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Imagining the Imaginary

Finding *Mr. Marmalade*

A Master's Thesis

By

Brian Kappler

Masters in Fine Arts for Theatre: Performance

2010

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Prospectus

When the question of what I wanted to do for my thesis project was originally posed to me, it was something that I really struggled to answer. I usually try to find the challenge and joy out of playing any part in a play. I have never really felt that I've had a dream role. However, at some point an answer had to be given and the first production that came to my mind was *Death of a Salesman*.

Death of a Salesman has always been an interest of mine. I personally believed that either Willy Loman or Biff Loman would be suitable roles. Biff would definitely be more in my age range, but I felt that the relationship between him and his father would be a challenge for me. On the other side, if I was to use Willy Loman, playing an aging male who was having difficulty coming to grips with how his life and his family's life has ended up would also provide plenty of challenge.

When I mentioned this show to some of the faculty I got the feeling that it was not as warmly received as a proposal as I had hoped it would be. So I was back to step one and I had even less of an idea of where to go than I did before. I thought possibly a period piece since I really haven't had much experience there, but most of the possibilities kind of bored me. I thought about Shakespeare, but I had already been a part of *Richard III*, and ended up being cast in *Twelfth Night* earlier in the semester that I was to do my thesis. I decided that a more contemporary show was what I really wanted to do, and the character that I was to play would have to be something quite different than any of the others. Up until this point, most of the people I have played have been good, well intentioned people.

I began reading a few scripts that my professor, Nick Kelly, had loaned me and liked quite a few of them. I found myself being attracted to new scripts that were a little edgier than anything I think I had really seen at Lindenwood to this point. I considered doing *Dog sees God* and still think it would have been an interesting choice, but once I read it I was really drawn in to the script for *Mr. Marmalade*. I thought the idea of playing an imaginary character was extremely interesting and challenging from a character developmental perspective. I was intrigued by the question of how to play him, as a normal person, or as a character that fluctuated in action as much as a child's mind did.

I thought the play was edgier than a lot of things I have seen here and really wanted to do something that I thought would open people up to the possibility of doing shows that are not as known to us. I also thought that as a research component to my paper, I would try to research why kids develop imaginary friends and what the influences are on how they interact with them. I felt that this research topic would be challenging and yet would also be something that I would be very drawn into.

After running the idea past Nick and Larry, it was approved and decided that Nick would be the director. This was also something I was excited for since I had yet to work with Nick outside of improv. I was very impressed with Nick as an actor, an improviser, and after seeing the previous show he directed, a director and was really looking forward to working with him.

As I mentioned earlier, I found Mr. Marmalade to be an edgier piece than anything I have done before, and the idea of that really excited me. I also must mention that because of the language and some of the subject matter in the play, although I found it to be a very funny, I was also concerned that some people would have a very negative reaction to it. Unfortunately, when I tried describing the events of the play to close friends, family, or my girlfriend, the reaction that I got was not as enthusiastic as I had hoped for. It just goes to show you that plays are better read than described, and better seen than read.

Chapter 1: Research

What is considered an “Imaginary Friend”? According to Dictionary.com, ‘Imaginary’ is defined as “existing only in the imagination or fancy; not real; fancied”, and friend is defined as, “a person attached to another by feelings of affection or personal regard, “a person who gives assistance“, or “a person who is on good terms with another”. Are imaginary friends only ‘persons’ created in the mind that offer assistance and affection to their creators? Does this exclude from the category of imaginary friends stuffed animals given persona’s by their creators, or children who imitate real or fictional characters and animals?

There are many different thoughts on what an imaginary friend can truly be defined as. In one of the first published articles on the subject of imaginary friends by Dr. Margaret Svendsen, an imaginary friend is defined as, “an invisible character, named and referred to in conversation with other persons or played with directly for a period of time, at least several months, having an air of reality for the child but no apparent objective basis. This excludes that type of imaginative play in which an object is personified, or in which the child himself assumes the role of some person in his environment.”(Taylor 10). A slightly different definition is attributed to Svendsen by Brett Laursen which states that an imaginary companion is defined as, “an invisible, name bearing person who presents for the constructor a psychic reality over an extended period of time.”(74).

According to Svendsen’s definitions, stuffed animals, toys and other objects that are treated by children as if they were real life characters would not be included in the category of “Imaginary Friend”. However, Professors Dorothy Singer and Jerome Singer of Yale University have conducted research studies on the subject of imaginary friends and decided to include, “parents’ reports of their children’s transformations of stuffed animals, which assume human-like properties.”(Taylor 13).

Other psychologists have made their approach and definition on the subject somewhere in between. However, whatever definition you would assign to what an imaginary friend is, would have a distinct impact on the percentage of children who would be included in your category of “having an imaginary friend”. According to Svendsen’s definition 13.4 percent of the 111 children that were studied were reported as having an imaginary friend whereas Singer and Singer reported that about 65 percent of the children they had studied had imaginary friends.

Other researchers fall somewhere in between. John and Elizabeth Newson, “two British psychologists who have conducted extensive research on the lives of young children, (who) estimated that 22 percent of 4-year-olds have imaginary companions. For the most part these researchers excluded stuffed animals or dolls as imaginary companions, but in a few cases they relented. ‘It was clearly necessary to admit a character to the fantasy category because, although having a ‘real’ origin, so extensive a saga had been built upon this foundation that a fantasy had long since out-stripped reality’” (Taylor 13). Marjorie Taylor, author of *Imaginary Companions and the Children Who Create Them* has this to say about the subject, “Perhaps inventing an invisible friend is not exactly the same kind of experience as creating a personality for a special toy, but

in most current research on imaginary companions, special toys are included.” (Taylor 15).

With these variables in mind, the percentages of children who are reported to have imaginary friends are subject to a considerably wide gap, anywhere from 13.4 percent reported by Svendsen to 65 percent reported by Singer and Singer. And according to Taylor, 63 percent of the children interviewed had created an imaginary friend by the age of seven (Taylor 32).

Who is most likely to have an imaginary friend? At what ages are children most likely to have imaginary friends? These are a few of the questions that came to my mind while preparing to research children with imaginary friends. Taylor begins addressing the issue with this, “Although children from families of every size create imaginary companions, first born and only children are somewhat more likely to do so.” (Taylor 42). She then states that, “In several studies, the breakup of a nuclear family has not been reliably associated with the creation of a pretend friend. However, the Yawkeys at Pennsylvania State University found that children in single-parent families showed more evidence of having active imaginations, including a greater number of imaginary companions” (Taylor 42-43).

Concerning age: According to Laursen studies that have been done by developmental psychologists have found that, “The incidence of imaginary companions is higher among girls than boys, and among firstborn or only children” (Taylor 75). Laursen also states that his own studies found that $\frac{1}{2}$ of the girls reported having imaginary friends whereas only $\frac{1}{3}$ of the boys reported having them.

What could be the cause of this difference? Do females have a more active imagination than males? Is the type of imaginary friend an influencing factor? Although Taylor initially states that, “In many studies, girls are reported to be more likely to create imaginary companions than boys” she later goes on to say that,

“While it is true that many more preschool girls than boys have imaginary companions, we found that the gender difference narrowed when we followed children up to the age of 7. Of the 32 children we interviewed who created imaginary companions between ages 4 and 7, over half were boys. And when adults are asked about the imaginary companions they had as children, men report having created an imaginary companion at older ages than women.” (49)

Taylor poses an interesting observation. Males are generally known to mature later than females, is this a contributing factor as the common results found in genders having imaginary companions? Although Laursen’s study included a generally older population (grades six through eleven), the studies were based on observations taken from diaries that were kept by the adolescents. Of the 241 participants, only 94 kept diaries. Of that 94, 80 were females and only 14 were males. Does this drastic difference in ratio have any impact in the concluding numbers?

One surprise I encountered while researching the age gap in those having imaginary companions was the amount of older adolescents that reported having imaginary friends. According to Laursen, who used diaries in his study of 241 German adolescents in grades six through eleven, those students in the age range of fourteen to fifteen were most likely to have imaginary friends; “35 percent of eleven-to thirteen-year-

olds, 55 percent of the fourteen-to fifteen-year-olds, and 28 percent of the sixteen-to seventeen-year-olds" (81).

One of the most popular questions asked when regarding imaginary friends is "why do children create them?" In many movies in the United States, imaginary friends are depicted as creations of children who suffer from a disorder or who are going through a distressful period in their life. In Taylor's book she says, "Margaret Svendsen reported that 35 of 40 children with imaginary companions (ages 3 to 16 years) were described by their parents as having some type of personality problem..." and "In another commonly cited (but dated [1940's]) study, Ames and Learned assert, partly on the basis of parent interviews, that all children with imaginary companions must have some personality defect, with the type of imaginary companion indicative of the particular problem." (Taylor 35). Does this mean that imaginary friends are created simply because the children who create them are screwed up?

According to Laursen, there are "two main approaches to imaginary companions, one reflecting the psychoanalytic tradition and the other incorporating assumptions and methods of developmental psychology" (75). Laursen goes on to state that, "until recently, psychoanalytic authors focused on conflict reducing functions, where the imaginary companions is interpreted as a vehicle either for discharging unacceptable impulses or for prolonging feelings of omnipotence...Feelings of loneliness, neglect, and rejection were thus seen to motivate a person to create imaginary companions." (75). Laursen continues by saying that, "Currently, psychoanalytic research on imaginary companions emphasizes positive developmental features such as coping and adjustment functions. 'In the absence of gross pathology, a child who invents an imaginary friend is able to use his own strengths to cope with stress in a way that interferes minimally with the accomplishment of age appropriate tasks'" (75).

Taylor briefly confirms this first statement in her book: "According to Dr Humberto Nagera, a professor of psychiatry at the University Of Michigan Medical Center who has published many insightful accounts of the children in his clinic, feelings of loneliness, neglect, and rejection frequently motivate the creation of imaginary companions." (66). Both authors mention that a number of studies, including their own, find that many imaginary companions are created when the mother is pregnant or when there is a new member born into the family. This is a time when the first born generally finds less attention is able to be given to them by their parents and therefore feelings of loneliness increase.

Current research and observations seem to clearly define loneliness or simply free time as the largest contributing factor to why children create imaginary friends. If we are looking at children who create imaginary friends after a family move it is not necessarily the trauma of the move, but more the free time created that causes the child to create their own imaginary friend. Consider that the quotes given earlier by Margaret Svendsen and Ames and Learned were based on studies that did not include characteristics of the children with imaginary friends against children who did not have them (Taylor 35). Also according to Taylor, "about half of the children in the Ames and Learned study were enrolled in a guidance nursery at the Yale Clinic of Child Development, and the other half were recruited from the private practice of a mental health professional." (36).

Although most of the information I have found identifies imaginary friends by toddlers and young children as a positive influence, there are different opinions as to

whether or not imaginary friends are a good or bad indulgence. Most of the negative opinions stem from the old thought that focused on the negative aspect of children with imaginary friends and suspected that imaginary friends were a sign of trouble and possibly even mental illness. In his 1945-46 book edition "Common Sense Book of Baby and Child Care" Dr. Benjamin Spock states that, "if he (the child) is spending a good part of each day telling about imaginary friends, not as a game, but as if he believed in them, it raises the question of whether his real life is satisfying enough...if a child is living largely in his imagination and not adjusting well with other children, especially by the age of 4, a psychiatrist should be able to find what he is lacking." (www.wondertime.go).

Aside from providing a distraction or companionship for children who are experiencing feelings of loneliness and neglect, it is also suspected by many researchers that having imaginary friends may also provide a number of other positive benefits; "...the role of pretend play would be an aid to children's learning adult societal roles." (Pellegrinni and Blatchford 46); "Children with imaginary companions watch significantly less television than children without imaginary companions" (Taylor 43). Singer and Singer offer more in depth possible positive benefits; "Over many years of observing children in free play, we have found that those who engage in make-believe...are more joyful and smile and laugh more often than those who seem to be at odds with themselves..."(Singer and Singer 64), "One of the major benefits of play is a feeling of well-being." (Singer and Singer 64), "We believe...play also enables children to make sense of their world and accommodate to it by the very act of bringing it down to size." (Singer and Singer 67). Whatever the specifics are, it seems clear that most of today's researchers find that there are numerous amounts of positive effects from children having an imaginary friend.

Much of the information I have read lead me to believe that today's common conception is that imaginary friends are completely normal and often a positive function in children. If the person with the imaginary friend is in their teens or older, or if the imaginary friend is preventing the younger child from playing with real children, then it may be time to show concern (www.wisegeek.com). Otherwise, having imaginary friends can be very beneficial. Imaginary friends can help a child to develop their understanding of right and wrong (www.babycenter.com), Imaginary friends can assist in imaginary play which is a great way to foster a sense of creativity (www.familyresource.com), And according to an article on optumhealth.com, children with pretend friends are more likely than others to: tell rich and detailed stories, among boys; speak more and for longer periods of time, among preschoolers; have advanced receptive vocabularies, show an increased ability to express their thoughts to adults, become strong readers, and grow up to be good communicators.

As children grow older it is expected that their time spent with imaginary friends should gradually take back seat to the time they spend with real friends. As I stated earlier, if the child is avoiding time spent with real life friends in order to spend their time with the imaginary friends there may be need for concern. However, most children will eventually dissolve their connection with their imaginary friends around mid-adolescence. The reasons for why the imaginary friends, who had previously been such an integral part of the child's life, are not quite clear, but there are several different possibilities or thoughts on why it happens. Taylor offers five different reasons as to why children eventually part ways with their imaginary friends; "loss of interest, creation of

new imaginary friend, adults take control of imaginary friend, parental disapproval, and child acquires more real friends." (Taylor 122-127)

Although a sudden disappearance without any fanfare is a completely normal way for a child to end their relationship with their imaginary friend, it is also not unlikely or unusual for the imaginary friend to meet a sudden and tragic end. There are many reports by researchers that find the imaginary friends find their demise in a tragic car accident, drowning or other dramatic fashion. In many of these cases the children do not respond to the tragedy with a great deal of emotion, but are rather calm and unemotional when informing their parents of the loss. Sometimes the parents and other members of the family often feel the absence of the imaginary friend more so than the child who created them.

The most consistent thing that I have found when researching imaginary friends is that the findings are varied. It is virtually impossible to give specific reasoning's as to how and why children create imaginary friends when we are studying something as uncontrollable, indefinable, and unpredictable as children's imagination. This gave me comfort when creating Mr. Marmalade because there truly were no wrong ways about it. His character could have been influenced by anything and anyone that has been a part of Lucy's life. He was a spark of child's imagination, a way for her to understand her surroundings, who eventually gave way to Lucy's incorporation of a real friend in her life.

Although Lucy is exploring some extremely difficult areas of life at a very young age, there is very little indication that what she is doing is abnormal. Lucy's use of Mr. Marmalade is an exploration of her life and what caused her parents' divorce and ultimately led to Lucy's loneliness.

To have an imaginary friend as a four year old is relatively normal. As I stated earlier, studies found that anywhere from 13.4 percent to 65 percent of adolescents have had an imaginary friend, and girls are more likely than boys. It was also found that children in single-parent homes showed more evidence of having more imaginary friends. These statistics all suggest that Lucy is not abnormal or in any way 'damaged'.

If we were to look at why Lucy created Mr. Marmalade, his original creation was out of the conflict reducing approach of psychoanalytical traditional views. Lucy is an only child with a lot of time on her hands and she created Mr. Marmalade as a way to cope with her loneliness and feelings of rejection from her parents. During the course of the play Lucy is using Marmalade as a way to "make sense of [her] world and accommodate to it by the very act of bringing it down to size." (Pellegrinni and Blatchford 46).

This use of Marmalade as a vessel through which Lucy explores her parents failed relationship is especially evident in scene V. Lucy questions her own involvement in her the family as a possible reason for the breakup. Lucy is finally brought to the conclusion that there is not a single plea or desperate action that would have saved her parents relationship and that even her presence was not the cause.

With her final understanding and acceptance of her own situation in scene VI she is able to let go of her relationship with Marmalade, which has become dangerous and potentially destructive for Lucy, and move on to more positive relationships, both in the imaginative world with Bradley and with her new real companion, Larry. Marmalade's

final few lines are Lucy's self-confirming thoughts put into 'play'. Here, Lucy finally hears some amount of comfort and affirmation that she is not to blame.

Chapter 2: The Analysis

Given Circumstances

Environmental Facts

1. Geographical Location

Lucy: "I'm so glad you're home from work" p6

Since Mr. Marmalade is visiting Lucy the scene is taking place at Lucy's home/house.

Lucy: "Shut the door. It's cold" p16

All of the action of this scene has been taking place in one room. After the entrance of George and Larry we can assume that the room is the first room in the house that is accessible by a door that leads outside. We now also understand that wherever they are, the climate is cold at this time.

Larry: "This is New Jersey" p16

The current location of the play is somewhere in New Jersey.

Mr. Marmalade: "I did detox in Newark. Then I was in a halfway house up in New Haven for a while" p37

Although this doesn't give us any help in specifying what city the play is located, it does tell us that they are not set in Newark.

2. Date, year, season, time of day.

Act I

Mr. Marmalade: "Good Evening" p5

This line tells us that at the start of the play, it is sometime in the evening.

Mr. Marmalade: "Let me check my Blackberry." p8

Since the Blackberry smart phone was released in 2002 and there is no indication that the play takes place in the future, we know that the date of the play is no earlier than 2002 and no later than its premier performance in 2010.

Mr. Marmalade: "I might have forty-five minutes on Thursday." p8

We know that it is sometime during the course of a week before Thursday.

Sookie: "Babysitter'll be here in half an hour." p8

This tells us that since the Babysitter is there in the next scene, Act II is at least approximately half an hour later.

Sookie: "No TV and in bed by nine o'clock." p9

We know that it is evening and before nine o'clock

Act II

Bradley: "Mr. M was hoping you would be free this weekend." p13

This line tells us that the weekend is coming up, and since we know it is not yet Thursday or Wednesday (or Mr. M would more likely said "tomorrow" earlier), we can assume that the current day is either a Monday or Tuesday.

Lucy: "It's dark out Bradley" p13

It is some time after sunset.

Emily: "We're going to do our math homework." p15

This line tells us that Emily and George are currently in school. Since we know that it is getting cold it is sometime in the fall semester of school.

Lucy: "Health care in this country. What are you gonna do?" p19

Health care was a large issue in the 2008 Presidential race, so it would seem to be safe to assume we can narrow down the date in between 2002 – 2010 closer to 2008.

Act III

Emily: "Listen, it's like 10:30 and I've got school in the morning." p25

This line tells us that it is now 10:30pm and confirms that it is a weekday during the academic school year.

Act IV

"P.S. It's Later That Same Night..."

The title itself tells us that this scene takes place later that evening.

Cactus: "It's cold" p33

Again, confirming that fact that it is cold which supports the idea that it is Fall.

Act V

Sookie: "What are you still doing?" p44

This tells us that it is the same evening of the day on which the play started. The exact time, however, is unsure. The stage directions tell us that Sookie enters drunk with a man which tells us that it is late at night or very early the next morning after the bars have closed or are close to closing time.

Act VI

Bradley: "I found him this morning" p46

This tells us that it is sometime in the morning. On page 47, the man from the night before enters and we know that it is now the following morning.

Bradley: "The job market is horrible with this economy" p48

The economy in the United States officially began its recession in 2007 and lasted until 2010. This reiterates the idea that we can narrow the time of the play closer to 2007 or 2008. This combined with the earlier statement about healthcare would lead me to set the year of the play in 2008.

Sookie: "He was wondering if you would like to go outside and play." "I think he said Dodgeball." p48

Although we know it is cold outside, the weather is good enough for kids to play outside.

Sookie: "Don't forget to wear your coat. It's getting nippy." p49

Reaffirming that it is cold outside or that the weather is changing and the seasons are moving to fall or winter.

3. Economic Environment

Sookie: "Babysitter'll be here in half an hour." p8

Whatever Sookie's occupation is, we know that she makes enough to pay a Babysitter for the evening.

Emily: "We go to the mall and get our nails done" p10

This statement gives us the impression that Emily is from an environment where money is not much of an issue. We get the impression that pedicures are a familiar subject to Emily.

Emily: "I've got my own phone" p11

We know that Emily is probably in her early to mid-teens because Lucy makes that comment that all she talks about are her breasts coming in. A woman's breasts are typically done "coming in" by the age of 17 or 18 and usually starts the growth period around age 10 or 11. since we know that Emily is in her mid to early-teens and has a cell phone, we also know that she or her family is financially well enough to afford giving their daughter her own cell phone.

Lucy: "Earl Grey, English Breakfast, Green Tea, Darjeeling Oolong."
"But I made Cucumber sandwiches." p12

Lucy has been exposed to these more extravagant types of teas because her mother is economically well off enough that she can afford them and is a frequent tea drinker.

George: "My folks are out playing bridge." p16

It may be my personal opinion, but I feel that this is typically not a game played by those in the lower class, which leads me to believe that George's family is middle to upper class.

Larry: "This place is pretty nice" p16

Either Larry is being nice, or Lucy and her mother have a nice place, which would lead us to believe that she is at least middle class.

Sunflower: "You have a beautiful home" p33

Again, either Sunflower via Larry is just being nice, or Lucy really does have a nice home.

Sookie: "go wait upstairs" p44

Obviously they are well off enough that Sookie (a single parent) is able to afford a two story house.

Sookie: "Are you guys doing espresso?" p48

A lower income, lower class family most likely wouldn't spend unnecessarily on espresso, they would just drink coffee. The idea that Lucy would be familiar enough with espresso to pretend drinking it with her imaginary friends and that Sookie is familiar enough with it to ask gives the impression that the family is again, middle class or higher.

Sookie: "Mrs. Ramirez is going to be forty-five..." p48

Mrs. Ramirez is either a nanny who is responsible for not only looking after Lucy but also for taking care of the household chores. This tells us that Sookie makes enough money to afford a babysitter in the evening and a full time nanny for Lucy during the day.

4. Social Environment

Loneliness, Happiness determined by society, growing responsibility of kids.

Lucy: "I just wish you weren't so busy" p6

This sets the tone that Mr. Marmalade is very busy and Lucy wishes they had more time to play together. Although it is not yet made clear the exact relationship, we know that Lucy is fond of Mr. Marmalade.

Lucy: "I'd greatly appreciate it if you left us alone" p7

Lucy's relationship with her mother doesn't seem as valuable to Lucy as is her time spent playing with Mr. Marmalade.

Mr. Marmalade: "I adore the time I spend with your mother", "although I imagine just about anything would look stunning on you." p7

Mr. Marmalade has a bit of infatuation with Sookie. This is a result of Lucy's experiences with all of the men that Sookie has been with. Whether they are boyfriends or just one night stands, they are all focused on Sookie in a sexual manner. It is just another example of how Lucy is not given the attention or affection she would like or need. Even her imaginary friend whom Lucy should have control of neglects Lucy when Sookie is around.

Mr. Marmalade: "This week is terrible. I might have forty-five minutes on Thursday." p8

It seems that Mr. Marmalade's interest in spending time playing with Lucy comes second to his time spent at work.

Lucy: "Which one is it?" p8

We know that there have been more than one babysitter and Lucy has had enough interaction with them to know which is which.

Lucy: "No I don't. She smells like cigarettes. She only talks about her boyfriend and her breasts coming in." p9

Lucy doesn't think very highly of Emily. She disapproves of Emily's smoking habit and wishes Emily would spend more time focusing on Lucy than she does of herself.

Lucy: "I can take care of myself" p9

Sookie: "You're too young to take care of yourself" p9

There is obviously a difference of opinion between Sookie and Lucy concerning Lucy's ability to take care of herself at the age of four. Oddly enough, Sookie promptly leaves Lucy by herself before the babysitter arrives which tells us that although Sookie is aware that the social norm is not to leave a child that young by herself, Sookie is so self-centered that she does it anyway because her priority is her date for the evening.

Emily: "I stopped hooking up with him."

Lucy: "Then did he have time for you?"

Emily: "You better believe he did." p11

This indicates that women can have power over men by withholding sex...very Lysistrata-esque. (A play originally performed in classical Athenian times where women band together and withhold sexual privileges from their men in order to force the men to end a war and negotiate peace.)

Emily: "She gets pretty annoying, doesn't she?" p11

Emily is making a passive aggressive comment towards Lucy. Although Emily does find Lucy annoying, she is able to avoid telling Lucy to her face by pretending to tell Mr. Marmalade in conversation.

Lucy: "I was just sitting down for tea, would you like some?" p13

Emily is familiar enough with Bradley and comfortable enough with him to invite him to sit and have tea with her.

Bradley: "It was my fault. I forgot to pick up his dry cleaning when I knew he had a very important dinner with a client." p14

Lucy: "No. It was his personal assistant. Bradley." p14

We know Bradley is Mr. Marmalade's personal assistant. This gives us an idea of socially what the work environment is like. Although Lucy thinks that what has happened to Bradley is wrong, Bradley is convinced that as the personal assistant he was supposed to execute his duties and because he didn't he deserved the punishment Mr. Marmalade gave him.

Emily: "It's George, my boyfriend.

George is Emily's boyfriend.

Lucy: "It's just me and my mom. My dad, he divorced my mom when I was two, or something." p16

We know that Sookie is Lucy's real mother and that her father is not around.

Larry: "But my dad remarried. So I have a stepmom. And she had George from before so now I have a stepmom and a stepbrother." p16

We know that George is Larry's stepbrother by his stepmom.

Larry: "We don't play, He beats me up all the time. It sucks."
"No. I hate being around people..." p17

Larry and George don't have a great brotherly relationship and Larry prefers being alone.

Lucy: "But I get lonely sometimes", "I'm alone all the time" p17

We know that Lucy doesn't seem to like being alone, but is alone quite often.

Larry: "I tried to commit suicide." p18

In the context that this statement is made and the fact that someone at such a young age has attempted suicide, we learn that suicide is not unknown in this society and there even seems to be a bit of a celebration of the act. Lucy finds it "cool" that Larry attempted suicide. There seems to be a romanticized concept of suicide.

Lucy: "I was lonely and he was the sweetest boy" p21

Lucy likes Larry and is in need of a real friend.

Bradley: "Because Mr. Marmalade cares so much about you and my favorite part of this job is coming to see you. I would hate for that to change." p22

According to this, Mr. Marmalade really cares about Lucy and so does Bradley.

Larry: "I just wanted to be your boyfriend, that's all" p23

Larry obviously cares about Lucy. However, the fact that both of them are aware of the concept of boyfriends and girlfriends at such a young age is a reflection on how society bombards us with these concepts on a daily basis.

Larry: "I'm lonely all the time. Like always. Like for my whole life. That's why I tried to kill myself. But now, I'm not lonely. I'm happy." p23

Lucy: "I'm happy with you too, Larry." p23

Reaffirms that Larry and Lucy both like each other.

Emily: "Not in front of Lucy." p24

This shows that Emily does have some concern as to what Lucy is exposed to and it gives us an idea of what is considered inappropriate for a 4 year old to see in their society.

Lucy: "You couldn't stay for like another half an hour?" p25

Up until this point, Lucy has shown very little desire in keeping Emily around, but now that Mr. Marmalade is there, Lucy suddenly is requesting that Emily stays longer. Lucy feels guilty about her new found friendship with Larry and knows that Mr. Marmalade will not approve.

Mr. Marmalade: "I had a few after work to unwind. You would too if you'd ever worked a day in your life." p25

We are given the impression that work is very important to some in society. Marmalade's job is stressful and it seems acceptable to "unwind" afterwards by consuming alcoholic beverages.

Mr. Marmalade: "It sucked balls. But somebody's gotta fucking provide for this fucking family you lazy bitch." p26

This gives us the idea that in society, men are expected to be the provider of the family and that their occupation isn't necessarily a choice based on what they would be happy doing, but rather what they would be able to make a living at.

Lucy: "Because you're a bad person. Because you neglect me. Because you beat up Bradley. Because I deserve a lot better than you." p27

This shows independence in Lucy and we finally see her believe that she deserves better treatment than what Mr. Marmalade provides.

Mr. Marmalade: "There will be legal ramifications." p28

This is another reference to the legal system and an example of society's dependence on the legal system to exact revenge or punishment for ways in which we feel that we were wronged.

Larry: "I don't know if a baby is what we need right now, you know?..." p32

This does not paint a good picture of society when a five year old already has such a negative attitude of society and is conscious of the negative possibilities of bringing a child into this world. Larry continues by saying that he is not happy about his life and would prefer to not subject someone else to the same possible experiences.

Lucy: "You're entitled to your opinion. But I'm going to have it one way or another." p32

Larry: "Fine, you know. That's your choice. I totally respect your right to choose." p32

Although this is an imaginary situation, these kids are having a casual conversation about abortion and deciding whether they would do it without any mention of it being wrong or right.

Lucy: "Can we just enjoy our dinner that you worked so hard to provide?" p32

Again, the man was responsible for providing for the 'family', regardless of whether or not the family is real or imaginary.

Lucy: "Larry is a banker. He makes a very good salary and great benefits." "They can know how successful you are, can't they?" p34

This shows us that the ideal 'successful' person in society is someone who has made bigger achievements in the work environment.

Mr. Marmalade: "I want it all. A home of our own. A white picket fence. Lots of kids running around..." P40

"Everything we were promised is in our reach, Lucy. We can be so happy."p40

These two lines emphasize that happiness is determined by society. Society tells us that happiness is a successful job, our own home, a white picket fence, and a family, and unless we have those things, we can't be happy.

Mr. Marmalade: "You killed her?" p44

Again in an imaginary situation, a four year old girl kills her imaginary child to try to keep Mr. Marmalade from leaving. This gives us an idea of the selfishness present in society when a person is willing to take the life of a young child in order to prevent a lonely existence.

Mr. Marmalade: "I had everything I'd ever wanted." "A house with a white picket fence. A new born baby. A beautiful wife. But it didn't make me happy. So I threw it all away. And now I can't live with myself. When you think of me I hope you remember only the good things. I hope you remember Mexico, which was the happiest time of my life. Yours Forever, Mr. Marmalade. p46-47

Although Marmalade had everything that was supposed to make him happy, he was still lonely and unhappy. This is another point in the play where the characters are trying to cope with being lonely and what to do to fill that void.

5. Political Environment

Mr. Marmalade: "There will be legal ramifications." p28

This is another reference to the legal system and an example of society's dependence on the legal system to exact revenge or punishment for ways in which we feel that we were wronged.

Outside of the setting of the play, we know that the time is somewhere between 2002 and 2010. Within the play there are two main political statements made.

Lucy: "Health care in this country. What are you gonna do?" p19

Health care reform was a large topic of Democratic political platform in the 2008 presidential election and this seems to be a statement against the current Health care system (prior to the reform in 2010).

Bradley: "The job market is horrible with this economy" p48

There was a recession in the United States that officially started in 2007 and lasted until 2010. This seems to be a statement against the, at the time, falling economy and lowering unemployment rate.

Within the play there are constant struggles by the characters to achieve power over one-another.

Mr. Marmalade: "Not play beeper. My real beeper."

Lucy: "No!!!"

Mr. Marmalade: "I have to go."

Lucy: "You said ten minutes."

Mr. Marmalade: "I know I did. But I have to go..." p8

This is a power play between Lucy and Marmalade on whether or not Marmalade should stay. Oddly, even though Marmalade is a figment of Lucy's imagination, he still wins and ends up leaving against Lucy's wishes.

Lucy: "I don't see the point of having a babysitter at all."

Sookie: "Lucy, you're four years old."

Lucy: "I can take care of myself..." p9

This is a power play between Lucy and her mother and although Sookie doesn't think that Lucy is old enough to take care of herself, alone at home, Sookie still leaves Lucy by herself until the

babysitter gets there, and leaves her by herself again the next morning before Mrs. Ramirez arrives. (p48)

Bradley: "It was my fault. I forgot to pick up his dry cleaning when I knew he had a very important dinner with a client." p14

Lucy: "No. It was his personal assistant. Bradley." p14

Although there is never really a power struggle between Mr. Marmalade and Bradley we do learn that Mr. Marmalade is a man of importance and power and Bradley is obviously in a position below him.

Lucy: "Let's play Tea Party."

Emily: "I want to watch TV."

Lucy: "I want to play Tea Party."

Emily: "My show's on."

Lucy: "It's on commercial"

Emily: "So I'm watching the commercial"

Lucy: "What do you think my mom is paying you for? I want a Tea Party." p12

This is just one example of the power struggle that exists between Lucy and Emily. Although Lucy has power because her mom is paying Emily to watch Lucy, Emily has the power at this moment in time. Lucy desires to have someone to play with and to give her attention. Emily has the power to deny Lucy that, and once George comes over Emily does abandon Lucy and leaves her to the care of Larry.

Larry: "...It's just that we don't play Doctor anymore."

Lucy: "Now we're playing House."

Larry: "So when you play House you can't play Doctor?"

Lucy: "That's right. They are two very different games."

Larry: "That's stupid"

...

Larry: "I'm not playing House anymore." p32

This is one of a couple power struggles between Larry and Lucy which ultimately leads to Lucy kicking Larry out of her house.

6. Religious Environment

Emily: "My boyfriend George used to say he was too busy to hang out with me" p11

Emily: "I stopped hooking up with him" p11

If Emily was raised in a religious environment, having sex out of wedlock is not generally accepted as 'right' in Christianity (which is the prominent religion in the United States), which tells us that she is not a devout religious person.

Emily: "Jesus." p12

Although it is a direct religious reference and acknowledges that Jesus is a known concept, I believe this was a phrase used out of frustration and was not with religious intent.

Bradley: "What time would be convenient for you on Sunday?" p13

Lucy: "Anytime would be fine." p13

Typically a day reserved for religious practices, Lucy, Bradley and Mr. Marmalade obviously have no plans to attend church.

Mr. Marmalade: "Jesus Christ." p26

Again, this seems to be a statement out of frustration rather than a religious statement but acknowledges that the concept of Jesus Christ is known.

Larry: "Our marriage."

Lucy: "It's annulled."

Larry: "What about the baby?..."

Lucy: "It's not even yours." p35

A discussion of infidelity and divorce without the mention of religious beliefs leads us to believe that religion is not a strong aspect of their lives, but marriage is.

Mr. Marmalade: "You killed her?" p44

Again in an imaginary situation, a four year old girl kills her imaginary child to try and keep Mr. Marmalade from leaving. Murder isn't an acceptable action for most Christians.

The script is riddled with alcohol abuse, drug abuse, sex out of wedlock, suicide, and murder. The only references to Christianity, "Jesus" (p12), or

“Jesus Christ” (p26), seems to be made out of frustration more than as a reference to any religious practices. In a country where the citizens consider themselves predominantly Christian, there seems to be no indication that any of the characters in the script have any specific religious beliefs.

7. Previous Action

Towards the beginning of the play we find that Mr. Marmalade has made and broken plans to play with Lucy before and that he is abusive to Bradley, both verbally and physically. We find that Sookie has spoken to Emily about Mr. Marmalade and that Sookie does not care for him. We find that Lucy and Larry both come from a divorced household (Lucy's parents divorced approximately two years prior). Larry has to repeat preschool because he attempted suicide and on this particular evening Larry's parents are out of the house and George has been put in charge.

During the course of the show Mr. Marmalade comes home after having several drinks once he gets off work, Larry steals food to provide for his and Lucy's feast, Marmalade goes through rehab, Lucy kills her imaginary child, Marmalade commits suicide, and Larry attempts suicide again but George interrupts the attempt and beats Larry up.

8. Polar Attitude

Lucy: "I'm not angry. I just wish you weren't so busy." p6

Lucy: "No. I want to forget I ever knew him [Mr. Marmalade]." p47

Lucy starts at the beginning of the play desperately seeking the attention of Mr. Marmalade. She stands up for him against Emily and is willing to put up with his abusive behavior in exchange for his attention and the chance to play with him.

By the end of the show, Lucy realizes that she deserves better than Mr. Marmalade and as she says to Bradley, wants to forget she ever knew him.

Larry: "Everybody says, 'Enjoy your childhood while it lasts,' and I'm like, 'I don't enjoy this at all.' I'm not supposed to have a care in the world and all I can think about is how miserable life is. How much suffering there is in the world and how there doesn't seem to be any reason for it. I figured if this is the carefree part of my life then I don't want to see the part of my life that's supposed to be hard. So one morning before preschool I slit my wrists with George's razor blade. But my stepmom found me. It's too bad." p18

Larry: "No, it was good. I was happy. Because I realized when he was beating me up that I didn't want to die. And that I wanted to come by this morning to see if you wanted to play dodgeball but I totally understand if you don't because you've got company and all. But the thing is we can do it some other time, because --" p50

When we first meet Larry we find that he has already attempted suicide and is not happy with the world around him. Although he does attempt suicide again during the course of the play, he has a bit of a revelation and realizes that he doesn't want to die. He does want to live and the reason for that is Lucy.

I. Character Analysis – Mr. Marmalade

Because Mr. Marmalade is a figment of Lucy's imagination, his entire character is subject to her desires. Because of this, I will do a character analysis on both, but understand that Mr. Marmalade's character is a direct reflection of how Lucy sees the world and Marmalade is subject to change based on Lucy.

Desire

Mr. Marmalade's desire is to live life to its fullest. To him, living life means to work hard, and live hard. He is a man who expects to be able to do what he wants when he wants and not have to answer to anyone else. We know this because on page 26 he is using drugs, has already had a few alcoholic beverages after work, and says "Hey, Lucy, I work twenty hours a day you know?". He's obviously a work-a-holic who doesn't find making time for Lucy a top priority. Unfortunately for him, he is also aware that in order for him to survive and exist, he has to keep Lucy happy. She becomes an obstacle but a necessity to him, so keeping her happy or at least under control is also a desire. It is necessary for him to find the balance between the two.

Will

Mr. Marmalade has a weak will. He allows himself to succumb to the temptations of drugs, alcohol, and abusive behavior which cause Lucy to kick him out. Later, he cleans up and reenters her life to apologize and ask her for a second chance, which he is granted. In the end though, he is unable to commit himself to their new relationship and his role as husband and father, so he leaves and commits suicide.

Moral Stance

Although Mr. Marmalade has several character changes through the show, for the most part, he has a very poor moral stance.

In Act I we find that Mr. Marmalade spends quite a bit of his time at work and not very much with Lucy. The idea that he is possibly cheating on her in their 'relationship' is also brought to our attention. In Act II, we find that he is abusive to his assistant. In Act III, Marmalade comes home drunk, and in possession of cocaine. Also, later in Act III, he hits Lucy and calls her an obscene name. In Act IV, Marmalade reappears after having gone through

rehab and seems to have made a change, but he reverts to alcohol abuse, verbal abuse and eventually, suicide in Acts V and VI.

Decorum

Dress

Marmalade's typical attire through the production is a button down shirt, tie, and suite with oxfords. He is a hardworking, successful business man and his attire should reflect that of his position.

Marmalade's dress throughout the play remains the same until Act V, he then returns to his original dress in Act VI. He is described at the beginning of the play this way; "He's very well dressed. Suit, briefcase, nice shoes." In Act V, his appearance changes to "...a wifebeater. No shoes or socks. He drinks a cheap domestic beer and smokes Newports". He then returns in Act VI in his original attire plus a kimono as a reflection of his choice of suicide.

Speech

Marmalade's speech varies throughout the play. His normal speaking voice is average, not gruff, or unpleasant. There is an occasional swear word but not over the top until we get to Act II or more so in Act VI.

Behavior

Marmalade's behavior generally seems to be that of annoyance at having to patronize Lucy. In Act III, Marmalade comes to Lucy after having several alcoholic beverages and begins doing drugs. His behavior in this scene becomes more erratic, and aggressive to the point that he hits Lucy. In Act IV, he returns in a much calmer manner. At this point he has gone through rehab and is there to apologize to Lucy and to ask her for a second chance. He confesses to her that he never wants to leave her and that he's always wanted to live with her and have a family. In Act V, once they actually do have a family together, his attitude becomes that of disgust. He blames Lucy for everything that he is not happy with and eventually leaves.

Summary

Marmalade is subject to Lucy's imagination. When she meets someone new and doesn't want Marmalade around, he becomes an abusive drunk that she stands up to and kicks out. When she no longer thinks that she has Larry as a friend, suddenly Marmalade returns and sweeps her off of her feet. He is always subject to her whims, but he is also given, by her, motives of his own.

II. Character Analysis – Lucy

Desire

Lucy's desire is to find companionship and to believe that good relationships are possible in the world. Through her experiences she struggles with what relationships with people should be like. She wants a good, positive friendship with someone, but struggles with whether or not that is possible and if it is possible, how to achieve it.

She tells us herself in the line, "Don't leave me alone. I hate being alone" (p44) earlier in the play of her fear of being without companionship. She also has a conversation with Larry about loneliness and tells him that he's lucky because he has someone to play with in George. The end of Act V. is also the only time that she is left alone. At just about any other moment in the show she either has a real person with her, or an imaginary one. Lucy is just looking for an honest and positive friendship because she has never had a good, solid relationship. Her parents divorced at an early age, she doesn't receive the love and affection that she would like from her mother. The closest thing that Lucy has to friends are Mr. Marmalade and Bradley. If Emily is any indication of what Lucy's babysitters are like then there is definitely no positive support system from coming from that direction. She is a lonely four year old desperate for companionship for, if nothing else, it is a basic human need.

Will

Lucy has a strong will. In the end she ends her relationship with Mr. Marmalade, and continues her relationship with Bradley, who is a much more respectful friend. She also accepts Larry back after they have had their argument earlier in the show. In the end she has a friendship with a real person, and an imaginary friend who is nice, respectful, and supportive towards Lucy.

Moral Stance

Because Lucy is so young, it is hard to expect her to really have a moral stance. She knows that Bradley shouldn't let Mr. Marmalade hit him, and yet towards the end, she pretends to kill her own child in order to keep Mr. Marmalade there. Because most of what we would consider the immoral behavior happened with her imaginary friends, it shouldn't be considered immoral but rather a child trying to make sense of the world around her. In the real world, Lucy does nothing that we can truly consider wrong. If there is anything that could be considered not right, it is only because she is young and that is how she sees the world.

Decorum**Dress**

Lucy is a four-year-old and her dress should reflect her age. At one point she puts on her mother's clothes as she is pretending to be Larry's wife, but for the rest of the time she is clothed as her age.

Speech

Although many of Lucy's thought patterns are that of a four year old, a lot of what she does and says seems to be that of someone much older. The conversation topics of sex, marriage, abuse are not something that you typically hear out of a young child especially in complete coherent sentences. Although her topics are suited for a much older audience, her voice is still that of a four year old, meaning that it is probably higher and more child-like.

Behavior

Lucy's behavior is that of a child who is desperate for attention. When she is not attempting to gain the attention of the real people in her life (Sookie, Emily and Larry) she creates imaginary characters to fill the void left by the other's absence. When interacting with Sookie, Emily, and Larry, Lucy can be very bossy. This would seem natural since most of Lucy's time is spent with her imaginary friends which are generally at her beck-and-call. Even when Mr. Marmalade is misbehaving, he is doing so as a result of Lucy imagining him doing so.

Chapter 3: “The Four Aspects of Self”

In the book *Another Opening, Another Show* by Tom Markus and Linda Sarver, there are four aspects identified that are required to create a quality character and a quality performance. Those four aspects are Body, Voice, Imagination, and Discipline. Each of these categories is imperative for an actor to take into consideration when undergoing the creative process.

One of the reasons I was so attracted to *Mr. Marmalade* was that since he was an imaginary friend, I felt there was a lot of room to play with the character. Because Marmalade was a figment of Lucy’s imagination, his character was a result of Lucy filtering information from her surroundings into Mr. Marmalade. This created many opportunities for Mr. Marmalade to present himself as a variation of one character. I felt the script gave a wonderful opportunity to show Mr. Marmalade in several different lights. In order to do this I would have to make use of all four aspects that I listed above.

Markus and Sarver describe the importance of the four aspects as follows;

Body

The actor must use his or her body to look like the character.

The first and most obvious step in creating a character is achieved by making certain that the actor’s body conforms to the dictates of the script. The talented and imaginative actor goes beyond the barest necessities and invents details of the character’s physical being that make the character unique and interesting. (p106)

Voice

The actor must use his or her voice to sound like the character.

Each person has such a singular manner of speaking that we easily recognize our friends and family on the phone. The actor’s job is to create the character’s particular way of speaking. For example, if her character is methodical and well educated, the actor might decide to articulate her consonants precisely. (p107)

Imagination

Actors have a talent for “feeling” themselves into their characters by using their imagination.... This talent is called “empathy”.

Stanislavsky discovered a way for actors to reproduce emotion; a process he called emotional recall. Stanislavsky taught actors to recall moments from their own life experience when they felt an emotion very

similar to the one the character experiences and to use their own emotion as a substitute for the character's. (p108)

Discipline

In order to achieve a careful analysis of the text, the rigorous physical and vocal delineation of the character and the imaginative creation of the character's emotions, the actor must be as disciplined as a research chemist, a concert pianist, or a professional athlete. (p109)

The following four chapters will focus on each aspect of body, voice, imagination, and discipline individually and how they were applied to the character of Mr. Marmalade and his multiple selves.

Chapter 4: Body

The actors Body is the canvas on which their character is painted. It is the visual impression that is given to the audience. With the body, the actor can depict the age of the character, illnesses, physical deformities, and even some personality traits. If there is a falsity in the physical presentation, the audience will lose the suspension of disbelief and lose their connection with the characters and the production.

There was very little physical description given in the script to identify Mr. Marmalade. The script told me that Mr. Marmalade worked in an office and is a "very important man". Based on this information, the decision was made that Mr. Marmalade would be dressed in some combination of a business suit, shirt, and tie and carried a briefcase. All other aspects of Mr. Marmalade's physicality were left up to me to create.

Since Mr. Marmalade was a successful businessman, I decided that his body carriage would have good posture; his head would be held up looking the world in the eye, ready to take on any challenge that would present itself to him. Marmalade is a "to-the-point" kind of guy and so his mannerisms reflected that. I tried not to allow myself any movements more than were necessary.

In various moments of the play, Mr. Marmalade would adapt to the situation and take on the characteristics of other versions of himself. At these moments, I would modify my body in order to suit these specific alterations. In the following I will describe the characters and the "body" choices made for each.

The Sexist:

This character is present when Sookie enters the scene. The sexist leads his movement with his pelvis (because that is where his brain is) and has a bit of a cocky swagger to his walk. He is not as prepared for confrontation as the normal Mr. Marmalade, but instead has a bit of a sly expression, which comes from a confidence in his self-perceived sexual appeal (p7)

The Leave-It-To-Beaver Dad:

This character appears when Marmalade and Lucy are playing pretend. In creating this character I wanted to give a sense of being that all-around, overly-wholesome dad. To do this I tried to exercise my facial muscles by smiling, raising my eyebrows slightly, and opening my eyes slightly more than usual. The point in doing this was to try to create a more inviting and trustworthy appearance than that typical of Mr. Marmalade. There would also be a physical gesture that accompanied this character which involved closing my hand in a fist and resting it at my waist, creating a 'handle' and pushing back the jacket front from covering my front. I kept in mind a mental image of Fred MacMurray in *My Three Sons* (comes and goes p5 - 7).

Film Noir:

Film Noir is a term used to describe a style of crime drama movies that often reflect some type of sexual theme and were often shot by Hollywood filmmakers in black and white (p25).

When Marmalade appears after Larry has left from his first encounter with Lucy, there is a sense of mystery in the air. Lucy has just committed a "crime" by spending time with Larry. We know that Lucy is aware that Marmalade would not be happy to find out what she has been doing with Larry by Bradley's lines at the beginning of the scene: "Mr. Marmalade is not going to be pleased (p21). I felt that invoking the Film Noir feel to this portion of the scene was appropriate. In order to get the sensation across to the audience through my body, I chose to give the character a little more of a swagger to his walk. I also chose to emphasize certain words in my dialogue with gestures and movements with my head. The Film Noir character was more of a thoughtful, introspective, private person and therefore I decided that I would lead with my head slightly hung. This gave me the feeling that the character was intellectual, but by hanging my head ever so slightly I also had the feeling of shielding my thoughts from those around me.

Drunk/Druggie:

As the drunk, I chose to have slower and somewhat delayed body movements. At this point, Marmalade's control over his own motor skills has decreased but are still present. The important part is not to play drunk. Often times that can lead to the pitfall of becoming a caricature of a drunk and can take the audience out of the production (unless that is the specific feeling that you are going for). Although Marmalade is a bit of a caricature I believe that his actions should still be based in realism. Lucy has been around drunk people before (As we see when her mom brings home her 'friend' later on in the show) and so there is no need for her to exaggerate Marmalade's physical state when he's been drinking. Marmalade still has control over his body and movements but they just aren't as sharp as they were before.

The initial effects of cocaine use can include increased heart rate, increased energy, and increased mental alertness. For Mr. Marmalade the cocaine user this means larger, faster and more exaggerated movements. I pictured him as a ball of energy without the ability to contain it. This mainly meant that the movements I made were quicker and that the arm gestures were large and not kept close to the body.

As the effects of the drug start to wear off on the bottom of page 26, Marmalade starts to come down from the euphoria of the drug. He struggles to keep himself composed. His need for another 'fix' manifests itself in a physical

twitch of Marmalade itching and rocking himself. This part was very hard to incorporate into the performance because at the same time I was trying to clean up the spill of condoms and 'porn'. I decided to make the effort to clean up the mess as a part of the 'down'. Since Lucy had already seen the porn and paraphernalia, I was struggling to find the reason for Marmalade to rush to pick it up. I chose instead to use it. Marmalade was struggling to hang on to the last bit of high the cocaine was giving him. So the more he mentally tried to grab at the fleeting high, the faster he would grab at the bits of paraphernalia scattered across the floor (p25).

Interrogation officer:

The interrogation officer was introduced almost immediately following the loss of the 'drug addict' on page 27, with the line "What's his name?" The image of the body carriage used for the interrogation officer was that of a bulldog. In the scene where this character is present he is definitely in an intimidating position. His carriage was somewhat hunched. When he walked, his steps were heavier than Marmalade's and his stance was always very grounded. This was because if he were to ever be caught off guard and physically attacked, he wanted his body to at least be in as prepared a position as was possible (p27).

Nice Guy:

The nice guy was a more upright posture, though not as stiff as Mr. Marmalade. I wanted his facial expression to be more pleasant and inviting. In order to do this, I tried to use the muscles in my face to create an ever so slight smirk or smile whereas in Mr. Marmalade I wanted to give little to no indication of what, if any, feeling was present. I also tried to open my eyes more without making odd adjustments to my eyebrows. If the eyes are the window to the soul, I wanted Lucy to have the ability to easily stare into my windows and find comfort in what she saw. I also wanted his steps and body carriage to be lighter and younger than the other characters (p36).

Shy Guy:

The shy guy was only present for about six lines. It starts with the line "Did you think of me?" on page 36 and slowly fades out as both characters are discovering that they both want the same things. Most of the lines were delivered from a seated position so the body position was separated from Lucy with my hands on my knees. The head was kept down so as to avoid eye contact which would create more embarrassment than was already present. If my hands were placed on the bench, they would be right next to me so that they would be available to Lucy if she decided to put her hands on mine, but there would not be an accidental brush of her leg which could upset her if she is not wanting more from our relationship than is currently present (p39).

Asshole:

There is not much difference in the Body aspect of creating this variation on Mr. Marmalade. He is essentially Mr. Marmalade later in the relationship with Lucy. At this point, he is bitter and unhappy and because of this he takes less pride in his appearance. His posture is not as erect as earlier. There is a permanent, if slight, scowl on his face ,except when he is pandering to Lucy, and his hair is not as well kept as before (p41).

Reprise:

During the paragraph monologue on pages 46-47 there is a short reprise of almost every one of the characters mentioned above. I felt that there was a line in the monologue that was appropriate for each one and therefore decided to deliver the lines as the appropriate character. I will outline the lines, characters, and a brief visual description of the characters below.

Marmalade (erect posture, little to no emotion showing in the face):

Dearest Lucy, I had everything I'd ever wanted. A house with a white picket fence. A new born baby.

Sexist (pelvic motion, smirk, sexist hand gesture):

A beautiful wife.

Interrogation O.(hunched and very grounded posture, shoulders a bit forward):

But it didn't make me happy. So I threw it all away.

Druggie (itching twitch, shoulders down and back):

And now I can't live with myself.

Film Noir (slightly erect posture, eyebrow gestures, chin slightly lowered with head gestures to emphasize lines):

When you think of me I hope you remember only the good things.

Nice Guy (open eyes, slight smile, slightly erect and open body posture):

I hope you remember Mexico, which was the happiest time of my life.

Mr. Marmalade/asshole (erect posture, with little to no emotion present on face):

Yours Forever, Mr. Marmalade.

Although it may have been difficult for an audience member to see what physical choices I had made for each individual character, I could feel that there was something different for each which helped me to feel more in the moment every time. Though the small differences may not have been noticed, I believe that they make a difference to the actor and contribute to creating an overall difference in

character which is evident to the audience. I strongly feel that by making small adjustments in the weight of my steps, the use of small facial muscles and how erect my body posture is can create a difference in character without the need for more obvious choices such as limps or makeup changes (which I had no time for) (p46).

Chapter 5: Voice

The voice is the music of the character played on our own instrument. It is important that each character is distinctively identified when speaking. As an actor, you do not want the audience to close their eyes and hear the same character and are only to tell the difference in which character is which by seeing them. Similar to the quote from earlier, the audience should be able to distinguish each character simply by talking on the phone with them. Hopefully I was able to create this effect with each individual character introduced in the last chapter.

Mr. Marmalade was again more of the blank canvas that was painted on or altered to create the subsequent characters. His manner of speaking was articulate and to the point. He was a businessman who was not fond of wasting unnecessary time with chit-chat or 'beating around the bush'. His voice was slightly lower than my natural speaking voice and a little more gruff, a result of an abundant use of coffee and alcohol.

In this chapter I will explain how my voice was altered or adjusted in an attempt to create each of the sub-characters of Mr. Marmalade.

Sexist:

The Sexist takes more time with his line delivery than Mr. Marmalade. He stretches out the lines a bit more because you never know when there will be a sexual innuendo in what he is saying and he wants to be sure that any innuendo or advancement he says is not missed by his target audience. He is proud of his macho-sexist persona and speaks with a bit of cockiness in his voice. He has a firmness to his line speaking pattern but not the sharpness that you get from Mr. Marmalade (p7).

Leave-It-To-Beaver Dad:

The LITB-Dad speaks in a very boisterous manner with a cheerful boom in his voice. The manner of speaking isn't necessarily the same style as the father in *Leave it to Beaver* but the idea of this perfect dad is what fuels the creation. He speaks with an unnatural rising and falling melodic movement in his lines. If you were to exaggerate how to speak using your diaphragm for a student, that would be the general idea of the speaking technicalities behind The LITB-Dad (p5-7).

Film Noir:

As the "Film Noir" I tried to think of one of the most recognizable voices from that era and Humphrey Bogart came to mind and therefore modeled my manner of speaking after him. The most notable thing about Bogart's speaking is the way he pronounces his S's. With this in mind, I tried to slightly exaggerate the slur of my S's by putting the tip of my tongue to the roof of my mouth which gave my pronunciation a more distinct sound. I also tried to

break up my sentences in ways that normally wouldn't be done, kind of like a William Shatner impersonation. With the different pronunciation of my S's, the broken sentences and a more melodramatic style to my reading, I think I was able to bring this character to life for the audience (p25).

Drunk/Druggie:

As the drunk I wanted to make sure that this wasn't a caricature of a drunk person. Since this comes right after the "Film Noir" Marmalade, I thought that it was important to try and be more realistic at this point. Too many caricatures in a row would draw away from the humor. The drunk Marmalade had a slight slur to his speech and spoke in somewhat of a sluggish manner. His motor functions aren't all in tip-top shape, but he's trying to focus through it so that he doesn't appear as drunk as he truly is.

As the druggie, I simply tried to speed up the tempo of my speech. There was a bit more harshness in my voice and at times more desperation which showed not only the need for more drugs, but also his need for Lucy (p25).

Interrogation Officer:

I'm not entirely sure what the accent was that I used for the interrogation officer. I at first attempted to do a New York accent and something similar came out and I just rolled with it. Although the Interrogation officer doesn't have as much harshness in his vocal chords, he speaks with a harshness on some of his consonants. The most distinctive thing about his speech pattern is that he speaks his vowels in a taller manner rather than spreading the vowels horizontally. I would describe his speaking manner as being taller and somewhat thicker than the other characters (p27).

Nice Guy / Shy Guy:

Both the "Nice Guy" and the "Shy Guy" have pretty much the same speaking mannerisms. The only difference really is their physicality. For both of these characters I tried to keep my speech patten light and in a higher vocal register than any of the other characters. I wanted to give the listeners the impression of a younger, more innocent 'Marmalade' (p36, 39).

Asshole:

I felt that the "Asshole" was a tricky character to pull off. I felt a lot of the dialogue in this section of the play could trick the actor into simply yelling at Lucy for the majority of the scene which would completely bore the audience. I gave the "Asshole" a somewhat harshness or raspiness to his voice. I also wanted him to sound cold towards Lucy and partially indifferent to her pleas. I tried to make the inflections of my speech degrade her without necessarily saying something that directly put her down (p41).

Chapter 6: Imagination

Although it was important to exercise my imagination in creating Mr. Marmalade and each of his sub-characters, as said earlier, the true imagination comes into play when you have to empathize with those sub-characters. Although simply switching characters on stage might get a laugh, it is important to stay connected to those characters and to the other actors so that the audience isn't consciously thinking "They're just doing that to get a laugh". Staying true to the character will keep them entertained and interested.

Chapter 7: Discipline

As with just about any performance, there is also some sort of rehearsal process. My rehearsal process consisted of not just the group rehearsals, but also time spent outside of rehearsal. This not only consisted of learning my lines, but also asking questions and making decisions about my character, looking up information about the author, and searching for information about kids with imaginary friends.

I felt that there were two aspects of this character that troubled me the most. The first was how I would attack the idea of 'how do I play this character?' Since Mr. Marmalade is a figment of Lucy's imagination, would I think of him as a product of her or was he his own being? When creating an analysis or background on him would I use Lucy or would his background be completely independent of her as though he truly were a real person?

Ultimately I decided to use Lucy as my basis for creating Marmalade. Imaginary friends are often created by kids to try and understand the world around them. I decided that Mr. Marmalade was a way for Lucy to try and compensate for her parents' separation and her loneliness. Lucy's entire experience in this play is an exploration for answers as to why she is lonely.

Lucy's father divorced her mom when Lucy was approximately two (p16), and her mother seems comfortable with leaving Lucy to her own devices fairly often. With this in mind, I decided to use my own questions towards Lucy's parents' relationship as my basis for Mr. Marmalade. For instance, Why did Lucy's father divorce her mother? Was it because he felt that Lucy got in the way of the relationship? Was there resentment towards Sookie for wanting things from the father that he was reluctant to give? Did Sookie and/or Lucy keep the father from other activities that he would rather be involved with? I decided to use these questions as answers for my character. There are times in the script when I felt each of these ideas or emotions would be appropriate responses by Mr. Marmalade to Lucy. I go into more depth answering these questions in my character analysis of Mr. Marmalade.

The other problem in creating Mr. Marmalade was simply the task of creating physical and vocal varieties as each different 'character' of Mr. Marmalade. The discipline involved was to rehearse these varieties as though they were completely natural and comfortable transformations during the course of the performance.

Chapter 8: The Process

Journal

Read thru

3/1/10

Find the areas where Marmalade mimics lines or actions done by real-life characters. The script is littered with Marmalade repeating actions or lines from Lucy's real life interactions

Think about the social commentary that the play makes; all of the things that kids today go thru, combined with the lack of a strong parental or adult guidance and influence...

Questions:

Mr. Marmalade's character and mannerisms? Since I am a figment of Lucy's imagination, do I take on the qualities of those I repeat, or is it their words from my mouth with my mannerisms and characteristics?

Do Mr. Marmalade's characteristics fluctuate because he's imaginary, or is it consistent?

Rehearsal –blocking

3/2/10

always enter stage right by audience

When Sookie enters, she is soooo hot!!!

"First class across the board..." (p7) vision it in front of you.

When the beeper goes off, the underlying thought of Marmalade is that he's tired of playing the game and that the distraction is "just in time" (p8)

Find the "characters" for 'tea-time' (p5-8)

Remember on entrance, "I have work to do and I don't really have time for these games. (p5)

Mr. Marmalade is the happiest part of Lucy's day and even he doesn't have time for her.

Emily: "My Show's on", "I'm watching the commercial" (p12)
these are both lines that I use later on in the script

during the phone conversation, Mr. Marmalade is on his way to Italy and even when he is not present, he still doesn't have time for her. (p10)

Lucy: You gotta go? Are you sure? Okay. No. I understand. Ciao.

The following dialogue between Emily and Lucy tells us that Marmalade is too busy at work to hang out with Lucy. Judging from the accusations Lucy made earlier about Marmalade having an affair, his skating around the issue, and his apparent lack of desire to spend time with her, I think that he is having an affair.

Look into the qualities of abusive behavior and work-a-holics

(p19) Hara Kari – Larry makes a comment about committing Hara-Kari, this is why Mr. Marmalade commits suicide in this fashion at the end of the play.

Play!! Marmalade is the character with a job, insurance, home, etc...he is the working man of today. Within each scene, marmalade takes on different characters such as the asshole, nice guy, gangster, and white rabbit from Alice...)

Make sure at the top of Act I, Scene I there is energy and urgency. I have better things to do than sit here and play with Lucy!

Make a shift from beginning into the tea party character. Play with Lucy and find out what our characters are in that moment.

(p7) I'm a little afraid of making Mr. Marmalade too creepy at Sookie's entrance.

When Lucy moves to Sookie on page 7, I want to take advantage of that and move closer to her as well because I want to get a closer look at her. Marmalade thinks Sookie is extremely attractive and loves any sort of time that she is in the room with him.

(p7) Switch back from Sookie to Lucy. Is that a comedic moment or a straight switch? Play with it a little and find out what works better.

(p8) On exit, marmalade kisses Lucy's head. This is the first time that we see marmalade mimic actions that real people are doing.

Questions:

Bradley and I enter from opposite sides. Are our characters/mannerisms basically polar opposites of each other as well?

Why do I ask if Lucy is angry with me? (p6)

Lucy's parents' divorce when she's 2, how much does that influence Mr. Marmalade's character?

Rehearsal**3/8/10**

(p25) New idea for 'character' in Scene III – on Marmalade's entrance try a film-noir-ish character. Think a little bit of Humphrey Bogart in Casablanca.

Explore as many television styles as possible. (Made for TV, kids show, kids fighting, film noir...etc..)

Find different expressions each time I bring my head up and face the audience after I've snorted a line of coke. Don't be afraid to go big.

(p28) during the fight with Larry, Marmalade is becoming partially a part of Larry's imagination. At this time there is a transition to a kind of child-playground fight kind of character.

(p28) After Larry Jujitsu's me to the ground try inch-worming away, or maybe flop like a dead fish.

DON'T FUCK UP YOUR VOICE!! Remember to use proper breathe support during this scene and not to strain your vocal chords.

(p36) on entrance, Marmalade is now Lucy's knight in shining armor come back to help her after the disastrous date with Larry and his rude imaginary friends.

(p36) when introducing the "Suckblow 6000" – think of a cable sales program or cheap infomercial. Take a rooted stance in the floor and look out at the audience as though trying to sell the Suckblow to them and give a toothy smile. Think cheap salesman.

(p38) During the Bluebird call – am I really imitating a Bluebird call? Is it something that Lucy heard on the nature channel and is channeling through Marmalade, or during the course of the conversation did her imagination lead her to a point that she was unable to accurately portray so instead Marmalade just makes something up?...think about it...

(p39) Think "16 Candles". This is the cheesy, '80's, Brat-pack love story, style of television.

Rehearsal**3/9/10**

(p41-43) What was Lucy's dad like before he divorced her mom? Did his personality help to shape what Mr. Marmalade is?

(Scene V) bring a jacket, shoes, and dress shirt to play with since I will be gathering up clothes and dressing as I am leaving at the end of the scene.

(Scene V) I don't want this entire scene to come across as me yelling at Lucy. I need to find different verbs, actions, and levels within the scene (degrading, patronizing, threatening..etc..)

(Scene V) how much of the abuse in this scene is a result of the influence of television or the influence of witnessing real life events?

(p43) "I'm sick of playing doctor with you", "It's too late Lucy" – maybe try delivering these lines as more 'matter-of-fact' instead of threatening.

(p44) "Bradley"- grab Bradley and threaten him. This is the closest the audience comes to seeing what happens between Bradley and Mr. Marmalade, it is a sign among others that Marmalade is truly reverting back to his previous ways.

How long has Mr. Marmalade been Lucy's imaginary friend? Why does it culminate now?

(p47) Think about re-visiting all of Marmalade's "characters" while reading the letter to Lucy.

(Scene I) Find out when I am in "tea-party mode" and when I'm not.

(Scene III) "so sorry to disturb" I feel like this line is influence by Adam Sandler in Billy Madison when he says "so sorry to interrupt.."

Rehearsal – Act I (scene 1-3)

3/10/10

I am struggling with scene 1. Something about it is not feeling right/natural. When is Mr. Marmalade into the 'character' with Lucy?

(p6) "Are you angry with me Lucy?" – Still not sure where this question comes from.

(p6) Try staying in the "tea-time" character for most of this scene. The only times I break the character is when Lucy catches me off guard with her questions and accusations about me not touching her anymore and cheating on her.

(p7) Sort out which of these lines I am addressing to 'mother' and which ones I am addressing to Lucy.

(p26) "Let's play house" I am re-creating my entrance in the happy '50's TV family style.

"That's when you say" – try saying it out of the corner of my mouth as though I'm frozen and I'm feeding Lucy her lines before I can continue the scene.

"you don't want to play house..." think of a hurt puppy dog

(p27) when questioning Lucy about Larry, think of a German General performing an interrogation.

(p26) too much on the coke snorting...pull back a little...

(p5-6) on the lines "have we started?", "I said Black", and "I thought we ran out" break out of the accents/characters and build in aggravation for each line.

Since I am struggling to define each character, where they start and end, I need to find the physicality for each one that will help me to distinguish them from each other and from Marmalade.

Rehearsal – Act II (scenes iv-vi) 3/11/10

Think about why I enter into each scene with Lucy.

I'm a bit of an asshole and a little selfish...find the differences between Bradley and myself.

(scene IV) notes from Nick: the 'clean up' guy is brimming with niceness. He's that loveable good guy everyone wants to fall in love with.

(p41) "leave the kid in the kitchen" – underlying thoughts here are "I shouldn't have said anything" there is a feeling of absolute disappointment that she brought this crying baby into the room with her. It's a nuisance to me and is preventing me from enjoying the television programming that I want to watch.

Off book by Monday 3/15/10

No Line Call by Tuesday 3/23/10

Thinking/Discussing Marmalade 3/12/10

I discussed with Nick the show. I asked his opinion on the levels that I was currently trying to give the character in scene V, because I felt that the levels were not coming across to the audience. At this point I feel like I have to find different levels in the scene or else the audience will get tired of hearing me say "shut that fucking kid up" over and over again. Nick said that I'm doing nice levels now, but to just remember to let the kid's crying drive me. Once we actually have the sounds it will be more natural.

For my character analysis, Nick and I discussed the need to analyze both Lucy and Mr. Marmalade. Since Lucy is a filter of the media to produce Mr. Marmalade, it is important to know and agree what Lucy is taking in from the media and how & why she is creating Marmalade. For instance, why does Mr. Marmalade enter as the film noir character in Scene III?

Nick suggested that I do the two analyses side by side and from there I can compare the two and figure out what I can write about it my paper.

I told Nick that I feel like I'm struggling to find Mr. Marmalade's character. Since there is so much variation in his behavior and because he is subject to the emotions of a 4 year old, his personality and characteristics are subject to more change than a normal person. This character is unique from anything else I've played because his personality/character does vary so much. Because some of the scenes are more exaggerated (ie. Nice guy, asshole, film noir) I feel like there are moments and scenes where the character is boring and therefore I don't feel like I'm "in character". I'm hoping that once I can get the script out of my hands I will feel more comfortable and confident in allowing myself to play with the character, the lines, and with my fellow actors.

Rehearsal (off book)

3/15/10

Lines!!!

Still need to work on when to stay in "house" character and when not to.

(p26) "you want some?" – try mocking the 'house' characters that we used earlier in the show.

(p27) "he's unemployed?" – Cocky, disgusted. How dare she cheat on me with someone who doesn't even have a job. I work my ass off and am very financially successful and find it difficult to comprehend someone would want a person who is unemployed and therefore unsuccessful over me. If my delivery of this line conveys the underlying meaning that I already think of Larry as a piece of shit, it gives Lucy the motivation in the next line to tell me that he's five, which would give some validation to why he's unemployed.

From Nick – We're dropping some of the physicality now that we are off book. Make sure to bring it back once we are solid on the lines.

(Scene III) should I be in the film noir character from the time I leave the curtain DSR, or should I wait until I am on stage to start the character?

Scene I

don't jump the gun on the spit gag in response to Lucy's "why don't you touch me anymore?"

get out of the chair on the first time of "Cabo San Lucas"

go to 'house' character voice when talking about "Cabo San Lucas"

Scene III

Great on the “exit with dignity” after Larry beats me up. After he kicks my ass, I have to regain my composure and regain some dignity as well, which is why I have to have the final words on the “you better hope there’s no nerve damage you little shit. Expect to hear from my attorney in due course”.

The film noir character takes some effort from Marmalade to play since he is intoxicated and doesn’t really feel like playing right now. I enter as the film noir character because that is what Lucy wants, but I am still struggling to keep it in check, and I am relieved when it ends.

Working on Lines**3/15/10**

(p36) before “put these goggles on” find the moment when I decide that the trash bag isn’t going to cut it in the cleanup process and that leads me to decide to pull out the Suckblow 6000

What is the purpose of the monologue while I am cleaning up with the Suckblow, and why do I decide not to repeat it after I’ve finished cleaning up? Perhaps when Lucy asks me what I said, I realize that the topic of the story (gambling) is inappropriate for the new me and decide not to repeat it.

(p38) I’m still playing around with sounds made for the Bluebird call. Real vs. fake? Other sounds that I’m considering are; woody the woodpecker theme, whippoorwill call, random whistling, or an actual Bluebird call.

(p41) “I know...I can hear...I want you to stop...” try emphasizing the verbs on each of these to clarify the difference and make them three distinct statements.
(ie..Know, Hear, Stop)

(p41) “Leave the kid in the kitchen” – I’m disgusted that she brought the kid in the room. The crying is driving me crazy, and now I wish I hadn’t said anything to her in the first place.

(p41) “Of course you couldn’t” – Patronize her, mock her, talk down to her on this line.

(p41) “Come on little mama” sweeten up to her a little. Try to verbally suck up to her so she’ll give in and get me a beer.

(p42) “Don’t give me that shit” – threaten her with this line

(p42) “Fine”, “I promise”, “pinky swear” – go into a ‘house’ character but more like I’m mocking the character and the game.

- (p42) Let Lucy's presence annoy the shit out of you, especially when she stares at you. Without even looking at her you know that she is there and you can feel her eyes on you.
- (p41) "That kid won't stop crying" – I don't ever refer to the kid by her name, and at this point I don't even refer to her as 'her' or 'she'. In my mind she doesn't even deserve to be referred to by her name. She is such a pain and inconvenience to me that I refuse to refer to her as anything but 'that kid'.
- (p43) "That kid is fucking killing me" – Again, I use 'that kid' instead of 'her' or 'she', a clear sign that I have distanced myself from the kid and that I have little desire to be included in her life or to include her in mine. This line is also a contrast to the previous line, "You should have had an abortion". Instead of killing the kid, I insist that the kid is now killing me. Lucy cannot have both of us in her imagination. The more time she spends with one of us, the less presence the other has.
- (p43) "I don't want to go to Mexico with a crying baby" – think of the underlying tone "How stupid are you?" for this line. It's just a dumb statement for her to make.
- (p44) "You didn't get all anorexic on me again" – absolute disgust and annoyance at how weak Bradley is to let himself fall to this 'disease'. It's not that I care about his health, but I look down on weaknesses and the more time Bradley has to take off because he isn't healthy due to anorexia, the less time he is where he should be, taking care of me and my priorities. If he were anorexic again it would be such an inconvenience to me.
- (p47) "I hope you remember only the good things. I hope you remember Mexico..." a couple of thoughts on the delivery of this line. Do I run through the line and say 'Mexico' because it truly was a great time, or do I say it because I have a hard time thinking of any other good times between us? Is there any hesitation before I say Mexico to help convey that thought? Play around with the ideas here and the delivery.
- (p47) – Give Lucy a look before committing Hara Kari, as though I were saying with a look, "I don't really want to do this...do I have to?" Does this mess up the end meaning behind the suicide? Does Marmalade do it of his own free will because he can't live with himself because he left Lucy, or does he only do it because Lucy knows that it is for the best and so she forces him to? Think about it, play with it...

notes:

Sashimi salad – I think I found online that the emphasis is on the "Sa"

Monkfish is a wide-mouthed, ugly, bottom-dwelling fish in the coastal Atlantic area. It uses an extension from its spine as a fishing lure.

Working on Lines

3/16/10

(p43) “Go upstairs and pack all my shit. I’m leaving” – the first part of the line is a direct order to Bradley, but the second sentence might have more effect if it’s focused on Lucy. She does have the next line that is directly resulting from “I’m leaving”.

Scene V – I’m having a hard time memorizing the scene because I feel like I’m repeating it so much. I have to break it down into sections and find where the beats are to help separate it in my head and help it to make sense.

Rehearsal

3/16/10

Scene IV – still feels like I’m struggling to get a foothold on the ‘nice guy’ character. Nick says it’s the only one that really feels forced. I need to just relax and be a good person and not try so hard on making it a character.

The bird call was good. Try doing a bird call whistle, fail, then just yell “hey!”

Scene V – a little creepier is okay.

Working on lines

3/16/10

(p6) “What? No. Don’t be ridiculous.” – Part of it is in the accent and part of it is out. Her question has taken me off guard so much that I lose my ‘house character’ for a beat.

(p7) try the “Mexico” line a little more discouraged. Subtext; damn it, I have to go back to talking about this?... and take a breath, as though it takes some effort to get back into the character.

(p8) “Oh shit, my beeper.” – try this still in character, that way it makes more sense when Lucy doesn’t realize that I’m talking about my real beeper and not my ‘play beeper’.

(p8) “I know I did, but I have to go” – put the emphasis on ‘have’ as though I am saying “You’re not understanding you stupid fucking girl! In the real world people have jobs and I can’t just sit around and play tea!” this could be a filter result of the relationship that Lucy has with her mom. Sookie is a single mother and works quite a bit and never has time for Lucy. Sookie’s always on a ‘date’ or at work. She’s probably had to turn Lucy down before because of work or because she was too focused on looking good for her next lay.

- (p8) “I might have 45 minutes on Thursday.” Emphasize ‘might’ to get across the point that it is not certain and that I am a very busy person. My schedule is constantly changing and it is not easy for me to guarantee her a slot of time.
- (p25) “You have no idea” and “No you wouldn’t” – I think there is definitely some bitterness that I have to work all the damn time and that Lucy doesn’t do shit all day.
- (p27) – the cop interrogation starts at “is there somebody else?” and ends when Lucy says “he’s five years old”. The realization of what she just said hits me and snaps me out of the character. Lucy wins the argument and has the power which shifts me out of character. Vice versa, when I ask if there is someone else, I have more power because we both know that I’m on to her. That’s why I assume the character of power (interrogation room cop).
- (p28) “I’m totally willing to admit I have a drug problem.” – let the last part be the confession. “I’m totally willing to admit (beat) confession: I have a drug problem” confess to her and try to regain her trust by appeasing her.

Rehearsal

3/17/10

Scene 1 – good take before “Mexico”, after Sookie leaves. Really paint the scene of the following lines out for Lucy.

Everything that I am in is a part of Lucy’s imagination. Why does Lucy decide to bring me around for each scene?

Exercise: before each scene, ask Jen what Lucy wants from Mr. Marmalade in the upcoming scene.

Scene 1 – We are not using the cockney accents during this scene. Lucy may use it later, but we are both going for more of the “Leave it to Beaver” atmosphere. This matches Lucy’s ‘house’ character to the one that she uses alter with Larry, and it matches my character when I want to play ‘house’ in scene III.

(p7) – “First class across the board” really point this out for Lucy. See it in front of you almost like it’s on a screen.

Scene III – enter in noir character, but I’m also wasted so it’s hard to keep in character. When I sit down and my feet are killing me, break the noir. As soon as I hit the couch I’m through with playing the game,

Nick brought up the point that Marmalade is becoming his own creation. He is doing things that Lucy doesn’t even know about. It’s almost like he’s becoming a separate personality. When I hit her, Lucy realizes that it’s no longer fun and playful. Somehow it got serious without her wanting it to do so.

(p27) "Because I deserve a lot better than you" – Right after this I switch into interrogation mode. Think of interrogation the improv game. Don't be afraid to move around.

(p27) bottom of the page – I am begging for my life. If Lucy is really done with me that means I don't exist. I'm laying myself on the line and opening up to her, or at least trying to make her feel like I am.

Scene IV (p36) – a little sarcasm at the beginning but don't overdo it and don't use it past p.36. This is the sweetness Lucy wants to see in Mr. Marmalade. This is why it's such a shock when we see him in the next scene.

(p39) After "OD'ing on bad horse.." awkward moment on couch with both of us facing towards the audience. Let the awkwardness of what was just said create the silence and the thought of the next question create the awkwardness.

(p40) "I want it all" Stand on this line. This is the picturesque man & wife image chasing the 'American Dream'.

(p43) "that kid is fucking killing me" – This is a jealous statement. As the kid grows, I will fade out and eventually fade away. The kid is actually, in a sense, killing me.

(p26-27) the coke high is running out and I'm getting the itch for more. Maybe I can use this later when begging for her not to leave. I'm her drug, like coke is mine?

Rehearsal

3/18/10

Everyone in the cast is pretty tired and worn out today. Nick decides that we will run the show once and call it a night.

Scene III – Emily pretends to tell Marmalade on the phone that Lucy wants to have his kids, which is an issue that appears later. Think about that.

This is another example of Lucy taking something that she hears in her real life and filtering that through her imaginary friends.

When leaving the Hara Kari scene, stab myself initially then start to walk off pleased and stab myself with several short, quick jabs. Do two clumps of these as I walk offstage.

Lines were pretty much God awful tonight. Fix that by Monday...mmkay?...great...

Sashimi salad (emphasis)

Start Lucy and Marmalade dance DSC

Plane tickets are in my jacket pocket

“Mr. Marmalade” at the end of the letter reading

line notes

- (p6) “Of course not, how could you ask me such a thing?”
- (p7) “It’s no problem”
- (p7) “There’s no need to thank me”
- (p7) “A huge white bed with ostrich feather...”
- (p26) “I don’t even feel it, Hey Lucy...”
- (p26) “Then let’s play doctor. Come here...”
- (p26) “What’s his fucking name?!”
- (p36) “He seemed like a good guy.”
- (p36) “I bluffed”
- (p39) “I missed you Lucy”
- (p41) “Come on Little Mamma!!”
- (p42) “Put a muzzle on...”, “shut that fucking...”, “but then she’ll be awake...”
- (basically all of scene IV)
- (p47) “and now I can’t live with myself...”

Running Lines

3/19/10

Scene 1 (p8) “Let me check my blackberry” – make sure she’s aware that this is an annoyance to me.

“This week is terrible” – try to convince her that it won’t happen this week. See if she can physically do something to finally force me into giving some bit of time...(“45 minutes on Thursday”)

“I know I did. I’m sorry” – appease her on this and then make an abrupt realization that I have to go on the next line.

Line bash

3/22/10

- (p5) “I’ll do better next week, I promise”
- (p6) “Of course not, how could you ask me such a thing?”
- (p28) “Answer me bitch, who the fuck is this?!”
- (p37) “Where were we?”
- (p38) “Sea Urchin Tempura”
- (p38) “Roses fresh from the garden of Versailles”
- (p39) “I missed you Lucy”
- (p41) “Jesus Christ”
- (p42) “You’re staring at me”

(p42) "Shut that fucking kid up"

Run thru

3/22/10

(p28) When I go back into 'asshole mode', dong go back into interrogation mode.

(p27) "Is there somebody else?" – think 'hurt lover' – look out toward the audience, don't make eye contact with Lucy. I want to ask the question, but I don't have the courage to look her in the eyes at this point. Go to interrogation mode on "I mean, is there a replacement of me?"

(p27) vocal and physical change on "Let's not go crazy here...". Let the impact and the realization of what Lucy is saying snap you out of that 'character'.

(p25) don't forget that I am drunk when entering the scene. I am taking on a character, but only because that is what Lucy wants at this point. I'm trying to do what she wants, but Marmalade is starting to really not give a shit. He's becoming his own monster, one which Lucy soon finds she is quickly losing control of.

Thoughts

3/22/10

In Lucy's relationship with both Larry and Mr. Marmalade, the worst of them come after she decides she's either pregnant, or after she already has a kid. In her relationship with Larry, she announces that she's pregnant and shortly after that Larry somewhat distances himself from her and eventually brings in his own imaginary friends to play with them.

In Lucy's relationship with Mr. Marmalade, their relationship is on the recovery until we see the couple with a child in Scene IV. This poses the question, is Lucy and Marmalade's relationship struggle a reflection of what Lucy experienced with Larry, or is both of those experiences reflective of the possible relationship between Sookie and Lucy's father?

Do I still have the suitcase in scene IV? I've quit work so would I come home with it still?

The answer ended up being "yes". It is the signature prop associated with Mr. Marmalade. Besides, if he just quit work that day, he would still be coming home with the briefcase.

Rehearsal

3/23/10

Where Bradley is so willing to play make believe, Mr. Marmalade is not. I don't think I've understood this point enough to convey it to the audience. I feel like I'm going into the "house" character too easy.

When I'm playing "house" in scene II, I'm mocking Lucy and the game. The drugs and alcohol are hiding my filter and helping to bring it out of me.

When doing the last monologue, find the moments when I hit every "character" that Marmalade used during the show...so says Nick...pretty sure I thought about that earlier...man I'm awesome...kidding...

Always open briefcase while facing the audience from behind the coffee table. Marmalade is becoming a bit of an OCD character. He always carries the briefcase, always opens it on the same side of the coffee table opening away from the audience, and he always stands at the DS corner of the chair when he enters...

Don't shut the briefcase after snorting the cocaine because then it's closed when I try to pick it up and spill it's containments all over the place.

Change "Blackberry" to "iphone" and use my phone.

Each time I bring my face up to the audience after doing a line of coke should have different expression.

Itching myself during the coke scene is good, maybe more sniffing. It's an addict coming down off of his high. I'm getting an itch for another hit.

(p27) life or death when I learn about the other person. Lucy HAS TO KEEP ME!!!!

Working on Lines

3/24/10

Scene I

Try not to enter already annoyed. Come in fresh and with a good attitude, then as the scene progresses Marmalade has somewhere to go.

Upon entering, I feel like I've sacrificed a lot and have really tried to make the efforts by making time to see Lucy, so it kind of pisses me off that she criticizes 10 minutes not being very much time. Let that reaction show in the line response "It's the best I could do". Then change again and try to put your best foot forward on the next line. "Next week will be better I promise."

Don't reveal Mr. Marmalade being an ass too early. We want the audience to kind of like him at the beginning.

Now that the lines are coming along, focus on connecting with Lucy. I think that is what I'm missing in the first scene right now. I've lost focus on trying to connect with Lucy and the scene and I've fallen in the trap of "acting" the part instead of actually acting.

(p26) “Hey, let’s play house” imitate Lucy on the “How was work?”. Try physicalizing her at that moment, that way when she is saying “I don’t want to play house with you” I’ll be doing something during that awkward pause. I feel like I need to be moving and doing something. At this point I’m hyped up on cocaine and I don’t really have much interest in what she has to say anyways, so for me to stand there looking at her and actually listening to the line doesn’t feel right. I think I’ll try crossing from the door to behind her, upstage of the couch, and saying the line with my face next to her in a mimicking sort of manner. Then, while she is saying her next line, I will be crossing back up to the door to resume playing myself in the game of “house” that I’ve just created.

(p26) “Fuck that, I want to play house!” – try pouting on this line. Lucy does it earlier when Emily is babysitting her and it re-surfaces when Mr. Marmalade says it.

(p26) between “I don’t even feel it” and “Hey Lucy...” let there be a very small change in tactics. Try going from denial to evoking sympathy.

(p26) “My prostate hurts” – try threatening Lucy here. Let’s start to see some of the anger in Marmalade come to the surface. Before, he’s tried being sweet, patronizing, whiney, etc...but now he starts to try and get his way through force. It’s just a glimpse though...a small crack in the surface before he goes back to “fine, I don’t need this shit anyway”

(p26) I think the ‘high’ starts wearing off here. Lucy is really starting to stand up for herself on “Get Out!” and this is very sobering to Marmalade because he’s used to being able to manipulate her.

How would Lucy imagine a coke addict acts when coming down from a high?

(p27) I want to try and take a more realistic approach at the beginning of the ‘Marmalade confronting Lucy’ scene, more of the cheated on boyfriend/husband and then move into interrogation on “What’s his name” instead of playing the cop all the way through. Maybe even play with the idea of a notepad being pulled out of the jacket...or is that too much?

Remember that the down from the drug high is going on through all of this. Then bring it down to a real desperation when she is getting rid of me.

(p28) “You fucking bitch” – not so much to her, more like... “I can’t believe this is happening” ...then go back at her with the following “News flash! I’ve been high”

(p28) “You never meant to hurt me?” – give a little laugh at that. Marmalade finds it kind of ridiculous that she thinks she can hurt me. Who the fuck does she think she is? This is the point where Marmalade begins to go beyond Lucy’s control. He is able to take the character past the point the Lucy is entirely ready to go.ing

(p36) Remember, the last time we saw each other...shit hit the fan. Lucy wants me to be the 'knight in shining armor' right now. I need to be sensitive, apologetic, sweet, romantic, and all of those things she needs.

Last night Nick and I talked about cutting the leaf blower bit. We would cut after the line "he wasn't" on page 36, and skip to "Let's talk about you..." on page 37. I want to talk to Nick and Jen because if we do cut it, I would rather pick up at "I could talk to him if you want" on page 37. I feel like this keeps the ideas flowing from one to the next more smoothly especially with the 'talk' in both lines; ("I could talk to him if you want", "Let's talk about you..."). I also feel like this keeps the back-and-forth dialogue moving more smoothly.

Characters to put into the final monologue: nice guy, pervert, film noir, asshole, interrogation office.

This order: business marmalade, pervert, interrogation office, coke addict, film noir, nice guy, back to Marmalade.

"Dearest Lucy, I had everything I'd ever wanted" – Business Marmalade
 "A house with a white picket fence, a new born baby" – Business Marmalade
 "A beautiful wife" – Pervert
 "But it didn't make me happy, so I threw it all away" – cop
 "So I threw it all away" coke addict
 "When you think of me, I hope..." – Film Noir
 "I hope you remember Mexico..." – Nice Guy
 "Yours Forever, Mr. Marmalade" – back to normal

Rehearsal

3/24/10

(p6) "Don't worry about it" – This feels awkward to me. I'm having trouble finding what exactly my motivation is when I stand and cross away. I'm trying to use the motivation that I'm tired of playing "house" and I'm worried about the time because I have to get back to work, but I still feel like the stand-n-cross looks like I'm just doing it because that is what the director told me to do.

Q's for Nick

The stand-n-cross on p.6, what is the motivation?

Would it be too much to pull out a notepad during the interrogation scene? (p.27)

If we talk about the leaf blower cut, bring up the alternate cut. (p.37)

Scene III

walk off like I just got the crap beat out of me

good transition point into the cop. Before that, at the realization, look up and touch my heart as though I can feel that there is someone else.

Scene I

Energy at the beginning was low, I was a little too monotone. Find areas to grow in the scene, but start at a bit of a higher irritability level.

Scene V

Rear back like I'm really going to beat Bradley, let Lucy's entrance break us and make us leave.

Scene VI

Do the stabs at first just like normal, get up, smile, and walk off. After I get offstage, make a choking/gagging/dying sound and then fall to the ground.

add some more "coke" mannerisms

Scene III

When leaving – stand up, dust off, say 1st line, start to leave, when partway offstage; stop, turn, say other line, leave.

Scene IV

"...extra pair of hands" – upbeat, very "Mr. Rogers"... Keep it!!

Rehearsal

3/25/10

Scene I

Don't forget your phone as a prop!

It felt better today. If I had a watch I feel like I would be checking the time all the time during the scene. I can't wait to get out of there.

"I'm sorry, I'll do better", and "I know I did, I'm sorry" – try playing them as a more genuine apology. Let the audience like me a least a little bit before I backhand them.

Scene III

Not happy with it!! Still not fucking happy with it....

Scene IV

get the lines, remember the props

Scene V

take the briefcase offstage

“It’s too late Lucy” – make that stronger. I tried it as sort of a distant, disconnected from her delivery and didn’t like it. It has to be stronger to make her realize that I am done!

Scene VI

Final monologue was rough

3/29, 3/30, 4/1, and 4/2

Time spent running lines, but no notes were taken

Tech Run

4/5/10

Call time is 6:00, go at 7:00

Remember to bring black socks, a white undershirt, and make-up. Hair is probably contemporary, but clean. Remember to shave, Mr. Marmalade is a clean shaven, well-kept guy.

Costume notes – sleeves on button-up are a little short, there is no fedora, bring black socks, black belt, and undershirt.

Make-up – try a minor amount of age make-up, laugh lines, etc...

Tonight – focus on physicality for each specific “character”

Energy felt low. I have to keep the energy up, even in the space of time where nothing is going on verbally. (ie – getting the tea set out)

Make sharper change into the “characters”

Blocking when Sookie comes in was off. I normally make it around the entire table. Now that we have the real table, it's longer than I expected and it feels awkward going all the way in front. What is the motivation for making that move?

Motivation is that I want to get around to the other side of Sookie and see her backside! Woot!

(p8) "Let me check my Blackberry" check iphone, put it away on "I might have 45minutes on Thursday" Then I can use the rest of the lines to pick up the tea set that Lucy sits down. Hopefully by the time I get it put away, I'll be able to just shut the case and leave on my line with little to no awkward time.

STOP TAKING IT SO SERIOUSLY...PLAY!!!!

Scene III was better. I like the hand in jacket pocket for film noir.

Physicality: The cop is more grounded and has a wider base/stance, and feels his weight in his feet. This way if he is attacked he is a more prepared defensive stance and center of gravity.

Mr. Marmalade is lighter on his feet, and more upright. This gives him height and makes him look more professional, which is what he needs in the business world.

Scene IV – clap hands for servant's entrance, don't forget the F-ing Moccasins!!!

Scene III – button jacket after I get up from getting my ass kicked by Larry

Scene IV – more cleaning

Start dance at CS

Scene IV – to help remember the moccasins, when I start talking about my sponsor, remember that he changed my life by teaching me basketweaving, pottery painting, and how to make moccasins. Talking about my sponsor is my segue into the moccasins.

We decided to cut the leaf blower bit on p.36. a gas powered blower would have smelled up the theatre and the only electric one that was found had to be plugged into an outlet. We decided that the cord would be too much of a pain in the ass to deal with and we would lose the illusion that it was in Marmalade's briefcase, so we scrapped it. The original cut was suggested after Lucy says "He wasn't" (p.36) and pick up with her saying "let's talk about you" (p.37). I suggested the line before "I could talk to him if you want" as the pick-up line because I felt that it kept the flow better and helped Mr. Marmalade come across as a genuine character in the scene.

Run

4/6/10

Scene I

When I enter; enter, watch Lucy watching TV, then say my line.

While on the couch, don't turn in too much and make sure I am still turned out.

Reviewing Lines / Final Thoughts

Scene I

Play!!

Remember, we want the audience to like me a little bit. When I come in there are moments when I get annoyed, but have to leave room for growth. If I'm already pissed, the audience won't see any change from the beginning to Scene VI.

Make definite switch between "Marmalade" and "house" character.

"So do I. I wish I could..."(p.6) Try to make this more sincere which is really just a way to manipulate Lucy (patronizing). Make her think I really want to play. If she thinks I don't want to be there she might decide not to keep me around.

Visible change again into "Sleazy Marmalade". (p7)

(p7) "there's no need to thank me" deliver to Sookie, then turn around and see Lucy and deliver "I'm flattered that she holds my opinion..." to Lucy.

Scene III

Remember, enter in film noir character – but Marmalade is a little drunk and is struggling to keep it together

(p25) "No I haven't made the reservations yet" this is where Marmalade's boiling point starts to rise.

(p26) "Pick up the pace during the cocaine bit.

(p26) "Fuck that, I want to play house" – a little threatening. I don't like the pouting.

(p26) "My prostate hurts" - whiney

(p27) Last night I had a lot of condoms to pick up, which worked well. At the top of p.27, let the need for another fix drive me to pick up the porn faster and faster.

Once it's all picked up, I have nothing else to focus on, which is when I focus my attention on Lucy.

(p27) sharp, visible change into cop interrogation

(p27) sharp, visible change back into Marmalade

(p29) try not to make the exit too "Malvolio". I hate it when I feel like other characters bleed into each other.

Scene IV

I've been entering with gloves and trash bag in my briefcase, but I'm afraid that it is taking too long to get them out and on. I like the gag but if it takes away from the flow of the scene it would probably be better to just enter with gloves on and the trash bag in hand.

For my own knowledge, cocaine detox is the process of removing the harmful effects of Cocaine from a person's body, and repairing the emotional effects that the drugs have had on the person's life.

A halfway house is a place where people who have had health problems, drug problems, or recently released prisoners can stay together and have help preparing for the reintegration into society.

If I get the gloves and trashbag out of the briefcase, close it again so that Lucy can't see the moccasins laying on top.

Notes

4/7/10

Nick loved the sincerity on "So do I, I wish I could play with you..."

Tomorrow is opening night! Let's do this!!

Post Show-Run Notes

Although I don't believe I made note of these in my journal, there were some realizations or thoughts that occurred to me in the process of building the character of Mr. Marmalade, or of improving my performance that I would like to make note of.

First, one lesson that I have had to constantly remind myself of is the importance of connecting to the other people on stage. I remember doing a physical exercise while rehearsing *The Diviners* (directed by Shaun Sheley) where the cast was to move around the stage and visualize the path that we took. We were then told to try and visualize an energy emerging from our body and leading us around the stage. As

we were passing someone else or coming face to face with them, we were to imagine reaching that visual 'beam' of energy out to them and to try and connect with them using only our 'energy'.

Although the audience probably wouldn't be able to tell whether or not we were reaching out to the other actors with our energy, it is more of a concept for the actors to emit the energy necessary to connect with the other actors. If we are making the conscious effort to fill the air around us with that energy and to reach out to the other actors with it, then we are at least putting forth the effort and energy required to give a good performance.

I believe the second point has a direct correlation to the first. During a class that I took studying Meisner's acting method, I believe I began to understand the concept of connecting with another actor on the stage and staying in the moment within the scene. Although I don't think that the idea of staying connected to the scene is something exclusive to the Meisner acting method, I believe it was the exercises in the class that helped me to understand what the difference between 'acting' the character and 'being' the character. By staying connected to the other actor and keeping my motives 'from them', I felt that I was able stay more in my character and in the performance in general.

The third and final item I would like to make special note of is that I was struggling with how to portray the character of Mr. Marmalade. Since he is an imaginary person, I was really having a hard time deciding whether to play him as though I were playing a real person who remained constant in his physicalization, personality, speech patterns, etc...or if he was subject to the whims of Lucy. Did his body carriage become different depending on his mood? When Lucy was filtering information from the world around her and funneling that information through Marmalade (such as previously said lines by other characters, or previously stated information) does Marmalade mimic the person who earlier gave the line or information?

The following is a portion of a 2010 interview with actor Jon Clausen who portrayed Mr. Marmalade with Actors' Theatre in Grand Rapids, Michigan.

How do you think your audiences are going to react?

First and foremost, I want them to laugh – hard and often. That's why I think the presentation of this play is important. The children's roles in the play are not acted by kids. They are portrayed by young adults for a reason. Marmalade, himself, is an imaginary character – a caricature – and my own role is to give the audience permission to laugh at him by establishing that.

Clausen's response that Mr. Marmalade was a caricature helped to give me the freedom to play more with Mr. Marmalade which I think helped the character and the show. By giving myself more freedom, I was able to play with Marmalade's accent and body carriage and give the audience more of an impression that he was the result of a child filtering information from her surroundings. Through this freedom and

collaboration with Nick, we created moments where Marmalade was indeed a caricature of an interrogation officer, a film noir character, a child in a fight on a playground, a sweet all around guy, a drunk, and a cold business executive. All of which I believe helped to create, for myself, a more interesting character, and for the audience, a more interesting performance.

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Actor Evaluation

Actor's name: Brian Kappler

1=NEVER 2=SELDOM 3=HALF THE TIME 4=ALMOST ALWAYS 5=ALWAYS

1. The actor was prepared

1 2 3 4 **5**

Comments: With a role as challenging as Mr. Marmalade, there was sure to be a day or two where lines were dropped but Brian was always on his game and ready for rehearsal.

2. The actor took and followed direction.

1 2 3 4 **5**

Comments: Brian worked with the direction he was given and asked for clarification if needed.

3. The actor made a commitment to the role.

1 2 3 4 **5**

Comments: I do not remember Brian being late to any rehearsals, or letting outside distractions get to him in the rehearsal process.

4. The actor worked well with others.

1 2 3 4 **5**

Comments: Brian is one of the most easygoing actors I've ever worked with. He made sure that everyone in the cast felt accepted, appreciated, and welcome.

5. The actor was believable in his performance.

1 2 3 4 **5**

Comments: I have heard nothing but positive comments from cast, crew, and audience members about his performance. He brought this impossibly zany character to life in a way that made you see a truth in an imaginary character.

6. The actor showed growth throughout the rehearsal process

1 2 3 4 **5**

Comments: The character that Brian created grew drastically from the first rehearsal through the final performance. He was consistent and focused.

7. The actor was able to use his voice, and physicality to
Create a believable and interesting character.

1 2 3 4 **5**

Comments: Brian managed to capture all of the different sides of Mr. Marmalade in a believable, yet humorous fashion. He made transitions effortlessly from one genre to the next.

Additional Rehearsal and Performance critique for Brian Kappler:

Brian is a true professional in every sense of the word. He was always positive, committed, and dedicated to his cast and his production staff while still managing all Box Office affairs, even during the show. He was an absolute joy to work with.

Appendix B

Actor Evaluation

Actor's name: Brian Kappler

1=NEVER 2=SELDOM 3=HALF THE TIME 4=ALMOST ALWAYS 5=ALWAYS

1. The actor was prepared

1 2 3 4 5

Comments: 5. Brian was always one of the first actors to rehearsal and one of the last ones to leave.

2. The actor took and followed direction.

1 2 3 4 5

Comments: 5. Brian was always very open to all the suggestions from the director but also from the rest of the cast.

3. The actor made a commitment to the role.

1 2 3 4 5

Comments: 5. Brian was always very committed to the role and committed to helping the rest of the cast.

4. The actor worked well with others.

1 2 3 4 5

Comments: 5. This was my first big role at Lindenwood University and he made me feel so comfortable from day one. We all had a great time with him throughout the run.

5. The actor was believable in his performance.

1 2 3 4 5

Comments: 5. Brian worked very hard at every rehearsal to make sure he was believable in his performance.

6. The actor showed growth throughout the rehearsal process

1 2 3 4 5

Comments: 5. Mr. Marmalade is an extremely difficult part and Brian was always wanting to dig deeper and learn more. With the help of the director, he grew tremendously from the beginning of the rehearsal process.

7. The actor was able to use his voice, and physicality to
Create a believable and interesting character.

1 2 3 4 5

Comments: 5. Brian was always thinking of new and interesting choices to make his character better. He made sure that what he was doing was clear and entertaining to the audience.

Additional Rehearsal and Performance critique for Brian Kappler:

Brian was an excellent mentor to me during this show. I felt very comfortable to ask him anything. I learned so much from him in the short period of time we had to work on this show. He helped make it one of my favorite shows that I have done and will ever do.

Appendix C

Actor Evaluation

Actor's name: Brian Kappler

1=NEVER 2=SELDOM 3=HALF THE TIME 4=ALMOST ALWAYS 5=ALWAYS

1. The actor was prepared

1 2 3 **4** 5

Comments: There were a couple times he was late, but we all knew he was busy, and he was really good about staying on top of his lines. To a point that he would become really negative if he forgot them

2. The actor took and followed direction.

1 2 3 **4** 5

Comments: He would share his opinion and vision for scenes and things, but he was ready and willing to try whatever the director gave him to work with.

3. The actor made a commitment to the role.

1 2 3 4 **5**

Comments: Very much so! It was awesome to see him transform into almost a new person as he accepted the reality of Mr. Marmalade

4. The actor worked well with others.

1 2 3 4 **5**

Comments: Of course. Brian was usually upbeat and laughing, putting everyone at ease, and genuinely concerned for his fellow actors, whether we were sick or having a bad day or what have you. Though I will say there was one day he was having a helluva time with his lines, and he became very quiet and reserved, and it was hard to console him, but that may have just been a weird day.

5. The actor was believable in his performance.

1 2 3 4 **5**

Comments: Definitely. He was Mr. Marmalade. I honestly could not have seen anyone else playing that role as well, doing what he did with it. It was awesome to be a part of!

6. The actor showed growth throughout the rehearsal process

1 2 **3** 4 5

Comments: I put a 3 here as the deepest form of respect. While every actor indeed learns and grows with each role, it's difficult to think that Brian would honestly need any more growth. He's an amazingly talented actor, very fun and easy to work with, and his level of commitment to every role and what he brings to it is awe-inspiring.

7. The actor was able to use his voice, and physicality to
Create a believable and interesting character.

1 2 3 **4** 5

Comments: The voice of the character didn't need much added to it, as he was pretty straightforward, but his tone of voice changed appropriately for the mood, and his mannerisms were spot on as far as drunkenness, womanizing and substance abuse, even feeling neglect or abandonment.

Additional Rehearsal and Performance critique for Brian Kappler:

Appendix D

Actor Evaluation

Actor's name: Brian Kappler

1=NEVER 2=SELDOM 3=HALF THE TIME 4=ALMOST ALWAYS 5=ALWAYS

1. The actor was prepared 1 2 3 **4** 5

Comments: Brian took his thesis very seriously and was off book quickly and came to rehearsal prepared and with great research and originality.

2. The actor took and followed direction. 1 2 3 **4** 5

Comments: Director Nick Kelly was obviously very much a part of the collaborative effort of this show and he and Brian worked together excellently to create the finished product.

3. The actor made a commitment to the role. 1 2 3 **4** 5

Comments: In a show where even I was unsure of the quality of the script, Brian never doubted what he asked to do or his performance, and his commitment showed in the final product.

4. The actor worked well with others. 1 2 3 4 **5**

Comments: One of the best things about working with Brian is his patience and gentle attitude towards others. He never panicked or got upset and was always willing to listen to suggestions and critiques.

5. The actor was believable in his performance. 1 2 3 **4** 5

Comments: Mr. Marmalade is a show meant to be ridiculous in it's obscenity and yet Brian managed to make Mr. Marmalade the villian, lover and hero of the show, all at once.

6. The actor showed growth throughout the rehearsal process 1 2 3 **4** 5

Comments: Brian was a very mature performer at the beginning of the production, but his maturity and performance demeanor only improved throughout the process.

7. The actor was able to use his voice, and physicality to create a believable and interesting character. 1 2 3 **4** 5

Comments: Again, these factors are some of Brian's strongest, and I can not bring to light any weakness in his performance regarding either of these aspects. He was genuine, heartfelt and creative throughout the production.

Additional Rehearsal and Performance critique for Brian Kappler:

I loved working with Brian throughout this production (as well as many others.) I felt very privileged to be selected by he and Nick Kelly to be a part of the project at all, as prior to auditions I had stated that I might feel uncomfortable being in a show with such a grotesque script. Both assured me, however, that the final result would be something much different. They were absolutely correct, and this show, from beginning to end, was one of the most creative, energetic and collaborative projects of which I have ever had the privilege to be a part. Brian was the leader of the cast both on the stage and off.

Appendix E

Actor Evaluation

Actor's name: Brian Kappler

1=NEVER 2=SELDOM 3=HALF THE TIME 4=ALMOST ALWAYS 5=ALWAYS

1. The actor was prepared 1 2 3 4 **5**

Comments:

2. The actor took and followed direction. 1 2 3 4 **5**

Comments:

3. The actor made a commitment to the role. 1 2 3 4 **5**

Comments:

4. The actor worked well with others. 1 2 3 4 **5**

Comments:

5. The actor was believable in his performance. 1 2 3 4 **5**

Comments:

6. The actor showed growth throughout the rehearsal process 1 2 3 4 **5**

Comments:

7. The actor was able to use his voice, and physicality to
Create a believable and interesting character. 1 2 3 4 **5**

Comments:

Additional Rehearsal and Performance critique for Brian Kapler:

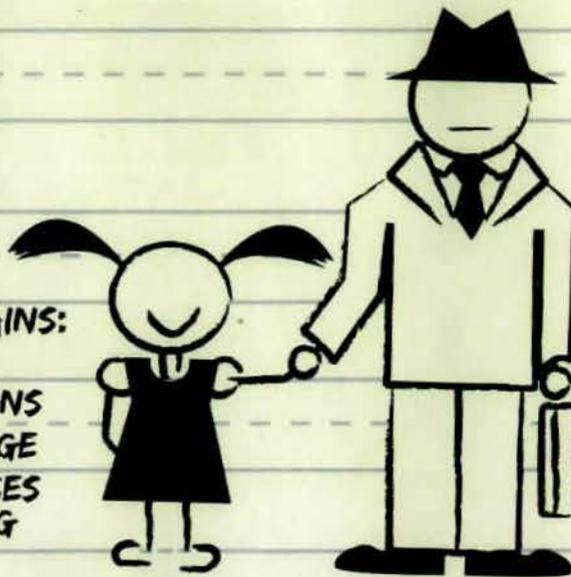
LINDENWOOD UNIVERSITY PRESENTS:

MR. MARMALADE

-A DARK COMEDY-

MATURE AUDIENCES ONLY!

THIS PRODUCTION CONTAINS:
ADULT THEMES
ADULT SITUATIONS
ADULT LANGUAGE
DRUG REFERENCES
AND SMOKING



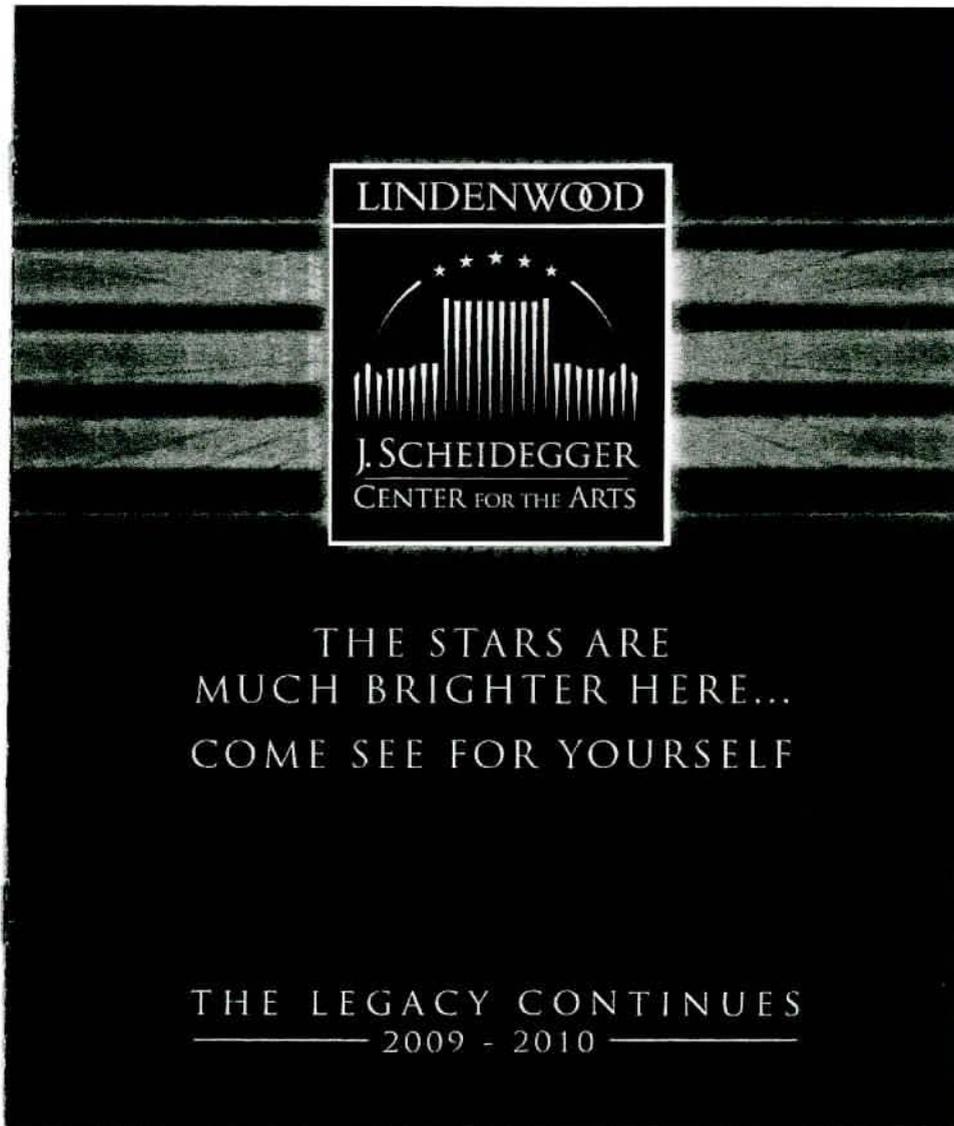
APRIL 8, 9, 10, 2010 | 7:30

THE EMERSON BLACK BOX THEATER

FOR MORE INFORMATION

CONTACT THE BOX OFFICE: (636) 949-4433





Appendix H

CAST

This show is for mature audiences only and includes adult themes and situations, language and drug and smoking references.

Lucy Jenifer Sabbert
 Mr. Marmalade Brian Kappler
 Larry Jake Bucher
 Bradley David Moreshead
 Emily Lauren Maureen Costigan
 George/Cactus Eric Peters
 Sookie/Sunflower Hillary Gokenbach

CREW

Light Board Operator Catherine Neuhart
 Stage Crew Kayla Doeren
 Dresser Ariel Frey

PRODUCTION STAFF

Head Props Abby L. Powers
 Props C. Blaine Adams, Ashley James
 Publicity Director David Moreshead
 Publicity Assistants Nicole Lynne Lombardi
 Aaron Paul Gotzon
 Poster Design Danny Mauk

Box Office: Samantha Bonomo, Elizabeth Bowman, Morgan Callender, Lauren Costigan, Emily Heilmeyer, Marlea Jenkins, Jimmy Krawczyk, Nicole Lombardi, Catherine Neuhart, Rafael Quintas, Chris Vaughn, Ryan Wood

PRODUCTION STAFF

Director Nicholas Kelly
 Stage Manager Jennings Drew Matney
 Assistant Stage Manager Kyle Long
 Technical Director Tim Poertner

Shop Foreman Dustin S. Massie
 Set Designer Jonathan Elkins
 Lighting Designer Chuck Gallaher
 Master Electrician Chuck Gallaher
 Electricians Sarah Thompson
 Natalie 'Goose' Smith
 Sara Rae Womack

Sound Designer Jennings Drew Matney
 Costume Designer Donna Northcott
 Costume Assistants Wes Jenkins
 Marcell Klett
 Costumes Alex Cooper, Kate Donovan,
 Oyuntunulag Gavaasuren, Colleen Kelly, Nicole Ogden, Katherine Paszkiewicz, Jillian Rades, Samantha Saffron, Amanda Walker

ADMINISTRATIVE STAFF

Dean of Fine and Performing Arts Donnell Walsh
 Head of Theatre Department Larry D. Quiggins
 Executive Director Peter Bezemes
 Production Stage Manager Mike Kantz
 Asst. to the Production Stage Manager Dustin Massie
 Asst. to the Executive Director Kyle Long
 Box Office Management Brian Kappler
 Audio Jennings Drew Matney
 Lighting Chuck Gallaher
 Shop John Elkins, Chuck Gallaher
 Wardrobe Wes Jenkins, Marcell Klett

TICKET INFORMATION

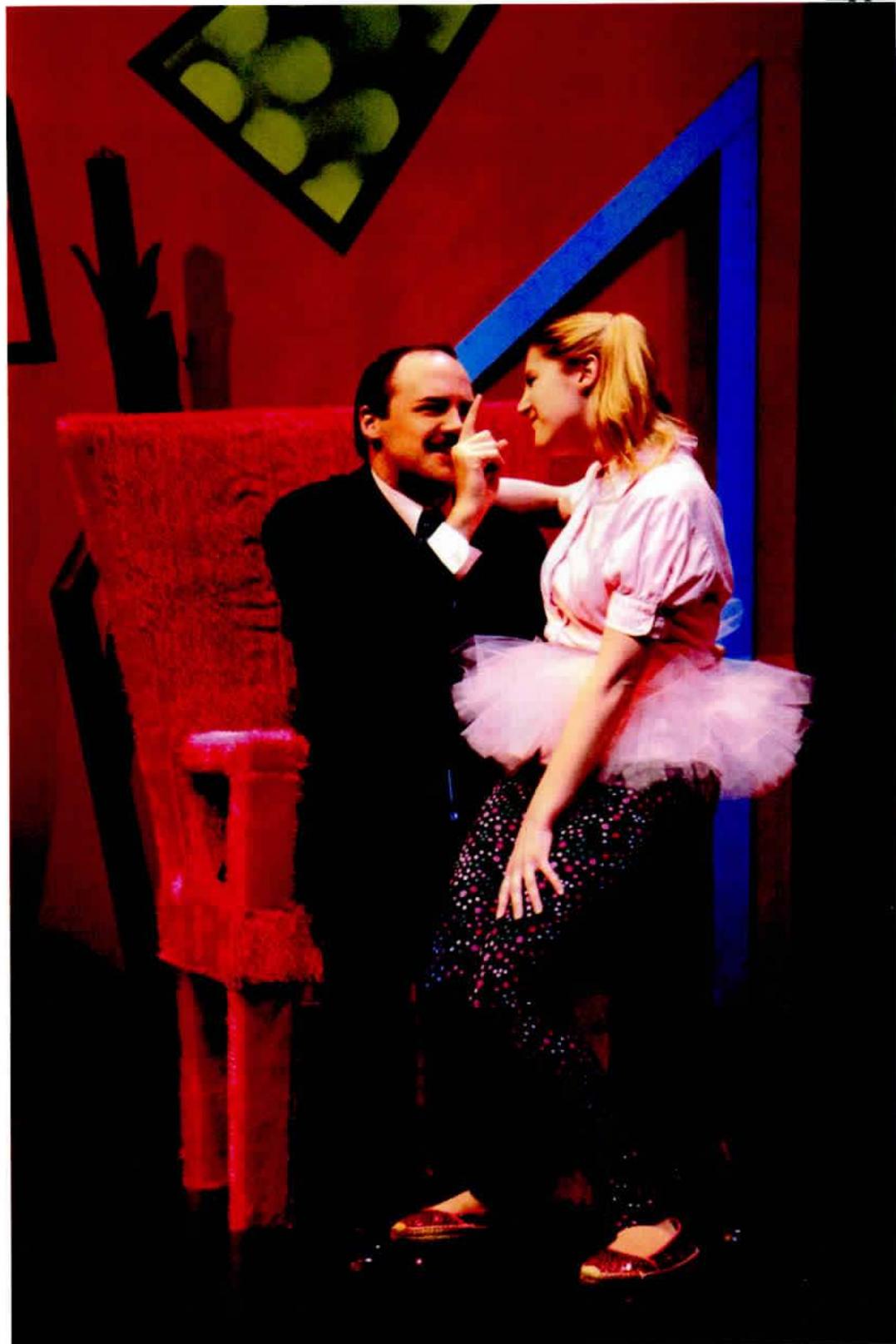
ONLINE www.telecharge.com

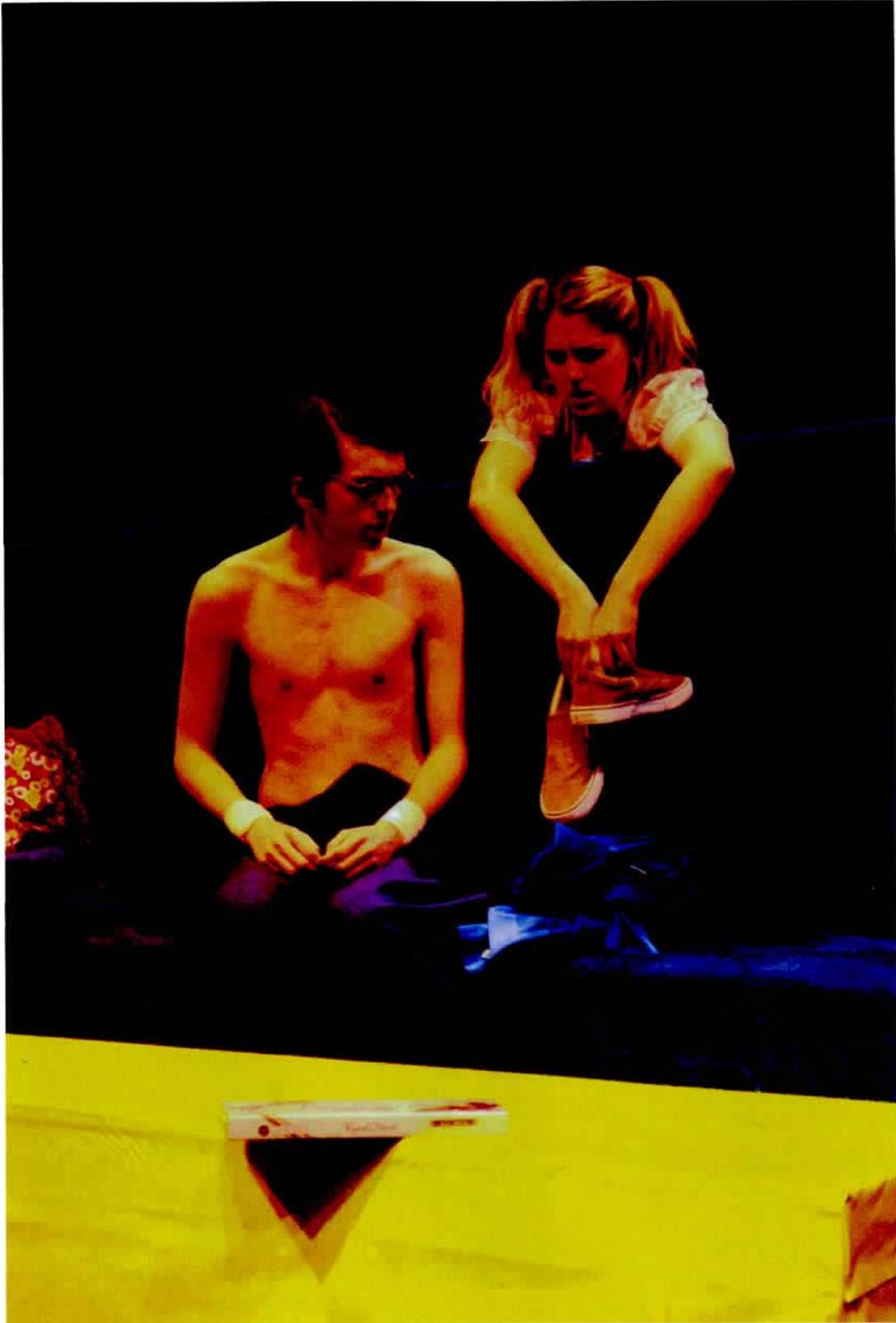
BY PHONE To charge with VISA, Mastercard, American Express, call Telecharge Hotline at (800) 447-7400, 24 hours a day, 7 days a week. Or call Lindenwood's J. Scheidegger Center for the Arts Box Office at (636) 949-4433.

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For reservation information for groups of 20 or more, visit www.lindenwoodcenter.com or call the Box Office at (636) 949-4433.

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Appendix K



Appendix L



Appendix M



Appendix N



Appendix O



Appendix P



Appendix Q



Appendix R



Appendix S



Appendix T



Appendix U





Appendix W





Appendix Y



Appendix Z



Appendix AA



Appendix BB



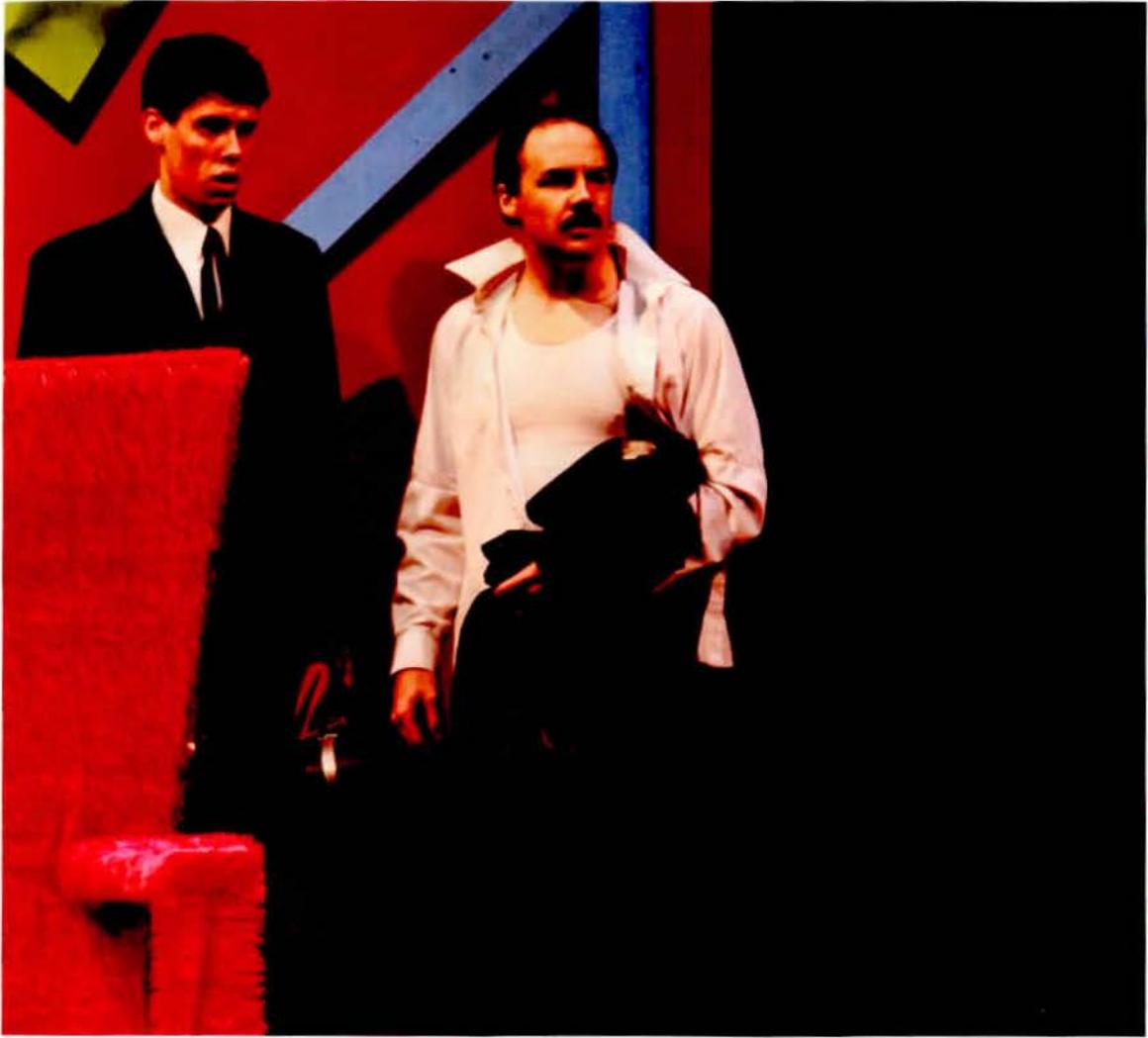
Appendix CC



Appendix DD



Appendix EE

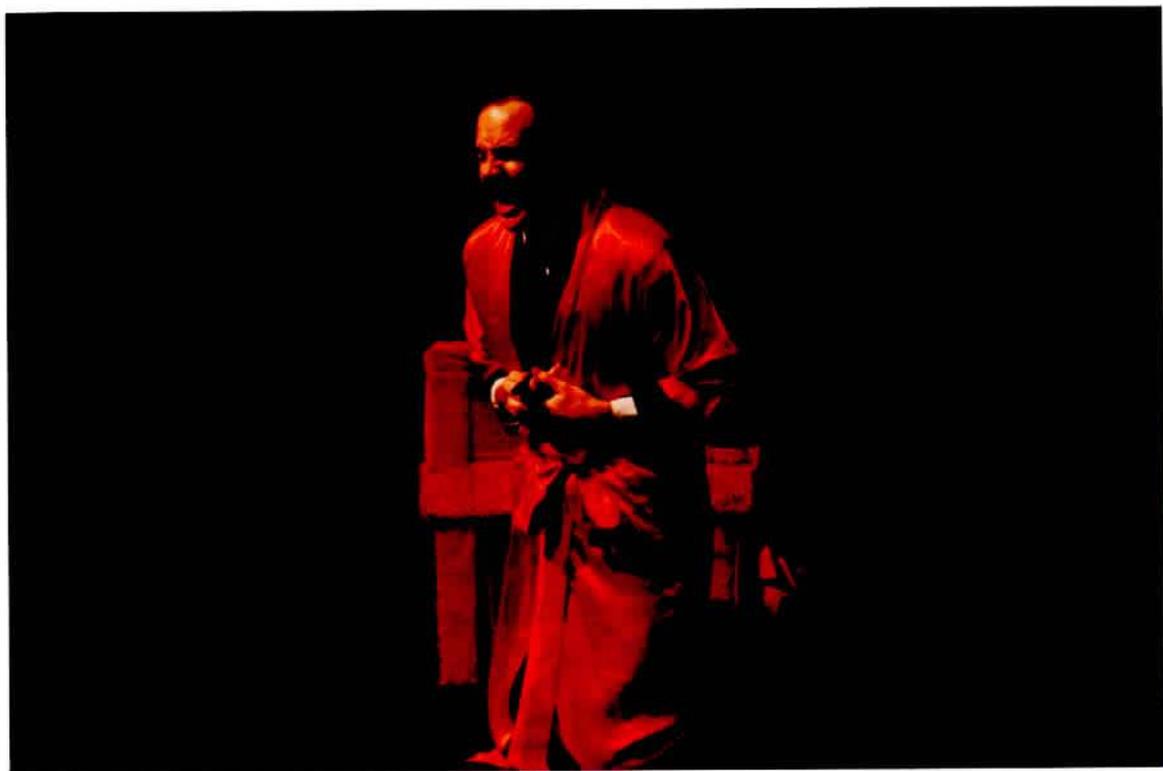




Appendix GG

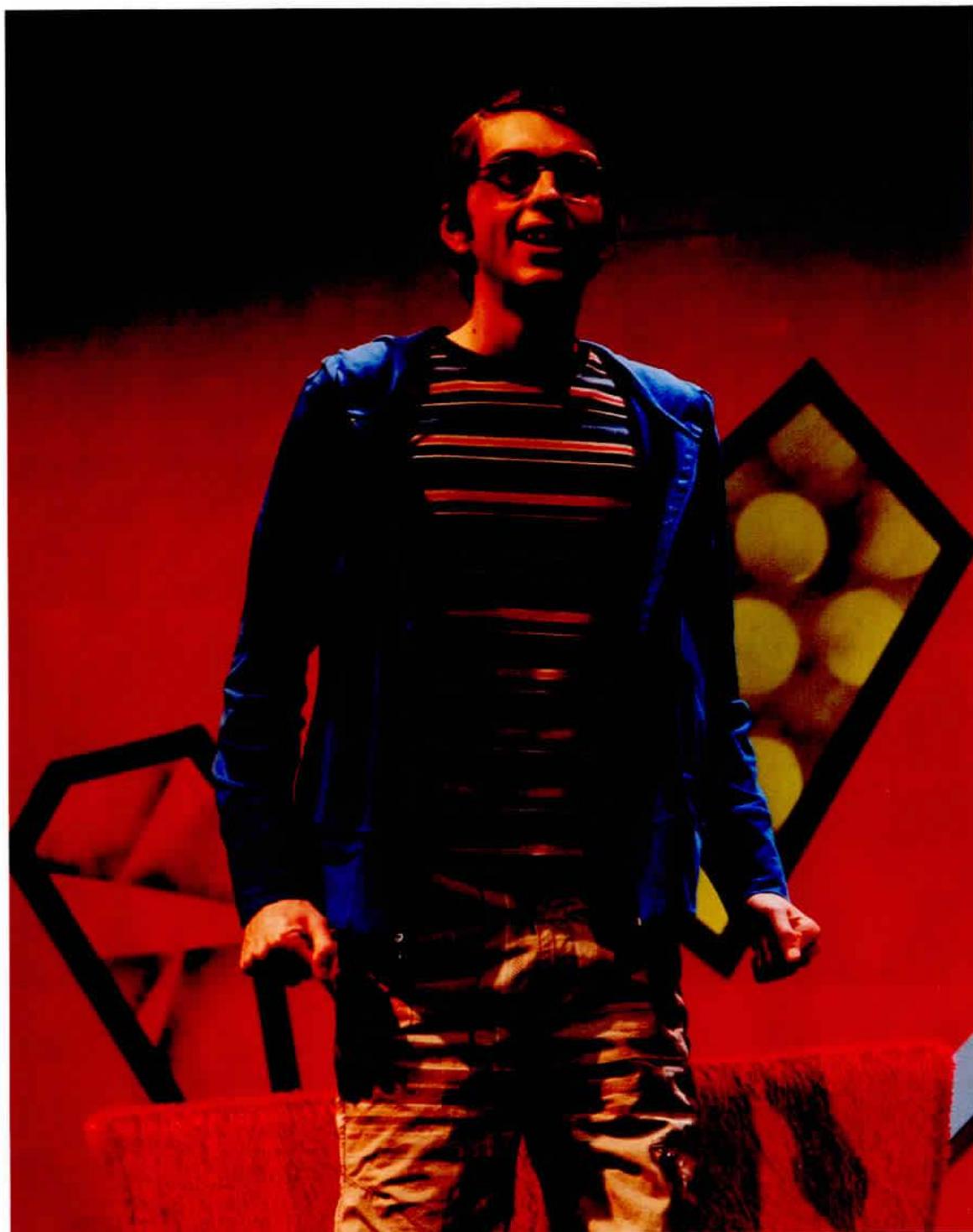


Appendix HH



Appendix II





Appendix KK



Appendix LL



Appendix MM



Appendix NN



Appendix OO

