was mad, when I yielded to you. How insignificant you are...Don't you understand that I gave myself to you out of contempt, because of that bitter insult! He poisoned me. He dared suspect that I was your mistress...Well, then let it be true that I was your mistress...Are you satisfied?*

Mentikov

(x's to her.) Believe the voice of my heart, Katerina, I shall never forget the happy moments you have given me!

Katerina

(x's l.c.) *And now he writes, he writes daily, he says he has convinced himself of his madness and he implores me....What shall I answer him: There was another letter yesterday. What shall I answer him?*

Mentikov

(Getting a cigarette from the table up c.) You must be proud: he offended you, you are an innocent victim.

Katerina

(x's to l. of table up c.) Several nights ago it seemed to me that I was dead, and that sensation was so strange that I can't describe it. It was not fear, no but something else...Where are you going Arcady, sit down. (Mentikov has moved over to the small table l.c. to get an ashtray.)

Mentikov

I'm going to get an ashtray. (x's to bourne, sits facing c.)
I'm listening.

Katerina

Now he calls himself scoundrel and...But by God, what good are his words? And what is vileness? Was it vile to have anything to do with you at that time? or was it not?

Mentikov

You were insulted and slandered...

Katerina verbally pictures her relationship with Mentikov. It is not pleasant. She wants to look this thing over that she so foolishly succumbed to.

Katerina

Don't speak. God knows how unhappy I was then! Like the worst human being...And it was he who forced me into your arms.

Mentikov

Who....God?

Katerina

I don't understand...My husband, of course. (x's to above stool r.c.) Suddenly I felt that I must be yours and that was so horrible... Why must I? Why? No, it was vile, it was disgusting! (Katerina x's to r. of bourne and stares at Mentikov.) Wait, sit there quietly. I want to take a good look at you. (She holds out one arm like a stick and x's completely around the bourne looking at him with an icy stare. As she approaches his eyesight on the l. he speaks.)

Mentikov

I feel embarrassed....

Katerina

Be still! (Silently she looks at the motionless Mentikov and shakes her head with an air of despair. Then she raises her hands and x's quickly to the table up c., she puts her hands on the table and leans against it with her back to Mentikov.)

Mentikov

Do you love him? (Katerina nods her head negatively. Then she changes her nod to the affirmative.) I don't understand you, Katerina.

Katerina

I don't know.

Mentikov

Perhaps?

The first mention that there might be something between Alexey and Katerina. It later becomes quite an issue.

Katerina actually believes that her purpose for existence is gone. She is moving around in death.

Katerina's comments have affected Mentikov greatly. Here he is, willing to love her with all his heart and she so cruelly pushes him aside.

Angry.

Katerina

Perhaps. (Turns, leans against the table, facing Mentikov.)
I received another letter from Alexey. *What a fine man he is.
He is like my conscience and I will tell him...No, I will not tell
him anything. Where are you going?

Mentikov

(Has risen, and is pacing up and down in r.c.) I'm nervous. I feel
like walking.

Katerina

(x's to l. of bourne.) He writes me about mother, she also wants
me to return now. Why didn't that woman love me? *No, no....I am
not going to answer...I am dead, I am in the grave. That's the
reason I wear this white dress, I'm in the grave. Are you listening
to me?*

Mentikov

(Pacing) I am listening attentively.

Katerina

Why are you sighing? (Mentikov keeps pacing the room, silently
sighing, x's up r.) Why are you sighing?

Mentikov

(Stops, turns to her, he beside the chair r. of table up c.)
*You're cruel! What if I am a nonentity, as you say, what if I
am a small, modest man, but I have a big heart...and I love you,
Katerina.*

Katerina

I told you...

Mentikov

I can't sleep nights, my heart is literally bursting...and if there
were only the slightest sign of attention on your part. No sooner
do I say a word about my feelings than you shout at me as at a dog,
and you threaten to...drive me out. Me! (He sits and cries putting
his head on his arms. He sobs audibly.)

Shouting.

*This must be heard clearly. Now the
whole picture falls into place.
Katerina has lost Mentikov's child.*

*Liza is terribly excited. This could
mean her freedom from home. It could
mean the solution to Katerina's trouble.
The whole day takes on a new meaning.
No longer does she "want to go die."*

*Katerina has not seen Alexey for six
months. This is a very warm reception.*

Katerina

Arcady! (x's c. and looks at him.) Are you crying? God, how disgusting. Crying! Stop. Do you hear?

Mentikov

I hear.

Katerina

Stop (x's to chair l. of table, puts hands on the back of it as if ready to pick it up and hurl it at him.)

Mentikov

(Raises his head.) *I am crying...I am crying over our poor child... that died before it was born...*

Katerina

Keep quiet. (She exits quickly above table out exit up r.)
(Mentikov, sits up, looks around. He heaves a sigh, wipes his eyes with the napkin making sure to put the wet side facing down. He x's over to the bourne and sits facing c., takes out a small hand mirror and adjusts his hair. Sighs. Liza runs in from the up l. exit, ready to burst.)

Liza

(x's to front of Mentikov.) *Katya. Katya. Where is Katya? Alexey is here. Mentikov, my dear, where is Katya? Do you know, Alexey is here, I suppose it means peace. (Skips around to the l. of the bourne) How handsome Alexey is and there is another handsome man with him. (x's around to r. of bourne.) Mentikov, do you understand, this means that I am going to them in the winter, and Mama will not be able to hold me back. (x's in front of Mentikov) Don't be sad, you will come with us. If I were not such a big girl, I would have given you a kiss, but now...* (She seizes Mentikov by his hands and whirls him around the room. Then she runs out up r. and calls, "Katya! Alexey is here." Mentikov looks around with alarm and goes out d.r. Alexey and Koromislov come into the room from up l., and move c. Katerina enters from up r., followed by Liza.)

Katerina

(Rushes to Alexey's open arms, kisses him.) *Alexey! God! Alexey!*

Katerina is very nervous and happy.

*Liza is trying to be quite a grown
up lady and it shows.*

*Katerina is so happy to see someone
she knows and loves. What she is
saying is so unimportant.*

Alexey

How are you, Katya? (Koromislov kisses her hand. All seem agitated.)

Katerina

(Standing between the two men.) *Alexey, my dear, how happy I am that you have come! I am so happy...if you only knew...if you only knew. Will you have some tea? I am also glad to see you, Paul... (x's to Liza up r.) Have you noticed my sister. Only yesterday she was a little girl, and now she is quite a young woman.*

Koromislov

I see her for the first time.

Katerina

Liza, are you glad that Alexey is here? Just look at him, what a handsome fellow he is now.

Liza

He is handsome.

Alexey

Liza, you are not bad-looking yourself, only who has painted your eyebrows? (Liza flares up and, frowning, looks at Koromislov, who smiles.)

Katerina

(x's back to between the two men) *How hot it is today. How was the journey? Sometimes there are no cabs at the station. I did not expect you...Alexey. I got your letter only yesterday, and today you are here...How about tea? Liza, tell them to prepare the tea.*

Liza

Right away. (x's r. of bourne, below it and over to exit d.l.; she stops, turns and frowns at Koromislov, who laughs. She exits. As Koromislov looks at Alexey a strange look comes over his face, and he in voluntarily turns to look out the up l. exit. Katerina sees the look and, paling, moves slowly over to the bourne; she sits facing r.)

*Koromislov knows that Katerina has been under a strain and he doesn't want to make it worse. He does insist that she see George, however.

Alexey is also acting as the stable influence.

Very softly.

Harshly.

Alexey later reprimands Katerina for her actions and now he feels that he will say the wrong thing and upset their whole purpose.

Koromislov speaks clearly and to the point. He doesn't worry about upsetting Katerina. He tells his news coldly and matter of factly.

Koromislov

Katerina, don't be excited, it isn't necessary.

Alexey

(x's to r. of bourne.) *Katya, don't. Listen, Katya...*

Koromislov

(x's l. of bourne.) You see Katerina, we are here as representatives... I suppose you have guessed what it is all about.

Katerina

(Without moving her hands from her eyes.) *Only this minute.*

Koromislov

That's splendid. I like it when things are done openly and frankly. Well, Alexey, out with it, and you, Katerina, listen. (Pause) (Koromislov x's above bourne.) *Well, what are you waiting for Alexey? Begin.*

Alexey

(x's to stool r.c.) No, you'd better start. The whole affair is painful to me and...*I wouldn't be able to say the right thing.*

Koromislov

Very well. (x's to l. of bourne in line with d.l. exit, puts his foot on bourne.) In a word, Katerina, you must return to your husband, otherwise, there will be a misfortune. I am speaking quite seriously and with full knowledge of the situation. Did he fire at you? Yes, he did...three times. As fools are lucky, he missed you, but now it may be he will not miss. This time, of course, he will not fire at you, understand?

Katerina

I understand.

Alexey starts to reprimand her.

Insistently.

*With horror written on her face
Katerina almost screams with fear.*

*Alexey is now afraid that they have
gone too far; that Katerina will never
see George now.*

Alexey

(Steps to Katerina) *Kayta, why didn't you answer a single one of his letters? Such silence is worse than any words, Katya. And though I blame George from every point of view, it is pitiful to look at him. Why didn't you answer him?*

Katerina

I don't know.

Alexey

You didn't answer me either. You wrote about the children, about yourself, and you wrote all that, forgive me, Katya....without soul. You never answered a word about him.

Katerina

I didn't know what to answer.

Alexey

Can't you forgive him?

Katerina

I don't know.

Alexey

But you love him, Katya?

Koromislov

(x's to Alexey, puts a restraining hand on his shoulder) Hold on, Alexey, that is not the way to do it. Katerina, to the point. Your husband arrived with us, he is sitting now behind those bushes, (points up l.) waiting your permission to come in.

Katerina

(Rising) *No!*

Alexey

Katya, but listen to me...

*Katerina says this as if announcing
her own funeral.*

*Alexey has asked Katerina what has
changed her. Katerina refers to her
former conversation about feeling
dead, having no purpose. She still
feels she is dead.*

Katerina

(Putting her hand on her heart) No! (x's to exit d.r.) (Pause)

Alexey

(x's c.) *Then we are to leave? Very well. Let's go. Koromislov.*

Koromislov

(x's to Alexey, forces him to sit on stool l.c.) Alexey, this is only the beginning. Give her a chance to think it over, instead of clutching her by the throat so unexpectedly.

Alexey

Katya, I hardly expected this when I came here. Is it possible that there is so little generosity in you? When I was on my way here I thought I would meet that pure, magnanimous, noble woman, whom only such an insane man as my brother could have suspected.

Katerina

(Looking out exit d.r.) *That woman is no more. She was killed before your eyes.*

Koromislov

(x's c. in line with exits up. l. and d.r.) *She means that though the bullets missed her, and did not touch her body, they killed her soul. Isn't that what you mean, my dear? Well, that's nonsense... you can't kill a soul so easily.* (x's to Alexey who rises.) Alexey and I will go and have some tea, we will examine your garden, while you talk matters over with him here. After all it isn't very convenient for a member of Parliament to sit there in the bushes like a rabbit. You mustn't humiliate a man like that.

Katerina

I will not return to him.

Koromislov

(x's to c.) Well, tell him that. It's impossible to carry on a conversation like this through a mediator. Don't you think so? Your park is beautiful...(x's r.c., looks around.) is this your mother's estate?*

(1.) Warning lights.

From this point to the act's ending there is a gradual fading of all areas #1,2,3,4,5,6. The moon spot increases until it is the only illumination at the end of the act.

Koromislov starts to use symbolic terms to describe what has been happening to the arts. The Russian art movement was being suppressed. It was being kept in doors, and no longer were the bright, fresh, natural beauties of the country being used as artistic material.

This lighting effect should give the feeling of early evening. The sun sets and the moon rises. The moon becomes the only means of illumination as it pours in through the window.

Katerina loves Alexey very much. She later goes to him to seek help. This speech should not betray any sensual feeling.

George has grown older. His hair is gray. He walks heavily. His speech is slower, more deliberate. He is frightened.

Katerina

Yes. (1.)

Koromislov

(x's below table up c.) And the household is apparently in good order. It's a long time since I have been in a real Russian village, amidst grain landscapes, and now I feel rather ashamed of myself. *I have been painting nude women, but I have grown sick and tired of them...*

Alexey

(x's d.l.c.) Forgive me, Katya, I was too harsh with you.

Katerina

(x's to him, smiling.) *How foolish you are Alexey. A real conscience should never ask forgiveness, whatever it may have said. You are my conscience.*

Koromislov

(x's to l. of bourne.) And I am your clock. Let's go, Alexey, but you, my dear, please, don't leave this room now. Your dress is in order, and so is your hair. Wait here, my friend, he is not far away. (They exit d.l. Katerina x's slowly to r. of the bourne, sits, her hands on her knees, her head is reclining. The sun has set and the evening shadows are gathering in the garden. Silence. Walking heavily, George enters up l., coming in the room backwards he says softly, "Katya! ...No one is here." He moves to the r., "Katya, where are you?" Pause. Suddenly he turns and notices his wife, sitting in the same pose, and he stands as petrified. Then he walks over to her resolutely, silently kneels before her and places her hands upon his head. Katerina remains motionless.)

George

I have come to you. Why are you silent, Katya? Look at me, it's I...

Softly.

With cold deliberation.

Katerina starts to soften up. She is no longer frightened. But the thought of George touching her unclean body repulses her.

Very matter of factly, Katerina tells George that she has now really become untrue. Her confession sounds as if it had been rehearsed again and again.

Shocked.

Katerina knows she has hurt George. Perhaps keeping quiet will soften the pain.

Katerina

Get up, George.

George

(Rising) Didn't you expect me?

Katerina

I have been expecting you all the time.

George

Is that true? Katya, why didn't you answer my letters? It drove me mad. Look, my hair has turned gray.

Katerina

I see. I love you. (George steps to her, she rises quickly and moves away.) No, no, don't come near me.

George

But why do your hands hang down like this? What is the matter with you, Katya? I'm afraid, my darling. Are the children well?

Katerina

The children are well. (x's below bourn to stool l.c., sits)
George...I'm a bad woman...I deceived you.

George

(Turns to her) *Then, at that time?*

Katerina

No, Do you still think I deceived you then?

George

No. Wait a minute...(sits on bourn facing c.) I don't understand just now. Tell me.

Katerina

It is better not to talk, George.

Again the rehearsed voice.

Nearly inaudible.

*Katerina admits having had an abortion.
If the audience is to keep her sympathy
this must be played very quietly and
sincerely. It truly is painful for
Katerina to have to say it.*

Hoarsely.

*Katerina admits she needs Mentikov to
talk to. This is really the only
reason.*

*George grows insistent, practically
demanding Katerina to forgive him.

George

No, speak.

Katerina

I gave myself to Mentikov. Afterwards, after you wanted to kill me. Only once. (George rises, x's r.c., pauses, then returns to the bourne and sits.)

George

Speak.

Katerina

I underwent an operation. Nothing more.

George

Nothing more?

Katerina

Nothing more. It would be better not to talk.

George

Liza told me that Mentikov is here, that he has been here for more than a month. What is he doing here?

Katerina

I don't know. *I have no one to speak to.* Do you feel deeply hurt? (Pause. George rises, x's r.c. stretching himself, with clenched fists. Suddenly he walks over to his wife and puts out his hands to her.)

George

Forgive me, Katya.

Katerina

(Moving away quickly toward c.) What? Don't touch me.

George

Forgive me, Katya.

Shouting.

Katerina is fighting George. She just doesn't feel that anything can ever come of their marriage again.

(1.) Warning lights.

Katerina won't let the thought get out of her mind that now she is to blame for all that has gone on.

George becomes so emotional that he repulses Katerina.

(2.) Lights
Bring area #1
gradually up to
8/10.

George gets the same feeling that Paul did from the peace and quiet of the country. It seems so soothing here, away from the trivia of the city and government. All George wants is to be happy, and he cannot be so without Katerina.

Quietly.

Katerina

(Shouts as George takes her into his arms.) *Don't you dare! Don't touch me, leave me.* (He bends her head to his chest, thus stopping her cries.)

George

Katya, my darling, what is the matter with you? Calm yourself. They may hear you. It is I, my poor Katya, my darling.

Katerina

Leave me...For God's sake, leave me or I'll cry again.

George

You are my love...you are my eternal and only love. Where shall I leave you?

Katerina

Leave me. (1.)

George

If you like, my dear Katya, let us die together.

Katerina

(x's to l. of bourne.) *I must die alone.*

George

Alone? And what am I going to do? I swear to you, Katya, I give my word of honor, if you would only...Open your eyes, look into my soul...Do you see, Katya? (almost repulses her. George x's over to the d.r. exit and looks out, back to c. (2.) Raising her hands, Katerina looks at him, and suddenly she makes over him the sign of the cross.) *Are you here, Katya? Don't go. I'm looking at this garden, at these evening shadows and I'm thinking how small we are, how dare we torture ourselves, when there is such beauty and peace here. Katya, why have I caused you so much pain? Why have I tormented myself? Will you come back to me?*

Katerina

(x's c. Pause.) *If you want me to.*

Finally Katerina admits the truth. The whole problem has been with her feeling that, if she did go back to George, what would prevent her from doing again what she has already done?

Tenderly.

George

(Turns around, x's to her, arms outstretched.) Kiss me.
(They embrace) Are you happy?

Katerina

(In his arms) Yes. And I'm a little afraid.

George

My frightened sweetheart, you have nothing to fear, nothing. Is there anything that has terrors for love? Nothing! I am now like this wise old garden, and all the people are under my branches.

Katerina

(Takes his arm and leads him toward the d.r. exit.) Let us take a walk.

George

As we used to do?

Katerina

Yes. Listen attentively.

George

I am listening, my dear child.

Katerina

I'm afraid of myself.

George

*To-day we are getting married for the second time. You are my love! And you are so beautiful, so beautiful, that I'm dazzled. When I came in and saw you...

Katerina

It was terrible for you to come?...you walked so slowly.

George is so easily swayed to thinking everything is now fine. The woman in Katerina will never again let her be happy.

George willingly tries to take all the blame, hoping this will make Katerina the same as she was.

Katerina admits the fear of herself.

George starts a very important explanation.

The gist of this thought concerns whether thinking something makes it evil. Will doing something once make, say a promiscuous woman out of Katerina or a murderer out of him? George doesn't think so. In fact George takes on new perspective for Katerina. She feels a great change in him. George has become compassionate.

George

And you did not even respond! I called you, I called you...

Katerina

Ah, Gorya, I was as dead. You called me, and I wondered why you were disturbing the dead...don't disturb me. I am dead!

George

It was I who tortured you.

Katerina

No, not you. Listen, Gorya!

George

I'm listening, my child, I hear every word of yours.

Katerina

I'm afraid of myself. I'm thinking, since I could do what I have done...wait...what could I not do? Why are you so silent, Gorya...do you think this is true?

George

(x's c.) *Well, Katya, now you listen to me. I fired at you and wanted to kill you.*

Katerina

Did you really want to kill me?

George

Wait. But does this mean that I have now become a murderer, that I could murder, rob, and so forth? Ah, my dear child, it does not follow, on the contrary. Since that time when death was in my hand, I value, I understand so well the value of a human life. At first, after that night, something strange happened to me; whenever I glanced at some one in the street or in Parliament, and I thought. "How easy it is to kill him." I felt so sorry for him, and I was so cautious that I did not want to hurt him even by accident..

Katerina now feels moved to talk to Gorya, but the horror of it won't let her go on.

The line should read with the emphasis on, "is here."

How easily these two push away the parasite.

George wants to push all that behind, to forget it. Katerina can't. He is fighting a losing battle.

George starts to report the same things about Mentikov as he did in the first act.

George starts to become emotionally involved with his hatred of this parasite.

Katerina

You have changed. I understand what you say, but you are a different man. (x's c. to him.) My dear, it isn't necessary to speak of all this, but....Listen, when I was recovering, afterwards, I felt so ashamed and so afraid...No, I cannot!

George

Don't speak of it. Katya, never speak of that again.

Katerina

Very well. *Mentikov is here.*

George

He does not exist.

Katerina

Very well.

George

Not at all, understand? That never happened. Perhaps you will not believe me...

Katerina

I do believe you.

George

Believe me, my dear child...but I have no feelings of any kind about this...Mentikov. He is so dreadfully insignificant.

Katerina

Yes!

George

(x's r.c.) *And he is like a parasite, existing only because of our uncleanness.*

Katerina

He does not understand anything.

Angrily.

Katerina avoids all talk of the life between George and herself. She tries to keep the conversation on anything but them.

George returns to the question at hand, imploringly.

Katerina replies quickly. Then her thoughts run to her mother. It seems so cold, so analytical.

George is somewhat disturbed by Katerina's answer.

George

(Turns to her.) *absolutely nothing. I know him. If you allow him to crawl, he will crawl, and if you stop him, he will crawl in another direction. And he always exists, he is always looking for things that are ready. One may be infected by him in a train...(reaches out for Katerina) What is it, Katya?

Katerina

(Moves to bourne, sits facing c.) Nothing, Don't touch my hand.

George

Does it hurt?

Katerina

No, I'm tired.

George

(x's to l. of bourne, sits) You have grown thin, Katya, but you are more beautiful than ever. Do you know, when I saw your hands today, I thought as I had thought before, that the hands of human beings used to be wings before. And do you still fly in your dreams?

Katerina

No rarely. What a fine fellow Alexey has become...Are you fond of him?

George

What a question! And Koromislov is a splendid man. If you only knew how he helped me during those days....*Katya...is it possible that you are my wife again?*

Katerina

Yes. (Pause.) (Rises) Yes. (x's to up r.c.) *My mother will be so happy.*

George

(Laughs, agitated) *My God, what is happening to me...Katya? Yes, yes, your mother? She is such a splendid woman...(rises, x's to Katerina) we have been corresponding for some time...she knew I was coming.*

Katerina wants to be cleared of all her sins, but she won't release herself as has George. She stretches, symbolizing the need for open space, room in which to think, time and peace. As she hears the voices she suddenly becomes embarrassed and doesn't want the others to see her with George.

Katerina

(Turns to him quickly) What? How sly she is. (George touches her shoulder) Gorya! Don't. Sit down, ...why don't you smoke?

George

(x's to bourne) I forgot about it. (He sits r. of bourne).

Katerina

(x's c. facing George.) Gorya, tell me, how have I changed? You asked me, and I thought it was necessary to say no, and yet I could not help saying yes!

George

Because you love me.

Katerina

Yes, I do love you, but that is not all.

George

You would have not said it to another.

Katerina

*Another? Gorya, tell me...have you forgiven me entirely?
(x's to d.r. exit, looks out) No, that is not it, Gorya, tell me, why am I so nervous? so strangely agitated? Look, Gorya!
(She stands in the exit, throwing her hands back and stretching herself as for a flight or for a leap into an abyss.) Look, Gorya, why is it? Here I stand..I feel like embracing you and hugging you and...Gorya!* (George rises, x's to her and embraces her firmly. ▲ prolonged kiss. Voices are heard, off d.r. in the garden.) *Leave me, they are coming.*

George

Katya?

(1.) Lights
Warning moon.

(2.) Lights
All areas should read
7/10.

*Koromislov comes in from the garden
full of the feeling of freedom, of
happiness, some of which is bound to
come off on those around him.*

(3.) Lights
Gradually increase
moon spot.

Katerina

Leave me.

George

That's because you love me.

Katerina

(x's d.l. quickly, George x's up r.c.) (1.) (2.)
Yes, because I love you. (Enter Koromislov, Alexey and Liza, making believe that nothing unusual has happened. Brief pause.) (Koromislov x's to Gorya, Alexey x's to the r. of Katerina, Liza x's to her l., all three link arms.)

Koromislov

Yes, we were in the garden. George, I have decided that I am going to give up painting nude women, and am coming out here for the summer. Do you invite me, Katerina.

Katerina

Yes.

Koromislov

(To George) And you, my host?

George

Of course! (3.)

Koromislov

(x's c.) Then we are going at once to Tatyana and tell her that all is well. Young people, what are you doing with the old woman...she is shivering there. I have been arguing all my life, telling them they should have no children, and now they are to blame themselves. Well, George. (Takes George by the arm and walks aside, up. r., Alexey and Liza are on both sides of Katerina.)

Alexey

Thank you, Katya. Give me your hand. (Kisses it.) Gorya is a good man. Are you happy, Katya? (Katerina, smiling, nods her head.)

Liza has fallen in love and in this short space of time has already put away some of her somberness and seems to be quite gay and very girlish.

Liza boldly says the first line, then realizing that she is, of course, still a member of the household, sheepishly asks if her mother is there.

In the production the word Mushroom was pronounced as two words making it Mush Room.
(Incidentally, it brought a hearty chuckle every night of performance.)

Liza

I'm happy also. Hold on, Alexey! Katya, how horrible, do you know, I have fallen in love with him, and he is going to paint my portrait.

Alexey

(Shaking Katerina's hand) And what about me? Have you forgotten me, Liza?

Liza

I can't love two at the same time! Katya, has he painted your portrait?

Alexey

Are you jealous?

Liza

As jealous as the devil...(Looks around the room) Oh, is mama here?

Koromislov

(x's c. to face Liza) Well, Liza, the moon is coming out and it is time for us to go out in the park. You promised to show me a mushroom in the moonlight. And you Alexey, you had better go to Tatyana, I can't, I'm tired. You know better how to go about with the old woman.

Liza

(x's to Koromislov) *It isn't a mushroom, but an arbor...only we call it Mushroom.*

Koromislov

Oh, you have to prove it to me. Wait, (points to Katerina and George) perhaps you will go to the park, and we will stay here? What do you think, Katerina.

George

(x's d.r.c.) No. You'd better go there, we have something to talk over yet. Alexey, tell mother that I will come in to see her myself a little later, meanwhile...

*Alexey shows a great deal of relief
and laughs heartily.*

*Liza says this line with a big smile,
trying to impress Koromislov.*

(1.) Lights
Moon should be up
to 9/10.
The areas #1-6
at 7.5/10.

*This line proved to be another pretty
good chuckle for the audiences. It
went right with the fast exit.*

*Immediately Katerina looks for the
excuse.*

*Gorya still is unable to understand
her completely, makes up excuses.*

Alexey

(x's to George.) *I know, don't teach me. Why don't you thank me at least...(offers his hand) The devil!* (exits up l. laughing.)

Koromislov

Let us go. Your arm Liza! (x to d.r. exit)

Liza

What a funny man Alexey is..isn't he?

Koromislov

Have you noticed it already? (l.) (They go out d.r. Katerina x's to the d.r. exit looking after them.)

George

(x's to behind Katerina) Now we are wedded again, Katya. Why are you so silent? You frighten me again, Katya. Ever since they came in you did not say a single word. Let us sit down. I want to embrace you firmly.

Katerina

(x's around l. of bourne to l.c.) *Gorya, let us go to the children.*

George

(x's c.) To the children. *No, Katya, not now. We'd better see them tomorrow. My soul is so tired and agitated today that I can't... that would mean a new agitation.*

Katerina

Little Katie was asking for you all the time.

George

Yes? Tomorrow, my darling. I am talking, but I do not know what I am saying. If Koromislov had not gone away just now...Why don't you smile?

*Katerina is referring to a chaste
relationship between the two.*
*George thinks she is jesting and
makes a joke of it.*

*Seriously she replies. Katerina feels
perhaps within a year she will have
cleansed away all of her sins.*

*George again lets the blame fall on
himself.*

*Katerina is completely torn between
going to her husband as his wife and
subjecting herself to a year of
chastity. She cannot and never does
make up her mind, as is later seen.*

(a.) Warning sound.

Katerina

Gorya!

George

Yes?

Katerina

Not today, Gorya. (x's up l.)

George

When then?

Katerina

I don't know. In a year from now.

George

Very well, my beloved...Have I come to torture you? I myself feel the pain so much...and I say nothing and will say nothing because I alone am to blame for this...

Katerina

(After a pause, x's to George.) *No, No! I have lost my mind. Don't pay any attention to me. I love you. Hold me....now leave me.*

George

No, I will not. (a.)

Katerina

Leave me, really. Leave me alone now. You are my beloved.

George

What's going on with me?

Katerina

Well, leave me alone now, really. (moves away to r.c.) Listen.

(1.) Warning lights.
(gradual fade out
on all areas.)

The effect the lighting
gives should be that of
the last of the sun's
rays still showing as
the moon rises and grows
in intensity.

*Katerina finds another excuse to be
away from George. This time she wants
to repeat what happened on their
wedding night. She wants to start all
over again.*

Quietly.

*George thinks she is suggesting
he come to her room, too.*

(2.) Lights.
Start the fade out
on all areas.
Hold the moon in
intensity.

George

I am listening.

Katerina

*I want to play the same thing I played for you when I was your
bride...remember?* (1.)

George

Is that a subterfuge?

Katerina

I thought that if you came and asked me about something, I would
play ...Shall I? Would you understand?

George

I will understand. Is there a piano here?

Katerina

(x's up r.) *In my room.*

George

(x's to her.) *Oh, yes, I have not yet been in your room, Katya.*

Katerina

(Stops him with her hand.) Now wait...you must only listen, listen
attentively. Will you? (2.)

George

You are shrewd.

Katerina

Will you listen?

George

I will listen...as to our prayer. (Katerina x's to up r. exit, she
turns in.)

(a.) Sound.

Music-piano theme
from Grieg's Piano
Concerto #2.
Starts softly,
builds to a climax.

(1.) Lights

Areas #2,3,4,5,6
are out. Area #1
at 3/10 fades with
Mentikov's cross to
George, leaving
only the moon.

*Mentikov is frightened but does his
best not to show it.*

Stiffly.

Mentikov speaks with some authority.

(2.) Warning lights

Very coolly.

*Mentikov has not been at all affected
by the reception from George. He has
the audacity to offer George a cigarette.*
(It is interesting to note that this
same action closes the play.)

Katerina

Will you? (George starts to move in) No, you must stay here.
 (George x's to c. in line with up l. and d.r. exits.) (Katerina exits.) (As the moonlight falls on George's head Katerina plays.)
 (a.) (l.) Quietly Mentikov appears, d.r. He looks around and walking on tip-toe, trying to make no noise, goes to the l. of the bourne. He notices George and stands as petrified with fear. He adjust his suit and his hair, x's up l. in line with George and greets him without extending his hand.)

Mentikov

Good evening, George Dmitrievitch. (Brief pause.)

George

Good evening.

Mentikov

How did you travel?

George

I travelled well, thank you. (Pause.)

Mentikov

Are you listening?

George

Yes.

Mentikov

I am also very fond of music. Katerina plays beautifully.
 I believe she studied at the conservatory?

George

No, she didn't. (2.)

Mentikov

Then I am mistaken. (Pause. Mentikov takes out his cigarette case.) *Will you have a cigarette, George Dmitrievitch?

- (a.) Sound
 - Volume increases.
- (1.) Lights
 - Moon blacks out with ending of music.
- (2.) House lights.

I have my own brand.* (George stares at Mentikov, takes a cigarette and light.)

George

Thank you. (a.) (Both smoke and listen to the music facing
the up r. exit.) (1.)

And of Act Two

(2.)

ACT THREE

"Turn your head this way Liza, and look more cheerful."

1. to r., Koromislov (Rodger Birtwell) Liza (Judith Lookanoff)



Intermission ten minutes.
Warning bell after eight
minutes. Music up after
ten minutes; last two
minutes of "Jupiter" from
The Planets.

House lights out after
one minute of music.
As music ends bring
up all areas fast;
#1,2,3,4,5,6 to 9/10;
area #2 to 7/10.

The effect of the scene
should be that of a
bright sunny afternoon.
Area #2 is darkened since
it is the opposite corner
to the window. The effect
is to show the window as
the main source of light
for the room.

Koromislov; shows no change in
stability of character.

Liza; has grown up...she is no
longer a young girl, she is a
mature woman finally suffering
the situation in an adult manner.

*Koromislov starts speech as if
already in conversation.*

*Koromislov was Liza's first love,
but maturity has released this
infatuation. Koromislov saw Liza
as a clean, fresh, young girl.*

ACT THREE

Koromislov's studio. Koromislov (sitting on the stool above the easel) is painting a portrait of Liza (sitting on the couch facing center.) She has on a pink summer dress and looks different than she did in the country. Now Liza resembles her older sister Katerina by her pose and her manner of holding her hands. (Throughout the scene Koromislov shifts Liza's position of posing by motioning with his hands in the air.)

Koromislov

Turn your head this way. And look more cheerful, Liza.

Liza

(Turning her head) This way?

Koromislov

Yes, a little more. That's right. (Pause.) Are you tired?

Liza

Not yet. You'd better hurry, it'll be dark soon. It gets dark very early here.

Koromislov

Never mind. Let's chat, Liza. Do you remember that summer when I lived at your house?

Liza

Don't remind me of it.

Koromislov

Why not?

Liza

My dear, don't *I was in love with you then.

Koromislov

What's wrong about it. I was in love with you, too.*

With light abandonment.

*The shawl plays an important part later.
The offering now is quite innocent.*

**"I have everything", is delivered just
as it reads. The regret comes in not
having painted Liza when she was young
and innocent.*

Liza

What a pity.

Koromislov

What do you mean?

Liza

That I'm not in love with you now.

Koromislov

And why not?

Liza

Why not what?

Koromislov

Why aren't you in love now?

Liza

You are not the hero of my romance.

Koromislov

The devil!...(rises) There's no more white paint. Rest a while, Liza. Do you feel cold? *If you do, I can give you a shawl.*
(x's to table d.l. gets tube of white paint from drawer in table.)
I'll be ready in a minute.

Liza

No, I'm not cold. Have you a shawl for me?

Koromislov

I have everything. (x's to easel stool and sits) My dear, what a fool I was not to have painted your portrait at that time,...Now I can't bring out that expression...No, it's gone.

*Liza shows the futility of her life
since seeing the city.*

*The interpretation of this line was
never completely solved.* (Andreyev
did later write a play based on this
theme entitled He Who Gets Slapped.)

*This is the first mention of
Alexey's departure.*

Liza

But it wasn't your fault. Who could tell that we would not meet for two years, and that I would manage to get old in the meantime?

Koromislov

Old? (Laughs and rises, x's c.) No, Liza, that isn't the point, nor is it that I have grown old. Wait, look at me this way... (motions with hand) ...this way! No. you have grown prettier now but, (x's to easel) Liza, would you be sorry if I dropped this portrait and started a new one?

Liza

It is you who should feel sorry, not I. You have worked on it, while to me it is immaterial where I sit.

Koromislov

Yes, I understand. It is immaterial to you where you sit?

Liza

(Stretching) Of course. May I get up now? (starts to get up.)

Koromislov

(x's c. motioning her to sit.) No, please, sit another minute... yes, yes. (Motions with hand) A little more to the left, that's the way. (x's to easel stool) *Could you laugh if, for instance, one clown were to slap another clown's face?*

Liza

(Laughs) I could. *I am sad now because Alexey left us and went to live in some furnished rooms. Do you know? I occupy his room now.*

Koromislov

No, I didn't know that.

*The first mention that Koromislov
has not been to Katerina's house.*

*Liza shows her contempt for the
situation.*

Harshly

*Liza describes the means the family
takes to keep her out of the horror
at home..she hates the theatre.*

Liza

Why haven't you been to see us so long? It used to be more cheerful when you were around. You don't know anything about us, because you don't come to see us.

Koromislov

Is it really a long time since I called on you?

Liza

Very long. Gorya is surprised; he has asked me about it, but I didn't know the reason myself. You're so mysterious, and you always have an excuse for everything. Only, you seem frank, but in reality you are never frank, am I right?

Koromislov

That's right, Liza,...you're clever. (rises) Why did Alexey leave?

Liza

That's just it, we don't know. He tells us why, but I don't believe him. Oh, how sick I am of all this mystery. No one looks straight...everybody looks aside.

Koromislov

Do you ever go to the theatre?

Liza

No.

Koromislov

Why so harshly?

Liza

Because I'm tired of it. Every day, they send me to the theatre and they keep asking me, "Do you ever go to the theatre?" But why do you want to know whether I go to the theatre or not? And I know why they do it...as soon as they want to conceal something from me, they send me to the theatre. And my foolish mother asks me in her letters about the same thing...she doesn't know why they have a theatre here.

Jokingly.

*Liza dramatizes the poetry with
the gay, carelessness seen in
Act Two.*

Koromislov

I see that we must have a serious talk, Liza.

Liza

It is high time.

Koromislov

(x's to portrait) Well, let's drop this; what a pity, what a pity...
(turns portrait around r. for Liza to see). (x's below portrait l.)
Lizechka, you will never be the same again....

Liza

(Stretches her arms and toes to the portrait) *Where are you,
O burning youth? Where is my small white hand, where is my graceful
foot?*

Koromislov

Exactly! And if I were to fall in love with you again?

Liza

Roses do not bloom twice...Oh, my dear, all this is nonsense...
love and so on. May I stretch myself? (Rising on tip-toe, without
bending her knees, and stretching her arms, she walks across the
studio to the window seat and sits. Koromislov turns the portrait
around l. and puts it on the floor.)

Liza

Well, now let us be serious.

Koromislov

(x's up.c.) Why did Alexey leave? Perhaps he really has to work
hard or...wait, has he perhaps fallen in love with you?

Liza

Again about love?

Liza shows her smart observation of Katerina.

Truthfully shocked.

Liza is still too innocent to interpret any of what she has seen or heard, she just repeats it.

Paul is questioning how George is taking the situation..the idea momentarily escapes Liza.

Liza is puzzled over why all the friends are leaving Katerina, including Paul.

Liza realizes that Paul knows more than he is telling and it angers her.

Koromislov

I'm serious.

Liza

(Rises, x's up c. to Koromislov) Of course not. We were good friends. Listen, Paul but you mustn't tell it to anybody.
I think that something happened between him and Katya.

Koromislov

(Steps to Liza) *And Katerina? Have they quarrelled?*

Liza

I don't know. But something has happened. *Of late he avoided her, and tried to leave the house.* She would ask him to stay and he would go away.

Koromislov

(x's to easel--starting to clean brushes) Hm. And George?

Liza

What do you mean? I don't understand.

Koromislov

Nothing. I merely asked.

Liza

Paul, you are too avoiding us....why is that? Why has my sister Katya changed so...?

Koromislov

What do you mean?

Liza

(Softly) *You know what I mean.* (x's to window seat and sits.)

Koromislov

(x's to couch--brings shawl to Liza) I think I'll bring you a shawl

*Koromislov suspects the situation
but does not want to be the person
to disclose it.*

*Innocently, Liza doesn't realize
the horror of the situation.*

Again Koromislov refuses to talk.

*Liza is afraid. She remembers
Katerina as a sweet, wholesome soul.*

after all...it's cold here. (carefully wraps shawl over her shoulders.) (Koromislov sits beside Liza)

Liza

What a beautiful shawl! Red is becoming to me...I look Spanish in red. How old are you, Paul?

Koromislov

Why? Very old. (Helps her with shawl, takes her hand.)

Liza

A young man would never think of giving me a shawl, even if I were to die.

Koromislov

(Laughs softly) Your tiny fingers are cold. And do you know what, Lizochka...let us not talk about Katerina. Really! You are not a little girl any longer, and I don't want to fool you by sending you to the theatre...besides, I couldn't fool you if I wanted to...and it isn't worth telling the whole truth, either. Perhaps it is too soon, and then one might not say the right thing...no, it isn't worth it. *When it is necessary, you will see it yourself.*

Liza

Is it so terrible?

Koromislov

I don't think it is so terrible, but it isn't worth talking about it now. (rises.)

Liza

And do you know that she paints and fixes her eyebrows?

Koromislov

I know. Many ladies do that.

Liza

Why has she changed that way? Paul, why has she changed? I'm afraid. (Pause. Koromislov paces up r.c.) If you only knew how sad it is in

Liza discloses the reaction of the situation at Katerina's home. She shows that Gorya is crowding himself further with more friends and work.

Liza delivers these thoughts as if no one else was in the room.

Liza is now losing her faith.

Liza hits upon the secret of the situation. All the people involved in the horror are deceiving one another.

our house. Everybody laughs when there is nothing to laugh about, everybody talks....*Gorya has visitors morning till night*....and one might think, how cheerfully the people live here. But in reality it is so sad that I don't feel like getting out of bed in the morning. I start to dress and then I suddenly wonder, what's the use? Is it worth while?*

Koromislov

How long has it been that way?

Liza

(Rises x's up c.) I don't know, I suppose all the time. *In the autumn, when I was coming here, I pushed the train with my feet in order to get here sooner, and now I think to myself, "You fool, you country fool, where are you hurrying?" But I can't go back, since I came here, I must stay.* (returns to the window seat and sits.)

Koromislov

And George?

Liza

He is like the rest of them. He is gray, gloomy, he never tells me anything frankly...he also laughs and sends me to the theatre. And ...well, it's immaterial to me. *I shall stop praying to God, too. I don't respect George anymore now.*

Koromixlov

Why not?

Liza

(Rises) I won't tell you. You know it yourself. *My God, what liars people are, how they make believe and always want to deceive one another.* Here is your shawl. (x's to him).

Koromislov

But you feel cold, don't you?

Liza

I don't feel a bit cold. Here it is. (Hands him shawl.)

*Now Liza turns to the defense of
Katerina.*

*Katerina arrives as if nothing has
changed or need be worried about.*

*Mentikov jumps at the chance to join
in the conversation.*

Disgustedly.

(a.) Warning sound.

I don't want your shawl. So many women come to see you here, and do you give this shawl to all of them to cover themselves? *How disgusting. (x's to window seat, back to center) Katya is better than all of you, although you complain because she paints her face. If you could, you would have painted your face, too.*

(Koromislov laughs and x's c. Voices are heard behind them and Katerina enters with Mentikov from the exit d.r. Liza x's l.c. when she hears Katerina.)

Katerina

Good afternoon, children. (x's to above couch, Mentikov goes below couch to table l.) How cheerful it is here. (Koromislov goes to greet Katerina) Don't kiss my hand with the glove on, Paul, I don't like to have anyone kiss the glove.

Koromislov

Take off your coat, Katerina.

Katerina

Do you think I should? No, it's hardly worth while, I am here only for a minute. Or shall I take it off? Very well, then, take off my coat, but I'll keep my hat on, it's such a bother. Why are you so red, Lizochka? (Koromislov helps her take off her coat, and Katerina sits on the couch facing c.)

Liza

(x'ing to stool r.c.) I'm not red. (sits.)

Mentikov

Paul have you tried to paint Katerina in a coat and veil?

Koromislov

I have not. What will you have, Katerina; tea, fruit or wine?

Katerina

I don't want anything. (a.)

*Mentikov is being insistent on voicing
his little bit of creative thought.*

(a.) Sound
Phone rings

*This is the first of the justifications
of having Mentikov around. He runs
errands for George and likes it.*

(b.) Sound
Phone rings

*Katerina is blind to the fact that she
has been George's downfall.*

Liza

Have you all these?

Koromislov

Yes. Mentikov, please put this away. (Hands him coat.)

Mentikov

(x's to Koromislov, gets coat) *If I were an artist I would have painted Katerina in coat and veil.* (moves to table l.) I'll put it down here. (Puts coat on table.)

Katerina

And the portrait...listen! (Rises, x's to r. of easel) What have you done to it? Don't you want to show it?

Koromislov

(x's quickly to l. of easel to cover portrait.) No, it isn't worth looking at. It isn't a success.

Katerina

Please!

Koromislov

No, my dear, no. Where are you coming from? (Mentikov, like a man familiar with such things, finds a folder under the table, and is examining some of the sketches, closing one eye. Koromislov looks at him askance.)

Kentikov

We've been on an errand for George. (a.)
(The telephone rings in the distance.)

Katerina

Yes, we took a certain document over to the Parliament. *George is working so hard now that I'm beginning to fear for his health.* If you would only urge him...(Phone rings again.) (b.)

*Impatiently and somewhat
embarrassed.*

*Suggestively, with an overtone of
jealousy.*

Koromislov

I'm coming. Pardon me, I'll be back in a minute. (Exits quickly r. of couch casting a suspicious glance at Mentikov, out aisle d.r.)

Katerina

(x'ing above Liza) Have you been here long, Liza? Liza, there is a letter for you from Alexey.

Liza

(Without looking up.) *Where is it?*

Katerina

At home, of course. And you are so impatient...Oh, those lovers.

Liza

We're not lovers.

Katerina

No? (x's above Mentikov) What are you looking at, Arcady? How splendid! (She glances over his shoulder and walks off to the couch where she sits.) (Koromislov returns from exit d.r. and x's c.) Anything interesting?

Koromislov

Oh, just a man I know...

Katerina

Not a woman? No, no, I'm only jesting. What was I going to say? Yes, ...why don't you come to see us? George is asking for you every day.

Koromislov

(Pointing at easel) I'm working, my dear, working.

Katerina

And do you also drink?

*Mentikov would never intentionally
upset another person, and when
reverberations come he becomes
sheepishly embarrassed.*

*This statement shows Mentikov's utter
disregard for things material or
creative.*

Koromislov

(Points at table l., sees Mentikov at his sketches, x's to l. of table.) I drink at night. Mentikov, look out, see that you don't take along one of my drawings by mistake.

Mentikov

(Laughs) *How you slander an innocent man! But the truth is the truth...I'm surely going to ask you for this little sketch.*

Koromislov

What else? Oh, no, my dear fellow, leave it alone. You know, he has already quite a collection of my drawings.

Mentikov

But this one is so small. What does it cost you?

Koromislov

Is it worth money?

Mentikov

You'll make another one!

Koromislov

Well, give it back to me, give it to me. (Takes sketch) You'll tear it. I'll close the folder, or the temptation is too great. I see.... (closes the folder and puts it under the table.)

Mentikov

Eh! (Sits stool r. of table.)

Katerina

(Rises) Please, no sighs, Arcady. Since he won't give it to you, evidently he can't. (x's up r.) See, how beautiful...(Looks out window from r. of easel) the sun is setting. Look, Liza.

Katerina unknowingly practically repeats what Liza has just said. Both women long for freedom, for space, for love. The window pane symbolizes the wall against this freedom.

Katerina questions the value of being dead.

This is typical of Mentikov; to take a picture is easy and just as creative as painting.

Roughly.

Liza

I see it from here.

Katerina

(x's r. to window seat.) *How beautiful it must be in the country now. I am myself a country girl, too. Paul...my sisters are country girls. Listen, Paul, if I were to rush forward and strike my head against that glass, where would I fall?*

Koromislov

(x's c.) Into the street.

Katerina

A lifeless corpse? Look! (Lifts her hands and stretches herself as if for a flight...but there is exaggeration and artificiality in her pose.)

Liza

Katya, don't. It's unpleasant to look at you this way!

Mentikov

(x's up l.c., standing in pose as if taking a picture.) Just stand that way, Katerina. *I must take a photograph of you in this pose some day. Paul, do you know the news? I've become a photographer after all! A wonderful little camera, stereopticon...and the photographs are excellent.*

Katerina

I'm not feeling well....(sinks down on the window seat.)

Koromislov

I don't know whether there is any water here. Do you want wine?

Katerina

No, I feel better. Lizochka....

Whimsically.

*Katerina is obviously looking for an
excuse to stay with Paul.*

*Liza asks Paul to help Katerina. She
knows that George, Mentikov, and
Alexey cannot save Katerina. Perhaps
Paul can.*

Sharply.

Liza

(Rises) Good-bye, Paul.

Koromislov

(x's to Liza) Where are you going, Liza? I'm sorry that I tortured you for nothing today. Come Tuesday...I'll paint you as a Spanish girl.

Liza

(x'ing above couch) But my dear, I'm not a Spanish girl.

Koromislov

(x's to her l.) What are you then? I can't understand you any longer.

Liza

I? (Closing her eyes and reclining her head.) *I am simply a poor Liza.* Katya, dear, are we going together?

Katerina

No, I'm going to stay here a little longer, my head is reeling. May I stay?

(Mentikov steps to Katerina.)

Koromislov

Of course, my dear, what a question. We'll take off the veil....

Liza

(Quickly whispering) *Save her. (Koromislov looks questioningly and gloomily.) Yes, yes, you can do everything. Save her.*

Katerina

What are you whispering there, Liza?

Liza

Nothing, a secret. Good-bye, my dear, I'll fall in love with you again before long. Shall I? Love is free....Is the Spanish girl all right?

Perplexed

*Another remark about speed and
space.*

Sourly

Mentikov

And what about me?

Katerina

You escort Liza.

Mentikov

But we came together.

Liza

(x's up c.) Well, my little toreador, come on, there is no use arguing.

Katerina

But Liza, please, don't go in the car. Take a cab.

Liza

Why, Katya. *I like the car. I had enough of the horses in the country.* The toreador and I will not fall, nothing will happen to the little toreador and myself.

Mentikov

(x's to Liza, she takes his arm.) *Would you like to go in an automobile?*

Liza

Really?

Mentikov

I'll get a taxi.

Liza

Do you know, there is really something Spanish about you. Come on.
(They walk off, Liza on r. Mentikov on l. as they approach Koromislov, he grasps Liza's arm and turns her to him, Mentikov takes the opportunity to return to Katerina on the window seat.)

Koromislov doesn't trust Mentikov.

Liza exits on a very flippant note.

Warmly and suggestively.

Koromislov

Don't go with him in an auto.

Liza

(Taken off guard) Why not? What nonsense.

Koromislov

I beg you, Liza.

Liza

What could happen?

Koromislov

I beg you.

Liza

Very well, my dear, but God, how mysterious you are here, and how repulsive. Good-bye. (exits d.r.)

Koromislov

(Following her.) I'll help you on with your coat. (Turns in at exit) Mentikov, Liza is waiting for you. (exits d.r.)

Mentikov

(With Katerina at window seat) I'm coming! (He x's to c. turns and blows Katerina a kiss.) I'm coming! (exits d.r.)

(Katerina alone. She quickly rises, removes her veil and x's to easel table, puts veil on it along with the pin. She x's back to the window seat looks down into the street...and backs away .. terrified. She x's quickly to the couch, and sits facing c., in a pose of despair, but as soon as Koromislov enters d.r., she changes her pose and looks more calm. Koromislov stops c. a few feet away from her. Pause.)

Katerina

Paul, come here.

Katerina is still enough of a lady to realize that if Paul didn't love her she has prostituted herself by giving herself to him.

Questioningly.

Katerina is frightened now, but she feels that she can get a definite commitment from Paul.

Koromislov slams Katerina gently with what he thinks she has become.

Koromislov

No, I'll stay where I am. (Pause.)

Katerina

Don't you love me any longer?

Koromislov

I never loved you. (x's to easel)

Katerina

Why do you say that? Are you serious? No, that's not true, you did love me.

Koromislov

No. (Sits, easel stool)

Katerina

Then it was contemptible.

Koromislov

I never said that I loved you. Try to recall, Katerina.

Katerina

There is nothing sacred to you.

Koromislov

It's very possible that you are right. I am a bad man. And in this sense I accept your reproach completely.

Katerina

If you didn't love me, why did you...Are you jesting?
Don't frighten me, Paul.

Koromislov

(Rises) No, my dear, I am not jesting. (x's in front of easel, stops facing Katerina.) *I have a bad rule never to decline a

This statement sums up many of the characters; all are deceiving one another.

Katerina is now fighting to find the reason why Paul isn't attentive to her. It certainly couldn't be that he isn't attracted to her, so she asks if it is Liza.

woman who comes to me herself.* It's a bad rule, there is no use denying it, but then I never pose as a saint. (x's to easel stool, sits.) It's a bad rule,...I don't deny it.

Katerina

But why do you act this way now? Or have your rules changed now?

Koromislov

Because I don't want to. Because all this has become too abominable and...Who knows? *Deceiving others, one often deceives oneself, and in the end I never know whether I'm deceived, or whether I have deceived someone else.* Besides, what is the difference?

Katerina

(Rises) So that's the man you are?...(x's to window seat) were you afraid, Paul when I wanted to throw myself out of that window?

Koromislov

No, not very. (Rises, x's up c. facing her.) We artists who paint women, and physicians who treat women, constitute two dangerous groups...that is, dangerous to women. Either we men know the women too well, or we don't know them at all...

Katerina

You are in love with Liza?

Koromislov

Nonsense, my dearest. (x's to stool up l., puts his foot on it.) And besides, I would advise you not to talk about your sister.

Katerina

Are you jesting? (Pause.)

Koromislov

Katerina, (x's to her) Why did Alexey leave your home?

Katerina is lying.

Angrily

*Now Paul starts to help Katerina
in earnest, almost crusading.*

*Katerina feels she must justify
Mentikov to Paul.*

Katerina

I don't know.

Koromislov

You're lying.

Katerina

No, I don't lie. (x's r.c.) How am I to know why Alexey left the house? Perhaps he has work to do. And why do you ask me about him? You had better ask Liza.

Koromislov

(x's c.) *You lie. Katerina, listen to me. I have seen a great deal of life, and yet even I am terrified sometimes when I look at you. I can't understand what is going on with you...I look at you and am at a loss. Of course, I don't demand of you to be perfectly frank with me, but, my dear, try, just try to talk with me. I'm not your husband, you may tell me everything.*

Katerina

You're jesting. Nothing is wrong with me.

Koromislov

(Turns his back to her) That is terrible. (Pause.)

Katerina

Paul, come here. You didn't kiss me even once today.
(Pause.) Paul. So this is the way you treat your guests.

Koromislov

(Turning in to her) Katerina, why don't you drive Mentikov out of the house?

Katerina

What nonsense! *That for? He is very kind and accommodating, and George needs him all the time. He does errands for George.* Paul... are you jealous?

*Katerina feigns a serious note,
trying not to be too obvious.*

***An emotional build starts here.
The climax of the play.
Koromislov tries to save Katerina
but it is futile.*

*Referring to question of loving her
or not.*

Angrily

*Koromislov's anger is now reaching
the boiling point.*

Very well, then, I'll tell you. *May I come nearer to you? It is hard for me to talk to you when you are so far away.

Koromislov

Come here. *** (Katerina walks over to him, and touching the buttons of his vest, looks into his face with wide open eyes; her eyebrows are raised painfully.) Well?

Katerina

Listen to me Paul, I will tell you...*Now tell me first, were you serious?* Tell me!

Koromislov

Yes.

Katerina

Oh, don't be angry, I'll tell it to you. Paul, perhaps it would be better that I die?

Koromislov

Are you suffering? (Katerina lowers her eyes and nods her head negatively)

Katerina

No.

Koromislov

Do you feel any pain? How do you feel? Tell me! (x's to r.c.) Do you ever, in your lucid moments, realize what is becoming of you? (Katerina silently nods affirmatively) (Koromislov x's to r. of table l.) That nonentity Mentikov, whom I will eventually drive out of my house because he is stealing my sketches...I ...now I think Alexey, and perhaps someone else... Why did Alexey leave? (x's to her.)

Katerina

I don't know. There was no one else.

*Koromislov gives Katerina a verbal
portrait of herself. He cuts, hits,
and suggests all the evils she is
bringing out in others around her.*

*Katerina has taken all of Koromislov's
words wrongly. She feels that he has
been justifying himself, not her.*
A build

Practically screaming

Koromislov

Is that true? (Katerina is silent; she touches the buttons of his vest.) Terrible!

Katerina

That's true. There was no one else.

Koromislov

(During the following speech, Koromislov walks around the couch making a wide circle which ends facing her.) *Terrible, Katya. Unfortunately I'm an artist, spoiled for life and there are moments when I...how shall I say it?...watch with a certain degree of interest and pleasure how this new sensation is coming out in you and...then I feel like undressing you...no,no! and painting you as a bacchante! My God, what an unknown force a human being is! I don't know whether you realize it yourself, but sometimes there is about you a certain devilish temptation, and in your eyes...of course, at times....*

Katerina

(Moving to him) **I feel it.

Koromislov

And you want it? (Katerina silently touches the buttons of his coat)

Katerina

I don't know. Perhaps.

Koromislov

Get out!

Katerina

Kiss me.

Koromislov

Leave me.

*Paul starts the verbal portrait
again.*

*Katerina is now seeing what Koromislov
means, she is dead.*

*Koromislov hits Katerina with how
disgusting she really has become.
He hits hard.*

*Katerina now sees the whole truth.
Her immediate reaction is suicide.
She tries to kill herself but is too
weak.*

Katerina

Kiss me. ** (Koromislov tears himself away and paces up and down l.c. Katerina remains standing on the same place, her eyes lowered, her hands hanging down. Silence.)

Koromislov

(Standing l.c.) *I don't know what kind of a woman you were before. I did not know you well enough, just as I don't know the women who were not my mistresses...but now you are terrible. I have made a mistake; you are not a bacchante. You are dead, and you are leading this depraved existence...in a dream.*

Katerina

Wait.

Koromislov

How disgusting, how base! When I came near you, I thought you were a living human being, and as with a human being there would be struggle and so forth...but I was merely a pirate, robbing the dead. (x's to her.) You are dead, Katerina. How disgusting!

Katerina

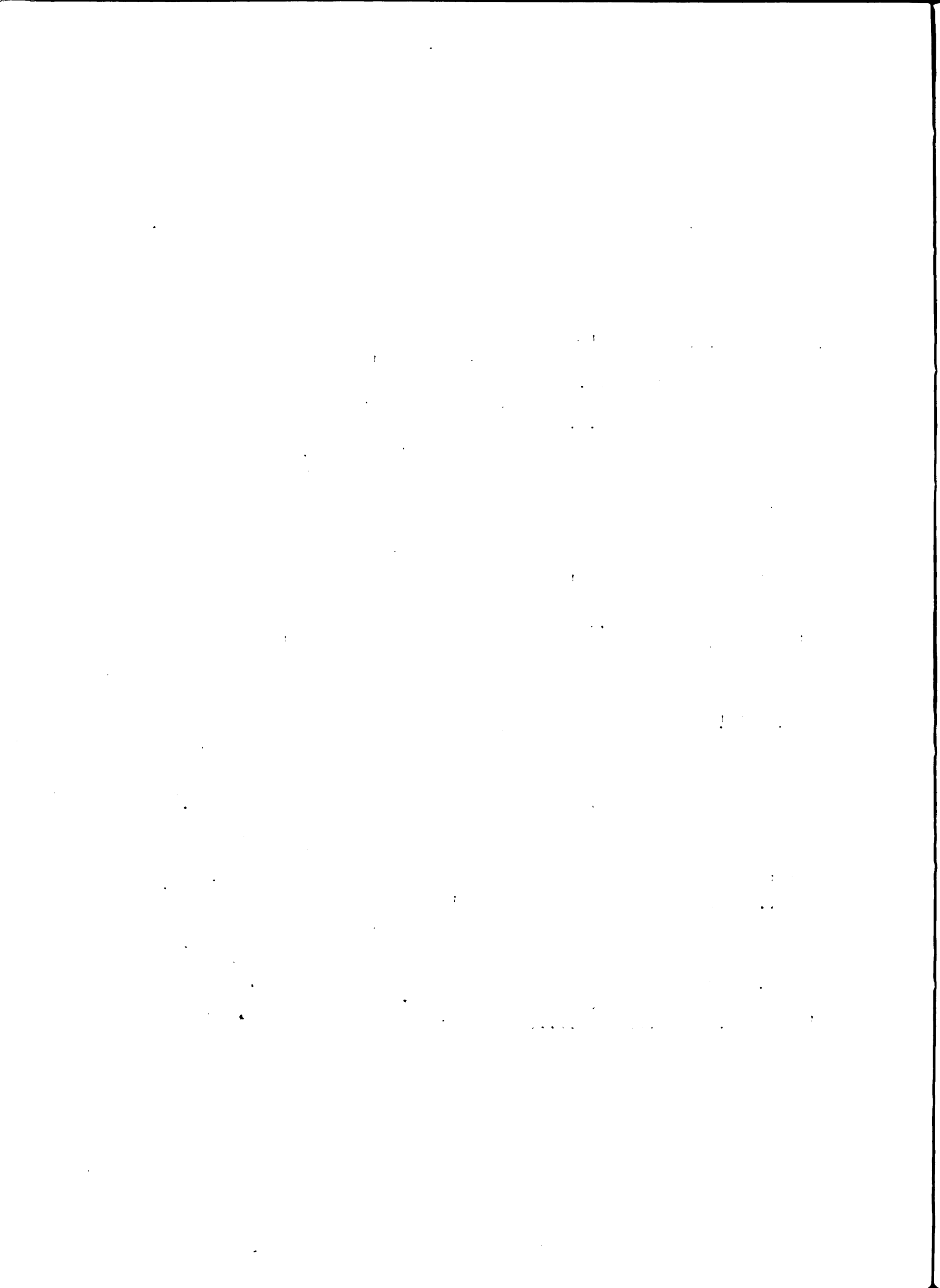
Wait, wait!

Koromislov

Of course, you must die. Ask your husband to shoot and kill you.

Katerina

*Wait! Paul, what did you say? I must die? Yes, yes, I must die. Paul...Paul, what shall I do? (She x's toward the window seat like a blind person stumbling over the easel stool.) Paul, Paul, --- there beyond that window is a precipice. Yes, it is terrible,... (She covers her eyes with her hands, and swaying slowly moves to the window. Koromislov advances a step toward her and watches, his hands on his breast.) (Katerina looks out the window) Oh, God, I'm going...going...going....(raising her hands to the skies, she sinks sobbing to the window seat.)



ACT THREE

"Katerina, Katya, as a friend I beg you..."

1. to r. Koromislov (Rodger Birtwell) Katerina (Janet Rose)



*Koromislov thinks perhaps he has hit
her too hard.*

*Katerina admits tearfully her failure,
however, her promise to do it later is
obviously said in a weak moment.*

(a.) Warning sound

*Suddenly ignoring all that has just
happened.*

Koromislov

Katerina! (He walks over to her and sits l. end of the window seat. He touches her shoulder cautiously) *Katerina, Katya, as a friend I beg you...get up, my dear. Don't lie like this.*

Katerina

(In a whisper) I'm ashamed.

Koromislov

I can't hear you.

Katerina

I'm ashamed because I can't do it...I'll do it later.
Leave me, go away.

Koromislov

(Rises) Nonsense, get up! You are not to blame. Please, my dear, ...that's the way, and don't hide your face...such things happen, and you don't have to do anything to yourself. I'll give you wine... Or don't you want any? (Katerina shakes her head negatively) Very well, then...Really it's absurd to try to cure everything with wine. Well, do you feel better?

Katerina

Yes. (a)

Koromislov

That's splendid! My window is indeed...

Katerina

(Sits up) *Let me see it...*

Koromislov

What?

Katerina

Liza's portrait.

*Katerina sees herself as a young girl
in the portrait and all of her youth,
filled with happiness, seems to be
gone.*

*Paul has not won his case with
Katerina. Life appears very fleeting
and Paul has not lived it any better
than has Katerina.*

(a.) Sound
Phone rings.

*Very quietly, with a suggestion
of regret.*

Koromislov

It isn't worth while, my dear, it doesn't look like her, it's very poor. Besides, it is dark already and you will not be able to see the colors.

Katerina

Let me see it.

Koromislov

Very well, if you insist. (x's to easel-lifts portrait up) *Do you understand what I wanted to do? In reality this is only a recollection ... (Katerina turns her face to the window sobbing) ... Liza is different to me now...not entirely different,...but at the same time, in your house, that summer...don't cry, my dear, don't. (Returns the portrait to bottom of easel.) (x'x up c., facing c.) *Yes, life. Perhaps I should cry, but what is the use, it's too late...and I have no tears. It would do no harm for me to cry. I'm a peculiar man, (x's c.) I have never cried, even in my childhood, and I always thought that if I should cry it would be tears of blood. Do you understand?* (The telephone rings) (a.) The telephone, the devil take it. (Turns to Katerina) May I go? Just a minute.

(Katerina nods affirmatively. Koromixlov exits d.r. aisle.
During his absence Katerina remains seated in the same pose,
but she stops crying.)

Koromislov

(Entering d.r., x's to r. of easel) George telephoned, he will be here soon. What does he want? He says he is anxious to see me...he hasn't seen me in a long time. Judging by his voice he seems to be in a good mood. Well, my dear, how about it?

Katerina

(Rises) *Shall I go?*

Koromislov

You'd better. How do you feel?

Now Paul is compromising his former argument. He tried to help Katerina, now is softening to the woman's way.

Demandingly, again becoming a queen.

Katerina

(x's to Koromislov) I'll go right away.

Koromislov

You needn't hurry, there's plenty of time. Katerina, you are now in your full senses. Can you listen to me?

Katerina

Yes. Why is George coming to see you now?

Koromislov

I don't know. To be brief, the window, the precipice...all that is nonsense, drama, moving pictures...Isn't that so? But the real thing is that you must pull yourself together, and I ask you urgently to do that. I demand that you do it. Do you promise?

Katerina

(x's to couch, picks up gloves) *Where is my hat?*

Koromislov

(x's c. looks around room for hat, sees it on easel table, takes it to her.) What has happened after all? All will be well again, all will readjust itself, if only you...here it is....

Katerina

Find my pin, it's there somewhere. (Points to easel table. Koromislov x's to table) You don't know how to be attentive to a lady...it's time you learned it.

Koromislov

(Finding the pin) Do you give me your word? (x's to her with pin)

Katerina

(Steps in to him) Listen, Paul, are you serious?

Koromislov

What do you mean?

*Katerina wants things to be well,
but she can't seem to find the
means of obtaining happiness.*

*Paul uses the formal name not Katya,
which suggests to Katerina that he is
angry again.*

*The old Katerina, demanding the
rights of a lady.*

*Paul asks about Alexey again, but
doesn't expect the answer.*

*Katerina's argument is becoming
irrational. She knows how weak
George is.*

Katerina

That all will be well again? Let me have my coat....(Koromislov gets coat from table l. puts it over her shoulders, Katerina steps c. does a complete turn.) Do you like? Mantikov says you should paint me this way. Why don't you want to paint me? Then I would come to you every day.

Koromislov

Katerina.

Katerina

Again? Don't be angry...it isn't good. It's not becoming to you to be angry. You should be calm, indifferent...then your company is pleasant to women.

Koromislov

But I still believe...

Katerina

Are you serious? Don't be serious.

Koromislov

I still believe

Katerina

Very well, then, you are such a dear and I .. Kiss me...(Pause.)
I'm leaving...when a lady leaves you may kiss her. As a relative or...

Koromislov

What about Alexey?

Katerina

Why do you ask about Alexey? You have some dreadful thoughts. Well, only one kiss, like a friend....(x's to him with right hand extended) Don't you want to? Well, come on, or my husband will soon be here (wide-eyed) my husband. (Koromislov is silent)
(Katerina x's c. looks at Koromislov) *You're afraid of my husband.

Angrily

(1.) Warning lights.
Lights change from
warm afternoon sun
to an early evening
light. Change domi-
nant color to #140,
no-color blue gelatin,
gradually fade out
acting areas upstage
starting with area #1

*Katerina teasingly cries, trying to
win Paul's sympathy...then she turns
to him and quietly asks him to kill
her, knowing full well he can't.*

(2.) Lights.
Bring in moon slowly
through following
dialogue until it is
at 9/10.

*George is much older and very tired.
His hair is grayer. He has become
rather slovenly, and is very sub-
missive.*

*Paul is still angry and remains so
until the act ends.*

And what if I were to tell Gorya...he would challenge you to a duel, what then, eh? You are afraid? I'm jesting, he does not know how to shoot. (x's to him with same gesture of the hand) Well, here, kiss my hand if you don't want me on the lips. What, not even my hand? God, how angry you are. I'll come to you tomorrow.*

Koromislov

(x's to easel, back to c.) *Don't.*

Katerina

(x's to window seat) And if I should like to look out of your window again? There...(wide eyed) there is the precipice. How did you say it before...precipice.

Koromislov

I'll not be at home. (1.)

Katerina

(x's to below couch) And suppose I'm only jesting about all this? (Making believe she is crying) *What an angry man...he doesn't believe anything...he would not even escort me to the door. You bad man. Good bye. (Sits on the couch back to Koromislov) (Koromislov turns around and looks at her when she says...) Is it true that I resemble a bacchante? No, that isn't what I was going to say. Persuade Gorya...(rises, x's to front of couch facing Koromislov) how did you say it?...to shoot me. (x's to exit d.r. turns in.) Or perhaps you would do it yourself? (2.) (Exit laughing. Koromislov paces the room gloomily, then stops in front of the portrait and examines it, his hands in his pockets. (In the hallway Katerina's and George's voices are heard) Koromislov shakes his head indefinitely. He is about to take his brushes, and on his way stops and grows thoughtful and returns to c. Enter George d.r.)

George

(x's to Koromislov c., shakes hands) *Good evening, Paul.* How are you? I just met my wife at the entrance. She complained that you drove her out. Why so cruel?

Koromislov

I think you must be tired of her even at home. (x's to table d.c. gets the wine) Will you have wine?

*George reveals how his work is
overshadowing his homelife.*

With disdain.

*Unknowingly George has become so
slovenly and forgetful.*

***George asks Paul why he has stopped
helping him. George has no idea the
involvement Paul has had with
Katerina.*

*Paul tries to get George to talk
about the situation.*

*George breaks down now. His whole
physical and mental strain show
terribly.*

George

Yes. (Looking around the room) How beautiful it is here...what a happy man you are to be able to live like this. *I'm exhausted with my affairs...I'm on two committees, the other day I spoke in Parliament...*

Koromislov

I read it and congratulated you...(x's to George with wine glass.) *Why are you in a frock coat?* Aren't you coming from home now?

George

(Looking at himself.) *That's right, I am in a frock coat. I didn't think of it.* I sometimes get into this suit in the morning and wear it until late at night. Well, what have you painted? Let me see! (x's to above easel.)

Koromislov

You don't look well at all. And if you put on a frock coat, you should see that it is clean.

George

(x's r.c.) *** Paul, why have you forgotten all about us? Working hard? We have interesting people coming to see us...You remember Teplovsky? He is a composer, a pianist now...he'll soon be a celebrity ...he comes to see us frequently. He wanted to call on you. And Katya, although she neglected her music, plays sometimes...you should come to hear some music...it's hoggish of you not to come, Paul... hoggish.

Koromislov

(x'ing to George, gives him cigarette and light) *Gorya, what is going on in your home.*

George

Why? Nothing in particular, I think. (Pause while both men smoke, then George x's to stool r.c. and sits with his back to Paul.) *As a matter of fact...it's really very bad. Do you know anything about it?***

Now George tries to hide the trouble from Paul.

George gives himself away, showing his lack of control over Katerina.

Koromislov hits on an important question. Paul doesn't know that George thinks he is doing well by Katerina to let her have the companionship of Mentikov.

Koromislov

I do. (x's to Georges level.)

George

Did Katya tell you?

Koromislov

I guessed it myself. Why do you keep quiet, George? Speak, that wouldn't make things worse.

George

There's nothing particularly bad yet. It's true the children are somewhat neglected, and so forth...But Katya is by nature a healthy woman, and I think that everything will adjust itself. It's a pity that Alexey left...he had a good influence on her.

Koromislov

And you?

George

I? *My influence, you know, is in general like the influence of a husband...*

Koromislov

Why don't you drive Mentikov out of the house? Pardon me for talking to you so frankly, but we are not children and there is no use playing hide and seek. By the way, how does Mentikov manage to live? I once asked him about it and he replied: "I am a gentleman, and do not have to live by my own work."

George

(Rises, x's to Koromislov) There is no use playing hide and seek... Paul, everything is ruined...everything is lost.

Koromislov

When did it start?

*George is still blind to the fact
that Katerina's fall started when
he fired the three shots.*

*Koromislov tries to draw some con-
clusions but seems to get rather
vague.*

*George admits knowing Katerina more
than he willingly admits.*

George

(x's to table 1., flicks cigarette ashes.) I don't know. I didn't notice at first. It started long ago. *Paul, do you think,...tell me frankly...do you think I'm responsible for all this?*

Koromislov

How shall I say....

George

Is it possible that it was I who distorted a human being, a human image with my own hand? Just think of it. (Sits stool 1. of table 1.)

Koromislov

(On following speech Koromislov circles table 1., x's below the couch and ends up c. facing George.) *Not exactly, but a combination of circumstances...and characters. How shall I put it, without blundering? There is too much of the feminine, of the woman, in Katerina. Suppose I, a man, am going to the Kingdom of Heaven, I tell everybody about it, and everybody sees it...here is a man going to the Kingdom of Heaven. But a woman? The devil knows where she is going. She is leading a depraved existence, or she is praying for her depravity, or she is reproaching someone...A sort of eternal Magdalene for whom depravity is either the beginning or the end, it is her Golgotha, her horror and her dream, her paradise and her hell. She is silent, she is hiding, she consents to everything, she smiles, she cries...Does Katerina cry frequently?*

George

No. I haven't noticed. Rarely.

Koromislov

I suppose she cries, like a cat, somewhere in the attic. How can you know what she needs? If you understand, there is a saint, beauty, purity, heavenly bliss, but if you don't understand...you come to the devil's hell. Have you tried to talk to her openly?

George

I have. She lies in every word she says.

(1.) Warning lights

Referring to Liza's comment.

(a.) Warning sound

*Now George is admitting the truth
under Pauls' influence.*

*Koromislov hits George very hard with
this inquiry. He is unaware of
Katerina's operation.*

Very quietly

(2.) Lights

Kill areas

#1 and 2

These areas fade as
the sun sinks leaving
the part of the room
farthest from the
window in darkness.

*Paul is asking the impossible of
George.*

*George knows he can't, because he
tried and failed.*

Koromislov

Of course. She lies to me, too, although it would seem there is not need for that. You and I think that she is lying, but it simply means that she does not believe in your logic, even as you don't believe in ghosts, she does not believe in your world, in your facts, because she has a world of her own. Understand her, if you want to.

George

Yes. Have you noticed her eyes?

Koromislov

Painted? (1.) (a.)

George

(x's to aisle up r. looks out.) *Oh, not that. She is like the blind. Watch her as she walks, she stumbles over the furniture. (Koromislov looks at easel stool) What sort of world does she live in? And at the same time...she is terrible, terrible. I can't tell you all, but our ...nights...they are a red nightmare, a frenzy.*

Koromislov

(x's to Gorya, up c.) Forgive me an indelicate question. *Why don't you have any more children.*

George

She doesn't want any.

Koromislov

And you? (George shrugs his shoulders. Silence. It is growing darker.) (2.)

Koromislov

(x's to r. of easel) *Why don't you shoot her down, Gorya? It would be a good deed.*

George

Yes? I can't.

*Paul is saying that life offers
one opportunity and if you fail
to take it, it is gone.*

- (1.) Lights
Kill areas
#3 and 4.

- (a.) Sound
Music, the last
minute and a half
of "Saturn" from
The Planets.
Very softly.

The moon again becomes
the only means of
illumination as in act
two. The light should
spill on the window seat
as the two men approach
the window and stand
silhouetted against the
moon light.

George is now in deep despair.

- (2.) Lights
Kill areas
#5 and 6.

- (b.) Sound
Increase volume
then fade under
for closing dialogue.

Koromislov

(Standing r. of easel facing George) *Every man who respects himself has but one bullet, a single bullet, that he can use only once in the course of a whole life...Understand. And if you were in a hurry, or missed, or wasted it for nothing, then.....* (1.)

George

(x's to window seat, look out) I understand, you needn't complete the sentence. You are a poor comforter, but what can you do...you can't change the words of a song. (a.)

Koromislov

(After a pause.) Could you kill yourself, Gorya? I'm just interested to know.

George

I understand. To tell you the truth...I don't know. Rather "No" than "Yes".

Koromislov

And have you no hope?

George

There is always hope, unfortunately.

Koromislov

Unfortunately. (Turns to go, gets l. of Gorya) Why don't you drink some wine?

George

(Stopping Koromislov) Thanks, I don't feel like drinking. I think they have lighted the lanterns outside. (2.) (They look toward the window, backs to c.) (b.)

George

It's high?

Koromislov

The sixth story. A precipice.

George

But it's beautiful. *Well, Paul, but one must live?* (George sits r. end of seat, Koromislov puts his l. foot on the window seat, his r. arm around George's shoulder. Both are silent, dark and motionless. It is growing brighter outside and darker in the room. Silence.) (l.) (a.)

END OF ACT THREE

(2.)

*This question just stops both men,
and they just look out the window and
reflect.*

- (1.) Lights
 - Slow fade out
 - on moon.
- (a.) Sound
 - Increase volumn
- (2.) House lights

ACT FOUR

"And what about me?"

1. to r. Liza (Judith Lookanoff) Koromislov (Rodger Birtwell)
Alexey (John Goetz) Teplovsky (Fred Kuekes)
Katerina (Janet Rose).



Intermission 5 minutes.
Bell at 4 minutes.
Music up after 5 minutes.
(Last two minutes of "Lezghina"
from the Gayne Ballet Suite)
As music ends, bring up areas
#1-6 on dim 7/10. The moon
spot (tower #2) is evident
throughout the act.

Katerina; starts begging for help
to hold her up. She needs revitali-
zation.
Liza; starts to show her detachment.
A moral pick-up...tired of the city...
can't love anyone.
Alexey; cold and aloof, governmental
snobbishness.
Teplovsky; shows foolish arrogance,
the beginning of national fame.
Mentikov; remains self-satisfied and
gay.
Koromislov; seems the perfect host,
joking and laughing.

To give the atmosphere of
the party, the lights will
focus on certain playing
areas while action takes
place there. This means of
illuminating specific scenes
should make general focus of
action easier.

*Koromislov starts speech as if
already in conversation.*

(Careful attention must be made to
create the party atmosphere. The
different characters are not all
focused on one situation at a time.)

Cynically.

*Teplovsky states this in an acid
kindness. He means to insinuate
that Katerina will fall into the
same trap as did the original
Salome.*

ACT FOUR

Guests at Koromislov's studio. Koromislov, talking and joking is working on a painting entitled, "Salome with the Head of the Prophet." Katerina is Salome. In a costume made out of the shawl of act three, she stands on the platform with lowered head and eyes. In her outstretched hands she holds a tray in which is supposed to be the head of John, the Baptist.

Teplovsky, the pianist, is at the piano. He is a corpulent man, with a fat, bearded face and white teeth which he shows. His behavior is somewhat arrogant.

Mentikov, (Seated at the stool right of the easel) self-satisfied and gay; Alexey (seated on the stool left of the piano); and Liza, (seated on the window seat) are also there. Liza sits in this corner listening to the conversation; Alexey, no longer in student uniform, regards ironically everything that is said and done by the artists.

Koromislov

(Painting at the easel) *No, no, that isn't bad.* Teplovsky, why don't you drink any wine? Drink, there is no one to look after you. The ladies have spoiled you.

Teplovsky

(At the piano, laughing and showing his teeth) And you? You'd better keep quiet, you old sinner.

Koromislov

If something is wrong with this household, please forgive the bachelor. Teplovsky, look after the ladies.

Teplovsky

(Looking around the room) *There aren't many ladies here.*

Katerina

(On the platform, without changing her pose) And what about me?

Teplovsky

(To Katerina) *What sort of a lady are you? You're the maiden Salome, and in the hands of this Herod into the bargain.* (To Koromislov) My friend, Paul this isn't right, you compromise yourself...(x's to front of piano) Is this a piano? (Strikes a chord) You could have bought a good instrument. You're making lots of money...

*Koromislov easily says this, but
for him to believe such a statement
doesn't seem possible.*

*Liquor has made Mentikov bolder
than he has been as yet.*

*This idea of looking after the
drinks strikes Mentikov as quite
an honor.*

*Teplovsky would rather wait on
himself than rely on Mentikov.*

*A big question to Alexey who has
now begun to try and solve
Katerina's problem.*

Koromislov

(x's r. of easel, looks at Katerina) Aren't you tired, my dear?
 *Well, suffer, suffer a little longer...one must make sacrifices for
 the sake of art.* (Alexey listens closely to this, later makes com-
 ments about this philosophy) (Koromislov, backs away from Katerina
 to piano, taps Teplovsky on the shoulder, and returns to the easel
 stool.) I have no money...I hired this piano...why, is it so bad?

Mentikov

(Rises, x's r. of Katerina) Let me manage things here. I know how.*

Koromislov

You? Very well. Will you look after the drinks, too?

Mentikov

*I? I have already had five cognacs, and now I'm going to have some
 liquor...or perhaps some more cognac.* What will you have Teplovsky?
 (turns to Teplovsky).

Teplovsky

(Rises) *I'll help myself.* (Teplovsky and Mentikov cross to the
 table l. bottom. Mentikov sits r. Teplovsky sits l.)

Alexey

(Rises) Paul! (x's to Koromislov.)

Koromislov

What is it, my friend?

Alexey

Do you say that to all the ladies?

Koromislov

What?

Alexey

That art demands sacrifices.

ACT FOUR

"Katerina, don't scold me this evening."

1. to r., Teplovsky (Fred Kuekes) Katerina (Janet Rose)
Mentikov (Ronald Neubert) Koromislov (Rodger Birtwell)



*This argument is definitely one of
Andreyev's. Andreyev's self-exile
from Russia proves his theory.*

*Mentikov is patting himself on the
back for his initiative.*

*This revelation actually astounds
Teplovsky.*

*Mentikov ruins his glory by admitting
the truth.."Paul asked me to..."*

*It is very important that this look
Katya gives the men is more suggestive
than sensual. It suggests teasing
not sensual pleasure.*

Koromislov

*To all. They love attention.

Alexey

And art loves sacrifices? (x's to stool l. of piano--puts one foot on it.)

Koromislov

And art loves sacrifices.*

Mentikov

(Rises) Just think of the news. (x's l. of Katerina) This is the sixth glass I've had...I'm quite drunk already. (Puts his head on the tray Katerina is holding.) Katerina, don't scold me this evening ...this is the sixth glass I've had...(x's back to stool r. of table, bottom.) *Teplovsky, will you have some caviar? I bought it myself.*

Teplovsky

(Eating) *You? How so?*

Mentikov

Paul asked me to. (In a loud whisper; leaning over the table) Teplovsky, have you noticed how beautiful our Katerina is this evening?...Why do you visit them so rarely? (sits again, both freeze in position.)

Alexey

(Sitting on stool) (Ironically) I don't think this is a Salome. Salome is quite a definite type.

Koromislov

We'll show her to you at once. (To Katerina) *Well, just look at this doubting Thomas...you know how! (Katerina puts down the tray on the floor and as she rises she looks at Alexey and then at Paul.) That's the way...Splendid.* (Katerina turns, looks at Teplovsky, over-looks Mentikov and laughs, runs to the couch (above side) stretching herself out on it.)

Teplovsky

Bravo, Salome!

*Katerina is starting to flirt
quite openly.*

(1.) Light warning.
Area #6

*Yes, well said..of course Katerina
is looking for a prophet, but it is
not Teplovsky.*

(2.) Lights.
Leave area #6 at 9/10
Dim areas #1-5 to 4/10

This leaves only
one of the acting
areas well lit. The
rest of the areas are
dimmed down and the
central focus is on
area #6.

*Quite a change is seen in Liza's
character. She has become a very
subjective person, questioning her
own soul and life's values.*

Mentikov

Bravo, Salome!

Katerina

(Sits up...with legs still stretched out on couch, hands behind her holding her up.) *Teplovsky, let me have some wine. Would you like to have me look at you that way?*

Teplovsky

(Gets the wine, and crosses to opposite side of couch and sits) Your plate is empty, Salome,...may I put my head upon it? (Leans backward toward her putting his face close to hers.)

Katerina

Do you want to lose it?

Teplovsky

I want to be your prophet. (1.)

Mentikov

Ha, ha, ha! Well said! (Sings) "Thus my young life passes without leaving a trace." Eh, you prophets, let us have another drink!

Alexey

Katya! Will George be here soon? (Koromislov sits down on window-seat with Liza) (2.)

Koromislov

Why did you sit down here in the dark, Liza? It's dull here.

Liza

No.

Koromislov

It's true, it's more restful for your eyes here. Did you hear what nonsense Teplovsky was prating? We artists are a peculiar set.

(1.) Warn lights.
Areas #1,2,3,4,5.
Bring up on cue.

*This must be an innocent observation
that has caused this girl to have a
troubled mind since seeing it.*

(2.) Lights
Bring up all areas
#1,2,3,4,5 to 9/10

*This is quite a reversal from act
three for Liza. It shows again this
growth of her mind.*

This lights the whole
arena and no specific
area dominates the
focus.

*An ironic plant. Does not Katerina
practically hang herself later when
dancing?*

Liza

Yes.

Koromislov

Liza...(takes her by the hand.)

Liza

No, don't. (pulls hand away) *Paul, is it true that Mentikov is... Katya's lover? Accidentally...I saw...how he kissed Katya today... on the stairway.* (1.)

Koromislov

Yes? Liza, my dear little girl...

Liza

(Rises, faces him) *Leave me alone, do you hear? Please, go away! (2.) Aren't you ashamed of yourself...to talk to me with such familiarity. Go away, please.* (Koromislov, rises, stands a while perplexed, as he starts to cross to get Katerina, Liza sits on window seat.)

Mentikov

(Leaning over table getting another drink) I love you all so much this evening that I am ready to have another with each and every one of you for your health! (x's l.c.)

Koromislov

(At center) (To Katerina) Well, do you feel rested? Come back to the scaffold.

Alexey

(Laughing and crossing r. of Koromislov) *To the scaffold? What strange art...and what strange conversations, Paul!* Katya, don't forget that I must have a talk with you.

Katerina

(Rises, straightens costume) Very well. I'll remember.

Morosely

(1.) Warning lights.
Area #6

*This is a definite proposition
and should be delivered with
jovial suggestiveness.*

(2.) Lights
All areas #1,2,3,4,5
down to 4/10;
Area #6 up to 9/10

This effect again
gives the focus to
the window seat area.

*These lines should show the sad
situation that Mentikov is in.
Liza rebukes him because of what
she has seen. It must not be
repulsive.*

*Arrogantly; even Mentikov is un-
aware that Liza won't let Paul
talk to her "that way" anymore.*

Koromislov

Alexey, you'd better go back to your furnished rooms.

Alexey

Are you chasing me, Paul? (x's to stool r., sits facing platform.)

Koromislov

I'm not chasing even Mentikov, so I surely would not chase a noble youth like you. It is simply my paternal solicitude for your welfare. Come, Katerina. (x's to her at couch, takes her to platform, moves to her left and fixes her costume.)

Teplovsky

(x'ing to r. of Katerina) *Let us have a jolly time tonight. Let us go in an automobile to the islands...remember, you promised me? I'll not leave you alone.* (l.)

Koromislov

Don't disturb her, you hideous tempter. (Teplovsky x's to piano and strikes a few chords.) You'd better play something on the piano. I see you're envious, well, then show yourself in all your glory...(2.)

Mentikov

(x'ing l. of easel to Liza on window seat.) Dreaming? "Dreams, dreams, where is your sweetness." Eh, Liza. (Sits.) *You are an angel of purity and innocence and you cannot understand what it is that drives us lonely and homeless men to alcohol. I am absolutely alone...or as the demon says, "Again alone!" Eh, Liza. Lizochka.*

Liza

Don't you dare to talk to me like this.

Mentikov

Why not? Why do you allow Paul to talk to you like this? Strange Lizochka.

Liza

(Rises) I'm going to tell Alexey about this at once.

(1.) Warning lights.

Mentikov does his best to justify himself as funny...but he proves his gloominess in trying.

(2.) Bring up all areas
#1,2,3,4,5 to 9/10.
General illumination
of the entire acting
area.

(a.) Warning sound.

Teplovsky now sparks some life into the party.

Mentikov

(Frightened) Please, please, don't, I won't do it again. (1.)
I was only jesting. *Everybody thinks I am gloomy...but I'm funny.*
Lizochka ..pardon me, Liza, well, may I kiss your hand? (Leans over
to take her hand but Liza has x'ed over to r. of Koromislov, Mentikov
falls on window seat.) Only one little finger..one tiny, innocent
finger! I'm only jesting...how foolish it is. (2.) (a.)
(Katerina starts to show a physical tiredness.)

Koromislov

Ah, Liza. (Puts his arm around her waist.) Alexey, you had better
give her some food, or the young lady will be famished. (Alexey
rises, but Liza motions him to sit.)

Liza

Thank you, Alexey. (x's to stool l. of piano.) I don't feel like
eating. (Sits.)

Teplovsky

(At the piano) *Paul, I'm beginning to feel bored.*

Koromislov

Wait.

Teplovsky

Are you fond of music, Liza?

Liza

Not particularly.

Teplovsky

Paul, I'm losing patience. I'm going. Just think of it...(strikes
a chord) he invited us here, (strikes another chord) he arranged
things nicely for himself, while his guests are bored to death.
(Bangs the piano.)

Koromislov

(x's r. of easel) And my Salome has also bent down her head. Are
you tired, Katerina? (Katerina lets the vessel slip out of her
hands, it falls noisily. Katerina remains motionless. All are some-
what perplexed.)

(a.) Warning sound.

All of this foregoing dialogue must be built in intensity and kept high up to the dance which should climax the sequence.

(1.) Warning lights for the dance.

(2.) Lights
dim out area #5

This area is dimmed out so that the recorded music is not definitely connected to the piano. Teplovsky will not have to pantomime the piano.

It is important to note the word "mortals"..it shows the position Mentikov holds Katerina in.

Alexey's hatred of the whole situation culminates in his attack on Mentikov.

Teplovsky

(Rises, quickly) What is it?

Koromislov

(x's to Katerina, hands her the tray) (Loudly) Eh, what is it? You mustn't do that..I shall be Herod and demand...Salome, I beg you. The dance of the seven veils.

Teplovsky

*That's an idea! Bravo, bravo! The dance! (a.)

Mentikov

(x's r. to Katerina) I demand it! Bravo, bravo! That's an idea!

Liza

Don't Katya! (l.)

Teplovsky

I don't know what to play...* (2.) (Picks out the lead melody from "The Dance of the Rose Maidens," Katerina hesitates, casting vague coquettish glances.)

Mentikov

We are waiting, Katerina. *Make us mortals happy.*

Alexey

(In a low voice) *If I hear your voice again, I'll fling you out of that window.* (During the speech he approaches Mentikov ready to throw him out at the slightest provocation.)

Mentikov

(In a low voice) Why do you say that to me? I'm not the only one... (x's to stool r. of table bottom.) they are all shouting.

Alexey

You heard what I said? (returns to stool r. sits.)

- (1.) Lights
Dim areas #1,2,3,4,5,6
to 4/10 or 5/10

*For a fuller interpretive break-down on the dance please refer to Appendix.

- (a.) Sound. As piano is heard, bring music "Dance of the Rose Maidens," Gayne Ballet Suite.

- (b.) Sound. As the dance moves follow her with the four speakers.

- (2.) Lights. Bring up red leiko #14 after pause in music.

The red light should spill on the center of the floor like a pool of blood. The rim of the acting area is illuminated by the other acting area lights.

- (3.) Lights
Take out red #14
Bring up areas #1,2,3,4,5,6
up to 9/10

As soon as the dance ends the red light is killed and the general acting areas are brought up. The lighting should accompany the music as a means of heightening the emotions portrayed in the dance.

George tries his best to ignore the foregoing dance...he let's his work guide his thoughts.

Teplovsky

(Satisfied with the tune.) Very well, this will do! (1.) (a.)

(Katerina, standing on the posing platform, hears the music, (b.) puts the tray down on the floor, and starts to let the rhythm fill her body and she is soon starting to move around behind the easel and back to center. She then teases Mentikov by taking his wine glass, showing it to the rest of the room, and puts it back on the table. Next, she teases Koromislov, by playing peek-a-boo from behind the easel, and ends up by circling him. She then goes to the piano and pantomimes playing on the piano top, then very coquettishly circles Alexey, who ignores her every move. The music builds and suddenly stops. Katerina is left with her arms stretched to the sky. As the music picks up again, (2.) the men, Teplovsky, Koromislov and Mentikov, applaud loudly and cry in rhythm, "bravo, bravo, bravo." Katerina, then goes to the men again, only this time she is seeking strength and help from them; first she goes to Mentikov and rejects him; she is then rejected by Koromislov, Teplovsky and Alexey in order. During the later part of the dance George enters and stands behind the couch and later turns his back to Katerina as she approaches him. Katerina falls on the floor and realizing suddenly what she was doing, goes over, picks up the tray, rejects all of the men and as the music ends she resumes her pose on the platform.) (3.)

Koromislov

Bravo, Katerina!

George

Bravo, bravo!

Koromislov

Ah, George, why so late? It wasn't bad.

George

I've seen it. Good evening. (greeted those present and x's c.) You're in your glory, Teplovsky? Ah, you are here too, Alexey? (x's above the easel, looks at the painting.) I haven't seen you for a long time, you come to us so rarely...Are you busy? Who else is here? Liza, Katya...I have seen them today...(laughs and sits on the window seat) Oh, I'm so tired...for five hours we talked and talked...

*"Two committees" is an off-hand
remark with a hint of professional
boredom.*

*George seems no longer worried
about his children even though
they played so large a part in
Act One.*

(1.) Warning lights.
Area #1

*Modestly asking George to notice
that he is there.*

Teplovsky

The committee?

George

Two committees.

Koromislov

(To George) Well, how is everybody?

George

Whom do you mean?

Koromislov

The children of course.

George

Ah, the children! Thank you, they are well. And how is your portrait getting on? If you have to go on with your work, go ahead...I won't disturb you.

Koromislov

Let her rest. (x's to window seat--sits.) Katerina you had better walk around a little...your feet must be numb. (l.)

Katerina

Very well. (x's to Alexey) Alexey, come over here.

Teplovsky

Will you have some wine George?

George

Please. (Teplovsky pours wine from bottle on piano, takes glass to George at window seat--returns to piano.)

Mentikov

(From across the room) *George, do you know how much I drank this evening? Eight glasses.*

(1.) Lights
Dim areas
#2,3,4,5,6.
Area #1 at 9/10

This illuminates only
the couch area while
the other areas are
dimmed and the actors
freeze in position
during this scene.

*Gorya is now suffering for the
sake of law.*

*** The beginning of one of the
most important scenes in this act.
The student is seeking to settle
a problem. The woman seeking
strength. Their intentions clash.*

*It is now known why Alexey left
home. Katerina is now trying
going to his rooms as well as
Koromislovs.*

George

Yes? Lizochka, I was at home just now...the children are sleeping.

Liza

Are you tired, Gorya?

George

Never mind, my dear, it doesn't matter. (1.)

(Katerina leads Alexey to bottom edge of couch, sits.)

Katerina

***Let us sit down, Alexey. I'm tired.

Alexey

I must have a talk with you. (Sits.)

Katerina

George is here, have you seen him? Oh, yes, of course you've seen him. Did you like the way I danced?

Alexey

No. I must have a talk with you. *Why did you come to my house again today?* I told them not to admit you. What does it mean, Katerina?

Katerina

I love you.

Alexey

You smell of wine. How horrible.

Katerina

Save me. I love you. What are they doing with me? Did you see how I danced this evening, and George said, "Bravo!" Do you think I love you? I hate you. I'll bite you.

Alexey

Leave my hands alone.

*Katerina believes that this youth
is her saviour.*

(1.) Warning lights.

*This is not a sensual scene but more
one of a brutal search for strength
and help.*

(2.) Lights
Kill area #1
Bring up areas
#2,3,4,5,6 to 9/10

Even though Katerina has danced the
answer for herself, here she is
right back where she started from.

Katerina

You're afraid of the sin, because George is your brother? I want to kiss you...give me your lips. *You are my prophet, you are my conscience*...(puts his clenched hand on her breast) Why do your hands tremble so? Look at my breast...Are you pleased that I put your hand on my breast?

Alexey

(Rises) Leave me. (1.)

Katerina

(Rises) *Kiss me, no one sees us.*

Alexey

Go away!

Katerina

No one will know. Tonight?

Alexey

Go! (Pushes her with such force that she falls on the couch. She lies there, motionless, and looks up at Alexey with a peculiar smile. He raises his hands as if he were lifting a heavy rock in order to throw it at the woman.)

Alexey

You..... (Katerina, without blinking, looks at his face and continues to smile strangely. Finding no words, Alexey in despair clasps his head and walks away quickly. Without looking around, he goes to the exit and leaves.) (2.)

Koromislov

(x'ing to r. of easel) Where is he going? Alexey. Are you going home?

Liza

(x's to Koromislov) Wait, Alexey. (Koromislov grabs her by the hand to stop her.)

*George does not answer Koromislov...
too smart to give himself away by
admitting his failure as a husband.*

*Katerina lies very convincingly to
all there but herself.*

*Katerina's encounter with Alexey
has taught her nothing. She goes
right to another man.*

Insinuating

Indifferently

*George is being more understanding
than Katerina realizes. George is
doing what he sincerely considers the
right thing.*

Koromislov

(Holding Liza by the hand, to George) *Your brother acts strangely tonight.* Do you know what is wrong with him? (He releases Liza, she sits stool r.)

Teplovsky

He's a very nervous man. (After Alexey's departure, Katerina remains awhile in the same pose, then she rises, adjusts herself, and comes out slowly. Awkward pause. She x's to below Teplovsky.)

Katerina

Give me some wine, Teplovsky. Gorya, Alexey asked me to tell you that he is coming over to see you tomorrow...He wants to talk things over with you.

George

What is it about?

Katerina

I don't know. He had a headache.

Teplovsky

(Handing her a glass of wine.) Here's to our automobile ride, Katerina.

Katerina

(Drinking) *And what else?* (x's l. of piano stool.)

Teplovsky

And what else.

Katerina

You know it yourself. (x's to window seat, sits near George.) Gorya, will you allow me to go out for an automobile ride? You are kind, you are wise, you will allow me...

George

If you are so anxious...

*A possible theme to the play.
Teplovsky as art, wins over George
as law. Andreyev is perhaps sug-
gesting that the Russian law system
may eventually be overthrown by an
increased interest in art.*

*Teplovsky makes the words "I also
have friends, stand alone and
smart Mentikov.*

*A cynical remark for an artist.
The portrait has obviously not
effected Teplovsky's sense of
the artistic.*

Teplovsky

Hurrah! He gives his permission, he gives his permission.

Katerina

(Strokes George tenderly on the head.) Did you see what a good husband I have? He is so good, so kind...so kind...

Koromislov

(x's up. c.) The husband has given his permission, but meanwhile I don't give mine. *The power of art is stronger than the power of the law...* Mentikov, I make you a present of this aphorism instead of two sketches. What does it mean? She danced and danced and now its all wasted. Give me your hand, my dear. (Takes her by the hand and leads her to the platform, then x's to the stool.)

Teplovsky

(Shrugging his shoulders) This is unbearable. (x's d.c.) Have you any cigars, Mentikov?

Mentikov

(Rises, x's to Teplovsky) Alas no! Teplovsky, do you want to go out in an automobile+ I can telephone, I have friends who...

Teplovsky

Thank you. *I also have friends.* Well, let me have a cigarette. You have good cigarettes, haven't you? (Mentikov gives Teplovsky a cigarette and light.)

Koromislov

George, come closer...you have not seen it yet. Well, how do you like it?

George

(x's to easel, looks at portrait.) An interesting conception. What sort of a vessel is that in her hands...is that a Symbol?

Teplovsky

(x'ing to piano) *A tray.*

Mentikov again tries Liza; the foregoing rebuff has not effected him in the least.

Softly; unable to bear down on Mentikov.

Tearfully, Mentikov again submits to those above him.

The empty vessel plays an important symbolic role. It is obviously Katerina's life that she is holding and it is empty. During this following scene Katerina tries desperately to show what a real woman she is... a queen.

Koromislov

Just listen to him.

George

Yes. (Laughing, returns to the window seat and gets wine glass.)
Is that my wine?

Mentikov

(x's to Liza stool r., stands below her.) *Liza is very gloomy this evening, she doesn't like our feast. And yet what is there in life if we leave out all amusements. She does not want to understand it.*

Liza

You're drunk.

Mentikov

(George x's above easel--standa above Liza.) I'm drunk, what of it? I'm a modest man...but I have my own requirements...to drink a glass of wine in good company...Here's to your health, George, and to all those who do not grin.

Liza

Gorya, tell him...

George

It seems you have, indeed, been drinking too much...

Mentikov

You are my friend, and are like an older brother to me, and I submit to your decision, but what right has she? (x's on line to seat l. of table.) Who is she, I'd like to know, pardon my audacity.
(George follows Mentikov, and sits on couch facing platform.)

Katerina

(Suddenly) *I don't want to hold an empty vessel. What is it, what did you give me?*

Teplovsky

(Laughs) That's right.

*No there is no prophet there.
Katerina has asked help, (prophecy)
from them all.*

*An interpretation on this line was
never completely solved. Possibly
refers to the treatment given the
mentally ill.*

Katerina

For two hours, I have been holding an empty dish. What for? That's stupid, I don't want it. Give me the head of the prophet, I want the head of the prophet.

Koromislov

I'll order it for the next sitting. Wait, wait there.

Katerina

I don't want to wait. Give me the head of the prophet or...(she flings the vessel away, it falls to the floor with a bang) There! (x's l. of easel, to l.c.) You wanted me to be Salome, *but there is no prophet here...* that's impudence. They are all such insignificant people, crabs.....

Koromislov

(Putting the brushes away) Herods.

Katerina

Silence! (turning pale) You have no right to talk this way to a woman. If I consented to pose for you, it does not mean that you have the right....

George

Katya, he is jesting.

Liza

Katya.

Mentikov

The prophet is gone. *Such prophets need the water cure.*

Katerina

Silence. I'm an honest woman and I'll not permit...Pour me some wine, I say. (x's to above table l.)

George

(Rises, x's c.) Don't Katya! Let us go home.

***This dialogue grows in intensity.
The drinks are taken quickly and their
effect is just as fast.*

*Koromislov is unaware that he is
asking to leave Gorya there. He
just wants her to forget the past
and try to start anew.*

(1.) Warning lights.

*George is getting to the point where
he will try anything to save his
wife...he is near tears.*

*George finally sees Katerina as a
soul to be pitied not bullied about
or rebuked.*

Katerina

*** And I say, give me some wine. Whose glass is this...(x's to table)...it is immaterial to me. (Drinks) Who says Alexey is a prophet? (Drinks) (x's to Liza on couch) Alexey is an insignificant boob, and if I want to, I can make him crawl on the ground like a dog. Lizochka, see how funny and stupid they all are...look (x's in front of Liza to her r. and points to Teplovsky) He wants that I should...but not on your life. I am a queen here, and you are all my slaves...and you all want the same thing...and you...and you...and you...I am an honest woman and...(moves in line with George) You know, he fired three times at me and wanted to kill me, but I am an honest woman, I was never untrue to him. I was so frightened when he took out the revolver...Oh, Lord, I thought, is it possible that he wants to kill me? Pour out some more wine for me!(George x's l., shaking his head, roams about the area l. of the easel.)

Koromislov

(x'ing above the easel to Katerina) *What is the use in recalling the past, Katerina?* Don't drink any more wine. I'll help you put on your coat...and let us go home...We'll leave George here, let the husbands stay...we'll take Liza along...

Katerina

(Steps to Teplovsky) No, I am going with him for a ride in an automobile. You think I'm drunk...what nonsense.

George

Paul, take her away! (sits stool l. of table) I can't...I... (l.)

Koromislov

I'll take her away. (x's to George) What's wrong, just think of it. The lady has had a little too much to drink...such things happen with us every day. But has that often happened with her?

George

It's the first time I've seen her this way. Paul, I'm losing my reason.

*Katerina has lost her belief in the
power of love.*

*** This line brought the largest laugh
from the audience for all three per-
formances.*

*Referring to the scene in Act Three
with Koromislov.*

(1.) Bring up
area #1

This area has been
dimmed down and is
now brought to the
intensity of the
rest of the acting
area.

*Katerina is now so tired and effected
by the drinks that memories are slipping
easily.*

*Still calling for the unknown
prophet. No one can save her.*

*Teplovsky unconsciously tries to
be a prophet, but of course is not
one.*

Koromislov

Never mind, you'll not lose it. You'd better look after Liza...
I am sorry for her.

Katerina

(x's up c.) *Are you serious, do you really love? Oh, I don't
believe in love now.*

Teplovsky

I don't believe in love any more myself. ****

Katerina

(x's to window seat..looks out window) *Seriously speaking...I wanted
to throw myself out of that window.* Don't you believe it? How
foolish! And I am telling you that I was about to do it and I even
said my prayers...But no...(x's c.) I lost courage! I lost my nerve.'
(x's to Liza) Lizochka, look, I am almost naked..How is that?

Liza

You were posing. (Rises, takes Katerina's hand. Koromislow re-
turns to easel stool, sits.) Liza leads Katerina to the couch, sits
facing platform.) (l.)

Katerina

Oh, yes, I had forgotten all about it. I was wondering..I'm almost
naked...with all these men around me. I'm tired, Lizochka, (puts
her head on Liza's shoulder) I'm dreadfully tired...see how heavy
my head is. Oh, I'm so exhausted...

Liza

Let us go home, Katya.

Katerina

No. *Where is the prophet?* What are you laughing at? Where is
the prophet?

Teplovsky

(x's l.c. in line with the seated George) *Let me manage it.*

*Teplovsky is more than willing to
invite himself to lunch in spite
of the situation.*

*Mentikov suggests that Teplovsky
made a good try at being a prophet.
Mentikov realizes himself not to be
a prophet.*

Now Liza is protecting Katerina.

(1.) Warning lights.

(a.) Warning sound.

*Teplovsky tries to make it sound
innocent but betrays himself by his
inflections.*

George, I know how to handle them. We'll drive for an hour in the cold and she'll sober up.

Koromislov

Let him. But take an open automobile.

Teplovsky

Of course, You are tired, Gorya, you've worked too hard?
 I will come to you tomorrow for dinner. (Steps in to George)
 I live in furnished rooms, alone like the devil, and one longs
 sometimes for domestic life, for a fireside...Brace up, Gorya!

Mentikov

(x'ing to l. end of couch) That's well said. Bravo, Katerina.
 No, no, gentlemen, that does not refer to me... I'm not aspiring
 to be a prophet. I have my own requirements but I'm a modest man
 and...

Teplovsky

Let us go, Katerina.

Katerina

Where?

Teplovsky

Just as you ordered...the car is waiting. Let us go...the weather
 is fine and we will have a wonderful...

Liza

I'm coming with you, Katya. (Rises.)

Katerina

(Rises, x's to Teplovsky's l. puts her arm through his.) You?
 No, my dear, you mustn't go. We are going on a spree...he thinks
 we are going home. But I don't want to go home.

Teplovsky

*Very well then. (Winks to George) (x's dr. behind couch in the
 aisle) We are going on a spree. Come on.* (l.) (a.)

Liza realizes the fatality of the situation and lets all the emotions that have been building up to this outburst of tears.

Koromislov is smart enough to get Mentikov out of the way.

Katerina

You see, Lizochka, we are going on a spree. Come, let me give you my blessing...be wise, my good sister, may God grant you...
(Liza x's to Katerina, looks into her eyes and walks away slowly toward window seat, finally breaks into a sob and sinks on the window seat crying.) (Katerina makes the sign of the cross over the weeping Liza.) Go to the nursery, and kiss my children...*What are you crying about, you foolish little girl?*

George

(Rises, steps c.) Let us go home, Katya.

Mentikov

Of course, home. (x's to Katerina) Katerina, I beg you, let us go home. What is this? We came together...

Koromislov

Come over here, Mentikov. Just a minute...(Mentikov x's to Koromislov who seats him on the easel stool.)

George

For God's sake, Katya.

Katerina

What nonsense. Oh, my head is reeling...Where is the automobile? (x's to stool r. and sinks) No, I can't go there. Gorya, let me have my coat...I want you to help me put it on...(Exit George below table out aisle l.)

Koromislov

Won't you feel cold, my dear? (Steps c.) Teplovsky, look out, see that she doesn't catch cold. Take a shawl along.

Teplovsky

There, he is teaching the masters. (Impatiently starts to cross d.c.) What takes him so long? I'll have to go there myself. (Sees George re-enter and resumes original position in aisle.) Ah!

(1.) Warning lights.

(a.) Warning sound.

(2.) Start dimming
areas #2,3,5.

The lighting effect at
the acts ending should *George must convey the feeling of
give the effect of doing what he thinks is right for
turning out all of the Katerina.*
lights in the room.
The characters are again
bathed in moonlight.
The moon then slowly
fades leaving complete
darkness.

(3.) Dim all areas but #1,4,6;
Bring up moon.

*Katerina is still left with faith
in God. She is not destroyed, she
walks out of the room as might a
dethroned monarch.*

(b.) Music--last two
minutes of "Neptune"
from "The Planets".

(4.) After Mentikov leaves
easel area, take out
area #4.

(George brings in the coat and slippers, x's to Katerina and dresses his wife.) (1.) (a.)

Katerina

(Kissing her husband on the head as he puts on her slippers.) My dear, I am so happy that you are dressing me. You are also tired. My poor boy. Take care of yourself, don't catch cold...all right? (2.)

George

(Kissing her hand and rising, steps above her.) *All right.*

Teplovsky

(x's to Katerina, takes her arm, x's to aisle 1. turns in.) Ready? Let's go. Allow me, I'll take your arm, Katerina, this way. In the daytime it isn't proper, but now... (All bid George good night... he bows low.)

Koromislov

I'll escort you. (x's 1. end of couch.) (3.)
(There is a brief pause in the doorway; Katerina turns around and calls.)

Katerina

Gorya! Come here, Gorya...*My darling, I want to bless you.*
(George steps c.)

Koromislov

What is this religious mood? That's enough.

Katerina

Don't laugh, I am serious. Well, goodbye my dearest. May God be with you. (b.)

Koromislov

At last! I'll be back in a moment, George.
(They go out aisle 1. bottom. Only George, sitting on the couch, Liza, and Mentikov remain in the studio. Liza is crying. Mentikov gets off stool, x's to window seat, looks at Liza, steps to the portrait, looks at it, then slowly walks over to George (4.) looks at him and sits, cautiously, near him on the couch. Silence. Mentikov sighs.)

- (1.) Dim out area #1
- (2.) Fade out moon.
- (a.) Music plays fifteen seconds after black-out.
- (3.) House lights.
- *Mentikov feels very badly about the situation and tries to cheer George, but his attempt is ineffectual and leaves the feeling of being incomplete.*

Mentikov

Our Katerina has gone away. (Pause. A sigh.) Will you have a cigarette, George Dmitrievitch? (George looks at him a while indefinitely, then takes a cigarette. (1.) Liza is crying. (2.) (a.) Both men sit smoking, George blowing smoke and Mentikov following his every move.) (3.)

End of the play

CHAPTER III

CHAPTER III

AN ANALYSIS OF THE DIRECTING PROBLEMS OF KATERINA

Since the symbolic drama, Katerina, was written for the proscenium stage, the adaptation of the play to the arena style of playing posed several problems for the director. This chapter deals with the analysis of the directing problems involved in the production.

One of the major difficulties was to convey the symbolic meaning of the play along with the realistic story. In writing Katerina, Andreyev was dealing with more than just the fall of a once pure and noble woman. He was concerned with presenting a symbolic story of the sociological conflicts within Russia prior to the Revolution of 1917. The character KATERINA represents Russia crumbling under the oppressive hold that the government had over the nation at that time. GEORGE, KATERINA's husband, represents the government.

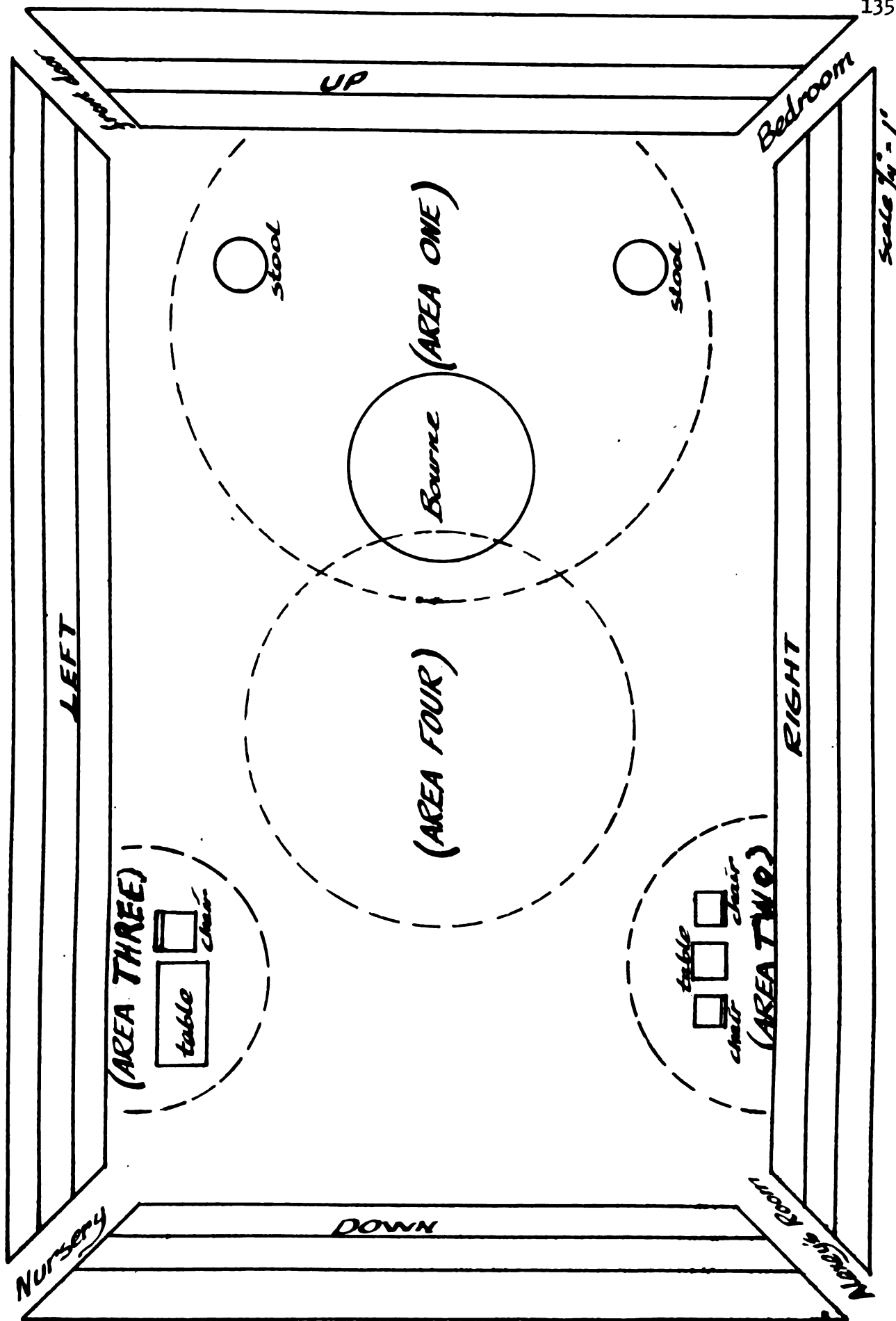
As the story progresses, other factors symbolic of Russia's internal strife appear. MENTIKOV, the parasite seducer of KATERINA, represents the weak follower who enters any and all situations to live off the efforts of others. GEORGE discusses the difficulty in fighting such people and describes them as being so weak that the strong are unable to cope with them. The strong are able to fight their own kind because they fight according to the same rules. The weak, however, have no rules. They sneak in and get what they want, destructive as their action may be.

The characters KOROMISLOV and TEPLOVSKY represent the artistic and cultural aspects of Russian life. Andreyev uses the thesis that the power of art is stronger than the power of the law. KOROMISLOV, as art, tries to save KATERINA from total destruction.

The characters LIZA, ALEXEY and FOMIN represent the youth of the nation. ALEXEY and FOMIN are students who are being taught to honor physical culture rather than scholastic attainment. KATERINA, at one point, turns to ALEXEY, as youth, to help her and the student is repelled. LIZA represents the uneducated country girl who, upon seeing the city and the elements of which it is composed, becomes a somber and mature woman within the short space of two years.

The characters VERA and TATYANA represent the aristocracy and the peasant respectively. VERA, the aristocratic, never trusted KATERINA, but TATYANA, the peasant, is KATERINA's or Russia's mother.

The story evolves around KATERINA's disintegration. She is accused of unfaithfulness by her husband. The reaction of this accusation works so strongly on her mind that she becomes unfaithful and henceforth becomes a woman without a purpose. Symbolically, the story relates the beginning of the revolution that eventually cost Russia her good name. KATERINA is dragged down lower and lower, finding no one strong enough to hold her back, to lift her from the mire. She is surrounded with the cream of the nation; her husband is a prominent member of the Duma, a governmental branch of Parliament; their friends are from the intellectual aristocracy; their environment is cultured and artistic...yet she suffocated in emptiness. Andreyev shows the moral bankruptcy of Russia's



FLOOR PLAN AND ACTING AREAS
ACT ONE KATERINA

intellectuals. They are without chivalry, lack fastidiousness, and have cheapened life's values. They observe the decaying process of KATERINA, watching her sink ever deeper. Some of them even make use of her weakness and accessibility, but no one of them possesses moral courage either to save her, or to bring her back to the exalted place from which she has fallen.

The problem of the director was to convey this hidden message without destroying the realistic story of the woman's downfall. Many of these overtones had to be shown, then, through the setting, the action, and the characterizations.

For Act 1, Andreyev described the setting as a large room with one lighted lamp on the table. The script also called for four entrances which were definitely doors.

In adapting this meager description of a setting to the arena, the director felt that some changes could be made without harm to the script. The placement of the furniture was determined by several factors. The costumes designed for the production demanded extra room in which to move around. The women characters all wore long, full skirts, and therefore room was needed for the actresses to move gracefully and comfortably.

Another factor which affected furniture placement was the symbolic color arrangement used in the decoration of the three settings. The color schemes used in the three settings were: Act 1, black and gold, representing luxury and emptiness; Act 2, gray, representing a neutral area in which the opposing forces could gather peacefully; and Acts

3 and 4, red and black, representing a growing passion and emptiness. Along with the color scheme of the setting the costumes were designed with the same ideas in mind.

The final factor which determined furniture placement was the use of symbolic space staging. The acting area was broken down into several smaller ones.

The illustration of the floor plan for Act 1 at the beginning of this chapter shows the various areas used in directing the actors. The directions right and left and up and down are in relationship to the room in which Katerina was presented. On one end of the room was a small stage which the cast regarded as up, and the fireplace at the other end of the room was down. Right and left were determined by facing the small stage and speaking the directions with that relationship in mind.

A circular bourne and two small stools were placed in Area One which corresponded with the upper section of the playing area. These two stools were placed above the bourne on either side of it. All of the action which directly concerned the family of GEORGE, KATERINA, ALEXEY and VERA took place in this area.

Area Two contained a small black table with a gold chair placed on either side of it. The area represented social life and contact with the outside world. In this area the mother received her callers, and action which had no direct connection with the conflict between GEORGE and KATERINA was placed here.

Area Three was directly opposite the table and chairs in Area Two. This area contained a long gold table with a gold chair placed above it. On the table was placed the liquor and water used during the act. This area represented the outlet to freedom. Any action that was directly concerned with a possible solution to the family conflict was placed here.

Area Four was the center of the arena. This area was used when combinations of the foregoing actions were being performed. Area Four was used to a great extent on most of the highly emotional or action scenes.

The entire first act was directed according to the ideas indicated by the dialogue. To illustrate the use of these areas, a scene by scene analysis follows showing the placement of action, the adaptation of movement, and the chief problems of characterization.

The opening of Act 1 was extremely fast and emotional. The director felt that the placement of the first bit of action should be put in the center of the arena, or Area Four, for two purposes: first, to create an illusion of chaos; second, to place the action according to the symbolic area. In the opening scene KATERINA was shot at by GEORGE. She ran through the entire setting.

The action for GEORGE ended in Area Four so as to keep the actor as far from the audience as possible. He fired a gun on stage, a violent action which necessitated keeping him as far from the audience as possible.

The firing of the gun posed a particularly important problem. In the original script the bullet from the gun was supposed to have hit a plate on the table in Area Three and knocked it to pieces. In this version as GEORGE entered the acting area he fired the gun and KATERINA knocked the plate to the floor as she passed it.

The movement of the scene was fast and precise. All of the actors had to move lightly and easily. Movement had to be worked out that would give the audience the feeling that they were watching a primarily realistic play, but that there was something more there for them to understand. The movement had also to be tuned to the fact that the women characters were wearing long, full skirts and needed to move freely and easily.

To create this added touch beyond realism, KATERINA ran to the center of the acting area, turned back, and looked toward the exit from which she had just entered. She then threw her arms in the air and fled out the Area Three exit. This delayed action was used instead of just a straight run through the acting area.

The main characterization problem was to keep the actors playing the parts from becoming too involved and consequently over-playing some of the emotions presented. All of the heavily emotional scenes had to be suppressed when played that close to the audience and much of the emotion had to come from physical appearance rather than from loud projection of the lines. The use of over-stressed facial expressions had to be suppressed, also. At such close range to the

audience the actors could easily embarrass a spectator by shouting or making an overly-strained expression.

The second scene was played on and around the bourne, except for the character FOMIN. He was an outsider to the family circle, so he was kept in Area Two.

The character, VERA, GEORGE's mother, played most of her action in the bourne area. The whole of the second scene was a family discussion of what had happened, what people would say, and how to get out of the trouble.

The movement patterns were short, nervous crosses. The use of this type of movement was intended to help create the mood of being unsure and irritated.

The character problems in this scene involved the creation of an atmosphere of crisis. VERA had to be a sharp, dominating mother who worried about her family's reputation. Her gestures were grandiose but remained subtle enough for the arena. She developed an impression of being about sixty years old through her method of walking, sitting, and talking.

GEORGE's main problem was to show the after-effects of a terrible shock. He had been angry enough to shoot his wife, and then had to calm down and show a gradual relaxation which led ultimately to complete physical exhaustion by the end of the act.

ALEXEY had to be able to move quickly and sharply and to act as a mediator in this scene. He was to appear as the stabilizing influence.

FOMIN's main characterization problem was to remain nervous and embarrassed throughout the whole act. He was an outsider who could not understand what he was seeing. His lack of knowledge of what to do had to be shown by little embarrassed looks and short speeches. His movement had to show these same reactions. His stance, walk, and gestures all reflected this nervousness and doubt.

The third scene was between FOMIN and VERA. This scene was placed in Area Two.

VERA suddenly assumed another attitude. As soon as she was introduced to FOMIN she felt the need at least to accept him into her home. She showed this sudden change from the frantic mother to the lady of the house by physically calming down and vocally affecting her social voice.

With the re-entrance of KATERINA the action was placed in two areas. KATERINA was kept in Area Three while GEORGE was placed in the center area. KATERINA told GEORGE that she was leaving, which disclosure resulted in his feeling that the whole world was falling around him. He was placed in Area Four.

The main problems involved in this scene were those of characterization. KATERINA had to appear for just a short while and show her anxiety and fear. GEORGE had to be able to show a great deal of anger. All of this action had to be adapted for the arena so that the audience was not reminded that they were seeing people act.

Simultaneously with the foregoing scene, VERA was moved back to Area One. With the exit of KATERINA, VERA started to faint and FOMIN

rushed to her side to seat her on one of the stools. This scene was very quiet on the surface yet full of inner excitement. The main problem was to effectively simulate a faint as the audience saw her start to weave, get dizzy, and slump to the stool.

The next scene was the longest in the act. This scene was played between GEORGE and ALEXEY, and GEORGE related the problem which confronted him.

The entire stage was used for this scene. The action was started on the bourn as GEORGE told ALEXEY about the situation with KATERINA. As the problem progressed to the discussion of MENTIKOV and the symbolic message describing the weak and the strong, GEORGE walked through all of the various areas on stage, concentrating his movement mainly in the center area.

The dialogue was quite emotional and harsh in places, and the director felt that a good deal of action should accompany the message that GEORGE related. He had to be able to use well-timed gestures and punctuate certain phrases by short, quick turns. On the longer speeches, he took the attitude of the orator in Parliament, using some subdued gestures and poses befitting the public speaker.

The main characterization problem came in trying to keep GEORGE's speeches as interesting as possible. The actor playing GEORGE had to use vocal and facial variety. A clear understanding and belief in what he was saying was also necessary. He had to show near the end of the sudden outburst a gradual slowing-down and an increasing fatigue. As he was recovering from his earlier shock, the fear of

losing his wife and family started to overcome him. This effect was shown in a slowing of movement and speech.

The next scene moved to Area One. VERA entered to tell GEORGE to kiss the children good-bye. GEORGE broke into sobs at the thought of losing his family. VERA was seated on the bourn, and GEORGE knelt beside her with his head in her lap.

GEORGE had to create effective sobbing. VERA had to show through her voice and facial expression the sorrow she had within her while, at the same time, she tried to comfort her son.

The following scene took place between GEORGE and FOMIN. GEORGE had just learned that FOMIN was a student of law, so the action was placed in the social area, or Area Two. He finally accepted FOMIN as nearly his equal and formally greeted him as a colleague, not just as ALEXEY's friend.

Both men sat during this short scene, but the scene was important as a breather between the more emotional scenes. The characters had suddenly to appear quite relaxed and reduce the tension felt in the other scenes of the act.

The scene was suddenly interrupted by the re-entrance of ALEXEY who informed GEORGE that the children and KATERINA had gone. GEORGE immediately moved to the center area, and again his entire world was crumbling around him.

The movement of this scene was composed of short, quick actions intended to convey the feeling of things again becoming uncontrolled and nervous. Timing of lines and action posed a problem in this scene.

GEORGE had to start building tension as he sat listening to ALEXEY, and ALEXEY had to show a growing disturbance aroused by GEORGE's insistence upon seeing the empty nursery. The climax was reached as GEORGE jumped from his chair and started to the nursery entrance. ALEXEY had to stop him from going without touching him, merely by vocal command.

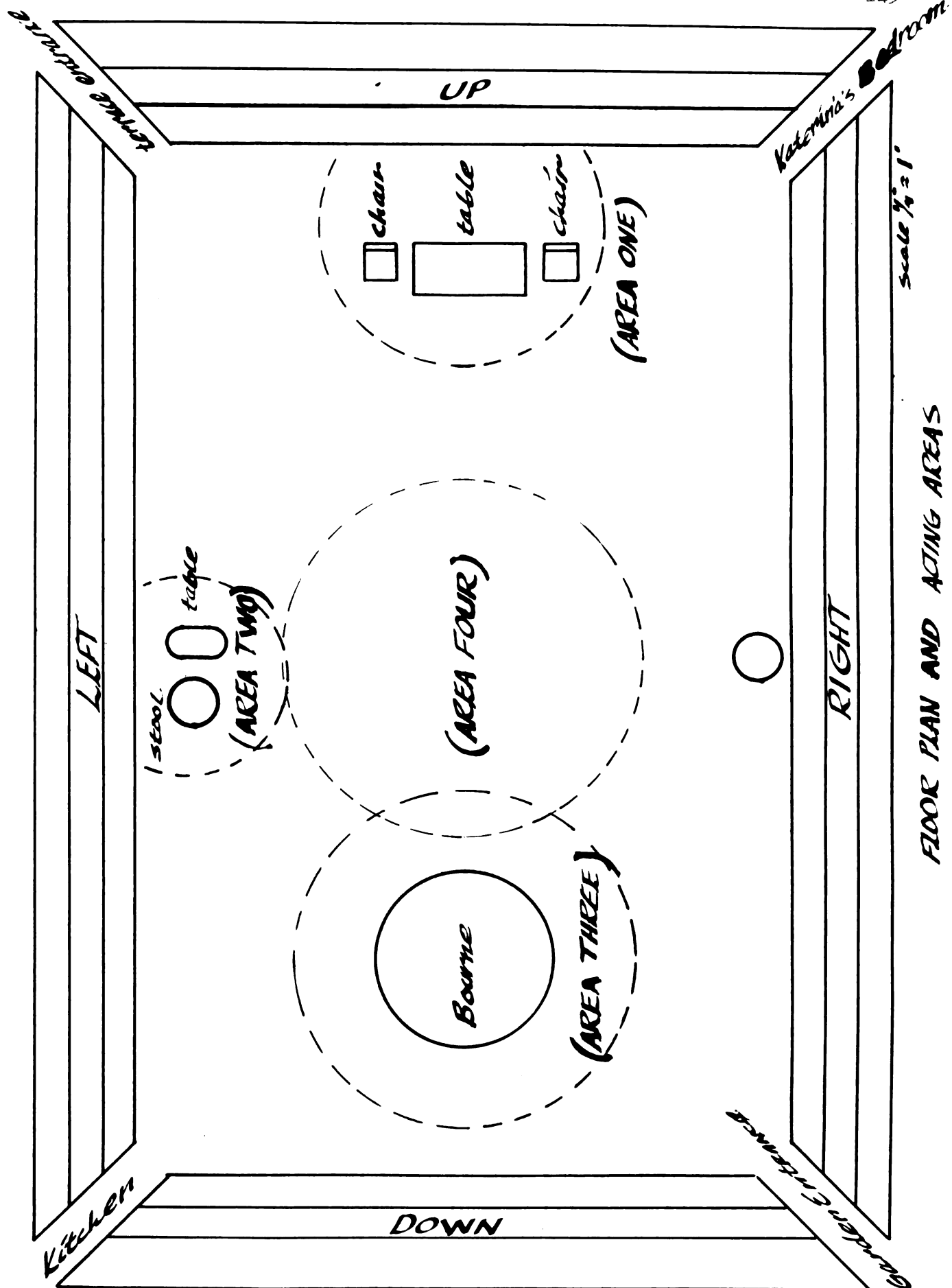
The closing scene of Act One introduced the character KOROMISLOV. GEORGE was placed in Area Three, picking up the pieces of the broken plate. KOROMISLOV then entered to GEORGE in Area One. The rest of the scene was played in Area Three.

The scene required very little movement. The main problem was the introduction of a feeling of relief and hope. KOROMISLOV had to walk easily into the room and command the attention of the others.

The main characterization problem was to give a clear impression of KOROMISLOV's character, a man fully relaxed and yet commanding in his appearance. To create the authoritative appearance, KOROMISLOV used large gestures and a more aggressive voice than had previously been heard. His delivery of dialogue was sharp and clear and his somewhat detached feeling for the situation was shown in his use of a flippant tone and a relaxed attitude of body.

By this time, GEORGE was completely exhausted so that all of his dialogue and movement had to be slowed down to portray this feeling.

The first act ended on a note of hope as the four men quickly moved out of the arena to observe the empty nursery.



FLOOR PLAN AND AGING AREAS
 ACT TWO KATERINA

Act Two

The setting for Act 2, as Andreyev described it, called for a room in the country estate of TATYANA, KATERINA's mother. Adjoining this room is a large terrace overlooking a garden. Entrances to the terrace, the garden, the kitchen, and KATERINA's room were also called for. Most of these requirements needed adaptation for the arena stage.

In adapting the setting the director had to keep in mind the problems involved in changing settings for the arena stage. The set changes between acts had to be accomplished in a few minutes and in full view of the audience. To facilitate this change, three of the furniture pieces for Act One were used in Act Two. The bourne was re-covered with a gray slip cover, and the two small black stools were used.

The setting for Act Two was organized in the following manner: a gray table was placed in Area One with a chair on either side, the table being used primarily as a dining room table; the two black stools from Act One were placed on the right and left of the center area; a small gray table, holding an ash tray and cigarettes was placed above the stool on the left side of the arena; and the bourne was placed in Area Three, a little off center to provide sight-lines for the spectators sitting at the ends of the acting area. This kept the action near the bourne from covering the action at the table in Area One.

The main set-pieces were gray, representing the neutrality of the home. All of the action contained in Act Two was focused toward the ultimate solution of the problem between KATERINA and GEORGE. This room represented a meeting place in which these two conflicting characters could obtain a peaceful status. There were no definite symbolic areas designated for this act. The four areas of Act One were again incorporated to facilitate ease in directing, and because the actresses still needed enough room in which to move. There were several scenes which included quite a few characters, so adequate room was needed to facilitate placement for a clear view of the entire acting area by the audience.

The opening scene was placed in Area One. The script called for MENTIKOV to be sitting at a table sipping milk. The opening scene also needed to place the action in the opposite half of the arena to that in which the first act ended. MENTIKOV was placed on the right side of the table to counter the entrance of TATYANA and LIZA from the left.

The movement of the first scene was basically slow and deliberate. An impression of the atmosphere of a hot summer day had to be obtained. TATYANA had to show in movement the age of the character and something of the hard work that she had been subjected to as a peasant. LIZA, the young and fresh yet somewhat strange girl, had to show her disdain for the country and the boredom which it produced in her. Her movement had to be masculine and clumsy. MENTIKOV's movement here as throughout the play, had to be precise, neat, and quite deliberate.

This opening scene introduced three new characters to the audience: TATYANA, LIZA, and MENTIKOV. To keep the audience from becoming confused the characters had to be clear and precise from the very first. MENTIKOV had to show all the characteristics that went to make up his precise personality. In his opening business of sipping the milk MENTIKOV had to use fastidious table manners and show his adaptability in using what was around him. TATYANA, had to show through her physical movement and voice her age and her motherly attitude. LIZA, a somewhat comic character, was played for as much fun as possible.

The second scene was between KATERINA and MENTIKOV and started the author's explanation of the relationship between KATERINA and her seducer. Most of the scene was played in Area Three, although the quieter and more personal scenes were played near the table and chairs in Area One so as to increase the intimate feeling. The more emotional action came when KATERINA violently objected to having MENTIKOV around her all of the time. These scenes were played around the bourn in Area Three. The less emotional parts of the scene, in which KATERINA soliloquizes and MENTIKOV cries, were played more intimately around the table in Area One.

The movement of this scene was designed to MENTIKOV's primary desire, to get closer to KATERINA mentally and physically. He used many short, fast, forward movements directed toward KATERINA. The opposite type of movement was needed for KATERINA, who was upset, nervous and undecided; she paced around the table as though thinking out loud.

KATERINA's characterization here posed several problems. She had to create the effect of a woman torn by the loss of her husband, showing the effects of a recent operation, and suffering from loneliness. KATERINA still had to hold the sympathy of the audience, and her mannerisms had to create the picture of a fine woman who had been defeated by forces unknown to her. Her mind was very active, and her action had to reflect the torment she was undergoing in not being able to solve her problems. She had to show several phases of her personality: the love she bears for her husband, the contempt she felt for MENTIKOV, and the mental turmoil she was suffering. All of this had to be shown through vocal inflections and movement. KATERINA had several speeches in which she spoke some very ugly thoughts, yet she had to keep from becoming in any way vulgar.

MENTIKOV had to show his absolute devotion to KATERINA. He could, however, forget this woman soon if someone else were to come along and offer to keep him as KATERINA had done. He had to show the low, sneaking quality of a man's determination to get what he was after. The need for security, love and happiness had to be evident in his character. MENTIKOV was a man capable of supporting himself if he chose to do so, but he let his abilities work for him in the wrong channels. The audience could not pity MENTIKOV for this reason. This man was resourceful, and yet he became a despicable person by his actions. This role was one of the hardest in the play to make convincing.

The next scene was a short one between LIZA and MENTIKOV. He was placed on the bourne to facilitate the movement of LIZA as she excitedly ran in to announce the arrival of ALEXEY. To heighten the furor of the present scene and the one to follow, LIZA had to show much physical agitation. Her vocal excitement had to be subdued for the arena, and much of her nervousness had to be shown through her quick movement.

The next scene was placed in two areas. The greeting of ALEXEY and KOROMISLOV was placed in Area One. The scene served to introduce LIZA and the two men and to show the warm feeling between KATERINA and ALEXEY.

The second half of the scene was played in the bourne area, or Area Three. The dialogue demanded a space suitable to the cold analytical style that KOROMISLOV used in telling KATERINA that her husband was outside and waiting to see her. There was not an intimate quality to the scene ALEXEY had to grow angry in several places and needed the room for some bigger gestures and movement patterns.

The movement problems in this scene dealt mainly with the heightening of emotions. KATERINA showed a great deal of nervous excitement in the first half of the scene. She had to show her excitement at seeing her friends after an absence of six months. As soon as KATERINA learned that her husband was outside waiting, a complete physical change had to take place. She stiffened with fear and quickly moved from the scene of her former happiness.

The movement KOROMISLOV used had to show the commanding hold that he had over the situation. Straight line movements that were quick

and sure were worked out. ALEXEY showed an initial nervousness at telling KATERINA that her husband was there, but his nervousness soon changed to a more commanding attitude as he became agitated over the situation.

KATERINA's characterization problems were many. At first, she had to show warmth and nervous excitement on seeing a loved one after a long absence. As the two men looked at each other KATERINA had to show in one quick look and sharp movement her realization that her husband was there. KATERINA was afraid to see him after her affair with MENTIKOV, and it was important to see her reactions to the situation.

Both ALEXEY and KOMOMISLOV underwent a similar change. They had to greet KATERINA with all the warmth possible without giving away the fact that they knew GEORGE was waiting to see her.

The following scene was the most important in the act, the meeting of KATERINA and GEORGE after their six months absence from each other. Even though GEORGE had learned that KATERINA had been untrue to him the scene showed that he still loved and needed his wife. Her guilty and troubled mind refused to let her accept the idea completely. The scene was played around the bourns and the center areas. Although the message involved in the script was intimate the director felt that such physical contacts as embraces needed to be placed farther from the audience for aesthetic reasons. The need for room in which to create some meaningful movement also helped determine the placement of the characters.

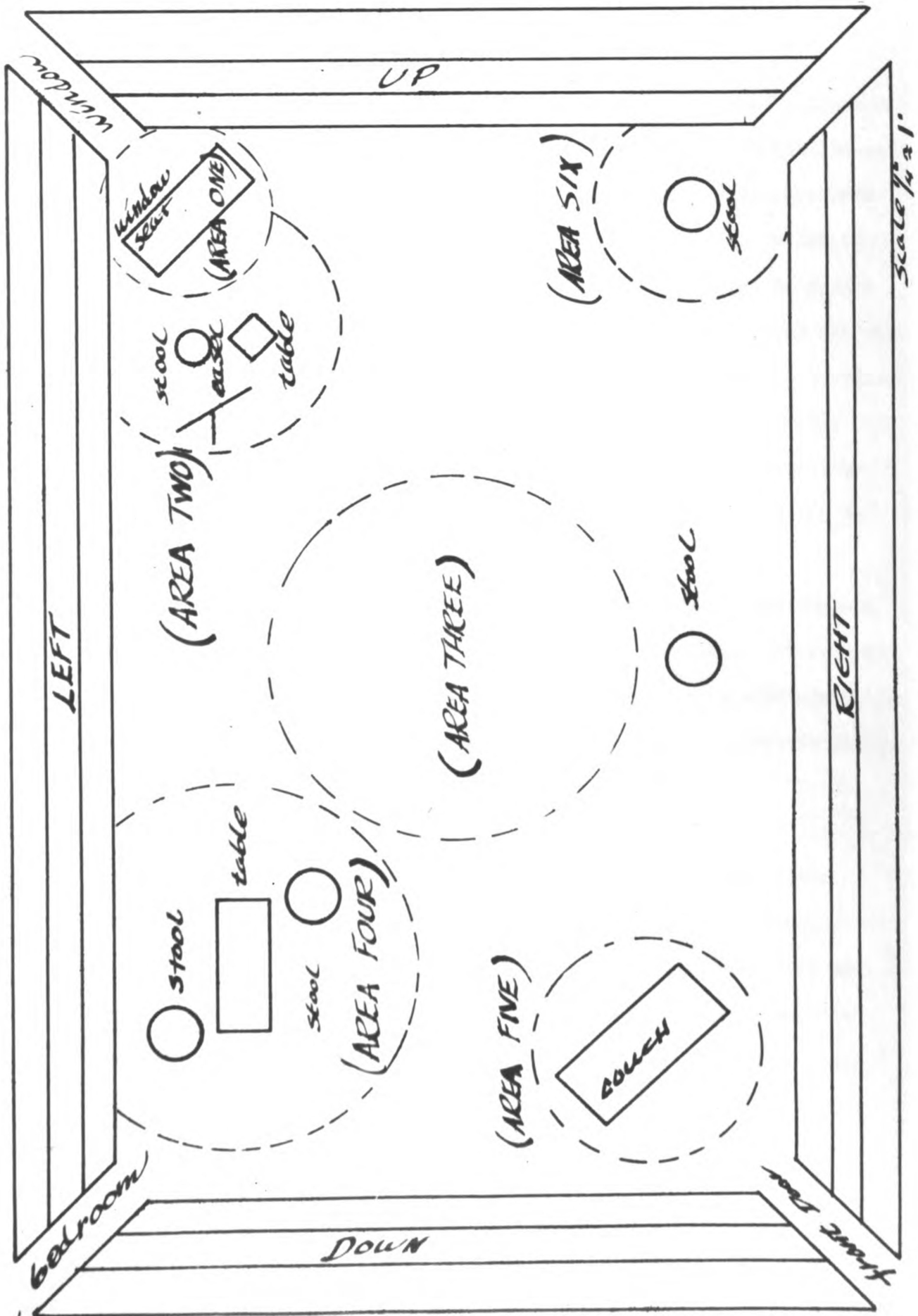
Several problems arose in developing the movement for the rest of this scene. To heighten the uneasiness and nervous expectation at the meeting of these two forces, GEORGE moved in a manner which conveyed his fear as well as his older and more tired body. He showed a new found humility. There were several places in the scene in which neither of the two characters spoke, but expressed feeling through their bodily attitudes.

The love scenes posed a problem. The embraces were placed as far from the audience as possible. KATERINA objected to the advances of her husband, and business had to be worked out in order to make the struggles look as natural as possible.

This scene was interrupted by the re-entrance of ALEXEY, KOROMISLOV, and LIZA. KOROMISLOV was placed with GEORGE in Area One. KATERINA, ALEXEY, and LIZA were placed below the bourne in Area Three. The three characters who had just entered were positive that the problem was resolved between KATERINA and GEORGE.

The only movement problems involved two long crosses to exits. ALEXEY had to move quickly from Area Three to Area One and exit. Simultaneously, LIZA and KOROMISLOV countered by leaving Area Four and making their exit through Area Three. The lines spoken by these three characters had to be delivered so that the attention of the audience could be focused on one character at a time.

The scene which followed was played in Area One and began with KATERINA and GEORGE confessing their mutual hatred of MENTIKOV. This common emotion momentarily pulled them together again and led to



FLOOR PLAN AND ACTING AREAS
 ACT THREE KATEERNA

KATERINA's offer to play the piano for GEORGE. She had played for him on their wedding night and wanted to repeat the action. GEORGE thought that she was urging him to her room, but in reality she felt the need to get away from him. Symbolically, the country of Russia wanted to try to start over again but realized that it was impossible to repair the damage already done. GEORGE had to convey his feeling that all was going to be well again while KATERINA's reactions revealed the opposite impression. His movement conveyed his relaxed feelings and showed signs of ease and comfort. She had to show her growing agitation by speaking nervously and backing away from her husband, looking for an opportunity to get out of the room.

As Katerina went out to play the piano, MENTIKOV entered unaware that anyone was in the room. He had to show an inner fear yet a very calm outward appearance. GEORGE had to show a hatred for this parasite as they both stood, without moving, in Area One listening to the piano.

Act Three

The setting for the third and fourth acts were placed in the studio of the artist KOROMISLOV. The author described the setting as having a large window which overlooked a precipice, an easel for the portrait, and some nondescript furniture. The room had to represent the working room of the artist yet give the appearance also of being the living room of his apartment. Several adaptations had to be made for the arena stage.

The floor plan was as follows: in the upper left exit was a window seat to represent the window; immediately below this, on a line with the aisle, were placed a black easel, a high, black stool and a small table with a red top. Above the down-left exit was a small black table with two small stools on either side of it. Immediately above the down-right exit was a sofa covered in black and with red legs. A small black stool was placed to the left of the upper-right exit.

This setting was divided into six areas: The window seat was Area One, the easel and table were in Area Two, the center area was Area Three, Area Four contained the black table and two small stools, the sofa was placed in Area Five, and Area Six contained a small black stool and later in Act Four contained the piano.

The furniture which had red on it was placed in the room directly in line with the couch and the window seat. The red was symbolic of the passionate turn that had taken place in this black situation. The window seat had the largest amount of exposed red on it in contrast to smaller touches on the easel table, and couch. The color grew in intensity as it went from the neutral couch area to the window which later becomes the point of an attempted suicide. The only entrance needed for this act was placed below the couch in Area Five.

No definite symbolic acting areas were used in this act although Act Four was planned with specific areas in mind so that the design of this act needed to correspond with the needs of Act Four.

The first scene of Act Three was played in two areas. KOROMISLOV was placed in the easel area painting the portrait of LIZA, on the

couch in Area Five facing the easel. The prevailing atmosphere of the scene was happy and broadly intimate. The artist had to be placed in a position advantageous for painting the portrait. The window behind him supplied the light for the easel and was also directly in line with LIZA. Since this scene introduced a new setting, the director felt that as much of it as possible should be exposed at the opening of the act.

The only movement problem involved was the creation of specific gestures from KOROMISLOV to guide LIZA in her posing. The artist used the opposite hand from his directions. For instance, if he asked LIZA to move a little to her left, his right hand made the gesture.

The main problem of the scene was to set LIZA's new characterization. She had to show herself as a woman rather than the young girl from the country. Her gestures, voice, movement, and reactions to what was being said, all had to give the impression of a new feeling of maturity. She dressed differently from the previous act although her main change came from her voice and carriage.

KOROMISLOV was predominately the same as the previous acts. He showed a warmth and sensitivity that had been lacking in earlier scenes. He was now the artist and good friend, no longer the coldly analytical person trying to solve the problems of the previous acts.

The second part of this scene was played on and around the window seat. The portrait was abandoned for the day. LIZA started to question KOROMISLOV about the family situations, and the conversation became quite personal.

Several problems were raised in movement. As LIZA got up from her pose she moved to the window, stretching herself. Her appearance conveyed the stiffness resulting from sitting several hours in one position. Later in the scene she moved in the manner of one who was thinking out loud. LIZA, as described by Andreyev, was becoming very much like KATERINA in her movement and speech. The director had to find a means to show this similarity without letting LIZA lose her own identity.

As LIZA continued to question KOROMISLOV on family affairs, he showed a growing agitation through his movement. He was very fond of LIZA and was unable to hurt her by disclosing any of the sordid details about KATERINA.

LIZA showed through her characterization a feeling of discontent and worry about her family. She was now beginning to question the wisdom of coming to the city. The audience had to get the impression through her dialogue that the situation in the home was not as yet solved or even any better. She was no longer the adolescent looking for a good time but a very confused young woman.

KOROMISLOV, who knew more than LIZA suspected, had to show through his facial expression and voice that he was not telling her the whole truth. He had had an affair with KATERINA about which he did not want LIZA to know. He showed a growing uneasiness in trying to stop LIZA from talking about KATERINA.

Their scene was interrupted by the entrance of KATERINA and MENTIKOV. The action was placed in the whole arena. The scene had to

show a feeling of embarrassment and uneasiness. MENTIKOV was placed in Area Four by himself. He was not, nor had he ever been, directly connected to the family or any of the other characters, so he was placed a little apart from the others. LIZA was placed on the stool left of the center area to show her growing detachment from everyone except KOROMISLOV. KATERINA moved in all the areas to show her lack of attachment to anyone. Her feeling of ease in KOROMISLOV's studio gave evidence that she knew the place well. KOROMISLOV, moved in all the areas, trying hard to be agreeable.

KATERINA's movement had to be graceful and suggestive. She was now going from man to man looking for strength. She assumed an occasional sensual pose and walked with the poise of a determined woman. Her manner of dress had changed, for she was wearing more sensual clothing with full skirts. Hence she had to move well and pose effectively.

MENTIKOV moved in a way to show his basic lack of ease, a manner overlaid with a forced casualness. He showed that he knew KOROMISLOV hated him, yet he didn't want to show him that he was disturbed or afraid.

LIZA had to show a nervous embarrassment through her movement. KATERINA had interrupted just as she had been talking about her. LIZA had to show a feeling of wanting to get out quickly without upsetting KATERINA or KOROMISLOV.

The over-all movement of the scene had to convey the unrest and confusion of the characters who were all looking for an answer to

this problem even though they were afraid to face the truth.

The main characterization problem was to show the effect that KATERINA now had on all of the characters. LIZA was worried and embarrassed by KATERINA's bold actions and speech. KOROMISLOV showed a growing contempt for the way in which KATERINA was behaving. MENTIKOV developed an unconcerned attitude about the whole situation, remaining oblivious to the fact that he was one of the instigators of KATERINA's downfall.

KATERINA had to show a very great character change. She was no longer the pious, soft-spoken character of Act Two. As evidence of the low position to which she had fallen, her mannerisms and her speech had become sensual. She could not, however, be shown as a vulgar character. She remained the wife of a member of Parliament, an aristocrat. She was confused as to why she did the things she did and rationalized by blaming her troubles on other people. KATERINA had to show her lack of concern over her family. She was going out often, was wearing new and expensive clothes, and was leaving her children under the care of a nurse. She was no longer content with the simple ways of life but was frustrated by a lack of security.

The next scene was the longest and most important scene of the entire play. The movement demanded the use of the entire acting area. In this scene KOROMISLOV tried with everything in his power to guide KATERINA to her happiness and resolve her problem. In trying to help her he became so forceful that he drove KATERINA to a near-attempt at suicide. The whole scene was emotional and therefore demanded

considerable room for violent action. The placement of the suicide attempt was dictated by the location of the window. The action took place in and around the upper-left exit, which kept it at a good distance from most of the audience.

The movement of the scene varied according to the dialogue. KOROMISLOV showed a growing agitation as the scene progressed. His anger overcame him and his movements reflected this attitude.

KATERINA had several movement problems. Her walk had to show the sensual feelings that she felt toward KOROMISLOV. This movement demanded a subtle touch, however, to keep it from being overdone. In the suicide scene, KATERINA had to portray through movement the surging, overwhelming desire to jump from the window. When she failed to do so her body had to show the weakness of the failure. Later, when she prepared to leave the studio, the sensual appearance returned.

During this scene, KATERINA approached KOROMISLOV begging him to kiss her. Action had to be found to portray KOROMISLOV's contempt for her. He had to be able to move away from her quickly and angrily and tell her what he really felt about her.

KOROMISLOV's character changed in the scene. He was no longer the quiet, warm friend. The duty fell to him to tell KATERINA what was happening to her. He had to be brutal, pointing out what she had become. He had to show his anger at being involved with the situation. He tried to help even though he had been one of her lovers. As he realized his attempts were futile he gave KATERINA up for lost even though he loved her he gave up trying to help her.

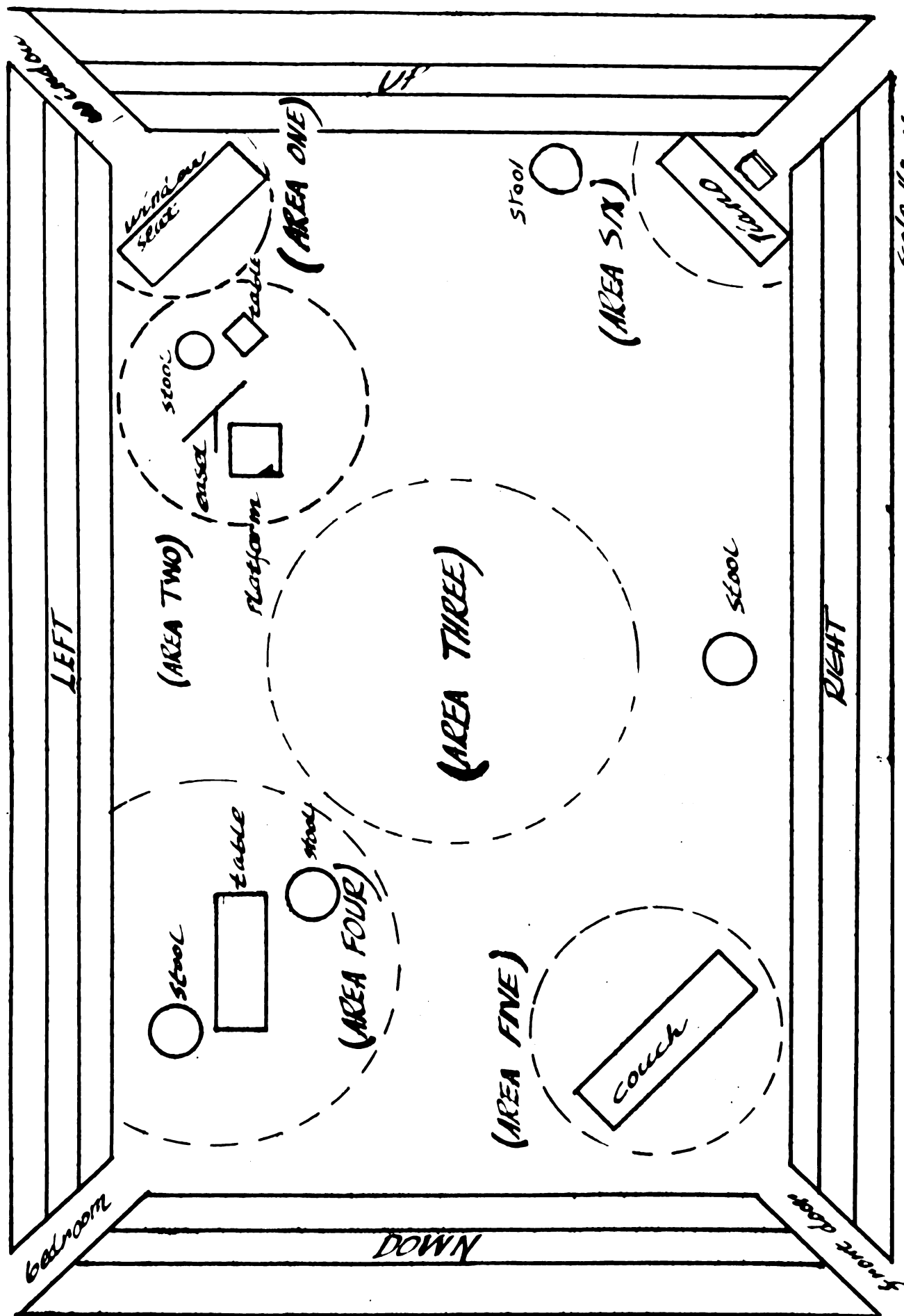
KATERINA listened carefully to all that KOROMISLOV told her. At first, she showed a misinterpretation of what he was saying and did not want to hear anything about herself. She had to show her warm feelings for the artist. As KOROMISLOV verbally painted his impression of KATERINA she suddenly realized what she was. She tried to kill herself but failed. This attempt at suicide did not leave a lasting impression on her, however, for as she left the studio she again became sensual.

As KATERINA went out, GEORGE entered. The first part of the new scene was played in Area Three. KOROMISLOV was still angry and nervous. He needed room in which to move as he related to GEORGE what had just happened. As the two men realized that the problem was too big for them to handle, they sat at the window, or Area One, watching the evening sun set, contemplating the height of the precipice.

KOROMISLOV's character did not change from the previous scene. He was now telling GEORGE the same ideas that he had told KATERINA. He was angry and moved around his studio trying to wear out his anger.

GEORGE had changed. He was older and more tired, careless about his dress, slower in his speech and movement. His ideas were more irrational. His whole mind and body were torn over whether KATERINA would ever be the same as she had been. He had to show the strain that his work had played upon him. He was a tired and defeated man who had given up.

This little scene was intended to leave the audience with a feeling of desolation.

scale $\frac{1}{4}" = 1'$

FLOOR PLAN AND ACTING AREAS

ACT FOUR KATEERNA

Act Four

The setting for Act Four was the same as that for Act Three with a minor exception: the addition of a small posing platform placed immediately below the easel in Area Two, and in Area Six, a piano placed in the upper right aisle with the back facing center.

The setting was set up again in symbolic playing areas as follows: The window seat, Area One, represented a place where quiet conversations of a non-intimate nature could take place. The couch was used as a point where action could take place unseen and unheard by others in the room. This was Area Five. Area Four, which included the table and chairs, represented the area for the outsiders, where those who were not directly connected with the problems could sit. The piano, in Area Six, was again a place where a small group could gather and talk over a problem without being interrupted by anyone else.

As the act opened, a party was in progress. In adapting the script for the production the director removed three characters from this act. This was to prevent an overcrowding of the stage by characters who added nothing to the story. Because of the use of space-staging, the audience could see one group of people at a time and listen to what they were saying while the others in the picture froze in their various positions. The feeling was created that the spectators were either viewing a party, and listening to the various groups one at a time, or taking in the whole room when the dialogue called for it.

The opening scene was set up as follows: LIZA, was placed on the window seat in Area One, away from the rest of the group and silently listening. KOROMISLOV was at the easel in Area Two painting a portrait of KATERINA as Salome. She was standing on the small posing platform. TEPLOVSKY was at the piano in Area Six. ALEXEY was seated near the piano, also away from the group. MENTIKOV was placed in Area Four at the table which now held liquor and food. He remained away from the group through most of the act.

The movement of the scene had to be gay and lively. MENTIKOV and TEPLOVSKY had to show the effects of too much alcohol. KATERINA had to show the stiffness that resulted from standing too long in one position.

All of the characters remained the same as in the previous acts with the exception of ALEXEY. He had become older and less inquisitive and sat eyeing the whole scene disgustedly. He no longer had much to do with any of the characters but sat brooding in the corner.

TEPLOVSKY was introduced in this act. He was an arrogant musical artist who was approaching national fame. His boredom and disregard for the others proved to be comic as he moved with an air of assumed importance and with his cold outlook on life.

The second scene was between KATERINA and TEPLOVSKY. She had finished posing and moved to the couch to stretch out. TEPLOVSKY got her a glass of wine and sat on the couch beside her. The scene held a suggestive feeling between the two characters as TEPLOVSKY asked KATERINA if he could be her prophet. KATERINA, as had Salome, had been

holding a tray begging for the head of the prophet. Symbolically Andreyev was pointing out that Russia was holding out her hand and asking for a prophet, for help to lead her in the right direction. KATERINA, as Russia, was now surrounded by all the various phases of her problem, those who represented the parasite, the politician, the student, youth, and the artist. The question arose now as to who would be the prophet.

TEPLOVSKY had to show his sensual feelings for KATERINA. He was not a very likely subject for her attention, and her attitude had to reflect this feeling.

As this scene progressed, LIZA and KOROMISLOV started to talk. This scene was played at the window seat in Area One. LIZA had found out that MENTIKOV had been KATERINA's lover, and this was her reason for being so quiet at the party. KOROMISLOV was again afraid to tell LIZA the truth. LIZA had now become more serious as a person. Her whole faith in life had been shattered. She had to reveal her inner torment in this situation.

As KOROMISLOV asked KATERINA to return to her posing, MENTIKOV moved to the window to talk with LIZA. MENTIKOV's movement here and throughout this act conveyed the feeling that the man had been drinking. He concentrated on having a good time.

A new side of MENTIKOV's character was seen under the influence of alcohol. He disclosed to LIZA that he realized people considered him a gloomy man. He insisted that he was funny and a very decent person.

LIZA, who had never shown her contempt for MENTIKOV, did so as she realized that he was KATERINA's seducer. She expressed her contempt for him by the way she looked at him, listened to him, and suddenly moved away to seek the security of KOROMISLOV.

The following scene was played in the whole arena. KATERINA danced for the men at the party as TEPLOVSKY played the piano. MENTIKOV resumed his quiet corner down-left, after being told to be quiet by ALEXEY who then sat down on the stool right of center. KOROMISLOV remained at the easel where he had been working. These men were placed so that the entire stage area could be used for the dance. The dance conveyed the story of KATERINA as she went from one man to the next, approaching them in the style that she did in real life.

MENTIKOV had to show his feeble attempt at trying to save her. KOROMISLOV and TEPLOVSKY had to show through facial expressions the horror of the situation and then look away from her. ALEXEY remained repelled. He could find no reason for helping her and conveyed the feeling that something had happened to them. Later he asked her why she had been coming to his rooms so often.

The director's problem in this scene was to teach the actress playing KATERINA how to dance. Her movements were to be accompanied by music and her costume was modeled after the original Salome. In the dance KATERINA retold in pantomime and movement the story of her downfall and her general reactions to the people that were connected with it. She had to approach MENTIKOV with an air of contempt that she had developed toward him. Her approach to KOROMISLOV had to be

that of begging for that much-needed strength to pull her from the mire. She approached TEPLOVSKY and ALEXEY with the same need. As the dance continued she realized that these men could do nothing to aid her, so she rejected them for their weaknesses. She became a queen, commanding these men, telling them that she was not what they had imagined her. She was an honest woman, and she was proving it to them by rejecting their help.

Since the dance had two definite parts to it, the actress playing KATERINA had to show the mental change that occurred when she realized the men were all weak. Her movements and gestures would have to convey the whole story of her life in a few minutes of music.

The next scene was between KATERINA AND ALEXEY, placed on the couch in Area Five. When she asked him to help her, to love her and to kiss her, ALEXEY was repelled and asked why she had been following him to his rooms lately.

The main problem of this scene arose when KATERINA put ALEXEY's hand on her breast. He also had to pantomime lifting a rock and throwing it at her after he violently pushed her to the couch. KATERINA played the scene in a sensual way, but at the same time she had to reveal her great anxiety at being such a changed person. She begged ALEXEY to help her, but the youth was unable to comprehend her real meaning.

After this scene, KATERINA realized what she had done as she had danced before all the men. She had to justify herself before them and regain her stature. This scene was played in Area Three with GEORGE

while the other characters remained on the outside rim as the spectators to this verbal fight between the wife and husband.

KATERINA's characterization again had several changes as she evolved from a dancer to a queen. Her attitude reflected her disgust with all the men present, and she rationalized her situation by blaming all of them. Her posture was now stiff and commanding, and her movement reflected the quality of a regal figure.

As KATERINA started telling the rest of the characters what weak fools they were, they all changed from the dominating personalities of the previous scene to subjective ones. As they were momentarily being ruled by this new woman, their movement and vocal patterns reflected an attitude of amazement and respect.

The next scene was played in Area Three and showed the departure of KATERINA from the party. She had grown tired and dizzy from the wine. She now commanded her husband to get her coat and help her dress as she was going for an automobile ride with TEPLOVSKY. The automobile ride suggested to KATERINA freedom from the party and its members. Symbolically, however, she was going to one more of the cultural founts to seek her prophet. TEPLOVSKY definitely wanted merely to have a good time and had no idea of the trouble that had arisen between KATERINA, her husband, and MENTIKOV.

As GEORGE dressed his wife, MENTIKOV was placed by KOROMISLOV on his easel stool since MENTIKOV was making a point of letting everyone know that he and KATERINA had come to the party together and, hence, should depart together. LIZA sat on the couch watching, wondering if

she would ever again see her sister as she once knew her in the country. TEPLOVSKY waited patiently to take the automobile ride with KATERINA.

The movement was designed to show the growing tension and confusion of all the characters. The movement depicted the unsure, wary thoughts of the characters as they tried to foresee how KATERINA's problem would be solved.

KATERINA showed the strain of the past few years as she slowly moved to leave the rest of her friends. She was still a queen, but she moved in a manner which conveyed the thought that she might have been recently de-throned. GEORGE showed the strain of trying to do what was best for KATERINA; he didn't want to let her go with TEPLOVSKY but it seemed the only answer at the time. GEORGE realized that he was the cause of KATERINA's unhappiness and if TEPLOVSKY could give her some happiness, he could not hold her back.

KOROMISLOV was beginning to grow angry at having been subjected to the marital troubles of KATERINA and GEORGE. For two years now his whole life and work had been interrupted by these people. The sooner he could solve this matter, the better it would be. KOROMISLOV's movement had to show this growing tension and anxiety.

With the departure of KATERINA, only three characters were left on the stage. LIZA, who had run crying to the window seat in Area One, MENTIKOV, sitting at the easel looking at the portrait of KATERINA as Salome, and GEORGE, sitting quietly on the couch staring at the floor. MENTIKOV was then moved to Area Five, the couch, and sat beside

GEORGE while they silently smoked and reflected on the sorrow of the situation.

LIZA, had to show the feeling of a young girl who has lost much of her zest for living and all of her happiness. In two years' time she had lost all of the freshness, the youth that was so natural to her in the country. The city had stifled her as well as all of the rest of the people she knew.

The ending of the play had to show the complete desolation which arose from the situation. GEORGE had lost the desire to fight for his wife, and MENTIKOV was more upset over not being able to go with KATERINA. No one knew what the outcome of KATERINA's life would be. Andreyev had left the symbolic question of Russia's internal decay up in the air. Where was Russia, or KATERINA, to go? Would someone be able to pick her up and make her what she once had been, a pure and noble woman, and a country of which the people could be proud? LIZA, MENTIKOV and GEORGE could not answer either of these questions, and this same feeling of utter desolation had to be conveyed to the audience.

CHAPTER IV

CHAPTER IV

THE DIRECTORIAL STAGING OF KATERINA

The entire production period of Katerina covered six weeks, divided into the following sections: casting, reading and interpretation, rough blocking, "setting" rehearsals, polishing, and dress rehearsals and performances. This chapter deals with the directing problems involved from the casting of the production through the last dress rehearsal.

Casting

The roles in Katerina posed several casting problems in that they demanded actors who were able to show maturity and to understand the complex ideas of the characters. The director had to look for actors who showed possibilities of achieving these ends. The following information concerning the characters was given to the readers at tryouts:

Katerina: a tall, handsome woman of thirty-five, who shows a great range of emotions. She moves easily and gracefully and must be able to dance. She speaks in a cultured voice which is accompanied by characteristic gestures. She must be endowed with physical charm which she uses to the fullest extent. She is a complex person who easily slips from one mood to another.

Liza: a slight, dark-haired girl with physical charm and a warm personality. She must be able to look young and at the same time mature to a young woman. She should resemble Katerina in bone structure and facial features. She must be able to develop adequate movement for the character.

Vera: a tall, stout woman in her sixties. She is the bosomly mother of an aristocratic family and is commanding in her movements and gestures. She must be naturally mature and speak in a cultured dominating voice.

Tatyana: a short, stout woman of fifty-five who shows years of hard labor in her nearly muscle-bound movements and gestures. She speaks in an uncultured voice which often borders on the harsh side.

George: a large handsome man of about thirty-five. He shows a wide range of emotions and must be able to speak with the fluency of a public official. His voice must be big and resonant with a great deal of variety. He must be able to move easily and show a gradual ageing.

Koromislov: a tall, handsome artist of thirty-five. He is a creative person who shows an extremely sensitive nature, a commanding personality with an imposing physical appearance. He must be able to move easily and speak in a cultured voice capable of much variety of emotions.

Mentikov: a small, beady-eyed man of about thirty who must show his preciseness through his movement and gestures. He speaks in a cultured voice in a determined and precise way. He must be small physically and show the minuteness of his mind through his movement and gestures.

Alexey: a tall, well-built, young athlete of twenty-three. He moves in a muscle-bound fashion, and his youthfulness shows in his movement and gestures. He speaks in a young, rapid voice.

Fomin: a shy, awkward, student of twenty-two who speaks and moves in an embarrassed and halting manner. His movement and gestures must reflect his embarrassment in the situation into which he is thrust.

Teplovsky: a fat arrogant pianist of forty who moves with an artificial air of importance and uses grandiose gestures. He speaks in an attitude of feigned importance which appears to make him seem rather cold to everyone.

The director was faced with casting the play from a wide range of experienced and inexperienced college actors, most of whom showed a lack of maturity and a lack of sensitive understanding in the reading of the roles. Many explanations about the characters and the play were

needed before any of the actors trying out were able to give the director an idea of their capabilities. Out of the 54 candidates, only five showed a definite ability to handle a role. The roles of Tatyana and Vera proved to be difficult to cast due to the maturity of the characters. The actresses finally chosen for these roles fitted mainly the physical types. The roles of the three young people, Alexey, Fomin and Liza, were close enough to the actors' own ages so that little difficulty arose in casting.

The actress (Janet Rose) chosen to play Katerina was endowed with a great deal of natural, personal charm. She showed a sensitive reaction to the character in her readings but lacked the maturity of feeling. She needed training in physical movement and lacked a graceful command of gestures. The actress had played a few roles before which did not demand such a subjective approach to the parts. Somewhere she had learned to portray emotions through her facial expressions alone and tended to over-emphasize this phase of her technique.

Liza (Judith Lookanoff) was a freshman and an inexperienced actress who was also endowed with a charm which radiated a fresh and youthful quality. She was, however, stiff in her movements since she had not as yet matured physically. Since she had never been on stage before, she had to develop her vocal projection, stage movement, gestures, and character delineation. The director, in this case, was starting with a new recruit, and whatever she learned would come from this production.

The role of Vera (Martha Loomis) was taken by an actress whose physical height fitted the character. She had to resemble George and

Alexey at least in physical form. This actress had also had very little previous experience. One role she had played had utilized a high-pitched voice, and she was unable to lower her pitch. This actress needed to develop larger movements, more commanding gestures, and a fuller, more resonant voice. She was, by nature, a somewhat shy and retiring person, and the director had to encourage her to play with some force and meaning.

Tatyana (Shirley Gogoleski) was a rather small, young woman who gave the impression of a peasant mother. She had developed a habit of speaking slowly and distinctly, while this role demanded a quick, harsh delivery of lines. Although she had very little previous experience, she showed promise of obtaining maturity through rehearsals.

In choosing George (Paul Moore) a tall, well-built and handsome young man was selected. He showed a great deal of sympathy and understanding of the role in tryouts. His voice was deep and resonant with a good range of vocal variety. His physical movement was restricted due to his large size and inability to handle himself easily. His readings showed a sensitivity toward deep emotions, but his emotional techniques were obvious and did not have true sincerity. Although he had played in a summer stock company, he had never played such a complex role as George before and needed training in developing such a character.

The actor chosen to play Koromislov (Rodger Birtwell) was also a tall, handsome young man who showed commanding qualities needed to convey the symbolism in the character. He had appeared in the role of

Joseph Surface in The School For Scandal and had learned much of his acting technique through this period play. Most of his movement, facial expressions, and gestures had to be much subtler for arena playing. Due to a slight physical disability of the actor, the director had to train him to work around his movement restriction and make him comfortable in his actions. He had a resonant voice but lacked training in diction and projection.

Alexey (John Goetz) had the youthful quality needed for the role. His previous experience in television acting aided him in giving a subtle performance. He was, however, self-conscious and had developed the habit of saying a line and then glancing toward the director for his approval, thus destroying his continuity of performance. He was well trained vocally, but his movements were stiff and uncertain. He lacked the commanding appearance the role demanded.

Fomin (William Young) was a freshman with only one other performance to his credit. Since this previous experience had been in Childrens Theatre, he had developed a style of over-playing which was too broad for arena. He had no previous vocal training nor did he have a variety in movement. He had some lessons in dance movement but tried to use it as dance and not as an aid in developing a character. He had a pleasing personality which he easily conveyed in his readings.

Mentikov (Ronald Neubert) was a small young man with a sensitive approach to the character. The actor showed an identity with the character in his reading which indicated an ability to portray this difficult role, demanding someone who could portray the weak ways of

a parasite without becoming disgusting or embarrassing. His advances to Katerina could not be obvious or vulgar in tone but had to suggest the torment that ruled this man's mind. The actor chosen for the role was the most experienced actor of the group. He had appeared in a season of summer stock and many college plays. He had played a great deal of comedy and had developed a set stage voice which was husky and comic in its delivery. Mentikov needed an extremely cultured voice and precise movements, and this actor had to develop some subtler vocal and physical mannerisms. Mentikov was the most difficult role in the play due to its somewhat embarrassing implications.

Teplovsky (Fred Kuekes) was a stout man who read an arrogant joviality into the part that other readers had missed. The actor had several problems to overcome for arena such as a lack of subtle movement and gestures. This actor was a natural comedian and was prone to play most of his roles with a much too exaggerated technique. He needed training in vocal projection and clarity of diction. The actor had to be able to play the piano since he played the lead music into the dance. The director could foretell some blocking problems due to the large size of the actor.

An over-all look at the cast showed a definite need for work on movement, maturity, and development of character. The vocal techniques of all the actors would require training and adaptation. As yet the actors did not comprehend the underlying motives of the characters, and the director could see the necessity of discussing the full implications of the script. The actors chosen to play the roles all showed an

enthusiasm for the script and the characters. The experimental nature of the play proved a challenge to them since none of them had ever performed in a symbolic play and but a few had worked in an arena production.

Reading and Interpretation

The first meeting of the cast was used to introduce everyone, get acquainted, check rehearsal rules such as promptness and attitude, and settle any difficulties in the rehearsal schedule.

The director then discussed the various problems which might arise in these first rehearsals. Since the women's costumes had been designed to be floor length, the actresses were asked to wear long rehearsal skirts to help them move and sit in this type of dress.

The director asked the actors to equip themselves with ballet slippers or heavy sox to wear during rehearsals for the dance exercises.

To facilitate ease in movement and portraying both the symbolic and realistic sides of the characters, dance exercises were planned as a training device for the actors. The use of these dance exercises was designed to relax their muscles and to aid them in creating movement patterns which would portray the two sides of each character.

The director had been trained in dance movement and had found this training an aid in developing several characters and consequently felt that an actor who was comfortable physically on the stage could portray a character more deeply and sensitively. The actor would not then be so concerned with what to do with his hands or possible awkwardness in

making an uncomfortably long cross. If the actor has complete confidence in himself physically, he can concentrate more freely on the thoughts and ideas presented in the script.

The next subject approached by the director was the style of acting to be used in this production. The cast was told that Katerina had originally been produced at the Moscow Art Theatre and that the system of acting used by this group would be incorporated in this production. A subjective approach to a play or characters would again be used. The ideas and conflicts of the story had to be fully realized before the actor could grasp the heart or kernel of the character, the internal and external personality. The actors were told to study their characterizations and to keep asking themselves, "What am I doing?", "Why am I doing it?", and "How am I doing it?" The "what" and the "why" of the character had to be determined by the actor and the "how" was to develop spontaneously after the actor had mastered the first two questions. The final character would then appear to be an inspiration of the will.

Following these discussions, the cast read through the script. The main objectives of the reading were to view the play in its entirety, to analyze the characters and the conflicts between them, and to learn the pronunciation of the Russian names and other difficult words.

The following two nights were spent in discussing the play an act at a time. The first night was spent on Acts One and Two, with no particular stress on characterization or vocal technique. The major goal of these readings was to clarify the ideas in the script.

The director did not stress the symbolic message of the play until two weeks of rehearsal had past. The first object was to discover the psychological and sociological aspects of the characters as they were found in the realistic story. The director felt that if the realistic phases of the characters were clear then the symbolic aspects of the script could be revealed by a heightening of the realistic character.

Since the first act was composed mainly of the family and their problems, a discussion was held to break down the entire system of family relationships, namely: the relationship shown between Vera and George; the strong friendship existing between George and Alexey; Vera's domination of the family; the relationship of Koromislov to the family as shown in his attempts to solve the situation at the end of Act One.

Act Two was then discussed in the same manner. Here the following relationships were noted: the bond between Tatyana, Liza and Katerina; Liza's recognition of the relationship between Katerina and Mentikov, and Tatyana's distrust of Mentikov; the strained feeling between George and Katerina, and Mentikov's position in reference to the other characters in the scene.

The next rehearsal further analyzed the ideas and character relationships of Acts Three and Four. Those observed in Act Three included: the maturation of Liza and her new outlook on life; the friendship between Liza and Koromislov; the change in Katerina and her influence on the lives of those around her; the tension existing between Koromislov and Katerina; the help Koromislov tries to give

Katerina and her reasons for trying to kill herself; and finally the change in the friendship between Koromislov and George.

Act Four brought out the following relationships: Katerina's loss of purpose and dignity; Mentikov's personality change brought on by drinking; Liza's awakening to the real meaning of the conflict between George, Katerina, and Mentikov; Alexey's growing contempt for Katerina; Teplovsky's relationship to Katerina; the purpose and reaction to the message portrayed in the dance, and the reaction as Katerina leaves with Teplovsky.

These reading rehearsals seemed to answer many of the questions in the actors' minds and helped increase their enthusiasm for getting into the actual blocking of the play.

Rough Blocking

The next step in the production process was the period of rough blocking. One night was spent on each act, which had been partially pre-blocked at home by the director. The purpose of these blocking periods was to place the actors in the various areas in which they would play. Little attention was paid to details and characterizations. The actors were required to write in their blocking so that they would learn it along with the lines.

Before this first blocking rehearsal started, the actors ran through a series of dance exercises which were used before all later rehearsals throughout the production period. These exercises were composed of stretching, relaxation of the neck and back, bending and

touching the toes, deep knee-bends, and some ballet leg exercises. The director acted as the exercise leader for the first week, and from then on a different actor led the exercises each night.

As the actors rested following the exercise period, the director discussed a few of the general problems of the arena theatre. In arena theatre, the characterizations and business had to be perfect since there could be no prompter in evidence. The movement and vocal projection had to be relatively subdued due to the closeness of the audience. Simplicity and subtlety would be the keynote of this production. The actors were warned of the blocking problems of the actor in relation to the audience. No actor could stand directly in front of another, but always move to one side so that the audience could share a view of both actors' faces. The actress playing the older women had to show their maturity through their physical movements and vocal expression. Little make-up could be used in arena, so the characters had to be fully developed. The actors were going to have to concentrate on their characters and relationships to the play in every rehearsal since costumes, make-up and setting could not be as helpful in the arena as on a conventional stage.

The director was fortunate in that the film Camille, starring Greta Garbo was playing at a local theatre. He asked the cast to see it and notice the subtle yet powerful emotions Miss Garbo showed through her eyes and subdued facial expressions. Some of the techniques used in film-making are very near those of arena staging as Glenn Hughes has pointed out.¹

¹ Glenn Hughes, The Penthouse Theatre, (New York: Samuel French, 1942).

The opening of Act One, as previously mentioned, was filled with excitement and had very little large movement, with the exception of Katerina's run. The actors were placed in their areas, and little attention was paid to developing the scene further.

As the second scene began between Vera, George and Alexey, in which she berates her son for his actions, a problem arose in the form of a complaint from the actors. They felt that they were moving around a great deal without any apparent motivation. The director explained the psychological reaction of people caught up in fear and apprehension. They move a great deal, not knowing exactly what they are doing or saying. The movement of this scene had to show this atmosphere of chaos and crisis. The director also wanted the audience to have a chance to see the characters and get to know them before reaching some of the quieter scenes when actors' faces would not be seen by all of the audience for longer periods of time.

Another problem which arose in this first rehearsal was the use of curved crosses. The actors were accustomed to the straight line crosses of the proscenium theatre, and the director pointed out how the curve could expose more of the actor's face to the audience.

With the use of curved movement, sitting positions posed a problem. The actor had to learn to sit on an angle so that they were never full-back or full-face to any one section of the audience.

Vera's faint proved to be a blocking problem since she had to convey her physical dizziness before the faint. She was placed near the bourne with no one to catch her as she fainted. The director wanted

to keep her in that area to counter the violent reaction of George to Katerina at the other end of the room. The problem was solved by having her utter a small cry which arrested Fomin's attention; he then went to her and helped seat her on one of the stools above the bourne.

The next major blocking problem was George's movement as he related the story of Mentikov. This long scene demanded variety in movement and voice, and the director asked the actors to think of some creative movement to be used.

With the entrance of Koromislov the movement of the scene needed to be picked up in tempo. Koromislov was directed to take bigger and more commanding crosses and poses than did the other characters. The closing of the scene was a tableau black-out, so the various characters were placed as far apart as possible for full audience view.

The second rehearsal was spent in blocking Act Two, and after the setting was explained the rehearsal began.

In the rough blocking of Act Two, the first problem which arose was to create movement patterns which would give the impression of a hot day in June. For the most part the actors sat fanning themselves, or moved deliberately and with unhurried actions.

In the scene between Mentikov and Katerina in which they discussed their relationship, movement was created to show the tension between them. He was moved alternately to her and then away to show his desire to be near her and her revulsion of him.

The blocking for Liza's entrance, with the news of the arrival of Alexey and Koromislov, was planned to show a good deal of excitement

by having her skip about the room, turn in circles, and create a general feeling of nervous expectation. The actress playing Liza was awkward and needed considerable rehearsal, so the blocking was roughly set around the bourne for general positions only.

On the entrance of Alexey and Koromislov, the director wanted to keep the four actors in a small area to increase intimacy and nervous excitement, but the actors stood too close and blocked each other. The prearranged blocking had to be changed to space the actors farther apart, and the two men were placed parallel to the aisles.

Several changes were made in blocking the first scene between George and Katerina. As the scene began, George entered the room, looked around, and called for his wife who was supposedly on the terrace overlooking the garden. The director had first placed Katerina on the bourne facing center directly in line with George's entrance. By moving her to one side of the bourne with her back to the entrance and having George back into the room and deliver some of his lines before turning around, the tension of the scene was increased. As George turned around the audience saw his graying hair and older appearance.

As previously mentioned, the embraces between Katerina and George needed to be placed center to keep them from being too close to the audience. Utilizing Katerina's dialogue, as she objected to his attentions, was a means to move her away from George over to center.

The placement of Katerina, Liza, and Alexey posed a problem in the next scene. Katerina and George had just been interrupted by the arrival of the three from the garden. The director had to find a way of putting the three characters together without blocking George and

Koromislov from too much of the audience. The three characters were again lined up parallel to the aisles instead of being below the bourne, allowing George and Koromislov to stand directly above them. The characters were kept in line with the exits and sight lines were kept free.

As Koromislov suggested a walk to Liza, they moved to center to free sight lines, thus facilitating the cross which would have to carry them out on two short lines.

In the next scene, since the first of the act had been played mainly in the lower section of the arena, the director moved the succeeding action to the upper end of the acting area by means of a cross to center by Katerina. This was motivated by Katerina's strong desire to get away from George and to her room.

As she went to her bedroom, George approached her asking for permission to enter. Again to ease the sight lines, the action was placed in line with the aisle representing her bedroom.

Since Mentikov's entrance to the final scene was to be timed to music, merely general blocking was given him and the exact timing was left until the rehearsal in which the music was set.

The third rehearsal was spent in blocking Act Three. The first scene did not require any movement until Liza crossed to the window after she finished posing. She was to stretch her arms and walk on tip-toe. She was unable effectively to carry out this idea, so this business was marked for work in later rehearsals.

During the scene with Koromislov and Liza, the director had hoped to seat them on the window seat for the quiet talk between the two

characters. This had to be changed, and Liza was left on the window seat while Koromislov was placed in the area right of the easel so that the audience could watch his reactions to what Liza was saying.

With the entrance of Katerina and Mentikov, a problem in focus arose. The audience should clearly see Liza's reactions to Katerina's sudden arrival, but attention would be diverted by the newly arrived characters dominating the scene. A cross was devised for Liza just as Katerina entered. The audience had been watching Liza's movement, so the focus remained on her for a little longer.

No problems arose until the exit of Liza and Mentikov. The director wanted Liza to meet Mentikov center, take his arm, start to exit, and be stopped by Koromislov. Mentikov was to take advantage of this break to return to Katerina on the window seat. The difficulty arose in moving Liza to Koromislov as he stopped her. The action had been placed above the couch, necessitating a very awkward turn for Liza so that she would not hit the couch. Koromislov crossed below the couch to catch Liza. She walked to him, stopped at his command, and turned in to him. Then as Koromislov engaged Liza in conversation, Mentikov easily slipped back to Katerina. This new action later proved satisfactory, especially since Liza's costume demanded the extra room in which to move.

In blocking the lengthy scene between Koromislov and Katerina in which she attempts suicide, the director felt that Katerina should stand center-stage as he started his speeches. To place her in this vital area would make her the center of focus while Koromislov carried the brunt of the dialogue. Koromislov, therefore, moved into several

areas of the setting, approaching the audience as he spoke and holding focus on himself. Then, as Katerina started to realize what had become of her, Koromislov was moved back into the center area, and the focus was evenly divided between them.

As Katerina approached the window contemplating suicide, Koromislov was placed in a position in line with the aisle, thus opening him to the audience's view.

The final scene of this act between George and Koromislov was first placed in the upper part of the arena around the easel and window. The actors felt uncomfortable remaining fixed for such a long period of time, so the business of smoking was added, necessitating crosses to the table in the lower part of the arena to get matches and flick ashes. This too, opened up the whole area so that the closing lines could be delivered on the window seat.

The fourth rehearsal was spent in blocking Act Four. The director explained the use of space-staging, which has been previously mentioned. Since the scene depicted a party in which there were many people, the director planned to control the specific focus by lighting only one area at a time.

The actors were placed for the opening scene and read through it. The transition into the second scene brought the first major problem in this act. The characters involved in this scene immediately began to speak, and the actors who had just finished were not sitting quietly listening to the scene. The director explained again that only one area would be lit at a time except for scenes requiring the whole acting area. The actors who were not in the focus of attention would

have to freeze in position since the slightest movement on their part would be detected by the audience sitting nearby and could destroy the effectiveness of specific scenes.

In the scene containing the dance, the director was faced with the problem of spacing the men on the rim of the acting area so as to leave sufficient room and to give specific focus to the dance. Koromislov was already at the easel, but Mentikov approached Katerina, begging for the dance, he was moved to the same side of the arena as Alexey. Then, as Alexey told Mentikov to keep quiet, he moved down to him and pointed to the table containing the liquor and food, commanding Mentikov to sit down. Alexey then sat down on the stool right beside him, giving Katerina several different areas in which to dance.

Since the dance had not as yet been fully rehearsed, Katerina was given the general movement patterns that she would follow, and the men were told how to react to her advances.

The scene following the dance between Alexey and Katerina imposed several problems. Here Katerina was to put Alexey's hand on her breast and hold it there as she talked to him. The actors were understandably a bit reticent to try this so early in rehearsals. The director pointed out that if Alexey played the scene correctly, he would be showing great anger and probably would have his fists clenched. She would then take his clenched fist and place it above her breast. This eased the embarrassment of the actors for the remainder of the production period.

At the end of the scene, Alexey was to push Katerina on the floor. After this was tried several times, the fall was placed on the couch

to provide a higher level for visibility. As Katerina lay on the couch, Alexey was to pantomime lifting a rock to hurl at her. Since Alexey made the action bigger than was necessary for the arena, the action was marked for later rehearsal with the choreographer.

In the next scene Katerina tried to prove her position as an honest woman. The director had envisioned placing George and Katerina in the center area as she stood addressing the men one by one, telling them of their faults which had helped create her own tragedy. As in Act Three, Katerina moved into several of the areas to command the central focus.

Since the final scene of Act Four was to be timed to music, the blocking was only roughly set to show the areas in which the action would be played.

At one point in the final scene, Koromislov called Mentikov to him so that George and Katerina could finish saying farewell. Koromislov was standing on the left side of the arena so that when Mentikov moved to him many in the audience would miss Katerina's final exit. Koromislov, therefore, moved Mentikov to the easel stool and seated him, then moved himself in front of the easel in line with the aisle, allowing a clear view of her exit.

The final moment of the scene was set, and the director pointed out that much of the movement of this scene would have to be timed to the music and the lighting.

"Setting" Rehearsals

The next step in the production process was that of "setting" rehearsals, which lasted a week. During this week, one night was spent on specific scenes consisting of two characters, and then four nights were spent on setting each act. The sixth night was spent rehearsing the whole play, at which time the director called for all lines to be learned.

In rehearsing the scenes with just two characters the director was trying to save time for the other actors and to develop precise business and movement. The major concentration was directed toward ensemble acting to produce a meaningful and unified scene.

The scene between Katerina and George in Act Two posed several problems. The embraces had to be adapted for the arena by shortening the length of the embraces and suppressing the highly emotional parts of the scene. George and Katerina made these embraces appear violent in nature, and the director pointed out the need for subtlety due to the closeness of the audience.

The scene between Katerina and Koromislov in Act Three required some specific timing of lines and movement. Since the scene is composed mainly of dialogue with little action, the director felt a need for heightening the emotion with some sharply timed crosses and gestures. Koromislov had some difficulty in putting the lines and movement together in a meaningful fashion. The director asked the actors to put aside their scripts and to improvise dialogue involving anger, and to observe their reactions and movement. This was tried, and, as the

actors developed anger, they turned quickly, shouting at each other and showed their emotions with positive gestures and forward movements. The director handed them their scripts and told them to keep going in the same vein. Thus the point was put across. Much of the scene's effectiveness was gained by the careful control of line and business growing out of this technique.

The primary problem which occurred in the scene between Katerina and Mentikov was to suppress excessive emotion. Mentikov, being a quiet and calculating person, had no trouble holding down his voice, but Katerina developed a higher pitch and increased her volume in every rehearsal. She was also using some set facial expressions which, although suited to the proscenium theatre, did not convey the intense inner feeling for the arena. The director pointed out that she was developing her character externally without considering the inner motives of Katerina. The mental processes of the character were discussed, stressing the fact that Katerina would not want to express deep feelings in front of Mentikov for fear he would take advantage of her plight and become even more involved with her. The aforementioned technique of Greta Garbo was reviewed, and as the rehearsals progressed Katerina developed an inner expression which conveyed her emotions.

The next four rehearsals were spent in shaping each act separately. Entrances and exits were timed, and the blocking for each act was firmly set. The characterization problems mentioned in Chapter Three were discussed and worked out.

Most of the blocking done in the rough blocking rehearsals remained set, and only a few minor changes were made later to aid the actors or to create a balanced and meaningful picture.

The main purpose of these "setting" rehearsals was to get the action and business ironed out so that the next two weeks of rehearsal could be spent in developing characters and projecting the meaning of the script. The first week following memorization was spent in working on the duet scenes and incorporating the dance in Act Four.

One night was spent in rehearsing the scenes in which more than two characters appeared. The greater part of Act One, which included George, Alexey, Vera, and Fomin, was rehearsed. The problems involved here were Vera's faint and the lengthy scene between Alexey and George. As Vera started to faint, Fomin rushed to her side and helped seat her on the stool. As the scene was rehearsed Fomin, seemed reticent to move quickly enough to catch Vera as she started to slump to the floor. Only once Vera fell on the floor so that Fomin had to pick her up, and after that he never again let her fall but moved quickly to her side.

The lengthy scene between George and Alexey was lacking in purpose and projection. The movement which had been set up for the scene was slowing the tempo and meaning of the dialogue. The two actors seemed confused as to their exact placement and often felt the need to move on lines not already indicated by the director. To solve the problem, the director asked the two men to start the scene and work through it without paying attention to the previous blocking. The men found themselves moving in the general areas that had been previously designated

with a few minor changes. The director marked these changes as they ran through the scene, and those that could be used effectively were incorporated in the blocking.

The next scene which was rehearsed was the opening of Act Two in which Liza, Tatyana, and Mentikov appear.

The main objective of this rehearsal was to develop characteristic movement for Liza and Tatyana. Tatyana worked on gestures and movement typical of a stout, peasant woman. The director suggested that she incorporate the business of putting her hands on her hips to emphasize some of her lines. This worked out well and gave the actress the dominant quality necessary for her characterization.

The movement for Liza proved to be more difficult for this actress. She had been doing her dance exercises, but now she needed to make a practical correlation. She was asked to pretend that she was a young girl running around in her yard, laughing and gayly jumping about. She tried this and started to get some of the looseness of movement that was needed for the part.

Liza had not as yet found a means of projecting her character and was prone to be overly-dramatic about it. The director asked her to forget that she was acting and just to have a good time with her lines. As soon as this inexperienced actress realized that she didn't have to over-act she developed more rapidly in her part.

The next rehearsal was spent in reviewing the movement and characterization problems of the duet scenes for the creation of a definite rhythm.

The actors were inclined to speed up the dialogue and action, thereby killing any subtle nuances so necessary to the understanding of the play. The director pointed out several places in the script that were designed for dramatic builds and others that were definitely written to be played in a slower key. These scenes fell into a pattern in these rehearsals, and the actors felt more at ease as soon as they fully understood the implications of the scenes and the rhythm in which they should be played.

The next rehearsal was spent in introducing the dance in Act Four. On the surface the dance was an entertainment of the men at the party by Katerina, with all of the men failing to realize the implications behind it. The symbolic meaning of the dance was to recreate the last few months of Katerina's life and tell the story in dance movement. She went from man to man, reacting to them in the way she did in real life. She rejected them, and she begged them for help but to no avail. The director wanted this dance to be a unit in itself which would recapitulate for the audience what they had been viewing for three acts before the closing of the play. The music was used for the dance, and all of the actors had to learn their reactions to Katerina as she played to them. Katerina had been in outside rehearsals with the choreographer (Mrs. Lois Tobin) for several weeks and had a rough idea of what the dance should be and the message that it should portray.

The first problem that arose was the introduction of the dance by Teplovsky. He was to play the lead melody of the music until the recorded music and the dance began. The script had to be re-worded a little to obtain the correct timing for this introduction.

The choreographer had been given the placement of the various men in the scene, and the dance had been designed to include all of them as part of it.

Katerina first went to Mentikov and took a wine glass from his hand, waved it in the air, and replaced it on the table next to him. Mentikov had to time his movements so that the glass would be there as she approached him and then put his arm around her waist as she left him. Mentikov's reaction had to show pleasure and a light spirit about the entertainment provided for him.

Koromislov was then danced to, and Katerina played "peek-a-boo" around the easel. He flirted with her and showed much amusement at this woman who just a few months before would not have dreamed of doing such a thing as dance before a room full of men.

As Katerina moved to the piano, Teplovsky rose from his chair, and she pantomimed the playing of the piano on its top. As she left Teplovsky, he sat down.

Alexey's and Liza's reactions to the dance were the same. They were embarrassed and humiliated to see Katerina behaving in such a strange manner. Neither one of them looked at her, even though she tried to arrest their attention.

The dance changed in tempo and meaning in the middle, and the three men, Koromislov, Mentikov and Teplovsky, had to cry in rhythm, "Bravo, bravo, bravo." Then Katerina approached the men in the same order, but this time she was rejecting them and their reactions had to convey a feeling of helplessness and shame. George entered at a

particular place in the music, so time had to be spent on learning the exact cue for his entrance.

Since the dance played such an important part in the play, one whole evening was spent in getting the dance fixed in everyone's mind so that Katerina would not have to make any more adjustments in rehearsals. She had never danced before, so the director and the choreographer felt that she should rehearse exactly as the dance would be performed so that, in time, she would not be nervous about making any further changes.

The following week was spent in pulling together the various scenes which had been rehearsed separately and developing a unified act. The separate scenes showed a growth in characterization and movement, but the group scenes were still lacking in purpose and exact movement. The director pointed out the need for polishing all of the scenes.

The main problem which arose in the scenes with more than five people was the lack of specific focus. Many of the actors lacked the ability to listen to the other characters. As soon as the actors perfected this listening process, they turned to the next speaker and the scene took on a unified aspect.

The director explained the need for ensemble acting in such a play as this, stressing the necessity of working together. The word "concentration" became the byword in these rehearsals. Eye contact with other characters was stressed. Several of the actors felt slightly embarrassed saying some of the lines of the script and were unable to

speaking their lines directly to another character. The director pointed out that the audience would be watching the reaction of the characters through their eyes and, if they let their glances fall to the ground, the audience would follow them and the continuity of the scene would be lost. Alexey, as previously mentioned, had a bad habit of looking toward the director to get his reaction to Alexey's delivery of lines. The habit was soon broken by the director who did a scene imitating Alexey's shifty eyes. The other characters became so aware of Alexey's habit that, if he did it to them, they were sure to let him know.

Polishing Rehearsals

The next-to-the-last week was spent in polishing rehearsals. The rehearsals were in the theatre where the performance was to take place, and the music was used every night.

During this week the director brought in the choreographer who worked on the movement problems of all the characters. A modified dance pattern was set for Liza as she entered to tell of Alexey's arrival in Act Two. The opening scene was worked on to give it the necessary heightened meaning. Alexey worked on the lifting of the rock, but never was able to do the action easily, so the director cut it from the script, and Alexey only pushed Katerina down on the couch and quickly turned to exit. The choreographer was an invaluable help in pointing out how the dance exercises helped bring movement into meaningful focus. The actors realized the purpose of these exercises and began to show the results of the training.

At the same time the director invited in a speech correctionist (Mrs. Bobbie Koons), to listen to the diction and projection. The director had stressed the need for good diction and projection but felt that, since he had been so near the show for such a long time, a person who had never heard or seen it would be able to catch some of the errors which he had missed. She was a great help in working with Koromislov and Liza several hours outside of rehearsals. They both knew their lines but were not projecting their speeches for the audience. Some trouble had arisen in moving into the theatre from the rehearsal room since it was bigger and not as satisfactory acoustically as the smaller rehearsal room. The actors were also in competition with the trucks and cars on the avenue below, and several scenes had to be raised in volume to overcome this handicap.

This rehearsal period was spent in pulling all of the loose ends of the production together. The entire play was being played every night and the actors were starting to realize a general over-all pattern to the play.

Several scenes were not as yet developing to any climax or build. The timing and nuances of the opening scene had to be worked on to keep the mood of crisis set by the opening business.

The scene between Katerina and Mentikov in the second act had not as yet reached a build of any kind. The actors were asked to start building the scene as soon as Katerina started to tell Mentikov how vile he was. This was a shock to the actors, who had developed their own rhythm to the scene, and they felt uncomfortable. After the scene

was run several more times they noticed the possibilities of a dramatic build, and the scene picked up and became more dynamic.

The suicide scene in Act Three caused trouble from the beginning. The actor playing Koromislov was unable quickly to pick up his cues which fault resulted in a dead pause before each of his speeches. The director pointed out that the scene had to lead a woman to suicide and that the feeling should be one of frenzy and fear, not choppy as they had been playing it. Koromislov asked if they couldn't run through the lines for speed and without movement several times. This was done, and the scene started to take hold. In one of these rehearsals the actor playing Koromislov, who showed a rather cold exterior, felt his part to the point of tears. After the act ended, he told the director that he felt that he now knew the character. The director referred to a comment he had made before about living the part at least once in rehearsal. This upset the rest of the rehearsal since everyone tried so hard to live his part that he forgot business and lines. The director pointed out that this type of acting had to start at the beginning and go all the way through the play not just suddenly start in the last act. During these rehearsals some of the actors were able to feel the role deeply which helped them later in performance. Liza tried to feel the part in every rehearsal, but the sincerity did not come until the first performance.

The whole fourth act was slow, with the exception of the dance, and the director got the impression that all of the characters felt that the dance was the most important part of the act. This had to be

worked out so that the important messages of the dialogue were "punched" in this act and the lesser dialogue was run quickly and smoothly. After the dance the act had never been paced right. The actors let it down, and the whole rhythm set up by the dance was destroyed. The director tried having the actors speak the lines just as quickly as they could and still be clear. In a later rehearsal the speed was maintained to keep the act from falling apart after the dance.

Dress Rehearsals

The dress rehearsal period covering three nights was the time in which the setting, lights, costumes, sound, properties, and make-up were added to the play.

The setting posed several problems for the actors. The set pieces such as the stools, the bourne, the couch, the window seat, and the various chairs, were entirely new to the actors, and they had to develop means of using them as if they had been there all the time. The bourne used in Acts One and Two caused some slight variations in body positions to clear sight-lines and ease some of the actors. With the addition of the costumes the women had to learn how to sit in their full skirts and adjust to the various levels of the furniture. The actors were instructed to know the settings so that as they moved to sit on a chair or other pieces of furniture they did not have to look where they were going. They could just sit down on any piece as if it were in their own home which they knew perfectly.

The stage crew learned their shifts which were done in full view of the audience. Some of the furniture had to be taken off from various directions, and these problems were worked out in these rehearsals. The actors were instructed as to what props they would take with them as they made an exit from a scene. The simplicity of the settings and the small number of properties eased the setting changes which were no problem once the crews had learned what to do.

The costumes aided greatly in making the actors look like the characters, but several problems arose from the handling of the period costumes. The skirts of the women's costumes were full and long in the back, and the actresses had to learn to pick up the back of the skirt and sit sideways on most of the furniture. The costumes proved to be an aid in movement for most of the actresses. They felt more comfortable in making, light, floating crosses when the skirts billowed out and trailed behind them. The largeness of the skirts demanded some changes in setting pieces that were too close together. The Stage Manager (Alice Sherwood) was instructed to pull chairs farther away from tables and not to crowd any of the pieces of furniture together. The women were getting caught as they rose due to the added material in the skirts, but as the placement was changed this problem was worked out.

For the most part the setting worked out quite well in dress rehearsal. The movement around the bourn in Acts One and Two had to be slightly adjusted to allow for the size of the bourn. The director had not envisioned the bourn to be of such proportions, but the action

was easily adjusted. The main problem of the set was the easel which was blocking the audience view of the window seat when a portrait was set upon it. This was solved by having Koromislov put the portrait on the floor after each posing session.

The piano in Act Four, which had been facing center, was turned around with the back towards center so that Teplovsky's pantomiming of the dance music would not be so obvious. This necessitated some re-blocking for Teplovsky, but this was easily accomplished.

The timing of the sound to the play was so closely related to the lighting that these problems will be discussed together. At the opening and closing of each scene, music was heard and most of the lights went down or up on cue from the sound person. All of the opening scenes had to be timed to permit the actors to get into positions before the lights came up on the scene. The sound was set up with four loud speakers, one on each side of the room. The sound manager could control the volume on each of the speakers and the music was heard from four different sources throughout the play. In the dance, the sound followed Katerina as she danced from one person to another. The acoustics of the room did not permit the effect that the director had been seeking, but in a bigger room this means of controlling sound might prove to be quite interesting.

With the introduction of the piano into the setting, the cues for the dance were set. Teplovsky had learned to play the melody for the dance music, and as he played the lights lowered and the music began. No definite attempt was made to make Teplovsky look as though he played

the piano. The opening scene was all timed to music and the gun-shots and dialogue had to be worked into the action. The last effect which had not been worked was Mentikov's entrance at the end of Act Two. This was set, and the sound was ready to go.

The lighting added a great deal to the show, but it took a great deal of timing. In the opening scene the lights had to be worked out to look as if gas lamps were slowly being turned up. This had to be timed with action and dialogue and give the feeling of a late evening in a darkened home.

The lighting for Act Two showed first the hot summer day and then gradually turned into early evening. The end of the act was lit only by moonlight which cast a beam of light on George and Mentikov as they stood listening to Katerina play offstage.

The third act was a repetition of the second with the act opening on a sunny afternoon and later turning to night with just the moon shining down on George and Koromislov.

Act Four was lit to look like a late evening with the exception of the dance. For the dance, the director wanted to cast a red beam of light into the middle of the stage in which Katerina danced. The red was symbolic of the passionate turn that her whole life had taken. As soon as the dance was over the regular lights were turned up as if the characters in the scene had imagined the dance in red. The lighting of specific areas, as previously mentioned, was used for specific focus and, after some careful timing with the dialogue, worked out quite well.

Because of the efficiency of the light men, the lights were moving without a hitch by the third dress rehearsal.

The period of tightening things up, setting all the technical aspects and the development of character were now over. The next night would turn all of these separate elements into a unified production.

CHAPTER V

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PRODUCTION ANALYSIS AND CONCLUSIONS

The three performances of Katerina were the culmination of two months of hard work, inspiration, and pleasant associations. The following critical analysis of the performances was prepared with as much objectivity as the director could draw upon to reach the necessary conclusions of a creative experiment.

The technical phases of the production worked out very well and were responsible for many of the symbolic aspects which the audience was able to grasp. The recorded music was often effective despite the poor acoustics of the theatre. The mood of each act was set by the opening music and gave the audience a brief introduction to what was to come. The closing music of each act, in accord with the script, helped the characters establish an appropriate reaction to the desolate and discouraging conditions that prevailed. The use of four speakers for sound often helped to suggest overtones to ideas contained in the script and helped to heighten the emotions portrayed by the actors. The director would suggest that if a quarte-directional sound system is contemplated for use in dramatic production that a careful check be made of the acoustical qualities of the theatre. A small room may not allow a sufficient magnitude of sound to be effective as an addition to any dramatic production.

The settings designed for the production were adequate as the background surrounding for the various scenes, but did not entirely convey the symbolic elements needed. There were no adverse comments heard by the director about the settings, so the lack of a full environmental scene typical of the proscenium theatre was apparently not objectionable. The costumes and the lighting were possibly the greatest aid in projecting the symbolic ideas of the script. The costumes were designed to fit the mood and personality changes of each character and to show the traits and developments of each person. Such designs as the progression of Katerina's costumes from white to red and Koromislov's red vest and tie were obvious symbolic devices which the audience could identify.

The costumes were a definite help to the actors and gave the needed touch to complete the characters.

The use of the slow fade-outs at the end of each act and the red spotlight on Katerina as she danced, helped to create the atmosphere and mood so necessary to the symbolic drama. The lighting effects were a definite aid to the production as they created the required symbolic overtones. As mentioned in Chapter One, the Symbolist designer created much of this mood and atmosphere of a play through the lighting effects, and the director feels that this was accomplished in this production.

As a group, the actors accomplished the feeling of ensemble acting as they reacted to each other, and not one of them went out of character at any time. The characterizations as a whole, however, lacked the desired maturity, but the actors were able to capture the physical and mental processes of their characters to the limits of their abilities.

As the director saw the three performances the actors showed the following results:

Katerina realized the emotional drives of the woman and conveyed her mental processes well. Her movements and gestures gave the impression of the total character. She did, however, lack a maturity of voice since her youth was not directly suited to the character. Her best scenes were with George, Mentikov, and Koromislov, and her dance was consistently well done in all three performances. The subjective approach used by this actress to her character made for a highly consistent characterization and, in the director's experience, one of the most consistent he has witnessed in a college actress.

Liza's final characterization was a pleasant experience for the director. She had worked hard in rehearsals to achieve this character and the final result was most gratifying to the director. Although she was unable to control the physical movement of the character exactly as the director had envisioned, her inner warmth and understanding of the character were evident and carried immediately to the audience, which received her sympathetically in all three performances. Liza's biggest improvement was in her understanding of the complete character and her vocal variety.

Vera turned in three adequate performances. Although she lacked maturity in movement and vocal variety, she had a warm understanding of the character which was evident in the second and third performances. The first performance was marred by her nervousness and excitement. Vera developed an appreciation of character development and acting techniques which was most gratifying to the director.

Tatyana was consistent in all of her performances and added a human touch to the opening of Act Two. Her vocal variety and movement patterns were adequate, and her devoted, motherly quality was always in evidence.

George presented three sensitive and consistently positive performances. His inner feeling for the character was in evidence, and his external control helped develop a unified characterization. His movement was greatly improved, and his adaptation of the dance exercises to character development was evident. George improved a great deal during the rehearsal period, and his scenes with Katerina were among the most poignant in the play.

Koromislov captured the major implications of his character on the second night. His opening night performance lacked the commanding quality which had been stressed throughout the rehearsals. In his scene with Katerina in Act Three he forgot a few lines, and his characterization did not hold together. However, his other two performances were fully developed. The diction problem had been partially cleared, and his projection of character was adequately defined.

Mentikov turned in the most complete characterization of all the cast over the three performances. His subtle control of emotions, facial expressions, and movement was excellent. He corrected his previously mentioned vocal habit by creating and using a completely new speech pattern for this specific character.

Alexey improved during the three performances. The first two were less satisfactory because of his stage fright, but his third performance came up to what the director wanted the character to be. Alexey never

lost some stiffness in gesturing, but vocally he proved to be quite adequate.

Fomin was consistent in all three performances and never lost his embarrassment or nervousness as the character. His projection was a little soft, and he did not create as dynamic a character as did some of the other actors, but he was able to present a sympathetic picture of a young man suddenly involved in an extremely uncomfortable situation.

Teplovsky proved to be very funny, and the comedy was cleverly handled. His gestures and movement were restricted by his large size, but the character provided the needed comic touch in Act Four.

The play over the three night run was well co-ordinated and the feeling of unity was present. There were no characterizations or scenes that stood out as separate units since the actors and the technicians had developed an ensemble feeling which gave the production the polished completeness necessary to its understanding and projection.

The play showed a definite development over the three nights which was interesting to observe. The opening performance seemed a little slow in several places, and the builds that had been worked on during rehearsals were not rising to the height that the director wanted. The actors seemed to be concentrating too heavily on their own characterizations and missed the rhythm previously rehearsed for each scene. The dance proved to be an effective part of the show in all three performances. Katerina had developed some fine movements and facial expressions for the dance which were heightened enough to remove the

dance from the general style of the play. The audience seemed impressed with the technical effects and the use of symbolic lighting for this story in dance movement. The first performance seemed satisfactory under the circumstances, but as yet subtle nuances and builds were not in evidence.

The second night was the smoothest of the three performances. The technical elements and the characters blended into what turned out to be an exciting evening in the theatre for the audience. The cast felt the builds and held the emotional scenes to just the right pitch without over-stressing any physical or vocal expressions. In opposition to the first performance, the suicide scene in Act Three was extremely well played. Koromislov and Katerina worked together to create a moving and well-timed scene. Katerina's portrayal of the woman attempting suicide was thrilling to the director and apparently to the audience as well.

The third night was slightly marked with over-confidence. This was a better performance than the first night, but it lacked the inspiration of the moment that the second performance had. The actors felt secure in the roles and lost many of the subtle points that they had developed so well the second night. This performance was a good study of characters but lacked the continuity of rhythm and mood.

As previously mentioned, the purpose of this experiment was to determine whether the arena with its staging limitations could effectively support symbolic drama for a present-day audience. The director feels that the arena need not be limited to simple realistic plays

which do not demand much technical assistance in production. The arena theatre can be adapted for plays of greater emotional impact, plays which demand a deeper study and convey a definite universal message. John Gassner is of the same opinion concerning dramas for the arena when he states:

It seems to me that many of the plays we do not have an opportunity to see in America are precisely works that exist in a special world, the world the playwright assigns to the characters as a function of their own personality and conflicts or as a projection of his own special view of reality...There is no reason for academically using the conventions of the stage for which a play was originally composed. Arena theatre, using a largely neutral semi-abstract stage, is an excellent medium for staging plays whose essential quality is that of reality filtered through a positive, creative temperament and intellect; plays that express disorientation, alienation, or twilight views of human life; plays that are creations rather than imitations.¹

Katerina, while recognized as a symbolistic play, does not go as far into physical symbolism as have many of the scripts of this school of writing. The dance and several moments of extreme suggestion, such as Alexey's lifting of the rock over Katerina's head, are the only visible symbolic actions. Katerina is a play of symbolic ideas, and therefore, the conclusion may be stated that the symbolic play which deals mainly in ideas can be effectively produced in the arena when the symbolism is not dependent on the abstract physical factors of settings and lights.

The director, due to the proximity of the audience, had to suppress emotions which would have been more broadly portrayed in a proscenium

¹ John Gassner, The Theatre In Our Times, (New York: Crown Publishers, Inc., 1954), p. 519.

production. Even though emotions were toned down, the production was apparently successful in projecting the author's basic meaning and characterizations.

The use of dance exercises to aid the actors' physical coordination proved to be useful since the actors were relaxed, confident, and free to create meaningful gestures and movements. They broke from their own personality restrictions and were able to portray characters unlike themselves with more physical ease. Several comments reached the director concerning the development seen in several of the actors.

One of the drama staff, who had watched the development of the actors in the cast, commented on the improvement in physical control that the actor playing George had shown, and pointed out also, Katerina's cat-like and seductive movement patterns and the delightful, youthful quality of Liza's movement.²

The director feels that every actor should have some dance training to accompany his development in acting and character building. Every period of drama has a particular style of movement which is much easier for the director to obtain if he has a group of actors able to respond to his directions. The actor will find that his external development of character will be greatly aided by being free enough physically to attempt character movement. Once this external character is set, if the actor has not as yet been able to set the inner character, very possibly the outward appearance will lead him to a complete,

² A personal interview and critique with Donald O. Buell, Professor of Speech and the director's major professor.

unified portrayal. (A detailed account of the exercises used in the rehearsing of the actors for Katerina appears in the Appendix.)

The arena theatre is a good training ground for the inexperienced actor. It demands a development of character that requires perfect projection of complete characterization. The lack of scenery demands that the actor develop imagination and build a characterization from his own talents, rather than relying on the environmental surroundings provided by the proscenium theatre. The actor must learn careful timing of business as well as dialogue and movement. All of these factors which demand an extreme degree of control lead to complete concentration by the actor on his character. The actor must at all times be completely sure of what he is doing and how he is doing it. The director feels that training in concentration for the arena is an invaluable aid to any further theatrical work the actor may undertake.

The director feels that the creation of empathy, the psychological phenomenon of entering into the feeling or spirit of a person or thing observed, was achieved in this arena production. The major problem was to keep the highly emotional and violent action scenes placed near the center of the acting area so that no particular part of the audience suffer the embarrassment of having an emotional scene played directly in front of it. This proximity to such violent actions can break that magic spell of illusion so important to theatrical production.

The audiences of Katerina were most appreciative and enthusiastic about the play itself. Although the play does not have a message which directly concerns the modern audience the characters and the basic

action of the play proved their ability to hold a modern audience in its spell. The attention of the audience never seemed to waver and their appreciation was shown at each performance by a generous number of curtain calls.

The director feels that the challenges offered by Katerina in direction, characterization, movement, and technical staging were adequately met in the arena form of production and that Symbolism still will lend itself well to the experimentation of an enterprising director and cast.

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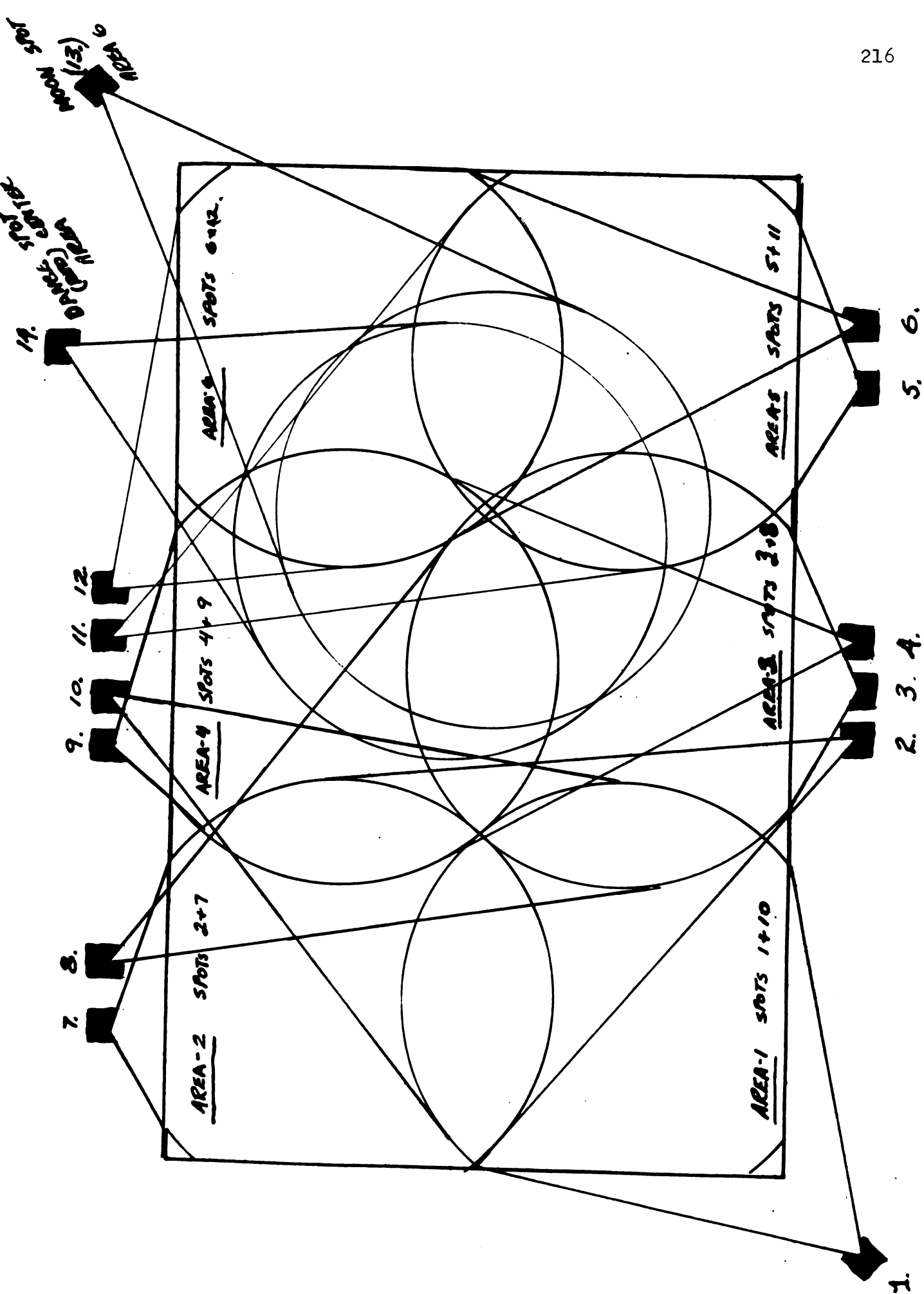
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APPENDIX A



LIGHTING CHART FOR KATERINA

Tower	Spots	Area Lit	Dimmer Number (Powerstat)	Gelatin Color*
1	1 and 10	1	1	1- #112 Flesh Pink 10- #140 No color Blue
2	2 and 7	2	2	2- #112 Flesh Pink 7- #140 No color Blue
3	3 and 8	3	3	3- #112 Flesh Pink 8- #140 No color Blue
4	4 and 9	4	4	4- #112 Flesh Pink 9- #140 No color Blue
5	5 and 11	5	5	5- #112 Flesh Pink 11- #140 No color Blue
6	6 and 12	6	6	6- #112 Flesh Pink 12- #140 No color Blue
7	13 (moon)	6	(Variac) 1	13- #130 Special Steel Blue
8	14 (red spot)	center area	2	14- #110 Fire Red

* Numbers and colors according to: Rosco Laboratories
364 Hudson Ave.
Brooklyn 1, N. Y.

PROPERTY LIST FOR KATERINA

ACT ONE:

On stage at the opening:

- 1 circular bourne covered in black and gold.
- 2 round black stools.
- 1 small black table with cigarette box, matches and ashtray.
- 1 large gold table with 2 glasses of water, 4 empty glasses for wine, several decanters of wine, and one small white plate to break.
- 3 gold chairs.

Off stage:

- 1 revolver with blank bullets for George.
- 1 small round tray with two glasses for Alexey.
- 1 bundle of bed clothing, pink blanket for Vera.

ACT TWO:

On stage at the opening:

- 1 large gray table with gray cloth, black ashtray, cigarettes and matches, a colored napkin, a white milk pitcher, a white bowl and a silver spoon.
- 2 gray chairs.
- 1 small gray table with white vase and black ashtray.
- 2 round black stools.
- 1 circular bourne covered with gray slip cover.

Off stage:

- 1 white fan for Katerina.
- 1 letter and envelope for Tatyana.
- 1 gold cigarette case for Mentikov.

ACT THREE:

On stage at the opening:

- 1 window seat covered in black and red.
- 1 black easel.
- 1 high black stool.
- 1 small black table with red top, with painting rag, palette, brushes and tubes of paint.
- 1 large black table with cigarettes and matches, 4 empty glasses, several decanters of wine, and tubes of paint in the drawer.
- 2 round black stools.
- 2 square black stools.
- 1 backless sofa covered in red and black with a red shawl on one end of it.
- 1 portrait of Liza.
- 1 folder of sketchings under the large black table.

ACT FOUR:

On stage at the opening:

The same furniture as Act Three with the addition of the black piano and a small square, black posing platform.

- 1 plate of caviar and crackers on large black table.
- 2 glasses with decanter of wine on piano top.
- 1 round red tray.

MAKE-UP CHART FOR KATERINA
(Max Factor of Hollywood, Manufacturer)

CHARACTER: Katerina

AGE: 35
(Acts One and Two)

BASE: 2A

SHADOW: none

HIGHLIGHT: none

EYES: dark blue liner

ROUGE: pale female cheek rouge

LIPS: pale female lip rouge

POWDER: 2A
(Act Three)

EYES: heavy blue eye shadow
eye lining darkened-same blue
Black Mascara

LIPS: deep female lip rouge

ROUGE: deep female cheek rouge

POWDER: 2A
(Act Four)
remove make-up

BASE: 2A

SHADOW: gray shadow in eye area

POWDER: 2A

CHARACTER: Liza

AGE: 18
(Act Two)

BASE: 2A

LIPS: pale female lip rouge

ROUGE: pale female cheek rouge

EYES: pale blue eye liner
black eyebrows painted on

POWDER: 2A
(Acts Three and Four)

AGE: 20

BASE: 2A

EYES: pale blue liner
dark blue eye shadow
eyebrows corrected and done naturally in brown

LIPS: medium female lip rouge

ROUGE: medium female cheek rouge

POWDER: 2A

CHARACTER: Vera

AGE: 60

BASE: 1A

SHADOW: brown eye shadow
1/2 gray and 1/2 brown for liner

HIGHLIGHT: white

LIPS: male lip rouge

EYES: black eyebrow pencil

HAIR: silvered

POWDER: 2A

CHARACTER: Tatyana

AGE: 55

BASE: 2 1/2 and 4A mixed 1/2 and 1/2

SHADOW: blue eye shadow
brown liner

LIPS: medium female lip rouge

ROUGE: medium female cheek rouge

EYES: black eyebrow pencil

HAIR: silvered

POWDER: 2A

CHARACTER: George

AGE: 35

(Act One)

BASE: 4 1/2 and 7A mixed 1/2 and 1/2.

EYES: black eyebrow pencil

brown eye shadow

HIGHLIGHT: brown liner

white highlight

LIPS: male lip rouge

ROUGE: male cheek rouge

POWDER: 5 1/2

(Act Two)

Lining increased beneath eyes with slight amount of gray; temples grayed.

(Act Three)

Lining increased in eyes and corners of the mouth.

(Act Four)

Add silver to hair, gray lines for age.

CHARACTER: Alexey

AGE: 23

BASE: 2/3 5 1/2 and 1/3 7A mixed
 SHADOW: brown liner and eye shadow
 HIGHLIGHT: white
 EYES: black eyebrow pencil
 LIPS: medium male lip rouge
 ROUGE: medium male cheek rouge
 POWDER: 5 1/2

CHARACTER: Fomin

AGE: 22

Make-up same as Alexey.

CHARACTER: Koromislov

AGE: 35

BASE: 1/2 5 1/2 and 1/2 7A
 EYES: brown liner and eyebrow pencil
 LIPS: male lip rouge
 ROUGE: male cheek rouge
 POWDER: 5 1/2

CHARACTER: Mentikov

AGE: 30

BASE: 3/4 4A and 1/4 7A
 LINER: brown and gray
 SHADOW: blue eye shadow
 EYES: black eyebrow pencil
 HIGHLIGHT: white
 LIPS: deep male lip rouge
 ROUGE: deep male cheek rouge
 POWDER: 2A

CHARACTER: Teplovsky

AGE 35

BASE: 1/2 5 1/2 and 1/2 7A

SHADOW: brown eye shadow and liner

HIGHLIGHT: white

EYES: brown eyebrow pencil

LIPS: deep male lip rouge

ROUGE: deep male cheek rouge

Van Dyke beard, dark brown crepe hair

POWDER: 5 1/2

GENERAL COMMENTS:

The lining should be done in narrow lines being sure to work them out so that they are shadows not definite lines.

Use powder between acts to prevent greasy look.

All of the make-up with the exception of Katerina's in Act Three must be subtle in tone.

APPENDIX B

A FURTHER INTERPRETIVE BREAKDOWN ON THE DANCE

As the music begins Katerina, starts to feel the rhythm fill her body and she sways to the left and right, letting her feet tap out the beat of the music. As her whole body fills with the rhythm she moves in a skipping manner around the easel, flirting with her eyes to Koromislov. Her next movements are short, circular steps with her arms in the air which lead her to Mentikov. Her approach to him is bold and she moves in a seductive manner with a slight exaggeration of the hip movement. She takes his wine glass, does a complete turn to all of the men in the room, and in a grandiose sweep of the arm gently puts the glass down. As Mentikov puts his arm around her waist, she pushes his hand out of the way which causes her to circle again to the center, look quickly at all of the men and head to Koromislov. She coyly skips with her hands behind her in a girlish fashion and plays "peek-a-boo" with him around the easel. With her hands on the easel, she bobs her head to the left and right, up and down, letting her hair fall wildly about her shoulders. Her facial expression is one of gay abandonment.

She then turns to Teplovsky and leads to him with outstretched arms that wave up and down, and as she nears the piano her up and down motions assume the position of a piano player and she taps out the rhythm on the piano top.

She then goes to Alexey and her approach is more subdued than that to the other men. She puts her hands behind her back and moves in a

large circle around his chair. Her facial reaction shows the motherly instinct she has for the boy. Her final insult to Alexey is to push his shoulder with her hip.

She then circles with her hands in the air and her legs slightly bent. The circles get faster and faster and suddenly stop with the music leaving her standing center with her legs apart and her arms straight up in the air. Her face is to the sky.

With the rhythm of the music the men chant "Bravo," three times, and Katerina starts slowly to lower her arms and carefully look at all of the men. Now she is rejecting these fools who have not been strong enough to aid her. Her whole body takes on a cat-like appearance. She crouches, bending her knees, and her arms are no longer stretched completely out but are bent at the elbow with the palms out to each of the men. She moves to Mentikov in this manner and as he reaches out to her she backs away throwing her head to the side so as not to have to look at him. This same action is repeated to all of the men, using the same body position and cat-like movement. As George enters, her body straightens a little as she rushes to him, this time with her hands to a begging attitude. As George turns from her, she starts to circle in violent anguish. She moves to the center with her hands in the air and she turns again and again, finally falling on the floor. There she sits looking at them with a wide-eyed stare. She stands, looks at them, and raises her hands to the sky with her legs apart and stiff. As she slowly brings her hands down past her face, her whole body takes on the look of a queen. Her legs move together, eyebrows are arched,

the mouth turned down, and the back straight. She moves slowly to the tray and picks it up. Then in a very stiff walk she circles the men with the tray, this time demanding the head of the prophet. When she sees that none of the men are able to help her, she moves as would a de-throned queen, back to the platform, takes a final full turn on the platform, looking at all of the men as she resumes her pose of Salome.

DANCE EXERCISES USED IN REHEARSALS

The following exercises were used in the first fifteen minutes of each rehearsal to aid the actors' physical control.

1. Place hands on hips; turn head sharply to the left, then, front, right, then, front. This exercise will loosen the muscles in the back of the neck.
2. Place arms straight, sideways to the body, then, turn left-front, and right-front, making sure to keep the hips straight forward. This will loosen the back muscles and tighten the stomach muscles
3. Extend the arms in the same manner as before and revolve them in big circles which gradually become smaller. This will strengthen the arms and force the actor to use the whole arm and back muscles in gesturing.
4. Place the hands on the hips, bending from the waist only, and make a complete circle of the torso, front, left, back and right. This will strengthen the abdomen and relax the middle-back muscles and also relieve any spinal pressure.
5. Place the arms straight above the head and bending only from the waist, lean over and touch the toes. This will tighten the leg muscles with emphasis on the thigh muscles and the middle-back muscles.
6. Place hands on hips and bend to a sitting position, keeping the torso straight up and down. These deep-knee bends will strengthen the leg muscles and facilitate movement for sitting and squatting positions.
7. Take a chair, putting either the right or left hand on the back of it and point the opposite foot approximately 15 inches in front of the opposite foot, then draw the leg back to the other and kick forward as high as possible keeping the leg straight and the toe pointed. Repeat this to the side and back. Switch positions and use the opposite leg. This is a ballet leg exercise designed to strengthen the legs and give it control from the pelvis.

Each of these exercises should be repeated about a dozen times.

Start with four each the first day, then eight the second and finally

twelve from then on. The actor may complain of stiffness after the first few days but this will be overcome by continual practice.

APPENDIX C

THE PLAY PROGRAM



STUDIO THEATRE PRESENTS

A Master of Arts Thesis Production of Leonid Andreyev

K A T E R I N A

Directed and Designed by
Robert Hazzard **

Costumes designed
Nancy Greenie

Lighting by
Rob Roy

CAST

(in order of appearance)

ALEKSEY.....	JOHN GOET
GEORGE.....	PAUL MOOR
KATERINA.....	JANET ROE
POPEIN.....	WILLIAM YOUNG
VERA.....	MARTHA LOOIE
KOROMISLOV.....	RODGER BIRNBAUM
MENTIKOV.....	RONALD NEUFELD
TATYANA.....	SHERLEY GOGOLESKY
LIZA.....	JUDITH LOOKANON
TEPLOVSKY.....	FRED KLUKE

ACT ONE

KATERINA AND GEORGE'S home, shortly after one
o'clock in the morning.

Intermission

ACT TWO

At Tatyana's estate, six month's later in June.

Intermission

ACT THREE

Koromislov's studio in Petersburg, two years
later. It is late afternoon.

Intermission

ACT FOUR

A late party at Koromislov's studio

* Members of Michigan Delta chapter of Theta Alpha

** In partial fulfillment of the requirements for the
degree of Master of Arts.

THE PLAY PROGRAM

TECHNICAL STAFF

Assistant Director.....Charlotte Bowlby
 Stage Manager.....Alice Sherwood
 Assistant Stage Manager.....Ronald Gainer
 Posters, programs and portraits.....Herb Camburn
 Choreography.....Lois Tobin
 Publicity.....Reginald Mason, Carol
 Larson, and John Gootz
 Costumes.....(women) Bill Davis, head, (Men)
 Paul Moore, head, Genevieve Place, Pat
 Davies, Bill Galarno, Anne Clark, Nancy
 Brown, Carol McIntosh, Margaret Paton
 and cast,
 Make-up.....Herbert Camburn, chairman,
 Frank Braman, Lois Tobin, Hal Sherwood
 Lighting.....Rob Roy, head, Dixie Auxter,
 Chuck Hedstrom, Charles Warner, Len Brown
 Stage Crew.....Joseph Oberle, Hal Sherwood, Don Brown,
 Dixie Auxter, Daniel Covell
 Sound.....Judy Harris

We wish to thank the following people and firms for their
 strong co-operation in helping with the production. This
 includes, Mrs. Bobbie Koons, Virgil Godfrey, Ralph Buckwell
 Fred Butt, Dr. John Walker, Jed Davis, Margaret Paton,
 Anna Clark, Dick Wolf, The State News, The State Journal,
 Teaching Aids Laboratory and to Mr. Hazzard's Committee
 Head, Mr. Don Buell.

Studio Theatre Officers.

Janet Rose, president
 Martha Loomis, vice president
 Alice Sherwood, secretary
 John Gootz, treasurer

COMING EVENTS

Studio Theatre original one acts
 Michigan Dream
 The Rose and the Ring

May 18
 May 13-14
 June 3-4

2 More Shows

Katerina Acting Receives Praise

By JUNE TURNER

"She danced and danced and now it's all over."

This line from "Katerina," which opened a three day run last night sums up the central theme of the heavy drama by Russian author, Leonid Andreyev.

Acting, lighting, sound, costumes and staging combined under the direction of Bob Hazzard, Westminster, Md., graduate student, to leave the audience feeling they had just witnessed the gradual decay and ultimate destruction of a human being.

Janet Rose, Detroit sophomore, played the role of Katerina, a woman who sought love and satisfaction in any man, with great sincerity. Her tender love scenes with her husband, Georgi, portrayed by Paul Moore, Owosso junior, were packed with emotion.

Moore was superb in describing Mentikov, the man he believes is stealing his wife. His performance, first as the distrustful and suspicious husband and later filled with forgiveness and love for Katerina, added much to the production.

Judith Lookanoff, Detroit freshman, as Lisa handled the difficult job of growing from an immature girl to a somewhat sophisticated young lady with ability. Her refreshing performance during the second act relieved some of the tragedy.

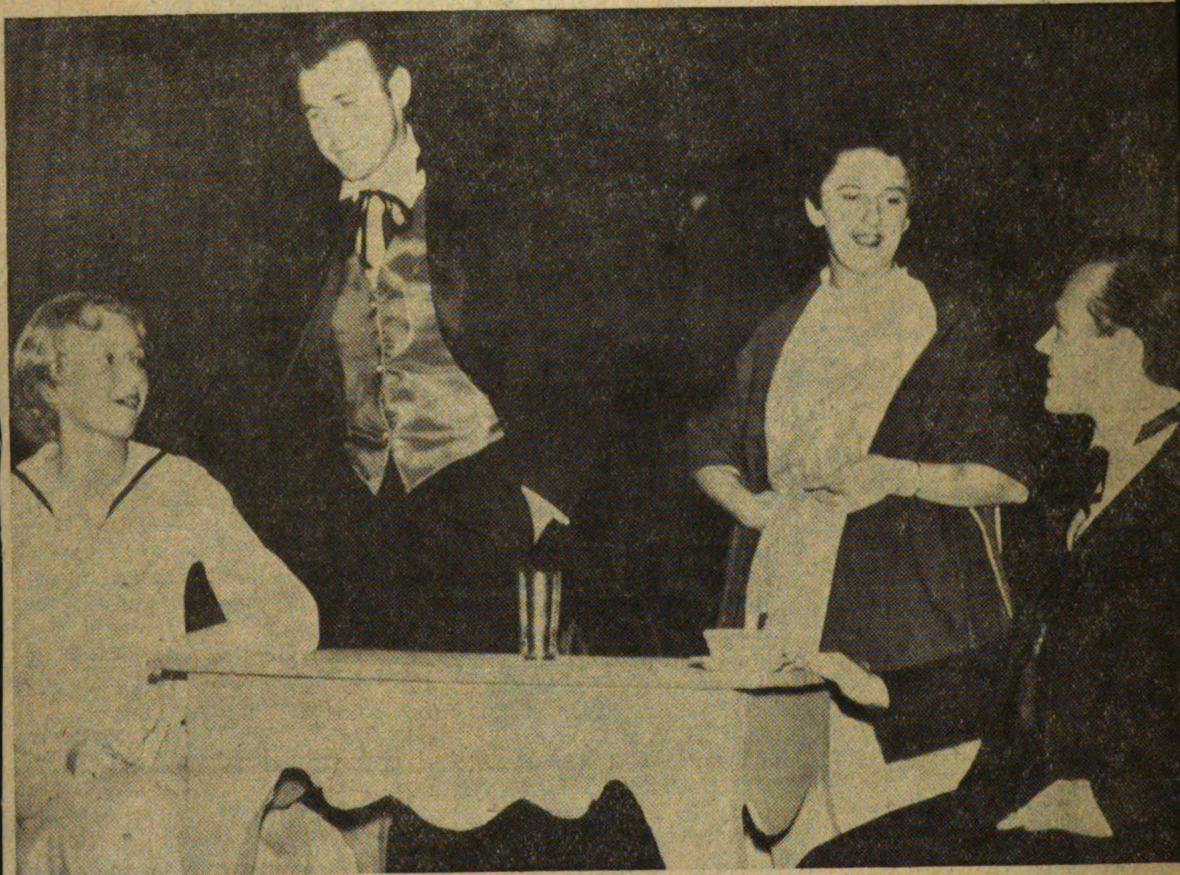
Contributing much to the play's successful opening was Roger Birtwell, Detroit junior, as the artist Paul. His self-confident characterization of the worldly artist was excellent.

Cast in the role of Katerina's seducer Mentikov, Ronald Newbert, Detroit sophomore, and John Goetz, Benton junior, as Georgi's younger brother added a touch of humor to "Katerina." Both played their parts to the hilt.

Costumes and stage settings plus music and lighting were

symbolic of the tragedy. A specific color range of shades running from the red spectrum to black and white were used. The settings were black, gray, white, and gold.

'Katerina' Players Rehearse



May 3, 1955. State News.

State News Photo By Kay Klotzburger

Members of the cast of Studio One's production, "Katerina," a Russian tragedy, rehearse for the play which will be presented May 5, 6 and 7 in 310 Home Ec.

BIOGRAPHY

Robert Tombaugh Hazzard was born in Elkhart, Illinois, on May 15, 1932. He was educated in the public schools of Pontiac, Illinois, Quincy, Illinois, and Bloomington, Illinois. He attended Illinois Wesleyan University from 1950 to 1954 at which time he received his Bachelor of Fine Arts degree. While attending Illinois Wesleyan University he majored in dramatics and Speech with an English minor. He was active in the theatre program of the university in the capacity of actor, director, scene constructor and dancer. He spent a summer as stage manager for an outdoor production of the life of Abraham Lincoln in an Illinois State Park at Petersburg, Illinois.

While attending Michigan State University he has held a graduate assistantship in technical theatre as he majored in theatre and a minor in English.

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