“KVETCH”
BY STEVEN BERKOFF

CAST:
Dean Kriel Director
Ann Juries Mother-in-law
Oliver Booth Frank
Imke du Toit Donna
Thoko Masikini Hal

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ADDENDUM A
DIRECTOR’S STATEMENT OF INTENT
I want to apply a process of active analysis, as detailed by James Thomas, to interpret Berkoff’s text. I respect the actor as a creative artist. I will devise situations where the actors can find the impulses that will formulate their interpretations. This will challenge the actors’ instinctive resources and cognitive competency. My approach to working with actors will be fed by Philip Zarrilli's philosophies of psychophysical acting. My understanding of his work is that it is rooted in the basics of Stanislavsky’s system: beats and units; action and character; objectives and
tactics. Zarilli applies the principles of energy and precision from Asian martial arts to muster the creative resources of the actor in service of the performance. When one’s mind and body are brought to a sense of tranquility there is a kinetic energy that can be tapped into without force. This feeds the actor’s performance with the truth and honesty that Stanislavsky’s system sought to maintain, Benedetti describes this as “standing still while not standing still”. The techniques make allowances for a performance that exists outside ‘realism’, those that incorporate a level of ‘contemporary movement’, surrealist acting and other post-dramatic developments in theatre.

There is a direct, sensory realization of each movement and gesture through this complete transition, which eventually leads to a sharpened sense of timing and the expressive nuances of silence necessary in realizing that internal rhythm marking the difference between style and mediocrity on the stage . . . Given a specific acting score and aesthetic form, the actor’s bodymind optimally is acting/responding as simply, clearly, and efficiently as possible. One should never expend unnecessary energy.’ (Zarrilli, 2009. 85-87)

CONCEPT

STORY

a) Concept sentence
Kvetch is a chess game with dominoes

b) Plot
Kvetch is a play about a middle-class salesman, Frank, who invites a colleague from work, Hal, to dinner with his family; but soon regrets it after his wife demonstrates a habitual lack of host etiquette. When Frank and Donna attempt to find companionship outside their marriage, it results in sabotage and unexpected awkward situations.

c) Themes and dominant theme
The play uses characters to represent inter-personal conflicts between people and how these are complicated by their thoughts and impressions.
Communication, crisis within marriage or a union, nothing is easy, labored efforts, awkward is an understatement

d) Main idea
Kvetch is rich in textual imagery and because of Berkoff’s precededent style can expect to be married with mime. The comedy is surfaced through the juxtaposition and conflict between what the characters say and what they do. In the introduction to the play, Berkoff explains how much we nag and complain and wrote the play because he must of felt a lack of honesty in his society, saying ‘we are like icebergs slowly moving through life and seldom, if ever, showing and revealing what is
e) Super-objective

‘How often when we speak we have some background dialogue going on, sometimes to guide us and sometimes to protect us’ – Steven Berkoff. In this scene Mother-law wants to entertain herself; Frank wants to impress Hal; Hal wants to be liked by everyone; and Donna just wants to interrogate Hal. In the play Mother-in-law wants to find satisfaction for her last days on Earth; frank seeks inner contentment; Hal wants to be accepted for who is; and Donna seeks mutual companionship. Please refer to the notes on the analyzed script for an annotated description for each beat’s super-objective in the first scene and an explanation of how the two units hold the scene together.

f) Action

Most of the action is narrated and played out through dialogue, whether between he characters on stage, or between an actor and the audience. Action is driven by how the characters react to each other in the environment, and in this way they communicate the main idea of the play.

g) Character

The Following character observations were made through the process with the performers:

a) Frank is stressed by the incessant need to succeed in life, to his expectations and those of others and reveals it through his tense reactions towards the other characteristics. This is probably because of his unhappy marriage and his unfulfilled sex life. In this scene Frank is the protagonist, using Donna for a scapegoat.

b) Donna is dramatic, shameless and flamboyant – very little differs from who she is on the inside to who she is on the outside. Growing up in a traditional Jewish family that she didn’t always understand. If the scene were a car, Donna would be a reckless driver; but in the play her constant need is that to be loved, supported and cared for.

c) Mother-In-Law, though physically frail, is solid, sharp and witty. Her experience in the holocaust, childbirth, raising children through difficult times, and the countless deaths of friends and family have shaped her. In the scene she puts fuel in the fire, instigating through distraction, and playing on the frustration and the intensity of the situation; overall in the play her function is to provide back story for the given circumstances of other characters. She is the feeder for Donna’s jokes and is crucial to setting up (or disrupting) the rhythm.
d) Hal, inside and out, is tense, incomplete, unsure and cautious – fueled by weight issues and a then recently failed marriage. Caught in the middle of the action in the first scene, Hal is an unintentional and slight instigator for the table’s conflicts; in the play his role is constant, as when he offers something new to frank’s lifestyle.

e) Survival, representing frank’s settling, offering something new to frank, changing frank’s course

The following table put the characters perceptions or attitudes towards each other:

<table>
<thead>
<tr>
<th></th>
<th>Mother-in-Law</th>
<th>Frank</th>
<th>Hal</th>
<th>Donna</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mother-in-Law</td>
<td></td>
<td>Pitty</td>
<td>Curiosity</td>
<td>Disappointment</td>
</tr>
<tr>
<td>feels for</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frank feels for</td>
<td>Fed-up</td>
<td></td>
<td>Unease</td>
<td>Expectant</td>
</tr>
<tr>
<td>Hal feels for</td>
<td>Uncertainty</td>
<td></td>
<td>Slight intimidation</td>
<td>Intrigue</td>
</tr>
<tr>
<td>Donna feels for</td>
<td>Embarrassed</td>
<td>Hatred</td>
<td>Over-comfort</td>
<td></td>
</tr>
</tbody>
</table>

PROJECT OVERVIEW
According to a dictionary *Kvetch* is American slang derived from Yiddish (literally to squeeze or press), which means to complain or grumble (reference.com). Look at this website for some examples: [http://kvetch.com](http://kvetch.com)

The playwright, Steven Berkoff, affirms that we all worry about many things that nag away at us. Whatever we worry about, this play is dedicated to us. “*Kvetch* is a study of the effects of anxiety on the nagging *kvetch* that keeps you awake,” says Berkoff. *Kvetch* explores the tensions and frustrations seething under the surface of domesticity in a marriage that has lost its passion. With his characteristic blend of humour and irreverence Berkoff allows the audience to hear what the characters are really thinking.

This is a style of theatre that gives back to the actor all his mimetic and creative skills, not bound by the constraints of naturalism . . . Here, you are bound only by the limitations of your imagination . . . *Kvetch* is a cathartic play that cannot help but make you feel better about yourself. It is rude, irreverent, sexual, funny and very powerful.”
(YouTube comments from a Kvetch video)

An interview with Berkoff on BBC Hard Talk (YouTube: A) reveals a passionate man who is very confident of his work. I enjoy how much Berkoff seeks to turn the theatre scene upside down in a society that is so steadfast on its traditions (English Theatre). *Kvetching* is a very South African activity: everyone has something to complain about, be it politics, their lack of confidence in the economy or fellow South Africans. I want to focus on the articulation of the text with strong vocal work and a minimalist (but highly effective, thorough and decisive), supportive gestural language. I want to explore the idea of *kvetching* through the concept of reality.
television on stage, with live camera feeds projected on the walls when the characters speak their thoughts in italics. When the characters speak to each other the projected feed will be a bird’s eye view of the table – for which we must choreograph specific hand movements that will supplement and nuance the spoken words.

The Californian accent is very important in telling the story. I want the story be removed from our audience so they may look objectively at the situation, not in a Brechtian way, but so as for them to see the play as entertainment and not implying it identifies with their immediate environment. They are cognitively satisfied and will entertain the idea of thinking about it thereafter.

I have chosen the first scene because it is bale to open and close the play without losing a great deal of nuance that is communicated throughout the play. It encapsulates most of the play’s themes and excellently describes the dominant theme of inter-personal conflicts that are complicated by our thoughts and impressions.

SPECIFIC OBJECTIVES
1. Creative and intelligent textual analysis and interpretation; profound and detailed approach to character creation and transformation.

   ‘Many actors find that they can identify with my works and like to test themselves out in auditions. The irony is that the companies for whom they audition wouldn't dream of having a Berkoff play in their repertoire, but they have to listen to all those Berkovian speeches. Forced to. Oh bliss.
   (Berkoff, 2009. 57)

2. Productive and time-efficient rehearsal process:
i.e. homework done outside rehearsal space in preparation for rehearsal time
Make early proposals and commit quickly so we make choices that move from an exploration process to one that is a product.
3. Reject mediocrity and strive for excellence
4. ‘Embrace the aim of empowering an audience above and beyond serving self’.
   (Weare, 2012. 1)
5. Respect and consideration for our audience that reflects a will to bring them into conversation with our work.

GENRE
Stylistically the piece will be captured in the Berkoff style of expressive physical commitment and playful articulation of the text that seeks to provoke and entertain.
It is a comedy of manners

[Comedy of manners: genre that satirizes the manners and affections of a social class by humoring politeness]
[Satire: the use of humor, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues]

**PRODUCTION VALUES**

1. **Scenery**
   - 1 x black dinner table
   - 4 x white chairs
   
   **REHEARSAL PROPS:**
   - 4 x knives, forks, spoons, wine glasses, dinner plates, serviettes
   - 1 x wine bottle
   - 1 x bowl
   - 1 x casserole dish
   - 2 x serving spoons
   - 1 x pair of salt and pepper shakers

2. **Costumes**
   - **Donna:** electric blue one-piece suit; bright green scarf, 2 finger rings, 6 bangles, 3 large bracelets/wrist cuffs, 1 pair gold earrings, hot red high heels (teased out hair in big frills, red lipstick and dark eyeliner)
   - **Mother-in-law:** aged turquoise 3 piece suit (jacket, skirt, blouse), broche, 50s styled spectacles, white lace-up takkies, flesh-colour stockings, green hat, grey hair piece; stomach fat suit
   - **Hal:** tacky black and grey striped jacket, grey and white striped collar shirt, grey pants, black braces, grey and black tie, black lace-up smart shoes, full body fat suit
   - **Frank:** brown stained jacket, brown pants, stomach and back fat suit, white shirt, brown stained tie, miss-matched socks brown lace-up loafers

3. **Lighting:** used to contrast speech at the dinner table in a realist light (ceiling rig light) and more expressive moments during the internal monologues (floor lights). Deep red light to creep up slowly during tense moments of the play.

**ADDENDUM B**

**GIVEN CIRCUMSTANCES**

**TIME**

a) **Time of composition**

Kvetch was first performed on 15 March 1986 at the Odyssey Theatre, Los Angeles, California. Berkoff had wanted to stage it for a number of years before arriving at the decision, as he states:

> If I am free from that 'anxiety', I will be better able to relax and concentrate on the others . . .
> It's as if some demon of perversity was nagging me, a screaming child pulling at my coat sleeve
and howling 'Let me get on that bloody stage,' while the adult says, 'Now, honest Berkoff, cease running after parts with thy heels; there will be a play to do after, when you can create your long-awaited production of Kvetch.'
(Berkoff, 1996. 365)

b) Time of Action
1980s Los Angeles: Sometime in May, where the temperature ranges from 14-23°C. May begins the drier part of the year, with 75% sunshine and little rain (0.6cm). It's also the beginning of smog season.

Pack a mid-weight jacket, especially for evening near the water. Bring short-sleeved shirts and lightweight pants, with a warmer layer. You may want shorts on the warmest days.
About.com

FRANK: What, I have to call in April for a dinner in May?

 . . .
HAL: Yeah, twenty years at least . . . let's see . . . I last saw him . . . in 1960 . . . yeah . . . it would be that.
(Act 1, Scene 1)

The 80s were a very good time for television and soon became a prominent feature of American culture. Paul Newman is mentioned in Frank’s call to Hal to join him for dinner, one of many references to television’s role as a relaxing activity.

Paul Leonard Newman (January 26, 1925 – September 26, 2008) was an American actor, film director, entrepreneur, humanitarian, professional racing driver, auto racing team owner, and auto racing enthusiast. He won numerous awards, including an Academy Award for best actor for his performance in the 1986 Martin Scorsese film The Color of Money
(Wikipedia B, 2012)

c) Dramatic Time
The entire plan runs about 80 minutes, our scene is expected to be 15-20 minutes

PLACE
a) Geographical locale
Somewhere like South Gate is a working class suburb of Los Angeles that is far enough from gang activity but too close to industry and commerce.

b) Specific locale
The dining room (table) of Frank's home: please see stage plan.

SOCIETY
Frank's 'scowling tongue' hurts Donna more than a physical blow. It causes her to put herself into physical anxiety, sweating from the fear and taunting her sanity. Most of their conversation is sarcastic bickering. Frank doesn't publicly voice his lack of patience with Donna. He is unable to let go of the anger he feels towards his marriage and what has come along with it. He bottles his emotion up, allowing it to
surface in disappointment when he doesn't receive the gratification he seeks from trying to prove himself to others. Donna's need to satisfy her guests stems from the lack of appreciation for her in her marriage. The stress festers in her body, giving her stomach ulcers. Donna is protective of her mother's integrity and will not stand idle at Frank's accusations. Frank's mother-in-law adds to the stress with her perfect bad timing and bowel movements. Mother-in-law lives by traditional family values, seeing the importance in gratifying Frank's role as head of the home even though she feels Donna could have married better. She knows how to manipulate the circumstances and humor people to secure herself a comfortable living. Hal's diction is repetitive as he attempts to evade awkward questions, hardly finishing a sentence. He struggles to convey an idea without being concerned with his interlocutor's assumptions of his words. He is still terribly affected by his divorce.

a) Family
Frank and Donna are married and have children. Donna's mother lives with them. Hal is recently divorced, without children. Frank is uncomfortable around others of the way his family behaves. Donna very often feels violated and unappreciated by Frank.

DONNA: I fear his wrath . . . not physically
. . .
FRANK: I shlep my guts out and you can't have a meal waiting at least
(Act 1, Scene 1)

b) Friendships.
Donna longs to see people and admits to herself that with Frank they never see anyone. Frank and Hal have no real connection other than work, which plays out in Frank's incessant need to impress and maintain his reputation and name at work.

c) Occupational groups:
Frank is a textile salesman with a stay at home wife, Donna, who suffers from excruciating self-doubt and fear that her sex life is over. At work, Frank is known as the kvetch because he has developed kvetching into an art form of the highest anxiety order. Hal, a timid and fearful work colleague, has no idea how to cope with social situations. He dreads what to do at night now that his wife has left him, and unexpectedly and awkwardly delves into deeper relations with Frank. George, a wholesaler with whom Frank does business, has fallen for Donna.

d) Status groups
Frank is insecure about his joke-telling, though Hal admires Frank's skill. Their behavior shows that Frank occupies a higher social ranking than Hal, but this could
be because he is in a place that he governs – the dining room is his space. There are hints of hidden class distinctions between Frank and Donna. As the characters try and maintain a civilized exterior with each other, they take turns *kvetching* to the audience about how they truly feel, and how insecure they are about the impression they are giving over to Hal.

e) Social standards
Their unvoiced thoughts characterize the interactions of the social groups in the play, revealing the irony of their desires. It shows how much of their speech is restricted and how much of what they feel they are not permitted to express, for some reason or another, by their own belief or fear of others.

Mother-in-law and Frank share archetypal beliefs, where the man is head of the house, a provider and should be looked up to and respected. Frank doesn't see how much of an ally Mother-in-Law is to him, and scowls at her farting and belching at the table.

Hal is jealous of Frank's seeming 'happiness' – children and a 'wife' – that are the foundations of a successful man within certain acceptable social norms. Donna is expected to be a good housewife and is frowned upon by Mother-in-law for inabilities in the kitchen - normal housewife duties that are also expected to now be practiced by Hal.

Religion is often a subject at the table, however it does not affect the thoughts of the characters. It reflects an awareness of spirituality that lacks any real presence in the activities and moral decisions of the characters.

HAL: *Oh God... at nights... well... I... Sit indoors and cry... smoke myself to death... pick my nose... watch TV till I fall asleep with a bottle of Scotch... count the hairs on the comb when I go into the bathroom... ring a call girl... or jerk off in front of my favourite centerfold spread... pace up and down... fall asleep and wait for the morning so that I can do something... scream or take Valium... think about overdosing... at nights... well...* (Act 1, Scene 1)

**ECONOMICS**
The male characters have an intense concern with money and how it affects their lives and pressures their decisions.

FRANK: *I'm afraid... I'm afraid of my rates going up... I'm afraid to got to the door and look at the bills... I'm afraid of not having enough money... Money... I want it and I need it...* (Act 2, Scene 1)

During the latter decades of the 20th century, the city saw a massive increase of street gangs... crack cocaine became widely available and dominated by gangs in the 1980s. Although gangs were disproportionately confined to lower-income inner-city sections, fear knew no boundaries citywide. Since the early 1990s, the city saw a decrease in crime and gang violence with rising prices in housing, revitalization, urban development, and heavy police vigilance in many parts of the city.
Also, a commuter rail system, Metrolink, has been added that stretches from nearby Ventura and Simi Valley to San Bernardino, Orange County, and Riverside. The funding of the Los Angeles County Metropolitan Transportation Authority project is funded by a half cent tax increase added in the mid 1980s, which yields $400 million every month. Since the 1980s, there’s been an increasing gap between the rich and the poor, making Los Angeles the most socioeconomically divided city in the United States. (Wikipedia: A)

POLITICS AND LAW
Ronald Reagan grew popular among Americans with his conservative philosophy: someone who was going to unabashedly take the fight directly to the economic decline. The Republican Party took action by communicating their interests through media channels where they could communicate their ideas and opinions:

“Private values . . . must be at the heart of public policies.” said President Reagan in his 1986 state-of-the-union message . . . Americans have always valued faith, character, hard work, personal responsibility, self-reliance, discipline, competition, charity, fairness, and achievement . . . Reagan convinced Americans that freedom would work for everyone and that the big-government welfare state was just a fox clothed in deceptive political promises (DeMint, 2009)

INTELECT AND CULTURE
In 1986, 82% of American adults watched television daily, and the average household had the television set on for seven hours a day. Sunday was the most popular night for television viewing, and the most popular form of television entertainment was the mini-series, followed by made-for-TV movies. Americans watched an average of 39 minutes of television news daily. By 1985, 68% of all American households (60 million) had cable television service, while 88% of those subscribed to a pay cable service like HBO or Showtime. (Tripod.com)

SPIRITUALITY
Berkoff’s text is rife with religious references, especially those to Judaism. The play’s title comes from a yidish word and makes references to the complaints of the Jewish people. After failing at a derogatory joke, Frank pleads to God for him to be forgiven and allow him to finish the joke well – it foregrounds that the writer’s stance on religion and a confusion with good fortune.

FRANK: I promise God I won’t tell any anti-Semitic jokes (Act 1, Scene 1)

ADDENDUM C
PROCESS
Every rehearsal will follow this order:

5% Logistics: confirm rehearsal times; bring up important business or concerns
5% Philosophy: understanding the context and goals of the session
25% Warm up: preparing focus
25% Play: experimenting, looking for different ways to tell the story
15% Present: test proposals and make a decision
8% Feedback
5% De-brief: leave the work in a place where it can be found again
12% Break (if a rehearsal exceeds 1.5 hours, otherwise this will be used as collateral time)

Every rehearsal requires:
- Script
- Pen/pencil
- Diary
- Will to succeed
- Comfortable rehearsal clothes

The allocated time is a start time, NOT an arrival time. Wasting time means prolonging success. You must notate every discovery you make so you know where to find it, you cannot rely on chance - it defeats the objective of precision.

**SCHEDULE**

**WEEK 1: WHAT?**
What is going on? What do the characters need? What do they do to get it?

**Session 1: Beats**
Prepare: title the units using the information that describes its function.
Focus: establish project work ethic and expectations of the scene
Objective: find clarity and understanding among the group

**Session 2 and 3: Character**
Prepare: super objectives and unit objectives of your character.
Focus: integrating body and mind to awaken an inner energy that feeds impulses
Objective: an authentic, plausible and readable emotional journey

**Exercise 1:**
Find a standing position that gives you power in stillness: bring your attention to your breathing.
Transform breathing into the way you focus, using your observations and reactions to manifest in breath.

*This is breathing with your inner eye while keeping an open awareness.*
Use breath to move your body, each movement a fresh discovery.
Return to stillness but maintaining a sense of kinesis within your body, informed by your breath.

**Session 4: Action**
Prepare: your emotional journey using the information explaining the functions of the dramatic action.
Focus: creating the world of play through an exploration of the given circumstances
Objective: establish the characters' tactics

Session 5: Storytelling
Prepare: your character's willpower, values, personality traits ad level of awareness
Focus: convey the idea of the play
Objective: find the details and nuances of the story that reject 'typifying' characters

Exercise 2:
In separate lists, identify all the verbs in your character's text that is spoken out loud and internally
Find links between the two, if any, to surface the imagery inherent in the text.
Determine the quality of the language: formal/informal, abstract/concrete, jargon, connotation, length of sentences, complexity of thought
Explore the imagery by expressing the idea vocally and physically (Thomas, 1999. 120-145).

Session 6 and 7: Accent
Prepare: weak areas, problems and questions
Focus: clear and accurate pronunciation and articulation
Objective: set the vocal standard

Session 8: Comedy workshop
Prepare: know the framing, set ups and punch lines of the scene
Focus: finding comfort in the style
Objective: competency within the genre

WEEK 2: WHY?
Why do they end up in this situation? Why do they think this way?

Session 9: Relationships
Prepare: revise the work covered in week 1
Focus: apply character, action and storytelling to determine relationships
Objective: solidify progress made

Session 10 and 11: Playing the dramatic function
Prepare: subtext communicated through your hands
Focus: proposals the clarify the given circumstances (Refer to Addendum B)
Objective: create moments of conflict

Session 12: Kvetching
Prepare: choose five pictures from the folder (Images) that you, the actor, can identify with - print them individually on A4 paper
Focus: finding your own individual approach to kvetching that is honest and can be stored.

Attunement and sensitization of awareness open one’s ability to sense and feel deeply. This begins with the feeling of form absorbed from the training exercises. As an actor becomes more available to the resonance or feeling of what one does in the moment, i.e., one is more emotionally available.
(Zarilli, 2009. 84)
Objective: understanding how the main idea is communicated through your character

**Exercise 3:**
In a cross formation opposite one another sit comfortably on the edge of a chair so that your spine is straight and your body can allow sufficient air flow.
On an inhale lift your wrists, on the exhale release your arms down slowly.
Continue until the group is in sync. Find an internal focus
Slowly come to a point of pause. When you hear a click of the fingers, turn your head left, find a point of focus and speak. You are not thinking, you are reacting.
Return to seated position facing each other.
Repeat.

**Session 13: Vocal rhythms**
Prepare: your character’s shift from part 1 to part 2
Focus: timing, speed, pace, tempo
Objective: determine the dynamics of the atmosphere created

**Exercise 4:**
Run the scene while lightly tapping on the table to set the rhythm - each person playing a different intensity
Every time the beat changes and a new rhythm begins find a different position around the table.
In each run choose a different element to play with. Look for ways to create patterns that can aid storytelling. Don't be afraid to sound literal.

[Terms:
Timing: Temporal relationship between one spoken word and another, or between speech and action
Speed: rate of movement or speed in real time
Pace: Spectators' emotional perception of speed
Tempo: how often information occurs in the dialogue. When dialogue is crowded the tempo is slow because there is a lot of information to express. When it is less it is fast as there is less for the mind to dwell on.]

**Session 14 and 15: Collateral**
If intended objectives have not been reached, this time is saving grace. Or if actors feel they would like one-on-one time with me to work, this time is available to deepen the work.

**Session 16: Technical framing**
This is an opportunity to play with the technicalities of live feed and projectors. You as actors will use this time to solidify the work covered thus far.
Substantiate the logic

**Session 17: Costume fitting**
**Session 18 and 19: Tweaking**
Prepare: read Ian Maxwell's 'More Than Dead Pet Acting' and the whole of Kvetch
Focus: setting up characters that foreshadow the trajectory of Kvetch
Objective: demonstrate an understanding of the whole play

**Session 20: Blocking**

**Session 21: Technical run in the theatre**

**Session 22 and 23: Collateral**
If intended objectives have not been reached, this time is saving grace. Or if actors feel they would like one-on-one time with me to work, this time is available to deepen the work.

**Session 24: Mock-audience run**
Prepare: revise all the work covered
Focus: Matching audience energy and handling laughter
Objective: trust in the work and not give into the surprise of an audience reaction or lack thereof

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**WEEK 4: TBC**
Please refer to schedule for Final Dress and Technical Rehearsal times as well as performance dates.

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**ADDENDUM D**

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