

BALANCING GAPS

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Ph.D

2013

Volume 2

BALANCING GAPS

*An investigation of Edward Bond's theory and practice
for drama*

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A thesis submitted in partial fulfilment of the
requirements of Birmingham City University for the
degree of Doctor of Philosophy

May 2013

The Faculty of Education, Birmingham City University

Volume 2

APPENDIX A: LISTS OF DATA

A.1 List of DVDs

DVD	Title	Total hours	Date recorded	Appendix	Page in Appendix
1	Preliminary exploration	5 hours	01-09-09	D.1	63
				D.1.a	67
2	Preliminary exploration	3 hours	02-09-2009	D.1.b	77
				D.1.c	85
	Discussions on Bond's notes			D.1.d	89
3	Discussions on Bond's notes	3 hours	03-09-2009	D.1.d	89
	First interview with the director, Chris Cooper	40 minutes		C.1.a	13
4	Discussion on Bond's notes	2:40 hours	04-09-2009	D.1.d	89
5	Preliminary exploration	5 hours	07-09-2009	D.1.e	120
6	Preliminary exploration	5:40 hours	08-09-2009	D.1.f	122
	Rehearsals and production process			D.2.a	124
7	Rehearsals and production process	4:45 hours	09-09-2009	D.2.b	143
	Second interview with the	40 minutes		C.1.b	17

	director, Chris Cooper				
8	Rehearsals and production process	2 hours	10-09-2009	D.2.c	163
9	Rehearsals and production process	3:15 hours	11-09-2009	D.2.d	172
10	Rehearsals and production process	4 hours	14-09-2009	D.2.e	173
				D.2.f	174
11	Rehearsals and production process	4:35 hours	15-09-2009	D.2.g	180
12	Rehearsals and production process	3 hours	16-09-2009	D.2.h	186
13	Rehearsals and production process	4 hours	17-09-2009		
14	Rehearsals and production process	4:40 hours	18-09-2009		
	Third interview with the director, Chris Cooper	1 hour		C.1.c	21
15	Rehearsals and production process with Edward Bond	6 hours	21-09-2009	D.2.i	195
16	Rehearsals and production process with Edward Bond	7:35 hours	22-09-2009	D.2.j	207
17	Rehearsals and production process	3:30 hours	23-09-2009		
18	Rehearsals and production process	4:45 hours	24-09-2009		
19	Rehearsals and production	1 hour	25-09-2009		

	process				
20	Rehearsals and production process with Edward Bond	6:50 hours	05-10-2009	D.2.k	217
21	Open performance for teachers	4:45 hours	07-10-2009		
22	Rehearsals and production process	3:10 hours	08-10-2009		
23	Rehearsals and production process with Edward Bond	7 hours	09-10-2009		
24	Rehearsals and production process	2:35 hours	10-10-2009		
25	Touring in schools (2 classes)	3 hours	12-10-2009		
26	Discussion on the application of the programme	1:30 hour	13-10-2009		
27	Touring in schools (2 classes)	3:20 hours	14-10-2009		
28	Touring in schools (2 classes)	4:45 hours	19-10-2009		
29	Performance in Birmingham Rep Theatre	1:15 hour	21-10-2009		
30	Q and A with the playwright at Birmingham Rep Theatre	50 minutes	22-10-2009	I	233
31	Discussion on the performances in Birmingham Rep Theatre	3 hours	23-10-2009		

32	Fourth interview with the director, Chris Cooper	1:10 hour	27-10-2009	C.1.d	26
33	Touring in schools (2 classes)	2:45 hours	10-11-2009		
34	Q and A with the playwright at London Oval Theatre	40 minutes	11-11-2009		
35	Touring in schools (2 classes)	4 hours	17-11-2009		
36	Interview with the playwright, Edward Bond	2:50 hours	18-11-2009	C.2	39
37	Interview with the set designer of the production	40 minutes	19-11-2009		
38	Touring in schools (2 classes)	4 hours	20-11-2009		
39	Touring in schools (1 class)	2 hours	23-11-2009		
40	Interview with the actors of Big Brum	1 hour	24-11-2009	C.3	58
Total	DVD recordings	Approximately 142 hours			

A.2 Table of data

	Total in number	Total in hours	Of which in words (typed transcription)	Appendix	Pages in Appendix
DVD recordings of the production process	24	100 hours	73000 words	D	63-220
DVD recordings of the application of the programme in schools	7 (13 classes)	24 hours			
DVD recordings of interviews	7	6:30 hours	26000 words	C	13-62
DVD recording of Q and A	2	1:30 hour	5000 words	I	233-241
DVD recording of the performance of the play by Big Brum at Birmingham Rep Theatre, 21-10-2009	1	1:15 hour			
Fieldnotes			110 typed pages 43000 words	Various	
Pictures and diagrams	61			Various	
Research diary	32 hand written pages			Various	
Playwright's written commentary on the list of units of analysis and on the literature review	1		3500 words	B	7-12
Personal emails from	2		989 words	G	231

the director and the playwright				H	232
Edward Bond's notes on the play			4700 words	F	224-230
A summary of the play, <i>A Window</i> , by the director of Big Brum, Chris Cooper			1900 words	E	221-223

A.3 A general note on transcriptions and DVD recordings

The transcriptions mark with brackets (...) the parts of the process which are not included.

In many cases I have felt that I needed to clarify for the reader where the discussion is referring to since the discussions of the group or the interviews were lively and dynamic and the people were using often other forms of communication rather than speaking only. For example they were using gestures and facial expression that denoted where they were referring to. This is why I have included some clarifications. These clarifications are in square brackets [].

Long speeches are divided into numbered paragraphs for easier referencing.

The last note on transcriptions relates to the names of the members of the group. First of all I am not using their real names but coded ones. Secondly the names of the characters of the play overlap with some names of the members. So in any case a name is mentioned in the transcription it never refers to the actors but to the characters of the play. The only persons I am identifying in the transcription are Edward Bond and the director, Chris Cooper.

The presentation and analysis of data did not make use of the whole of the DVD recordings, especially the ones related to the application of the programme into schools and the rehearsals on the third panel of the play. Since the whole of the recordings exceeded 140 hours I have chosen from these some of the critical events where Bondian practice could be illuminated.

APPENDIX B: EDWARD BOND'S COMMENTARY ON THE UNITS OF ANALYSIS AND THE LITERATURE REVIEW

Notes for KA 5 8 12

Some general notes that might clarify a few things. They are rushed but I hope clear.

Neonate-monad.

It's a scientific cliché that the infant has the mind of a wild animal and it must be socialised. But if you took an animal you might tame and train it but you could never turn its mind into a human mind. The human mind is different. It can be taught a culture but what is it in the mind that makes this possible? The mind has to be pre-cultural but have the ability to receive a culture. It is not like a piece of wood which could be carved into a figure. There must be an appetite for culture. There are mental events but also other mental events that are conscious of the first events – and further, consciousness can then think about itself. This ability for this second and third order cant [sic] be taught and this in itself opens a gap. The mind is conscious of a body pp (pleasure and pain) but also of itself. This capacity must be innate in the mind because it is of a different order to “what,” to the materiality of the world. A pain may be seen to have a cause (that stone) but the innate capacity has no cause. This is the innateness of being human. It accompanies (and directs) all experience. When the neonate-monad “thinks” it is the world (ie doesn't think there is a world outside it because it can receive no impressions from it) then it must also “think it thinks” – that is, it has the pp but also knows (thinks) it has. This is a unique state and is the origin of morality. Pleasure is different from pain but the holistic neonate is the self-origin of both. This later becomes the profound relation of the Tragic and the Comic. But if the neonate-monad is the origin of both then one cannot be had at the cost of the other – where would the pain go if not elsewhere in the monad? – but that would also be where would it go in the reflecting consciousness – which (later in the adult) you can simplify as: what idea would explain the fact of pain? There has to be a relation between p and p (later between Tragic and Comic) – and subsequently between right and wrong, and this is the basis of civilization. Right and wrong are cultural appropriations of the neonate's self creation. But the neonate as holistic self is “responsible” for the events of the monad – it must sustain both p and p in a (for it) timeless relation. That is simply the performance of a proto-self, and the responsibility is for its “self” and the whole of reality, and so this responsibility is for the Tragic, the Tragic is this responsibility. The neonate-monad is responsible for reality (because it *is* realty) and this is now instantiated irrevocably in the self (as the need for justice). That is why the Tragic – and consequently later justice – is the self's responsibility – and this responsibility is what Kant failed to establish for the categorical imperative. It is the imperative to be human (and remains the nostalgia to be human even in ideology). The social function of this is obvious, but there is another point: I said that the responsibility is in reality itself, because reality can only be known by a self

(the objective can only be known subjectively) – but the objective exists (any anything-in-itself is of no interest to us) and so reality is whatever the self thinks about what it is thinking of – what (if split by ideology) it thinks about its responsibility for meaning (not just as initiator of actions) – this isn't any form of solipsism (or of Leibniz's monadology) but merely that we are responsible for the reality of morality – that is, the monad is responsible for the totality, for reality. So I think the fact of being able “to know” is instantiated in the neonate and is the source of humanness. This responsibility is in practice radical innocence. Its [sic] why I say that Rousseau is wrong in saying all people are born free – they are born “in chains,” and these are “responsibility” for being human (for justice, reality, the Tragic). Radical innocence isn't [sic] being “good” in any conventional sense, it is “responsibility for the universe” and this means: responsibility for other people's lives, for justice.

We don't [sic] know the subjective experience of the neonate-monad – I have been describing only its structure. But subjectively there is something attached to the Tragic that I call the absolute seriousness of the Tragic – a seriousness like no other because it relates to all humans beings. In Nietzschean terms it is the death of God because it is the neonate confronted with annihilation: it is the inability (faced with pp/TC) of the neonate to die (it wouldn't know how to do it) that creates the absolute seriousness of the Tragic – it isn't that the Tragic is “very” sad, it is an intellectual offence, it is the death of humanness so that *that* man's or *that* woman's death is also mine but as I live on then I am living their death. The power of imagination stems originally from the neonate and it is this that enables us not to enter another person's subjective self but to see it from the far side. The neonate does not feel guilt which – outside the administration of law and the blackmailing tyranny of religion – is a vulgarism. (Without responsibility there would be no gap, we would be no more than fatuous animals.)

Later you ask “Why is it (= being human/reason/imagination etc) an imperative and “not, for instance, an option or a possibility?” It's the very important question and the answer is in responsibility. You talk, also, about “a need for justice or a need for provisions in a society.”

But the needs are different, a need for justice is part of the imperative to be human, but a need for food or sex is secondary to this – really we need sex and food but desire justice because justice is related to creativity.

That: “our attempt to intellectually describe reality and our experience is condemned to failure” – I note the word “intellectually” but drama is not limited in this way, is precisely not limited to structuralism but has its origins in what Lacan calls (I think) the real, but this real is knowable, comprehensible [sic], and is in the neonate the source of drama. Drama doesn't re-enter the monad because nothing could do that but it enters later social situations that reproduce, or are analogues of, primal confrontations in the monad and so they involve justice and must animate radical innocence. Probably accident time repeats the way the neonate “intellectually gazes” at itself confronted by pain and pleasure, when accident time would be the presence of eternity – because the neonate-monad is holistic objective categories do not yet exist, which makes imagination protean and able to accept metaphor and metonymy

Your comments on autism and Castoriadis (separating representation and perception, etc): autism in the monad would be a form of communication, it would communicate to itself but that is totality and relates to the precision in the neonate (don't think of the neonate as a sort of blurred incompetent adult) – this precision may account for the strange draughtsmanship and calculating ability of autistic *savants*.

About pp – they are not just felt but they are *known*, the mind is conscious that it is feeling – and this makes possible the transition from pp to T/C.

You are right to caution about using the word “thinking” in relation to the monad but its indispensable if we are to understand it and ourselves. The dramatist (sitting on the magic flying carpet?) has – by the reality of imagination – to enter the subjectivity of the character he is recreating – and to do this I think he or she recalls the reality of their own monad-self.

Cause and effect absent from neonate-monad – core-self like Leibnitz's monad? I think pleasure and pain suggest relationship and so cause – even contiguity would be causal, you don't need an effect to know there is a cause. Leibnitz substitutes God for cause and effect and this is what Kant rejects. If “cause and effect” were lacking in the neonate could there be any responsibility? – the neonate is a materialist not a mystic.

Freud and return to state of bliss/Castoriadis. There is no indestructible but unfulfillable [sic] primal state – the monad is the site of differentiation of p and p and origin of Tragic responsibility – what can't [sic] be shrugged off, avoided, is responsibility and that is forward looking. My relation to Freud is that he identified aspects of the human self but interpreted them through ideological distortions. I accept the potency of Freudian phenomena but not his interpretation of their meaning. The Oedipus complex is not about sex but power. I don't [sic] think sexual instinct or other instinct has to be repressed to create civilization and if it is it creates power/political/cultural distortions -- . (A lot of cultural interpretation depends on how you see the neonate, infant and child. Routinely because people can't [sic] relate it to their present self they suppose it is worthless or animalistic or nonexistent! -- its a sort of racism against the young.)

When I say the child “rages, punishes, destroys” – I mean no more than that the child is able to but not that it must compulsively. (I think Lear is childlike in his rages.) I want to make it clear that radical innocence is not facile and not that it must always rage – it is sometimes uncanny in its purposefulness. (Cf *Tune*.)

Why doesn't the neonate choose to linger in its autistic (?) psychotic (?) but rather peaceful (??) world but choose to face the T and C? Its responsibility for itself and subsequently for a just society – this is because the neonate *knows* it feels and doesn't just feel and so it seeks meaning and later this leads to action because of the ultimate seriousness of the Tragic. (Hesiod's description of cosmic creation is an unknowing recollection of the neonatal state.) Other animals don't have the neurological charge of *knowing* themselves. (I suppose that human evolution for other things resulted by chance in a neurology that impels us to create humanness.) (God didn't endow us with a hidden aptitude – we endowed God with his. . .) RI is not a simple instinctual reaction. Perhaps it will help if you think of the neonate as a site in which several events are occurring and that the site is aware of them

and this proposes meaning and RI and its responsibility are the consequence. Post monad the site is not sensate/consciousness and so events have to be brought together (which is what drama does).

Palermo improvisation. If the soldier does not kill one child then the army will kill both children as a punishment for his or her insubordination. What the improvisation did was to push the situation to its dramatic extreme where the self (actor) had to confront himself/herself – when confronted RI cannot be avoided, it asserts itself or leads to deeper corruption – the monad could not die, but the corrupt exhibit the characteristics (catatonia, rage) of the ghosts imagination presents.

Adult access to monad – Ive [sic] explained above that the monad cant [sic] be re-entered, it continues to exist as RI and this is what the dramatic extreme confronts.

Lacan/Fink. Meaning of baby's cry. In fact the baby determines the meaning – because although fed (and given a Pavlovian trigger) the baby can (and they often do) reject food (and later adults will die for justice) (Cf the poem I wrote for BB Birmingham event earlier this year.) The determinate need is justice and comes from responsibility in the neonate – none of the other authors discussed have an explanation for this. They try to reduce humans to being complicated animals or creations of objective structures but these totally fail to explain the phenomena and often degrade their meaning – and so they are hashed-up as post-modernism. (Dress shop. Customer to saleswoman “I don't like that blue dress.” Saleswoman “It isn't blue madam, its purple.” Customer “I dont [sic] like that dress.” Saleswoman: “It isn't a dress madam – it's a coat.” Continue long enough the blue dress becomes a ham sandwich.) If “the other is defeated” it need not result in psychosis but in a gain for humanness/justice because RI has its own reality. Structuralism cannot describe human beings.

“Guilt refute [sic] the right to live” – the neonate cannot know guilt, which is why the Tragic is not defeat. The neonate doesn't reject accountability for pain. That is the whole point of humanness. The situation is more complicated. The neonate is the totality of everything and so it is the presence – and in totality that is: the cause – of pain. (Otherwise we simply apply post-monad logic to it – and the ultimate consequence of that is that fascism would be right because effective – its [sic] what I mean when I say that, if this were so, the trouble with Auschwitz would be not that it was wrong but that it was not effective, so make it effective – and structuralism and post-modernism have nothing to say against this.) So: the neonate cannot reject accountability but later must accommodate the Tragic and the Comic. And RI is not unconscious, it is created and the processes which created it are always at hand – the desire for the world-home becomes the imperative for justice. Castoriadis is in error when he talks of the prior solipsistic state of the psyche. I also want to emphasise that the neonate-monad is involved in a crisis of materialism (which is reality) – and it has nothing to do with Kant's starry heavens.

Radical innocence/radical imagination. When the mind passes from neonate to infant/child it establishes an ability to imagine because the mind cavernously knows that it has an alternative understanding of reality – it will need to accommodate its new reality in the reality of its former state because that contains the need for the new reality (the origins

don't die) – and so the imaginary is also real. In critical situations or extremes of definition the first reality (to put it crudely) that contains the origins of humanness will seek to “see” – this is like painting images on a blind person's eyeballs but the *present* (later) reality does the painting and sees what it paints – its canvas is the whole of the real universe, which the neonate of course did not have. I've [sic] tried to make it clear that RI is not an instinct but is created by the neonate's reality – so that its [sic] more like a habit of living.

About post-modernism and Auslander. This is nonsense. If there is nothing outside the text there can be no inter-text. Meaning derives “from the interaction of linguistic units”? Grammar is the interaction of linguistic units – and the interaction of “grammatic” [sic] units would be chaos. Post-modernism is irrational and a form of mysticism.

In drama the “centre” is a situation – in the neonate a confrontation. Drama (formerly theatre) Events were an early device to reveal the ideology concealed in actions – like a truth demonstration. I often cite (from RBI) the mother dressing the soldier to go to kill the old neighbour – she dresses him as a mother dressing a boy for school. (The soldier objects when she says she'll come next door with him – and this one gesture of adulthood emphasises the mother-child situation). I think DE has become increasingly subsumed in a general approach. The problem is that this requires actors who understand this and – for instance at the Lyric – the actors are taught other things and depend on them for a living. Increasingly I orientate everything to moving towards the extreme (Dressing the soldier precedes the extreme of killing). In the drama there are several strands representing different attitudes, different positions at the centre, which increasingly react against each other until they reach an extreme confrontation or clash in which the dramatic logic is enacted.

About Brecht. The whole of my professional life I have wrongly been associated with Brecht. Recently someone said that Scopey (PW) putting on the old man's clothes was (some sort of) Brechtian effect. When the Berliner Ensemble attempted a Brechtian production of *Olly* the result was unanimously seen (outside the B-Ensemble) as disastrous. It's assumed that if you deal with politics and class you must be Brechtian.. My dramaturgy is different – this is seen especially in the way I create characters and the way they talk. David Davis has explained this in an exemplary way in his student's edition of *Saved* so I needn't try to repeat it. I haven't had to disentangle my craft from Brecht's but over time I have become increasingly openly critical of him to drive home my differences to him. Anyone who thinks my plays are Brechtian doesn't understand them or understand Brecht.

The use of the extreme is unBrechtian [sic]. Brecht seeks to demonstrate and persuade. But ideology is wrapped up in a crisis of the self. It is held in place by the dramatic tensions it causes. It is a social madness and Euripides said you cannot use sanity to persuade the mad.

I create situations in which the tensions that hold the ideology in place are abreacted by changing the situations – then the tension that was imprisoning the situations becomes the tension that releases them. The audience frees itself – of course in practice because the audience are also citizens and so occupy places in class-society they may well resist what they have just created (their freedom) but they cannot reject its effect. They are disturbed in

some basic principle of their understanding and this reaches beyond the immediate subject of the drama. The drama forces them to take responsibility for themselves because ideology can no longer do it. As the situation is extreme their wound is damaged and reopened. If they run from the theatre they take the play with them. Eagleman writes about “traumatising memories” that stick more persistently – but what is remembered (subsequent to the play) is the wounded self, not the play itself, which was merely the knife that opened the wound already inflicted by ideology.

The Invisible object: this doesn’t reveal the ideology hidden in the play – the extreme will do that. The IO is the “face” of the monad, is the appearance of RI which the audience recognises as themselves. It’s a sort of confirming epiphany -- it is not “religious” because it comes from self-autonomy not external authority. This is why its most likely to come from the actor or be indicated by the actor. The IO relates to actors and is their equivalent of the other structural drama devices.

Donatello/St Lawrence. What you say is accurate but my main point concerned the stick. The disturbing effect of the picture is not just from the domesticated bellows, the fuel, the fire or the executioners. It is the stick. We cook food and use knives and forks to eat it. Here a utensil-stick is used to cook a person (it excretes death). (Suppose someone standing behind Lawrence had held his head with a shorter stick or a strap? -- it wouldn’t have been so strong a dramatic device.) There are four other hands on the stick, three holding it in place and one (Lawrence’s) trying to push it away. The stick dominates the picture. It is an object that is a drama device – it conveys the horror of the execution in a way that conventional effects wouldn’t. A drama device surprises the audience – you thought you knew this but now Im [sic] showing you what it really is -- the stick doesn’t alienate you but hurts you. You can also see that the ceiling is made up of classical calm lozenges that form grids and so is the back wall and the sides . . . their formal restraint but ubiquity are, you could say, as seen by the monad world and create the ultimate seriousness of the Tragic. It’s the kitchen table and the edge of the universe (the saint goes to heaven) but the panel says earth-earth-earth. The panel illustrates the way I write plays.

I don’t understand the third paragraph from the end: “Ultimately the drama. . . etc”. Two sentences might be mixed up – it doesn’t make much sense and what there is isn’t right!

I want to end these notes by saying that RI is not an instinct. It is what later would be called a concept but in the neonate it belongs to knowing that it knows -- I try to be discrete about this by using words like “an intellectism.” [sic]. The human mind can never be reduced to the animal -- to feel pain is an instinctual ability but to know about pain is a created thought.

EB.

APPENDIX C: INTERVIEWS

C.1.a First interview with Chris Cooper (03-09-09), DVD 3

1. **Researcher:** I have seen already two days of the process and I was wondering if you already have a centre for the play.
2. **Director:** Yes, I think I sort of have. I haven't put a form of words on it yet. (...) It is interesting, when I asked people to find the central images and then the central lines and then that central speech I think that work that the {first group] came up with was very close to the centre of the play. Less so in [the second group]. I think because they had grasped the whole contradiction between birth and death in the play and that is why they have chosen the lines that they did as well. But I think that the central speech that both groups chose about the blinding of the child (...) is right at the centre of it, I think. But I haven't put a form of words on it yet because I think I could put it in two ways at the moment. One would be a very philosophical one, very abstract formulation which would be close to a kind of metaphysical sort of premise in the play and the other would be much more literal, existential. But I don't want to push that yet. Which is why I held it off for two days before I let them look at the notes [of Edward Bond on the play]. Because I feel now that the company has got ownership for themselves and that now they are able to struggle with that [Bond's notes]. If his [Edward Bond's] notes were much more focused on the performing of the play, which sometimes are, I wouldn't have read them anyway because it tends to blow everyone away. Where this is much more about the broader relationships between the parts [panels of the play]. So that is why I would say I have got a very clear sense of it [the centre] but I haven't tried to name it yet. It is too early. But I know we are in the right territory.
3. **Researcher:** Well, I have noticed in these two days that you were giving a lot of tasks on blindness and seeing which seems to me that probably this is somehow the centre.
4. **Director:** Yes! It is!
5. **Researcher:** So how did you come to the idea approximating the centre of the play that it is about vision and blindness?
6. **Director:** For me it was my very first response to the play which is always the most useful and that was confirmed by the company's very first response as well. Which was, they were all obsessed with the story of the child being blinded which is very important structurally in terms of understanding Edward's plays. How they [Bond's plays] work in that way. Because you create this tension which has to do with the pressure (...). And it is how everything actually can be seen through that blinding. So then I began to think about blindness. The play seemed so Greek in a classical sense, is unbelievable! And then I sort of began to think ... Teiresias, the blind prophet who could see everything and the people who got sight but could see nothing and I began to realise... This is really connected to what is in the notes there but it is been a growing understanding of what Edward wrote on radical innocence in the sense

that how the neonate is concerned with the metaphysical not the existential and actually that is what Liz is doing. And that is vision, that is a vision!

7. **Researcher:** Can you say more on the metaphysical? What do you mean when you say that the neonate is concerned with the metaphysical?
8. **Director:** There is a shift in our consciousness when we are born into the world and in a world of sensation, of pleasure and pain which then begin to conceptualise as Tragedy and Comedy. What we do is we begin to ask ourselves the first questions. What the child will do is to ask the most metaphysical or ontological questions which have to do with being, which has to do with who am I, where am I, where did I come from, why is the world like this, am I not the world, is the world not me, where do I end, how did the world begin, my mother belongs to me? ... 'Oh! No, I belong to her'...
9. **Researcher:** Do you think that Bond's plays are concerned with these kinds of questions or the existential?
10. **Director:** No, I think they are concerned with those kinds of questions.
11. **Researcher:** Metaphysical?
12. **Director:** Yes! But those kinds of questions with the existential brought in it rather than, which is what happens in most dramas, the very existential and then people looking to philosophising about their situation. It is the other way round.
13. **Researcher:** So, do you think that this is the right way to bring about the radical innocence of the audience, by asking these metaphysical questions?
14. **Director:** Yes! He [Bond] said to me when I went to meet him recently that the young child isn't concerned with the mortgage. That is what we become concerned with as we become fitted in the society. And he was saying that of course we do because we have to live. But the child isn't concerned with living in that way. The child is concerned with the universal which gradually of course becomes more conscious of the existential. It is not that you separate them out. That is why the logic of the site is so important because that is existential. That is why we keep saying, you got to have the logic of the situation at place.
15. **Researcher:** How do you think that the play relates to the lives and needs of the children of that age which is fifteen years old?
16. **Director:** I think it is related to their needs because the situation is so recognisably domestic for them.... I think there is no helpful way of putting it because actually what are their needs? And how would they know what their needs are? And I think in a way he [Bond] is going beyond that. I know in the early days of TIE we used to sit down in Dukes [TIE Company] and say 'What do the kids need to know?' But it is actually a stupid question if you think about it. I mean at the time we felt great because it sounded like it was such an objective thing! It has to do with necessity. Well in a way we all need to know the truth. We need to know where we stand in history etc. But it becomes then such an unwieldy thing! So what I think in terms of what the children need is a chance to make choices and to access themselves, to create themselves and

penetrate the ideological reality that is presented to them. But there are no guarantees about that. I can't then say 'and therefore they will be x,y,z'. But I think why the play will help them do that is because it really reflects their life in the city described, is our culture. And I think the room is utterly penetrated by that reality, that social reality. But what Edward does is he explores the political through the personal in such a way that I think it will give them the opportunity to experience it for themselves and their own values in a slightly different way. So I think that is where it will work. In particular to the whole question of work, being in dead-end, being single mother, being a drug addict, having to rob in order to live. That is the world they inhabit in a lot of places we are working.

17. Researcher: Do you think that the play has already ideology in it and exposes it?

18. Director: Yes, I think it does. I don't think the play has ideology in it ... I think what it does is ... it tackles it. Because all of our accepted modes of behaviour, our social morals, the way society coerces us to function in a particular way, breaks down in it [the play]. That is why it is very important for the kids because it will enable them to see things. See it, look at it, through different eyes. It is like putting a new pair of spectacles on, I think. (...). What struck me when I was hearing it [the play, when the company had the first run through] the other day or reading it was about how the ordinary becomes extraordinary. (...)

19. Researcher: Do you already suspect some points in the play which you think you may use as drama events?

20. Director: Yes. I think so.

21. Researcher: Do you want to mention some?

22. Director: I think there are potential DEs. The ones that immediately come to me, of the top of my head, would be in panel one the gathering of the bed clothes and the pillow [when Richard enters the room and tries to prevent Liz from staying in the room], the throwing of the handbag [by Richard when he got the money from it and prepares to leave the room] and the testing from the money [after Richard left the room Liz checks for the money left in handbag]. I think that these would be the most obvious ones. I suspect there might be others in there. I think that one of the problems about approaching it from that aspect is that you can say that there is a DE there but what the DE does is actually... it reveals itself. But for me these are very clear in panel one. In panel two, there are so many around the chair [he means the chair that Liz is stepping on to hung herself] but I am not sure where they begin and where they start. And in three [panel three] I think the whole panel DEs [as a verb] the whole play structurally.

23. Researcher: I hope that when these DEs develop we are going to comment on them.

24. Director: This is a note for you actually. It is probably very important that you keep asking me aside to ask these specific questions. Because quite often I won't draw [the term] in that way. You will find that when you will film

Edward [Bond] working with them [actors]. I don't think he will use the term. If at all. And many other terms.

- 25. Researcher:** Have you thought already of how the children will participate in the programme yet?
- 26. Director:** Not really. Although I have a quite strong sense that it will be nice to spend a little bit of time thinking about the city before the play starts. But not much more than that yet. It is very early days yet. I was raising the other day the idea that the play is so much about possession and again that relates to what you are seeing and what you are not seeing and how you are seeing yourself. Because in the opening scene she [Liz] is giving life to her child, isn't she? But the man [Richard] wants to get rid of it and he wanted to take her back, to own her. And this comes to who owns who, their life, who possesses who. That is interesting for the audience, because actually there is something, if we can get it right, for the audience too. Ownership. I think the way he [Bond] has structured the space is for the kids to take ownership of it too. And in the end it [text] is saying 'is for the kids, is for the kids'. It is literally a question about ownership and possession too.
- 27. Researcher:** At the first sight the play looks voyeuristic. But I don't know how is going to develop in practice.
- 28. Director:** I think in a way there is some voyeurism in there as well. Because I think that is also part of the society's site. We are all voyeurs in this culture, aren't we? I think he [Bond] is using that rather than trying to deny it or ignore it or somehow say transcend that: 'That is not how my drama works'. I think there is an element in which he is kind of saying: 'Well, yeah! We are all voyeurs. So let's have a look'.
- 29. Researcher:** Do you think that this play has something different from the other six plays [of Bond] you have worked on in the past?
- 30. Director:** Yes, I do. I think it is a development from them all. I think it combines two very contrasting but connected worlds. You can see the continuity from *Tune*. But also it is almost like returning back around in the spiral development, I think, to *Under Room* in terms of its importance and significance dramatically. And I think the newness in it is that each play seems to get closer to the site of kids' lives in the terms of the logic of the situation. But I think he is much clearer about what it is he is trying to do in each one in terms of the ontological as well. I think that is the newness of that. It feels to me like it is more graphic. It is almost like each play gets clearer and more graphic in attempting to concretise what this new form of theatre is.

C.1.b Second interview with Chris Cooper (09-09-09), DVD 7

1. **Researcher:** Have you thought already from which point of view the students [the participants of the programme in schools] would see the programme?
2. **Director:** I think they will find it easier to see it through Dan's eyes. But, if we get it right, I also think that they will be able to see themselves in the man and the woman as well [Richard and Liz]. They are different points [of view]. That is why I was trying to get us to read and interpret together the text closely so we see the kind of journey they make, the difficulties they experience, the human frustrations. So there is a kind of frustration that he [Richard] may have with her [Liz] too. Because it is been difficult [for Richard]. What she is doing is hard and he does feel threatened, he does feel cut out. And then on her side they [students] see the difficulty this woman finds herself in, this terrible event in the world [the blinding of the child in newspaper]. It is the city. That is what it does. And I think they will identify with that very strongly. I think it is important actually that they get the chance to engage with those before they meet the boy. It happens in *Tune* as well. Robert [young character in *Tune*] was absent/present. He was actually locked in his bedroom and they [his parents] talked to the wall [of his bedroom]. He [Robert] comes out much later. That was useful because I think that kids had a lot of experience with those two adults before they encountered the man [Robert]. And of course it is the same here [*A Window*] as well. Then of course they need to see what happened to her [Liz] after fifteen years [in the second panel], the impact of it. If we are able to find the authentic voice of these people in their situation then I think that the kids would see both. I had a real experience of that in *Siege* [play for young people written by the director]. You may have anticipated that the kids would have identified with the young male soldier in that but it was much more contradictory for them than that and they found themselves having different positions in different times.
3. **Researcher:** In the last TIE programme I saw, you preparing *The Boy Who Cried Wolf*, I remember that you have spent days on defining the site of the programme. This time for *A Window* you don't seem to do the same thing. Is it clear for you and the company, the site of the play?
4. **Director:** Yes. I think in a way the text has done it. And his notes have done it [Bond's notes on the play that the company read after the second day of their exploration] explicitly when he talks about what is the site for every panel. That is why...
5. **Researcher:** It is a given...
6. **Director:** Yes. I think when we started, in the first couple of days, we talked about it much more. When we were exploring for ourselves, finding the centre, the central line, the images ... But you got a writer who has done such an explicit statement about the site in a way that I have never known him doing it before. Why pretend that they don't exist? In general terms he is breaking them down to this is for this panel, this is for ...
7. **Researcher:** ... I mean how clear the site is for you and the company?

8. **Director:** I think so. I mean, intellectually, yes. I think the difficulty is how you do it.
9. **Researcher:** So the first panel for example is the social site. Have you noticed any specific points that the site is coming up?
10. **Director:** I am beginning to as it is beginning to develop. For example when we were discussing about his [Richard's] relationship to the door and whether he is trying to get her [Liz] out. That kind of pressure. Those kinds of things that they are beginning to reveal themselves in very particular points. His story, her story... it is in the handbag, it is in drama events, they begin to show themselves.
11. **Researcher:** At some point yesterday [on Tuesday 08-09-2009] you mentioned about the chaise-longue that this furniture is cathected because Liz has used it differently, as a bed. The different use of an object is cathecting it? Can you say more on that?
12. **Director:** What I mean is, if I understand it right, the chaise-longue is slightly out of place and it speaks almost of a different time, of a different relation to furniture. It [a chaise-longue] is quite luxurious and sensual and sexual. And he [Bond] says that it is a kind of an object that you can find in a brothel or, you can add on that, even to a wealthy place. You can find it in a brothel, which is unfortunately what happens to her, or find it amongst the trash in the street. What I was trying to get at is that by turning it to a bed is something that you relying not for sex but for warmth and human contact with this thing that is growing inside her [Liz is pregnant in the first panel]. So she is transforming it, she is cathecting it from the very moment she walks in with the sheets which is why we got to get that right and know exactly what she is doing. Later it becomes the site of something else. It is not dissimilar to resting on it when you are nurturing a baby because it is where he [Dan] rests when he is her child. She has made a bed in that and he has made a bed in that. But also he has underneath it her death [Dan keeps the strips the Liz used for hanging herself under the chaise-longue in the third panel], it is under his bed in effect. That is an action that is not about hiding the truth, it is about holding it, keeping it close to you. All the strips. And I suspect adding to them because he is trying to make sense of it [Liz's action]. Then it will be cathected again in panel three when it [chaise-longue] actually becomes the site of someone's torture.
13. **Researcher:** In panel three the chaise-longue is upside down. I don't know why.
14. **Director:** I kind of do know why but I am not sure. I suppose we will find why when we will get there. This is why I am quite keen to go through the whole thing because what I don't want to do, just for the sake of engaging people, is start from the end or do a little bit in the middle. I don't want to do that. Actually I think you need to experience it unfolding. So I feel we need to go to the end of the play as soon as possible so we will get a picture of the whole thing and then we can put it in relation to how we are using the space, how the site is cathected, how the audience can take its relation to it and then go back into it negating all that to a new understanding. And then try to be really precise with that practice of it. This is why I am not asking from the actor [playing

Richard] to take the pillow for example and burry his face in it and then go out of the room. Because actually you are manufacturing, as a director, an abstraction. To really DE [as a verb] it they [the actors] have to find the invisible object. You know where the potential is, I have identified for myself [the possible points for drama events] the coming and going from the room, the chair and the table as a unit, the chaise-longue, the handbag, the jacket, the way that he [Richard] sits at the table [when he encounters Liz in the first panel] and also the pillow and the bedding [that Liz is using to make a bed and Richard scoops out of the room during their dispute].

15. **Researcher:** So you think that all these are ...
16. **Director:** ... as far as I am concerned they have the potential of DE. There are eight. I have written them in my note book, I am aware of them but I am not going to impose them, as I used to do when I first tried to make this theory work: 'Oh! There is a DE!', then started manufacturing it and it was crap!
17. **Researcher:** Would you consider these objects as possible invisible objects as well?
18. **Director:** No! The invisible object is something else. The invisible object is what is revealed to us in the drama event which happens through communicating the site of the drama to the imagination of the audience.
19. **Researcher:** The way you described the chaise-longue seems close to the invisible object.
20. **Director:** It depends on what do you mean by that.
21. **Researcher:** The idea of delivering a site.
22. **Director:** Yes. But it has to be done in practice. It has to be revealed. The invisible object is where the truth of the objective situation is revealed to the audience. It is not an actual object in itself, it is what the situation is.
23. **Researcher:** Like the gesture/movement he [Richard] does with his arms when he is sitting at the table? [Richard puts his arms and hands on the table after he scooped the bedding and after he didn't find the newspaper with the event in the flat]
24. **Director:** Yes! This is why I was saying to the actor before we did the run of it that it is like all the pieces of the jigsaw were put together. When he [Richard] comes back in the room because he can't find the newspaper and he is taking the bedding and then she has told him that she is pregnant he says 'Yeah! It all fits, this is why you have imagined this, and this is the problem of the world! But the table is empty and I've got nothing to eat!'

C.1.c Third interview with Chris Cooper (18-09-09), DVD 14

1. **Researcher:** if you don't mind we are going to talk about drama event. Because I think in the last day's work there were a lot of them appearing. I am going to refer to one of them. The tearing of the sheet apart by Liz. You mentioned that this was a DE. Would you like to explain more on that?
2. **Director:** All it means is that ... all objects have the use value, don't they?
3. **Researcher:** You mean you use the sheet for example to cover yourself or to put it on bed etc?
4. **Director:** Yes. It is functional. Function is in the world of logic. Because it functions in that situation it has ideology attached to it. The values that come with it are not neutral. It has language attached, [i.e.] comfort blanket, something to keep you warm. But it is functioning in this situation as a sheet. But what happens in cathexis is that it [the object] is invested with energy and an emotion or an attachment beyond the meaning of the thing itself. So then it becomes, if you like, wrenched free from its ideological pre-conceived ideas of what the thing is and it becomes invested with something else. So what we have seen is a sheet coming as bedding, as place to have comfort, and then we have seen it taken away, so actually it becomes the site of something else which is the struggle between a man and a woman over what reality is. But then the next time we see [that] this sheet is being used to tear to bandage the wound of the child who was on born when she was making the bed. And then it goes beyond being the bandage into something else and we look at it a completely different way. So the sheet takes on completely different values. More accurately it becomes cathected and we begin to see the situation in different way and we feel it without values [without ideological values].
5. **Researcher:** But the values that the sheet had before, as a bedding, what is the ideological importance or significance of them?
6. **Director:** It is normal, isn't it? You sleep on a sheet.
7. **Researcher:** Yes but there is no political ideology behind it, is it?
8. **Director:** No.
9. **Researcher:** Just taking any object that has a practical value, use? You don't need an object that already has meaning in the sense of a political or ideological frame?
10. **Director:** No. But some objects are better than others. Like sheets do, cups, plates, knives ... guns don't work.
11. **Researcher:** A sheet as well is family somehow ...
12. **Director:** ... comfort. It does have ideology in it. That is what I mean [with his statement], it has accepted values. I wouldn't necessary personally associate it with family but I think it definitely has value there. I would say safety, comfort and protection. It is connected with how it is been used, it is not an abstract

symbol, is it? So I think you [my interpretation] are saying family because you are connecting to making the bed at the time she is pregnant. So she is making a nest, she is making a home, she is going to have a family. That is important because nothing is value free and that is where the ideological content comes in. Ideology is not politically explicit all the time. It is ideological because, if you like, society's values are in it.

13. **Researcher:** I was trying to understand what is the sheet's meaning which is under pressure for you in the play.
14. **Director:** It is in the tearing.
15. **Researcher:** Yes...?
16. **Director:** Because it literally ruptures it from the logic that you recognise. And so you have to make meaning of it. It comes to you. Ideology won't give you that meaning. You have to.
17. **Researcher:** So if this is a possible DE, the tearing of the sheet by Liz, what is at stake there, what is the thing that you, or Bond, hope or wish that the audience will face in it.
18. **Director:** Their own relationship to the world.
19. **Researcher:** Yes, but this is too general. I mean how you define it?
20. **Director:** No! You can't define it. No! Why would you want to?
21. **Researcher:** It is a difficult theory that I am trying to understand.
22. **Director:** Yeah...
23. **Researcher:** You think that any choice with the specific sheet and the specific action taken with the sheet, which is the tearing, it is not accidental, it is not by luck ...
24. **Director:** No ...
25. **Researcher:** ... random. There is purpose in having the specific action with the specific object. I was trying to understand: does this make you focus in a different ...
26. **Director:** ... yes...
27. **Researcher:** ... let's say subject ...
28. **Director:** ... no, no subject, it is not a subject ...
29. **Researcher:** ... a theme maybe?
30. **Director:** It focuses you in a completely different way. Because it connects with you in a completely different way. It is not the sheet in isolation, is it? It is the story as well.

31. **Researcher:** In relation to the story then...
32. **Director:** Yes!
33. **Researcher:** So what is there then, what is the critical thing?
- [pause]
34. **Director:** I think the critical thing is the collision of, as I understand it, the seeing the hearing and the bodily.
35. **Researcher:** I think I am not explaining it adequately. I will try to explain it again. Let's say that in DE, as Bond is saying, you are in the middle of a cyclone. The experience of time is changing ...
36. **Director:** yes ...
37. **Researcher:** ... and you are been forced somehow to be there, stand on stage in some way and decide on something. This is what I am asking, what is the thing that as an audience I would be enforced to decide with this DE?
38. **Director:** I think you are asking it the wrong way round.
39. **Researcher:** Ok...
40. **Director:** I don't think you can ask that question. Because you are trying to define it in a way that doesn't work. I understand why you are asking it. Because you are trying to consort to theory. But that is the problem with it.
41. **Researcher:** But why he [Bond] has chosen the specific action?
42. **Director:** I think he has chosen the specific action at that time because she is about to kill herself. She is sentencing herself to death. We have to experience that in a different kind of way. So that is why I think it [the DE] is a unity of thought and feeling in the body because the tearing isn't language, it isn't even just what you see, although that is part of it, it is also what you feel. You hear it [he means the sound produced when Liz is tearing the sheet], it is a sound. I suppose you could describe it as indexical but it is bodily. So you are engaged with it in terms of your sensation, I think, in a whole new way. So the sheet is cathected with all the pre-conceptions we have about family, about home, and it is literally ripped to pieces in front us and we have to take a stance on how we feel about that.
43. **Researcher:** With the tearing of the sheet?
44. **Director:** Yes. And I think what puts you in the middle of accident time, in the middle of the storm, because you are having the totality of it. That relationship between imagination and reason is totally engaged but it is physically engaged as well.
45. **Researcher:** So in a way it is about how you feel with the tearing of the sheet?
46. **Director:** And then think about it. Some people might weep. Other people might laugh, other might be completely unmoved by it.

47. **Researcher:** Now you are saying this I remember that I almost wept when she was doing it [referring to the rehearsal of the play the previous day, 17-9-2009]. After this strong emotion I had I was trying to remember if I did think about it or simply felt...
48. **Director:** No you thought of it too, you had to.
49. **Researcher:** I felt that I wanted to preserve the feeling of it...
50. **Director:** You were thinking! ... You were thinking!
51. **Researcher:** I didn't want to analyse it.
52. **Director:** It is not asking you to analyse it in that way. It is asking you to analyse it from within which is different process.
53. **Researcher:** I wanted to hug her... that is a decision?
54. **Director:** Yes. Whether I had a very different response on me. I felt quite angry towards her.
55. **Researcher:** Do you think that after a DE you should work on helping children realise what was their stance towards what happened in relation to the decision they made consciously or unconsciously?
56. **Director:** I think we will try to help them to do that. But not necessarily straight after. But the other thing is that nothing happens in isolation. It takes place within the context of the play. So the sheet's journey doesn't end with tearing it. The sheet later is used to tie him [Richard] up, to bind him. But his [Dan's] response to that is helping the audience, he is almost reminding them of its function. He is saying 'Don't do that, don't ruin it, don't ruin it' [referring to Liz's action when she is tearing the sheet for making bandages and bind Dan's wound]. But she is doing it. So that creates that gap for us.
57. **Researcher:** Well if I was seeing my mother doing it I would think 'what is she doing?' It feels strange. Tearing the sheet is really a strong action.
58. **Director:** Because it is with the situation. The situation is that they haven't got anything. So when you tear the sheet in a situation where you have nothing else ... I mean this has to do with the room. The room is bear. Nothing is extraneous but everything is extreme. If it was a conventional bedroom and it was a set that a designer would come alone and put rugs and carpets and duvets and spear sheets and draws then it wouldn't have the same impact. But in this situation, which is extreme, it takes us through a boundary, a barrier, and becomes incredibly violent.
59. **Researcher:** I couldn't imagine that a sheet could be used in such a violent way.
60. **Director:** Yes! But that has to do with the site.
61. **Researcher:** Our site?

62. **Director:** No, it has to do with the transmission [transition?] from the site of the play to the site of imagination. That is the unity of the site.
63. **Researcher:** I mean our social site which is there.
64. **Director:** Yes of course. It has to be there and if it is not there then it won't mean anything which has to do with the values in the sheet. Or a cup, something you drink out of. Or it would be something that you drink the blood of the Christ of. It has so much invested in it. And so to spill it, to drop or smash it in the right context, in terms of the site A which is the culture, site B, the specific site of the play, but site C is all the DEs [as the plural of DE] the ways of bringing it to the site of imagination.
65. **Researcher:** After they have done this rehearsal you said 'It was mostly enactment' and they made use of the invisible object. Do you like to explain?
66. **Director:** What I meant was that I felt that there were long periods of time where they weren't just acting. They weren't, well crudely put, showing or performing for us. I felt that they were really in it. That is what enactment means. It is a dialectic between the rigidity of site, you know the structure of the play and all it demands, and the flexibility to actually enter it yourself. So you would allow yourself, like the objects, to be used by the situation. The play speaks through you rather than you interpreting it for the audience and explaining it. I felt there was very little of that the other day.
67. **Researcher:** Is this something they should do in every performance?
68. **Director:** Big Brum's actors?
69. **Researcher:** Yes.
70. **Director:** Yes.
71. **Researcher:** So in every performance the best result will come when they are experiencing the time they are doing it?
72. **Director:** Yes.
73. **Researcher:** Of course they do have control over what they are doing, aren't they?
74. **Director:** Of course! Yes! They have to be in control. It is a dialectic between the structure, the site and the logic but also the freedom to be creative in it. You see so much of acting when emotion takes over; is out of control. And then so much acting that is ultra Brechtian is totally in control but there is no freedom and it is arid. We are trying to put these two worlds together. There has to be control because you have to tell the story. But within that there is an immense freedom.
75. **Researcher:** What is the difference with the audience?
76. **Director:** The difference is that the actors are the means by which to convey all this material, all this experience to the audience, to involve them.

77. **Researcher:** I mean in relation to experiencing.
78. **Director:** I think essentially you are engaged in the same process. Essentially. But obviously you are much closer to it when you are in it. Because however much you invite and demand from the audience to step on the stage, which you do, there is always going to be a distance because you are not on it. In a funny way, I think, it denies them being the experts, 'Hey! We know what it is', but actually it gives them greater expertise. Which is, I think, the true essence of what an actor is. We are not trying to find it, we are creating it.
79. **Researcher:** So what was the invisible object in that scene, the one we are talking about with the tearing of the sheet?
80. **Director:** I think at certain points, in certain stages, it was the sheet. Particularly for me personally, when he [Dan] was picking up the pieces in the end. I was devastated by that dancing and the cleaning, I still I feel emotional thinking about it, because for me it revealed what Liz means. What this situation really means.
81. **Researcher:** What does it mean?
82. **Director:** I don't still yet know... I haven't still worked it out ...
83. **Researcher:** You suspect?
84. **Director:** Yes! I just don't feel like I can put adequate words on it yet. But it has to do, for me, how our society destroys its children. That what it was for me.
85. **Researcher:** And the idea that he was cleaning up ...
86. **Director:** ... that mess. I was thinking about my children, where are we leaving them? That is what I was thinking. So it came right from the domestic. And of course it is very moving because it is the mother and the son, and as we said about seeing our mums knitting, women making quilts [referring to the reflection of the group on the scene]. All of that is invested in. But I was seeing the destruction of the planet [laughs] potentially. But I can't put precise words on it. I don't think that in the hidden [invisible] object there is an exactly defined meaning. In a way the analysis of the DE can go so far but you can see how it gets behind ideology because you can begin to see how tearing a sheet can bring about the end of the world if you are not careful. So you see the significance of those things in a new way, don't you? Or like in the *Balancing Act* the flip of the coin. He decides to end the world. It trivialises everything. It is not that you can prescribe what people see but you lead them to the site of humanness or made them less human. That is why it can't be prescribed. And that is why it is different to anything else.

C.1.d Fourth interview with Chris Cooper (27-10-09), DVD 32

[The present interview was taken while the final production of the programme was already touring in schools]

1. **Researcher:** Are you happy till now with what you have seen?
2. **Director:** The programme as a whole?
3. **Researcher:** Yes
4. **Director:** Well it is hard to judge. Very happy with the last day.
5. **Researcher:** With the performance in Birmingham REP?
6. **Director:** I see what you mean. With the work in Golden Hillock [school] I was very happy. I think that the production of the play went to a new level in the REP. So if we can maintain that level and also develop the programme aspects of it ...
7. **Researcher:** Can you say more about that? What is the level you are talking about? What is the difference to Golden Hillock?
8. **Director:** I thought that the performances in Golden Hillock were not particularly good. They were alright but I think they suffered from really not having the two days rehearsals we have planned. They were competent performances but they weren't fantastic and I noticed in the afternoon that they got it down to an hour and eight minutes. Which I think it is way too short for a play like this. And the reason that they got it that fast was that because they were losing the definition of the performance. So they were not allowing for the audience to work.
9. **Researcher:** Do you like to mention an example? Have you noticed a scene where the gap was missing for the audience?
10. **Director:** All of it!
11. **Researcher:** All of it?
12. **Director:** Well when I say all of it I don't mean that it was all totally absent because listening to the kids' talk tells me that it wasn't. Kids were very clear. They were really using their imagination to analyse the play. It was fantastic. But I think they could have seen more than they did. I think all of it was generalising out a bit. So that is why I said that the performance was a step back. (...) I thought that the workshop element, I thought we found the programme.
13. **Researcher:** Let's talk for a specific scene if you don't mind. Let's say the scene where Dan is tying Richard on the chaise-longue [in third panel] and he shows to him the clothes [of Liz] and says 'You see? You see?' How would you hope this scene would work for opening a gap? If you don't like this scene you may use another one.

14. Director: No, no, I am happy to do that. I think it does.

15. Researcher: I mean in the Golden Hillock School.

16. Director: I think it did in Golden Hillock. I am just saying it was too compressed. It was too discursive, conversational. You see, to create the invisible object or to create the accident time you have to pay forensic attention to the logic of the site. And the only way you can do that is through working, working, working the text. You can't do it abstractly. You can't do it as an actor by thinking that 'Oh! And the clothes are a DE. So I am going to DE [as a verb] the clothes [of Liz in the third panel].' If you start thinking that way you are not going to be in the site. But of course you are! The clothes are DEd [as a verb], it is very clear to you, but it is how you make it work for the audience. We can understand it intellectually, can't we? As soon as I read the play straight away I was thinking the sheet, the mother and the clothes, the sheet on bed, the journey of the sheet all the way through the play, and the final sort of negation of that going to the mother and the clothes and then the clothes being used to bear witness to the crime he [Dan] wants to commit etc. You can understand that intellectually but it doesn't help you actually achieve it. You can't achieve a DE theoretically. It is a very practical question. So in terms of what we had in Golden Hillock while he [the actor who was playing Dan] was making the kids see the mother, I think he was doing that, I think he was making it slightly mad.

17. Researcher: Dan?

18. Director: Yes. Only because the logic of his argument with Richard wasn't clear. You see what I am saying? So what he stopped doing was that he stopped listening to the argument which is a very, very basic thing about 'is he or is he not telling the truth about his mother being a prostitute'. And all you are got caught up with is a generalised noise and this boy behaving strangely with these clothes. So you understood that the clothes were the mother but because you couldn't understand the argument you didn't understand what was driving the cathecting of the clothes. And therefore it made him seem slightly mad. So that is what is needed to be addressed. Now I think that on Tuesday we have got a lot done. In terms of getting up everything set up in the REP. And then on Wednesday we have worked for five hours with Edward [Bond] and the same on Thursday and I think the effect was transformative because ... I mean I would have done the same with them if he hasn't been available. I actually asked Edward and he said he would like to come and work with the actors. I think what he did was moved up into another level by making the argument very, very clear. Helping them to make the argument clear. They made the argument clear. So that is what I mean by transforming the production by taking it onto the next level [which] would involve maintaining the logic of the site, not falling away into acting, self indulgence, being clever, experimenting but actually not knowing why you are doing what you are doing. It would mean staying in it but then also beginning to find new. Because there are a lot of new in there. There are a lot to try but the danger is always that it can take you away from the play.

- 19. Researcher:** So if I understand well the problem at Golden Hillock in the specific scene would be with [the actors playing Dan and Richard] acting and not enacting.
- 20. Director:** Yes.
- 21. Researcher:** Somehow they were drawing the attention to the noise rather than the mother ...
- 22. Director:** Or, rather than what is that these two are making a noise about? What does it mean? They weren't paying enough attention to what it meant. They were spending all the time creating a furore which was exciting for the kids but it is not a site. I am sure you appreciate it is a fine line between the side of enactment and the side of acting, it is very, very subtle. But you can tell by the way he begins to stamp, you can tell by the way he pursues the argument and won't let go of it, (...), Dan in the play never switches off for a second to what the man is saying or doing.
- 23. Researcher:** So the aim was to make the audience to feel the question of if she was a prostitute or not?
- 24. Director:** Yes. To feel the situation, to experience it (...). It is a small thing but it is everything, it is a little thing but it is everything. Because if he performs in a way for example ... (...) if he in a point becomes reflective then it destroys the meaning. But being reflective is very difficult to resist because all of our education and all of our theatre in training tells us to do that. By being reflective the actor then begins to interpret it for the audience and then begins to put sentiment into to it when actually they don't need reflection they need to experience it. That is what I mean.
- 25. Researcher:** It is very confusing, Chris, I have to say. I was watching Edward Bond working with you for four days and I noticed that most of the questions he was doing to the actors were 'why you are doing what you are doing?' So for every action he was asking 'Why you are doing this thing?' So to me it seemed like reflective because if the actor knows why he is doing what he is doing then he would somehow interpret the action for the audience. And I was confused to be honest.
- 26. Director:** I think because you are confusing two different things. I think the whys of his questions were to do with not interpreting anything but actually following the text.
- 27. Researcher:** So it is, let's say, the first level of why you are doing something? Or maybe the first two levels of the five layers of meaning probably.
- 28. Director:** He goes way beyond the five layers of meaning. Most acting stops at motivation. But his why questions are not reflective at all. Because he is not asking you to step outside of it. You are saying it, you are experiencing it. But when you say a line like that he asking why you are putting an emphasis in that word or doing that action in that time (...) it is about giving you the consciousness of it. You understand if you do that what we, as an audience, read is that.

- 29. Researcher:** Isn't this in contradiction with the actors when they re-enact and experiencing at the same time or trying new things?
- 30. Director:** There is nothing wrong with trying new things, but you can't try new things unless you have got the basis on which to do it. That is all he was working on. He was pushing them to be clearer and clearer about what is there. Because unless you are not really clear about what is there then you are not going to go to the next stage which is opening up possibilities. (...). When it is working well sometimes you can go and play it radically differently and still be true to the situation (...).
- 31. Researcher:** Do you think that Richard is a hateable character?
- 32. Director:** In the play?
- 33. Researcher:** Yes.
- 34. Director:** ... I don't think so. Personally. I think some people do. (...) I think he is by parts contemptible, by other parts weak, by other parts noble [not sure for this]. I actually do hold some sympathy for him. When it is working right, you see. I think that this is the kind of gap you can create because then I think lots of people could see lots of things which is why a lot of people find him very funny. But if it is not really made available it is very difficult to do that. That is my own personal feeling about him.
- 35. Researcher:** Do you like to speak for any possible DE in the programme that you have noticed that works well for you?
- [pause]
- 36. Director:** Yes. I think. [pause] I think the pillow is working well.
- 37. Researcher:** When is been lifted by Richard [in panel one when Richard is scooping the beddings of Liz]?
- 38. Director:** Yes. Well the whole process of it, falling and lifted. The sheet...
- 39. Researcher:** Let's stay with the pillow.
- 40. Director:** Ok.
- 41. Researcher:** What do you think is happening there? Why do you feel that?
- [pause]
- 42. Director:** I suspect because [pause] the room is so spare and the action is so ... tidily focused (...). But I think that the sparsity [?] of it is so powerful when anything that happens in it, it is of immense significance. When I asked the kids in Golden Hillock to look at the room after the first panel and one of them went to the chair and said 'Yeah!' and went straight to 'Well, it brought hatred in the middle of the room.' he started to talk at a *different* level. And he was talking about what the values of the room are. He was talking about what the stance of the room is. And I think a similar significance for the audience occurs around the pillow [Liz's pillow that Richard is taking out in the first panel after he

scooped the bedding and dropped it unintentionally] as well. I have never asked them. It is an instinct I have, it is a good instinct I have. And if the pillow was still around I probably would talk about it [the pillow was not brought back on stage after the first panel when the above work with the students was taking place]. But I think it is the falling to the floor and the way it is left and the fact that it is then when he comes in [again after he scooped the bedding and left the pillow] and she tells him that she is pregnant and the way he responds is to pick up the pillow. And then the way he holds it. There is more to be done with that. That is part of taking it [the programme] to another level... He [Richard] holds it and then speaks. You know, it is like he has got the foetus in his hands basically. For me. This is what I see. And he is killing it, he is trying to kill it. I think that it was very interesting that the kids said they thought, when I asked where they would put the bedding, and they said in the bin. Like the baby. I think that has a lot to do with the pillow. It is not that the play draws great significance to it, but that is again the strength of the play. All the playwrights would make that into something ultra symbolic. They would probably put a special spot on it.

43. Researcher: Is the pillow a cathected object?

44. Director: Well, yes, I think it is.

45. Researcher: How is been built? How is been cathected? What are the actions around it which cathected it?

46. Director: Actually I don't think that it is actions so much. It is a combination of actions and the language. And I think that there is something really misunderstood in a lot of our reflections on Edward's [Bond's] work. We often miss, if you like, how the symbolic, as in language, activates so much. It is the collision of the symbolic and the iconic. So it is not so much what it is done with it. It is about what it is done with it in the context of what they [the characters or the actors] are talking about. And it brings a physical reaction.

47. Researcher: This is a process, I think. There is context which is cathecting the object.

48. Director: Yes I think it does and I think that kids respond to it quite strongly on every time. Sometimes quite physically in relation to each other, they talk, they look, they comment or ... I mean the kids, even in the afternoon in that awful afternoon we had in Walsall, even them, when he [Richard] picked up the pillow, one of them went [moves his head right-left]. For them he [Richard] was picking up the baby, I am convinced on it. So I think that is how it works. What it is nice about it is that the play does not dwell on it. It just allows it to lie there. And then so often in so many parts of the play you think that certain discourse have been bygone or things have finished with but then he [Bond] picks up them again later. And returns to them either visually or through story, through language, and then you are back there again but in slightly further up on the spiral of the play's development. He [Bond] is really good at that.

49. Researcher: Can you identify a gap there, at the scene with the pillow? Sorry it seems dry a bit but ...

50. Director: ... that is what you need ...

51. Researcher: I am sorry, but ...

52. Director: ...it is all right...

53. Researcher: Well I am asking what kind of gap is there and where is the gap?

54. Director: I think the gap occurs somewhere... I don't know ... well I will try to be as dry as I can! I think the gap occurs in between what he is saying and how he holds it. So he could pick it up and hold it like that [see Picture 1 bellow] and talk to it.



Picture 1

I don't think that would be very good. I think it would resonate something but I think it would do so much work. There is nothing for you to connect. (...) Holding it like that [see Picture 2] objectifies it.



Picture 2

In a way that it is quite disturbing. He [Richard] takes this thing that everyone has a relationship to do in being comfortable [see Picture 3] and makes it very uncomfortable for us.



Picture 3

(...) But sometimes he [the actor playing Richard] holds it like that [see Picture 4] just before we started touring it.



Picture 4

And then he started going [like looking at Liz to his right]: ‘Get rid of it in the morning. We out to the doctor’s first thing. (Sighs) I thought you were supposed to take care of these things. I can’t rely on you for anything. We’ll get rid of it’ etc. and then go ‘When it is supposed to ... When did they say it ...’ and then they [Richard and Liz] go. Now for me that closed the gap. Because he was making the whole thing directed to her. But actually it is really clear. It says in the stage directions [that] he says those lines and he only turns to look at her after he said ‘When did they ... How long is it ...’. He actually looks at her after he has finished speaking. And there is something about ... (...) if he holds it like that you are having this: she stood there and he is telling her ‘I brought your baby’. He is holding the pillow and I think he is creating the invisible object for us. Because the pillow is the child, is the commodity, is the transaction. Because even in their life their relationship is a transaction and it is held in that, in the way that he delivers the dialogue, flat. [It works] If it is flat, as it says in the script as opposed to a motive, if it is disconnected from her but connected to the ‘fucking’ foetus. Then it works. The minute he starts doing that [Picture 4] he closes it. Because it becomes something else. Or if he is to hold it like that [Picture 1]. For me it [Picture 1] is too descriptive. Do you see what I mean?

55. Researcher: Yes!

56. Director: So I think that is why I am saying these tiny little moments that the play doesn't really rest on actually setting the whole [Inaudible] of motion for the whole of the play and if it is delivered correctly in relation to how he is holding it, how he is delivering what he is saying ... It is almost like the pillow is wrenched from its conventional meaning and we are seeing it in a different way. But we have all our own values associated with pillows. Which makes that very productive. I am sure not everybody responds in the same way as it was to a pillow but I know that it is thing for comfort for me. He is making it extremely uncomfortable for us. And she just had her face buried in it as well [see Picture 5].



Picture

57. Researcher: If I am not wrong all these elements of the DE, gap, invisible object, cathexis, accident time etc, are used in an effort to make the audience see something differently and bypass ideology.

58. Director: Yes.

59. Researcher: So what is the ideology that is attempted to be bypassed here? Is it in relation to fatherhood, motherhood or the family ...?

60. Director: I think it is allowing us to see it in its transactional rather than its moral... If you see it as a moral thing you can judge him [Richard] like: 'Well. Isn't he cruel? Typical man!' I could give a really feminist analysis of it but that wouldn't really get in the problem. The problem has to do with the centre of the play. Which is to do with what is seeing and not seeing and how everything is in this balance between survival and living, between the compromise, between innocence and corruption. In the transformation of all human relations into a commodity. That is what I think you are dwelling on rather than a more ideologised thing which says: 'Isn't that man's behaviour inappropriate?' It is not that his behaviour isn't inappropriate but we are trying to go beyond that. (...) You can almost look at it as the DE is the overarching praxis. Within which you can wrench the object or the action, rupture it from ideology, which creates the gap, and into the gap you want the audience to enter into accident time for then the interaction between the audience as the site of imagination and the actors enacting the situation is where it will reveal the invisible object. So

that is for me how they connect. (...) You can bring nothingness into that but this is an ontological question.

61. Researcher: So how would you hope that the specific scene we are talking now about the pillow should work for the students of that age group [fifteen years old]?

62. Director: In a very simplistic way, help them to ask themselves what they think about that situation. And how they feel about it in a way that is a challenge to their values rather than it been explained to them: 'That this man [Richard] is bad. This woman [Liz] is good. What he [Richard] is doing is horrible.' And having all these prejudices confirmed. I would hope that something in that whole sequence, units of action, (...) is a very long journey, I would hope that kids would be really begin to think themselves: 'Actually what do I think about this?' Rather than saying: 'Well, isn't that horrible? I would never treat someone like that.' I think that is what you want. That is where you want to be. For me it is always that! This thing of never letting the audience of the hook in the sense of being able to say 'This is not me!' And I think this is why so many people hate his [Bond's] work so much.

(...)

63. Researcher: Let's go now to the concept of the site. What is the site of the play? And how it is been brought on stage?

64. Director: I think the site of the play, crudely, is exactly what he [Bond] was saying about when he was demonstrating the relationship between the two chairs in the REP [he is referring to the Q and A with the playwright in Birmingham REP, 22-10-2009]. When he was trying to connect the pieces of cloth with the two chairs and then he said 'But then 250 years ago everything changed. I think that is the site A that dominates and penetrates everything throughout the whole play. What other writers will do is to give people masses of speeches which basically speaking the author's political views.

65. Researcher: And describing the context.

66. Director: Yes. And he [Bond] doesn't need to do it. He is genius! That play [*A Window*] it would be about four and half hours long if [he is referring to another theatre playwright] would have written it. And he would have to find a historical parallel like ... [the director asked not to include this part of the discussion]. I think site B is the very specific site of the play, that city at that time ...

67. Researcher: Which is a chaotic city.

68. Director: Yes. It is particularly chaotic. It is in a particular state of disarray. And also I think it is a city of unrelenting violence really, a growing, increasing violence. The chaos has corresponding violence. So I think that is the particularity. It is almost like the city invades the room, doesn't it? Through the cut [Dan's cut in the arm when he comes in the room with the drugs for Liz], through what happens to the bed sheet, through what happens to the chair, through what happens to the table, how things literally become dysfunctional ... it is all that, that is the pressure of the city. I remember you were asking me

when we first started [referring to the second interview I had with him, App. C.1.b, par.7, p17]) how it [the site] could be there. I think it is totally there. And I think that the kids' responses are really clear. Which is why we are allowing them to follow [Dan], after the 'For the kid' [the last words told by Dan in the performance], out into the streets because it is so alive for them, the outside [in the TIE programme the company was asking from the students to imagine a scene in the streets with Dan after the play has finished]. (...) So all those things to do with story, the blinding, Arnie [Dan's unseen friend], buying drugs, prostitution ... there are the things that the kids are currying right into the room with them. That is site C if you like (...). All three [Richard, Dan and Liz] of them have three different visions in the story, don't they? She has various visions actually. The first one is the obsession with the story [of the blinded child in the newspaper]. But then she develops a new vision which is why she kills herself. But she begins to see the whole world from the top of that chair [when Liz is standing on the chair and prepares to commit suicide]. She can see the universe. The boy [Dan] has a vision of the city too but he doesn't want to retreat from the city. Whereas Richard has a vision of the city where you can only screw to survive but actually he wants to get away. He is looking for quiet as well [Liz was looking for a bit of quiet in the first panel, Richard, the director argues, wanted as well some quiet away from the city and its problems]. It is the one thing that connects them, this idea of quiet. So those visions are very strong for the kids. So that is how the site C is present, through the actions and the objects and the language. Particularly the language I would say that you are bringing the site of imagination onto the stage which is the most dynamic one.

- 69. Researcher:** One of the tasks you asked the students to do was to think what they see outside the window in the city [another task that the company asked from the students participating in the programme, to see outside the window of the room]. Why you have chosen this one? Was it for the site? Making it [the site] more conscious for them?
- 70. Director:** I think it is because we then wanted to explore what he [Dan] wants to do with his life. (...) nobody [critics' reviews on the performance in Birmingham REP] has picked upon what Dan is saying in the end which is 'For the kid, for the kid.' And yet every kid we have talked to has picked on that instantly. (...) One child said 'I don't know what he [Dan] is talking about'. They have all said 'He wants to change the world'. I found that very amusing ... To be fair the review of the Financial Times says 'There is hope of a sort at the end for the young man' (...). I find that really interesting that none of those people are able to see that whereas it seems obvious to me. And it seems obvious to the kids. If you want to talk about 'For the kid' and changing his [Dan's] world, his life, he has got to get out of the room. He won't be able to do it in the room. So he has to enter into the city. By asking them what they can see, which we don't always do, it depends, the intention was to give them some direction in terms of concretising the site directly out of the window. The final test that I did in Golden Hillock and I suggest it will pursue is to say he leaves the room and goes out in the city and encounters the city, the street. And he will take something from the room with him to try to explain the 'For the kid'. I do ask them to really, really specify where the encounter takes place [he means the encounter with other people in the city. The task was to meet people in the city] and know exactly ... for example if it is a bus stop what the bus stop is like.

Because I think that is really important. It create constrains that are really liberating. The kids will drive into the situation.

71. Researcher: In rehearsals you mentioned something about language which bypasses ideology in Bond's work.

72. Director: You would have to remind me...

73. Researcher: You were talking about miscommunication and different discourses which are not communicating with each other but sometimes they may overlap in some points. And you mentioned that that is where truth may come out.

74. Director: What I really begun to understand in this production in a way that I haven't before... no, this is not true! I began to begin (laughs) to understand it in the *Under Room* but not in the way that I could physically see it. I was talking about the particular way of writing that he has got. People were referring to like it is sparse. I don't think it is really sparse. I think it is incredibly poetic. But it is incredibly muscular as well ... And I think there are various structures he uses with language that really do make you hear words in a different way. One of them is the way that he is so often doesn't finish sentences. This is very useful because it really makes *you* to an awful lot of speedy recalibration of what is going on. The other element I really like is the way that he will often ask a question through the voice of the character and then it won't be answered till three sentences later. It creates this sort of gap for us, hearing, that makes us go to a journey before it picked up again. Or often in long speeches he will begin a particular discourse and then drop it and then also pick it up again. Ten lines later we are back there. (...) What it does, I think, it breaks things up. Obviously you can never stop people from hearing what they want to hear but I think it makes it much more difficult for you to do it [hear what you want to hear]. The real content of discussion will show itself. Again the invisible object will show itself much more clearly.

75. Researcher: Can you mention another example of this?

76. Director: [pause] I am sure I could. [pause] The whole opening of two [panel two] is really interesting for doing that. It is an incredible economy. In half a page you have jumped twenty years, she [Liz] is a junky, the father has gone, the drugs is the issue etc. (...) If you have noticed so many opening exchanges between the mother and the son are uncompleted. And it really makes us think what is this actually about? It does because you are not taking them for granted. Structurally he has built on the first panel which is so more recognisably a soap opera and domestic and what they call fourth wall drama. It is very realist in many ways. But the end of that panel you have gone onto a different journey and this [second panel] really picks it up. (...) She [Liz] says [to Dan before she sees the drugs on the table] 'I only asked because you ...' she didn't finish that, he just points [Dan pointing at the table where the drugs are]. And then she asks another question and then she says 'Don't speak to me like I am a child dear'. Then she picks it up [again] 'Did they...? Have they ...?' (...). And then she gets to the thing 'Did you bleed on the stairs?', the neighbours would know if you bleed on the stairs. But the 'Did you bleed on the stairs' keeps coming back. Later on when she is having a freak out she is going '*Did you bleed on*

the stairs?’ [With emphasis]. If the actor doesn’t get it right what you will hear is ‘Did you bleed on the stairs?’ [Told flatly]. (...) A page later, when you think that is gone, all of the sudden on the most unlikely moment she suddenly throws in again ‘Did you bleed on the stairs?’ [Very emphatically] like she was saying ‘I have asked you a page ago and you didn’t answer me’. But what is wonderful is that he is picking up that discourse again because then, what Edward is saying is, the pressure from the neighbours is what we need to be aware of as we are dealing with this particular problem. So what he [Bond] is saying is: ‘Look! Look how the city is separating the mother and the child.’ (...). And what it is amazing is that he is always using such everyday almost incidental ways. (...) He talks about neighbours, these faceless people that we just hear referred to constantly throughout the play as them next door. The neighbours, the watched you, they heard. (...) [And just before she goes to get her dose out of the room] she asked ‘Oh! My god! Will the police get involve?’ Which is the high point of the whole debate about being marked out, the neighbours ... and you know that the fear of the police is real. (...).

- 77. Researcher:** Would you name students’ experience [in the programme] as a living through?
- 78. Director:** That is an interesting ... [pause]. As a living through drama you mean?
- 79. Researcher:** Yes.
- 80. Director:** Yes... I think that this is something interesting for exploring it.
- 81. Researcher:** Is it them on stage?
- 82. Director:** Yes. I think so. It connects very strongly with what Edward brought to this play in a way that he never brought to any other play, because he never thought of it before. He was talking about how the play listens to the audience and he was saying that the audience ... You know the very first day he said it is a great impertinence to stand upon the stage and show to people their lives. And he said ‘so you got to make it sure that it is right because that is a great responsibility’. And he was saying, actually, that what we think we do is we do a play but actually what we really do is the audience brings their lives to the play. And I said to the company that is their play. That is the classic description by Gavin Bolton on what is happening in a living through drama. There is a real connection there for me.
- 83. Researcher:** Have you ever thought for this programme to have the students in role?
- 84. Director:** No.
- 85. Researcher:** Why?
- 86. Director:** There is not enough time.
- 87. Researcher:** Beyond that. Beyond the practicalities would you do that for this programme?

- 88. Director:** In my way. If I had lots of time, yes.... I very rarely want to put anybody in role plus the age of eleven. Not because it can't be done [but] because even if you had the whole day for a TIE programme I think all the kids find it really difficult. So often I think roles and tasks become increasingly elaborate in TIE in an attempt to sort of engage the kids and they have completely the opposite effects. And the kids are even less engaged than they would be if you were just saying 'have a look at this'. Because it becomes extremely difficult for them.
- 89. Researcher:** Ok. Let's say theoretically in ideal conditions what kind of role you would have chosen for this play?
- 90. Director:** I am not attracted to it. Because I think the problem with role is that it can work against Bondian aesthetics in the sense that he wants you to be able to see through the eyes of many different perspectives at ones. And the problem with role is ...
- 91. Researcher:** ... it is fixed?
- 92. Director:** It fixes it like hell! And the people just become [shows with his straightened hands ahead of him] about it. And I think that is what the actor/teachers find very difficult to manage. For example when they were working on the *Boy Who Cried Wolf* [TIE programme by Big Brum immediately produced before *A Window* which was as monitored by the researcher] then the kids would either become locked into one narrative and we couldn't get them out of it. There are ways you could do that. The structure was there to do that but they [actors/teacher] found it very difficult. And I sympathise with their difficulty (...). I am not saying it can't be done. If I was to put them in role, in ideal conditions, I would probably want to have a week with them. And I would probably want at least two days before they would even encountered the play and I would probably want to give them more than one role. And I would like then to shift them in relation to different points. So for example I would probably get them to see the first panel in one role and then shift them into their next role and then the next one and the next one ... and then come out of it and work maybe on two or three different strands of it. But you want days to do that.
- 93. Researcher:** Do you think that the way the programme is applied has an association finally with students' life?
- 94. Director:** Completely! They recognise their own lives in it. And they say that all the time. They recognise things that they have either experienced or that they know of other people. All the time. I think this is very palpable.
- 95. Researcher:** You mean the family?
- 96. Director:** Yes... not so obviously in relation to prostitution but drugs, friendships, the family dispute. The family dispute, so many of the kids are talking clearly about their own experience. And the domesticity. (...)

C.2 Interview with Edward Bond (18-11-2009), DVD 36

[Before the recording started the playwright was talking about an experience he had when he visited a school. He was talking on a form of discipline that the teachers used for the kids there]

1. **Researcher:** You don't agree with discipline, do you?
2. **Bond:** These are fraud questions, aren't they? Obviously one doesn't want chaos. There is a certain seat where discipline is just violence. And it gets conformity. I don't like that. But when kids are sort of disruptive and unruly it is because they are over disciplined. Liberty is something you have to create. And they have never had the chance to create it. Because I think freedom without responsibility is not freedom. People don't understand what freedom would be.
3. **Researcher:** Would you say that this is an opinion reflected in your plays?
4. **Bond:** Yes. I would think so. Yes. Actually is the sort of the technique I use. It is a highly disciplined text. It is very carefully written. Very carefully constructed. The sentences are carefully constructed. It is ...
5. **Researcher:** ... very strong narrative as well. Very strong story.
6. **Bond:** Yes, I think that is right. And then I say about acting that it is about acting the invisible object. I can't write that.
7. **Researcher:** What do you mean?
8. **Bond:** I can't write the invisible object. I mean all I can do is set up situations, like for gates or doors, and the actors and the audience have to be guided through those gates and doors. And what is on the other side is them not me. I think that is very important. That is what drama is about. I think people accept it a little bit more now, I said that drama doesn't teach. Of course you could use drama to teach. You could set up a little play about how to run across the road. You could do that. But I once watched some kids being lined up on a curb. They were tiny little kids and the teacher was saying 'Now before you cross the road you must look right and you must look left because if you don't it will be an accident' and so on, 'You got to stand there on the curb until we have looked at right and left'. And immediately one of the kids stepped off the curb. And that is drama. That becomes interesting. [Inaudible]. So whatever the teacher was trying to teach the kid was using it in some other way. So I think that drama does not teach although you could use it. Obviously you could have an interview, set up that situation. But, you know, is the interview to join the SS or the Red Cross? What is the difference in that? So drama doesn't teach but it does something else. It makes you creative. That is very, very, very different. It is a different faculty of the mind. To be creative is a very difficult thing to describe because it means the ability to discriminate, to see things, to access what is happening, to form some sort of judgement. The judgement ultimately has to come from you. You have to create your own values.

9. **Researcher:** So you are saying that drama is about making judgement by yourself?
10. **Bond:** Judgement is part of it but what it means is to make you creative.
11. **Researcher:** To use your imagination?
12. **Bond:** I think imagination is a very important part of it but I would say imagination seeks reason. It is not reason by its own. That is a nightmare. It is imagination seeking reason. Child psychiatrists now talk about having a theory of the other mind that comes at a stage in the development of the child when it realises that the person is talking to has got something in there [points to head] as opposed to just being serious, of actions and so on. But the person is thinking, contemplating, coming with some sort of judgement. I think that is a uniquely human thing. Perhaps apes or something have it. But anyway. It is a uniquely human thing to imagine that there is something there [points to head again]. For that to happen you got to have a theory of yourself. Autistic children don't have that.
13. **Researcher:** They don't know that there is something else in someone else and in them as well.
14. **Bond:** Because they don't have it in themselves you know. Somebody was telling me recently that they did a production of *Have I None* and this teacher also taught autistic children. It is like she teaches autistic children to smile at each other. They find that extraordinary difficult because they don't know what they are smiling at or for or to. They don't realise that they make contact with someone else's smile.
15. **Researcher:** When I was reading your book, the *Hidden Plot*, about the monad I thought that autistic children may still be in the monad stage.
16. **Bond:** It might very well be. That could be so. This teacher was telling me she based all the rows that occur in *Have I None*, the chair and so on, on the way autistic children behave. They don't look at each other in the eye. They don't do that. They just shouted at each other. And in the play, she said, the only time when there was eye contact made was when the brother and sister were alone together. They would look at each other towards the end of the play.
17. So this concept I have of humanness, by which I don't mean humane, I mean something more than that, something much more demanding than that. The example I always use is Himmler who if he kept his agents working late devising ways to kill people, he would send flowers to their wives. And they would say 'Oh! What a lovely humane gesture!' But humanness wouldn't allow you to do that because it would be a completely different concept.
18. What I think is happening in young children is that in some way or the other they have to create their self. They have to create *a* self. To do that they are involved in certain creative activities. They have to negotiate and arrange one with the world. That is the origin of human creativity. The processes that we use to create our self are also the processes that we would use to create any creative action as opposed to manufacturing something or making something. Because then [in creativity] there would be human responsibility. But you can't

have human responsibility without danger. History is dangerous. That is a very difficult path to negotiate. And yet the only way you can sort that is by dramatising the situations. So drama is not a luxury, you have done everything else and now it is civilised to have some drama. Drama is the absolute basis of humanness. That is the formal process of creating humanness, is drama.

19. **Researcher:** You said before that you want your plays to evoke somehow the judgement from students and being creative. How this process is reflected in the *A Window*? What are the students have been called to form a judgement on?
20. **Bond:** I don't care is an answer to that! One of the discussions after the *Window* was what I was virtually trying to teach them. You know my answer to that. What I want to do is to try to make the situation creative. I want to let them see the structures of their lives, the structures that they are involved in. They are not fate or something imposed on us but things that human beings make, that are responsible for making or for maintaining or for changing. It is almost the physical awareness of that. Once you have said that what else is fed in to that?
21. That is why I have this understanding of the monad and things like that. What I am saying is any conscious being in the world is conscious of why being in it and therefore is involved in things like pleasure and happiness. And I think justice precedes law, the ontological precedes the existential. The larger questions are the most important ones. They are axiomatic or automatic for the infant. I sometimes alarm people by the expression I use (...) but infants did not understand human beings but they understood gods. Because a child doesn't have any law. It doesn't have a law book. But it has a sense of right and wrong. [Inaudible] can talk. But you have to say where is that come from. And I say before it *can* talk. But it has to do with its awareness.
22. The important thing is pleasure and pain in a child and it must in some way be manipulating or making some arrangements about these things. They later become the tragic and the comic. Adults would say 'Hm. We have to avoid the tragic and go for the comic or happiness'. It wouldn't mean anything to a child. Because it was both. It was it. It hasn't yet separated itself from the world.
23. The thing that fascinates me very much is Freud. It is strange, he did these drawings quite earlier on how human beings were. They are very like Descartes'. It is like hydraulic system. Pressure and it opens a valve and then you get an action or you get an emotion or something like that. It is like a steam engine or something. He actually drew this and little lids opening and things like that. It is a very early model. Obviously he got away from that later on. (...) He discovered after WWI that the soldiers would constantly have nightmares about what they have been in. And this didn't make any sense to him because it was against his theory. They were going back to where they should avoid. Then he got to say 'Well we have a death instinct'. It is the most reactionary form of Darwinism really. Well, not the most reactionary but reactionary in the same way.
24. What I say is something else. Is that the human mind needs the tragic. Because there it is where it defines itself. When you see a joke you are learning something about the world. You laugh at it. In tragedy you learn something

about yourself. Certainly Antigone will learn something about Creon or that sort of thing but then she will say to herself 'Yeah but why I am insisting on this?' It is very interesting in the very beginning of that play as she breaks up the family relationship with her sister, Ismene. She destroys that. Which you would think it is a very human thing. And then she destroys the formal relationship between herself and Creon because she wants to know who she is. And then people say that is incredibly egotistic because she says this is what I want to do and to be. I have to say no, it isn't. Because if you trace that back to the origins in the self she is not discovering herself in this situation she is discovering what it is to be human and that means accepting responsibility for the world. That appears to be in contradiction with just about everything that we normally talk that the basis of our self is other people not our self. And they say let's teach citizenship. That is making it a lesson but Antigone knows much, much more. Tragedy in the end asks you to define who are you? And that means discovering the humanness in yourself.

25. If you would send Adolf Hitler to Auschwitz, they kept getting away from it, but if you would send him and say 'look there are all these bodies, go find yourself. Go find yourself among these bodies' he would never find himself. But he should be able to find himself at the first body he looked at. That is something very different. What I am trying to do is to make people creative. But not in a sense 'Isn't art nice? Or, isn't art civilised?'
26. **Researcher:** You choose a centre though for your plays.
27. **Bond:** Yes, I am very aware of that but.... It is not something that I find easy to define. There is a centre. The plays sort of rotate around that centre. I say that everything has to cross through the centre. The centre is a crisis of how do you express humanness in this situation. A lot of my plays actually are based on things that actually have happened, real life. I usually alter them and so on. A lot of them are really derived from things appearing in the news. Do you know the Palermo paradox?
28. **Researcher:** Yes.
29. **Bond:** It is like you present a situation and the expectation is that this would happen or that would happen. When you present a situation it doesn't actually happen. That is why in tragedy there can be no compromise. There is actually no compromise. It is unthinkable that Antigone should change her mind. It is intellectually unthinkable because if that would have happened the situation would have not been properly described. It wouldn't have been properly set up. The art of writing drama is to set up a situation that you cannot escape from.
30. **Researcher:** There is no
31. **Bond:** There is no way out. There is no loophole. For instance when they did *Coffee* in the Colline [Theatre in France], in the second scene where the shooting is taking place, people in the audience stood up and shouted, they would leave, get very angry. And they shouted at the actors. The actors were not killing anybody! (...) It was like kids saying 'Oh! I am not going to play anymore!' Because the role in the game was somehow denied. And I think good! I am happy about that reaction. Because I think you have to confront that

situation, how they work that out with themselves, what they think about that later and so on. I don't judge this.

32. In the performance of the *Eleven Vests* that I saw [In France again], in the scene where the sergeant teaches the students how to use a bayonet, I watched two young people in front of me. They were obviously pal, they knew each other, and during this scene one of these kids was actually shaking with laughter. I have never seen anyone shake so much! 'Oh my God his hands are going to fall off or something!' Really he was convulsing. And his friend not a movement! Rigid like that. I was fascinated!
33. **Researcher:** I saw that too in *A Window*.
34. **Bond:** You did?
35. **Researcher:** I have seen the window fifteen times till now in schools and that it was one of the questions I wanted to ask you. Some children may laugh loudly and some others would simply stay still.
36. **Bond:** That is right. Well, I watched these two guys and afterwards somebody said to me 'What was the right reaction Mr Bond?' And I said both. They have to respond in a way that it is necessary for them and to that extent you have to trust the audience. You have to say to yourself 'I have set up a situation, I think I am describing a true situation, what do you find it as a human being?' (...) That is entirely up to them. (...) But I remember going and seeing the Goyas in Madrid. I was quite young and I felt the disasters of war a very disturbing thing to look at. I didn't want people to be like that. I found that disturbing. But I made myself go and look at it. I looked at all those drawings. The effect was actually opposite of what I was supposing it would happen. What I felt was a great relief that Goya could depict it, that he could be that accurate and say this is it. That it should not pass unnoticed and would not be glamorised or turned into ideology or anything like this. This was it.
37. **Researcher:** Showing what is happening in reality.
38. **Bond:** Showing exactly what happened. The trouble with all those sorts of monumental workers you get in Soviet art is that they never sweat. This is completely unreal. So what I am always trying to achieve is the maximum of realism. I won't say this is exactly what it is like to be there. In *Coffee* there is a guy who describes about standing on the edge of a pit. I always wanted to take the audience to that boundary. Absolutely to that boundary. And even if they turn away they would have seen what they were turning away from. It doesn't mean it is inescapable. In doing that I am paying respect to their humanness.
39. **Researcher:** You have started a lot of new subjects now.
40. **Bond:** Have I been useful?
41. **Researcher:** Yes you are very useful. I am trying though to put things to some order. Just for me to understand. Now, about the laughing. Some of the audience may laugh or others may stand still. And I told you that in *A Window* I noticed a lot of scenes where students have different reactions at the same time. One of them is when Dan is dancing and crying in the end of panel two. Now, I

saw students laughing to tears and others being really still and completely absorbed to what they were seeing. How you would explain that in the specific scene? I was wondering why there is such a big difference. In the beginning I was thinking that the children were feeling exposed somehow to something they don't know what to do with.

42. **Bond:** Well, that is encouraging! To know what you don't know is, as Plato would say, could be the beginning of knowledge. It is interesting because that is how I was going to end the play when I was making notes. That could be the scene in the end of the play. But then when I thought about it and started to write I realised I had to take it further. He [Dan] is doing two things. He is dancing but crying and he is also cleaning the things up. And kids are told 'tidy your room, look at that mess you have made!' Then it is very ambiguous for the audience and I like very much the idea of taking a piece of pop music that they would get [Inaudible] clubbing about.
43. **Researcher:** Some of the students do dance, they move.
44. **Bond:** That is right. But they are putting it in a different context. So that it wouldn't work in the normal way. It does contain itself a paradox or a conflict within it. It is very natural for different people to react in different ways to that. And also as a group, perhaps, to sort it out. To experience it as a group is perhaps useful to see different possibilities in reacting to this situation. [Inaudible] This is what it is involved in that situation. I saw in a school the first performance [the morning performance] that some of the kids wanted to join with the music. But in the second performance [afternoon performance] they didn't at all. None of them did. I am sure it is useful! If somebody stood up at the Colline and said 'This is disgraceful, should not be allowed ...' well, if you had a workshop that will happen. Because you will discuss these things and explore the various possibilities.
45. It is extraordinary how close tears are to laughter. It is a cliché. It is a fact and it is extraordinary how the meaning of things change if you just alter ... It is like in the *Balancing Act* where the man is blowing up the world and it is terribly funny because he has to toss a coin to decide whether he can do it or not. So it becomes comic. Maybe in *Antigone* the guard is a comic figure, I don't know if he is, it would be possible. And Shakespeare is using a lot of comedy in his tragedies. Things don't have their proper labels in drama. But then I think when you come to the ultimate confrontation of the tragic then it does define itself so that then the tragic is the utmost seriousness of the humanness.
46. Because I don't think you will get people laughing at the end of the play. (...) Because then Dan himself is realising what he is done. (...) It is not, if I can say this, something that Dan chooses to do. I would think that it is something just happening to him. That he is taken to that moment and then the consequences just happen. Afterwards he can then say 'what just has happened to me?' or 'what I have just done?'
47. In *Olly's Prison*, which is based on a true incident, a guy has lost his job. He had a very traditional job, he was a carpenter. He had a tool bag with hammers and screwdrivers and things like that and he was travelling around looking for work. He was just going from place to place and one night he was staying in a

lodging house and he woke up in the morning. He couldn't find work, he was like Richard in the play [*A Window*], and he was leaving. He was walking down the corridor and stopped and he knew that there was something wrong. So he came back to the corridor and came into the store. He opened the door and he went into the room and there, at the bed, there was a guy with his head bashed by the hammer. It was his hammer. He has done this and he didn't know he 'd done it. So he had done and he hadn't done it. It hadn't been a normal volition. (...) It is the role of madness in drama. You use it in order to seek sanity. So that very often in my plays I create those situations which just happen because I think ultimately as a society we make them happen. Then I try to make it so that the characters become aware for what they have done and the meaning for what they have done and their own responsibility for what they have done.

48. Researcher: I will give you something that Chris [Cooper, the director of the programme *A Window*] has defined as the centre of the *A Window*. [I have given the centre of the play as the company has defined it]. Would you like to comment on that?

49. Bond: I think that is all right. That is fine.

50. Researcher: Should the centre always be defined as this one?

51. Bond: I think so. I think you could do that. You see your cultural being [is] a form of ideology that it will explain the world you are in. It gives it a certain reality and that will be unjust because society must be administered and therefore there is law and the law is always unjust. It has to be unjust at least in the societies that we are able to create at the moment. Society can maintain its [Inaudible], it can be thorough and convincing. It will have explanations. It will seduce you to its way of seeing things. But in the end it doesn't work because all societies are changing. They are always in tension. So they can't be helped in that way. And the more societies try to hold onto those things then they tend to be the most reactionary environment they can become. The necessary advantage that drama has over that is that it will not allow illusions to be maintained. It will insist on describing things in creative terms. That means in terms of humanness. That means, in normative terms, what is just. It will try to do that as accurately as possible. Society won't do that. It will want to reward and punish. So I think the business of being able to see, this is why I talk about the invisible object...

52. It is possible for language to lie very easily. In a way that is recoverable from because you can use language to change language. But if you look at that thing, that it is ultimately inhuman, and you cannot see its inhumanness, then what you do? You can't say, 'well I will give you a third eye' and then see it differently. We are corrupted by sight more than by language. All these about the corruption of language... but of course it is very important (...). But to see is power to speaking. (...) Make something seeable and then language will consent, will describe that ...

53. It is interesting in Greek drama how many words and sounds there are just to express... If you look at the end of Aeschylus's *The Persians* there is a long scene in the end where they are all making these groans. I imagine they are dancing when this happens. Perhaps it is something like the end of the second

panel of the *Window*. So in drama, although the language becomes very important, language is only pointing and say 'see this'. It [drama] wants you to see. Once you have seen and you begin to understand. This is why I think drama is very important for young people because I think they are not completely taken in to the structures of language.

54. Researcher: So are your plays based on seeing rather than on language?

55. Bond: Ultimately I think they are. I really do think that. But also it is the way actors talk which should tell you what they are seeing. In the second part of the *A Window*, that Liz has the long speech about when she is going to hang herself, the use of language changes. This is why I am saying we don't have the language of reality any more. In fact we see everything on screens. It is very important there that the language from the clichés that they use a lot of the time it would become creative language. She [Liz] is describing what she has seen. I think that is very important. I said to her [the actress playing Liz] just see it as the mirror sees it.

56. (...) I use this expression of innocence very much because I would like the audience to hear language with great innocence. Almost as it was a foreign language. Children learn language by looking in your face. They don't know grammar. You don't say to a baby for 'mama' that is a noun. It would be crazy. The language just belongs to a face. This is why I say modern philosophy has taken the wrong turn. That seems to me what creativity is about. (...)

57. Researcher: Are you talking about radical innocence?

58. Bond: Radical innocence is something different. I am not saying that thing that Rousseau... that we are all born...

59. Researcher: Primitive man...

60. Bond: That is right. I am not saying that at all. Because primitive societies aren't like that anyway. (...) Every so often they would sort of decide who was going to be sacrificed and they would just ignore this man or woman. And suddenly he would become isolated. I remember once in Prague I went to the writer's club there, during the Soviet occupation. There were all writers going to have lunch. There was one guy sitting entirely on its own. Everybody else was talking and there was one guy on a table. Nobody talked to him. And he didn't look to anybody else which is very strange. They didn't say come and talk to me or get up and go over to join them. I asked what is happening, what is this all about? They said he was criticised in the party paper yesterday. So he was been set up for something.

61. Innocence should have seen that. But what was unforgivable and socially disastrous is that the other people let that happen. I would say that the tragic hero is innocent. Medea is innocent. Oedipus is innocent. Because they go to the ultimate boundary of being human and knowing themselves in that situation. I hate all these grandiose phrases but they seem inescapable. But not in drama. The invisible object should speak for itself. Radical innocence is capable of great rage, great anger. It is not ignorance.

(...)

62. What I think is very valuable in Marxism is the sense of history. It is not saying that human nature is always the same, the human paradox is always the same. It is not that the human is always the same, that is sort of greedy, selfish and things like that. What it is doing [the self] is trying to understand it, to sort itself in complex and unjust situations. What can I ever do is to remind people the responsibility of being human and then you can look and say ‘What do I learn from that practically because I am not an infant anymore’. I need to ask what my practical lesson is.
63. There are two things you have to bear in mind. The dead are very undemocratic. Always undemocratic. They cannot fit in to our society. On the other hand you have to be very careful because the past is very fragile and we have to live with it. So you have to respect it. You have to understand why it is. And this is because people were trying to be human not trying to be evil although they did evil things. Then you may say ‘yes but history doesn’t know its own chronology’. It is like I can understand there is the possibility of human sacrifice two thousand years ago or something like that but what that has to do with the murders of the twentieth century? History has become destructive. There is not a ‘nice’ continuity.
64. We can’t say that evolution will somehow ensure humanness. It will go on and negotiate things in such a way as to preserve our humanness. Because humanness might be actually something (...) such as self-consciousness is of no use. (...) And that is a great temptation. This is like eugenics, it is like Shaw. George Bernard Shaw said, and he is an Enlightenment socialist, if somebody is a social habitual nuisance then exterminate it. He did! But do it nicely! Not something like hang him in public! Put something in his tea or something! But he also said don’t tell him that you are going to do it! (...) What he doesn’t realise is he is creating a Stalinist society of total fear. It is extraordinary that Shaw could have said that. But if he would hear that the Vikings or someone wanted to sacrifice somebody every so often he would say ‘That’s terrible!’
65. The only answer to these things is to see them in terms of drama. It is like the guys in *Saved* when they kill the baby. I say they are doing that because they want their self respect. And some people say ‘What could that possibly mean?’ We live in law not justice but people need justice, not desire justice, you have to need justice in order to be human. But justice always gets re-written in terms of law. That is the paradox and that is what happens in the Palermo paradox. They [students in the Palermo improvisation] turn upside down not merely law but cultural expectation. That is entirely what drama is trying to do. It is trying to feel the justice in a situation.
66. **Researcher:** You mentioned an example from the recording you saw¹ [The playwright mentioned this example before the recording started taking place] where the student put his hands up [see Picture 1].

¹ Edward Bond has been given a recording of an application of the TIE programme *A Window* in schools to watch for the purposes of the particular interview. The particular recording was taken in Golden Hillock School on the 19th of October 2009. The example Bond mentioned refers to an image that a group of students have created in the post performance workshop Big Brum members had with the group of students. One of



Picture 1

Do you think that he [the student in the picture] was using his radical innocence there at this moment?

67. Bond: I think it is worth looking at this gesture. I just found it extraordinary. Normally when we do that we retreat. He doesn't, he just stands there and does that. But I don't think that is radical innocence. I think it is a cultured thing he is doing. I think radical innocence will invent its own gestures, it will produce its own gestures.

68. Researcher: Completely new?

69. Bond: It could very well be. They don't have to be.

70. Researcher: But not related to culture immediately or ideology?

71. Bond: I think they would very often use cultural things but they would do that in a new way. It would have something added to it or taken away. So you could see beyond the culture to the reason that the person is doing the gesture or the reaction or the expression, the movement, the decision. You would understand why this thing is done.

72. I think that the Palermo paradox is an expression of radical innocence. I remember very much the atmosphere in the room when it happened. One of the students said 'But he is crazy, why he would do that?' [Referring to killing his

the activities that the company asked from the students was described as: 'Imagine that the boy steps out into the street. He has taken something from the room with him. Dramatise the moment he approaches someone, asking the question 'Why am I born?' One of the groups created a scene where: The boy approaches several passers-by, asking each one the question. The first three respond with 'sorry' or 'I don't know'. He grabs the last passer-by by the collar and threatens with the cosh. The passer-by puts his hands up (see Picture 1).

own brother rather than the neighbour's baby]. Well I said, go and do it yourself and she went. It is really important that you have the whole scene. You have to do the preliminary, be given this order [the students were in role as soldiers who were given an order to kill a baby in their streets], it is very useful to have an officer delivering the order, do this and so on. And she couldn't, she broke down and cried. She found herself doing the wrong thing. That is what she would do in real life? I don't know. Because there are all these cultural things getting involved. But I can do it in drama. I always wanted to cut out an intermediary stage and instead of saying what do you see through the window [referring to another activity that Big Brum has asked from students during the application of the programme], what do you want me to see through the window, I would say they are the window.

73. Researcher: The students are the window...

74. Bond: Yes. And they can't escape from that.

75. Researcher: From seeing ...

76. Bond: Yes. Because you could look away from the window, and culture will give you all sorts of opportunities to look away from the window, but the window can't look away. You are the foundation of your society in that way. I think that is the experience that drama can produce. I think it is also particularly true in drama because it combines all human activities. It is visual, it is kinetic, spoken ... it is all those things. All those things should make it inescapable.

77. [Inaudible] in a scene where somebody saw something and then turned away [Inaudible]. But then I will make a noise or the victim will make something or say something and then you have to look back, just drag you back. Drama is the inescapable human.

78. Researcher: Is drama event, or theatre event, the main way to create this kind of experience?

79. Bond: I prefer drama event. Theatre event was the first expression I used when I thought about. I mean drama event.

80. [returning to the question] Yes. It really consists of two things. One is the setting up of a situation and that very often means taking away something that the people would expect to be there or putting something there that they would not expect to be there. So you disturb the expectation. It is a bit like if you went into one of your rooms and something was not the furniture you would expect. I organise the event.

81. If you look at *Coffee* for instance I have altered something... And it is very odd! People often describe it as it was there before I altered it. What happens [in *Coffee*] is the guys have these guns and then they shoot the people. A very famous French dramatist was criticising the scene. When I described it in those terms I think afterwards he changed his mind (...). But what I did [in *Coffee*] is I wouldn't let them to use the machine guns. They run out of ammunition. (...). If you get the machine gun all you have to do is to press the button and go [imitates the noise of a machine gun] and does it for you. But if you got [Inaudible] of a rifle then actually is very different. If you look at *A Window*

then it is the chaise-longue about it. People say how the chaise-longue get there and I said I have no idea!

82. Researcher: Why is there then? You are creating a room where you don't expect to see a chaise-longue and then make us think why is it there? Think on what does it represent?

83. Bond: Yes. And not even think but know. What I am arguing is to think when we start using it. I could say the chaise-longue is sort of a traditional bourgeois society as opposed to a utilitarian chair and so on. But it doesn't fit in to its place properly. (...) There is tension between the utilitarian furniture and this object that sort of belongs to the second French empire. This is another thing that it is really important, that everything on the stage has to go to the centre. It has to relate to the centre.

84. Researcher: The centre of the play.

85. Bond: Yes. And design is not normally understood in that way. (...) The structure of the Greek theatre or the Jacobean theatre is very important because it is the topography of society. You have got the public place, you have got the skeni which is the intimate place and all these different levels. They are like structures that describe society. (...) We don't have that. So we have to construct that reality in some other way. I am saying that the scene, which is the site, is not decoration. It is more like a tool which has to be functional with the actors. I think that this is absolutely vital really. Because once it gets decorative or existing in its own right then it is actually decentring the play.

86. Researcher: What you would say is the connection between the chaise-longue and the centre of the play?

87. Bond: The connection really lies between the chaise-longue and the other furniture.

88. Researcher: The table?

89. Bond: Yes.

90. Researcher: Is the chaise-longue standing for humanness and the table for the structure of society or something like that?

91. Bond: Rubbish! (...) That is the way people start thinking. I understand that. [returning to the question] No because you have to dramatise it. In a way you can say that the chaise-longue does come from the centre of the play but what is important is the discrepancy between the two things. That comes from the centre. They don't hold together. One is a sleeping place and one is an eating place probably in that house. So they are two sorts of basic elements.

92. Researcher: So it is their relationship that defines them. They are not symbols.

93. Bond: They are never symbols. Symbols are something that I never use. You could say 'Yes, but it is functioning like a symbol'. I wouldn't mind but I am not a symbolist in the sense of [Inaudible] dramatists would do. In the *War Plays* the soldier gets shot because he won't pick up the cigarette packet. You

could say that it symbolises humans or something like that but I would say no. What is interesting is the dramatic situation. Because in the end who is the centre of the play? You! Ultimately that is what it comes down to. But then you may also say the contradictions within you or the contradictions between law and justice in you. Those things make it possible for the play to get to its centre. The aid to get to the centre. But then we have to have the characters moving and those things. (...) So you set up the situation which is in many ways a conventional or recognisable situation but you have probably altered something in it. So it doesn't quite run on the rails as it should but then you put actors in that situation. That means you put the audience in that situation. And they have to experience being in that situation. That is what creates the invisible object.

- 94. Researcher:** So the invisible object is the image that the actors create to the audience?
- 95. Bond:** Yes. But again you can't be prescriptive because there should be the opportunity of great artistry by everybody involved. (...) You can choose things to have dramatic effect but they are always novel, they are always new. It is like you go to see *Hamlet*. You know what is going to happen. It is always got to be new. Because it has to be real in that sense. In that sense, in terms of humanness, Hamlet kills the king. The point about drama is to get to reality. The point about ideology is to escape from it.
- 96.** Obviously in one sense that isn't true. Because, you know, you walk out of the battlefield and there are always dead soldiers. They are dead and it is very real. I am saying that this is a fiction, an ideological fiction that they have died for this. If I was creating a play about it then I could make it real. I could relate it to the cause of the battle or something like that. You could use the image that you see on the battlefield and turn it into a heroic war memorial. I would like to write a play that you couldn't do that. Where you couldn't put an ideological image on it in that way so that now you always have all these unknown soldiers. There is one in Westminster Abbey, it is in the entrance of the Abbey, and the soldier is buried under there. Nobody knows who he is. But I would like to put his bones on the top. Of course that is a crude thing to say but it would be better because the truth in a sense has been buried. Drama should unbury the truth.
- 97.** I did write a comedy, one of the few plays that I have never bothered to publish, that Prince of Wales was going into the Abbey walking over the unknown warrior memorial and his [dead soldier's] arm came up and grabbed him by the ankle. (...) This is what I mean about drama. Drama itself is the act of radical innocence. What is it to be a human being? In a certain sense [radical innocence] is just to fit in with the facts of the world like this chair or your camera. It fits in with the facts of the world. Suppose that the baby is born dead. That is a fact of the world. It is made up of bones and genes and things like that. In a factual sense the baby is now part of the world. For parents it would be a total tragedy. But the world has never been in there [points to his head] because the child has been born dead.
- 98.** I want to make a distinction between factual reality and human reality. The human reality is basically imagination. You could not have self-consciousness if you didn't have imagination. Human reality is imagined really. So I think

when Hamlet kills that is human reality. We don't think it like this because what we do is we take imagination and say it is God or something. We turn it to ideology and escape our humanness. So what drama is trying to do is create human reality as opposed to factual reality.

99. Researcher: Can you identify a drama event in the *A Window* as Big Brum has produced it?

100. Bond: The whole play in a sense is a drama event, isn't it? When I first thought of the idea of theatre event I was thinking sort of moments within a drama specially set up to deny the normal expectation. So the audience and the actors had to think about it and relate to it.

101. Researcher: This is what I thought as well.

102. Bond: You are right but I think I wanted to supplement this with the other thing which I would call the invisible object. When the two come together then you have the drama event. Obviously that is meant to happen in specific moments in specific points in the play.

103. (...) I think we need to invent a new way of acting, a new approach... [For Big Brum] The conditions of work are not good. The funding is limited. There aren't enough opportunities to get together to talk, to work and things like that. It was very odd because I had certain accounts of what was happening in the rehearsal but when I arrived I couldn't relate to that at all. And I think what has happened is that the actors were dealing with the play as the audience. They were reacting as the audience and not actually saying what as actors have we got to do to convey the play to the audience. That is very different. You have to work on the text to try to find those things in it that I would want to describe as drama events. It is very difficult to achieve those in the circumstances under the conditions in which we work. But you can achieve them more in a situation like Big Brum than you can do in a conventional theatre in this country. (...)

[The next two minutes were not recorded for technical reasons. The interview continued on the subject of the invisible object. The playwright brought an art book to illustrate what he means by this term.]

104. Bond: That is the invisible object, that line there. This is Donatello's The Martyrdom of St Lawrence [See picture 2]. St Lawrence was roasted on a grid.



Picture 2, The Archive (n.d.)

105. Researcher: How is that an invisible object?

106. Bond: I will explain. There is the grid and the fire and it is very grim. It is like a horror film. But sometimes people do things with the grid. Michelangelo in The Last Judgement in Sistine Chapel turns the grid to a ladder [see Picture 3].



Picture 3, Michelangelo

But here [Picture 2] this is very interesting because in many ways it is a very realistic thing. For instance here is somebody with some bellows. It is outrageous really! Because you are going to have a fire you probably got bellows. Most people wouldn't think about that. So that is very realistic thing. But you got to hold him on the grid and that long thing [stick] shows the violence of doing that. So it is not about the suffering, which of course is important, but it is about what you have to do to make it happen.

107. Researcher: So somehow this is the whole system ...

108. Bond: That's it, yes! That somebody is going to do that [holding the victim with the stick], they would have to get this in advance, you don't get too near

because it is hot so they use that. You can see it almost like a bureaucratic intervention in it. If I talk about the cigarette package [in *War Plays*] I would say I am not interested in saying that this package is a symbol of his humanness or whatever. I wouldn't find that personally useful. The equivalent there is what the officer says. He [the soldier] must obey orders. I would say that [orders] is the equivalent of that [stick]. I would say that is the invisible object, made visible of course. This is very striking!

- 109. Researcher:** It is very violent and makes you feel and see the cruelty in there.
- 110. Bond:** But it is also very cool. You don't see the flames or anything like that. It is incredibly cool.
- 111. Researcher:** You can see the suffering to him but the rest are like watching a normal daily action.
- 112. Bond:** Exactly. That could be in the kitchen.
- 113. Researcher:** Yes, exactly.
- 114. Bond:** That is the sort of effect that I want to go for because I always try to make it realistic. I put those things in, like the bellows there, which absolutely normalise it for the audience, they can recognise it. I think it is very important in the *A Window* that it begins with the two characters talking in clichés. If you look at the *Tune*, a play I wrote for Big Brum before that, I liked very much the opening scene there because it is all clichés.
- 115. Researcher:** It is very similar to audience's experience in daily life.
- 116. Bond:** They would have heard all these things in previous week and use these phrases themselves. They would know exactly where they are. In that sense is TV. It is not in being Tom Stoppard and clever. But then I can use those situations to say 'A Tank bouncing in the dust'. The language has to come from these people. What we can't have in our theatre is that second language. You put the two together and you should get the language of reality. And we don't have that. We either have poetry, you know in quotes, or clichés. (...) The trouble is really on the screen. Everybody is actually wearing a mask and it appears to be the opposite. (...) The faces on the screens are masks because actually they don't have the language of reality.
- 117.** I don't like to be prescriptive and say that is the invisible object or this or whatever because I think any moment could be used. (...) It is like looking at this guy's hands yesterday [Picture 1] they tell you a lot and there is only one little anecdote that someone is threatening him with a thing [a cosh]. (...) I say that anything in the play can be turned into the invisible object and that depends on the artistry of the direction and the acting ...
- 118. Researcher:** You think the invisible object is a milestone somehow?
- 119. Bond:** Yes. I think it is that moment when you see and understand what you are looking. (...) When Liz stands on the chair and tries to hang herself I don't think it was ever a problem for anyone but the audience that there is nothing up

there that she can tie the rope from. I think it is irrelevant. What is working for the audience there is the fact that she wants to do that. So the chair and the strips she has torn and things like that. The expectation that is normally attached to these things is not there anymore and then she can begin to open up the language and explore what is happening in there. But it is very difficult in conventional theatre because what they want to do is dramatise it so that you have to feel sorry for her. (...)

120. Dan was originally holding up all the clothes [Liz's clothes] and I said let them drop. Perhaps we didn't have time to work on this properly and sort out how exactly it should happen and how he should hold the final piece. So it comes under a great detail because in those situations the eyes start collecting information. It is this thing I call accident time. I know this because when I almost killed myself, my car was sort of circling around the traffic, I noticed that a lorry driver was wearing a tie. Totally irrelevant piece of information! But five-ten seconds later I could have been dead but I did notice that he was wearing a tie! It was very strange. At the same time I became very aware of the stupidity of ending my life in that situation.

121. So all these devices like accident time, invisible object and so on, they are just dramatic devices that one should lead to the other. I don't want anyone sitting in there and saying 'Oh! We have arrived at the drama event'

122. Researcher: Can you avoid that though? I am trying to understand and try to think how I could use the invisible object or the drama event. It might seem mechanical but ...

123. Bond: Yes you can. That is an attempt to analyse what is happening and talk about it in an objective way but it is not the experience. The experience as I say would be very different. Also it is very important that the audience have to bring their play to the play they are seeing. They have to bring their own personal drama to that play.

(...)

124. Researcher: You have answered most of the questions I had before even asking them. I have some technical questions in relation first to cathexis. Do you like to talk about it in relation to *A Window*? There are a lot of objects in the play used in different ways. The chaise-longue for example in the end is turned upside down. Is it a kind of a cathected object? Is it invested with value?

125. Bond: Yes. If I talk about the sheet which appears in various ways in all three panels...

126. Researcher: That was another object that I wanted us to talk about.

127. Bond: It begins as a bed sheet. Obviously that is a central part of their life. It is the bed they [Liz and Richard] share or is taken off the bed they would share normally. So it is bed sheet that is been used as a thing of alienation.

128. Researcher: Alienation between them [Liz and Richard] you mean?

129. Bond: Yes. Between the two people. When you see it next it is going to be used as a bandage. But it is also then used as a sort of a destructed thing. The woman destroys her life. One has to work exactly how she will tear it. And then it is very curious because having torn it up she is making something, she ties it and makes a noose and it is sort of thrown around in space like smoke. Now when you get to the last scene it becomes ... Now this is something that I don't think we worked up properly [with Big Brum] we didn't have enough time and the text might make it difficult. But what would have been useful is that when ... In the first scene it is very open and overt the sheet and put on top of the chaise-longue. In the last scene it is hidden. So that you have this feeling as the chaise-longue but the chaise-longue has its secrets. Every object on the stage contains other objects and by opening them out you (...) up the ideological and other things that are normally contained within it. (...) In the last scene, in the last section, what I would like to have worked out fully if we had time is when the couch is just turned over, that somehow or the other, those strips should have flooded the whole stage. Or much more. I think that would have been better.

130. Researcher: Why?

131. Bond: Because what is hidden then takes over. I could read it the other way. I could say it is just there like a bomb. My own feeling is that in that stage of the play [the production] the momentum is taking over. Dan is doing something to Richard but it is almost like something is happening to Dan, something been done to Dan. So you have to find the way of using the language. Sometimes Dan would say 'You said' so and so, 'You said she did' so and so. But 'you' doesn't mean anything in that context. So you have to say 'You *said* she did' so and so. It is a small thing but it changes ...

132. The accuracy of the situation is like a gun sight, it is like looking at everything through a gun sight. But then you can see that the object [sheet] has been used in a fairly conventional way, it is been used as something to heal, to bind a cut and then in the half way through it becomes the way the woman is going to kill herself. In the end it becomes something which is different because our question is why it should explode all over the place. It is because the whole of that final scene between the two men is contained in those torn strips contrasted with clothes. The clothes are just a bundle of things and they are destroyed because the owner is destroyed. But they represent the woman for Dan. When I say represent I mean enact it, they embody it. The torn strips enact the destructiveness of the relationships.

(...)

133. Chris [Cooper] wanted to know a bit about the background of the *Window*. The *Window* is a bit different from the plays I usually write for Big Brum. I think that sort of shocked them in some way to begin with. (...) I originally had this absurd incident. There was this man who played with his son's toys, he had a train set. I had in the back of my mind the idea that there was an accident and he is killed by the toy train. I couldn't work out how to do that actually. He was run over by a toy train. And literally doesn't have anything to do with the final play. But there is an accident in ...

(...)

134. Researcher: Thank you very much for your patience.

135. Bond: Thank you for your questions.

C.3 Interview with the actors of *Big Brum* (24-11-2009), DVD 40

1. **Researcher:** Let's talk about the centre of the play. Can you put it into words please?
2. **Actor 1:** The centre for *A Window* is the line 'The city is a stone sandwich'
3. **Researcher:** Can you explain more on that?
4. **Actor 1:** That is what the writer is playing around that line. That is metonymic. So what does it mean for a city to be a stone sandwich? Well, for Richard in the play, he is depended on money as his drug, for Liz, she is depended on drugs and haunted by a story and Dan is depended and has a depended mother and he tries to help. So I think that is the centre. And every line of the text, every action is in relation to how a city, that is a stone sandwich, what it has on [influence] the feeling which is the humans.
5. **Actor 2:** The pressure, the coldness the blindness.
6. **Researcher:** Do you think that these three characters represent something? Is Richard, for example, representing the money or the fiscal values of the city?
7. **Actor 1:** He may represent it. I don't think he does, I think he is just an example of how a stone sandwich operates or the city that is the stone sandwich. So he owns nothing, he doesn't even own himself. He is like a child depended on the mother [Liz] and then he learns that this mother is no more going to mother him. She is going to mother him [Dan]. Whether she learns that in this city, the stone sandwich, mothers blind their children and that haunts her. I am not sure she is representing mothers, she is this mother that carries this problem. A problem that is a social problem.
8. **Actor 3:** It [the city] expresses itself through all of them through different ways on different levels, I think.
9. **Actor 2:** It exposes their dependencies. They are all dependent on something or on someone and none of them seem to be able to operate alone until he [Dan] is left alone and then he has to make a decision on how he is going to operate alone.
10. **Researcher:** Although Liz may seem to be on the edge of imagination or of being completely corrupted. Whether Richard doesn't. And I am not sure about Dan. The way you are explaining it now it looks like it is going closer to this idea of each of them being in a position in relation to values...
11. **Actor 1:** ...yes...
12. **Researcher:** But different values for Liz and Richard and I am not sure about Dan. Would you agree with this?
13. **Actor 1:** Yes, I think so. If it is true that city is a stone sandwich, Richard starts from himself, what can be done, so his search for justice is limited, he can only start from himself. Liz's search for justice is in relation to the fact that she has

got a child inside her. But then justice becomes corrupted because she sees innocence in her new born child but...

14. Actor 3: ...the corruption of the streets...fear...

15. Actor 1: ...yes... she can't go out in the city anymore because she is a victim of the city. She sees it in his [Dan's] face every day in everything that he does. She has to blind herself to it and she does.

16. Researcher: She can't face it.

17. Actor 1: She can't.

18. Researcher: So if this is the centre then do you want to help children realise it?

19. Actor 2: I think we want to draw things out. I don't think is a matter of saying to them that ideology does this. It is almost like drawing it back. So when they say something to us that we are able to say what are we looking at here, are we just looking at the room [of the play] or are we looking at a wider world? That is what my aim is.

20. Researcher: Do you think that the programme would be successful if the children have understood something about ideology or the city or on seeing or not seeing?

21. Actor 3: I suppose it is more successful if they sort out something of themselves. That is the most important part of the [Inaudible]. They will get the opportunity to create themselves, to see a part of them. They may have seen it before or not. Something clarified for them.

22. Actor 1: We are in the round of teaching but not in a transmission though. We are not trying to impart that you need to understand this about this or this and therefore this will help you to make sense of your life. Philosophically we start from the premise that we work from the 'crucible' paradigm [referring to Heathcote's paradigms of how adults see children]. The author [Edward Bond] creates a story or a situation which allows the young people to test their values in relation to it. This is what we are trying to engage with. But if this is the centre, that the city is a stone sandwich, then what we are exploring is the human consumption, what we consume and how we are consumed. I think that is what we are opening up for the young people, to bring their social selves to the site of the story and to that premise. These people [the characters of the play] are consumed in varying degrees, because we consume ourselves in very different ways, and are consumed. They are consumed in their own poverty, they are consumed in their own ideology which tells people to stop thinking our site of our own consumption. I think this is what we are opening up for young people to explore, what it is to be human. It is an ideological question.

(...)

23. Actor 2: What we say as ideology they [young people] often say the way it is, life for them is the way it is. Unless they have the opportunity to question the way it is then they just continue to stay with ideology they are living in.

24. Actor 1: I think this is very important because this is what formal teaching doesn't allow you to do, to question the way it is. Actually it continues the consumption that it is the way it is. And actually it denies past, present and future. Even though we teach history it denies a history because it teaches a consumable, a 'consumptionable' history. Particularly in the UK we do periods in our history which in themselves have no logic other than an actual logic because they are historically governed moments in history. But we teach British history, moments of great 'Britishness'. Of course these are all important but they are denied of any content. So history is removed from geography, it is removed from drama, it is removed from mathematics, from science and it becomes a component part.

(...)

25. Researcher: Are you happy with the programme? Do you think it was a successful in terms of what you were trying to do?

26. Actor 3: I think that the potential is there but it has been a very difficult time for the programme especially because of all the constraints surrounding you. I think the programme had the potential but a lot of things showering it down and we don't get much of a programme in terms of time.

27. Researcher: I think you had the same problem with the *Boy Who Cried Wolf*. Sometimes you didn't have enough time in schools to expand on this.

28. Actor 1: I think the programme [*A Window*] is working differently. The programme is the workshop and the play. I think the play is working in a different way. Because of its content and its centre I think it is opening up gaps for the young people to step into and lace themselves on the site. That is quite evident from the things they say about the play. I think the workshop, and we have had David Davis and said that today [watched a programme in a school] which I think it was apparent from before, is at the moment too cerebral. At the moment I think we spend a lot of time on asking questions and not on what values young people are testing. At the moment we find that a little bit difficult to do something other than actually following what they are really offering. That is always a difficult thing because you are tuning your ears to the displaced child and all children are displaced in different ways. But actually they come at the content the same. They really do. And they all say the same thing. They are just saying it but they bring their values so they are testing them all the time. I don't think that at the moment we have found how to really enable them to test that. (...) Other than just becoming question after question is how do you follow the line that somebody is offering you about their own life, about their own experience.

(...)

I think that programme works but I think it can always, as anything ... What has been really interesting is that the young people were really motivated in wanting to deal with story. I think that one of the big things that education is lacking is that part of the process of enabling young people to explore the world is to motivate them to want to explore their world. They are not enabling. It is something we learn. It has to do with genes, it has to do with our history but what I have been really interested in is how the kids really want to. In fact they

are always ahead of, always in this programme. In a way there desire is more than our desire. And it is very difficult because you are trying to catch up all the time. We are trying to understand the story as well, the content and how to deal with it. So they are pushing us but often we are behind them.

(...)

29. **Actor 3:** They got that need to question which sometimes we lose as you get older. You do learn as you grow older to compromise. And you have to otherwise I suppose we will be gunging up [means what Liz does in the play]. The level of compromise becomes more and more as you grow older, as an adult. The kids we are dealing with are still questioning the way things are. So often they are ten steps ahead of us. I know lots of adults that they would look to that and say 'It is just a room. It is a room. What do you want me to say? It is a room!'
30. **Actor 2:** That is the point. They say 'What do you want me to say?'
31. **Actor 3:** The ability to question as well.
32. **Researcher:** Do you remember a point when you felt like you couldn't follow students?
33. **Actor 3:** Yes, a lots of times.
34. **Researcher:** Can you refer to one or two? For example you start the workshop by asking students 'What do you see in the room'.
35. **Actor 3:** There! I miss everyday what someone is saying.
36. **Researcher:** Do you remember something that stayed in your mind and then probably thought about it later?
37. **Actor 3:** A girl mentioned a woman, Ruth Ellis [the last person executed for a crime in the UK in 1955, see http://en.wikipedia.org/wiki/Ruth_Ellis], who I don't know about but a girl mentioned her and I didn't know what to do with. I didn't know how to take it from her and take deeper with her.
38. **Researcher:** What about something that really challenged you not in relation to how you should follow up but your thinking about the play, maybe something that revealed something else about the story that you haven't seen before. Did they reveal something to you?
39. **Actor 3:** Yes! In the beginning yesterday someone said [for the room] 'someone is sitting there forever'. When she said that you do imagine sitting there forever. Not literally for ever but essentially. Her life ...
40. **Actor 2:** When they talked about covering up the past yesterday because that has so much to do with innocence and compromise and adult hiding ideology. Like just covering something up and always trying to start again. But actually to start again you need to dig up the past literally, don't you? Shift through it work it out and then move on from it. And that girl just tried. She didn't want to do it. I gave her the sheet and she could not and I said 'Well if you are not

going to cover it up then what do you do?’ And she went to cover it and she had to put it in front of her and said ‘No! It needs to be fresh, it needs to start again somewhere else’. That is the past, the chaise-longue, the sheet is the future and whatever she does in between, that step in between. And it is so true! Because today they said ‘This bloke [Richard] brings destruction when he comes in through the door but he has learned that from somewhere. And she has learned that that is how he is from him.’ (...)

41. Actor 1: I am always struck when they are asked if they look to people’s windows. The answer is usually ‘Yes but since I see someone I look away’ which I think, funny enough, is the heart of the programme for me. It is the stone sandwich. We live in a world where people can’t look into the eyes of another person. One of the girls said yesterday ‘No, I just stare and I wave’. And that was such a breath of fresh air actually because is such an act of imagination there and such and of humanness. We think it is human to look away and let them get on with our lives. That is barbaric, utter barbarism! There is so much corruption in our humanness and actually that is what animals do. Animals won’t in the eyes of another animal. They can’t do it. They stand and they would use their periphery to kind of explore any movement of the animal but they won’t look into their eyes. (...)

42. Researcher: In the first two weeks you didn’t do much with the sheet [in the workshop] but after the second you are using it a lot. Why you have decided to do that?

43. Actor 2: (...) The sheet has always been there as a possibility but we didn’t have the time. So when we have got the full two hours [booked for the programme] we have tried to frame them to the entire play and then maybe have at least twenty or thirty minutes in the end. (...)

44. Researcher: Is there a particular frame you put them?

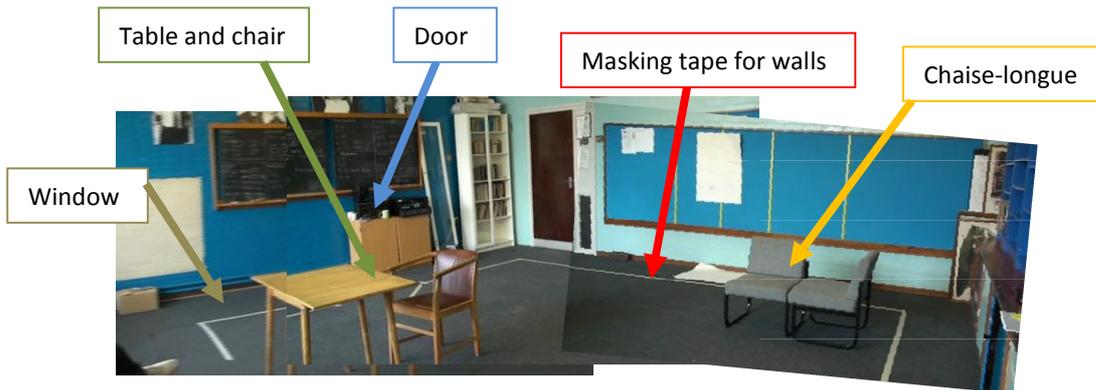
(...)

45. Actor 1: In terms of the frame, they don’t have a role, so their frame is as close to the event. I think at the moment the event is the ripping of the newspaper. That is the event we are asking them to bring themselves to. I think in terms of the event we are framing them to watch is why this newspaper is been ripped. (...) They are themselves in terms of frame distance (...) although they are not into the event they become witnesses of the event. (...) They can take an emotional relationship to it as well as a cerebral relationship. (...)

APPENDIX D: EXPLORATION AND REHEARSALS

D.1 First Day (01-09-09), first part, DVD 1

The director, Chris Cooper, asked the group of participants to imagine a very particular detail in the room even if it appears to contradict the written text². The next step was for the actors to read the text by moving into the made-up room but only through following the logic of the situation and not enacting it. The task's purpose was to help actors to see where the story takes them into the created space (Fieldnotes 1-9-2009, 1st part of the session).



Picture 1

After the reading/running of the text there was a discussion on if something new occurred in the consciousness of the actors or the viewers or if there was something that they already knew before and it was confirmed. The main remarks referred to the feeling and the function of the space throughout the play and the actions of the characters (Fieldnotes, ibid)

1. **Director:** From the inside, but also from the outside, did anything very different or radical appeared to you from the inside or from the outside that haven't occurred in your consciousness before?
2. **O:** ... there is only one chair... why there is only one chair?
3. **Director:** This is interesting. From the outside I didn't question that at all. Anything else?
4. **Ca:** It looked more temporary [the space]. [inaudible] I wasn't feeling permanence in there.
5. **Director:** Do you mean in the sense of being settled?
6. **Ca:** Yes. There is no permanence.
7. **Director:** I have got a quite strong sense of ...

² Italics denote that the specific text comes from my fieldnotes.

8. **Ca:** The furniture didn't move. The chair wasn't move. But you know across time [inaudible].
9. **Director:** Anything else?
10. **R:** She [Liz] talks about the blinding [in the newspaper incident]. It does feel like, when you are in there, I could feel the blinding.
11. **Cr:** [Inaudible]
12. **Director:** I don't know if this is new but I felt that it was incredibly intimate. I really felt like I was looking through the window in the sense of really ...
13. **D:** Voyeuristic...
14. **Director:** Yes! Voyeuristic!
[Inaudible. They speak all together]
15. **D:** It does look like you are looking at something very private.
16. **Director:** Which one?
17. **D:** Those two [Liz and Richard].
18. **Director:** At the beginning, at panel one?
19. **D:** Yes.
20. **Director:** And at the point when she gets up in the chair it changes. That's incredibly... I am calling it intimate. Looking on something that I don't know if I should have looked at or not. The less you looked the more you felt that you were imposing or interfering in someone's life. And then this chair and the chaise-longue and the table were so dominant. Just so strong! It was like the chair and the table and the chaise-longue were really clear in focus. But it was like you three [Liz, Richard, Dan] were really distorted. That was interesting. And I think it connects to what you were [Ca] saying about coming and going. (...)
21. **D:** My conceptualisation of the room ... It decade a lot in between the first scene and the next couple. The first time it was a home that was beginning to fall apart, or that something was beginning to fall apart. The second part was that something is falling apart completely.
22. **Director:** But it is really shocking, isn't it? Because in the end of two [Panel two] the chair is where she [Liz] left it.
23. **Ca:** (...) She [Liz] is not looking good [in the second panel] as she used to be [in the first panel]. This is mentioned a lot [in the text]. [Inaudible]
(...)
24. **Director:** Is there anything new or we should move to the confirming? Something that became very certain for you?

25. **O:** About the space?
26. **Director:** The space or the experience of it.
27. **R:** For Richard. He feels very different from one to three and I don't know if that has to do with the decay you were talking about. (...)
28. **D:** Yes. He is utterly pathetic [in third panel]. He is not in one [panel one]. Just wiggling and begging ...
29. **R:** It is quite tragic actually. It is a quite cruel thing to do [Richard taking Liz's clothes for selling them] but he may ... I don't know yet... I don't feel like he is doing it to be nasty.
30. **Director:** I think he has malice ...
31. **R:** Yes.
32. **Director:** But there is this whole thing that seems to infect them, all to do with possession and ownership. Not of things but of each other. And that really seems to be a very potent clash and in the man's case, in Richard's case, it is tragic. It is tragic in lots of cases actually. It is because it literally explodes on him. He thinks he has got that situation where he is in control and he has the last word and she doesn't even know it. But then it explodes on him. (...)
33. **Ca:** There is something particular that struck me. I think I missed it in the first reading. It is that Dan is got to be pretending he is not awake [when Liz is committing suicide in panel two]... What does this mean?
34. **Director:** I think that is really an important question.
35. **Ca:** (...) Is he really asleep? I don't know what does that mean if he is not asleep? And then he goes to that whole ritual of peaking up the ... and the whole time there she is going to kill herself. And he doesn't stop her. That was really hit me! If that was the case I would just ... 'Oh! God!' (...). At that moment I felt that he was pretending he is asleep and just listening to her.
36. **Director:** It is a critical moment, isn't it? In terms of the story.
37. **Ca:** Yes. That really, really struck me in watching it.
(...)
38. **Director:** What about the story? Do you feel that the story was really strong and clear? The whole story of the play.
39. **R:** I think the story with the eye [he means the story with the blinding in the newspaper] seems to be the only clear thing all the way through it. In a funny way. Because half the time I couldn't believe what any of them were saying. Not that they were lying. The whole speech that she did [Liz talking before she commits suicide] I kind did not believe anything. I didn't believe it. And I wasn't quite sure if she believed it. She was separated from herself anyway. But I didn't feel like she was telling the truth. It was just felt like she is telling her

truth. Which is what the man [Richard] said. (...) I think this has to do with the blinding. Everyone is being blinded in a funny way.

40. Director: (...) Was it actually in the papers? [The story of blinding that Liz has read in the paper]. Or wasn't it in the papers? And if it wasn't does it matter? Is it a true story or is it something she has made up? (...). Obviously we need to make some decisions and work out our way through the situation. From my own point of view I found it the most useful thing.

(...)

D.1.a First Day (01-09-09), second session, DVD 1

Immediately after the preliminary remarks related to the story the director, Chris Cooper, gave a new task for the group which relates directly to exploring the centre. He divided them into two subgroups and asked them to find what is it for each group the central image together with the central line for each of the three panels as well as which speech from the text they could regard as the overall central speech of the play.

For the first panel the groups used the following images and lines:

1. Liz is sitting on the chaise-longue looking vaguely down holding her head with her two hands. Richard is standing right behind her and the chaise-longue while holding a pillow with his two hands which seems like pressing it (see Picture 1).



Picture 1

The particular image is taking place immediately after Liz has informed Richard that she is pregnant but he demanded to get rid of it in the play. The central line for this image was 'What use is a kid?' (A Window, p.187) which is spoken by Richard when he is arguing against the possible option of keeping the baby.

2. The second image was a moving image not a still one. Liz is making a bed when the entrance door is heard outside the room. She then goes and shuts the door of the room she is in. It is few seconds before Richard comes into the room in the beginning of the first panel (see Picture 2). The image takes place between the two closings of the doors.



Picture 2

The central line for this image was 'Not another a' yer things?' which is again spoken by Richard when he first sees Liz making up the bed and claiming that she is going to sleep there.

For the second panel the groups offered accordingly:

1. The first image is taken from the moment when Dan is laying, maybe sleeping, on the chaise-longue while Liz is cutting more strips from the sheet and just said 'The woman 'ad a kid. She took out its eyes.' She clutches both her hands with the left one at distance from her body while Dan nestles on the chaise-longue (see Picture 3).



Picture 3

The central line offered for this image was 'Cant take 'is eyes out. Done that already. 'Undreds a' times.' which is spoken by Liz in her speech (A Window, p.195).

2. The second image was taken again from the same scene where Dan probably is asleep and Liz speaks to herself. It is few lines after she started speaking by herself before starting tearing up the sheet again. She goes to Dan to shake him awake but instead she 'wrigs her hands over his head' (A Window, p.194) (see Picture 4).



Picture 4

The particular group has offered as a central line for the image a short speech that Liz is addressing to Dan when he asked her to give up drugs a page before the above event takes place in the text:

Liz I cant. I know meself. Yer got t' let me understand meself. At least allow me that. Some people start on it easy, They're the ones 'oo give it up easy. I didn't want t' start – it was 'ard. Thass why I cant give it up. Wish I was different. This 'ow I'll always be. Too late t'change. (*A Window*, p.192-193)

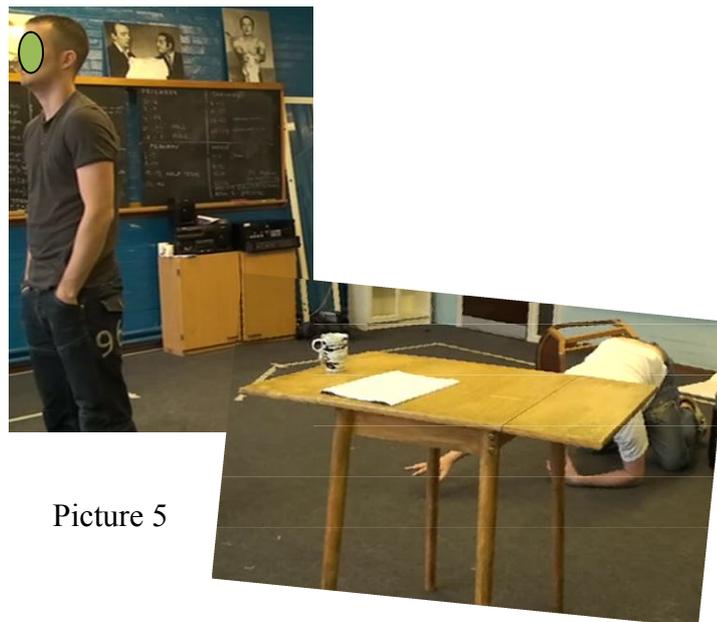
For the third panel the images and the central lines were:

1. *The first group's image was the chair with the bunch of Liz's clothes on it as well as some of them scattered around the floor of the room with no person taking part in the image (no picture available). It is the moment when Dan throws the clothes to the chair and 'some of them drape over it, some fall to the ground' (A Window:203). This action takes place while the dialogue between Dan and Richard is starting gradually escalating to violence. Richard has just placed the clothes that he tries to steal on the table and left the room to collect some jewellery which Dan has purposefully misinformed him that there is in the wardrobe. Dan plans to attack Richard and to bind him on the chaise-longue after he returns from the next room (see Picture 5).*

The central line for this image was 'As t' be justice somewhere' (A Window:198). The line is spoken by Dan in his dialogue with Richard before it is revealed that he is his father. Dan explains to Richard his experience of his father:

Dan Never met 'im – done better: I dreamt 'im. Thass all I remember when I was a kid: 'im in me 'ead at night. Since she's gone 'e's come back. 'E's the sort a man 'oo 'as worms crawlin on 'is face while 'e's still alive. If 'e come through that door I'd know 'im straight away. I'd kill 'im. Take 'im t' where she 'anged 'erself – kill 'im that spot. 'As t' be justice somewhere. (*A Window*:198)

2. *The second group have presented a moment towards the end of panel three where Richard tries to reach some of the Liz's clothes after he managed to escape the bind and prepares to leave the place. Richard is on his knees extending his arm to reach for another piece of clothe (A Window:208) while Dan is looking already outside the window of the flat, down at the street, with his hands in his pockets.*



Picture 5

The central line for the image is 'Yer dad' (A Window:200) which is part of the dialogue between Dan and Richard at the point that the later reveals to Dan's that he is his dad.]

A discussion followed the presentation. (Fieldnotes, 01-09-09, second session)

1. **Director:** What did you read from that as a central image?
2. **L:** Actually we were looking at the pillow like he [Richard] goes to suffocate someone.
3. **Director:** [Inaudible] What struck me very powerfully about it, apart from the line 'What use is a kid', is the whole thing. She [Liz] knows from the moment that we begin, when we first see her, that she is pregnant of course. We don't get that till some lines later in the story. But already the life and death struggle between the father and the son ... I found very resonant in this image. Because it is still so much about birth in the first panel. But like already that threat is almost like he [Richard] is going to suffocate him [Dan] with the pillow. (...) . The death of the boy by the father is the immediate response. You can't get rid of it. That was really striking [Inaudible].
4. **R:** I don't know if she was pregnant before.
5. **Director:** I don't know about that either. But in relation to that moment he [Richard] immediately provides her with an explanation, isn't it? 'Oh! That it was all about! It wasn't because of your mood or something. It is because you are pregnant!' (pause)
6. **R:** He [Richard] didn't seem surprised though, isn't it? He says that quite flatly.
7. **Director:** It was straight anger. He [Richard] is incredibly angry. [Inaudible]
8. **R:** He [Richard] comes in and he says 'Oh! Not one of your things!' It is not like 'this is unusual', the making of the bed, separating yourself. And he says before he knows she is pregnant 'I'll take you to the doctors'. So I don't know whether is just experience (...). I don't know if it is a new thing actually, being pregnant. (...). They behave like children themselves. Aren't they? At some point she says 'don't treat me like a child' to Dan. And he [Richard] is like a child. (...).
9. **Director:** Food and sex! And you get the sense by the second panel she has become infantilised by the corruption of the city ...
10. **R:** She thinks so, isn't it?
11. **Director:** Yes!
12. **Cr:** He [Richard] is almost in that state of seeing only his own universe (...).
13. **Director:** In that sense that is a mental quality, isn't it? He is like Zeus [he means Saturn]. He is going to eat the babies as soon as they come out. Because he is going to threaten my existence, my place. What about the closing doors, what did you see in that?

14. **R:** She is making a bed, isn't she? And he [Richard] says 'are we expecting someone?' And the chaise-longue looks like a cot.
15. **Director:** What about that? That image?
16. **Ca:** It is like in fact this relationship is over before the door opens.
17. **D:** She sees the door open.
18. **Ca:** She closes it. She is protecting herself. Which is interesting if you think she is pregnant?
19. **Director:** Her instincts were very much about preserving. Again it is a possession thing. Taking possession of the baby.
20. **Ca:** But she is also doing it in response to the story [of the blinding], isn't she? But I don't understand that thing, her response.
21. **Director:** Doing what?
22. **Ca:** I don't understand her response to the blinding of the child.
23. **Director:** I am not sure I do yet. I can think of a lot about it but not sure...
24. **R:** She is making a bed, isn't she? Moving out of their room. Because she can't stay in that bed with him [Richard] anymore. And the other thing is that she is making a bed not big enough for her and the baby (...)
25. **Director:** I think it is deeply sardonic: 'We are expecting someone? When to day ever we were expecting someone?' But also it is ironic to us later as audience because she is expecting someone [she is pregnant]! No one gets that until ... and it is like 'Oh! Gosh!'
26. **R:** In your image [the first group] he [Richard] takes the pillow? What is he doing in your image?
27. **Ca:** He is taking the pillow back to the room where they sleep.
28. **R:** Oh! So he takes it back to the death bed. Whereas she wants to make a life bed.
29. **Director:** Yes! He [Richard] destroys it. That is what is interesting about the cushion (they speak all together). What I am saying is that when I was watching it really disturbed me. I think that it is interesting that you found that as a central image (...).
30. **Ca:** It actually comes from the text, in stage directions.
31. **Director:** Yes! But that is what I am saying. You know, that is what I always found intriguing. Because you know whenever Edward [Bond] writes a stage direction, you know like 'he picks up the beddings and drops the pillow, there is an immense significance.
32. **R and Ca:** Yes...

- 33. Director:** Even in the first walking through you get that when Richard comes in the room]. It is interesting because it is [the image] about birth but it is actually a death image.
- 34. Ca:** I think he [Richard] is insulting the baby...
- 35. Ca:** It was Michael Jackson holding the baby (they speak all together, inaudible). And the central line of 'what use is a kid' is in contrast. It is just like 'is one of your things'. But it is more about me [Richard]. So 'a kid is blind and I have to ... ok it is crazy'. It is incredible! (...). It is interesting what he is bringing in the room as well. And what she is been through. She has incorporated something from the outside which we don't yet know the veracity of it but it is a horrific story [of the blinding] which literally turned her life upside down. But he is being out, trenching this bloody city trying to find a work. He talks about still choking on the stink and all of this and this and that ... nothing works... 'And you are telling me?' Anyway, when he shouts at her face 'we can't afford it' that is real desperation. In terms of this relationship 'we just can't.
- 36. Cr:** The line for me sits right next to ...
- 37. Director:** Which line? The 'what use is a kid'?
- 38. Cr:** Yes. You can put it next to the mother who takes out the child's eyes. It is a kind of an answer to that question, isn't it? (...)
- 39. Director:** Because she loved it! Because she loved it!

[The discussion continues on the images and central lines referring to the second panel (see Picture 3)]

- 40. Director:** Why did you go for those tearing strips particularly?
- 41. Ca:** When we went through it, it really struck me because she talks about the woman who takes the kid's eyes out and then she tears the strips. It was like she was tearing the eyes out. (...)
- 42. Cr:** Directly after that she stood over him [Dan] and says 'don't go, don't go'.
- 43. Director:** And before that she is doing the wriggling. It is almost like it is a developing image (inaudible but talking about how an eye may be taken out in practice)
- 44. Ca:** ... and the tearing is to make bandages to heal him [Dan].
- 45. Director:** And so is the blinding. The blinding is done in order to protect him (...). Keeping him innocent, keeping him safe, pure. So perverted!
- 46. R:** She is doing it with scissors.
- 47. L:** Yes!
- 48. Director:** That is right. Yes.

49. **Cr:** And she says ‘I can’t get...’ [Referring to the line ‘I can’t get his eyes out. Done it hundreds of times’]
50. **Director:** That is an astonishing remark really! On her behalf, I think. Because she is been sending him out into the city to feed her habit and then starts saying ‘I’ve been blinding him for years and years and years. It is already done’. (...)
51. **L:** What is the noise of that child? My mum got my ears pierced when I was three. And of course the first one I was stared on. In the second one I moved because I knew what is going to happen. I just think for a baby, if your mom comes to ... you not thinking ... until they pained it. [The next extract is inaudible in most parts but they seem to talk about how the eyes could be taken out in medical science as well as drawing parallels to Oedipus, Peer Gynt and in Miranda, Prospero’s daughter in Shakespeare’s *Tempest*] (...)
52. **Director:** Obviously the connection between her [Liz] and the grown child and the mother and the blinded child is so much of a centre of that panel. I think it is quite interesting that in both ‘Can’t take his eyes out. Done it hundreds of times’ and ‘Let me know myself’, that speech, there is a real attempt for self knowledge in there. Because it is not that far from that point when she finds herself on the chair and she realises the whole world into that chair which is a very interesting paradox given from what we got in the first panel where birth was threatened by death.
53. But what there is here is an attempt for self knowledge in relation to her own child that she recognised she blinded by her actions. She is feeling that connection between her and, I suspect, understanding of the blinding of the child. I don’t think that those kinds of stories [of the blinding] can affect you in such a way if you can easily just go ‘Well that’s a monster, monster’ [for the mother who blinded her kid]. But it is almost like the story begins to penetrate her. There is a residue of it in her. Maybe there is a residue of it in him [Richard] and him [Dan]. We might be looking at that. (...). It is almost like the story begins to penetrate you. But it is also because you interpenetrate it.
54. **R:** So why she moved to a room with a window? (...) I don’t know how much she is reflecting on her own blinding.
55. **Director:** [Inaudible] What I am saying is self knowledge. She is almost like she can’t turn at the window but she is almost like she is feeling blindly for it. It is interesting because even Richard has moments of self knowledge too. That is the tragedy, isn’t it?

[The discussion continues on the images and central lines referring to the third panel. They start the discussion on the third panel with the image where Richard is trying to reach Liz’s clothes while Dan looks outside the window (see Picture 5)]

56. **Director:** It is like he is going to leave him [Dan] alone. He is reaching for the corpse dragging it across the floor. But he [Dan] is too close to him.
57. **Cr:** What unifies them [Dan and Richard] is that sense of ‘I know it is not her but it is all I have got.’ ‘I know [for Richard] she is not but it is great because I come back to enjoy this moment.’ (...)

- 58. Director:** I think you are right. It is interesting again in the choice of focusing on the clothes. You put the model of the absent mother right at the centre. That is what they are actually fighting over. For him [Richard] it is like a bloody of currying, isn't it? But you [Dan] are actually trying to retain something, or hold on something of the mother. Because she hasn't anything apart from these clothes [Inaudible]. It is interesting that what's right at the centre for both of you is the mother. Even at that point. But now it is almost like she's being kicked up. But that's not enough (...) she has to be dragged over and killed again ...
- 59. R:** You know it is slightly oedipal isn't it? Like Oedipus' story. With the difference of course is either he [Oedipus] doesn't literally know his mum and dad whereas he [Dan] doesn't know his father and he doesn't really know his mother. Because she [Liz] has got this story she never told him. She has got this whole life that she never showed him. And of course what Oedipus does in the end is he sleeps with his mother, doesn't he? He kills his father and then blinds himself. Whereas he [Dan] is going to blind the father.
- 60. Director:** But doesn't!
- 61. R:** He doesn't.
- 62. Director:** He doesn't look up for vengeance.
- 63. R:** He is stopped though, isn't he? (...)
- 64. Director:** Yes.
- 65. R:** Cause he [Richard] stops him. He [Dan] goes to do it and he [Richard] grabs his leg and pulls him over though...
- 66. O:** He [Dan] stamps him ...
- 67. Director:** Well that's interesting. I think Dan does initially...
- 68. O:** What stops him [Dan] is ... he throws the chair ...
- 69. Director:** Yes ...
- 70. O:** ... and the clothes and then apologises to the clothes and the chair [Inaudible]. He seems to stop himself.
- 71. Director:** Yes. I suppose it is the difference with the parallel to Oedipus ...
- 72. R:** I just think she literally penetrates herself with the thing, that poison (...) doesn't she? To stop the pain.
- 73. Director:** Yes! That seems to be where he [Bond] can push beyond Oedipus in our play and where Richard can't because his life of vengeance has left him nothing but vengeance. End no revenge is enough. Of course that's the point of the tragedy, isn't it? Revenge is never ending. Once you enter that trajectory there is no end to it. He [Dan] is not doing it [because of] for the kid. I am not blinding you [because of] for the child. This puts him out in the city. And that is like what's shucked her [Liz] up literally [Inaudible] I suppose what it [the text]

is saying, the parallel, is what is left is the husk of the body [the clothes of Liz] because is self destructive.

74. He [Dan] knows she has retained some sense of a relationship to her child. She literally, I mean that image (...), when she takes that noose and she picks up the end it is like she's currying the umbilical cord out of the room and she is off (...). What Richard is left with is that emptiness that just comes from revenge. The next layer. You know it is the same with all myths. There is one atrocity committed and revenge is in the centre and just leads to another set of atrocities. But what he [Dan] does, he is not blinding him [Richard] actually. He doesn't. And goes to the window and he says 'it's for the kid'.
75. **R:** So that's old story. Because they are old stories aren't they? I mean there are the Greeks, then there is the old testament (...). Who's the one that killed the children? Herod? There is one before that as well where all the children were killed. I mean that is a king isn't it? Of a new king. But in a lot of the Greek stories preceding the father kills the child. He is too old. The child will be the king, isn't it?
76. **Director:** Saturn devours his children (...) but what the situation here is that he literally comes through the story and what happens is it destroys you (...). It is an important moment that he [Richard] leaves but he has to come back. He has to come back. Because all he can do is surviving, that's all he can do. But Liz wants to live and she can't live. She is saying death is the best solution to my problem (...). I think the whole thing does not just have to do only with passage of time with aging but actually the state they are both in fifteen years down (...). That feels really important to me. How they aged, how they looked?
77. **R:** Or not! And actually things are just the same. You see that things suddenly became aged because they are fifteen years old, they have different clothes and stuff but things just ... It is like time stands still even though things are moving on. It is almost like, it is ...
78. **Ca:** ... it is the people who change, things stay the same. (...)
79. **Director:** (...) but the room it is almost like asking us for a detail. It is almost like you want to create that relationship in the space. If you want to just literally tear a little bit of wallpaper it would make all the difference. That is peeled... a little corner back. It is what you were saying, everything is still the same essentially but it will need a small wound that it brings into the room. You know, comes into the space...
80. He is saying in the line you [sub-group 1] have chosen 'has to be justice somewhere'. That's before, just before, the line you [sub-group 2] have chosen which is 'I am your dad' because this is who you are [Richard]. So at this point that is what the panel has really something to do. It is to find justice somewhere! [Inaudible]. What he [Dan] is concerned with is 'dad'. It is like he is completely against revenge ... 'and who are you [for Richard]?' He [Richard] is answering 'I am your dad', 'the one yer recognise soon's 'e come through the door' [*A Window:200*]. Which is, if you like, at the centre, I think, of the whole thing Edward is getting up here.

- 81.** It is almost like asking an existential question (...). But actually what he's dealing with at this point is the ontological questions that we were talking about the other day. What he is asking is not the existential questions (...). But he's actually asking for the metaphysical question which has to do with who am I, who am I. Not who are you, 'where is your identity, I have given you your identity'! You see the collision of the two worlds. And you [Richard] are literally totally existential in the sense of just being and living but that is the metaphysics of it. It is capturing what is in her [Liz's] vision.
- 82.** But her [Liz's] vision destroys her. Because she is weak and she is corrupted and, as you say, she is literally injecting poison into herself that she asked her son to provide her with (...). You can't get more corrupted than that really. And this is from the person who is being feeding you milk, you know, who's being giving you blood. She is actually asking you [Dan] to poison her. [Inaudible]. But [earlier] she rejects the doctors because she says they would put her on pills. She is rejecting being drugged! 'No I don't want to do that, I don't want to do that!' Next panel she's not only begging you [Dan] to go out and feed her habit, she has to go out and gain supplement, expecting you to provide, to poison herself. But she still has a vision. Which is why I am very interested on what you are saying about that. Maybe there is some kind of parallel reality here where she is almost falling in the mom's footsteps in the story. Unknowingly! The way she separates herself from the man, the way she is creating this space. This space could be the by path. It has the potential doesn't it? It actually can be like the coffin ... (I.6.04:14-17:33).

D.1.b, Day 2 (02-09-09), first session, DVD 2

[The members of the group are discussing on their answers in relation to the task given from the director on finding points of seeing and not seeing in the text of *A Window*. The discussion took place on the second day of the production, 2-9-2009]

1. **Director:** Let's talk on panel one, on blindness and seeing. Did you notice anything particular?
2. **L:** Richard is blind to her [Liz's] things, blind to her problem. He is not seeing her problem.
3. **Director:** Yes!
4. **L:** And every bit of cruelty felt [Inaudible]
5. **Director:** Anything else on panel one?
6. **R:** It feels a little bit like blind talking to the blind. Richard is blind all the way through. There are moments of the truth or of sight, you know like: 'I hoped you could understand for once'. I think of moments of sight which are closed down after a while. He is blind all the way through, I think. He sees what he wants to see. He hears what he wants to hear. Self blinding (...). I just found a lot of a bit like that. And for her, the same as well. Blinded by her truth. But there are moments [Inaudible] the pain in the stomach. It is like a drunken man with clarity but soon it is a kind of ... misses. Because actually they culturally don't know how to see. They don't know how to hear. She is trying but she got it in the wrong way. Because she has cut herself out from the world. He can't do that.
7. **L:** She can see people but she can't see herself or her situation.
8. **D:** Through the story [of the blinding] she sees a vision of what beyond is. Through the blinding of the story. Richard can't see beyond ... past his immediacy, his situation. He looks for the practical, money, survival, he is needy. He didn't see why she needs to tell this story because he is not putting himself in it. She sees the story, he sees the handbag.
9. **Director:** Anything else in one?
10. **R:** It is like a piece of music. You know when they put ballets to bits of classical music. But there are two stories going on. There is the story of the ballet and there is the story of the music. When you hear a piece of classical music you are in a story even though there isn't a narrative to it [Inaudible]. Or when you look at good children's stories, when you have got the words to the story but the pictures aren't showing what is in the story. It is a bit like this. You actually got two stories going on. You got the story of the blinding and then you got how the people are responding to the blinding of the story which is a kind of illustrating it but in a different way.
11. **Director:** This is how the central speech works, isn't it? In relation to the dramatic action and the imagery. And the play's narrative. They consciously are constructed to re-track and reflect on everything that happens. We can't

witness, we can't experience the site once that story is been told. Without seeing it through that story. It doesn't matter how you try to shut it down. He [Richard] does. Actually he tries to shut it down but he ends up looking for the newspaper. So we cannot imaginatively engage with the play except through that. And I think we knew that from the first reading of the play which is why there are so many references to that [made from the group]. Because you are actually processing everything through that. It filters everything, I should say, refracts it. In that sense, yes. It is the difference between annotation and choreography [Inaudible].

Anything else on one? Blinding? [No response] Ok what about panel two? (...)

12. **R:** I have a general observation, sorry. There is a shift between parent and child in panel two. Because he [Dan] says 'take it to your room. Go to your room.'...
13. **Director:** ...because she [Liz] has become infantilised...
14. **R:** ...she says don't treat me like a child.
15. **Director:** Yes! [Inaudible]. She is not seeing him [Dan] at all. She is seeing the stain on the carpet, she sees the drugs on the table, she is seen the police, this, this, this ... What she isn't seeing is that [Dan]. But she still has a residue of that maternal instinct or that former role she used to have as a carer (...)
16. **D:** Dan is saying that this is the last time he is going to fetch [drugs]. And then, pretty soon, if not immediately, he goes to the chaise-longue. So, I have a question. Is he preparing there for the suicide? Does he know?
17. **Director:** So, can he see it coming?
18. **Ca:** I want to say something about Dan, [on] how he is not seeing or how he hides things from himself. Like his wound. He is seen his wound under his jacket but then he hides it. He puts the packet on the table. That is to be seen. But then he says 'go to your room'. He doesn't want to see that. And he bows his head and he sleeps in exhaustion ...
19. **Director:** He hides the cosh.
20. **Ca:** Yes! He hides the cosh. And I can't accept that if she [Liz] has been on the game [prostitution] he hasn't known about it (...). It is like self blinding. He doesn't see thinks he doesn't want to see. And he is clear about other things he doesn't want to see, doesn't want to be seen.
21. **D:** The mugging (...)
22. **Ca:** He says that he would see his father if his father ...
23. **Director:** But he doesn't! (Laughs). Of course he doesn't.
24. **R:** Although they are very insightful as well in a way. Because I think he wouldn't class himself as the mother. That is what authority calls it, isn't it? Because in that sense what authority does is, it sees the use of violence as s

threat to it. That, which uses the most effective and efficient violence. But anything that uses violence which threatens it [Inaudible].

Is one of his [Richard's] lines something to do with 'you have to screw whoever you can'?

25. L: Yes! (...)

26. Director: It is really Richard! Yes, it is so Richard! (...)

27. R: Cause I thought that was interesting because he [Richard] is teaching him [Dan] a lesson but then just separating himself from the mother. Because he is saying you have to screw whoever you can to get on with life, or something like that, but that is what the mother is doing isn't it? Screw him [Dan] whenever she can to survive. But what he [Richard] does he justifies one form and says that's alright but contemns or says 'that is different from what I have done ...'

28. Director: Well... that helps...

29. R: Because it seems to me that ... I don't know if there is next door, and he [Dan] wouldn't know, would he? She [Liz] wouldn't know. He [Richard] is out of the place all the time (...). I don't know if these two [Liz and Dan] have ever talked to next door. Even if the next door have ever talked to these two. It doesn't sound like it.

30. Director: I think again [that] next door neighbours is in the city and that is his [Richard] terrain, that is where he is showing his crown, isn't it? But then again it all relates to what is seeing and not seeing in the end (...)

31. R: And the concept of authority because when he says I am your dad he is and he isn't. Because he is only trying to blind him [Dan] actually. That is what he is trying to do there. Blind him with half truths.

32. Director: Yes! (...)

33. R: (...) He is our cultural worse at the moment. He is trying to blind us with money. We need money. Historically different epochs blinded us with different glad, the working class in that sense, with different things like drug dealing, mugging. And at the moment we live in a world ruled by money, which is the handbag. She [Liz] touches it. The swapping of money in the dead of the night. Whether is through sex [Liz] or through mugging [Dan] or drug dealing. But it is all seen, it is all known. It knows it is happening (...).

34. Director: Yes! In that sense you know society, city, needs its mothers.

35. R: He must have flipped after the death of his mother. There is no reason for him to mug now. There is no mother. It is stopped. So it is interesting that the father comes back at that intersection. Because up until now that has been working quite well, isn't it? They just survey each other, looking after each other, worrying for each other. Now authority has to come in, stamp his mum but he [Dan] won't let it. Because he won't say I will take the loot. He won't fall in. Of course he is trying to take them. I don't know why he tried to take them. But he wants to keep her and he tries to blind the authority. And then he

doesn't. Because that is actually the violence. He is rejecting violence, he rejects that act of violence ...

36. Director: He rejects vengeance ...

37. R: ...which is mad actually (...). For the next door that is mad.

38. Director: For the city it is insane...

39. R: ...because we revolve around violence.

40. Director: There is no logic but it does But he is blinding that. And he actually is seeing out of the window.

41. R: It is true.

42. Director: It is like 'bink' [enlighten]! (...)

Any other for panel two?

43. Cr: (...) She [Liz] has to see the needle going in her arm to feel the shame. Which feels like her own bit of self respect or humanity or whatever. Her own connection to herself is seeing that, but she won't let him [Dan] watch it.

44. Director: He [Dan] colludes to that blindness because he sends her to her room: 'I brought it. Put it on the table. You take it out'

45. L: (...) They both know what is going on.

46. Cr: I wonder if it makes a connection with the whole 'I am going to the room to kill myself'. Because she [Liz] says he [Dan] would be ashamed if he wake up and saw (...). But when he'll get up and go to the other room, he is going to see her hanging. There is no doubt about that! It is just about not happening in this room.

47. Director: Absolutely! She is being killing herself in the other room in the last fifteen years (...). And of course the final dealing is got to be elsewhere. That is what is left of her integrity, what is left from her self-respect. [Inaudible]

48. Ca: She does talk about blood, isn't she?

49. Cr: Well, she says she can't stand the sight of blood. It is a whole way of contradiction because she has spent years picturing this real graphic act of self violence. She says, on page twelve, 'You hate me. I see it in your eyes ... different' and then she moves to the story of the woman with the kid who took out his eyes. What does she sees in her son's eyes? Does she actually? Because she must have [Inaudible] seen despise. For her, for him? I don't know. But that is a question of whether she does see hate in his eyes (Talking all together. Inaudible).

50. R: When does he [Dan] say 'You ruined our life'?

51. D: In two [panel two] (...) when he goes to the chaise-longue.

- 52. L:** And says [Dan] ‘You got to give it up’
- 53. Director:** That is a very interesting moment because as audience we don’t know if we reached this point of the extremity where we break down and resulting on killing ourselves. We don’t know that. But what we do know is that she said ‘Ah! You always say that! You will! You will!’ [Referring to the point when Dan is saying that he won’t go out in the streets anymore to bring to her drugs and Liz declares that he always say that but he will do that again.]. And she is contented in that knowledge that he will continue to do that. So what is the content of his exhaustion? And how finally is it in his head? (...). Actually he is not able to see that he is reached another point around the spiral downwards. But it is the same pattern (...)
- 54. R:** I just realised that that is what takes him to say ‘You ruined our lives’. Because she literally rips off the material of their lives. He is begging her not to rip the sheet. But she just goes there and does it. ‘You ruin it’ he says, ‘You ruin it’. [Inaudible]. It is final actually rather than general. Like a realisation for him. He sees!
- 55. Ca:** In terms of the seeing [Inaudible] the audience sees it is actually happening in the form of the sheet both the ruining of their lives and the tearing out of the eyes.
- 56. R:** Those two stories who are there ...
- 57. Director:** ...and it is interesting from a practical point of view. In terms of what he [Dan] sees. Why he is so intolerable to it? When I first read it I was kind of saying: ‘Well, ok I can get it. But why he is so bothered about the sheet?’ That is precisely because of that! That is what he sees! But practically, is it recognisably the sheet she was making a nest with, in one [panel one]? And perhaps from birth, wrapped him and sobbed him and slept him? It is like she is literally pulling everything apart.
- 58. R:** And she tries to make bandages, isn’t it? There is like a need to make bandages to make him better. And the cuddle [Liz touches Dan when he shows the wound] it is like she sees and she doesn’t see (...). She can’t bandage things, can she? (...)
- 59. Ca:** In panel one when he [Richard] scoops the bedding it is like he is taking her back. But the pillow is like the baby (...). So the pillow has been the baby yesterday [previous day of the exploration] but I haven’t seen the bedding being her. And then the baby comes between them (...)
- 60. R:** She is ripping herself!
- 61. Ca:** Yes!
- 62. R:** And she killed herself. (Speak all together, inaudible)
- 63. Director:** All she can see is the wound [making a tiny round shape with fingers] and so she has to put bandage on it. But he [Dan] sees the wound [making a large round shape with hands].

- 64. R:** And then she becomes the clothes (speak all together for more than a minute, inaudible)
- 65. Director:** Anything else?
- 66. Ca:** In page thirteen 'I am at peace now like looking down at a pool o' water' said by Liz. She is seeing herself dead, I think. So she is looking at Dan sleeping [Inaudible], his face at peace and sees herself at peace looking at him. The other which I think it is interesting is relation to whether Dan sleeps or not. The bit where she says in page thirteen 'e woke up and saw ... 'e never open 'em again'. But in stage directions there is a crash and then after some seconds Dan stirs and slowly sits up and then opens his eyes. So he sits up with his eyes closed. Now why I have said that? I think it relates to ... (she laughs. Inaudible). The other thing is that the whole speech, she is talking to him and she comes in and thumbs the chair down. It is like she trying to wake him up. And then she puts the music loud! She said he is at peace. Is like she knows that he isn't really.
- 67. Director:** Well I don't see it like that at all. But it is very interesting ...
- 68. Ca:** She deliberately thumbs it [the chair] down. She puts on music. She is talking to him the whole time.
- 69. Director:** But why the boy is not asleep then?
- 70. Ca:** Because at the same time maybe she does think that he is asleep. But I am saying that at the same time I don't think that he is. I don't know. I am very interested in that, that he doesn't open his eyes until he sits. That is a very conscious thing to do.
- 71. Director:** Absolutely, yes!
- 72. Ca:** A very conscious thing to do. (...) He just heard a crash. It is like you don't want to see.
- 73. Director:** It depends how deep you have been [in sleeping]. I think ...
- 74. R:** Whether he is asleep or not is right at the heart of been blind or not. Whichever way you go for it. Because he is seeing, he is awake and is asleep or he is asleep and he is awake.
- 75. Ca:** I know he starts with eyes crying and dancing ... he doesn't go to look.
- 76. Director:** That is right at the centre, isn't it? It is where the story with the blinding of the child, the speech that we have identified as the central speech, meets with their situation. Because the point is that the mother blinds the child as an act of seeing in order to protect and love. And here at this moment is he seeing or is he not seeing? Like is he in denial or is he experiencing? Is he in the sleep or literally in a different space as he is coming out? It is all there, isn't it?
- 77. R:** I think it is right at the Oedipus we were talking about. The blinding suddenly becomes seeing. (...) the blinded see. He suddenly has sight.

78. Director: And then when he is dancing and crying (...) is like pleasure and pain. He is dancing and crying (...). It is a gift of inner sight, isn't it?

[The discussion continues on the third panel although the group has noticed that they already spoke on it while they were talking on panel two]

79. D: Richard sees an opportunity. Dan sees the father that Liz has painted for him. He never met him. So he only knows the father he is been told about. And that is effecting his imagination, his view, I think (...). Richard cannot see Dan's view of Liz which is his mother. Richard can't see past his own [view] of Liz, he can't see the mother.

80. Director: It is almost like he rejects this role for her completely. [He sees her as a] Provider of a home. Something to be used. (...)

81. D: Richard sees who he is, 'I know my life', in that moment...

82. Director: I think that there is an interesting thing in there between seeing himself in that way, which I am not sure he is quite comfortable with when he is bound onto the chaise-longue while waiting for his eyes to be ripped out (...)

83. L: (...) When he [Richard] says I have come to see you and later he says you [Dan] like me to say that I have come to see you but he hasn't come to see him. It is like he is been saying I lie, I know when I lie.

84. Director: But I think what I mean is that he [Richard] goes on a massive journey. There is a difference between him saying that within a comfort zone and him experiencing that...

85. L: O! Yes!

86. Director: I think it is an interesting journey for him, isn't it? It starts from this time when he really means To the point been actually dismembered ...

87. R: He is caught in the line there, isn't he? (...)

88. Director: Anything else?

89. Ca: In the bit when Richard goes out of the room and Dan looks out the window 'people in the streets'. It is like he is seeing. Not only seeing the street but understanding: 'People in the streets ... they don't know where they are going ... they spend their life walking to each blind corner. They don't know what's behind it.'

90. Director: That is the first [time] he is going to the window?

91. Ca: Yes. It is clear. Towards the end.

92. Director: He can see the blind corners. And he can see the patterns people are going. That is insight! Looking out. Through the window.

Anything else?

93. Ca: How he [Dan] sees, in his mind's eyes, the worms on his father's face.

94. Director: Yes we were talking about that. When we were talking about that he [Dan] only sees the picture Liz has painted for him. And that prevented him from seeing his father!

D.1.c Second Day (02-09-09), second session, DVD 2

[The present transcription refers to the task given to the group to build on the whole notion of seeing and not seeing. The task took place on the second day of the production, 2-9-2009. Chris Cooper, the director, gave five titles in the beginning of the exploration]

1. Director: We need five titles: a) Blind lead the blind, b) blind fury, c) short-sighted, d) damascene conversion and e) clear-sighted. So what I want you to do is I want you to find in your group a moment for each of those titles. But I want you to work quite instinctively. But rather than talking on if this moment has more to do with the blind fury or short-sighted ... If you can agree in your group that yes this is a moment we can use. What I want you to focus on is not finding the right embodiment of, for example, blind fury but exploring the nature of the blind fury through sight or seeing or not seeing. And the only way I can describe it to you is to make the image as graphic as you can. So literally what are the sight lines? So if it was a painting the painter would make the picture in such a way you would see the use of light and composition where the blindness is or where the light is shed. Do you know what I mean? Painters do that all the time. And so your eye is concentrating literally on the nature of blindness and seeing within the actual dramatic moment. Because what I am really interested in this play, I think, is that we haven't spent a huge amount of time in all the recent months and years focusing on the importance of imagery in Edward's work. Because we think about objects and cathexis and the text etc. I think we often take a lot for granted. But I don't think that Edward would say anything other than his most influence actually is by the imagery created in his work.

[The group has presented the bellow images for every title]

a) *Blind leading blind: Liz and Dan. The packet with the drugs is on the table. Liz is entering the room. With her left arm she pushes the door. Dan looks like he sweeps his forehead with his arm³ (see Picture 1).*



Picture 1

b) *Blind fury: Richard and Liz. Richard is entering the room after he has taken the bedding out. A sheet is caught on his leg and he brings it with him unknowingly. Liz is sitting on the chaise-longue and is looking out of the window. With her right hand index she touches her left arm at the veins (see Picture 2).*

³ Italics denote that the particular text is from my fieldnotes.



Picture 2

c) *Short sighted: Richard and Dan are fighting over the pillow (see Picture 3).*



Picture 3

d) *Damascene conversion: Dan on the couch sleeping, Liz standing by him holding a sheet. Her eyes look at him while she slightly bows (see Picture 4).*



Picture 4

e) *Clear sighted: Dan is looking outside the window while Richard, on the floor, is trying to get the remaining clothes of Liz (see Picture 5).*



Picture 5

[After the presentation of the images they group discussed on their work]

1. **Director:** What is its use, value to you? In terms of what modes of thinking you were using? In what way it was different of what we have said today?
2. **Ca:** I think we have spent a lot of time on the composition in terms of the relation between the panels as well.
3. **R:** The Renaissance came through a bit. I am not surprised by that (...)
4. **Director:** You definitely got Francis Bacon in the couch. It is interesting the reflection, the mirror of what the reflection is [Inaudible].
5. **Cr:** Everything we said about voyeurism, capturing... very particular ... You are seeing something but maybe you feel uncomfortable with. It is private.
6. **Director:** I don't know what it is. But the quality is very different although it was graphic, which is what I have asked you to do. But there is a really different quality. I am not sure yet what exactly it is. It is always intangible.
7. **Ca:** I think the work is very different. We were not going for that, Renaissance. You know that way in which you are telling a whole story with single image with all these sorts of things which take on meaning, where the light was showing, what colours they wore, how the hand is held, what the composition is, what is in shade?
8. **Director:** It made you very conscious of these concepts of seeing and not seeing. It made them explicit. It made what is implicit explicit. Which I really quite liked. It might provide us with a tool for looking when we are in our feet, our way through, I think. I am really fascinated by it because more than any

other play so far [Inaudible]. I am really so struck by this play. How much photographs or paintings being completely at the centre of its whole process. (...)

9. **R:** It is very early isn't it? I mean like Goya made the paintings about the brutality of war rather taking it away and seeing 'sugar ass' people on horses. He kind of transformed it to the battleground (...). And this is what the Renaissance did as well, wasn't it? They brought it to earth (...). That is why I am not surprised (...).
10. **Director:** Another very interesting thing was that [Inaudible] there was a real sense of time. Time slowing down, stretching out. I am curious about that. Of course it is in relation to stillness, I am holding the time [Inaudible].
11. **Ca:** I think they were all tragic. The other thing resonant of Renaissance is that they are all really grandeur. They are all really profound moments from mythology or whatever. And they all had that ...
12. **Director:** Sometimes it felt very Greek.
13. **Ca:** The first one was brilliant almost. The one with the packet on the table. It was really beautiful... (see Picture 1)
14. **Director:** But that could just be simple in a moment of doing that [sweeps his forehead with his arm], couldn't it? That is very classical. And very fascinating because you get a sense ... I think of what were saying [Inaudible]. (...)

D.1.d Reading Edward Bond's notes on the play, second half of second day (02-09-2009), third day (03-09-2009), and fourth day of the exploration process (04-09-2009), DVDs 2, 3 and 4

[The present transcription refers to the reading of the notes of Edward Bond on the play, *A Window*, which the playwright has sent to the company as well as the discussion the group had on these notes. The extracts of Bond's text will be presented simultaneously as they are discussed by the group in order not to distract the reading by having to turn to other appendices for these notes. Bond's notes can be found in one piece in Appendix F, p.224.

The reading and the analysing of the notes lasted for two and a half working days, approximately fifteen hours in total. Often the members of the group were rereading or rephrasing the text while they were analysing it. In other cases they were trying to clarify the apparent meaning of the wordings. These parts are not going to be included in the present transcription. I have selected the parts that from a preliminary viewing of the recordings seem to be closer to the areas of interest for this study.

In general terms the transcript keeps the chronological order of the discussion in order to help the reader to follow the process. That is why I have often included parts of the process that apparently do not connect immediately to the aims of the present research but roughly keep the track of the development of the group's arguments.]

1. [Reading notes] 'Notes on *A Window* -- EB 25 8 9

These notes are not concerned with the detailed questions that arise in rehearsal. They concern the general relationship between the three separate "pictures." They give some general indication about the triptych's meaning and purpose. I'll try to avoid jargon. Some may be necessary to avoid long explanations.

First Picture. An ordinary flat in a modern city. It could be in a TV soap opera. There is a dispute between a man and woman. The text suggests it is a running, up-and-down dispute. The room is slightly "apart," not the conventional kitchen or living room. Its furnishing is slightly askew -- a chaise-longue and a table. But the chaise-longue is treated as any other bed and Richard sits at the table as if it were a kitchen table. The room and furniture suggest a sort of pressure -- as if say the room were on a mountain side and over time the mountain's weight had distorted the walls. The pressure comes from the city outside. Richard spends his day hunting for work or odd-jobs, Liz is disturbed by a macabre crime reported in a newspaper. She needs to be left on her own to understand it. She doesn't seek support from the man. The crime cant [sic] be fitted into a normal domestic routine. Yet the mother who committed the crime speaks of its normality as part of the city -- as normal as a street crossing or a chip shop. This makes the relation between the room and the city tense. Richard doesn't work and the city itself seems not to work. Its past threatens the future. The woman cant [sic] avoid responsibility for the future because she is pregnant...'

- 2. R: (...)** All the way through the story there are moments the normality is broken by the invisible object, which is her realisation that the culture that she lives in is actually lying. (...). And there are these moments of sight which brings in the city or the outside. [Inaudible]. How the structure of the play is working is that there are moments where the invisible object shows itself. Which is her realisation, her sighting, in the blindness of the city or of society or of culture.

[Inaudible]. Because they are products of the city. The city has to be there by its very nature.

3. **Director:** I think scissors are part of it. Yes. (Discussion interrupted by outside factor)
4. **Director:** Where was I? (...). What is the tension between the city and the room? (long pause)
5. **Ca:** Well, because in this room, that he describes as ordinary really, Liz finds this story extraordinary and perverse whereas in the city, always perverse, the woman is regarded as mob. That is how I see it. There is tension between what is perverse and what is mob.
6. **Director:** She is quite a challenge for Richard in the level of which that story can be normalised or can disturb. It is saying a lot about the tension in the city and the pressure that is brought in there.
7. **Cr:** There is a sense of 'so what' [Inaudible]
8. **R:** It is not the neighbours thinking that there was a fire.
9. **Director:** It is very interesting though because the whole question is tension and pressure. We really have to work on crafting that, aren't we? In the sense of how she makes the bed. And the how you close the door as well. Do you remember *Tune*? That whole thing about how she comes into the room at the very beginning. I am not saying we have to recreate that but in relation to what you were saying in creating the invisible object you are trying to reveal that tension in the perversity, in the realisation, the seeing, all that blindness. It has to have this potential, isn't it? [Inaudible]

(...)
10. It has something to do with space though, isn't it? And again he has given us a gift. This is much about why the tension we were talking about was realised in the table and the chair. In relation to the rest of the space. From the table to the far corner of the room there is massive emptiness screaming at us. That is what we need to create in the site.
11. **Cr:** I was just wondering about the newspaper that she meant to destroy. Whether that is holding something, destroying it. Because we consume the news don't we? People watch things all the time or read them in the papers. 'O Dear! Never mind. What can we do about that?' This is where he stands: 'Ok, minus one child.' But she can't consume it. It kind of destroys her. (...)
12. **Director:** It possesses her. But that is the power of the tension. Because if you have got the woman who has committed the crime speaking for the destruction of her own child for love as normal as a chip shop, well that is what makes the relationship in the room tensed. Because she is possessed by it. Obsessed by it! Because she lets it in. And Richard doesn't work. And the city itself seems not to work. I don't know how Richard looks. The pressure that it is expressed is that literally he doesn't function. He can't work. And he expresses the city that can't. (...). 'It's past threaten the future' [referring to Bond's extract

immediately above]. And we learn that very quickly because the child is born and the other baby is been defaced, literally. And the woman [Liz] cannot avoid responsibility for the future [not] because she is mysterious [Richard argues that Liz has 'one of her things' again]. It is because she has another human being in womb. That changes everything. That is the dilemma.

13. **R:** (...) The city is a city of death but in the room we have a birth. Which is been born from the city. This is why actually Richard can't deal with it. This is what Edward would call death culture, which is the pressure of the dead in decay.
14. **L:** He [Bond] says that you can't see it as a new life, is going to be death, isn't it?
15. **Director:** He [Bond] says it is a nail in the coffin. Which is bizarre for our culture that a new life is a nail in a coffin. If you kill it, it literally is a nail in the coffin. But this is what Richard wants. He wants to get rid of it. [Inaudible]. Because we can't afford it which is true. Half of this world cannot afford these children. That is the pressure that we got to have... to be conscious of coming into the room. But it is quite clear that the woman can't avoid her responsibility for the future whereas the man can. He can't be responsible whereas she is.
16. **R:** Do you think it is because she is pregnant? [Inaudible]
17. **L:** Because of what is coming in her world.
18. **[Reading notes]** 'There are two doors. There is a window but it is not yet referred to. The space outside the room is between the two doors. The space should be the centre of domestic life. Here its [sic] a no man's space, a cordon sanitaire which keeps the threat of the city at bay. But the woman seems infected by the threat.'
19. [The group is clarifying which space is supposed to be the cordon sanitaire, the room or the corridor outside the room. They agreed to ask Edward Bond for this.]
20. **Director:** But the woman is infected by the threat.
21. **Ca:** It crushes with her...
22. **Director:** ...because she is part of the city. That is a dialectical part. She is and she isn't. She is still part of it. She is part of that culture as we all are.
23. **[Reading notes]** 'In P1 money serves its normal social function. Its [sic] used for the shopping but it also works like a drug. When Richard needs consolation he needs money for the pub. Money is the city's drug. Richard says they can't [sic] afford the baby. In a premonition of Arny's action (in P2) he takes the money – its [sic] already a half-theft. The black handbag is like a coffin in which the life-giving money-drug is buried. Its thrown across the room in the way an addict might discard a needle.'
24. **Director:** Money as in its normal function, as we could recognise today, now. But is almost addictive in itself in the way that we consume. And Richard, when

he is completely bereft with her and the situation, when he doesn't know how to deal with the situation [he responds with]: 'I am going to the pub', which is like a cliché. But the clichés will keep reasserting themselves [like] when David in the introduction to *Saved* [(Davis, 2009)] he talks about clichés, people just talking clichés. (...). So money is the city's drug. This relates to the pressure we need to embody because when he [Richard] comes through the door and how he infects the space, the pressure is the one that values. Because Richard's response is immediate, understandably, it is not illogical, but it is immediate: 'we can't afford the baby!' He shouts it in her face! (...)

25. **Cr:** He lays on the culture where people take from their friends, you steal from those you know.
26. **Director:** That is the premonition...
27. **R:** ...and that is the way it is...
28. **L:** ...and Richard says something like 'screw anyone you can'.
29. **Director:** Richard reflects on it in a way that she doesn't [Inaudible].
30. **Cr:** There is sense that he knows. Because he is saying 'this is why I don't want kids because they will screw anything they would want!'
31. **R:** Keep attacking....
32. **Director:** Absolutely! Yes! So it is a half theft because I suspect she needs him out of her way. And that is why her condition is to leave enough for the shopping. And we have that irony in the end him saying 'I left enough for one'. (...) . 'The black handbag is like a coffin in which the life-giving money/drug is buried. It is thrown across the room in the way an addict might discard a needle.' [referring to Bond's extract above]. So there is a DE [Drama Event] for you. This is what is really difficult, because if we saw Richard ravaging for the paper or then saw him ravaging through the bag like a voracious scavenger he is and then discarding the handbag... But what we get is half the image. In terms of making the pressure on how it [the invisible object] is embodied in you [the actor playing Richard] it makes it double difficult.
33. **R:** It works very much as a Greek play, isn't it? A lot of the incidents happen off. [Inaudible].
34. **[Reading notes]** 'Liz must put her hand in the handbag to reassure herself she has money-drug for the shopping -- but she does this almost automatically because her concern at the threats forming outside in the city takes precedence.'
35. **Director:** It is like straight away you get imagistically [sic] a clash between the existential and the metaphysical. Straight away. Because she is literally putting in [the handbag] a hand to feed herself, that is the existential. It is automatic like an instinct, like an animal has to eat when it is hungry. But actually what we have to see almost separated from that action is the concern with the metaphysical thing which is what is the world coming to. (...)

36. [Reading notes] ‘The text doesn’t say how the man asks for money: shame-faced, aggressive, “natural,” is his need to explain an assertion of what is to him the obvious? Which of these is most useful? He is part of the city’s malfunction. The conventional sexual roles don’t work in it but nor do any unconventional ones. There is a sense in which the man sells himself to the woman -- but avoids the consequence (the child). She “gives” him money as he will give her the money referred to in P3. The chaise-longue might suggest a brothel in a city where everything is sold. But it is also the domestic bed -- a centre of humanness. Its [sic] shut away in this “room apart” -- but you might also find it abandoned in rubbish on the side street.

The site of the first picture is the room and the city - social reality.’

37. Cr: For me the first panel is the city expressed through the room. It is the social site. And everything has to do with their lack of communication in that crisis. It is expressed through them.

38. R: I always thought that it [the room] was like their living room. But it is a bit like the room in the *Under Room*. There is no TV in there. This is changing everything on how he [Richard] finds her [Liz] in there. This is why it is not changed ...

39. L: It is not a used room and yet ... (speak all together, inaudible). This room is like a corridor where all just meet...

40. Director: But it is not like a corridor. You have to cross the cordon sanitaire in order to get in there... And I think once you cross it it is like you are crossing the Rubicon. And she [Liz] has made a bed and she is going to lay on it. She is in here with this furniture you could find in an alleyway, that could suggest the brothel, which is a semi-premonition of what is about to happen. But it also can be the site of humanness, if not literally but figuratively she is going to give birth to a child. So that is why she is located in that space. Because I don’t think you can cross the cordon sanitaire again and reassert something while the threat still exists.

41. R: There is a difference then on how we enter the space.

42. D: She shuts the door, isn’t she? (inaudible, they speak all together)

43. L: This space is the tranquillity, where actually the city is brought in!

44. Director: It is like a membrane. That is going to be punctured and actually what we have as an image first is complete silence.

45. L: That is why she thought that she could go in there and sort it out for both of them.

46. Director: She is not actually moving into living room and sleeping on the sofa.

47. [Reading notes] ‘Second Picture. The threat from the city has crossed the cordon sanitaire into the room. The threat is now realised. P1 concerns birth, P2 death. The city’s violence already enters the room with Dan’s wound. In P1 Richard’s friend might give him some work, in P2 the friend (Arnie) wounds his

friend Dan. In P1 there is the possibility of giving birth (giving = not buying or selling) in the middle of the money system. In P2 giving has become manipulative. The narcotic is like a drug “born” by another drug (the effects of money) but the narcotic itself costs money. The money culture dehumanises and causes addiction (drink/drugs) but the addiction itself isn’t an escape because it also needs money. Its [sic] like a grave inside a grave. The room now needs money.’

- 48. Director:** There are two contrasting things, the birth and the death. But the death of the city through its violence is already entering in the room through Dan’s wound. (...). What I was taking that to mean is that the money is like a grave, the handbag, is been cathecting into the room itself almost. The handbag is like a grave because it contains the addiction that is money but there is even within that a further addiction which is like another grave which is drugs. So to reach one you have to go through both. Because you can’t do it without money. And so the room now itself needs money. The room is been cathected by the handbag. So it is a grave within a grave. Does this make sense?
- 49. R:** What is the threat of the city? What is the meaning of the threat? Because this is site A in that sense.
- 50. Director:** I think what he is saying is that the threateness [sic] of the city is a complete destructive violence and a complete breakdown where nothing works. Infecting the room. Because in panel one there is a coherence in the room, in this space.
- 51. R:** I will be clearer. What is the city threatening?
- 52. Director:** Complete destruction.
- 53. R:** That is its threat. What it is threatening?
- 54. L:** I think it has to do with the normality and the perverseness of things.
- 55. R:** That is what it is threatening, normality?
- 56. L:** Normality. Even if normality isn’t ...
- 57. R:** What I am saying is ‘the city is threatening normality?’
- 58. Director:** Yes.
- 59. R:** Or is normality its threat?
- 60. Director:** No. It is threatening normality.
- 61. Cr:** Your question is what is seemed as normal then. Because normality is actually the city and the addiction.
- 62. R:** Yes. The threat is the city’s normality.
- 63. Cr:** What is threatened is what she has created within the cordon sanitaire.
- 64. R:** So the city is threatening the sanitaire, the safety.

65. **Director:** Yes. I mean values that she is, in panel one, still capable of creating in this space.
66. **R:** The question again. We need to establish what human values are in order to know what the threat of the city is.
67. **Director:** I think is giving birth and giving without buying or selling or manipulating.
68. **R:** It is not radical innocence?
69. **Director:** No. I don't think so. Not yet. That is my sense about what he is saying about the relationship between the three panels. But we can get back to that. Because maybe there is that. But I don't think at this stage. Because this is the site of self.
70. **R:** (...) I think that the question is for us. What the threat is and what is under threat.
71. **Ca:** Do you think that, in any extent at all, the room need for money is also, you know, literal. In the sense, is the encroaching of the city into the flat reflected in the state of it?
72. **Director:** I think it is strange. Nothing is changed. Like the discussion we had yesterday. Nothing is changed but it has changed. I have no idea! (...) I think what he [Bond] is trying to say is that in panel one the grave is contained in the handbag. It is discrete. He discards it like he uses a needle. It is an invasion but it is also something you can reach your hand into. So it is separate. But now the room itself has become a handbag, it has become a grave. So actually the room itself needs money. And that is what corrupted her. (...)
73. **[Reading notes]** 'P1 is "social"
74. **Director:** It is this flat in the city. It is very much of what we would have identified as the site A and B.
75. **[Reading notes]** 'The site of P2 is the self. The self is a consequence of the social but functions as a separate site.'
76. **Director:** Because each individual contains the universal but they are particular. And that is what he is interested in. How the particular shows itself and expresses the universal in this situation. Which I suppose in terms of the threat is that the threat of the social completely engulfs the site of the self in a situation like this. And that is a threat.
77. **R:** The self site becomes actually thorough, rational. The site of reason.
78. **Director:** That is a very philosophical but in practice it is. It could be. She actually reclaims herself in the end.
79. **[Reading notes]** 'Each of the three pictures has a different primary "site." But its [sic] important that each site is set in the same, real room. There are no theatrical changes of lights and no strange sound effects. They would be aesthetics or theatre, an escape from reality. Everything remains the same in

order to be estranged by and in the action, not so that the action can be estranged beforehand to be analytically understood -- the strangeness is enacted in the event.'

- 80. Director:** In a sense Edward is answering your question [designer's question on the set]. Isn't he? It should be estranged by what you three [actors] are doing. Not because we have analytically set it in advance by doing something gestic or Brechtian that sets up an analysis for the audience before we get into it. So we have to make it strange from within rather than manipulate it from outside in order to pre-empt the audience's understanding of this difference. It still places a question on design though.
- 81. [Reading notes]** 'The street is now seen as macabre. In P1 the man says his mates will use violence to punish the criminal mother. It would be righteous, vigilante violence. In P2 the street violence is objectively destructive and criminal.'
- 82. Director:** It relates to the question about threat. The city is changed too. Is not like getting closer and closer. The change is happening in the external world. That is why the social site is so important in Edward's work because he is not separating them in an idealist sense. He is saying the language of the street is changed.
- 83. R:** It is becoming the site of the self. So the city's violence is now in the people. [Inaudible]
- 84. Director:** So that is important. There is this journey through the three panels which means what infects you [Richard] infects him [Dan]. (...)
- 85. [Reading notes]** 'The self-site of P2 is haunted by eruptions of radical innocence. Liz has a residual sense of maternal responsibilities, she wants to appear good to herself -- but at first her maternalism is false. (Later she defines self-respect as self-knowledge.) By now she is physically dependent on drugs, but also she couldn't [sic] get free of addiction because she is haunted by the mother who blinded her child. It is a radical action and she can sense in herself the other woman's need. Richard could just shrug off the crime or cope with it by violence, she cant [sic]. She knows the power of aggression within RI (its [sic] what makes innocence radical). She tries to persuade Dan to take drugs -- she is disturbed by his innocence, helpfulness. It reminds her of her own innocence which has become a threat to her -- because it makes demands on her which she tries to avoid with drugs. To remain innocent she must destroy Dan's innocence -- and then his innocence no longer constantly reminds her of her own obligation to be innocent (the state of being just). She can still recognise the innocence of another -- she hasn't yet trapped herself in the need for ultimate revenge (see P3).'
- 86. L:** Do you think that it has to do with her making him [Dan] depended on her, be with her, the same way that mother did through blinding her child. Is like her addiction is the blinding.
- 87. Director:** You are right! That is how you [Liz] should repeat yourself. Second time as farce!

- 88. R:** Is it not saying that the reason she turned to drugs is to keep close to her radical innocence? In the same way as the mother blinded the child so he could not see the world? That she tried to cut the world off from herself. As drugs do. Now she is depended on the drugs, isn't she? Whereas before she wasn't depended on the drug. The drug was a thing to keep her out of the world. Out of the violence of the city.
- 89. Ca:** The cordon sanitaire has become a mental one. The drugs have become the cordon sanitaire.
- 90. R:** Yes!
- 91. Director:** I put it in terms of using the drugs to obliterate the city through the story of the woman doing that to a child. Because she can't live with it. Are you saying no, she is using the drugs to shield herself off from the city and stay closer to the story of the woman who did that to her child?
- 92. R:** I don't know. It reminds me of Viv [central character in Bond's *Balancing Act*]. She shields herself off. But actually what happens is the city comes crushing through the door, isn't it? And actually what she can do is burry herself. It is a different story. But what drugs do is actually to become the opposite. When you are young ...
- 93. L:** ... you are taking it to free yourself but you are actually ...
- 94. R:** ... it actually traps you, because you become depended on it.
- 95. Director:** I don't know about the subtleties of it yet. Obviously we might see that in work. But this is what I was saying. Dramatically shielding yourself [Liz] off from the terror of the city which is infecting her through that story because she has this relationship with the growing thing in herself. But of course she turns to its opposite because then she begins to deny herself being the mother of the child that she has brought and she begins not to give birth but to give death. In effect she kills him. In effect she is killing his life. But I don't know the subtleties of the argument. This is how I am seeing it. I don't know if this is right. So actually she can't be the one thing that she has rejected Richard for, which was to be a mother. And now she is depended upon him [Dan] to feed his one death and her death. Because giving has become manipulative. I am not hugely overconfident. [Inaudible]. And also I think that even though she tries to shield herself off let's say the cordon sanitaire becomes imagination [makes a shape of a loop around his neck with his hand]. That is why the flashes and the interruptions of radical innocence keep coming back. Because she does have this maternal residue for her son. And he is what ruptures the cocoon and she can't get away from that. She can't shield herself off. So she is physically depended on the drugs but also she can't get free of addiction because she is haunted by this. She recognises that even the mother's blinding of the child, however perverse, is in itself a radical act. She can sense another woman's need in that action. Because it connects with her own need to posses her own child. What else does she have? So that is the paradox of her, which is why radical innocence keeps asserting itself.
- 96. R:** And it is also the self site plus the social site. It is the reflection of the social site which is the money, isn't it? At some stage money must have been

liberating, conceptually. But it also becomes entrapment. Capitalism at birth becomes progressive thing but then ...

97. Director: In contemporary capitalism money has gone from being a means for circulation or representation or exchange to becoming a thing in itself. Which then it has all kinds of psychological as well as social and economical implications. This is why our society is so fetishist. Class struggle is more complex today because [although] there is still a contradiction between those who [Inaudible] and those who produce, the problem is that it becomes integrated into to the self, to ideology. And this is the big problem we have with the society. (...)

98. L: He [Richard] was able to shrug it off in one [panel one] though, wasn't he?

99. Director: Yes. He discards the bag ... he robs the grave and then he discards it ...

100. R: he is close to the city as well though, isn't he? Even though she is not in the room, she is the cordon sanitaire, where he comes through the door so the bus is infecting ...

101. Director: If you could do it in indexical terms, rather than iconic or symbolic, when he opens the door the room would change its smell. He would come with the stink of the city, with grease and oil smell... [Inaudible]. (...)

102. L: She [Liz] has got the story of the blinding ...

103. Director: Yes. It is what makes innocence radical [Inaudible]. This is what he [Bond] means when he says imagination corrupted. She [Liz] is so destructive. And the violent abuse is a product of that. All this is an incredible force which is creativity distorted. That is why he [Bond] is obsessed with the holocaust. Because it is how normal, rational people create that monster. They do but without becoming monstrous. I think she knows it, not conscious in that sense, but she knows ...

104. D: She is disturbed [by the story of the blinding] by the fact that she thinks that he [Dan] would understand the story ...

105. L: Because of his innocence. She does understand the story though. That is what disturbs her. She understands why the mother [in the newspaper] would do that. But to cover that she has to take drugs to stop being disturbed by it.

106. Director: You understand it but you have to ask what it means.

107. L: What it means for you.

108. Director: What it means for the city ...

109. L: ... for the world...

110. Director: ...what you are going to do about it! But the paradox is that to remain innocent she has to destroy Dan's innocence which is to ask him to go out and provide her with this thing [drugs] which is killing her. (...)

111. R: They are innocent because they are not the perpetrators of the crime. The city is. But the crime is now in him. She can see his innocence of the crime of the city. She is actually made him a criminal. She has been made a criminal by the city like the mother of the baby [who blinded it]. Because the mother punishes the child, doesn't she? For the crime, if this is, what she sees in his eyes or the fact that the city will corrupt the child? The mother punishes the child in order to save him. But she is punishing him for the crime of the city. Other than by taking out his eyes she criminalises herself. The act though is to save the child. This is the corruption of the self. She [Liz] can see that he [Dan] is not a criminal even though the city calls him a criminal because he mugs. Or it [the city] made him a criminal and it made her an addict. This is why Richard is very useful because he is utterly corrupted by the city. She isn't in panel one. I don't know whether she agrees with the act of the woman, she just knows why she did it.

112. L: She can understand it ...

113. Director: I think I can understand what he has written paradoxically. She is trying to destroy someone in order to obliterate her own obligation to be innocent. I can understand that in a more abstract level but I am struggling logically with the mechanics of it.

114. L: The drug is the thing she uses to end the pain with her obligation to be innocent. Because this is a painful thing.

115. [There was a growing uncertainty within the group in understanding what the above extract actually means in relation to Liz's disturbance by Dan's innocence. Some members thought that there is a problem with punctuation in the text and some others that there is an interesting paradox. The director finally proposed to ask Edward Bond for the exact meaning of the particular extract. The next day, on the 4th of September he came with the following explanation (paragraphs 116-118). After the particular explanation the transcription will return to the 3rd of September again and follow the chronological order of the discussion from where it was interrupted by the particular intercession]

116. {[Bond's explanation of the extract] **Director:** I asked for the question of the paradox which if I rephrase this for you, not rephrase, reiterate it ... On page two the extract 'She knows ultimate revenge' he did indeed agree that it is a paradox. And that it isn't a matter of punctuation or rewording it. It is consciously extremely difficult. Basically he elaborated it a little bit. He was saying that she is recognising Dan's innocence in the form of his helpfulness and his empathy for her situation but at the same time she knows she is damaging her own son whom she still has some maternal feelings for. Which is her innocence; it is a residue of innocence. So she is split. Of course she is happy about the fact he is going out and feeding her habit but she is recognising also he is a boy. And he likened it to, he says, it is always the same when you meet someone with a real drinking problem. They need you to drink with them because they are as bad as you are. And if they are as bad as you are then they can't sit and be judgemental with you. Because the problem with his innocence is: it judges her. So by taking drugs, if she could persuade him in that moment on the chair, she could destroy his innocence and couldn't accuse her. And his innocence is agitating her own innocence. So the very presence, the fact of it, is

agitating her. So she is in that, what he described [as a], dialectical movement where she is understandably herself, what she is when she is lucid, in a moment of lucidity. She has self knowledge but also she is completely ripped by the need to feed her habit. So she is in that movement between the split. She needs his love/innocence to feed her habit but the very feeding of the habit makes her edgy and infantilises her. She feels his superiority in the sense that he is critical of her. Which his is ...

117. **L:** ... because he can be ...
118. **Cr:** Because he can be. So to destroy that in him will make her innocent. Obviously it wouldn't! But in her head and the paradox she is in it would because it would return her to a state of innocence because he is no longer there in judgement. The whole situation needs a resolution and the only resolution she logically can find obviously is what she does on the chair. But of course then there is a consciousness of that ... The only thing I would add to that, he was just saying, just to remember and I think it is helpful, is that innocence isn't a nice warm glow. It comes with an enormous responsibility and weight. (IV.1.03:13-07:50). }
119. [returning to the 3rd of September] **[Reading notes]** 'To enact this the chair must come to dominate the room. Aesthetic effects would prevent this. They use people -- in enactment people use things. The chair must be isolated from its usual shielding location at the table. In P1 the *room's* site is socially normal, and so it is the site of the kitchen table, the first pole of drama. In P2 the site is now the edge of the universe, the second pole of drama. These are also the poles of the self, the ontological and the existential. Human meaning comes from the relation made between the two poles.'
120. **O:** The two poles are the social pole and the edge of the universe ...
121. **Director:** Yes which are the ontological and the existential. If you could draw a diagram the chair would be with the ontological and the table, if you like, it would be with the existential...
122. **R:** Like reason and imagination?
123. **Director:** The two poles?
124. **R:** Yes.
125. **Director:** Good question!
126. **R:** Reason as the rational and imagination being the edge of the universe. He [Bond] talks about that. The only way you can be human is to be able to hold reason and imagination which is what our theatre is trying to do. Once you are utterly subsumed into reason, like Richard in this... he has... not imagination. He is the product and parcel of the social site which makes you want to see reason.
127. **O:** That is why he is looking for the newspaper...

128. **R:** ... Yes! But to be human we have to be able to hold both. So we can see that this is society's answer. I can place myself to the imagination as well and see it from a different perspective. This is the edge of the universe.
129. **Director:** I think what he [Bond] actually means is if you see the ontological in the chair and the existential in the table, the rational [is] in the table and the imaginative in the chair. I presume, I am very crude, in the middle is the self. That is where the self is been created. [Inaudible]. It has to be interpenetrated with imagination. I think this is what he means. I don't know. (...)
130. **R:** I think it makes sense of the mirror stage. The two poles. If you got a cat in front of a mirror it will attack itself. But if you got a chimpanzee it will touch itself because it recognises itself as another. Richard would attack it or retreat away from it. Because he can't distinguish himself from society.
131. **[Reading notes]** 'And so the chair will be the universe -- its structure will work as the structure of the universe as it is immediate, embodied, tactile in the self. (The neonate thinks physically.)'
132. **Director:** It has to do with your relationship to the thing. It is not like the table cannot be the edge of the universe but in this situation the one is filled with the rational, with the logic of society ...
133. **R:** That is why he [Bond] is putting his [Dan's] mum on the chair because she is his universe ...
134. **Director:** And it is something you literally fit in. You become integrated to it [chair]. It is difficult to become integrated to the table. Unless you change it.
135. **[Reading notes]** 'The city self-site is always social -- the edge of the universe isn't social, its [sic] in the self (its social for us in that it becomes part of ideology, civic-religious duty etc, or instead is part of humanness).'
136. **Director:** So he is saying that the city self-site is always going to be social. But the edge of the universe necessarily has to be held in the individual. But it is social for us in that it becomes integrated into society, part of ideology, civic, religious duty or any other kind of duty, patriotic whatever. Or it can be as part of humanness, because humanness needs access to the social world as well. Otherwise we are going to kill ourselves.
137. **R:** Because we can't live in the imagination, can we?
138. **Director:** Exactly! So he is recognising that the self has to have a gateway to the external material social world so that you can change the world.
139. **[Reading notes]** 'The chair becomes a diagram or structure of the universe. (Milton's Satan was thrown down through the universe.)'
140. **Director:** Which is your job [to actress playing Liz]. You need to give us the invisible object on the chair which is the diagram or structure of the universe through the tactile creative object [touches the chair].

141. **[Reading notes]** ‘Liz uses the chair to recreate herself through suicide, desperately build herself in the ruins because that is all she has. This restores her innocence.’
142. **L:** She wants to birth herself through that [Inaudible].
143. **Director:** It is also a very generous act because in doing it she is giving him [Dan] his life back. [Inaudible]. She can’t see her way out of what is effectively a Faustian trap.
144. **R:** ... Oh! Yes! Because the state feeds us in order to deny our murder. When a man goes for a hunger strike it can’t deal with it. Because it is ideological. It couldn’t deal with Bobby Sands, could it? However they tried to feed him they couldn’t. Because it was an ideological battle. He said ‘no! I am taking my life not you!’ That act of violence, which is the act of radical innocence or the search of justice, is greater from the act of violence can do. And it can’t deal with it.
145. **Director:** It is out of their control. Which is why she can only see in that moment the way out of it and she reclaim herself. Of course it has a price.
146. **[Reading notes]** ‘Instead of seeing the city from her room, as she clutches the newspaper, she will see the city (and human beings) from the edge of the universe, that is: from the chair.’
147. **Director:** It is when her vision is most clear sighted and penetrated her gaze.
148. **L:** In that sense ‘instead of seeing the city from her room’ means instead of seeing it from the grave?
149. **Director:** Yes!
150. **L:** Even though it is her grave, she is dying.
151. **Director:** But she is seeing clearly, literally losing breath. Because she is also passing on. She is giving instead of manipulating in terms of her son.
152. **L:** I don’t know if that is completely true. She might think that but I don’t know if this is true. Something is going to change in him by the fact that he finds his mother dead. I don’t know how giving that is without manipulation. I know that she sees that this restores her innocence but she can’t because she is going to be dead. But in this sense she thinks that this is what ...
153. **Director:** But we mustn’t separate it completely from the social site. Because she still lives in the perversity and the extremity of the situation.
154. **R:** You know the thing we were saying about the reason she is taking drugs. Maybe is changed a little bit. Because it seems to me that she is lucid then, when she steps out of the social self and she takes herself to the edge of the universe. Through the use of drugs which is her want to go back to that state of innocence. So it seems to me that she kills herself when she is on drugs and she even kills herself when she is not which made me think about the drug taking. Because although she is driven by her need to be there, at the edge of the

universe, it is safe there, it is useful there, the trouble is that when you are stuck in there you can't see reason.

155. **L:** It feels like she wants to get closer to the story. The story is actually her in the edge of the universe, it is her seeing things more clearly. But in order to avoid seeing things more clearly, because she doesn't know what to do with that, she has to take the drugs. But the drugs also make her see things more clearly but in a way that she doesn't have to deal with it....
156. **R:** I think that she doesn't want to be close to the story. (speak together, inaudible) I don't know whether she takes the drugs because she wants to get away from the story because the story is the thing that makes living painful.
157. **Director:** So in general, you say that this is why she takes drugs, to obliterate the story? To obliterate it for her?
158. **R:** Yes. Because it is a painful thing for her. Because she lives in a contradiction. The story is painful. So she takes drugs ...
159. **Director:** To escape from that?
160. **R:** To take herself to ... [points to the chair]
161. **L:** She actually wants to blank out the city which is blanking out the story...
162. **R:** Yes.
163. **L:** But she becomes [Inaudible] to the city because the normalisation of her taking drugs is what the perversity of the city [Inaudible] threatens the normality of the room.
164. **R:** Yes. [Inaudible]. I don't know if it is an act of imagination or an act of reason but an act of reason when you are in that state. In one sense it is corruption as well. She is corrupted.
165. **Director:** In the discussion we had earlier in terms of values for doing that, it is not a gift, yes, but actually in that situation, which is perverse, it is!
166. **L:** It is. Yes.
167. **Director:** Because you can't separate from the city, even though society does.
168. **L:** Of course he [Dan] will never go out to get drugs for you [Liz] but what does it then mean for him?
169. **[Reading notes]** 'In P3 Richard will try to corrupt Dan but when he too recognises Dan's innocence he will want to destroy, erase, him -- which means to empty him out of the universe. Dan's RI works in different ways for Richard and Liz. If the city offers Liz only violence and narcotics/money, she uses the violence against herself. This isn't a rational solution but it shows the effects of the city. The situation is extreme. Liz *gave* Dan life, she goes near to destroying (blinding) him, and then she gives him his life again.'

170. **Director:** Which for me it makes sense that he has his eyes closed. Because it is like birth image. And then he cries. From the couch is the foetus. It is a total birth in it. Just before she goes she has this noose which is like a long cord like the umbilical cord, she cuts it, she is taking the cord and walks out. The baby awakes, then the eyes open which is what they do and then they cry.
171. **R:** But actually dancing and crying is pleasure and pain, isn't it?
172. **Director:** Yes. Because he doesn't know what he is. He is in a state of ignorance in that state.
173. **R:** The neonate...
174. **Director:** So he is reborn. [Inaudible] There is actually a DE in that.
175. **[Reading notes]** 'She can do that only because he has already asserted his right to his own life. This is radically innocent because the city doesn't lure him into abandoning Liz. The city is lost, dead. Even the light is corpse-like. The chair enacts the return to a very elemental self, when the infant encounters the tragic and comic and must work out a relationship to them. (Chris: This is the second site in the exercise in Rouen.) This can only be done in relation to the city. Liz uses the chair as a platform over an abyss. The chair is in AT enormous. Liz re-enters her own innocence but now it is combined with "the weight of the world," with, say, the responsibility of being in the city. This is the tragic reality of drama. The woman rediscovers her own eyes, she sees reality -- she sees the invisible object. This means she and the chair become the invisible object for the audience'
176. **Director:** This means that she and the chair becomes the invisible object for the audience. The invisible object means revealing to yourself and us socially what objectively is happening here, what it means. That is where the truth about a situation is revealed and the ideology cannot function in there which is all fine theoretically until you stood on the chair and trying to do it. He is locating it in Liz. Liz has to experience that because then what will happen is Liz will see it, the actress and the site of Liz, which then will enable us to see the actress and the chair in a unity which will reveal the invisible object for us.
177. **R:** The invisible is revealed to Liz. It is like a child who is at play. She is playing like a kid does what is like to be dead before she could do it.
178. **Director:** She needs to see it before she could do it.
179. **R:** Yes. Like kids do. They subsume their selves to society's rule ... No they break away from society's rule but then subsume their selves to society's rule in the game.
180. **[Reading notes]** 'their reality is made visible and also audible in the appropriate words she uses. She unites the roles of messenger and antagonist which Greek drama must keep apart because of its residual dependence on the gods. In fact modern architecture leaves no place for the gods and so the human is created rooms or streets. Here the extreme is death but this isn't the ultimate extreme. The ultimate extreme is life made living. The detailed use of the chair will be arrived at in rehearsal. Here it is the self-site in the city -- Liz sees the

city in a new way. Her fingers tying the rope might seem to be scratching at the sky to uncover something -- sometimes as if trying to make a knot, at other places like a blind woman's hands touching the air? The hands become a play within a play -- especially because the blind feel their way. So what does her head do, where is the "blind gaze" directed -- and is this useful for the audience? I don't want to be clever, but it's [sic] an absolute image of a woman giving birth to death. (Drama accommodates paradoxes.) So she also wants to "give" something else, some parting gift. It may best if Dan is never aware of this.'

- 181. Director:** What I could take that to mean is that making life living is the ultimate extreme in this situation, you know, in our epoch. That is the extreme. That is the whole point of enacting the invisible object [In relation to how the actress will play the particular scene].
- 182. [Reading notes]** 'Dan dances and cries. The tragic and the comic are unresolved. Dan doesn't know his own reality or the city's. His lack of knowledge is *enacted* because he doesn't know that Liz is killing herself or already dead as he dances. The ultimate violence has invaded the house just as it has entered the self-site. Liz performs the drama act of entering the logic of the primal self, when the neonate is becoming aware that it is acting (in action). Like Antigone she hangs herself -- but what follows in P3 isn't the imposition of the gods' decision.'
- 183. Director:** For me it answers the discussion we had yesterday, very emphatically [about if Dan is really sleeping when the event of the suicide is taking place].
- 184. L:** It feels like it has something to do with that pregnancy, like a child doesn't know but they know!
- 185. O:** Vaguely aware, like the crash, vaguely aware.
- 186. R:** What is been born is him [Dan] which has is no knowledge of the city. So the city is dead in him like in all children. As the child is born the city is dead in it because this is why we hate our children.
- 187. O:** I would use the word fear not hate.
- 188. Cr:** Is he born knowing the story [of the blinding] though?
- 189. L:** He can't be free from the city, can he? Because he is of the city, he is not literally born again, you see.
- 190. R:** Yes, he is. Is he not?
- 191. Director:** Well not literally...
- 192. R:** Not literally, but he is ...
- 193. L:** He is been born with the city in him, isn't he? If he knows the story because the story is of the city.
- 194. R:** But isn't the story the story of radical innocence? He is in the site of radical innocence rather than the site of corrupted innocence, which is what the

slash did. I think he is half blind and she [Liz] realises that if he [Dan] continues he will become fully blind so what she does is to give birth to him again, to radical innocence.

195. **L:** It is the birth of radical innocence though, isn't it?

196. **Director:** This is why his first instinct is to kill him [attempt to kill Richard in panel three] which changes because in that panel [panel three] the site is radical innocence. [Inaudible]

197. **R:** I don't know if that logic, [that] he has got the city in him, is right. I don't know. What we are experiencing now is a rebirth, isn't it?

198. **Director:** He has crossed the boundary but he is not free of the city because the city comes into the room. He doesn't have a mind. In that sense he is really innocent because he is pre-real [in Bond's terminology]. What is extraordinary though is that the violence of the city comes crashing through the door, he has to deal with it and make himself into a social being. So in a funny kind of way by crossing the boundary he is entering back to the social.

199. **R:** Which I like because it starts, as Bond says, as soap opera and suddenly as an audience you are in the wilderness, in the nothingness, aren't you? You don't know where you are now. His [Dan's] whole world is literally changed.

200. **Director:** It reminds me *The Children*. When he goes off [Joe, the main character of the play *The Children*] in a journey and all of the sudden ... it is interesting that here it is coming in to the domestic space while whether [in *The Children*] you have to go out.

201. **[Reading notes]** 'Third Picture. P3's site is RI itself -- he structures and tensions in the first self, the creation of the self. The city enters the cordon sanitaire with Richard. He is a symptom of the city's malaise and now its agent (he is a false official). As the city now enters with its threats, so the self is driven to a more fundamental level. Richard comes for two reasons which in the end are one. He can now dominate the site in which (in P1) he was almost a lodger -- and he wants money. He and Dan use the clothes for their own different purpose. Richard needs to complete his revenge, the corruption of his RI. Usually the vengeful want their victim to know she or he is the avenger's victim. Richard is more extreme -- the ultimate revenge is when the victim cant [sic] even know he or she is being victimised.'

202. **Director:** How is that even more extreme? I would imagine that the greatest extremity would be from taking pleasure when the victim knows ...

203. **Cr:** It is more perverse.

(Speak all together, inaudible)

204. **Cr:** But I don't understand why it is more extreme.

205. **O:** Because you can almost understand revenge of seeing the eyes of the victim and take pleasure out of that but it takes further because it is just for him. Not to see the pain in someone else's eyes. It is actually just for the self.

206. **Director:** I can understand what you are saying intellectually, all of you, but I can't grasp it.
207. **Ca:** Because for you, you need to see it. [Inaudible]
208. **Cr:** Isn't it interesting the relationship to his [Richard's] self? Because I think it kind of transcends something. The people like to see the pain but they feel reflected to others while committing an act of revenge. But that goes beyond that logic ...
209. **Director:** I see what you mean ...
210. **R:** It is more perverse isn't it? Because to see the look in someone's eyes is to get a reaction. To be cruel and not care what the reaction is ...! There is no human logic in it. He is corrupted isn't it? He is more of psychopath!
211. **Ca:** Revenge is seeking justice. When he [Richard] is dead, that's it, there is no ...
212. **Cr:** That is why he is more perverse!
213. **Ca:** Then the revenge doesn't seem to be revenge.
214. **L:** He is taking revenge towards something that it is no longer there. You can't have revenge towards a dead person, but he wants to. This is perverse.
215. **R:** It is not the action that it is more extreme, it is Richard who is more extreme. He is going further rather than the action.
216. **[Reading notes]** 'Richard wishes to create an empty universe (empty of his opposite polarity, which is Liz). In him, in P3, the comic replaces the tragic and takes over its function. He has the pleasure of the dictator who keeps his decision hidden from the victim in front of him -- Dan is a token for Liz. Richard is emptying the universe. There is nothing grandiose in this because for the corrupt the universe has shrunk to their own little corner in it. But the logic is total, absolute -- he erases the universe as the world-home, as the site of justice, for a few rags and their street-value. But this obsessive need shows the indestructibility of innocence (which he will later assert) -- corruption becomes a drug taken to try to achieve oblivion. But that he returns to the flat shows he can't [sic] achieve it corruption. Its [sic] important that he sits on the chair on which Liz contemplated suicide and he doesn't know it. Does he smile? Dan slept. Richard could be in his own dream.'
217. [By mistake the first sentence was starting with Dan instead of Richard in the initial text. So there was again confusion in relation to who wishes to create an empty universe. The group have agreed that it is meant Richard and not Dan. The director later asked Edward Bond again who confirmed group's opinion. This is why I am using Richard's name instead of Dan's in the text]
218. **Director:** (...) This is very clear to me now. DE please [in relation to Richard's action to sit on the chair]! Was that clear? Let's try to track another paragraph.

219. **[Reading notes]** ‘Dan claimed his own life -- did this kill Liz? This makes P3 the site of RI. What is dramatised is the early self’s confrontation with reality, in which the self is in fact formed -- for this to happen consciousness must *enter* into reality. RI asserts its right to life but that must appear to be at the cost of others. The Comic comes at the cost of the Tragic. So the first vision from the window is of a city of walking dead. Not killed by Dan, but as a Tragic fact of reality: even the dead cant [sic] find their way to their grave. The conventional interpretation would be to say Dan confronts and finds himself -- a convenient expression which isnt [sic] quite right. Its [sic] as if human reality asserts itself -- at this level the site asserts itself. Consciousness enters reality (which must be an encounter with pleasure and pain and so of the Tragic and Comic) for consciousness to enter the self. This dramatises the self.’
220. **L:** It is seeing the world rather seeing himself.
221. **Director:** So the process is not about confronting himself, it is about confronting reality.
222. **R:** Because he hasn’t become conscious yet. He is a fault.
223. **Director:** ‘This dramatises the self.’! Yes it does because ...
224. **L:** [Inaudible] ... to be able to confront himself ...
225. **R:** Is that related to the comic then? Because what he is actually seeing is comic. [Inaudible] not tragic, it is the comic of the people ... He doesn’t say that this is fun but it is funny, isn’t it? And tragic. Reality that it hasn’t yet the pain of ... that is mean, that is hers ...
226. **Director:** And also it is what it is the tragic reality of drama in terms, as expressed earlier, of Liz. It is the same process.
227. **R:** It is the relationship of the ontological and the existential, isn’t it?
228. **Director:** I think I have got that now.
229. **R:** Because that is what Richard does on the bus. He sees the [Inaudible] anybody to reason to it which is the existential. But later on he brings the ontological which is himself in the other.
230. **[Reading notes]** ‘Freud would see this existential situation as sexual and egotistic. In the play it is political because it is ontological, not an emotional drive but and intellectism [sic] -- because not just the bed and the egotistical are involved. The ultimate site of the self must include the city -- we arent [sic] a random “isolation” of things. Sex isn’t just in the room, its [sic] on the street when Richard gives Liz money for her drugs and he makes himself an “emptiness” in the transaction. Where there is trade there is politics and money turns everything into commodities. The neonate is always concerned with the nature of reality -- the meaning of things.’
231. **Director:** So at this point in panel three, being radical innocence itself, that is what the drive is all the way through. It is the nature of things and what they mean. That is what we are dealing with. Explicitly in our face.

232. **[Reading notes]** ‘Oedipus is Oedipus because the father seems to usurp humanness. “Oedipus” seems to us to be an enormous violation because it is described in adult terms. But in the neonate reality is even more enormous. The usurpation distorts the world home for which the neonate is responsible and so love and innocence become Tragic, impotent. Freud asks us to see the baby’s problem in adult terms. Drama asks us to see the adult’s problem in the baby’s terms. To see the ontological in the existential. Freud thinks in his epoch. Drama thinks in history. It sees the problem of guilt as it is in the eyes of the innocent. The neonate enters the tragic of this situation -- and that is the only lesson that drama can *teach*.’
233. **Director:** For me that really sums up the whole of his theory. In three very clear sentences. Because the neonate is in radical innocence, actually he [Dan] is been reborn, he is a neonate, so therefore he is concerned only with the nature of reality, the meaning (...). The tragic of the situation being that love and innocence becomes impotent and therefore that is the only lesson that drama can teach. What it can teach is that it thinks in history and it can recognise how and innocence can become impotent.
234. **R:** That is the threat! That is the threat that is brought in the sanitaire.
235. **Director:** Yes!
236. **[Reading notes]** ‘It’s the opening of creativity which later injustice will corrupt, deriving its efficacy from that early Tragic confrontation with the world’s pain. This is more extreme than the sexual. It concerns the nature of reality and being. Freud sees a sexual confrontation where really there are politics and the concern of the city. Otherwise Auschwitz is a brothel for the dead and this is an inadequate understanding. (Thebes is infected by plague, Dan’s city is infected by the culture of money and drugs.)’
237. **Director:** This crisis, that it is the opening creativity which later will be corrupted by injustice, is more extreme than sexual because it contains the nature of reality. So what Freud is saying is that it is all driven by sex and death and life drives because he has seen it in an evolution rather than in history. What Bond is saying is actually no it is a confrontation of politics because the concern has to come from the city, because we are creatures of history and culture not evolution.
238. **[Reading notes]** ‘Drama gets at the political through the personal because that is how reality is presented to the self. The infant’s concern is (in adult language) justice. Later authority becomes involved and not all crimes are sexual. To understand the city its [sic] important that Liz and Richard dont [sic] sleep in the room and that sex occurs on the street -- and I don’t mean this literally (though it happens to be so) but symbolically.’
239. **L:** Sex outside the cordon sanitaire.
240. **Director:** Yes.
241. **[Reading notes]** ‘In theatre “paternity would be the major question and denouement of the “last act.” In this play its [sic] important but immediately replaced by something else. Dan might be concerned with his father, Dan’s RI is

concerned with the nature of reality. Since Liz's death he is in the site of RI. In the city's confusion justice and injustice cant [sic] be disentangled. Does Dan get drugs for the woman or not, does he refuse and claim his right to his own self? He has that right but does it involve the crime etc of (as it could seem) killing Liz? He does not know that Liz found a Tragic innocence because he slept through it.'

242. Director: In theatre the whole question of paternity in the Oedipus sense or Freudian sense would be the major question or the denouement of the last act. In this play it is important but only in as much as this decision [showing different directions with hands, conflicting to each other] and luck of understanding that comes into the room. Because Dan, while he is concerned with his father, or he might be concerned, he [Bond] is saying that what actually we are dealing with is radical innocence, which is ontological. He is dealing with the nature of reality, the nature of being, meaning of things. And of course, because since Liz's death, that is where has put him. So the very act of her doing what she has done is giving him a gift but it is also giving him a burden. That is what he is dealing with. And in the city's confusion justice and injustice cannot be disentangled which is what Richard is bringing into the space. What he experiences outside the room. So does Dan gets drugs for the woman or not and 'claim his right to his own self?' I think he [Bond] is taking us back a bit in terms of the questions that face him as he is been moving towards radical innocence. In the end of panel two he says 'I am not going to do it! I am not going to do it!' Is like, how real is that? 'I am not going to do it this anymore'. Does he refuse? Edward is saying 'no. I am going to claim the right to your own self'. Because the thing is he has that right but in doing that he is killing Liz.

243. I think that one critical thing is that he does claim his right to life. You can look at it the other way round. She is giving his life back by birthing him but she can only do that if he claims it in the first place, if he claims the right to. You can enforce that will to someone [but] they have got to have the will to take it. I think that this is the most important thing in this. Emphasising that Dan slept relates to the killing of Liz. He could think in his own logic, think that it is his refusal, 'I am not doing this again, I won't do it again', it is his decision he has taken that pushed her to this. At this point of the panel he is feeling the guilt of that. So the logic of the gift is in her but he doesn't know it. He doesn't know that she found the tragic in the chair. So he doesn't know that actually she made a human and logical response from her position. All he knows is, he wakes up, and there are strips everywhere and then clears up the mess. And then he goes out and she is hanging. So the fact that he doesn't know that she found the tragic innocence presents him with a problem... Is that clear?

244. [Reading notes] 'Liz -- as embodied in her clothes -- becomes the centre of the conflict between Richard and Dan. Liz is "there" a witness. The chair is already cathected (from P2) with the reality of the universe (the dramatic pole). On the floor the clothes are "rags," on the chair they are the witness of reality, so its [sic] as if (in the rags on the chair) the universe is observing itself.'

245. Director: One thing that struck me again last night is if he is saying the clothes are been cathected, it is Liz, and then there is struggle between the two over, but it is when they [Liz's clothes] are in the chair that are her, when they are on the floor they are rugs. Then this makes me think that the room is a coffin

still and what the relationship between that is. Because while we were in the site of radical innocence the dramatic pole is the chair then it feels that the other pole is the room/coffin. So that is why the clothes can move. It seems that the polarity becomes very powerful and the sense of the chair being the universe observing itself.

246. [Reading notes] ‘To create the world-home the neonate is radical, which may in later terms be “destructive.” Dan takes a huge step into innocence when he says “We’ll (not I’ll) kill him.” Innocence must confront the radical or violence will reify the self. But Dan’s need for justice may become the violence and terror of revenge. He wants to show this to the “rags“, which are all he has left. But he doesn’t pursue the intention to kill. His RI violence pushes Richard into his own primal situation -- which is irretrievably entangled with the city: hence the street encounter. Well, suppose Jocasta had been a tart? That doesn’t occur to the Greek because he is concerned with the relation to the gods -- but Dan and his play are concerned with the city. The damaged city must stand between us and reality. It is the back of the mirror. And so the “agon point” is not will-he-murder-Laius -- instead Dan becomes his own neonate, he becomes the baby threatened (in the story of this household) with blinding. So he will blind the blinder-aborter: Richard. For the neonate reality is more serious than it is (for most of the time) for the adult but death is a game because reality has the extreme seriousness of a game. When you consider existence, the rules of a game are more serious than the laws of a city because reality imposes rules but the city only makes laws. The city requires sanctions such as punishment but the game has no sanctions, you just lose -- so games and rules are closer to ontological logic than are historic laws. You can change and break laws but if you change the rules of tiddly-winks, tiddly-winks goes out of existence: its [sic] the logic of the empty universe. Feed into that ontological logic the contingencies of existence and you have drama (though the contingencies will bear the conflicts of history) and the huge weight of Tragedy. Drama is reality that cannot escape into fantasy precisely because drama is a game and this exposes it to the logic of nothingness.’

247. Director: So we said that the universe is observing itself through the chair. That is a polarity. We have a coffin/room, Liz is in the chair and then you have this agon pole between the father and the son. But he says to create the world as its home the neonate is radical, well we understand that which may in later terms become destructive. I am not quite sure why he says in ‘later terms’. I can see how the need to create a world home can become destructive. He means I think that the drive of radical innocence has violence in it. It is a force of nature that can rip, rage, destroy, in order to create. And I wonder if he means by ‘later terms destructive’ that it can become corrupted. I presume this is what he means. But I don’t know.

248. Ca: [Inaudible] Dan becomes violent or finds violence ...

249. L: ... it could come from revenge ...

250. Director: I am saying it could be corrupted?

251. Ca: Getting rid of Richard, blinding Richard, it is a part of it, isn’t it?

252. **Director:** I think he is using that violence in a way that he doesn't blind him.
253. **R:** It is not revenge.
254. **Director:** In terms of becoming destructive later this means that he could.
255. **Director:** 'Dan takes a huge step into innocence when he says "We'll (not I'll) kill him.'" Now I would assume that this refers to Liz. Because at that point he still has a dialogue isn't it? So he speaks to the universe directly. (...) I think that what he means is that if you don't confront the radical violence will fix the self almost in a meaning that is destructive.
256. **R:** So the mother in that respect is a concept. But it is a material form. She is a person. That would be a reifying...
257. **Director:** It is right. But because it is name that we give to an actual relationship, what reification is about is the opposite of that, which is like getting an abstract idea, say like transcendentalism. It is reifying that in a concrete situation. That becomes really difficult.
258. **R:** In a way violence is abstract. The city's violence is an abstraction. Because it is not a fixed thing. So to become suddenly fixed is to express itself through the individual, the self. Then it becomes a fixed point.
259. **Director:** I think he is talking now about ideas, like the balance of the city which is an abstraction, but they could become a reality. In terms of what he does, is how ideology can make you act against your interests of yourself. And I think that what is interesting about it. But what I find difficult to actually understand concretely is how you can act it. I am talking about the practical acting application of it. It is how you practically enact it, do you know what I mean? Years ago Geoff [Geoff Gillham, a director and playwright who worked with Big Brum in the past] was trying to introduce it. Geoff was saying you got to act the concept, in the first production of *Eleven vest* actually. But I think that this is the area we are in. It is hard to act the concept because it can be become so generalised. I suppose the specific violence of the situation isn't. You know, the discussion we had about the pressure from outside city, the very beginning of the play. Once we had established the special relationship to this annexed space [the room] and the cordon sanitaire, we were indentifying how extraordinary is that she is in there, making a bed, but also that Richard has to find her and actually that is about the pressure of the city. But how do you show it as an actor? How do you bring that in the room? That reification you are bringing in!
260. **R:** Do you think that it is because he puts her in the chair, the rugs in the chair? Because if he [Dan] remains in telling the rugs then it would just turn to revenge. But the shift changes when he takes the rugs and it becomes the mother, the universe observing itself. It shifts.
261. **Director:** What we want to do is to follow the journey of the rugs around the room. The clothes/rugs or the rugs/clothes! Great job for our designer actually! Richard calls them rugs, he [Dan] calls them mum. But actually what is implicit in it, is almost like, when they are presented in a certain way we say

that the clothes are about something but actually is almost about something in the coffin floor ... [the next few sentences do not make sense to me]

262. **R:** Maybe what you are raising about acting is in how you put the clothes in the chair. I don't know how you do it. [Inaudible] They demand to be laid there.
263. **Director:** I have just assumed from that he [Richard] literally has gone 'woffff' [imitates pulling clothes] off the top rail and then scooped them off the floor and he feels like he has got them all. It is almost like mum's spilt guts. He is holding her guts and he is holding her shape.
264. **R:** In panel two the sheets you were raising that they become her, the site of the social which turns to the site of the self in panel two, she literally rips, separates herself and sees herself all over the place. Then the self gets in the radical innocence. And she is like the same. Split up right but in dresses, isn't it? She is whole rather than ...
265. **Director:** But the tragedy is that he [Dan] doesn't know. That is why it is so important that he slept through it. [Inaudible]
266. **R:** You know, the palimpsest self. Her clothes is her palimpsest self?
267. **Director:** This is something for us to think about. For example, is there a journey through the things on the hunger that suggests different experiences or clothes for different moments? For example, something is very prostitute like, something is more formal, something is more motherly. I think that it is an interesting complex but detailed question in terms of the site. And then how you are moving it, how you enact this reification or not of the self. It is fascinating! I can see how reification of the self can be manifested in complete violence. You got to find the invisible object.

(...)

268. **[Reading notes]** 'Dan becomes the baby who blinds the dictator. (David symbolically blinds Goliath, the stone between the eyes, and this results in death). The site is now RI. Here the distinction between humans and objects can vanish -- in the way the infant can anthropomorphise objects. This activates the neonate's huge concentration. It animates the chaise-longue -- cathects it as the "foundation of the universe which is the creation of the self." It is like an explosion which blinds -- but the explosion is seen from within because it is Dan/neonate that is exploding -- and so it is in accident time.'
269. **Director:** It reminds me of when a star explodes. It is an explosion of within in cosmological terms. It is light across the universe, it lights everything and might see its light through a thousand years. I am relating that to accident time because in birth of a star or a death of star it is like you get the whole process. It is like time is slowing down. It is as if we are in accident time when for example you were describing the sense of fear when you were pregnant [a discussion that took place before on the feelings of one member of the group when she was pregnant]. You know you were in accident time. That is what is happening here too.

270. **[Reading notes]** ‘The room (P1) is distorted by having the wrong objects in it. In P3 the distortion animates the objects -- the chaise-longue spills white guts (or the physicists’ string theory -- the audience don’t have to stick a name on it, just see its looking at them differently), Freud would call the truncheon phallic but that’s irrelevant in the city, the chaise-longue becomes a prison, and so on. That is, the chaise-longue, the sheet-ropes, become acting objects -- drama not only animates objects it may also move space around. The site enacts and the chaise-longue (etc) and Richard and Dan are on the same level -- the whole site is in an action and all its elements are logically inter-related, they are not aesthetic poses. This is so because the neonate is creating its world as the process of creating itself. The site becomes an enactment. To be human I must hold the universe in my head and my humanness (which I create) must give it its meaning.’

271. **Director:** Could I say that in relation to ‘This is so because the neonate is creating its world as the process of creating itself’ there is paradox within that as well. Because while it is in an act of self creation and therefore of its world through perception it is also has to reengage with the social world which is independent of the neonate’s capacity to create its own world. The world already exists. Already the ontological crisis is there.

272. **R:** It reminds of this exchange in panel two when the mother goes to blind him, the universe is in order. But then what she does is an act of self destruction which begets his rebirth. And then what he [Dan] does is, threatens to blind the father. It brings things upside down. What she does is killing herself and what he does is creating himself.

273. **Director:** They are not mirrors, they are not exactly paralleled. It is like re-fractured. You see through a crack, it is there but it is changed. Vygotsky talks about how the mind creates compositions that are not completed processes and completes the processes through imagination.

(...)

274. **[Reading notes]** ‘Dan becomes the scene of the action, or the site where the universe, or reality, acts on him. If we are here in the world at that young age, the site and the self become one, and we are at home even as the home is convulsing destructively in order to be reality, in order that we may be our self. That is why the infant does not flee the Tragic (or enter it for the sake of revenge), the infant does not compartmentalise as adults do (except in psychosis). Of course these formulae sound extreme but that is how reality appears to the first self. Its [sic] why we are the dramatic species. And drama may give the past a helping hand. . . by *giving* the present meaning of the past, because the present is derived from the past -- I don’t mean historically (which would be a truism) but personally, in the “self” sense, and outside this situation we will always be victims, not knowing our situation or motives.’

275. **Director:** I think it is interesting what he says about history, because he is actually recognising that it is important to understand the past by starting from the present which is historical materialism. It is like there is no separation between Dan and the universe. It is a whole experience of meaning making. But even in the moments of the formation of making a home it is already in

movement and change. The child isn't frightened by that, reaching the universe, testing nothingness, owning nothingness, he steps into it. Because is part of the whole of the experience and the existence. Whereas what we as adults do in order to fit into society we begin to compartmentalise things off. And we resist that, we get dominated by fear. He [Bond] is saying that this is how the reality appears to the neonate and therefore the first self. This is where he wants to get us back to, to that state of childhood or actually that first pregnancy. This heightened awareness ...

276. **Ca:** Seeing through the eyes of a child.
277. **Director:** Yes! Even though the child can't articulate it for you. But you can see. But because everything mediated through that you can see all the dangers, all the contingencies, you can experience your whole humanness in a completely different way. But the time you have another child you have forgotten it!
278. **L:** Well, you have the experience of it so you are able to know it. What you didn't know before you had the experience.
279. **Director:** What I am saying is that you immediately compartmentalise it into past experience which removes the edge from it. It is not like you lose all the lessons from it. Of course you can't. You cannot experience everything as a first time. But you don't lose that connection to the self. It happens all the time. It is like a penny dropped in a moment of creativity. When suddenly we understand something we get really excited but then it gets compartmentalised. What is difficult to do is to retain that freshness of that moment. What he [Bond] is saying is that this is a natural thing for us to do that. But also how it is easy for us to become alienated from our experience and reality.
280. **Ca:** I can see how you get to this heightened awareness when you come across something [Inaudible]
- (...)
281. **Director:** Well I think that Dan in this panel [panel three] is the site. The whole thing. He is the site. He! And it is all played out. And there is no distinction between the chaise-longue and his body. Everything is equal because it is total, dynamic and fluid. It is literally explosive. It blasts a hole through that barrier between us and the city.
282. **R:** His making a game, isn't he? This is how it relates to a play. The chaise-longue is only a chaise-longue because the city is giving it that law, I suppose. The ontological truth is: it is not that. It is the shape of the thing, only man made.
283. **Director:** In panel one we have the complete rule of law, 'I [Richard] am looking for a job, I can't find one, and I need go to the pub, and I need your money' etc. It is totally law governed. As you say now [Inaudible]
284. **[Reading notes]** 'This is not the final confrontation, the extreme (that is with the city). Dan must meet (create in drama) three things: his father, his mother and then himself. These are jagged flashes because drama enacts it

doesn't "consider." The jagged flashes create the accident time in which reality is no longer accidental.'

- 285. Director:** I think he is probably using jagged flashes as an image almost because that is how enactment occurs. It doesn't present itself.
- 286. R:** I have a sense of it. It is either a fetish but there is a lot of bound people in his plays, aren't there. Usually is the other way round. It is usually radical innocence that is bound. Forced to see the city. But here is different. Because Dan ties his father to the foundations of the universe, the self site, and forces him to see something other than the city.
- 287. Director:** That is why I don't think that he is appealing to the city.
- 288. R:** He ties him with the mother [the strips], the noose ... Actually this is what the city has done to his father, the bounding.
- 289. Director:** Are you relating it to the accidental ...
- 290. R:** He must confront his father, his mother and himself. So the mother is on the chair, isn't she? All these clothes. He sees his father is bound by the mother ... Because the father is the city and the city is the father so he [Dan] is seeing this condition of his father. Like in exorcism. Like in the film *The Exorcist* they tie down the person and then they do all the exorcism, and then the beast or the thing comes out and you see the thing that it is possessing ... It is a bit like that but he is enacting through the tying, what is the condition of his father, and consequently he is seeing his father. He [Dan] knows that he [Richard] is not him. So that is the criminal not this man ... I am saying that these are the flashes. Drama enacts it, it doesn't consider.
- 291. Director:** I think that this is right about the flashes and I can see why the parades accident time. If we do that correctly, the audience will experience the equality between things and the people and the enactment and the universe. But I don't know why he says 'in which reality is no longer accidental'. It seems like he is using accident in a different way in the same sentence ...
- 292. [Reading notes]** 'Dan sees that part of the woman's story is journalism: the occasion on the street. He sees Richard's corruption originates in fear -- Richard will dodge and weave and lie but in the extreme (death or blinding) he asserts his own right to innocence and truth, so it is a confrontation, agon, of two innocences [sic] -- and its [sic] then that Dan trespasses into his own grave, his own ultimate emptiness -- the infant will take revenge, will blind not the dictator but innocence -- that is, Dan would also "blind" himself by abandoning his innocence (because innocence as a human characteristic isn't divisible, my offence against you is also against myself: the horror of ideology is that it purloins this truth and reverses it against the self).'
- 293. Director:** I think it is really clear and really important to understand what he is trying to do with his drama. You can't divide innocence and say 'what innocence is for me is not for you or responsibility for me isn't responsibility for you. So my offence against you is actually an offence against myself.' (...). An offence against Richard's innocence is an offence against myself because it is

self destructive. Obviously it is an offence against Richard, which is the easy bit.

294. **[Reading notes]** ‘Dan is in danger of becoming a symbol and so entering ideology.’
295. **Director:** Is a danger posed if he takes the path of revenge.
296. **R:** Our society, our culture, really broods on that, the concept of revenge. A lot of films put it on a pedestal in us... to seek revenge.
297. **Director:** Popular culture in particular, it takes the revenge from the Greek myths or from Old Testament but then it takes away responsibility from that which is in those stories and all you left with is revenge.
298. **[Reading notes]** ‘Oedipus had to blind himself because he post-dated his guilt, and because the gods were watching (eyeing) him. But Dan has no past guilt (criminal offences don’t add up in drama). His power to destroy becomes the power to create, and that always means in part self creation. The “drama-tool” is that he becomes the scissors that blind (he stamps, his whole body rushes, etc) and he is helped because the chaise-longue becomes a drama-tool.’
299. **Director:** That is the equality of the things, isn’t it? The chaise-longue is on the same level as you, as him. He becomes scissors tool, you become a site of creation, edge of universe ...
300. **[Reading notes]** ‘The person becomes objectified and the object becomes humanised. A cup because I need to drink, but a cup because I need to be human when I am dying of thirst.’
301. **L:** Is that because it [the cup] has been humanised?
302. **Director:** Is bringing human value. Rather than an instrumental value.
303. **R:** Because it saves my life ...
304. **[Reading notes]** ‘The neonate’s knowledge is that it is responsible for the world-home (our morality and justice), of giving it meaning which is the basis of action.’
305. **Director:** It not only interprets the world it changes it.
306. **[Reading notes]** ‘There is no gap between intention and ability that the Tragic and Comic cannot coalesce. This is an obligation which reality imposes on the mind conscious of reality (and so of its self) and this is what makes us human. And though we are often bored and given to lassitude, humanness is always an extreme. Because as infants we have been in the creator’s utopia we know that it is a place that is also Tragic. This is a warning against the fatuousness of entertainment.’
307. **Director:** Is that all right? Can we move on?
308. **[Reading notes]** ‘Where does Dan look when he says sorry? Who is it said to?’

309. **Director:** This is very useful to us.
310. **[Reading notes]** ‘The final event is at the window.’
311. **Director:** Which is if you like the extreme, the final confrontation.
312. **[Reading notes]** ‘Dan has freed himself from the bad paternal incubus and the need for revenge. Now he can see the city for himself. It isn’t Schiller looking at Jerusalem or Dante looking at hell. Its [sic] more practical. Dan will make his home here. The spectator sees himself or herself.’
313. **Director:** The thing about Schiller and Dante is that you are commenting on it from the position of understanding and the position above it. You are living it. But he is talking for both Dan and the audience.
314. **[Reading notes]** ‘The trajectory: P1 a domestic room in the corrupt city, P2 the site of the self in the corrupt city, P3 the site of radical innocence. The triptych play pares down to this ultimate concentration. Aristotle said we are political animals -- in fact animals of the polis, the city. This makes us the dramatic species and drama makes us political animals. It joins the more personal to the ultimate political.’
315. **Director:** The sites are very clearly defined. And of course he is talking for our city as well.
316. **[Reading notes]** ‘How to act this? The descriptions and analyses Ive [sic] given and made here are too difficult to describe to an audience and are anyway incomplete. As abstractions they are impotent as, I have to constantly point to the story and its events.’
317. **Director:** I think this is very important. It is a general lesson for us in the rehearsal process. We can grasp all that more or less. But they are impotent ultimately as abstractions. Actually he has to keep referring back to the story and worry if we are living in it. That is like being very concrete about the logic of the situation.
318. **[Reading notes]** ‘If you teach someone something they can then use the teaching to do something -- speak German, make a car -- but drama doesn’t teach: it asks you to be and enacts dramatic logic to create this. Its [sic] as if I taught you a multi-language and then you met a Martian: you couldn’t speak. The point about humanness is that it has never occurred before until this moment, this situation.’
319. **Director:** That is the thing, isn’t it? Because he is not talking about humanness in generic terms. Humanness is created and it is the existential in the ontological. This is why he is saying as actors you got to learn to enact the moment.
320. **[Reading notes]** ‘There is no Boy Scout gadget you can be taught to use in all situations. Such is the nature of the self, balanced between innocence and compromise.’

- 321. Director:** I think that is one of the most central facts about Edward's theory of drama and the creation of the self and of imagination. He is constantly balanced between innocence and compromise. Between justice and law. Between freedom and necessity
- 322. [Reading notes]** 'that if you were given such a gadget you would instantly invent a situation in which it had no use. You would have to do so, it is the human obligation -- the self seeks paradox. Its [sic] the power of humanness. It is the terrain of drama. You can be philosophical and say its [sic] our relation to things and their relation to reality. But though there is an elements of "being" in the play, there is also an element of "use". You cant [sic] just copy or mimic reality. The play's meaning isn't self-revelatory, even in the extreme. The meaning is created by the actors and their use of objects, which are pared down to be tools. I put things as simply as I can, but drama clarifies far greater complexities. Ideology hides its petty crimes in back alleyways but hides its greatest crimes on the open city square. Drama clarifies the subterfuges of concealment. Just remember three pictures. Its [sic] an important play -- not because I wrote it but because it's the latest stage in BB's work, a temporary conclusion of the stage the work is at now. I don't know any other group that could open the play to an audience. BB's work is a lighthouse in the desert.'

D.1.e Day 5 (07-09-2009), first session, DVD 5

[On the fifth day of the exploration phase the director Chris Cooper asked the group of actors to look at Richard and Liz in the first panel of the text and note down the moments when they are blind and when they are seeing (Fieldnotes 7-9-2009, first session).

The group has noted down the bellow moments in the text of *A Window*:]

‘every bit a’ cruelty’s like that’ spoken by Liz as seeing (pp.185-186).

‘Then its someone else.’ spoken by Richard as blind (p.182).

‘(Silence. He stares at her)’ stage directions for Richard as seeing (p.183).

‘(She slaps her hands on to her face)’ stage directions for Liz as seeing (p.185).

‘Picks up the pillow.’ stage directions for Richard as seeing (p.186).

‘Sees the bedding.’ stage directions for Richard as seeing (p.182).

‘Puts her hand in to touch the money.’ stage directions for Liz as seeing (p.188).

‘Liz goes to the door of the room. Closes it.’ stage directions for Liz as seeing (p.182).

‘Liz lies face down on the bed.’ stage directions for Liz as blind (p.183).

‘Elbows on table. Head in his hands.’ stage directions for Richard as seeing (p.182).

[After group’s account of the moments of blindness and seeing there was a short discussion on the findings.]

- 1. Director:** I think it is interesting. There is a real contradiction I think in them because ... In the sense that what can be a moment of seeing can also be a moment of blinding depending where you are looking at the moment. Which I think it is really useful for us to think about. The other thing I think it is quite interesting, to use [inaudible] phrase, [is the] ways of seeing. So what is the level of seeing that is going on? Because when he [Richard] sees the bedding for example he is really seeing it in a way that he hasn’t [before?]. But it is also a different kind of seeing that you could argue ‘he is still blind’. Then the kind of sight that she [Liz] has, for example when she says ‘every bit a’ cruelty’s like that’ [see above moments of seeing], or when she does that [slaps his hands on to his face] it is moving beyond a kind of a conventional moment of anticipation. She now dramatises that crises and she is living it.
- 2.** The thing I want us to keep concretely finding through the action of the play is this clash between (...) the ontological and the existential. This is my words on it but actually I just spoke to him [Bond] (...) and he’s got quite infused by this. I was saying that for me she [Liz] is a visionary in the ontological sense and that she has this vision which incorporates the whole thing about ‘every bit of cruelty is like that’. It is in the story basically. It is like dealing with the questions of existence in the most profound way. Even though it is driving her to a terrible corner. (...) But that vision keeps coming and going out of focus.

So there is moments of incredible seeing but there is also the blindness can reassert itself if you think of how the blindness literally throws a veil on her. It is almost like the sheet is an ideological veil/sheet that just keeps ... So that is why I am saying that it is very interesting to think of the seeing like that [He puts 'Elbows on table. Head in his hands.' As Richard above did]. It is very fascinating that for me because something is being seeing but would you characterise it as sight full or would you characterised it as blinding? Does he [Richard] ever moves out from the existential in this panel? I see that he [Bond] identifies that in three [that Richard does move out from the existential] (...) but in this moment we are in the site of the social, we are in the crisis of the city and that brings something else to me. (...)

3. **R:** I think that because the concepts of seeing and blindness are very difficult in a way to use (...) you are right. It is contradictory, they are sighted. Because their Radical Innocence contained to every human being which makes us human (...). So they are sighted, they are being blinded by the city. (...) When she is doing that gesture [to Richard when he thinks that there is someone else in her life] isn't utter blinding? Is she doing the gesture or the city is doing the gesture? (...) When he sees her in silence when he says... whatever he says afterwards... is that him saying that or is that the city is saying?
4. **Director:** I think this is what I mean literally. When he [Richard] is staring is he seeing through the city? Is he breaking an eye from it? I suspect not! But he is seeing something. But then is it that deep in his existential crisis which is all about that kind of infantile obsession with his own comfort. (...) As we know the site of the first panel is social and it is the pressure of the city that I really like to bear in mind today as we are walking it through.

D.1.f Day 6 (08-09-2009), first session: the centre of the play, DVD 6

[In this part of the day the Director Chris Cooper has given the centre for the production process.]

(...)

1. **Director:** It is going to take us back a few days when we have started talking about central images and central lines, which are still there for me in terms of what was coming out yesterday. I have tried to, just in two sentences or three sentences, embody the centre of the play, for me at this moment. I felt the need to do that last night in order to process the space, in order to think about how we are going to proceed. So I am going to offer it and let you have a look and have a bit of discussion before we move back. Move back into the text. Again we can develop it [the centre] but it is something that for me it was a kind of a through line thought the work we did on the centre, Edward's notes and the work we did yesterday and considering the space. I am trying to hold it [the trough line]! I know it is difficult in the sense that you can't act the centre in that way but you can express it as you are enacting the centre. So it is a very simple formulation but I am just offering it because it needs to be manageable. [The formulation of the centre by Chris Cooper was:

Ideology hides its petty crimes in back alleyways but hides its greatest crimes on the open city square. Corruption blinds us to reality governing what is seen and unseen. In the confrontation with the city the self is balanced between innocence and compromise, it is a confrontation between surviving and living. (Fieldnotes, day 6, first part)]

2. Obviously the first line is a quote. It is from Edward's notes (see App. F, p.224). I felt that he really kind of goes to something. You know when he tries to sum up the relationship between the tree panels as say this is my play. I really think that the 'ideology hides its petty crimes in back alleyways' just relates so much to what these three people [Richard, Liz and Dan] are enforced on them outside in the city. (...). You [Liz] don't want to go out because you are sick and want to vomit, and you [Richard] get covered in the stink [refers to Richard's speech in the text about the stink of the bus he experienced while he was out in the city and mentions that to Liz during their dispute in the first panel]. That kind of sense of immense impotence in him [Richard]. That is what he produced. He produces that kind of mean maliciousness. Actually he is impotent in relation to the biggest crimes.
3. Actually the story of the woman blinding her child, because you can recognise her need as opposed to his [Richard's] need, gives a bit like the explosion in the tower [the 9/11 incident]. It fractures that. (...). When he [Bond] says in drama you can't be convicted of the crime, it doesn't work in drama. That works in law. Because the biggest crimes are out there. And then they become distorted into acts of quite grotesque.
4. So for example you [Richard] have got the thing [the scene] with the handbag and you have got the thing [scene] when you come through the door. Someone told me the other day 'Oh! Wouldn't be really nice if Richard came into the door [after he got Liz's handbag] like he is replacing the first image of the play [when Richard enters the room for the first time] but the difference is that what

changed is that he [Richard] doesn't know [he means that Liz is pregnant in the initial image], [Inaudible]. But now that 'petty crime' [he means the action of Richard to take money from Liz's handbag], for us audience seeing through the window, (...) we see it is a great crime. That is why I used that. It really anchored me.

5. And then that thing of the blinding (...) there is something that he [Bond] says in his notes 'The self is balanced between innocence and compromise'. Because you can't live in pure innocence and that is the whole tragedy of growing up. You are born radically innocent as a neonate but actually there is a fundamental sense in which you have to be cruel or you can't survive. But that is the difference between survival and living.

(...)

D.2. Rehearsals and production process

D.2.a Day 6 (08-09-2009), second session, DVD 6

[In the second part of day 6, before the group started rehearsing the first panel, the director explained his view of the panel by dividing it into three main parts and gave a new task for rehearsing the panel. (Fieldnotes, 8-9-2013, second part)]

- 1. Director:** There are a couple of things I wanted to say. In terms of this scene, it strikes me [that] it is in three parts effectively. (...) The first is that section of him [Richard] coming in to the point when you [Liz] lie down with your face on the bed and he says 'what is it?' Then we get the second section, if you like, of this unit which is where she [Liz] is trying to tell you [Richard] the story [of the blinding] but not telling you the story and you [Richard] are trying to impose a meaning on it through finding the newspaper [where Liz supposedly read about the blinding of the child]. But then you can't. And then I think the third section of the scene [starts] when you get down to 'we ought to eat' and she says 'I am going to have a baby'. (...) She is making the bed a site of humanness. So there are three quite distinct phases within this unit, this panel. *[The three sections according to Chris Cooper are: 1st from the time Richard is entering the room till he is saying 'What is it?', The 2nd till the point when Liz is saying 'I am going to have a baby', and the 3rd till the end of panel one. where Richard is taking the money from Liz's bag leaves her alone in the room. Liz then checks the remaining money in her handbag and goes off (Fieldnotes 8-9-2009, second session).]*
- 2.** But within the panel, even within these sorts of sections, I would say that there are some contrasting discourses. So for one [section one] there is this whole new thing you [Richard] are bringing in 'I had a shit day and why are you not able to meet my needs' but meeting someone [Liz] who is saying 'I hoped, just for once, you'd understand'. But then, every now and then, you [Richard] keep picking up an argument being going on. So what is the argument? I can imagine there are many layers to it in terms of what it is about. One level of it would be 'well, look you know I don't like being 'skint', I can't get a job, I can't do this, I can't do that because the city doesn't function' set against 'I pay everything. This is my flat.' *That* level of domestic argument. But then there is also the other argument which is 'I hope you'd understand for once, you don't understand me'. And I think, when we will really working we will try to find how you [Richard] particularly can interpret her attempt to tell you something else in an old way and keep coming back at it. (...) But it seems to me that that is the course of the clash of her vision and your lack of vision about the nature of the city.
- 3.** But I also think that ... what is fascinating is ... it becomes a bit of an instrumental thing on one level. Because you can turn it to a technical exercise. A point where you [actors] are not able to run. You got the script [actors were reading from the script in rehearsals yet] (...). I am asking us to push that for the moment, even though I know it is difficult [to hold the script while rehearsing] which effectively takes all the energy out of it. I think that the opening has an immense energy. Because it is like the pressure that is going to be built, starts with the very first you [Richard] there. That is what explodes in panel three. (...) I am just trying to find a release of energy in order to activate

the argument and then over time for us to begin to delineate what is the old argument and what is the new argument. This clash in the site. Particularly in this first section of the scene. For the moment I am quite happy to really go for something quite extreme in terms of that tension for us in order to reveal something else. (...)

4. I would like you to just run from the top up to the point when she lies down with her face on the bed. And then I would like to stop it. Then what I would like us to do, is, armed with our centre, armed with our discussion about the city (...), to look at part one calling part b of the first panel in real detail. Read it through and try to follow the logic of it through in some detail. Then try to get it on its feet, then to move to section c and then do exactly the same really, break it down. And then try to get it upon its feet. (...)

[After the actors rehearsed the particular first section of the first panel director mainly reflected on what took place]

5. **Director:** I began to get a sense of the row in terms of the old argument meeting the situation. That felt very useful in terms of the space, the site. Where it was most strong, and I think you felt it, was when you [Richard] were on the table. That was utter rationality round the table. The way you sat and the way you ... Obviously there are ways of doing it and exploring it but once you sat down I thought it was like 'Ok, we had this now, I sat down, come on where is it?' Even though it was quite obvious it wouldn't be in here. But it is the way you are treating it. So that really made the space change. And then when you came back and you said 'I don't like to be skint'. The whole section around there. And then when you [Richard] began to talk about the city it is again part of the double of seeing and not seeing. It is like you are seeing part of the picture but you are not seeing the whole picture. It is what brought you closer to it. There is an implicit acknowledgement of 'I don't like being like this'. How much he believes that this is how it can work out. I don't know how much she [Liz] believes or maybe you [Richard] do believe and she doesn't believe. That is a nice texture or issue for us in terms of that. But what I felt really strong was that this [points to the chaise-longue away from the table] is an abyss separating you [Richard]. 'Quiet? Yer won't get that round here.' Never quiet. Cars. Drunks. Street at night.

6. 'Ave t' go a long way out t' get that. . . Yer made yer point. Let's drop it.' [Richard's words in *A Window*:183]. I wondered about that line. Again this is a very interesting line, isn't it? You could just take it as a kind of one of those clichés. These ideologised clichés: 'Oh, yeah, yeah, you made your point, funny woman...' But it could also contain 'Yeah! You made the point'. As far as he [Richard] can see it which is actually 'Yeah! You need some peace and quiet'. (...) You [Liz] were being saying for two pages 'Just want some quite, just want some quite' and it is only when he [Richard] is lost on the edge of table there that he suddenly is like he heard it. Like five minutes later he goes 'quiet?' (...) It was like a jagged flash. 'Quiet?' (...) So actually the 'You made your point' also carries the 'I don't understand. You have made your point. You want quiet in a place where you can't quiet... let's drop it'.

7. This is what I mean with the difference between the two of you [Richard and Liz]. Because actually there are moments there of recognition but then you

always find different solutions. Hers [Liz's] is to stay with the problem, yours [Richard's] is to survive. So it is so logical when you look at it like that. It is like 'I see what you are saying now.' Which I think this is why she [Liz] starts talking to him. But what you [Richard] do now is you recognise you are in the situation so 'Let's drop it and we will solve the problem by eating. Are we going to eat?' Because your hunger is like ... it is still early to recreate it but, he is like always hungry. I don't think that hunger is ever far away from Richard. And then it felt like it was the table and the chair that were giving you that. It was almost like you [Richard] understand the logic of being in that unit, of the table and the chair, but she was dragging you away from it. Into a space you don't want necessarily to be in but it does make you ask a question. I felt that very useful.

(...)

[The group then read the next section, according to the director's division, and looked at it in detail as Chris Cooper has asked above.]

8. **'Richard (...)** What is it?
Liz I read it in the papers. Some woman --. Yer wouldn't understand.
Richard Jees.
Liz 'Andbag's by the fridge. Leave me some for the shoppin.
Richard Read what in the papers?'

9. **Director:** So you [Richard] have asked 'What is it?' because you have actually heard nothing, you have actually heard quiet. And then you are explaining the logic of the city. It is like [you are saying] 'of course you are not going to get it. It is hard but it is true.'

10. **R:** The last time we did it made more sense to me. That bit always troubled me. Why he [Richard] wants suddenly to know? Because something is tantalising him. Drawing him in. It is too much for him. It is too much!

11. **Director:** He is seeing it and then he is saying 'that is alright I can see you have got a point'. That is a big compromise 'but let's drop it because I don't want to go there' but then 'let's eat because if that works alright...' He is acknowledging she has made a point but 'this is the reality of the city'. You [Richard] ought to ask that as a genuine question, 'what is it?' It is an implicit admission that this is not one of her things actually. Something is starting in the 'quiet' and then in the 'nothing' [some of Liz's responses to Richard's questions as described in the script]. And that is why she [Liz] answers you [Richard].

12. **R:** The [line] 'O no. Not another a' yer things?' I was looking at last night. That can be said in two very different ways. Because he is either saying 'this isn't one of your other things'. This is different to 'this is one of your things'. It could be read in two ways. It could be read as 'Oh my god! It is one of your things!' but he is saying 'It is not one of your things'. I think this is probably what disturbs him because it is not 'one of the usual things'. So it is not one of her things. It must be something lighter, for him.

- 13. Director:** Or ‘another one of your things’ is always ‘you are fool’. That is the next stage of the argument. The difference in here then is [that] it comes out as ‘what is it’ because there is gap opened up for him that she can say to you [Richard] ‘I read in the papers’. But she stops herself, ‘you wouldn’t understand’. I find that really intriguing. It is almost as if for a moment there is a sense that she could share it with him.
- 14. L:** Speak to him.
- 15. Director:** This line ‘I hope you would understand for once’ just for a moment he [Richard] is not an obstacle. I suppose it is also an awful truth [The blinding of the child]. You have to share something with people and sometimes in the minute you are beginning to say it aloud, it is so awful you say ‘I can’t go with that. You wouldn’t understand anyway’. (...). Do you want to say anything about the ‘Jees’? I know that you can’t say ‘fuck’ or whatever. He doesn’t have to say ‘Christ’. There is something in the use of that word that ...
- 16. R:** Is that Jesus?
- 17. Director:** Yes!
- 18. R:** I thought it was ‘jee-wiz’ [both have the same meaning though]
- 19. Director:** No, Jesus. People sometimes say that. From Jesus Christ to jees. What I am saying is that it is a very significant use of the restraint. It is almost like you are trying to stop yourself saying it, trying not to have this row. It is like ‘I don’t want, I do want it...’ That is why I think it is interesting he gives the ‘Jees’ like that. But then she has to find how to feed him.
- 20. L:** She knows when she is spiking an argument and then she knows how to hold it back.
- 21. Director:** In that sense she is frustrating too. But that is also because she is trapped in the argument that blinds her as well. But the difference now is that she has this new knowledge.
- 22. L:** Do you think she knew that she was pregnant that morning? How long does she know?
- 23. Director:** I don’t know why. My instinct says she has known for a few days. (...)
- 24. R:** I think he is actually quite intuitive. There is a strange intuitiveness about him. But what he does with his intuitiveness is rationalise it.
- 25. L:** Yes...
- 26. R:** He says ‘alright, I’ll go out, where is your handbag, I am skint’. He doesn’t say that but ‘if you want a bit quite I’ll tell you what, if you give us some quid I’ll leave it’. He could be quite nice about it ‘look I’ll just go out’. But he doesn’t, he goes ‘where is your handbag because I had enough of this place’. He won’t understand, he can’t understand. That is why she needs the space.
- 27. L:** Which is why she wants to sleep on it and sort it out for both of them.

28. **Director:** Because she is not thinking ‘we are ruined’.
29. **R:** Yes.
30. **Director:** (...) Often those things, the most corrupt, sometimes they are the most honest in a way about certain horrible truths about the world and your life.
31. **R:** When he says ‘what is it’ why she doesn’t say there [inaudible]
32. **Director:** To get him out of the house...
33. **R:** Which would be the [inaudible], wouldn’t it?
34. **L:** She wants him to be part of it.
35. **Director:** We had the same discussion for Viv [the central character in Bond’s play *Balancing Act*]. We found that there is a big part of her that wants to share it because it is actually a big burden. It is too much to carry on your own. Plus the fact you [Liz] have got another more shocking thing to tell him which is the baby. So she tries to tap in the things she knows. After she had opened the door she closes it. She knows this is the easiest way probably of doing this. To remove him as an obstacle which is to talk about the handbag by the fridge, ‘leave me some for the shopping’. (...)
36. **R:** I have just realised that she knows that she is of no use to him if she has got the baby.
37. **Director:** Yes. She is being made to make a choice in effect and she is making it. The whole thing of prostitution.
38. **R:** Like a pimp really. I have never thought of that really. The worse thing for pimps is being pregnant.
39. **Director:** Yes.
40. [For the next ten minutes or so the discussion was inaudible in most parts because of noise coming outside the room of rehearsals]
41. **‘Liz** . . . The way she said it, as if it was the most natural thing in the . . . as if she just said it like that you’d ‘ave t’ understand what it . . . why she . . .
- Richard** Understand why she what?
- Liz** She blinded ‘er kid.’
42. **Director:** (...) She has blinded her kid. I think that is very interesting. What is that? There is a question. It strikes me because it is a very unusual response. Untypical of [Inaudible] in terms of the old argument [Inaudible]. Because you moved to something more fundamental.
43. **‘Richard** O?
- Liz** So it’d ‘ave t’ stay with her. Always be with ‘er. When it grew up. Never ‘ave t’ go out -- mix with -- never ‘ave t’ fight its way in the -- grovel t’ survive -- tear itself t’ bits. She did it ‘cause she loved it. She’d always care for it -- look after it -- it’d

grow up as if 'er 'ouse was its playpen. Be buried in it!
Richard So? What 'appened next?

44. Director: So does he say 'so?' because for you [Richard] is not shocking? Is that what it is? Or is it because there has to be some kind of conclusion to those things? [Inaudible]. 'What 'appened next?' [Inaudible]. Two worlds are just operating in different levels completely. It is an incredible thing to say that! Because she [Liz] is thinking for the metaphysical not the existential. You [Richard] are like 'What 'appened *next*?' But it is almost like that kind of depravity has gone beyond being able to ...

45. R: I thought that he [Richard] was asking why she blinded it.

46. Director: No. That part that is disturbing for her it doesn't for you [Richard]. (...) He [Richard] says 'I prefer to live in darkness' [Inaudible].

47. 'Liz Nothin '*appened next* ! She blinded it.

Richard Thass what the papers -- ?

Liz Yes.

Richard We ought t' eat. Then yer'll feel --. The papers get it wrong. Bad as telly. Chriss if there's bin 'n accident n' er kid's - '

48. Director: You [Richard] can check it [in the papers] but 'Yes, we ought to eat'. At this point you [Richard] don't say 'Right. Where is the paper dear?'

49. L: Is he in a cup of tea? Isn't it?

50. Director: Yes. [Inaudible] He is almost in a crisis. So he recognises that it is [the blinding incident] in the papers but 'I am not going to go now. Actually I'd rather eat.' That is almost totally unconscious.

51. R: Like a neonate.

52. Director: Yes. It is just like 'Feed me'.

53. R: But the thing about the neonate is that it doesn't distinguish between pleasure and pain, does it? If it is hungry it is pleasure and pain. It is not distinguishing. It is just need to eat. Whereas he [Richard] can't distinguish the pain of the story [of the blinding] or the pleasure of the story. He is making 'we have to eat'. (...) The pain in the pit of his stomach, he feels it on the bus [refers to Richard's disgust on his previous wandering around the city on a bus that he mentioned to Liz], he is feeling it here but he is mistaken it for hunger.

54. Director: Could be. Yes. Absolutely. Either way he is closing it down. Even though she has answered his question. But then you [Richard] are obviously disturbed because you are saying 'Then yer'll feel' because you always feel better after a food stroke of tea. You feel satisfied. You feel better. But then he interrupts himself because actually the story [of the blinding] is getting in, 'The papers get it wrong. Bad as telly'. So he is trying to make it better saying 'look don't believe it' because this is another thing of the city. This is the opposite of believing everything. 'Don't believe everything you read in the papers' can also be a really good get-out close. 'Don't believe anything'.

55. **Liz** Wasn't 'no --
Richard Can I speak ? -- so she's upset -- blames 'erself -- chriss wouldn't
yoo be upset, blame yerself, even if it was juss the cat 'oo --
Liz Get out !'
56. **L:** Well this is that deception you were talking about when they are in the room watching something happening and saying this isn't happening. That is what he [Richard] says 'Chriss if there's bin 'n accident'. Where did the word 'accident' coming to it? When it could be seen as an accident? (...)
57. **Director:** Absolutely. But she [Liz] is absolutely, completely clear that it is not an accident in everything she said. And he immediately interpreted 'Chriss if there's bin 'n accident' and 'the kid has fallen on' ... whatever. She is so upset! She blames herself! If you look at it in terms of you [Richard] being rational it is a voice of reason, isn't it? But it becomes completely distorted because you are just not listening now to what it is been said.
58. **L:** It is like it is been filtered through something already.
59. **Director:** Yes. (...) The way I was reading it is that you [Richard] are interpreting it for her. 'Look, look, can I speak? (...) The papers got it wrong. (...)'. That is how I kind of taking it as he is seeing it through interpreting it through the logic of ...
60. **R:** (...) I think he accepts that some kid had his eyes blinded but I think what turned him towards 'accident' has to do with his need to solve the problem not for her to worry about it: 'Look that happens. Just let authority deal with it. Because they deal with accidents'.
61. **Director:** Well they also deal with criminals.
62. **R:** Yes.
63. **Director:** So isn't the emphasis more on that 'such a terrible thing on the name of love must be an accident'?
64. **R:** But it was an accident in relation to the injury, isn't it? It is not an accident in relation to 'it was by mistake'. Because there is something that needs to be done better. It was an accident rather than it was ... For him. It is the clinicalisation of it. This is what we call an accident in an emergency [war? inaudible].
65. **Director:** I think he is saying 'No, it is an accident, she didn't do it really. It didn't happen.' That is how it is been sensationalised. 'We get it wrong all the time. Papers get it wrong. And you'll be upset '
(...)
66. **Richard** Don't tell me what t' --
Liz It wasn't n' accident !'

67. Director: Again ‘don’t tell me what to do’ is right back on that old argument about ‘you don’t pay your way, I am skint’ she can tell him to get out. He is asserting that, ‘I am skint but you can’t do that with me’.

68. R: You know when she says ‘you wouldn’t understand’ [earlier Liz refused to tell to Richard what disturbs her with this phrase]. This makes it sound like in some other point he would have understood but he wouldn’t now.

(...)

69. L: That bit feels like her saying ‘you wouldn’t understand that I understand, how she is trying to understand it for herself. That is why she stops herself. Not that ‘you wouldn’t understand what has happened’ but ‘you wouldn’t understand I understand why she has done it which is why you call it an accident’.

70. Director: That is the problem. That has to do with the whole set of rational values and the imaginative values crashing together.

71. L: Because if you understand does it make you like the woman [who blinded her child]? Does it make you capable of doing it?

72. Director: Yes. He is quite clear what he would do. (...) He knows what is right.

[Inaudible]

73. R: Because it is not to understand, is it? Which is the whole process of the nothingness and the universe being empty. You can understand it but it is not try and fix it. He [Richard] does try actually to understand it.

74. Director: In absolutely those terms he tries to fix it to some extent. But then he explains it ‘well it is an accident’ (...).

75. R: I am just realising that in the meta-text the old argument is of rationale. The world is a constant battle between subjective idealism and objective materialism. That is the old argument. And he [Richard] is stuck in subjective idealism which is ‘I need to make an answer, reason for it’. I don’t know whether subjective idealism and objective materialism philosophically are in the rounds of the existential and the ontological, in the rounds of reason and imagination. I suspect there is a historical link between the formulations of those philosophical terminologies. In terms of the objective materialism you can understand it. Subjective idealism, just because she has blinded her child, is [like] ‘is it that? Is it? Or it must be... Or must be ...’ trying to join the dots.

76. Director: Or you are sick [referring to a possible subjective idealist way of interpreting the blinding of the child by his mother]. So he is saying:

77. ‘Richard Shurrup! A kid’s blind? Right. It ‘appens. There’s mad people about – things ‘appen all the time -- n’ we got t’ tear ourselves t’ bits -- me kicked out -- cause *one* child, all right even *one* child but it still don’t make it right that I got t’ sleep on me own! Does the ‘ole world ‘ave t’ go blind -- switch off the telly

-- creep round bumpin in t' each other -- so the kid know we're all sufferin ? That make it 'appy ? -- Chriss life 'as t'go on.'

78. Director: I think he is really disturbed and also it is like he is trying to assert some order. 'A kid's blind?' is rhetorical. 'It 'appens... sleep on me own!' What is wonderful about him is, he is holding together these rational... So those sets of values 'Does the 'ole world 'ave t' go blind -- switch off the telly - - creep round bumpin in t' each other -- so the kid know we're all sufferin ? That make it 'appy ? -- Chriss life 'as t'go on.' That [the last phrase] is the most rational statement of all. Like you [Richard] are appealing to common sense. (...) It is so reasonable. As well in the thing I have written about the centre, about the balance between compromising innocence, actually he is speaking one aspect of the truth. You can't lock yourself away. And if you took on board every wrong in the world as a personal subjective responsibility then you go mad. Which of course is precisely what you do need to do but you need to do it through imagination. From the way he is coming at it, from a pure rationality, you can't. He is right in that sense. But she is really adamant:

79. 'Liz It wasn't an accident.
Richard I cant cope with this. Yer need 'elp. Yer bin upset -- now yer makin yerself more upset for nothing ! 'S mad ! Yer trouble is no one never knocked any sense in t' yer ! (*Slight pause*) Was this tart local ? God 'elp'er if she's from round 'ere. She'll 'ave it comin t' 'er. The lads wont put up with 'er caper. I'll give 'em a 'and.'

80. Director: (...) The story has come back again. So it won't go away even though you [Richard] have explained it away and said 'well it is mad'. (...) The way the story keeps reasserting itself in Richard, despite his protestations 'It must be an accident. There is a reason for all this, this is how it happened, people are mad... just get over it, life got to go on', is ultra rational. She [Liz] is just saying 'don't tell me it is an accident. It is not an accident. Get out'. You [Richard] are the one raising it again. The 'lads' is the community. There is law and justice in your [Richard's] terms.

81. R: I wonder if she went through similar thoughts.

82. Director: Yes.

83. L: I think that is why the story is in him. Up to this moment she had time to acknowledge that she needs time [to understand].

(...)

84. 'Liz She did it with some scissors - '

85. Director: (...) I think that this is connected to 'it wasn't an accident'. You [Liz] are continuing... So again we have another argument where you do that with each other 'we don't meet!' I think that, although this is part of the same section of the first panel, this is a fundamental shift for you [Richard] because now actually you have run out of reasons. She is utterly implacable and you can't force her to see it through your eyes. So you have got to stop it.

86. **Richard** All right we don't need t' know all the --
Liz It was both eyes.
Richard Stop it !
Liz If she'd done one. If the kid could've talk. Tol' 'er no no please
mummy not two mummy leave one so --
Richard Stop it ! I tol yer t' stop it!'
87. **Director:** It is like actually, in terms of Richard I think, you can't deal with it rationally. It is totally disturbing but you don't want to engage with why. Because you just can't, it is not a value judgement. And then she is telling the story:
88. **Liz** -- I can see yer face mummy -- she didn't -- she took the other one with the -- then bang (*She slaps her hands on to her face*) -- its 'ands on 'er face n' said feel feel yer can still feel mummy's face -- !
Richard Stop it !
Liz Seein it in me 'ead all afternoon
Richard Stop it ! Chriss why're we arguing bout this ? Look, yer read that -- it said all that in the paper -- ?'
89. **Director:** So now you [Liz], I think, have gone into the story literally. So it is like Richard's zone is on the edge of it, impotent in rage almost to stop it 'I don't want it, I don't want it...' Now you [Liz] are actually dramatising it. And is like you [Richard] are saying 'you now convinced me' before you would explain it away with the paper.
90. **Liz** I can see its 'ands -- its little nails -- pushin -- n' she still --
Richard goes out.
91. **Director:** It is almost like that forces you [Richard] out, propels you out of the room to find the evidence because what she is saying is actually unconscionable.
92. **Liz** (*Voice half-raised*) . . . it's the way she said it . . . as if yer'd know why the kid 'ad t' be . . . she scared me. . . every bit a' cruelty's like that -- every time -- don't matter what it is -- but no one sees it -- '
93. **Director:** (...) You [Liz] are saying the centre of your vision, your seeing [with the 'every bit a' cruelty's like that']. You are really seeing the truth of that. And then:
94. **Richard** (*Off*) I can't find it! There's no paper!'
95. **Director:** I don't know if you [Richard] are panicked or desperate or even might want to explore a kind of a triumph. (...) There is whole of variety of ways you could play that. And:
96. **Liz** -- its little 'ands pushin at the . . .
Richard comes back. He leans in the doorway.
97. **Director:** And then that:

98. 'Richard Traffic jam. Bus stuck in the stink. Thought I'd bring up. Chriss
I wish I 'ad some money. Move out. Somewhere sane. There's
no paper.

*Richard goes to the chaise-longue. Scoops up the bedding - one pillow falls to
the ground. Goes out with the rest.'*

99. Director: Why is he talking like that in the doorway? (...) It is almost like he
has gone up round the spiral. When he sits at the table [earlier in panel one] and
he says 'well I have been tramping all day doing this or doing that' it is like he
has got three moments of reflection. That was his first moment and then the
second period of reflection is when he says 'Quiet? You can't have quiet here.
It is like this and this and this'. And then he has been driven out the room by
her refusal to accept that explanation. He has then found that there is no paper. I
don't know if it is right but it almost feels like you [Richard] are a bit exhausted
by it. Is that the logical conclusion to his day and now there is no paper?

100. O: Yes, it could be.

101. Director: 'I have been through this, through that, I come back here, it is
mad, there is no money and there is no fucking paper either'.

102. (...)

103. Liz (*Voice half-raised*) Tore it up. Didn't want it in the place. Thought
I'd imagined it. Keep goin back t' read it on the pieces. Chucked
it out.

Richard comes back.

Richard We ought to eat.

Liz Im goin t' 'ave a baby.

Richard goes to the chaise-longue. Picks up the pillow.'

[The director asked the group then to walk through the last part of section one (from
'**Richard:** where is your handbag?') and the whole of section two of panel one (to '**Liz:** Im
goin t' 'ave a baby' and '**Richard:** Get rid of it'). After the walk-through the group had a
new reflection on what went on]

104. L: All that looks really odd now [Referring to the space as it is ripped off
the bedding (see Picture 1)]. It looks really odd now without bed clothes instead
of the other way round. (Long pause) Does the abortion ...?



Picture 1

105. Director: You know that horrible phrase [inaudible]. By the time he [Richard] is scooping out the bedding it is like you are trying to abort it [the baby]. Even though you [Richard] don't know, she hasn't told you [that she is going to abort the baby], it is almost like the logic of it. It just pushed you down that way and [made you] take it [the bedding]. It is a re-claiming of it [the bedding] but that thing is possession. I think possession was evident in that. I find it the ultimate authority (...). Even though you [Richard] are arguing as well that you can't believe the papers, 'they got it wrong'. But now it is like 'No actually they wouldn't have said that' [about Liz's pregnancy]. In each point you [Richard] are forced to confront it. So 'I am going to scoop it out and curry it out and I am going to sort it out. I am going to put an end to this silliness then '. And the only thing you are left with is 'I think we should eat again'. This is good, really good! What I think we should do now is to pick it up after lunch and work it through in a bit more detail and play with it. And then move on to do a similar job with the final section of the scene. Because talking it through in that detail it feels useful in terms of being clear about the movement in it. Obviously is not done yet but it is a shape in the space.

[After the lunch break the group walked through once more the same part of the previous session and before that the director asked from the actors to:]

106. Director: I am not asking you to re-create what you have had but just play with it again. I am really interested in how he [Richard] scoops up [the bedding] given the conversation we had just before lunch. The way you [Richard] came across the pillow created something quite interesting [in last walk through]. I was going to say to you [actress playing Liz] keep playing with the sheets and the pillow but, I don't know if it is significant or not to her, does she notice that the pillow is down on the ground?

107. [*The actor playing Richard has scooped the bedding like he is holding up a body (see Picture 2) in the middle of the room. That was the first time he did this, occupying the middle of the room. The pillow didn't fell down on the floor though. The director stopped the walk-through to the point when Richard takes the bedding and goes out of the room. (Fieldnotes, Day 6 (08-09-2009), second session)*]



Picture 2

108.Director: That was quite different again.

109.O: Richard was ... I saw a poor, tragic, desperate struggle. Real desperation. (...)

110.Director: I will tell you what was interesting about that. You started both of you [actors playing Richard and Liz] to use the space more creatively. So [it was] this sense of your [Richard's] invasion in the middle of the room. That was interesting. Because there is something about that space. The peripheral areas are quite clearly defined now in my mind in terms of the relationship between the door, the chair and the table. And here with the chaise-longue it seems that she is defending it. We know that it [the middle of the room] is going to be cathected later with the chair being put there but it is almost like it is a space that has got a quality of creating a different dimension a bit. So you have got a sense of loss there. And it was around the time you [Richard] asking 'what is it?'

111.R: It felt like a new territory for him there.

112.Director: Yes. But then there was a different dynamic between the door and the middle of the space as opposed to the chair and the table. (...) It has to do with the space in terms of being quite diagrammatic and quite graphic. You know [like] these questions were asked and the response is something else. And then the questions were asked again or peeked up later. It has the real effect of opening space out. It is really interesting. That response of him [Richard] to you [Liz] about 'there is no paper' there is an age into the picking up and the scooping and the going. And then you get the response. In the sense of the DE that it is contained in the scooping up and the falling of ... (...). It has also to do with that diagrammatic movement in the space. The things would have become more active actually. (...) It is funny I thought that this last time you were more drawn to the door but you went to it much less. It is interesting. I don't know what is that either. But it was more present even though he has spent more time the last time around it.

113.R: Because before, what I was testing [actor playing Richard], it was the safety of the city. At that time I was just allowing that to be rather than diagrammatically explore that in here.

114.Director: I think then it made the city much more graphic when you were talking about the traffic jam, ‘It is this, and this and this... The world has done this to me, has done the other ... and now there is no papers’.

115.R: He leans in the doorway.

116.Director: Yes it is the lean [during the previous walk-through the actor playing Richard leaned on the door when he was describing his experience in the city (see Picture 3 bellow). The leaning exist as a stage direction in the script as well (*A Window*:186)].



Picture 3

117.Director: This is a very heavy leaning (...) [see Picture 4 bellow]. Play with it. (...) You are only going to find it in the moment of doing it. (...) We need to see the impact of the slapped hands in you [to the actress playing Liz. In the text there is a point where Liz slaps her face with her hands miming the blinded child touching his mother’s face. The stage directions are ‘*She slaps her hands on to her face*’ (*A Window*:185)]. We don’t do expressionism but you have to have that sound. (...)



Picture 4

[The group continued again with the same extract]

118. Director: You [actor playing Richard] came right into the room by [a way] you have never done before. What is that momentum about that? Incredibly transactional I was thinking. Sure [Richard looked sure]. (...) It was like she [Liz] owes you, ‘you owe me, show me some gratitude’ or whatever. (...) It was really like it is all her fault. The whole thing, ‘the whole reason we are here is *all your fault*’ (...).

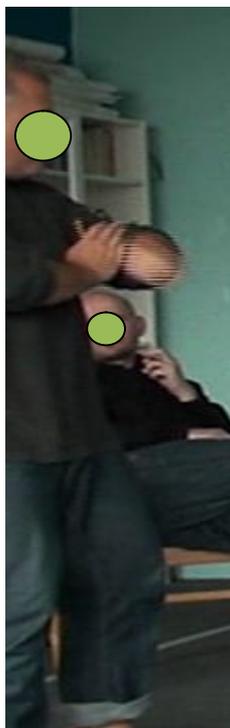
[The scene is played again for three or four times. At a point the actor playing Richard took the following position (see Picture 5) when Richard is saying ‘I cant cope with this’ (*A Window*:185)



Picture 5

The director later commented:]

119.Director: Where I kind of lost the site of it was when you [The actor playing Richard] were standing like that [see Picture 5 above]. It was almost like an opposite of that [see Picture 6 bellow]. [And he explained the stance as] ‘I am really tired of what you are saying’. (...)



Picture 6

[After the group has rehearsed the same piece for three or four times they have started reading the third section of the first panel in detail as they did with the second one above.]

120. *‘Richard goes to the chaise-longue. Picks up the pillow.*

Richard (Flat) Get rid a’ it. Go t’ the doctors in the morning. Get it out the way. Chriss. Yer supposed t’ take care a’ that side a’ it. Cant rely on yer for nothing. ‘Ow long yer know? When’s it suppose t’ be?

Richard looks at her. She doesn’t react. He goes out with the pillow.

Richard (Off) Least thass somethin we don’t ‘ave t’ put up with these days. Go through life with an unwanted brat ‘angin round yer neck. Chriss its quite a day yer set up for me. First the traffic jam. Still smell the stink on the bus. Then the kid in the paper. Wonder she never ‘ad twins ! Now this. -- Go t’ the doctor’s with yer. Case she asks questions. I can explain the financial situation.’

121.Director: Let’s go back. There is so much potential there in picking up the pillow depending on where she is and that is something we can work. (...) I thought I was very interested about the end [of the previous section] when you [Richard] were in the doorway like your body was very heavy but you were

saying 'I had this, I had this ... there is no paper'. And then he comes in and scooping it [the bedding] (...). You have cleared the room now to some kind of order. So you are reasserting it again. It is relentless. And that is when she says 'I am going to have a baby'. She has told the story. She has told it. I suppose that this is a bit like this is what it means, 'I am going to have a baby'. Not we, not pregnant but 'I am going to have a baby'. And as we have noticed before he has straightened, 'Get rid of it'. Is this the third time he is saying 'go to the doctors'? It is all part of the same procedure really. In Edward's [Bond's] notes he mentioned [inaudible] the dictator, 'Get it out the way. Chriss. Yer supposed t' take care a' that side a' it. Cant rely on yer for nothing.'

122.R: 'Cant rely on yer for nothing' make sense to what he [Bond] says to the notes about Richard's want to empty the universe. He can't see her as aiding the crime.

123.Director: It is interesting. In the first section you [Richard] are saying 'if you got a problem you should talk'. In the second section you are kind of working on 'ok, so we are talking'. Now she has told you that there is no talk at all. It is like it is turned a full circle completely. It is totally business like. There is no residue of any responsibility for her. And then he just blames her anyway. He [Bond] says about you [Richard] turning the tragic into the comic. Trivialising everything. (...) It is that kind of unbelievable use of humour in that context. It is almost obscene. How many times have you [Richard] said traffic jam? (...) You have taken everything away. You have taken the bedding, you have taken the pillow and she is just left in this room. And he is saying that off. And then you came back into the room and:

124. 'Richard comes back into the room.

Richard Thass why there's no paper. Yer imagined it. Natural in yer condition -'

125.Director: Everything explains everything. It all fits.

126.O: Rational.

127.Director: It all fits. It is like one of the detective series. You put it all together.

128. 'Liz Yer sayin I made it up?

Richard No no, but yer let it get t' yer 'stead a juss --

Liz Yer blind a kid cause yer luv it ! -- I make that up?'

129.Director: This is the first thing she says since she told him she is going to have a baby.

130.R: This 'off' [the first off when Richard is speaking off the room in the first lines of the third section above]. Is that like her conscious is speaking? Like what it is going through her head? He [Richard] goes off. So then ideology is speaking, the city is speaking. This thing about the cordon sanitaire [the room is described as a cordon sanitaire in Bond's notes] being infected. Sometimes that convention in films where you see a person and then their voice like they are thinking to themselves. Is that convention set up like that where you have the marriage of the psychological and the social or the self and the site there? Just read it as if it was her thinking it.

131.Director: But it won't make sense to me if she is thinking that.

132.R: I don't mean she is thinking that.

133.Director: You mean like he is speaking it in the sense of he is the conscience of the city?

134.R: Yes. I don't know if he [Bond] is playing with the convention or the structure. The convention of the postmodernist theatre where they are not trying to make meaning of anything so it just becomes a psychological drama which does not have any kind of answer. (...) It does feel like that, this is the city there.

135.Director: The voice of the city. A kind of quite choral. The logic of the city.

136.R: Yes. It is interesting that line 'Go through life with an unwanted brat 'angin round yer neck.'. (...) It is just interesting. Those things weren't coming in her head but she is been closing the door to all that until this moment.

137.O: I read it like he was speaking up above, up to the skies, to the gods. Telling them 'what a day I had ...' Like a confession.

138.Director: Well, I think he is definitely directing that. But I suppose what is raising is how it is said and what he is doing and ...

139.R: Yes. But as a convention it is very interesting because it is not incidental that they go off.

140.Director: Oh, no! How do you call that in Greek theatre? There is a technical term, isn't it? (...) speaking off stage. Something about judgement been delivered. I am sure that there is one.

141.R: It just makes it more of the city's voice. What I think a lot of theatre does is having the voice of reason, or those coming into space, which has the sense of a psychological battling in once head. The debates of society. Whereas when it is outside [off] it feels like it is the voice of the city.

142.L: It makes sense with of the cordon sanitaire if the voices are [inaudible].

143.Director: Yes.

144.R: It is like what can't be said.

145.L: Because it feels like what can't be said to his face she says when he goes [inaudible], it would be a challenge, wouldn't it?

146.Director: Yes. I suppose it does connect to what the half-raising are [refers to the stage directions that exist in script at times for Liz's speaking] in the space. It absolutely does. It corresponds to them actually. (...) It is not that you [Richard] don't come in and address it because this is what you are about to do, 'my god'. Although interestingly it becomes about you again after 'We can't afford it'. So it is not that you are shirking that confrontation. Obviously, logically, you are saying 'we don't have money in our pocket'. You have to play that rather the vision. And obviously you are busy in yourself. (...)

147.R: ... you know that it is a bit cowardice. You drop the bomb. It is a kind of leaving your opinion ...

148.L: ... from outside...

149.R: Yes. Drop it, leave it from outside.

150.Director: (...) It is something about the trivialising of it from off which is extraordinary. (...)

D.2.b Day 7 (09-09-2009), DVD 7

[In the beginning of the seventh day the director asked first the group to reflect on group's work on the text in the previous day before they would continue from the point they have left their reading on the 8th of September 2013 (Fieldnotes 9-9-2009)]

1. **Director:** Anything at all? (...)
2. **R:** The thing I found is that toad –like quality that Richard is. I am not talking in terms of his character but that sort of snivelling.
3. **Director:** Yes, I know what you mean. (...) Slightly anxious and flat face, collapsed face, ugly fuckers, ugly on the inside as well.
4. **R:** Yes. Because at the moment he feels like he is very much dominating. I kind of feel that it needs to be the other way. So he is in response to this space [the room]. He is always looking for the answer rather than ... That feels a little bit hard at the moment. It might be because I don't know the lines. I was trying to learn my lines last night. The one I am finding really ... 'We expectin company?' (*A Window*:181). I know what you [for the director] are asking for but I can't just get that at the moment. Though it feels like that [the above line] is... If I get that line right... At the moment it feels quite aggressive. It has to have that but in a ... You almost need to see his brain clicking. [Speaking about a personal story for two or three minutes which is not included in the transcription]. I was thinking about what Richard is wearing in this, which is the city. Is he wearing a kind of combat trousers? Combat trousers style. I was thinking that if he is wearing combat trousers that gives a real sense of the violence of the city. But is it telling too much? Is he wearing some 'suity' sort clothes? Inappropriate 'suity' type of clothes. Suit trousers with trainers. Not particularly nice but that kind of ... when things don't fuse I suppose.
5. **Director:** In terms of how he looks I suspect the combat trouser is telling too much.
6. **R:** Yes.
7. **Director:** I am much closer to the kind of stay price trouser trainer combo. I am not saying that this is how he should be. Obviously this is something we can talk through with [the designer]. But it is this sense of he has not quite become anything in his life. But he would have consciousness out in the street of how it can appear. Lots of people in my life, particularly when I lived in poorer communities, they often would be black or Asian men, who would sort of assimilate the kind of stapler trouser and one of those files, the zip things of leatherette, because they showed people that they were purposeful. But I knew that actually they were desperate to try to find a place to put their CV. They were trying to maintain [inaudible] but the recourses were quite challenging, difficult for them. So always I was thinking of those people that there was a really inappropriate grease patch on something they are wearing. So there is that struggle. I identify with that.
8. Another thing is that he [Richard] is quite clever. He has got a native wit that he always turns to opportunism. (...) Do you remember what you [to the actor]

were saying yesterday about how he [Richard] is experiencing everything she [Liz] says as an attack? That is absolutely right. But I do think you are absolutely right too to say that at the moment there is a bit of one side of abstraction which is why I am asking you to keep thinking the complexity of it. What I am trying to do is for us not to fix and sort it out and understand it. I am trying to keep moving us forward. I want to work through the whole play by next Wednesday even though it would be as loose as anything. Because I think we need all panels. We have got a map. I think this is a good map, the way we have configured the room. I am not saying it won't change but it is like that difference between your experience yesterday as acting and enacting. And yet there was a lot of struggle for enacting going on. And I know what you mean by the toad (...). I can only describe it as [takes a posture like being squeezed, see Picture 1 below].



Picture 1

9. I could see certain moments yesterday. It is quite fascinating. I don't know how to control it. As a director I don't know how to help you. But we ask those questions: is he aggressive, is he shamefaced, is it natural when he asks for the money? We have tried them all yesterday but the results were so startling in difference. But I couldn't say any one of them was wrong. So it is about finding the invisible object in it so we can begin to determine it. (...) I want us to at least have experienced it so you can try then to learn it. (...) The difficulty with Liz is that, if you like, Liz is Antigone. She has done the Antigone thing. But she won't talk about it. In terms of her strength to put herself in this room take the bedding and take the stance that she does is incredibly strong.
10. **R:** Yes.
11. **Director:** I am saying Antigone because that is what she does. She confronts Creon. Blinding the dictator in the only way she can. That is the thing about her, she has to do it. She is going to have a child. She is going to try to understand this story [of the blinding in the newspaper] and understand this other mother [who blinded her kid]. But she actually doesn't articulate it in Richard's terms. I have been thinking more of the blinding scene of course and the point is that she doesn't see. You can also look at blindness in her because

actually it is not that kind of seeing, it is inner sight, it is Teiresian seeing. I think that is a real tension. (...)

12. Now there two things, I want us to finish working it through but then I also would like to run the scene three times. The first time I would like [another actor] and I to do it for you so you can see it in the space [for the actors playing Richard and Liz to see]. The second time I would like us to make an exercise which is quite extreme but I am hoping it might bring Antigone out for us in terms of that tension. Because what I am trying to get out by that is that the balance between innocence and compromise is actually about possession and ownership. The last thing you want to do is to just constantly going over something in an instrumental way. But also it is like not stopping ourselves from trying to be creative with the problem. (...)
13. For the other thing [the third way to run the panel] I haven't got a form yet. It has to do with the city. The story about the newspaper is extraordinary, it is Medea. It is Jason and Medea. And it is a window. It is the blinding of the children as well because you could argue that she loved him [he refers to a real but similar story of a mother blinding her child in a newspaper that one member of the group mentioned earlier] in a possessive way so she couldn't share anything. The jealousy is that the child was spending too much time with his new brother. That is intolerable. That story had a massive impact on me. I thought that this is Edward's [Bond's] play in the news. At the moment it may be as simple as encouraging for us all to bring the city in the rehearsal room every day. (...) We really need to bring the city in because actually this is political theatre. (...) We need to keep bringing that so we can see the Antigone or the Medea, how the city state infects those people in their stories with its great crisis that literally tears the self into pieces. (...)

[The group then returned to the third section of the first panel at the point where they have left the previous day and continued their analysis of it in details. (Fieldnotes 9-9-2009)]

14. **'Richard** Yer not thinking a' keeping it ? *(No answer)* Yer not serious ? Yer cant do that! Ain things dodgy enough already? Yer think a kid'd bring us together ? Be the nail in the coffin. *(Goes closer. Shouts in her face)* We cant afford it ! *(Goes to the table. Sits)* What use is a kid ? Mess n'noise. Snot one end, crap the other end n' piss all over. Clean up after 'em, break yer back, sacrifice yer life -- so they can grow up n' blame yer for bringin 'em in t' the world. Always attackin. "Other kids've got this, yer never give me nothin." Well I m not 'avin some little gangster sponge off me. Kids used t' support their parents. Now its all want want want gimme gimme gimme n' the shelves 're empty. Kids on the bus today. Don't need their mobile-this-n'-that: yellin their 'eads off, they could 'ear'em 'alfway round the planet. No consideration yer spent the day lookin for work n'end up with nothing. They 'ave all the advantages. Few years time when they 'ave t' fend for theirselves they'll end up on the rubbish 'eap. *(Puts his forearms flat on the table)* Don't want all this. Struggle all me life t' get a roof over me 'ead. Not sharing it now. Cant afford it. If I could I still wouldn't. I knew something 'd 'appen today. Knew by the time it was over things'd be

changed. Funny ‘ow yer know. Feel it in the pit a yer stomach.’

15. **Director:** (...) Obviously the ‘Yer not serious?’ it relates back to the bed again [Richard’s response to Liz’s making of the bed in section one]. It is supposed to be a repetition of what you [Richard] are saying when you first notice the bed. It is your first thing, ‘Yer not serious?’ And then you say ‘are you going to sleep here?’ It begs in terms of Antigone. It begs of some strength, of some kind of paradoxical nature in relation to the bed because the bed is also the site of humanness, it brings the two worlds together. And you get the ‘Yer not serious? You can’t do that’. Someone can really play with what is that she can’t do. I know logically that what you [Richard] are saying is ‘you can’t keep the kid because I don’t want you to’ but actually what is it that she is doing that makes him repeating himself. There is a site there for us to open up when we explore it on our feet.
16. **R:** When they have changed the law from ‘you are innocent till you are proven guilty’ to ‘you are guilty until you prove you are innocent’, up until then, you had the right to silence. It is in the Fifth Amendment as well that you have the right to not have to speak to incriminate yourself which is what basically they have changed. (...) She [Liz] is saying right in the beginning ‘I want a bit of quiet’. The sense of quiet is the position of strength. Because in the quiet one has to think or feel. Both actually. I was just wondering whether that is why she has got her quite, in the no answer.
17. **Director:** Yes, that is the Antigonal dimension I think. It is not even so much of what she says, she needs the space to feel and think about it. But actually what she does is what is so difficult for Richard to deal with. Which I think ultimately is what has driven you [Richard] to have to take the bedding out of the room and yet to come back for the pillow. That is really radical. You have to take the pillow out, which is really radical. There are DEs [Drama Events] in there. I am not even trying by the way to find them [DEs] in an abstract way at the moment. It was beginning to happen at times when [inaudible] in accident time yesterday. Just allow it to emerge. You can’t decide it in advance because it is deaf, it becomes abstract. Again it is a possession thing because silence is such a powerful thing as it is with Viv [in Bond’s play *Balancing Act*], as it is with the student [in Bond’s play *Eleven Vests*]. What starts out as an abuse of power by the head is actually turned into its opposite there [in *Eleven Vests* the first scene starts with a head of a school accusing a student for violating a book and continues by expelling him. The school master is being killed later by the student]. (...) It is a useful parallel actually.
18. **O:** When Viv is silent in the *Balancing Act* that is when he [Viv’s boyfriend in Bond’s play] says ‘you are mad’.
19. **Director:** That is right. I think that there is something there. And because then he says ‘Ain things dodgy enough already? Yer think a kid’d bring us together?’ In a way maybe she could think that in one level but more importantly it is not about bringing these two [Liz and Richard] together, is it? I am not even sure that she thinks that this might be the case. I don’t think she does, just of what I have seen from the situation. It has gone so far beyond that precisely because she says ‘I am having a baby’. She doesn’t say ‘Richard, I have something to tell you. Sit down. You don’t need to react.’

20. **L:** ‘You are going to be a father’ doesn’t come to it at all.
21. **Director:** Not at all, no! I think that that is the point really. It is a nail in the coffin I think, it is fascinating. Because it is true but also because of what we were been saying about the handbag being cathected and the room becomes a coffin. It is so true in such a fundamental way. (...)
22. **R:** It strikes me that he [Richard] is always going. So she [Liz] is always by herself. I am just wondering if that is why the story is so [inaudible] in a way. Because the child will always be with her. She would always have company. The blinded child. (...) She can’t see the faults in it. Whereas Richard does, he sees the problems with her, ‘You are mad! You are ill, you are weak.’ In that sense it is a sacrifice because she knows that he would go away [because she is pregnant]. He is not from this place. It is hers. He comes to it because he is free to do that. Actually this is an advantage, that this is not his place [the flat/home]. He can always say ‘this is not my place. I don’t feel like home here.’
23. **L:** The whole argument of ‘you want me out now’ [Richard’s words to Liz when she is asking for some quiet] I think she has never ever said it. She never said ‘you need to leave’. Moving into this room she doesn’t chuck him out. Instead of saying ‘right I am going to have a baby. You don’t have a part with this’ she moves. Is it: she moves in that you-dump-me-rather-I dump-you way or is it just ‘I am not throwing you out, I am just telling you this is how the situation is’.
24. **R:** I think I have a sense of why this room is not used. Because he [Richard] doesn’t live in here. Actually in both literal and ... I don’t think he lives there. Just stays there. It is the lack of responsibility. He doesn’t have to pay the bills, he doesn’t have to keep it tidy, he can just go out, he can just leave. I am just making clear what the city is.
25. **Director:** Yes. I said to Edward [Bond] the other day ‘I am saying effectively it is a spare room’ and he said ‘yes’. I suppose then it becomes occupied by the giant [Dan in third panel] later. I suppose they [Liz and Richard] move between the bedroom and the kitchen. There is no domesticity in the relationship as you say. Your [Richard’s] domesticity is, in a funny way, out in the streets. Then I said [to Bond] what happens in the bedroom is that sense of an animal but it is also in the kitchen. [Inaudible]
26. **R:** It just daunted me that the kitchen table is in here. Of course it has no use because they [Richard and Liz] don’t sit around the kitchen table and eat together.
27. **Director:** Of course not. You [Richard] do cook food and you eat it and you are always hungry whenever you come for having sex and having food. (...) I think what Liz is saying is not so much of saying ‘I am throwing you out’. It is more ‘I am moving into this’ because she is driven by the need in her that you [Richard] can’t explain rationally. (...) But that thing about children ... I think that every parent goes through a psychological level, however conscious it is, of that fear of losing your child. I don’t mean to death but I mean when they break away from you. Whereas some parents resist that like hell. They never let their

kids go. Particularly fathers with daughters. Mothers as well. I think that sense of loss, loneliness, is right in there [in the script].

28. **L:** Is that possession and protection as well?
29. **R:** Yes. We came back in the possession and ownership. Yes.
30. **L:** And because it [a child] is part of you. You are releasing part of yourself into that unknown. But you do know that there is danger.
31. **Director:** Yes. So the going closer and shouting at her face is astonishing. ‘We can’t afford it’ is your [Richard’s] stance if he has a stance in a Heathcotian sense [refers to the last layer of the five layers of meaning formulated by Dorothy Heathcote]. In our attempt to re-develop that there was a meaning like your stance-in-relation-to-values-in-relation-to-ideology [refers to Geoff Gillham’s attempt to re-develop Heathcote’s five layers of meaning]. It is like ‘we can’t afford it’! In the rational table/chair [of the room] it is obvious. If you don’t feel that need it is obvious.
32. **R:** That is really common actually. A lot of men say that ‘we can’t afford it’. (...)
33. **Director:** And then what is fascinating again is the journey [of Richard] from going to Liz and shouting at her face but then you go back to the table. You have to sit at the table to say everything that you now say [the above words of the text]. You couldn’t say [these words] from anywhere else in the room. Of that I am sure. Because it is a knife and fork question as they say in history, certain issues are knife and fork issues. That is the logic of how you see the world. This is your philosophy. And also it is at this point I think, in more general sense, that you [Richard] begin to tell your story. We were saying the other day that he has got a story to tell. The real Richard story is coming out. It is a reflection on seeing the whole world through your own selfish egotistical requirements. He is talking about himself but he is also expressing actually his most basic [inaudible], ‘what use is a kid?’
34. **R:** That sounds to me like that is the city. That is authority’s voice there.
35. **Director:** This is what I mean. It has to take place there [at the table and the chair]. Because the logic of it is absolutely ...
36. **R:** I think this is actually how our society uses kids.
37. **Director:** Yes. (...) You are right it is the city. It is like it is right in the room but it is there. (...) What I like about it [about the last extract of the text] is [that] it is such a distorted expression of that responsibility. (...) He actually touches his own self knowledge. This is real self knowledge. Corrupted self knowledge but it is something that she [Liz] hasn’t found yet. And he identifies that the world was going to change today. (...) He almost has gone in a journey in that speech that it has to be delivered by the table. You [Richard] are not in the universe, the chair is not there [in the middle of the room]. You are almost reading it out but then it comes back in, back in, back in and you can’t even finish the sentence. You have to get out of the room. Of course it is connected logically with the handbag. She has told you that the handbag is by the fridge.

So 'I am going to take what I can' which is what always he does. I think that story [Liz's pregnancy] in your [inaudible] must give you the right to go and take the handbag, 'because of this then I have to do this. This is always what I have to do, this is why I always have to rob you and take what I can. I give you nothing. And only if you could see that then I wouldn't have to do it. And that is where I am in the world.' So Richard then of course he is off, he goes. That is when we get the curse in:

38. *'Richard goes out.*

Richard (Off) That kid's a curse on me. Get rid a' it or I'm out.

Richard comes back. He dangles a black handbag. The top is open.

He throws it across the floor to Liz.

Richard Left enough in t' shop for one.

Richard goes out. The front door is closed. Liz picks up the handbag. Puts her hand in to touch the money. Goes out. Shuts the door behind her.'

39. **Director:** And actually what we are left with in the site is her [Liz] on her own. What you were saying actually earlier is that the corollary to be a returner is that you are leaving all the time. And actually what we are left with is 'get aborted or I am going'. Logically it has to be said out of the room because we have to see you [Liz] alone. He [Bond] is building the logic of the situation. He is building the reality of panel two. Because he [Richard] wants to kill birth and is pushing us towards manipulation which is the site of panel two. I have nothing to add other than I kind of intuitively understand what Edward [Bond] says here when he talks about 'he discards it like he discards a needle' [in Bond's notes on the play for the throwing of Liz's handbag on the floor by Richard after he got the money]. How you do it is a different question but I am saying I understand that. 'Left enough in t' shop for one' is not two, not three. [For '*Liz picks up the handbag. Puts her hand in to touch the money*'] Edward [Bond] says in his notes that she touches to reassure herself that she has got that. But actually her real concern is the threat of the city. The real concern is to [inaudible] the man and being left alone with the child.

[The group had then a quick run-through of the section after Liz is saying that she is pregnant to Richard. During the quick run-through when Richard has gone off the room and saying 'Least thass somethin we don't 'ave t' put up with these day. Go through life with an unwanted brat 'angin round yer neck' the actress playing Liz moved closer to the door of the room. The director then commented:]

40. **Director:** It was really eerie when he went off and talking about 'this is something ...' And you [the actress playing Liz] went towards the door. I was interested by that.

41. **L:** *I was.* I said to myself, my foot moved and I thought, 'why am I going to the door?' I don't know why I went.

42. **Director:** Did you [the actor playing Richard] consciously closed the door [when he went out of the room] or you just did it?

43. **R:** I slammed it.

44. **Director:** Yes. I was interested by that. The quality of that. I want to play a bit with it. It relates somehow to the pillow as well which was brilliantly thrown across the room. There is something about the pillow going off and the handbag coming on. It is absolutely right of him sitting there at the table, that irritation in his being right the way down to when he finally makes that statement. Then you [actor playing Richard] put your forearms on the table. It is such a defining action. But there is nothing there. The table is literally bear. You could see the security of his most basic needs been [inaudible] from him. It was interesting how you got up to go out as a contrast to how the pillow went out and then how he comes in. I was really intrigued on why you [Liz] are living the handbag there [Liz has left the handbag behind when she left the room in the end. There are no directions for this in the text]. In his technical notes he [Bond] feels it is quite important for us to see the money [in Liz taking it in the end]. It is fascinating that he [Richard] doesn't empty the bag. She said 'take it but leave enough for shopping'. So he is making the point 'I left enough for one'. That is why it is something quite interesting if you [the actress playing Liz] had actually in there [in the handbag], paper to feel or just actually have that sensation of touching. It is not like you are adding it up. I will put some paper in there just for you to know that that presence is there. (...).

[The group rehearsed many times the third section. Later the director asked the group to make an exercise on the whole of the first panel.]

45. **Director:** Can we try something? Can we run the whole scene? Only this time can we use the bedding? Can we make the bedding the pivotal axis in the struggle between them?
46. **L:** I don't know what you mean.
47. **Director:** Whoever is making this their home has control of the sheets. You [Liz] are making it there and his trying to take them off you. He is taking it off you anyway. Obviously you follow the logic of it but I am saying he might be taking them off you in some other point.
48. **L:** Can they [the sheets] come back in the room once they have been taken out?
49. **Director:** Yes. It is following the stage directions but if for example [the actor playing Richard] goes and takes them off then you [actress playing Liz] can, in your own time go and get them and retrieve them and put them back. You may start putting them back on there [onto the chaise-longue] but then Richard might start taking them back again. It is doing the play but it is not doing the play. I want the words and I want the stage directions but I want the fight over these [the sheets]. These are the site of humanness. This is your [Liz's] nest. If you like when they are in your [Richard's] hands let's say it is necessity when they are in your [Liz's] hands it is freedom. Let's see what tension ...
50. **L:** From the beginning?
51. **Director:** Yes. Just as an exercise.
52. [The two actors improvised on the specific exercise. Some of the products of this improvisation were:

a. Richard is getting in the room with Liz in the beginning of panel one and lies onto the chaise-longue while Liz is making the bed (see Picture 1).



Picture 1

The actress then covered him with the sheets (see Picture 2).



Picture 2

b. Richard gets up and takes the bedding off (see Picture 3).



Picture 3

c. Richard is holding one edge of the bedding and sits at the table while he is describing his awful day (see Picture 4).



Picture 4

d. Richard is taking again the bedding while Liz is off but this time he folded them tidy first and then hide them under the chair (see Pictures 5 and 6).



Picture 5



Picture 6

e. Liz eventually retrieves the bedding and makes the bed but Richard is laying on her. He is mentioning that Liz had made her point but that they need to eat now. In time they struggle and they both fell from the chaise-longue on the floor (see Pictures 7 and 8). It is the point when Liz is describing the incident of the blinding of the child by his mother in the newspaper.



Picture 7



Picture 8

f. Richard and Liz struggle for the bedding while they argue about the reliability of the newspaper article. Richard is on the floor trying to keep the sheets (see Picture 9).



Picture 9

g. Richard re-folds the sheets but then covers tenderly Liz with one of them and speaks about how life should go on. He then argues that Liz needs help and that she becomes upset for no reason (see Pictures 10 and 11).



Picture 10



Picture 11

h. Liz reclaims again the bedding and covers herself with one of the sheets. Richard comes behind her and covers himself as well. He talks about the traffic jam and the streets of the city. He then walks off covered fully with the bedding while he mentions that there is no paper (see Pictures 12 and 13).



Picture 12



Picture 13

j. Liz is mentioning that she is pregnant and holds the pillow like she is offering it to Richard. He takes it and goes off again while he advises her to abort it (see Picture 14).



Picture 14

k. Liz is going off but returns again with the sheets and starts making up the bed once more while Richard is trying over again to take the sheets one by one off. He then sits at the table and speaks the speech on what use is a kid (see Picture 15).



Picture 15

1. Liz manages to make the bed and lies on it. Richard is taking money from her handbag and throws it under the chaise-longue. He goes off. Liz is left alone laying onto the bed (see Picture 16).



Picture 16

[After the end of the particular exercise the director mentioned:]

53. **Director:** That was extraordinary to watch. I don't know if it felt useful to you from inside. Obviously there were certain moments when the thing broke down but there were certain times when ... wow! There is a real difference in the two dynamics because you outlined the most aggressive and dominating and wordy... but actually you [Richard] are objectively weak. Because you are blind. A lot of your tension with her took the form of suffocating either by trying to change the meaning of the blanket into something for you or

[showing] a great big toady bastard. I thought the whole scene on the floor [see Picture 9] was like you were trying to deny the story [of the blinding] and saying it is not real. It was very useful. Because you got into the centre of the play in terms of what is at stake. The two completely different things became explicit. The two stories, the two arguments ... The bit when you were down [see Picture 8] was almost pornographic. But ultimately you relinquished the sheet. You had to let go of it because she is implacable in terms of what I said about Antigone. It was there in semblance in the very minute she came through the door. (...) It is not something you can talk about and analyse but in terms of the concept you could see it is freedom and necessity. It is like 'I am trying to drape it in the logic of the city', 'no you are not, you are not, it is my world home'. I think there is something really powerful in there.

54. **R:** What really struck me is that he [Richard] doesn't have a blanket. He doesn't own, he doesn't have a blanket.
55. **Director:** Only to cover things not to secure things.
56. **R:** He doesn't own anything, he doesn't own himself. So he had to try to convince her. I almost felt like he recognises that and he has probably always recognised that but he has managed up until now to stop her from recognising that she can do this.
57. **L:** It felt to me that, as it went on, she realises that she has nothing to bargain with you [Richard].
58. **Director:** That is the point about ideology. He is an oppressor but it is the emperor's new clothes. And until you [Liz] take that step, until you go to that extremity to cross that barrier, you don't know that he is naked. And then when you realise that he is naked... well... I think that there is a definite cut off point when she stops arguing with him. He has gone and he doesn't even know it.

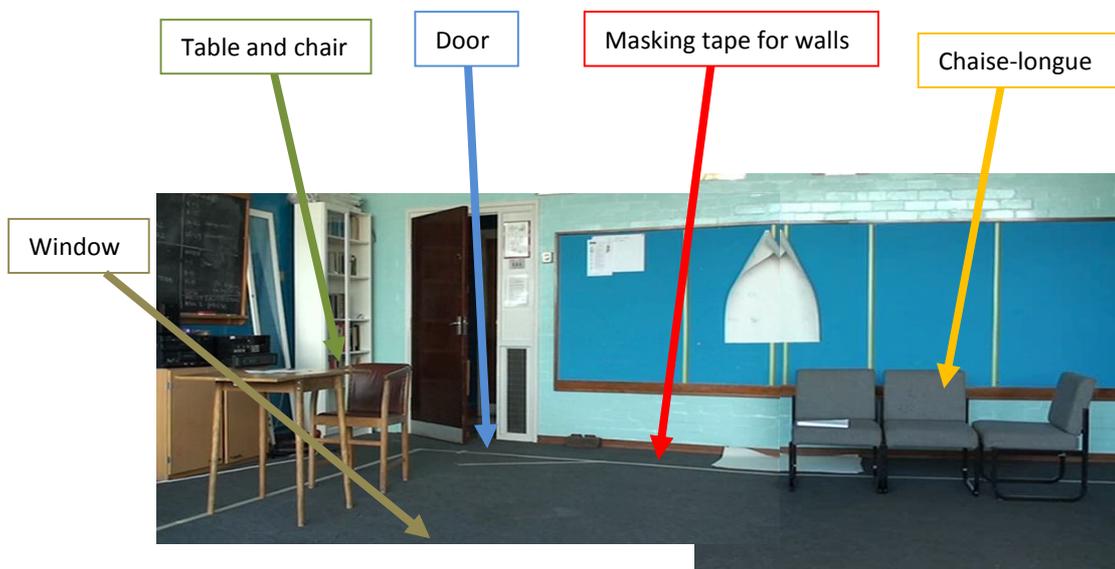
(...)

[The next exercise was for the two actors playing in the first panel to watch the director and another actor performing their roles. As the director said the purpose of this exercise was for him to understand the play from the inside and for the actors to have an outside view of the panel. After the end of the exercise there was a new reflection on what went on. (Fieldnotes 9-9-2009)]

59. **Director:** (...) I felt that there was a lot of journey in it that actually I wasn't aware of. You get a sense of it that it is a very still structure but actually is a maelstrom. I wonder how the kids will experience that.
60. **L:** It feels like, very clearly, that her world is over there and she only steps out of it when she confronts ... I don't know. When she steps into the middle [of the room]. Everything is centred over there. But it feels like he feels like he can go.
61. **Director:** This is interesting because I kind of felt I didn't know where to put myself so often.

62. **L:** I don't know how to explain what I am saying.
63. **R:** What was the thing you [Director] have said?
64. **Director:** I said that thing of really trying very hard to be in it. I genuinely haven't planned to do anything but then found myself at loss of where to put myself. (...)
65. **R:** I think it has to do with ... because the space, the site, really didn't live. I didn't find it alive. In fact it is not right. It didn't feel right.
66. **Director:** You mean the relationship of the things to each other?
67. **R:** Yes. I don't know what it is. And I think I felt [that] it was dominant the emotion of it and not the space. So I couldn't read the graphic that you [Director] ... I don't know what this is [the chaise-longue], I don't know what that is [the table and the chair], I don't know here [points in the middle of the room]... [For the configuration of the room see Picture 17 bellow]. I think it was partly because you two [Director and O] were sitting out [during the previous rehearsals]. So what I found myself caught up with was the emotion of that journey which is necessary but I felt a little alienated from this space which feels very strange because it feels quite different when you are in it.
68. **Director:** That is interesting because I don't know what the answer to this is. I don't know if it is actually a question of execution. At the moment I am not ultra aware of that but then it might be a useful alarm bell. When you are sitting and watching it I had the same sensation with *The Under Room* when I couldn't work out after a while whether the dummy actor was working or not [in Bond's play *The Under Room* there was a real dummy and a dummy actor speaking the words of the dummy]. (...)
69. **R:** (...) I was asking a question. Does he [Richard] ever move away from the door? If he does what is his pathway?

(...)
70. **Director:** He steps at the centre of the room with caution quite rightly. But what I am convinced about now is that the chair and the table are by the door. But I don't know if that [the chaise-longue] is in the right place. I think the door is in the right place in relation to the window. That question is still there for me at the moment [for the last configuration of the room see Picture 1 bellow] and I am hoping that moving in to two [panel two] might change that again a bit more for us because [we need to be] more radical with the chair. There is another question that relates to what you [R] were saying about the space as the site of living. Actually maybe there is a kind of tension that we need to build and frustrate so when the thing does come in the middle of the room explodes it all out.



Picture 17

71. **R:** That feeling that you [Director] [mentioned], you don't want to just walk for the sake of it, I think it is absolutely right.
72. **Director:** It makes your legs tremble though. It becomes an adrenaline thing.
73. **R:** There is nothing more frustrating than watching plays with wandering actors that go and do things with props just to do something because they don't want to stand still. This is what I am really begging. Part of me want the audience to feel uncomfortable but don't know why they are feeling uncomfortable. (...) I think that really worth trying how much you can do from here [when Richard is standing at the door]. And then I was asking questions about who opens and closes the door. There was a moment when Liz [O as Liz] closed the door. I just thought why is she closing the door?
74. **O:** Probably was not in the script. It was probably an accident that I just did it.
75. **R:** I don't know... Does he [Richard] leave the door open as an invitation when he storms out for her to come?
76. **Director:** This is what I did, yes.
77. **L:** That is what you did, yes.
78. **R:** But for the whole way through. I can make sense if he closes it because he doesn't want to sit in here. That made me to beg for an answer. I don't know if there is one over here [he means if Richard was entering the room and went to its right side]. Looks like a shepherd. (...) And the other thing is that we don't use the window.
79. **L:** Yes, but aren't we deliberately not doing that? I thought it is not noticed yet in the text.
80. **R:** I think that is in relation to audience.

81. **Director:** I think it is in relation to the script.
82. **L:** I think we have deliberately not. I would liked to have gone ...
83. **Director:** I have felt that too.
84. **R:** I think there is a difference between going to the window and looking out but at the moment we are not using it at all. We do have a window, it [the script] says there is a window. That is the one I am fascinated about because I think there is a DE. There is a DE there which is only realised in the end when he [Dan] is stood by it.
- (...)

D.2.c Day 8 (10-09-2009), DVD 8

[All the sessions in this day relate to the second panel of the play. In the beginning the director with two actors, who play in this panel Liz and Dan, discuss on the panel and analyse the actions in it. In the end of the day the group proceeded in rehearsing the particular panel.]

1. **Director:** Let's go through this [panel two] in a bit more detail and then we will start putting it on the floor. So I wanted to reassert the things we said yesterday [in the end of last day's session the three members of the group started discussing about panel two]. (...) Although the room has moved from the social site in to the self site it is also a bit like it is gone through a transition of ownership too. It is almost like a reversal of it where by one [panel one] Liz occupies the space and Richard is coming and going. What we were starting to discover is that he is never comfortably in it. What we have got here [in panel two] is a mirror because now Dan seems to hold the space. He has taken the chaise-longue.
2. **O and L:** Yes.
3. **Director:** She [Liz] is nowhere near. It [chaise-longue] is not even referred to in terms of Liz. And my sense is it is not even referred to because actually she is almost relegated to the table.
4. **L:** And the door.
5. **Director:** And the door, yes. Because she comes and goes and one of the things [the actress playing Liz] pointed out, I think very accurately, was that it is almost as if she [Liz], at times, is speaking Richard's words [from the first panel]. Different attitude, yes, but it is almost like that infection, that corruption, was passed on to her. But she is just as manipulative but from a different perspective which is playing the role of the mother: 'therefore I have to care for you', when actually what she is doing is the absolute opposite. And of course what you have got in the first one [panel one] is Richard playing the role of the partner when actually what you don't have is a relationship.
6. **L:** Yes.
7. **Director:** So it is very interesting that through that kind of prism we have entered the site of the self. Because now we are in this place where manipulation is everything. What I would also like to say is that there are two other things that are really important. One thing is that we have identified, actually Edward [Bond] identified it for us, that in panel one there is an ongoing argument. The minute the door slams the argument started before even seeing him [Richard when he enters the flat and Liz slams the door of the room in the beginning of panel one]. And there is a whole history to that which is then also transformed by the new [argument] which is 'I am going to have a baby' [said from Liz] which breaks it down. What is interesting about that is [that] we don't know what it is until very nearly to the end and when you say ... [Liz saying that she is pregnant].
8. And then all of the sudden everything begins to take on a new meaning. In effect it is interesting how the story of the child's eye [the blinded child by its

mother], which is the central speech of the play, transforms everything else and changes the meaning of the whole situation. Yet here there is another argument and it was only last night that it really occurred to me that that is what it is. The way he [Dan] talks to her [Liz] is almost like an inversion of the parent child relationship. That is true but actually it is the source of a massive argument. The tragedy of her [Liz's] situation is that while she is able to see the logic of the way out, to give him his life back, she kills herself because she can't do anything else. Because he [Dan] is unaware that she has found this tragic innocence [when Liz commits suicide] what he is left with actually when he first wakes up [after Liz's suicide Dan wakes up crying and dancing in the end of panel two] is an immense amount of guilt which is: 'was my refusal to go and get the drugs the thing that pushed her over the edge?'. Whereas we know it is the opposite because what she articulates [when Liz prepares to kill herself she utters the reason that made her do that] is how she can no longer live with doing that to him [asking Dan to bring drugs]. But he things the opposite.

9. I think that what is interesting here is that the argument is about, if you like, the pivot desire [Liz's desire] to get you [Dan] to take the drug because then you can no longer sit and judge her. The argument is around being judged and actually it is a complete reflection of the argument you [Liz] and Richard were having. Every time Liz objects he [Richard] takes it as an attack in the old argument about the drive 'oh! You want me out of the house!' But actually that is what that argument is [the argument in panel two]: 'you [Dan] are judging me [Liz]! You think you are better than me'. So we have exactly, as we have in panel one, an argument but it is refracted through the argument in panel one into panel two and that tension between them is always there in the room. Only this time it is between mother and son. And she is on the periphery and he is on the seat of humanness, in the site of the self. I think that what transforms the space, [what] characterises it more immediately for us, is that just as the baby in her stomach affects the way she sees and understands that mother situation blinding her child, this time what comes through the door is the city in the cut. So the wound [that Dan has on his arm] is what shuts the balance between innocence and compromise.
10. **L:** The wound is what makes him say 'this is the last time I am going to ...' Not because he is hurt but there is something in that that makes him say ...
11. **Director:** It has to do actually with the fact that he has seen what it means [to bring drugs to her] because his best mate just done it to him [Dan's friend, Army, wounded him]. And actually he realises, he is saying to you [Liz]: 'I am not helping you'. So that is what, if you like, shuts the balance. There is no balance by the end of that point. He feels like it is tipped over and she is going to take her life. Which I don't think she is aware of until she is being through that whole engagement with him on the chaise-longue. So there are so many echoes of what is said and done in panel one but seen through another ... All the things we were talking about in terms of the space, that are moving it and using it and deal with it, are actually present now. Only they are present through a different dynamic which is the relationship between the son [and the mother], who in his own born state allowed her to enter into some self knowledge now. He is out in the world, he is bringing that city, that wound, into the room. (...). The only thing she has left with is her shame, what she does, that she has to hide from her son.

12. **L:** But she still has to take it [the drugs] to her room in her terms.
13. **Director:** That is the classic addict response. Especially when she becomes conscious of her impotence in the face of it. Whether is drinks or drugs, porn, phones everything like that. (...) Those patterns of behaviour can still become very addictive. I was wondering if there is bedding on that chaise-longue [for the second panel], his [Dan's] bedding. But I don't know if this is doing too much.
14. **L:** It is horrible if it is his bedding.
15. **Director:** It is horrible! But that may be too much. (...) So let's read this first section [of the second panel].
16. *'Off, the outside door opens and closes. Dan comes into the room. A loose jacket hangs from his shoulders. The hood is raised over his head. He shuts the door. Leans against the wall. Half-raises the right side of his jacket to peer under it. His face is blank. He is tense and tired. He hears a sound. He takes a packet from his pocket. Puts it on the table. Goes to the chaise-longue. Sits on the edge. Liz comes in. She is older, untidy and unkempt.'*
17. **Director:** Again we have what happens in the first panel. But he [Dan] comes in the room not her [Liz]. (...) 'He hears a sound' which is what you [Liz] hear as the first thing you respond to, a sound [Liz in the beginning of the first panel response to the sound of the door which Richard closes when he first enters the flat]. I don't know what the sound is and it might worth playing with it.
18. **O:** I think it is an interior sound.
19. **Director:** Yes. But it could be, for example, the smashing of a glass. Or it could be the shutting of a door. I don't know but it seems really interesting he [Bond] is going for a sound because I think it is what Kate [Katafiasz] is talking about taking us in the indexical. It is very interesting he [Bond] does specify what the sound is. (...)
20. **Liz** *(A bit too brightly)* O 'ello luv. Thought I 'eard yer. What kept yer ?
Bin with yer mates?'
21. **Director:** That is the first line in the argument. (...) It almost takes me back to the sound. Because his response to the sound is he puts the packet on the table: 'are you warning me coming in? Are you nervous?' (...) 'What kept yer?'
22. **L:** It is like 'I called did you hear?' [Richard's first words to Liz in panel one].
23. **Director:** Yes, it is exactly the same only it is moved on. It is more corrupted, she can't even have it out [like Richard did explicitly in the first panel]. What I mean is having that kind of row about 'How do you have to judge me?' It is not even that, is it? It is 'What kept yer?' I think that is part of the tension of you [Liz] not being able to pick it [the packet with drugs on the table] up because you are trying to do it on your terms, trying to retain some dignity. But I think she is desperate for it: 'Bin with yer mates?' (...) She glances but she can't pick it up. You know what the situation is straight away. The opening of the play is

magnificent but so is this. The site is just there. He [Bond] has crystallised it and condensed it (...). We know where we are straight away or we think we know. He [Bond] is replacing the social site but then it is going to be exploded in a few pages time.

24. *'Dan gestures to the table. She glances quickly at the packet -- doesn't react.*

Liz Why don't yer take yer jacket off?

Dan Take it t' yer room.

Liz I only asked cause . . . yoo sittin there. -- Did yer eat out ? Can I get yer somethin?'

25. **Director:** I think this is really interesting because what we get in this little section is you are getting the parent child relationship but it is been inverted. He is acting like he possesses and she is possessed. Why is she asking about the jacket?

26. **L:** I wonder if it has got to do with him staying. It depends on what he usually does.

27. **Director:** I think it is worth exploring. At one level it could be: 'you always take your jacket off and it is odd for you to sit on the bed with your jacket on'.

28. **L:** Just trying to be mom but not being mom ...

29. **Director:** Or is it: 'you are not going away, you are not going to leave me'?

30. **L:** Yes, this is what I mean. If you come in you got to take off your jacket if you are staying.

31. **Director:** There is an element of paranoia [as] in Richard. It is very evident in her but I think it is much open fear.

32. **L:** Yes.

33. **Director:** It feels like there is a shift into motherhood, that residue of motherhood. So she is trying to assert that logic in the room. This is the site of the self in terms of self creation for both of you [Dan and Liz]. It is all about who she is and who you [Dan] are. What is really present are two stories from the city. One which is 'open your eyes to the problems of humanness' the other one is 'there is a lot of traffic jam'. That is the central concern of that panel [panel one]. This one [panel two] is looking at the self.

34. **'Dan** Later.'

35. **L:** There is something about feeding there. She was always feeding Richard in the first panel.

36. **O:** But he [Richard] had nothing to offer whereas Dan has in terms of possession.

37. **Director:** Yes, absolutely. But it is mother's role as well. (...)

38. **Liz** Expect yer tired. *(No answer. Goes to the table. Picks up the packet)*
 'Ow much did they. . . ?
Dan I managed.
Liz Did they try t' raise the . . . ?
Dan I managed.'

39. **Director:** I think it is interesting as well that there is something in it that relates to cost. She raises it twice. I don't know if she anticipated a problem [that if the price of the drug went up then she had to go to make more money through prostitution]. (...) The relationship between the drug-drug and the money drug is everything. It has a sense of real crisis to do with values and price there.

40. *'Goes to door. Speaks in the doorway.*

Liz *(Hurt)* Don't treat me like a child dear. I worry when yer out.'

41. **Director:** It is interesting the use of the word 'dear' there. I don't know what it is about.

42. **O:** 'Dear' for me is spoken to too younger people. It can be called patronising here. It depends on how it is used.

43. **Director:** It is what an older person says to a younger person.

44. **Dan** Take it t' yer room.

Liz *(Stops)* Yer've no right t' talk ' me as if I . . .

Dan Made yer wait. Sorry.'

45. **Director:** (...) Something made him say 'Made yer wait. Sorry.' I don't know if this is the first time they look at each other but something made him say that. It is related to the fact that you [Liz] are saying what your rights are. So you are almost saying indirectly or implicitly: 'Don't patronise me, don't judge me. I am your mother, have some respect, I am a human being.' But you can't say that, there is that gap. So your [Dan's] response is: 'sorry I made yer wait'.

46. **Liz** Why're yer sittin in yer -- ?

Dan 'S nothing. Juss take it t' yer room.

Liz Im not a fool! Something's 'appened.

Dan I was in a fight!

Liz O.

Dan Satisfied?'

47. **Director:** This is interesting. Obviously the jacket thing is really strange to her.

48. **L:** As well he doesn't have the jacket on. It is hanging.
 (...) Everything is pretentious.

49. *'Dan pulls the jacket from his shoulders. His right shirt sleeve is soaked in blood. It is almost dry. It is oddly heraldic as if the whole sleeve had been painted as a contrived image. His hand is almost clean.'*

50. **Director:** I presume that his [Dan's] strategy for dealing with this was not to let you [Liz] see him like this. My sense of it is that he sees himself as the man of the house. I would imagine that his plan was giving the packet, get her out of the room, and then clean myself [the wound]. But I think that if he was unwounded he would just be currying on. The fact that he is wounded by his best mate has changed everything for him just as he carries his wound. But if he has been able to go to the bathroom and clean it and you [Liz] not knowing that he carries the wound then we would have a completely different outcome. So I think that this thing of 'I am not helping again' is created in this moment in the room. You can't come in the room with that decision. Humanness is created in the here and now. The invisible object is in the here and now. It is in this moment. You can't predefine it. You find it, it is revealed to you. (...) You [Dan] reveal the wound as she [Liz] reveals the baby [to Richard in panel one]. It is fantastic I think because it [Dan's wound] is the badge of the street. (...)

51. **'Liz** O God thass knives! Look! Yer bin fightin ! I tol' yer no knives !
Never take a -- ! Yer promised me!'

52. **Director:** (...) She made him promise which I find very interesting.

53. **L:** It is part of that whole dignity thing. (...)

54. **'Dan** No knives --

Liz I tol' yer walk away if they -- !

Dan Didn't fight -- !

Liz This place! I cant cope with any more a' it! Me nerves 're in shreds !
-- O God did yer bleed on the stairs? The neighbours'll know if
there's blood on our -- ! Yer've marked us out!'

55. **Director:** What is fascinating about this line is 'This place'. It is part of the city but it is this place. And again you [Liz] are saying what Richard said. He said 'I can't cope with this'. (...) I think that the way he describes his mother [in panel three], because he doesn't know the truth, is that she is agoraphobic in effect. (...)

56. **'Dan** Take it t' yer room!

Liz Don't want it! Take it away! Wont 'ave it in the 'ouse! Couldn't
touch it if yer paid me! -- not if yer 'ave t'get kill for it! -- Did yer
bleed on the stairs?

Dan Take it t' yer room.'

- 57. Director:** It is the classic addict's denial. (...) How many times he is saying 'take it to yer room'? That is like a battle of wills with the mother and the child.
- 58. 'Liz** O its easy t' say that! (*Tearful*) 'Ow can I take it with yer blood on it? If yer'd let me. . . before yer showed me yer arm -- I could've -- me nerves wouldn't be in such a . . . if yer'd 'ad that little bit a consideration, no that's too much t' ask . . . -- (*Sniff*) Yer promise me no knives.'
- 59. Director:** That is a bit of mental gymnastics really to construct the logic of that in this speech. It is her complaint. It is precisely what he [Richard] does [in panel one], 'I come home, I had this all day, I have done that ...' (...)
- 60. 'Dan** Promise meself! Not interested. . .--
Liz But yer --
Dan Got a cosh. If there's bother I --
Liz A cosh ? One yer --?. . . Whass goin t' 'appen t' us? I don't see any way out! -- nowhere t' turn. . . Sometimes I wish I'd never bin born -- .?'
- 61. Director:** 'I have promised meself, not interested in your moral position. It is me. I am the one ... a cosh? Oh! My God, the world is turned upside down, the world has no logic anymore because you have a cosh! I will just go and shout up.' It is so manipulative. In effect it is almost worse from the manipulation of Richard.
- 62. L:** It is! Because actually his [Richard's] is so explicit.
- 63. Director:** This is what I mean with the handbag. He [Richard] is very honest about it. (...) This is [Liz's manipulation] like double deceit.
- 64. 'Dan eases the sleeve away from his arm. Half-winces.**
Liz O god! --Yer sit there n' let me talk 'bout my troubles --. (*Puts packet on table*) Its got t' be wash.'
- 65. Director:** The most interesting thing about this is how true is that? It is almost like she has different selves to activate and she keeps falling back into different roles.
- 66. L:** I think they are all true but how far do you take them? She denied herself between panel one to now, she can't be that person now. She has decided to take a different root and that was odd.
- 67. 'Dan** Not deep -- scrape the skin off the top -- made a mess --
Liz Wait. Stay there. O god!'

Liz goes out. Dan rolls up the sleeve on his arm. It is not as bloody as the sleeve. He moves his hand and flexes his fingers. He bows his head in exhaustion. Liz comes back with a bowl of water and bottle of TCP. She puts them on the table.

Liz Sit 'ere. *(Dan goes to the table. Sits on the chair)* Leavin it like that. Not sayin. *(She looks at the cut)* Thank god its the arm -- a few more inches n' -- *(Realises)* Cloth ! Didn't bring a --!

68. Director: In a way she is indulging in an I-am-a-good-mother fantasy. (...)

69. *Liz goes out. Dan remains bowed over the table.*

Liz *(Off)* No bandages in this 'ouse!
Liz comes in with a sheet.'

70. Director: Now, I think the sheet has to be the bedding from earlier. Because she is ripping off his humanness. (...)

71. L: Ripping off her humanness. (...)

72. 'Liz 'Never anything when yer want it. *(She starts to tear a strip from the sheet)*

Dan Don't spoil the --

Liz 'As t' be -- cant leave it -- ! *(She tears a piece from the sheet. Dips it in the water. Washes the cut)* Shirt ruined. More expense. Not that I begrudge. -- 'Old that. *Dan holds the cloth against his arm. Liz tears another strip from the sheet.'*

73. Director: That is really irritating there. It is a bit like when he [Richard] is saying stop it when you [Liz] insist on telling the details of the story [of the blinding in the first panel]. It has the quality of that about it from panel one.

74. 'Dan *(Takes cloth away from his arm)* Don't ruin it -- I'll find somethin in the --

Liz Still! Wander round drippin all over the -- yer mother cant neglect a cut like that -- *(She snatches at the cloth. Knocks over the bowl. The water sloshes)* Damn! Now look what yer made me --! Me nerves -- the sight a' blood --! I'll never forgive meself if anythin -- I shouldn't let yer go but yer insist -- *(Stops)*. Was anyone 'urt when yer -- anyone else -- ? *(Sudden panic)*The police ! --- was the police involve --'

75. Director: I think this is hilarious as well because she has this whole thing about mess. In a sense she is trying to maintain order and be the mother. It is like a role play and yet it is so archetypal, it is a cliché. And she also is talking about herself in third person, 'Your mother...' She is incompetent and she knocks

D.2.d Day 9 (11-09-2009), second session, DVD 9

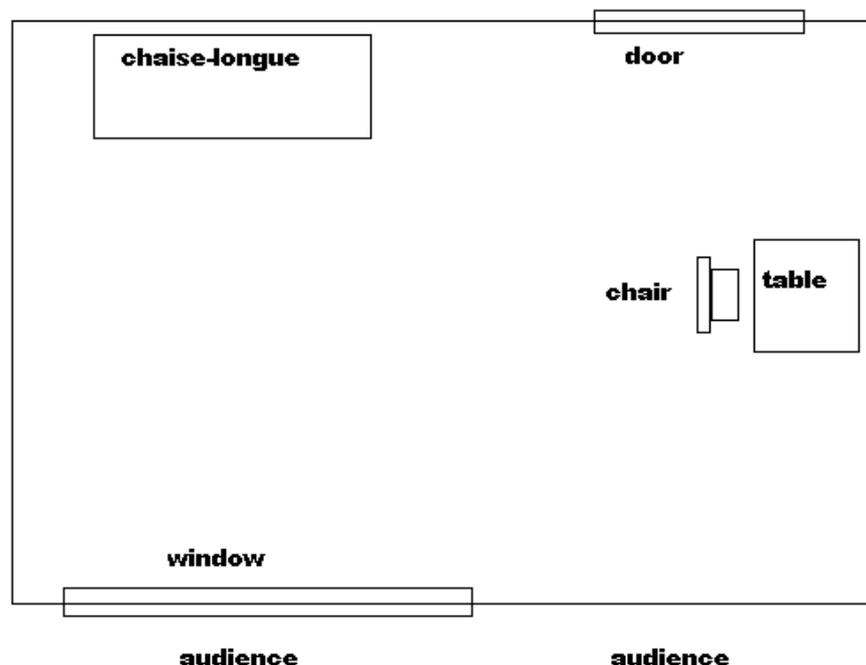
[The group continues their discussion on the second section of the second panel from the point they have left it in the previous day. The particular discussion took place while the group was already rehearsing the second panel]

1. **Dan** *(Half raises his voice. Factually)* It was Arnie. We'd got the stuff --
Liz *(Off)* Arnie ?
Dan 'E asked me t' give 'im the lot.
Liz *(Off)* 'Oo's Arnie ?
Dan Arnie. Yer know Arnie! 'E comes with me when we buy the --. Two a' us in case --. On the way back 'e asked for the lot. Tried t' grab it. 'E 'as t' give 'is girl -- 'arf is family. 'E was high. Tell 'im not t' take nothin when we're out. No one listens. Wouldnt give 'im it. 'E drew 'is knife on me. *(His voice sinks)* No police. *(Squeezes bloody water from the cloth)* Me mate did this t' me.'
2. **Director:** So you [Dan] are continuing the story. You are actually answering her question. (...) Is that factually in relation to Arnie? Does the whole thing is factual? It could do but I don't know. (...) 'No one listens'. So in a sense for you [Dan] this world is becoming more and more suffocating. The thing is 'we always go together because we are a team, we have basic rules. You don't take the drugs for your own ...' But now it is like this infection has gone not only to his [Arnie's] girlfriend but also to his family and even he is on it and 'no one listens'.
3. **O:** (...) For him [Dan] she [Liz] is not even listening anyway. The last time she asked him it was about Arnie but she doesn't talk about him [Dan] stabbed. The only thing she says is 'who is Arnie'. She just listens to 'it was Arnie' and then nothing else.
4. **Director:** He says no one listens.
5. **O:** She says the story with her head on the pillow [in first panel].
6. **Director:** That is why she goes suddenly 'no police', because she is not listening. (...)
7. *'Liz comes back. She brings nail scissors. She is drugged. Dan bandages his arm.'*

D.2.e Day 10 (14-09-2009), first session, DVD 10

[The director, Chris Cooper, is transferring to the rest of the group his discussion with Edward Bond on the configuration of the room and makes some changes to it according to Bond's views.]

1. **Director:** He [Bond] was describing it [the room] as you have set it up when we did it when the door was there [on the right side of the room for the audience, in reverse of what the group did till now]. I thought that that make sense. I will tell you why he has envisaged it in that way. He was talking about how in our culture we read from left to right. Apparently we always read pictures in a gallery in the same way. In different cultures it might be different but that is why we do it. And he was relating it to Greek theatre, what comes from outside always comes from there [from the right for the part of the audience]. And if anything goes in, it goes there [to the left] (...).
2. **Ca:** I think he [Bond] is saying that the chaise-longue is the most important thing.
3. **Director:** That is precisely what he is saying. It has to do with the relationship of the door to the chaise-longue actually and the window which is to the left from the perspective of the audience. (...) But he was really pleased because we have worked that relationship between the table and the chaise-longue because he says this is absolutely right. He said he didn't put it in the script because he wasn't sure. But he did know where the fixtures have to be, which are: the door there and the window there. (...) I don't want to play with the shape or the angle of the room yet but I would like to turn the furniture and shift the door. The door should be in the back [right back]. (...) (For the new configuration of the room see Picture 1 bellow)



Picture 1

D.2.f Day 10 (14-09-2009), second session, DVD 10

[The group continues on reading and discussing the second panel of the play from the point where they stopped it on Day 9 (11-09-2009) second session (see App. D.2.d above)]

1. **Liz** O. Yer managed. . .
Dan Go back t' yer room.
Liz Must mop up the --
Dan Done it.
Liz Yer never let me 'elp --
Dan Im goin t' lie down...
Liz starts to cut the sheet with the scissors.
Dan Leave that.
Liz Too small. (*Drops scissors on table*) Need bandages --
Dan I bandaged it..
Liz Need more. 'Ave t' change the --
Dan Leave it.
Liz Why're yer so stubborn?
Dan I want t' lie down.
Liz Im not stopping yer. Didnt I offer t' get yer something t' eat?
Wouldn't let me. Wouldn't let me wash that. Wont let me do the
bandage.
*Liz tears more strips from the sheet. Dan watches in silence. The strips begin
to litter the floor.*
Dan Yer ruin our lives..
Liz 'Oo's Arnie?
Dan We need 'elp.
Liz Yer sound like somethin in the papers.
Dan Yer got t' give it up.
Liz I cant. I know meself. Yer got t' let me understand meself. At least
allow me that. Some people start on it easy, They're the ones 'oo
give it up easy. I didn't want t' start -- it was 'ard. Thass why I cant
give it up. Wish I was different. This is 'ow I'll always be. Too late
t'change.
Dan Ow much did yer take?
Liz (*She tears more strips from the sheet*) Please don't argue with me. .
.let me enjoy the benefit after yer took the risk. . . (*She tears more
slowly*)
Dan I don't do yer any good.
Liz Yer do. If I could give it up it'd be 'cause yer ask me to.
Dan Im not fetchin anymore.
Liz (*Giggles*) Yer said that before. Yer only sayin it now cause yer bin
scratch.
Dan I could leave. Not stay 'ere n' watch yer fall apart. If yer was on yer
own yer'd 'ave t' make an effort.
Liz . . .Yer father ran away.
Dan Don't like goin out in the streets no more. Used to. Now they don't
lead anywhere. Sun juss shines on the dirt. Take-aways drop in the
gutter – bits a' animal bodies n' 'uman sick. Shows it up. Want me
own life while Im still young enough t'do somethin with it. I mean
it -- not fetchin anymore.
Liz (*Contented*) Yer will, yer will.

Dan Today was the last...
Dan curls up on the chaise-longue. Pulls his jacket over his head. Silence.

2. **Director:** So we have identified that tension between her habit and what we call her maternal instinct. It becomes an intolerable strain for her and her incompetence over the table can only be dealt by getting out. (...) So she is gone and it is almost like in parenthesis this little section of Dan where he is speaking aloud while she is literally shooting up herself. Then she comes back in, she has got the nails scissors, she is drugged when you [Dan] are bandaging your arm. So actually you have cleared up the mess she has made of the situation as you always do. What we were seeing there on the table is the crisis of their relationship and that your [Dan's] role is both to fend for yourself and clean up the mess and provide for her. Actually what we have seen is the whole of your life played out in essence round the table. So while she has that distorted responsibility as a mom she can't function anyway, she can't provide you with what you need. What was interesting when you [actress playing Liz] did it this morning [an earlier run-through of the first and second section of panel two] it was almost you had regained some competence when she came back in [after she shoot up the drug to herself off]. Alcoholics shake when they need a drink and when they have had the drink they stead it. In that sense you regain your competence. (...) I think that the 'get back to your room' is an instant recognition [by Dan] that you are drugged. I don't know how we do that, we will find it on our feet. You [Dan] have been telling her to go and do it in her room, she has done it in her room, she is coming back here and you are telling her to go back to her room [again]. Now why is he telling her to go back to her room?
3. **O:** I presume she does it in her room. That is where she does it. I don't think it would very much different.
4. **L:** It sounds like, when you [Dan] say 'how much did you take?' that this is different...
5. **Director:** It feels different. I don't know.
6. **L:** ...that she doesn't usually get that different.
7. **R:** The site of this panel is the self, isn't it?
8. **Director:** Yes.
9. **R:** I am just aware of how much society is in the self in this panel and how much she speaks the words of society.
10. **Director:** She speaks a lot as you [Richard] do [in panel one].
11. **R:** I am just wondering if these moments are moments of clarity, as drunks call them. She says 'we need bandages' like it is a hospital. She talks about feeding which is the same thing as Richard is talking [in panel one].
12. **Director:** She is trying to be a mother for him but she can't. It is almost like he has negated the city in to her, that early infection we were talking about is present. It is not exactly the same. The city is talking through her. She is

completely corrupted by this point. Not completely. Because she has a relationship to her son. But in terms of it [the city] she distorts herself. This is what I mean with the shaking [of alcoholics] and then when they have the first drink it steadies the hand and they can appear very lucid. Alcohol is something you can smell but some form of drug addiction is also sometimes difficult to detect. Particularly with heroine users, there are people who cannot function without it but hold positions of ...

- 13. L:** Coke users are like that, a lot of teachers are on that.
- 14. Director:** Yes, teachers and lawyers, people in advertising and whatever... They suddenly regain themselves when they have got their thing. But actually they are not themselves either and that is why ultimately it destroys you.
- 15. R:** I wonder if it matters what drug it is [the one Liz takes].
- 16. Director:** We are thinking of meth. Something needs to be shoot up but we don't know yet.
- 17. R:** Heroin is a very different drug. It doesn't have any particular side effects. It is the mixture of it [that has side effects] and people do have normal life as heroin addicts. (...)
- 18. Director:** It is not regaining yourself actually, it is regaining your function.
- 19. V:** It [heroin] actually makes you feel powerful. When you are in it you feel like incredibly powerful, you feel you can conquer the world, you feel you can do everything but you are going to do that tomorrow. If it comes.
- 20. Director:** I think it is more about her coming into focus.
- 21. L:** She comes back ready. She thinks she is ready. She obviously feels that she has thought of what she needs to do. Somehow scissors is the conclusion she has come to.
- 22. Director:** How she comes with the scissors is really important because we have got the blinding [story] as well. So there is a tiny stage direction that says 'she is drugged'! But it brings in a whole different meaning and it gets a response from him [Dan] 'go back to your room'. This is why I am asking, only this time you [Dan] know [how Liz is when drugged]?
- 23. O:** I think you are right. If you look at the text before [that] all that interruptions, all the panic and exclamations marks... And when she comes back it is all quite rational!
- 24. Director:** It is not that she got competence. (...) She doesn't have that direct challenge to you [Dan] prior to going out and injecting herself. (...) 'Don't treat me like a child dear' is totally different. In terms of you [Dan] you are just trying to get her out. Because when you say 'I want to lie down' you are just saying 'get out'. And then she tears more strips... This moment for me is huge, isn't it? What he [Dan] is saying up till now is 'don't tear the sheets, I will use something else, don't ruin it'. But now he is watching the room in silence and I presume that is rather a lot of ripping, but then he responses this time by saying

‘Yer ruin our lives...’ [Dan’s response to Liz]. This dot, dot, dot thing [the full stops in the end of the phrase] is coming more from you [Dan]. It is your sort of spiralling out [like Liz’s in the first panel]. And then she says ‘it was Arnie’ again. What is that?

- 25. O:** She wasn’t listening what was said. The last thing she has heard it was Arnie, ‘Arnie? Who’s Arnie?’ Then we presumed that this is when she is shooting ...
- 26. Director:** It is interesting she brings it back to Arnie. I am just trying to get the logic in my head. I am saying that I can’t grasp why she is taking us back to Arnie. (...) Is it because that was the discussion you were having before? She asked you something, you had a dialogue. Now she is offering something and you [Dan] are rejecting everything. Then he [Dan] says ‘you are ruining our lives’ and she says ‘who’s Arnie?’ (...) Is it an attempt to normalise the situation? A bit like ‘Oh! Are you alright love?’ And then he says ‘we need help’.
- 27. O:** It is a mother thing. Mothers do ask about your friends, your school... It is one of the things you don’t reply genuinely.
- 28. Director:** I think there is such a range of choices in that line for us to explore. It feels like there is an attempt to assert something, to reassert something or normalise something in a situation when he just said ‘you ruin our lives’. Obviously it is a displacement that she doesn’t say ‘I am not, this is not fair’. She ignores it. It is a bit like when she tells you [Richard in the first panel] that she is pregnant and you [Richard] pick up the pillow. With ‘yer sound like something in the papers’ she is trying to trivialise what you [Dan] are saying, ‘don’t be so dramatic like something from the tabloids’. (...) We have talked that this is the site of the self and what she finds is self knowledge. She says later ‘all I got left of myself is the shame’. It is like here she is answering directly the question she was avoiding and she says ‘I can’t give it up because I know myself...’ This is the complete corruption if you think the logic of this. It is a very lucid thing in a way. The logic of it is quite perverse but it is very lucid. (...) Why is he saying ‘how much did you take?’
- 29. O:** It is the first time she answers the question truthfully. So the question is ‘how far have you gone?’ Something is different this time.
- 30. Director:** I am wondering how much he understands what she is saying there.
- 31. R:** She sounds a little pissed off actually. She sounds like quite irritated actually all the way through it. I was just assuming that she was sedated [in drug addiction] but actually there is quite ferociousness about her.
- 32. Director:** I don’t know how hard it is but this is what I mean with lucid. Everything else she is saying up to this point is vague but in the ‘Im not stopping you’ is quit confrontational. (...) Somehow we have got to make the fear [Liz’s fear before she shoots up] so palpable because when she comes in [after the use of drugs], I have got a sense that, there was level of energy [in Liz]. Being drugged doesn’t necessarily mean you are [inaudible].

33. **O:** He talks to her like she is a kid and she feels that. But when she is not on the drugs she can't deal with it. When she comes back [after she is drugged] she brings that with her.
34. **Director:** It is like the argument has gone up a knot. (...) In terms of constructing a self deception it is brilliant but it is a self deception. Mentally it is almost creative!
35. **R:** I think it is a bit of a lie, isn't it?
36. **Director:** Yes, absolutely! It is perfect because logically from that way of viewing it there is nothing we can do because 'this is what it is and this is how it always will be and let me enjoy the benefit after you took the risk'. But the tearing [of the sheet] is on a different time lag to what she is saying. It is almost what the hand is doing from what the mind is saying on two different planes of reality. Bodily she has gone to a different space and I think it is significant because she begins to tear more slowly at this point.
37. **R:** Isn't that what the infantile parent does though, makes it the child's problem that they are infantile? When the parent becomes the child they actually blame the child.
38. **O:** She puts the responsibility on him.
39. **R:** She says 'all you got to do is to ask to give it up and I will do it'.
40. **Director:** But he already said that. I can't quite follow the logic of that. I suppose she is saying 'you do, do me good because I love you but at the same time you can't do me any good because this is unalterable. So if I could give it up it would be for you'. And then he says 'I am not fetching any more' and she says 'you said that before, you are only being saying it now because you are scratched'. Do you think he asked that [not fetching drugs] before? He must have done. That is the harshness of the hostility. 'It is a scratch' and actually it is the wound that brings the city into the room that is making her just as the baby inside her. Now she is reducing it to a scratch. It is hostile to him. How often these things are been said and is it different this time and if it is different this time what is it that is making it different?
41. **O:** Is got to be the cut.
42. **Director:** Yes! And the fact that Arnie...
43. **O:** It is the cut, Arnie, the sheet all over the floor... it depends how it looks like.
44. **Director:** I think that Arnie is 'my mate did this to me'. The infection is spread everywhere now in his life [Dan's life]. (...) So the wound makes the difference but she then says it is only a scratch. So he is saying 'I could leave' not 'I will leave', and she says 'your father ran away'. That is the most manipulative thing of all, isn't it? (...) And then he says that he won't do that anymore.(...) We have a complete schism between them because what he is trying to say is 'you are ruining our lives, we have to change it, we have to change it...' 'No I can't change it, this is how it is, if I could I would do it for you. But I can't, it is

unstoppable. 'I am not fetching any more', 'Well, you can say that but as far as I am concerned your father was just the same'. (...)

45. **L:** I wonder how much she believed that this day was the last [that Dan will never bring again drugs for her].
46. **Director:** She is incapable of doing that. She tries to induce the wound to a scratch but actually it is not a scratch, it is a great big bloody wound and it is beyond repair. You [Liz] reach that point of complete self deception: 'You will, you will' [bring drugs again]. I think, we might explore it in this way, that he is saying precisely that: 'this is the last, I really mean, this is the last' and it is in relation to the tearing of the sheets. It is interesting that sense of exhaustion that is there in you [Dan]. You have got these dots afters you are speaking but then what you do is going away on the chaise-longue and cover yourself and you pull it [his jacket] over your head.
47. **R:** Do you mean that he has decided that this is the last or are you saying that this is the last because she kills herself?
48. **Director:** No, I am saying, for him [Dan], I don't know how rock solid it is, but I think in his head *it is* the last.
49. **R:** That makes the suicide quite cruel then. (...) I don't know whether this is the last time. Maybe it is one of those you just say it because he then goes to sleep.
50. **Director:** What I am saying is that, that is what he feels, he means it, he really means it. It is almost like he is a foetus on the chaise-longue, when he wakes up he is born. But then what he is born with is the guilt precisely because of what his last words were. That moment is the thing that makes it clear for you [Liz] that the only way out of this cycle of destruction is to give him his life back which is what he has asked for. Well he didn't ask for it directly but you know what I mean. We need to be aware of that and explore what that tension is in order for her to take that in. Because the first instinct when you are on there is to try to corrupt him further. I don't know if it is an instinct but it is your first response in that moment, to try to get him take some [drugs], because then you realise how lucky you are because you could be like some other mothers who's their newborn is already addicted. (...) If you remember what Edward [Bond] is saying in the notes, that is the self knowledge that she retains. What we are seeing here, in this panel as the site of the self, is a birth and a death. But actually is a form of self knowledge.

D.2.g Day 11 (15-09-2009), second session, DVD 11

[In this session the group is rehearsing mainly the fourth section of the second panel. It is the point where Liz speaks her central speech and is led to her suicide while Dan sleeps on the chaise-longue. The director asked from the actors first to give themselves a lot of time in exploring the scene. After the second rehearsal the director has given more directions to the two actors playing Liz and Dan:]

1. **Director:** Can I ask to thinking serene behind the wall of glass [for Liz's situation in this section]? I am just trying to think what the quality of serenity is. It is being at piece, isn't it? What does it mean, what does serene mean? Smooth when she takes the packet from the pocket [the packet of drugs Dan brought in and she put at her back pocket]. It [the text] is saying she is doing it after she said 'try some'. (...) How much is she trying to persuade him to try some at that point? You [Liz] are trying to tempt someone. Let's try it like you can go really for the extreme, almost that you can smell it. Really try and tempt him in taking it so that actually when you don't get a response is because he is not engaging with something. I don't know yet how much of an attempt that is. I know she is not desperate for the fix because she is at fix [drugged]. She is quite serene but there is that balance. (...) You are not even getting angry but you don't get a response. (...)

[The actors rehearsed many times the extract where Liz starts to speak the beginning of her speech until she goes closer to Dan and saying 'yer don't even get angry' (*A Window*:193). In one of the rehearsals Liz sits by Dan on the chaise-longue and offers the drugs to him while touching him (see Picture 1 bellow).



Picture 1

The director asked from the actress playing Liz to push the persuasiveness further but without touching Dan. The reason was that:]

2. **Director:** (...) What is happening between you [Liz and Dan] that makes her want to get him to try some? He [Dan] is saying 'I want my life back'. But her response is not to say 'O! You are right I need to change my ways'. It is 'no, no, you have to come and join me'. That is why I was trying to find a way of

physically saying you can't reach him but you desperately wanting him to come over to where you [Liz] are, to your side of the room from where he is. (...)

[The two actors rehearse again the same extract. This time Liz did not touch Dan but instead she stood away of him tending her arm with the drugs to his direction (see Picture 2 bellow) and then, after a long pause, she puts the drugs onto chaise-longue's arm (see Picture 3 bellow)]



Picture 2



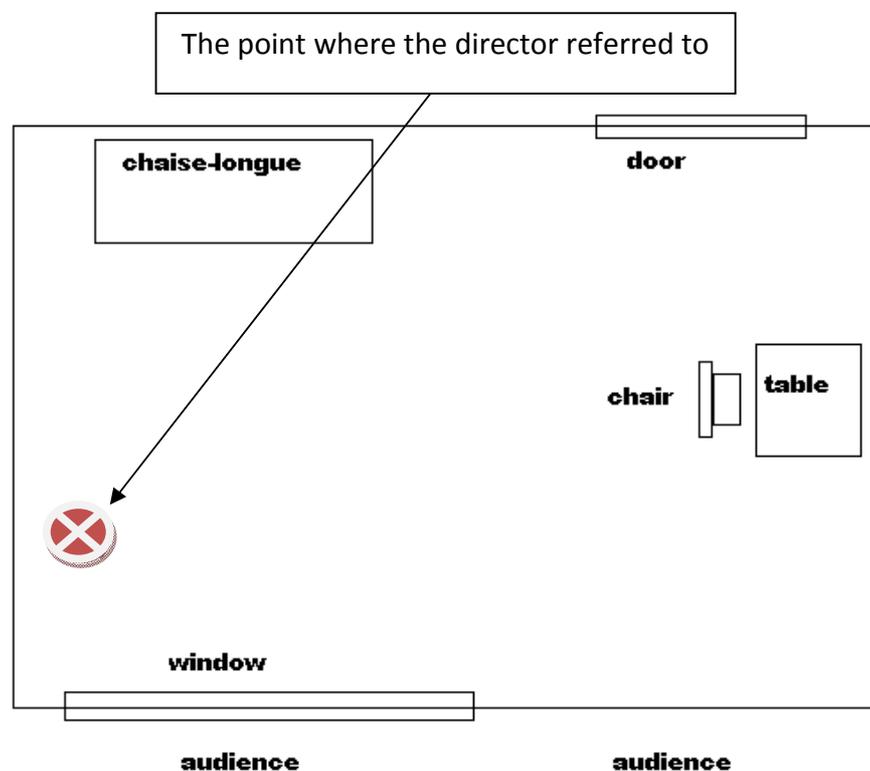
Picture 3

3. **O:** I don't know what she means by angry or if she can see.
4. **Director:** His [Dan's] rage is there. But it is almost like his need is suppressed. When he is at the table [talking about his mate Arnie] is like he is gutted.

5. **R:** And then she said ‘the drug doesn’t make you angry’. Because she doesn’t ...
6. **Director:** That is right. She is serene. That makes more sense. Because ‘you wouldn’t get the habit’ does not seem a thing to say.
- (...)

[The group continued rehearsing the particular section for four times. At a point the director mentioned:]

7. **Director:** I thought that was really interesting but I am trying to work out what it was! I know what it was at one level. You [actress playing Liz] actually gave yourself the time to experience it. (...) I begun to feel like that you were beginning to find your way around the site because of it. There was a moment when you came down here [front left of the room from audience’s perspective, see Pictures 4 and 5 bellow].



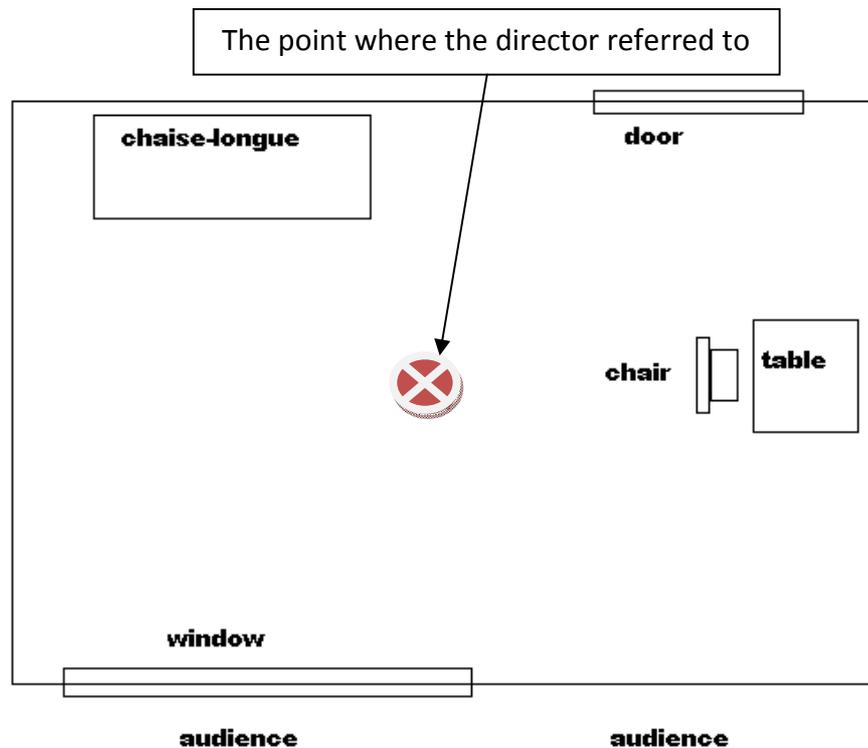
Picture 4

I think it was when you are talking about knowing where he gets the money [Liz while she speaks her speech is saying in her eighth line that she knows where Dan finds the money to buy the drugs for her, and that is ‘Yer out on the streets muggin some poor sod so yer mum can ...’ (*A Window*:194)].



Picture 5

8. **R:** It was the shift when you came down here [for the actress playing Liz that was the first time she left the chaise-longue and moved away from it while speaking her speech].
9. **Director:** It might have been anywhere. What was right was that you didn't wonder here [at the centre of the room, see Picture 6 below].



Picture 6

But it was the shape of it. The movement gave us the shift. That shifting to the 'never let yer seen me do it' (*A Window*:194) isn't so much one of those kind of

contemplative but it is really part of the trying to get to a point. (...) And then you allowed us the time to come back to him and you did this thing with your [hands. In the text there is a stage direction at this point that Liz wrings her hands over Dan's head (p.12)]. It was almost like a prayer [see Picture 7 below].



Picture 7

So you have gone from trying to entice him, then trying to show that you are not actually like the other mothers, you are decent, to then trying to entice him again to then saying 'look, I have my shame at least I never did this to you or this to you'. Then you go back to 'he is asleep. He is just a kid, he is just a kid' but then you are starting to blame him almost [in Picture 4 above where Liz is mentioning Dan's way of finding money]. I don't know if that was the quality of the shift.

10. R: It might have been, yes.

11. Director: That sort of 'I know where you are getting your money from...' And then you came back and pleaded 'don't go, don't go ...'. You went at the table and that was real anger in the ripping up [of the sheet]. 'Yer 'ate me ! See it in yer eyes ! Yer think its luv ! Its 'ate. Yer don't know the difference -- yer too young. Yer father 'd teach yer.' [the next words spoken by Liz] had real venom I thought. 'Your father run away, your father will teach you about hate and confuse it with love' is actually 'your father knows about all that'. And she was tearing [the sheet].

12. R: That is a hot line, 'Don't go. Don't go. If yer don't go I'll 'ave t' stop it ! Don't go!'

13. Director: At first we thought that it was 'don't leave, don't leave'. But if the logic of it is 'don't go to fetch it' [the drug for her] then 'I'll have to stop' it is actually a pleading for him to stay in the house as opposed to 'don't go'. At first we were interpreting it as a kind of begging ... because he said he wants to get his own life back. But if you read it like that [like don't go fetching] it has more logic. 'If you don't go because I'll have to stop because I won't have any. So don't go'. And she gets no response which is why [she turns to] 'he hates

me'. 'You hate me because you go and fetch me. You think you are doing it for love but it is not. You don't know the difference, your dad can teach you that'.

14. R: Isn't like 'don't go... if you don't go I will have to stop'? (...)

15. Director: That is another interesting interpretation. How does that relate to the wringing of the hands?

16. L: I have no idea.

17. Director: You use the phrase 'hand wringing' when people are anxious and frightened and very worried.

18. L: It could be [that] she likes to wring his neck.

(Pause)

19. Director: That is another interesting point, isn't it? (Pause) The hand wringing will tell as a lot.

20. R: I just wonder whether she needs to be on the other side of his head [opposite of where Liz is in Picture 7 above]. That might free up a lot for you [actress playing Liz] actually.

(...)

21. Director: (...) There is still a different interpretation of the 'Don't go, don't go'. The one is 'don't leave' but I think that is not right. There is also the 'don't go' in terms of 'if you don't go I'll have to stop'. And the other one was...

22. O: She is speaking his own words. (...)

23. Director: Let's just try it with a bit of a variety just to see how it works with the gesture of the wringing. (...)

D.2.h Day 12 (16-09-2009), first session, DVD 12

[The first session of this day started with the director speaking generally about the whole panel two and giving new directions for it.]

1. **Director:** I just wanted to say a few things and then what I wanted to do is to try to push on to the end of the panel [panel two] so we then can begin to explore three [panel three] in the hope that what we have done on two [panel two] is open enough for you two [actors playing Liz and Dan] for us to come back and understand it. (...)
2. I was thinking through a lot of things we were saying yesterday and it seemed to me that some things became quite clear. (...) Panel one is the social site, panel two the site of the self and panel three the site of radical innocence. Panel one is always present in the others. The site of the city, the social site, is in his [Dan's] wound [in the second panel] so it has contaminated the area completely. It has corrupted her [Liz's] imagination, it has completely compromised their relationship to the extent that whereas before it was just Richard that needed money now the whole house needs money. So the money-drug, if you like, has completely corrupted the situation. So whereas in panel one has also, in numerous occasions, the potential for birth, panel two is concerned with death. It is not that it is death. It is not like one [panel] equals life, the one [the other panel] equals death. They concern themselves with death and life, they relates to [death and life]. It is not like allegorical in that sense, it is what their concerns are. What I am saying is that the centrality of death relates to Liz's death [in panel two] but it is of course containing Dan's birth. He could see death on the couch [when Dan lies onto the chaise-longue] but he also sees birth as well in terms of he is waking up with his eyes closed and he begins to experience the world in a different way. If all that is the basis on which we are proceeding and struggling that seems sensible and quite straightforward for us all. Yes? [the rest of the group nodded] Good.
3. So, I am trying to simplify it, the room has become a grave within a grave. It is been transformed by what happens in one [panel one]. And what you have is a woman who is tormented in three ways. She is tormented by her addiction and therefore by the city, she is tormented by his [Dan's] innocence in relation to the city and her addiction and she is tormented by the story which is also the city's story but captured imaginatively. I think that what I mean by that is that there is no way, as it has been pinpointed before, that the newspaper could have said all the things she has said [Liz's detailed graphic description of the story to Richard in panel one]. So, yes, it happened, whether it was in the newspaper or not. It happened because it is part of the city and it has captured her imagination but it is also what she is filled up with. That is the thing that keeps giving her jagged flashes. The panel [two], although we have broken it down to five sections, effectively it is a panel in two halves. The first half is all about her itch and it is all about your [Dan's] mate stubbing you and stealing from you. After a close reading of Edward's [Bond] notes again I am absolutely convinced that he [Dan] is convinced by that experience in the streets that he will not do this again [he will not bring drugs to Liz again]. I think that is his innocence and that is why she comes very close to blinding him and that is why we have to see that.

4. So she is driven by the situation in the whole part of the first scene [of panel two], up to the taking of the drugs, desperately wanting to scratch her itch to get that addiction filled and she is like a terrified child meeting this rather parental/judgemental figure of her son who she both recognises the innocence in and re-senses the innocence in, all in one. So the whole kind of playing the mother around the table, what we were been calling incompetence, is actually at her most manipulative. She is playing the role of the mother but she is not actually experiencing the mother at that stage. And in the end the contradiction gets unbearable and whatever happens over the bowl [with water that Liz brought for cleaning Dan's wound] she actually uses it as an opportunity to let herself off the hook, take the drug and take herself away from him. Leaving him on his own to explain to himself the fact that the world is changed incontrovertibly because he has got a wound. He is wounded by something that he felt he could trust. So that is the story, if you like, of the first half of the panel [two]. Putting it most simplistically you have got someone who is trying to deny what it is that she is really driven by and dress it up with 'your mother can't leave it ...' or whatever. Actually is like 'gimme, gimme, gimme ...'
5. And it reminds me a lot of you [Richard's] story on the bus [in first panel Richard describes modern children's attitude with the same words in first panel to Liz while he is describing his experience in a bus]. Because she is infantilised by the situation and actually what you are in effect saying, without saying it, is 'gimme, gimme, gimme...' That is what it is but you can't [say it] because he [Dan] judges you. If only he could make it easier for you it would be alright but he doesn't. He can't make it easier for you. I suspect he did make it easier on numerous occasions [in the past] but he can't this time. That is why the tension is so strong about the room, about 'get it back to your room' and about 'why did you get so much'. Because of what has happened, because of the wound. So the pinprick and the wound are like balancing the tension of the panel. It is where the self site is really coming to its own. It is through his wound he can enter his own innocence and it through the puncturing of your [Liz's] own skin that you can deny your own self and come to the conclusion that you have to kill yourself.
6. So what we need to find the tension of the 'gimme, gimme' and yours [Dan's] 'I am not going to do it, this is different, that is what is exhausting'. So the drug in effect actually heightens the extreme of the behaviour. So what she then does in the second half of the panel is she re-emerges. I think that there are four states that she shifts between. So it is not like she is going to a chronological gear change, it is the imaginative row which is the story reality, it is the manipulative/persuasive role play. There is the jagged flashes in which she sees herself and then there is the edge of the universe which is the difficult one. But the most powerful at first for her is the drug and the 'gimme, gimme'. But then when she comes out, she has got the drug, she is serene but she is behind the glass wall. So what is in the serenity? I think that the serenity is, I don't want to say it was dreamy, smooth in the sense that it is all good. (...) But actually what is contrasted with is the tearing, a part of the self, as she is doing it. The outer expression of it is the serenity, the calm that comes, but that in a funny way just heightens her awareness of reality because she is torn apart by the situation.
7. So the story [of the blinding] is still there and the wound is there and in the balance between the story and the wound she is tore apart literally. And I think

she comes absolutely close to blinding him [Dan]. Edward [Bond] says in the notes that she contemns herself to death by giving him his life but she is only able to give him his life because he asserted his right to it. That is why I am convinced that that was different about how he [Dan] comes through the door [in the beginning of panel two] from any time [in the past] and how he is engaging with his mother. It makes the judging intolerable because you [Liz] have never experienced that pain like that. That is why you [Liz] are so hurt from him because he is asserting his life. When he says 'I mean it' he really means it. She is contenting herself with the lie that he doesn't because he never does and he always says it but he doesn't mean it. That is where the tearing is absolute.

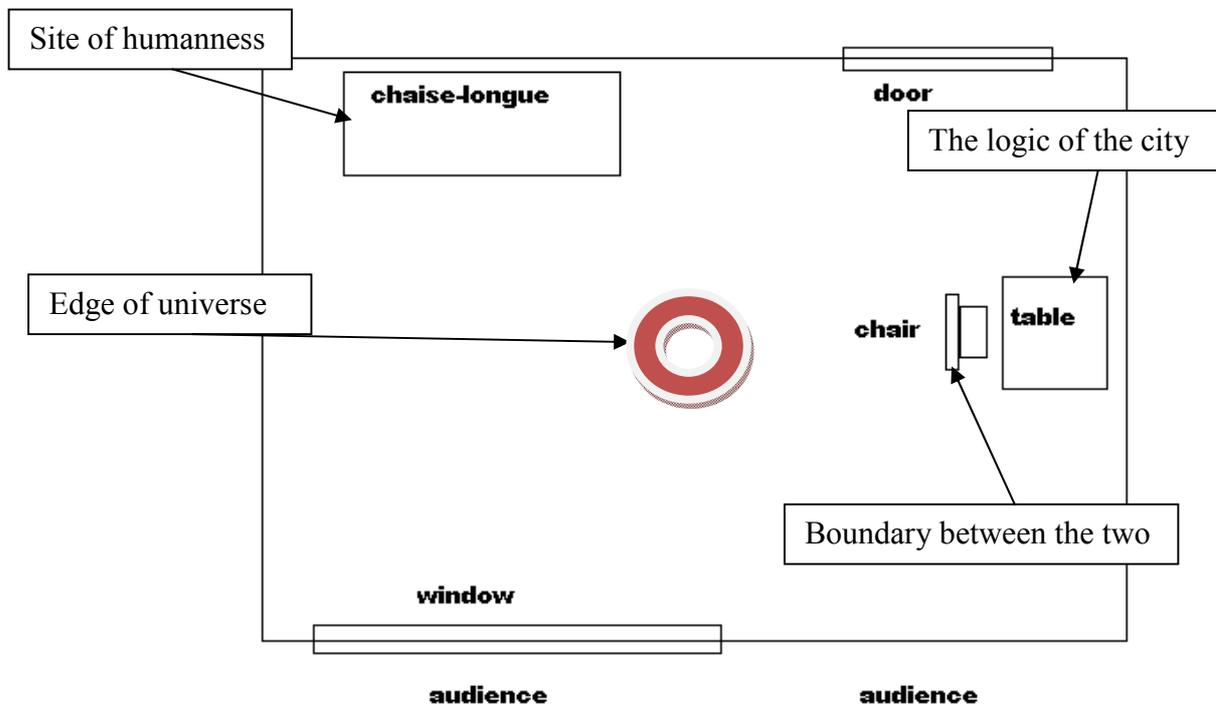
8. So then what she has to do is to work this out. What she realises is she can give him his life back because the story [of the blinding] isn't true. Well, it is a true story but what the mother is doing in order to love and protect the child she [Liz] recognises as a lie because it is better to know yourself. This is why she then transforms the space by stepping into the edge of the universe by brusquely, as the stage direction says, thumping the chair down. It is like splitting the atom. Bang! And the room just goes [imitates an eruption]. Is reacted of course because the chair is the self site in the city, it is balancing on the edge of, above the universe. So the city is lost, it is dead. That is the big death in this panel, the city is dead to them both. It is dead to her because it is killing her and it is dead to him because you know it will kill you. You [Dan] are a child, you can only deal with it practically which is 'I am not going to stand here' and then you [Dan] destroy yourself. How else he could deal with the city. She can't deal with the city but that is why it is dead, it is dead in both.
9. So that is where she moves, at that point with the chair, from the existential to the ontological because she is asking why is the world like this. 'I have to go to the edge of the universe in order to do that'. So the chair, if you like, enacts for her a return to an elemental self. Edward [Bond] says in his notes it is the platform above the abyss. She is in the ultimate extreme because, what he [Bond] also says in the notes, the ultimate extreme is not death it is life made living. That is the ultimate extreme. She can see everything from the top of the chair [Liz steps on the top of the chair preparing to commit suicide during her speech while Dan is sleeping onto the chaise-longue]. Not from her narcotic high. It is a real view of the world but actually it is a point of which she can engage with the whole universe. I think that is why he [Bond] says that her hands are like a play within a play. It starts with wanting to wring his [Dan's] neck but actually her hands wring her own neck. And they [her hands] are going through so much work even when you [Liz] are serene and calm until you see the truth. (...) That is the play within the play I think. This is a thing that I found interesting, it is almost like she is seeing with her hands. (...) It is almost like she is been dispossessed by what her eyes see but what her hands see is the possession. So she is seeing with her hands right to the point where she can see him, she can't touch him, and then she can shape everything through what she does with her hands. So it is a different kind of seeing. But I think, what Edward [Bond] is saying in his notes again, this is the absolute image of a woman giving birth to death. That is what is happening on the top of the chair.

10. And of course when you [Dan] are awake, when you are birthed by this, you dance and you cry because the comic and the tragic aren't resolved at all. You are literally in a kind of a neonate state. They are not resolved in him I mean. And of course you don't know your own reality. It is complex but very simple. It is very simple that you don't know your own reality because ultimately you are dancing as your mother is also dancing, dancing because she is dangling from the air. That is the comic/tragic because you don't even know, you are not even aware of that. You are experiencing the first movement of the world, you respond to the music. But the music is comic, it was put to cover her own death. What I mean by dancing is the body [Liz's body] dances on the [inaudible] when it is hanging, the limbs go involuntary [he is miming involuntary movements of his limbs] ... It is almost a macabre image but it is tragic and comic. I am not asking us to go back to the beginning of the scene. What I am saying is that I want that extreme in the sense of ... Just to liberate ourselves in that journey of up to the point where you get the drug and all you [Liz] are thinking is 'I am a child, gimme, gimme...', that infantilism of that... and your [Dan's] 'I am not doing this again, not doing this again...'
11. We were talking about these disputes going on. If you pare it down to its most simple ... that is the dispute at the heart of it. This is the dispute at the heart of your [Richard's] dispute at the beginning of one [panel one] which is about 'gimme, gimme ... I have seen the reality of this world. But I don't give a shit because actually it was one child but why should I suffer because of one child? And actually even if I did have enough I wouldn't share it'. In that sense he [Richard] is very basic (...). You [Liz] are trying to deal with it imaginatively, he [Richard] is trying to deal with rationally in one [panel one]. This is what is perpetuated in two [panel two] apart from the story [of the blinding] just keeps interrupting your [Liz's] actions. So we can literally map it out in the site when he [Dan] is on the chaise-longue.
12. I wanted to pause there and just ask people if that make sense or if there are questions and comments and then I will propose to move on.
13. **R:** The other thing I am really trying to hold off is the acting and the enacting. I was spending a lot of time and trying to understand that in practice. I think what Edward [Bond] is doing in that scene is showing us the difference between acting and enacting. Because the mother acts as a mother...
14. **Director:** Yes, she does.
15. **R:** ... the boy enacts as father with her. She is playing of being a mother, he is being mother and father.
16. **Director:** Until she decides to kill herself then she can be his mother again.
17. **R:** Yes.
18. **Director:** Yes, absolutely. She has to pretend because what she really needs is to give her the drugs.

(...)

19. **R:** Can I just check? When you were saying about the ripping is that in the creation of the self, because she is destroying herself in order to create herself. Is that what you were saying?
20. **Director:** I think what I am saying is that it is a duality. That is why he [Dan] can see so clearly that she is actually tearing herself or sentencing herself to death. But it [the tearing of the sheet] is also contradictory because it is a kind of an almost impulse action that started out in a role play about bandages but then became something else. It also gives her a kind of calmness through which she will begin to use her hands to see rather than what she cognitively takes on board. This is what I am saying with she begins to see through her hands. I was trying to make sense of that [he wrings his hands].
21. **R:** So it is more of a kid's play. The appearance of a play but actually for them they are marking their way in the world. I am not saying it is a game, I am saying it is a serious play!
22. **Director:** It is only a game in the way he [Bond] talks about life being a game in his notes. That is what I am saying by seeing in a completely different way.
23. **R:** That is what kids do. They are actually engaged with the creation of themselves through their engagement in the world. That is what she is doing. They [kids] manipulate the use of objects. (...)
24. **Director:** I think that if we have a kind of framework one thing that would really free you [the actress playing Liz] is to get a sense of this is a journey that I can understand as a map in the space that I can refine and develop but it also means I can start stop being [inaudible] by the text. (...) So what I thought was to provide that space dramatically for us. If we were to accept the following as the ground rules and then we will break through. I am also offering this to [the actors playing Richard and Dan] as well. So this is a development of the discussion we had the day before about the space. So there is the centre which is the edge of the universe. It will be enacted by the chair. People do not transgress that, certainly not until the third panel. If I understand black holes properly it is almost like this spot in the middle. In the third [panel three] it becomes the whole room, it kind of turns inside out. So rather than being this area here [shows at the middle of the room] it is like mutually everything is in it. So literally Dan himself becomes the site of radical innocence but Richard is part of that, the chaise-longue is part of that, the table, the chair, everything is part of the totality of the meaning. But at this stage in one and two [panels one and two] we know Richard's journey, I think this is accurate from the work we have done with one [panel one], is located around here [he shows the area around the table]. Utilitarian, the functional, the kitchen table, the food, the relationship to the city and 'my need to be fed'. And what we have found is that Liz has created the seat of humanness here [he shows at the chaise-longue], that is what she does. But still this [the centre of the room], the centre of the universe, is utterly inaccessible to both of them.
25. What we get in the second panel is that that relationship [the objects' relationship] has changed. It has, in a Hegelian sense, being negated because now the person who can occupy the space is the child, the child whose bed was first laid on this chaise-longue, the site of humanness. So it is still the site of

humanness which is why he has to birth/die on it and which is why he has to be made to sit on the chair in the panel. It is an order [when Liz asks Dan to sit on the chair and take care of his wound] which he accepts because actually he wants his mother's attention. There is nothing abstract about it. She is saying 'I am going to take care of you' and actually as a child that is what he wants but it means he has to go over to here [to the table]. So in effect I think these are the areas for this panel. Edge of the universe [shows at the centre of the room], site of humanness [touches the chaise-longue], utilitarian [touches the table] the logic of the city, but interestingly the chair is on the boundary between the two. And the chair is on the boundary because it is literally the seat of the story that keeps obsessing her and what she is able to do with the chair is enact humanness and move it to the edge of the universe [he moves the chair to the centre of the room]. Literally she breaks it away from the logic of the city [the table]. So in effect here [chaise-longue] you have got the logic of the self, and you have got here [around the table] the logic of the city and the chair a kind of a boundary between the logic of the city and the inner site and then the centre of the universe. So there are four distinct areas (see Picture 8 below).



Picture 8

[In an interval I asked the group for some further clarifications on the above definition of the space and of its objects' relations.]

26. Researcher: May I ask something? I just need to clarify something.

27. Director: Yes. Go on.

28. Researcher: All these things you have said were very interesting. The site of the city, the site of humanness etc. But, to clarify for my understanding, all these become what you are saying they are in previous panel one...

29. Director: Yes.

30. Researcher: ... gradually through cathecting them.

31. Director: Yes.

32. Researcher: I mean how they are been used.

33. Director: Yes. It is Richard who establishes the table's functional functionality!

34. Researcher: So it is very important how the actors are going to use these sites and how they are going to build them for the audience.

35. R: For themselves as well.

36. Director: Yes. I think we might have not been as graphic about it. What I am saying is, at the risk of sounding mechanical 'manoeuvrerer' of things, we need to be graphic about it because that is the thing about map making. It is about putting your mark down and just following that trajectory. I think you [actors] were really finding that round the table for example and [the actress playing Liz] was really finding it around the chaise-longue. (...) I think in panel one we have been there consistently. I think for panel two we are been prevented from getting there consistently because it is so complex and it is the most difficult panel of the play. (...)

[After the group had a break Chris Cooper and the actress playing Liz broke down Liz's speech of panel two in relation to Cooper's suggested map of the room above according to where the actress should move when she speaks her speech. Liz's speech is broken down by phrase as it is shown bellow. In blue are the phrases told by Liz when she should be closer to the table, in red when she is closer to the chair, in green when she is having a trajectory between the sites, with a black colour when she is closer to the chaise-longue, with purple when she is closer to the centre of the universe, the centre of the room, with orange when she is between the chair and the table after the chair is placed at the centre of the universe and when the text is high lightened with yellow colour Liz is having a jagged flash.]

37. Liz Try some. *(Takes package from her pocket)* Some kids 're born with a 'abit. Their mothers pass it on. If they don't get it they shrivel up n' die. *(Goes closer to him)* Try it. Then yer'll understand. It takes the worries off yer. Yer wouldn't get the 'abit. Yer not the sort. Yer safe -- yer don't even get angry. *(No response)* Never let yer seen me do it. Go t' me room. Too ashamed t' show. I look at the needle when I stick it in. Want t' pull it out. Stab it in me chest. Stab. Stab. All I got left a' me self-respect is the shame. I cling to it. When it goes there's nothing. *(Lifts the cover)* Asleep. Drop off like a child Thass all 'e is, a child. *(She walks away)* I know where yer get the money. Yer not clubbing when yer say. Yer out on the street muggin some poor sod so yer mum can --. One day it wont be yer arm. *(She goes back to shake him awake. Instead she wrings her hands over his head.)* Don't go. Don't go. If yer don't go I'll 'ave t' stop it ! Don't go! *(No response. She goes back to the table. Tears strips)* Yer 'ate me ! See it in yer eyes ! Yer think its luv ! Its 'ate. Yer don't know the difference -- yer too young. Yer father 'd teach yer. *(She sees the scissors. Picks them up. Tries again to cut the sheet with them. Cant.*

Puts them back on the table) The woman 'ad a kid. She took out its eyes. *(Tearing strips)* It was in the paper. I never tol' yer. Yer too clever -- yer'd understand too much, know why she did it. -- Yer ain bin cut. Aint no Arnie. Yer cut yerself t' punish me. T' see me suffer. Yer turn'll come. Seen yer smirk in yer new clothes n' I ain got rags fit t' die in. The blood wont run out yer arm. Run round n' round inside yer burnin yer up with yer own 'ate ! Scaldin inside! *(Tearing)* Yer'll suffer like the rest a' us. She carried its eyes t' the toilet. They was in a saucer. 'Ad to, 'ad to. The eyes said no mummy not the toilet. Not the water. She flushed 'em down the toilet with its tears. Cause she luv it. Cared for it. Always look after it. Yer'll never leave me. I couldn't live 'ere on me own. *(Picks up the scissors. Goes to Dan)* The neighbours'd drive me out on the street. I'll look after yer. Always take care a' yer. Luv yer. I promise. See the needle in me 'and. I got the skill. Stab. Stab. I cant. . . **(Vague) I cant** -- in yer sleep -- yer'd never know it was the last light yer saw before yer . . . I cant -- yer'd know the truth. She said she did it so she'd always look after it. Not true. She didn't know 'erself. She did it so it'd never get away from 'er. She'd never be alone. They took it away. Put it in a 'ome. Where is it now? **Tap tap tap on the street like a clock. Its better t' know yerself.** *(She goes to the table. Puts the scissors on it. Tears more strips)* I wish I could comfort 'er. Wash 'er 'ands. Not judge or condemn. *(Suddenly brusquely picks up the chair. Takes it further into the room. Thumps it down. Goes back to the table. Ties strips together to make a rope)* That day I went out in the street. The kids playin. Waggin their thumbs. The women'd told 'em it was in the papers. They'd drew the kid's eyes on their thumbs. Makin a game. Waggin their thumbs n' laughin. *(She ties a noose in the rope)* I didn't go t' the shops. Turned back. Went 'ome. Thass why I cant go out now. *(She puts the noose round her neck. Goes to the chair. Stands on the seat)* Cant take 'is eyes out. Done that already. 'Undreds a' times. When yer went fetchin. When I shouted at yer. When I cursed yer. When yer looked at me wrinkled --. When yer saw me 'ands shakin. When yer cried. Thass 'ow yer grow up t' be a man. *(She reaches up with the rope. Tries to hitch it overhead)* Yer see it everyday. Famine. Kids' bones wrap up in old skin. War. Fightin. Tanks bouncin in the dust -- clouds a' it. A piece a' bread in the street. The long streets with a piece a' bread drop in 'em for the fillin. The city's a stone sandwich. I seen enough -- got the right t' die. *(Looks down)* The world's under the chair. Fall into that. That far. I cant *(She climbs down. Kneels by the chair. Rests her head on the seat)* Who's Arnie? Praps 'e'll get me drugs for me. Death's the best drug. A knife's the map of a street. I understand now. *(She climbs back on the chair. Lifts the rope overhead)* Cant feel anything. Be good t' be dead. *(Shuffles her feet)* Look I made a space for yer on the seat. Stand by me. 'Elp me. Push me off. I wouldn't 'ave t' jump. . . 'S asleep. *(Little whine)* Eeee. . . be quick or the sickness 'll come back, I'll be alive. *(Tries to attach rope. Lets it fall.)* Cant -- not in front of 'im. Be ashamed. 'E woke up n' saw -- 'e'd close 'is eyes -- never open 'em again. *(She steps down from the chair. Goes to Dan. Uncovers his head. Looks at him)* Im at peace now. Like looking down at a pool a' water. *(She covers his head. Goes to the table.*

Takes a music player from the drawer. Turns it on. Dance music) Got nothing t' leave yer. -- (Takes the packet from her pocket) Give yer the drugs. Yer wont take em. But yer'll know I thought a' yer. Mustnt linger 'ere. Go t' me room.

The noose is round her neck. She picks up the end of the rope. She goes out. The music plays. Strips litter the floor, others hang on the chair. Off, a crash. After some seconds Dan stirs. Slowly sits up. Opens his eyes. Vaguely aware of the crash. He looks at the chair and the strips. Slowly stands and begins to collect them. He dances. Strips dangle from his hands. He weeps. Dancing and weeping he cleans the table. Picks up the bowl, TCP, packet, scissors and player. Goes out. Closes the door behind him. The music plays a little longer. Silence.

[Some of the comments during the breaking down of the speech were:]

38. **Director:** (...) From that moment of 'going back to shake him awake' the play within the play starts and that is where you are going from wanting to warn him to wanting to destroy his innocence. (...)
39. **Director:** After the '*No response. She goes back to the table. Tears strips*' she starts to destroy herself. (...) You [Liz] can see here the story [of the blinding] and the more important the need to blind him [Dan] almost. (...)
40. **Director:** [After the line] 'The neighbours'd drive me out on the street. I'll look after yer. Always take care a' yer. Luv yer. I promise. See the needle in me 'and. I got the skill. Stab. Stab. I cant. . . (*Vague*) I cant' is the point where you have to work out how to cut his eyes out. I was all worrying about the stage direction about being vague. I reckon that the only way you can become vague is when you have actually worked out what you are going to do and so we have to see you are really working at his eyes. It is that thing of 'which one?' [which eye she should take out first]. 'How am I going to do it?' It is that. When we will do it you can really take your time. It should be almost unwatchable. Because that is the DE. Because the story [of the blinding] is DEing the site. Because we cannot watch you do anything with the scissors round his eyes without knowing about this story that we just heard that they [kid's eyes] went down the toilet in a saucer. It just gets worse. (...)
41. After putting the chair in the middle of the room everything is changed in the room now. So even going to the table is not the same as it was before. However you still need to function very much in social reality because you have got a practical job to do which is 'I am going to make a noose'. The whole room then pivots differently. (...)

D.2.i Day 15 (21-09-2009), second session, DVD 15

[The company rehearsed the whole play in the presence of Edward Bond. After the rehearsal there was a discussion on what went on as well as the playwright has set the overall rationale of the play.]

1. **Director:** Ok, what I think is useful for us now is to just talk for maybe an hour and then we will have some lunch and then we will start working. So it would be useful for you [Bond] to talk about your response and the people saying about their experience on it. That would help us focus for the rest of the day.
2. **Bond:** Would you [director] like to say something or shall I?
3. **Director:** I will say a few things. What struck me about that, as a run, [was that] it felt a little staged. It felt quite far away from our detailed work we were been doing. It lost quite a lot of its shape and its definition so sometimes we lost the logic of it. But actually I wasn't worrying about that because I could tell that you [actors] were trying to recover something that we haven't worked for a long time at certain times. And in others you were just finding your way around the space. However I did think that within all that it still had coherence in terms of following the play so I feel now that I have got a sense of the journey as a whole. I was surprised by it actually, the final panel. The first we have experienced it. I don't know what it was that surprised me. It had a really dramatic quality, you could see the potential of it in dramatic quality. I almost didn't expect it to be like that the journey Richard goes on. There was something melodramatic about it. I don't know if this is the right word. I don't mean that in the traditional way of a melodrama. The image of him [Richard] on the chaise-longue is extraordinary. So I felt that in parts it lost the logic, the journey, particularly in first panel. In your [Liz's and Richard's] argument it was a kind of flat lined out. The clash of separate worlds didn't have that kind of precision that it had but it didn't surprised me because we haven't looked at it in nearly two weeks. There was that sense of not really hearing. And in the second [panel] again it was like trying to find the mapping in the room. And the same for the third panel too. But still within that I can still see what it can do. So I think for a first effort and given where we are I think that there is plenty to be encouraged about. (...) In terms of the energy of it and where it explodes and where it peaks it is not quite clear to me so I am not sure how long it would be. I think it would be over an hour. (...) But I could understand that there is something normal about this place. (...) I think it is in a fairly decent shape and I think it is great that we have the whole sense of the journey.
4. **R:** I will tell you one thing that I wasn't doing, it was holding the spaces. You know... the barrier and ...
5. **Director:** Again this is not a worry because it is not that you don't have it. I think that we will find that pretty quickly. It kind of came back to you in three [panel three] but again I wasn't surprised because we were working it on Thursday and Friday... What about you two [the other two actors taking part].
6. **L:** It felt very much going through emotion. In some bits there were flashes of 'ok!' but I didn't feel very close to it.

7. **Bond:** You [actress playing Liz] have a problem because you are pro-life. Stop smiling! [The actress smiles even more]. I said stop smiling and her smile gets even ten times bigger! I told you are pro-life, you see! Naturally you are! You got to find it in you. They all got it but you are naturally pro-life and this woman [Liz] destroys herself. That is a particular problem for you [actress] in the play. Does this make sense?
8. **Director:** Yes.
9. **Bond:** Yes it does, it really does! Whereas for [the actors playing Richard and Dan] ... You know I wrote this part [Liz] for you [actress playing Liz], I know it is in you. There is this step you have to make and find that. For her [Liz] there is a noose hanging on that ceiling when she is in that room, there is noose hanging in there. You may actually find it useful just to hang it there. I know that is naïve but I find naïve things often very useful, very helpful just to remind you. When this woman [Liz] comes in [the room in the beginning of panel two] she just thinks she will get a Christmas present and half an hour later she is going to kill herself. Well, in general the play will work. It is the first time I see it so I have to notice that, the play will work. And what it says is authentic, it is not contrived or trying to push a case. Out of the opening scene it quite legitimately gets the end scene. But that means there are problems articulating everything. I can see how to play it. I wouldn't try to tell you that because it wouldn't be helpful but I can see how it needs to be played. Chris said that he can understand the normality of these people and that is actually something right and I think that is the strength of the play. It does begin with quite ordinary people and then in this room, up in this tower block, it produces these extraordinary images and it works. You can feel confidence about that. The play is on your side as long as you can work out how to talk. If you can do that the play will work for you. (...) Curiously enough I haven't made a lot of notes, just more practical notes. Not a lot but anyway. In the first scene. It really is the key to the play. If you can get that right it will work for you a lot. It got too conventionalised [in rehearsal].
10. Look [to actress playing Liz], ignore him [Richard] much more. Just concentrate on the bed. You have got to get off the scripts [the actors were rehearsing holding the script in hand]. (...) There is strange thing about the play, it is full of action. Curiously enough it is. But it is very different from the action in *Tune* [another play written by Bond for Big Brum] which sets up pieces of action and then it just pursues them and dramatises them in a fairly conventional way. I think that is helpful to perform. But here [*A Window*] is just if the action is like is smouldering under the ground. So you have to be very clear about what you are doing at any particular moment, how to play this. This is true of course anywhere but it is even more important in this play. You have to know exactly what you are there for. It is like saying just make the bed and don't try to enter into a conversation with him, 'I am doing this, I am making the bed'. And that speaks for itself and 'I am not having a discussion with you [Richard]. Just leave me alone. I want to be alone and I want to make this bed'. So when the strange thing comes out, the woman [of the blinding], that comes out of you not out of the conversation. All that time you are thinking about that woman and that child and it comes out because you can't repress it. The important thing is not 'I am going to come in here and make my bed here'. That is for him [Richard], it is a problem. Your problem is the blinding of the child

throughout the play. Especially [since] she [Liz] has got the child in her. If you do that too much to him [Richard] it is in a very simple level, it gets a bit *Coronation Street* [soap-opera in British television]. And then this is realistic, Chris [Cooper], in a wrong way. But what I could identify very much is this woman in this ordinary flat is very ordinary because the people bring all the ordinariness with them. That is established by all of them very, very clearly. But what is not [established] in the scene at the moment is the city outside. The big weight of the city. And that is by concentrating on things like this blinding, 'how could she do it?' And she [Liz] says later on, when she was out in the streets, how the kids were joking about it. So really Richard to get her attention he has to quite press on her and demand her attention. She is almost ignoring him. And then other things begin to work. When you [Richard] said 'you will never get a bit quiet here' and so on, are you saying it for her or are you saying it for you? It should really be for you. You can't get any peace in this city, it is not reassuring her. She is just reminding you of the difficulties you have in this city. If I talk about creating the city outside what we are going to do? Having car-boots or something. I will shoot you [director] if you do that! But you can see how by allowing him to concentrate on their own problems it can be created out there.

11. You [actor playing Richard] shouldn't sit so much. You come out and you come back and you say 'where is your handbag?' But at the moment it is as if you don't come back to say that, [but as if] you come in to have a discussion with her.
12. **R:** At the moment?
13. **Bond:** You know, 'I have decided to go'. What is it that will make you stay and you have to find that moment when you say 'I must try and understand the problem'. Because it is the opposite of what he came in the room to do. He came in the room to go away. And so to find that reason, to turn that round, is quite big. So 'what is your problem, what is all this about?' [as Richard saying it to Liz]. And you [inaudible] if you sit again. When he sits he is almost like a cartoon.
14. **R:** Because he is going.
15. **Bond:** Yes, that is right. He hasn't come in to sit down. Earlier he sort of sits down like the cartoon nagged him, picked him 'Oh! Bloody hell, what's next...?' That is very different, he is going to have that. But he says 'No! I am not staying here, I am going off.' So you need to be very, very clear with what you are doing. It is like Christopher Columbus setting out to go to America, 'I am going down the road'. He wants to escape from this big, big problem and she [Liz] keeps creating problems. And so you can see the barriers that he goes through. He doesn't come in immediately and say 'this is a little bloody nonsense' and you grub the staff and take it out. He only decides to intervene in that level quite late. She says that you got a problem [about Liz's pregnancy] and for the first time he starts talking back to himself. How do you get from the baby to the traffic jam? It has all to do with that city. It is almost as if you are in a boat and hit things in the water. Finding those things and hit ...

16. What is the connection between the baby and the traffic jam? There is a connection. Traffic jams are one reason why the baby should be blinded. Don't think of that in an analytical way, that it would be crap, you wouldn't think like that. But it is a city of problems. In every turn you run onto those problems.
17. When you [Richard] come back finally with the handbag the text says he throws it into the room. You don't throw it to her. That is very different. It is like 'there is the bloody thing' [makes a violent movement like throwing a thing away] and it goes into the centre space so you [Liz] have to go up ... You are obsessed with the baby and the blinding and she knew he would behave like this. She must have known that. But you still have to look and see if there is some money in there [handbag]. But the real problem is the baby.
18. **R:** It does say in there [text] 'he throws it across the floor to Liz'.
19. **Bond:** Well then it is wrong.
20. **R:** We have tried it in different ways and it was thrown into the centre of the room.
21. **Bond:** I think that is much better. I shall alter the script.
22. **R:** It didn't felt right to throw it to her ... (...)
23. **Bond:** It is very interesting to see how she [Liz] gets you [Richard] into that position when you sit down and tear the whole thing into bits. This is really different from anything he has said before. It does relate to the traffic jam and that sort of things but that is very, very different. Your solution to the problem is to go and have a drink and now suddenly she has produced something that it is not going to be solvable in that way apparently. In the end he has to be absolutely certain that there is not going to be a child in this house. It is not going to be in this house. Under no circumstances would he allow the child to be born and that has to be absolutely clear. She says he has nothing to row about that but we know this because of her concern about the blinding of the child. You must not hurt the child and now she cannot hurt this child here. But you [Richard] want that child killed because the child is taking everything from you. There is something the sort of child like about him, 'aren't we going to eat?'
24. You have to say to yourself why am I coming in the room at that moment, why am I leaving the room at that moment, why am I making the bed at this moment? You need more business. She puts the thing with the pillowcase. That is important because you are doing an act of making something and you put the pillow in the pillowcase and all these things that are normally done. It is been creative he [Dan] is getting very destructive. Actually he ends up by being very creative but through a process of destruction. What we need to see is yes, she does have this big, big obsession about the kid put she can make a bed, that she can do that properly and make sense of it. Later on she can't wash his wound, she can't do this, she can't do the other, she is all over the place. She is a mess. But in the opening scene she is in control, she has decided that she is going to protect this child. She needs to be quiet. Just think about this, the city is going to kill the child. She has never put it that way of course. We should actually

admire the fact that under this huge emotional situation she can make the bed and do it very, very well. Beds must be made, children must be fed.

25. Director: We have been talking about that in panel two. In panel one she is competent but we have talked about how in panel two she becomes completely incompetent around the wound. We won't get that incompetence unless we really got the competence in panel one. I think what you are beginning to say about how panel one creates the play for us ...

26. Bond: It really does...

27. Director: That is why I said something about the normality. I know that you mean not getting into realism but that makes clearer the structure I think. If we don't have that entre we are lost. We can't follow his journey, we can't follow her journey.

28. Bond: There are some ins and outs. Literally going in and out of the room. The play uses that a lot and voices off and this sort of things. They never come in for a normal reason. He [Richard] comes in to throw the handbag. That is what you have come to do. If you are going to do something else someone has to make you do it. There are other things which you can find about it because he does want to cling to his self respect. But forget that for the moment, it is too much, you can't play that for the moment. What you need to play at that moment is what the ins and outs are because the other two scenes [the next two panels] are going to build on all that. The first scene is very important because that thing brings in the city into the play.

(...)

29. And then she starts asking about money [Liz asking Dan on the price of the drugs] which is a theme that goes through the play. In the end the clothes she is standing in at that moment will be taken off her corpse and sold in some boots sale. Does she go to the street to earn money for her thing? Instead of being concerned about the jacket that he won't take off she now goes into another concern which is really about the city. The terms of trade and cost of drugs in the city. When one spells it out like that it is hugely complicated but actually it isn't. The audience will pick it like that because they do it all the time. They are doing it every moment of their life and to watch that on the stage is great enjoyment. You are playing tennis with the audience and allowing them to experience their skill as observers and noticers of certain things. So 'did they try to rise the ...' and she leaves it in the air, doesn't enter to the money question. 'I manage' because that money involves him [Dan] in crime and her in prostitution. The text says [then] that she goes to the doorway and speaks from there, 'Don't treat me like a child, I worry when you are out' [by Liz], 'take it to your room' [by Dan]. It is quite a big moment. It is like she has gone out and came back. Read it [the text] from there. [The two then actors read the text]

30. *'Goes to door. Speaks in the doorway.*

Liz (Hurt) Don't treat me like a child dear. I worry when yer out.

Dan Take it t' yer room.

Liz (Stops) Yer've no right t' talk ' me as if I . . .'

31. Bond: And she doesn't finish her sentence again, does she? She is so lost. It is very different for a mother to say that to her son.

(...)

32. We got to go on that adventure. There is that woman who is going off to get her fix. And of humanness later she says 'I don't want it, I don't want it, I will never take it, I will never touch it'. If you [actress] wouldn't get that in and out, the hesitation and leaving sentences incomplete, then no one could see that situation, the messing around, the trampling around, the spilling of water and all that. She is all over the place and that because of her situation. She is very different from what she is in the first scene [first panel]. In this scene [first panel] she is almost monomaniacal on her obsession which is really just the kid. He [Richard] is the one all over the place. But now [second panel] is changed. He [Dan] is the one who just goes into the room, 'leave me alone ... satisfied?' And then she is just tearing the house into bits. Tearing out the wedding present or something. It is quite ironic in a way. We see her [inaudible] the sheets very carefully in the first scene and now ...

33. This is what I mean by the underground action. Because the underground is probably the city a lot of the time. Look: 'sit here!', so she is in charge, she tells him to sit there [Liz talking to Dan when she asks him to sit by the table so she can clear his wound]. 'Leavin it like that. Not sayin. (*She looks at the cut*) Thank god its the arm -- a few more inches n' -- (*Realises*) Cloth ! Didn't bring a -- !' (...) You could also say 'well, yes, it is the mother worrying about her kid' but you have to play the [inaudible] of it.

34. Somebody once said to me, and it is absolutely true, you have to get the small things right in their place because they are not rhetorical in an ordinary way. (...) It will help you a lot [actress], am I dealing with mother love, am I dealing with money, am I dealing with my need to forget ... She says 'still!' She gives him an order, 'keep still!' ... (laughs) 'yer mother cant neglect a cut like that'. It is really quite funny. It is very important because it is like loading the TNT into the bomb which will explode later. It is extraordinary when you think about it that he [Richard] comes back in the end of the play to turn her clothes into money. (...) If you were doing a play by somebody else the lines would be funny or whatever in their own right. But my lines never are. They just become funny or sad or shocking because of the situation. And you [actors] are the only people who can make the situation. He [Dan] is coming with a cut. So the play sets up a situation, he has got a cut. And then the characters use the situations and do extraordinary things with them. When Liz goes out why do you [Dan] start talking about Arnie?

35. O: Because she is out.

36. Bond: I don't understand that.

37. O: She is not there.

38. Bond: Now, come on, he has got a cut. So we are going to take this cut as real. If she is not any good apparently in this scene, and she is right, why didn't you [Dan] come in and start doing it [cleaning his wound] straight away? 'I have to hide it from my mother', you have to keep it secret until she has gone off and

have her drugs. At the moment she goes you want to take control. You want to be in charge of your wound. She is going to need some explanation about this [Dan's wound]. But the main thing is the wound. It [the text] says very often that he [Dan] half raises his voice, five or six times in the play.

39. It seems to me that when you tell that to her it is just to shut her up although it does turn into a story about the violence of the city. He [Dan] actually makes a joke about it. His only joke in the whole play, 'this is done by my friend'. Who shot you? My friend. (...) You have got to concentrate on this cut. We have got to believe this cut. She says 'few more inches and it could have gone through there [points to his heart]'. So there is real danger. (...) Knife crime is one of the things you can get a response from the audience, I presume, being in the papers every week, it is on the news every day.
40. The big thing in the play seems to be the hanging but it won't be there unless its opening is there, unless we can understand about fraud and secret and hidden and deceptive the relationship between these two people is. He [Dan] is taking wounds for her, he is sacrificing himself for her but he knows at the same time doing that it is the worst thing you could do for her. The big thing is the hanging but actually this is telling us why that happens. So in a way it is the opening of the scene the bigger part. When he [Dan] says 'I am not going to do that anymore' is he telling himself that or is he telling her that or is it both or whatever? 'I am not going to do that anymore' is like Richard saying 'I am not having a kid in this house, it is not going to be'.
41. I think that the most awful and decadent line in the play is that she giggles [Liz's response to Dan's refusal to continue bringing drugs to her]. That is awful. She doesn't even take him seriously, trying to manipulate you [Dan]. It is a terribly decadent line. It is a corrupt line, that giggle. (...) I originally thought that this is how the play was going to end [with the end of the second panel] with you [Dan] dancing and the music because I thought that that was powerful. Then later on I thought we could do something better. There was a medieval expression 'hanging is dancing'. It is like there a drop and then Hanging in space. I suddenly then realised that the modern music can really be very distractive because he [Dan] is integrated into the money business. And that was powerful already. (...)

[The actors then started rehearsing again the first panel with the help of Edward Bond. At the point where Liz is explaining and describing the blinding incident to Richard whereas he didn't find the paper in the house Edward Bond started a conversation for exploring the specific attitude by Liz:]

42. **Bond:** It is something that should be decided. Did you [Liz] really read it [the blinding incident] in the paper?
43. **R:** I think we were been saying that she has made it up maybe. Or it is being in the papers but ...
44. **Director:** I always thought that it was in the paper but none of the detail. She has created this whole story out of it only because of what she says about going out into the streets and about what the mothers have told children. You can imagine in the city parents using that as a threat to the children about behaviour,

‘the mad woman will come and poke your eyes out’. It could be just a short piece [in the papers] but she dramatises it. But I don’t know.

45. **Bond:** Well, the play doesn’t say. So you have a choice. Finally in the end it will only tell you something about Liz rather than something about the city because these sorts of things do go on in the city so even if it wasn’t in the paper and she has imagined it, it is still true for the city. But I think, to simplify it, it was in the paper, I would say it was in the paper. So there are two sorts of explanation. It is nice when Richard goes out and she [Liz] says ‘it is the way she [the mother who blinded her child] said it, as if you would know why the kid had to be blinded’. That is really what scares her, frightens her, ‘this could be normality in this city’. If there is something bad in the city perhaps she could get a campaign or do something about it. But she seems to be suggesting here that reality has gone so wrong, so bad, that it is beyond our reach, beyond our grasp. We can’t do anything about it. I think that is what is scaring her. That is the way I read it ‘every bit a’ cruelty’s like that -- every time -- don’t matter what it is -- but no one sees it’ [*A Window*:185-186]. Nobody knows.
46. But why tell him [Richard]? It is not the sort of argument he responds to. I can understand why she does that, it is a short of plea for help, isn’t it? ‘Somebody tell me, somebody explain this to me, let me know what ...’ And it is authentic. And you [actress playing Liz] could feel that?
47. **L:** Yes. (...)
48. **Bond:** (...) The tearing of the paper is not on this sort of cosmic level of the world suffering it is just ‘I tore it up, I didn’t stand, I didn’t want to look at it anymore.’ This is something she could do, she can get rid of it to that extend in the house.

[The two actors playing Liz and Richard rehearsed once more the scene where Richard is taking the bedding out of the room. After Richard scooped the bedding the actor stayed for a bit and looked at Liz while holding the sheets on his arms (see Picture 1 bellow). The playwright stopped again the process and asked the actor:]



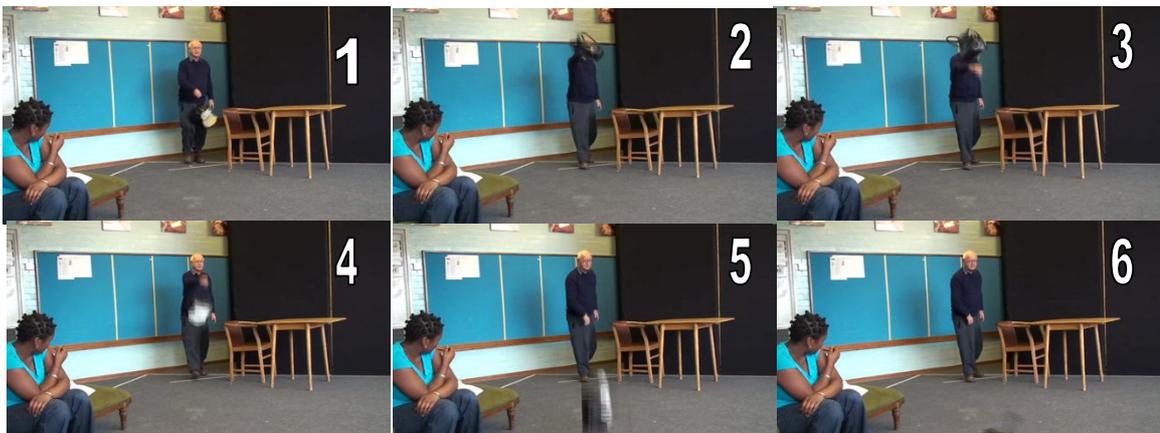
Picture 1

49. **Bond:** What do you gain by looking at her?
50. **R:** I thought I might get a bit of a reaction.
51. **Bond:** How is that helping you?
52. **R:** I would feel like what I was doing was all right. That I was helping.
53. **Bond:** As a spectator [himself], what you have to do is relate it to the story. For the moment we have been moved on from the relationship between these two [Liz and Richard] to the relationship in the city and the torture of children and things like that. So it is as if there is another presence on the stage which is very, very good. I mean you are getting the city on the stage now. If you do that [look at her when taking the bedding] what [are you going to do] when she says I am going to have a baby?
54. **R:** I will try it in a different way.
55. **Bond:** If we really going somewhere by it then it is worth doing.
56. **R:** If I try without looking at her ...
57. **Bond:** It seems to me that when he comes back [after he looked for the paper in the house] he is ... I am trying to understand what you mean by it...
58. **R:** I think that is what I would do. I would be just looking to see what reaction I was getting.
59. **Bond:** When he comes back it is very good, very strong, I can understand that. [Inaudible] he goes back to the city. So he has to do something. The problem is one doesn't know what you want from her at that moment. Are you saying 'Yes, we are going to sleep together' and she accepts that? I mean at the end of the scene what are you saying at that moment... if he hadn't said 'kill the baby' would you [Liz] have gone back and slept with him?
60. **L:** Probably [Yes].
61. **Bond:** It is that we need to know. Because the whole thing is about this bed, it started off about this bed, and so we got in the world of the kid.

[The two actors rehearsed several times the first panel till the end of it. The playwright then commented on Richard's attitude towards Liz's pregnancy. In the text Richard is arguing against keeping the baby while he is developing his view of modern childhood as insatiable and lousy]

62. **Bond:** He [Richard] is obsessive about these kids. We need to feel in some way that you [Richard] try to murder him [Dan]. [Inaudible]. That is the disease of the city. He is suffering from a mental leprosy or something. You know people in our society very rarely talk poetry. They never talk poetry when they are talking laugh. The only time they talk poetry is when there is hatred. That is true. And there is a sort of a poetic feeling about it [Richard's speech against children]. It is a sort of modulated language. Again he does this thing. She [Liz] is always so telling and somebody imitates somebody else. She [Liz] imitates the baby [when she was describing the reaction of the child when it was blinded

by its mother], you [Richard] imitate the kids, ‘gimmee, gimmee, gimmee’ [*A Window*:187]. I think that this is a sign of real obsession. He says ‘Clean up after ‘em, break yer back, sacrifice yer life -- so they can grow up n’ blame yer for bringin’ ‘em in t’ the world.’ [*A Window*:187]. There is this sort of antithesis in it. (...) This man is talking because he can’t talk. He really doesn’t like these kids out [in the streets]. (...) You recognise these people [Richard and Liz], they are very, very ordinary people and yet they are going through this extraordinary experience. And why? Because everybody out there is going through extraordinary experiences. I think you should make the ... where is that bag [Liz’s handbag]? It is sometimes very useful to let the object do the work. Don’t look at her [the writer demonstrates a way to throw the handbag in the middle of the room in the end of panel one by Richard.] The action is simple. It is like that [see sequence of images in Picture 2 below].



Picture 2

- 63. Bond:** Let that [the handbag] do the work, ‘...look at you... that’s that!’ Good. Are you [actors] all right?
- 64. Director:** It would be good if we run again the whole scene.
- 65. Bond:** Go on then... If you [actress playing Liz] feel like ‘I have lost this’ then stop. That is your right, just stop and say ‘I want to go back, I am not there’. It is for you to find the play.

[Actors rehearse the whole first panel again]

- 66. Bond:** It is beginning to fall into shape. It has got these three distinct sections. The first thing is the mystery of why she [Liz] is behaving like that, why she is making the bed and all that. That is the first section. The next section is when she tells us what it is and your [Richard’s] reaction to that which is very different. In the first section you [Richard] are going to leave. In the second section you are going to stay, you are going to deal with this. You are going to get the bedding and ‘we are going to get on as normal’. The third section is of course ‘I am going to have a baby’ and that will drive you [Richard] out again for different reason. The first reason is simply that she is bloody difficult and bloody awful, ‘I am going out to have a drink’. In the next section you [Richard] reach the stage where she is so threatening to you that your world may fall apart. When you [Richard] say ‘we can’t afford it’ you think that this

is his answer to that. But in the end you have to say again ‘get rid of it or you get rid of me’. (...) In the end she hasn’t said anything, she hasn’t agreed with you about ‘we can’t afford it’, she hasn’t agreed with you about how distracting kids are. So in the end he is saying ‘it is either you or me’. So in that extend it is left open in the end. It needs huge control. You got to play each of these sections for their own reality.

67. The first time when you [Richard] sat down in the chair, first of all, [was like] ‘I am having a sort of discussion, some kind of argument’ [see Picture 3 bellow].



Picture 3

68. **Bond:** And then it [the text] says you sit down [in the chair by the table] and say ‘what the bloody hell am I doing? I have got this table and I am here and that is that ...’ But what you did was you sat down and watching her. Do you know why you are sitting down in the chair? But if you are sitting down in the chair and say ‘what the hell would I do?’ you now have a new map of the campaign [see Picture 4 bellow]. (...)



Picture 4

- 69. Bond:** The way to play this play is definition. Always. And once you have got the definition then it would release the thing. Because, you see, you [Richard] sit down twice. What is the difference between them? We have to know why is he sitting down now, why is he sitting down later? It is like ‘oh! Bloody hell, what the hell do I do in this house?’ You find a little space for yourself [in the chair by the table] as opposed to sitting down and watching her. In a way what you have done is to retreat from a problem. If he can’t solve it by violence or by meal what he does is to retreat from it. So, just as he keeps going at here [the door of the room] it is the same if he goes over here [chair and table]. He retreats to the table (...). And that is enough. It is nearly as if he gets under the table because he wants to get away from it. What I am saying is he needs the table. Make that work for you [actor playing Richard]. In a strange way it [the table] becomes his world. It is wonderful in the last scene [panel three] when he [Richard] comes in and looks at its drawer [in the third panel when Dan leaves the room for a while Richard who visited him opens the drawer of the table (*A Window*:196)]. Seeing what is left for him in the drawer. (...)
- 70.** For you [actress playing Liz] the middle section has to be very, very strange. Suddenly she is in this world of obsession and whatever. Why you don’t just tell him? She knows he wouldn’t understand but in the end she has to share her son [inaudible]. She gets nothing in the end [from Richard] and so she gets more and more into her own self. The thing about the paper is that somehow it becomes very important [in rehearsals]. It shouldn’t be. What is important is the cruelty in the world. (...)
- 71.** Divide that [first panel] into its own three panels and make the journey of each panel very, very clear. (...) It is important to show how they [Liz and Richard] continually interact with each other. How they look at each other for instance. What do you [Richard] gain by being nice to her? And what would be the quality of niceness you would bring? When he comes in it is very sad in a way because he is really coming in and saying ‘I am home, love!’ But we already know that she is shutting the door on him even before he comes on the stage. I can understand what you [Richard] are saying when you come in fed up from the bus [Richard is mentioning his experience of the city by describing the bus ride he had]. I think that is right [how the actor did it]. But doing that won’t help the audience. You come in with a desperate little world, ‘can I have a personal evening?’ And you [Liz] come into this with a new problem. We got to know that, we got to know that your [Richard’s] home is been invaded and these kids aren’t going to be on the bus. They are going to get in the house as well. There is no escape from them. He does in the last scene exhibit extraordinary powers of imagination, very extreme powers of imagination, about ‘I want to be here’ and ‘she can’t know I am here’. It is very, very extreme. But keep it simple. In the opening scene don’t anticipate the story of blinding. She might just have a mood or something.

D.2.j Day 16 (22-09-2009), first session, DVD 16

[The first session of the day started with the group rehearsing the second panel the same way as they did last day, by talking and rehearsing. The rehearsal was stopped by the writer at the point when Liz enters for the second time with a bowl of water in order to clean Dan's wound.]

1. **Bond:** (...) She comes in she is over pleasant, very conversational, not really asking what she wants. She glances at the packet, doesn't react, why not?
2. **L:** She doesn't want him to think that this is the main reason she is in there.
3. **Bond:** That is right. It is like it would have been much nicer for her if you [Dan] have left it outside [of the room for her to pick it up] so he couldn't have seen her take her drugs. That is what she doesn't want. She doesn't want to exhibit her dependence. So she really wants to take these drugs. At that moment I imagine that she is not terribly worrying about him sitting in his jacket. It is not a huge problem to her. It is almost like you have forgotten to take your jacket off. At least is something that distracts her attention about him. And unfortunately he talks about the drugs. What in fact he is saying is 'I know you want to take the drugs, I know that you are not interested on why I am having my jacket on'. Again she is trying to apologise, 'I am not asking for ...'. She is being dishonest to herself. So the jacket thing hasn't work. So she does this thing 'you want to eat?' A motherly thing to do. (...)
4. That is not complicated actually. She is embarrassed about the drugs and she invents various reasons pretending to be interested in his welfare. And what really brings her to a stop is 'Oh! My god! Are they asking for more money?' Those two sentences hang together. [Liz] 'Ow much did they. . .? Did they try t' raise the . . .?' [Dan] 'I managed!' [*A Window*:188]. 'Shut up' sort of saying. So it is very different from this sort of deception she is using in the first half. And money is always a useful subject. And now she would seem to be free to go and take her drugs. What are the various reasons of her not getting the fix? She should come in and take the drugs and go out you know. And what we are doing is we are playing the various reasons she can't. One is her self-respect the other is worrying about the money. The self-respect is 'I am not a child'. It is also 'I don't want to appear to be obsessed about the drugs' in the beginning. But afterwards it becomes 'don't treat me like a child, I am not a child'.(...) [Dan] 'Take it to your room'. That is awful, 'take your drugs, take it your room'. [Liz] Why're yer sittin in yer -- ? [*A Window*:188]. So she gets the authority now and she is using that question now in a new way. Because before it was really a defensive thing and now she is insisting getting an answer. First of all she says I am not a child and she says 'Im not a fool! Something's 'appened.' [*A Window*:189]. So now she is moving from her material problem to the city. What is happening out there [inaudible]. Do that again and if you are not happy stop.

[The rehearsal started again but this time the writer stopped immediately after Dan enters the room and shut the door in the very beginning of the first panel.]

5. **Bond:** Why does he shut the door?

6. **O:** I suppose it is the wound, I suppose he is coming in for a quiet, a bit of time to sort this out.
7. **Bond:** He doesn't want her to see. He shuts the door so she can't see anything, it is as simple as that. Otherwise he would come in and say 'I am home!' He doesn't, he comes in, closes the door and has a look [at his wound]. And I suppose he has decided 'it is not too bad. I am not going to die of this'. It is obviously, from the rest of the journey when it happened, stopped bleeding. I don't know what Arnie said when he did it to you [Dan]. It stopped bleeding, it is not bleeding when you are coming into the room. (...)

[After a few runs of the same section the writer stopped once more the rehearsal to the point after Dan's wound is revealed and Liz worries about the possible blood on the steps (*A Window*:189). The playwright then commented:]

8. **Bond:** For the first time I heard that you have had a discussion with him once about knives [the actress was slow, clear with raised voice in the particular scene]. She is referring back to a previous occasion. And that is the first time I understood that. She warns him about the world outside. She has warned him [Dan] about that. [Inaudible]. (...) I promise you it is immediately recognisable if it means the right things for you [actress/Liz]. They are not huge complicated things, they are immensely complicated things because she is going to kill herself but it is blood on the steps. If you could hold on to that we begin to see how the play is working. It takes this very conventional situation, terribly conventional, *Coronation Street*, and then it will push into another dimension by hanging in this scene. For the hanging to work we have to believe in the realism of this section. 'Satisfied?' [*A Window*:189]. Let's take it from there. Take it slowly. Make sure you have got the ground under your feet.

(...)

[The two actors gradually reached the point where Liz is speaking her speech while Dan is asleep on the chaise-longue.]

9. **Rehearsing:** '*Dan curls up on the chaise-longue. Pulls his jacket over his head. Silence.*

Liz Try some. (*Takes package from her pocket*) Some kids 're born with a 'abit. Their mothers pass it on. If they don't get it they shrivel up n' die. (*Goes closer to him*) Try it. Then yer'll understand. It takes the worries off yer. Yer wouldn't get the 'abit. Yer not the sort. Yer safe -- yer don't even get angry. (*No response*) Never let yer seen me do it. Go t' me room. Too ashamed t' show. I look at the needle when I stick it in. Want t' pull it out. Stab it in me chest. Stab. Stab. All I got left a' me self-respect is the shame. I cling to it.'

10. **Bond:** She is contemplating killing herself.

11. **L:** From that moment?

12. **Bond:** No, in the past with this needle. [Inaudible] It is something she talks in retrospect rather than describing the anguish of trying to kill herself. Because she is still under the effect of the drug. Just try to remember, 'I have tried to kill

myself'. She is immensely protected at the moment 'let me [inaudible] to my shame'. And the things other people would say 'let me forget' and all that, she is saying 'no, no let me cling to my shame, let me have my wounds, let me have my degradation. Because at least I know it is that. At least I know I shouldn't be doing these things. Let me condemn myself.' It is all done in the cloud, the affect of the drug. Take it from 'try it'.

[The actress repeats the same scene to the point where Liz says 'Then yer'll understand' (see immediately above rehearsing section for the text).]

- 13. Bond:** It is like she is saying the drugs can be good because they keep the babies alive. It is good. They have to take it, it keeps them alive. Go on.
- 14. Rehearsing:** 'It takes the worries off yer. Yer wouldn't get the 'abit. Yer not the sort. Yer safe -- yer don't even get angry. (*No response*)'
- 15. Bond:** It takes the worries off you. At the moment she is a woman without worries. 'All your worries would go, just take it ... yer don't even get angry' That is very important for you [Dan] isn't it? The description. You have this strange capacity of not being able to be angry.
- 16. Rehearsing:** 'Never let yer seen me do it. Go t' me room. Too ashamed t' show. I look at the needle when I stick it in. Want t' pull it out. Stab it in me chest. Stab. Stab. All I got left a' me self-respect is the shame. I cling to it. When it goes there's nothing. (*Lifts the cover*) Asleep. Drop off like a child Thass all 'e is, a child. (*She walks away*) I know where yer get the money. Yer not clubbing when yer say. Yer out on the street muggin some poor sod so yer mum can --. One day it wont be yer arm. (*She goes back to shake him awake. Instead she wrings her hands over his head.*) Don't go. Don't go. If yer don't go I'll 'ave t' stop it! Don't go! (*No response. She goes back to the table. Tears strips*)'
- 17. Bond:** It [the text] says she walks away. You don't have to follow the instructions but you do have to know why they are there. What you could expect? The normal thing to do would be to go to him and say 'don't go, don't go, don't go ...' [he demonstrates Liz's action by touching and shaking Dan on the chaise-longue]. But she doesn't. She says 'don't go' but she [he leaves away from the chaise-longue] doesn't wake him up. (...) She won't actually cross that bridge. She can't. She can't actually bring herself to say this to him, to wake him up and say 'don't go'.

[The actress rehearses again the point where Liz is going to Dan to shake him and say then 'don't go'. This time she went there quickly but she finally wrings her hands as it can be seen in Picture 1 bellow:]



Picture 1

18. Bond: That is good. The hands seem to have to do something. She can't make herself touching. That is awful. She is turning him into a criminal. There is a question of using the object [the tearing of the sheet]. Make the object work for you. First with the hands. What the hell happens with these hands, god only knows. If she stays here [by the chaise-longue] she might wake him so she escapes to the table and starts this business [tearing of the strips]. It is not, or if it is you have to use it, it is not 'you hate me'. If this is so it is a separate event. 'You hate me, I see it in your eyes' and that will take you to the table. Or else 'I mustn't wake him, if I do I must escape him. Look, I am getting to a good did. I am going to wake him. I mustn't, I mustn't'. You can choose. That seems to be better. The big thing at the moment seems [to be] she can't touch him and that she wants to get away from him. 'And now I keep tearing these things, and I know that you hate me.' Let's try that. But don't blur the two things [the wringing of the hands and the tearing of the sheet] together unless you are going to really, really use it.

[Rehearsing once more the same scene.]

19. Bond: You still want to blur it. What it [the text] says is she goes back to the table and then tears. If she does it half way across then it is not escape. Once she is over here [table] she is *here*. Now she can have an occupation. It [text] says she starts tearing and then 'you hate me, you hate me'. Now that is good because the tearing is a sort of comforting thing. (...) Again the object is changed. (...) The hands which ought to be able to caress, touch, shake him awake, can't do that. So they get anguish or something. When she gets back here [table] then the hands find something to do. They can tear, they can rip. So there is a lot on this business of the hands. She is really going to touch him and it is like 'I can't touch him'. Then you can see the logic of it. Take it from 'you hate me, I see it in your eyes'. Every time you mention eyes I want to know more on this. She is a specialist about eyes, isn't she? And she says 'love is only ever hate'. If he [Dan] loves you [Liz], you can be absolutely certain that at times he hates you. She has seen that, 'I see it in your eyes'. Now she begins to say actually things that are very surprising and it comes with her experience. She is going to begin to become creative. She says 'you think it is love but actually it is hate and you are too young to know the difference. So she goes to the chair and takes the scissors. Now you can see how she gets back to that

woman [the mother who blinded her kid]. We haven't heard about that woman for a long while. You [Liz] remember that woman for fifteen, sixteen years and it comes from the scissors.

[The actress begins rehearsing the next lines. The actress made a pause between putting the scissors back to the table and starting talking about the woman who blinded her kid.]

20. Rehearsing: 'Yer 'ate me ! See it in yer eyes ! Yer think its luv ! Its 'ate. Yer don't know the difference -- yer too young. Yer father 'd teach yer. (*She sees the scissors. Picks them up. Tries again to cut the sheet with them. Cant. Puts them back on the table*) The woman 'ad a kid. She took out its eyes.'

21. Bond: That is right. It needs time to get back there. Either it is time on the plot which is emotional time for you or one way or the other you are going to get back to that central image.

22. Rehearsing: (*Tearing strips*) It was in the paper. I never tol' yer. Yer too clever -- yer'd understand too much, know why she did it. -- Yer ain bin cut. Aint no Arnie.'

23. Bond: First of all she says 'you are too young to know' but she is saying 'you are too clever'. It is contradictory. It seems to me that what she is saying is 'at least you know something about me. I can't be like you, you are clever. I have never told you, you are clever. If I told you, you would say no she is not doing it for the child, she is doing it for herself. And all this business about lying, about wounds, it is really about doing it for yourself. You know how I use you. And now you would see through me, you know me'. What she does now is turning you [Dan] to a total fraud, 'There is no Arnie, there is no nothing of this, you have cut yourself, you are fraud. You cut yourself and come here to play that bloody pantomime for me'. We have got to believe that. She really gets very vicious about him. She says 'you will be poisoned by your own blood'. That is a big jump. 'You see through me ...' 'Hypocrite' or whatever and then she curses him. The word 'curse' is quite useful there. It is the word Richard uses. He says in the end [of the first panel] very strange things. He says 'that kid is a curse on me'. And here is like she is putting a ritual curse on her child. That is a big jump, a big stepping stone. I think it is like a series of stepping stones across the water. Going from the one stone to the other stone, to the other stone... This is a big one, big jump. 'You are a liar and you are going to burn up from inside'. That is really hatred. So she loves him, she also hates him. 'I never tol' yer. Yer too clever' take it from there. Again don't try to perform it, try to understand it. Once you begin to understand the words will speak it for you.

[A new rehearsal of the same scene]

(...)

24. Rehearsing: 'Yer cut yerself t' punish me. T' see me suffer. Yer turn'll come. Seen yer smirk in yer new clothes n' I ain got rags fit t' die in. The blood wont run out yer arm. Run round n' round inside yer burnin yer up with yer own 'ate ! Scaldin inside! (*Tearing*) Yer'll suffer like the rest a' us. She carried its eyes t' the toilet. They was in a saucer. 'Ad to, 'ad to. The eyes said no mummy not the toilet. Not the water. She flushed 'em down the toilet with its tears. Cause

she luv it. Cared for it. Always look after it. Yer'll never leave me. I couldn't live 'ere on me own. (*Picks up the scissors. Goes to Dan*) The neighbours'd drive me out on the street. I'll look after yer. Always take care a' yer. Luv yer. I promise.'

- 25. Bond:** A lot of that makes a very good sense. You have to hold that tied in that pattern. She has got the eyes talking again. I think it is very important. That is the ultimate reality for her, when the eyes talk. She says 'The eyes said no mummy not the toilet.' These are very extravagant ideas. You got to be very clear about that. It helps if you have seen the eyes in the saucer 'no mummy, don't take them to the toilet' and she took it to the toilet and she turned the thing and let them go plop, plop in the toilet. And then she pulled the toilet and toilet flushed with tears. That is very creative use of language she has got. 'Cause she luv it. Cared for it. Always look after it. Yer'll never leave me. I couldn't live 'ere on me own.' That is different. 'I am doing it for you' and then she says in the end 'I am doing it for myself'. (...)
- 26.** You got to think about this but do we want to show the horror of it [when she goes closer to Dan planning apparently to take his eyes out]? Perhaps we do. Or do we want to show as it were sadness of it, that 'I can't even get near him'. I don't know, you have to make a decision about that, which is the most useful? Which is telling us the most about whatever? Perhaps it is the combination of both. But I think the moment of 'I cannot do it' is very important. The needle needs to be very, very graphic. (...) Scissors always come in pairs like eyes. (...) You got to remember we have got to bring that story [the blinding story] back because the audience wouldn't know that it is coming.
- 27. Rehearsing:** 'See the needle in me 'and. I got the skill. Stab. Stab. I cant. . . (*Vague*) I cant -- in yer sleep -- yer'd never know it was the last light yer saw before yer . . . I cant -- yer'd know the truth. She said she did it so she'd always look after it. Not true.'
- 28. Bond:** So she decides that she can't do it. And then she does something I think is really sort of characteristic of her, tells you a lot about her. She seems to combine the absolute practical site, the bed making site, with the extreme edge of imagination like the eyes talking. She seems she is about to combine these things together. She does that now, she says 'I can't do this in your sleep'. So that is an imaginative idea. 'I can't do it in your sleep because you would never know that was the last thing you saw'. It is like 'I was looking at the apple tree and I went blind. I was looking at the sea and I went blind. Then at least you would know you have seen the sea, seen the apple, and that would be your gift.' That could be in there. That would be a form of sight in there [Liz's mind]. And that is, if you like, a sort of an imaginative thing. It is like the obvious and the biblical thing, it is like god said 'let there be light' and there was darkness because she had the scissors. That is something she has got. But then she does something else, the eyes talking, very imaginative. I think it is nice when she says 'had to' twice. If you take the eyes out then you have to do something with them. It is very practical. Every housewife knows if you take somebody's eyes out you have to do something with them [laughs]. And she insists on that (...). She now talks about the other woman [in the next lines] like she is talking about herself. She always prides herself on knowing herself, 'I know I am an

addict, there is nothing I can do about it. I know I am shameful but that is my self-respect'. But here she is saying 'No, I was lying to myself'. (...)

29. Rehearsing: 'I cant -- in yer sleep -- yer'd never know it was the last light yer saw before yer . . . I cant -- yer'd know the truth. She said she did it so she'd always look after it. Not true. She didn't know 'erself. She did it so it'd never get away from 'er. She'd never be alone. They took it away. Put it in a 'ome. Where is it now? Tap tap tap on the street like a clock. Its better t' know yerself. (*She goes to the table. Puts the scissors on it. Tears more strips*) I wish I could comfort 'er. Wash 'er 'ands. Not judge or condemn.'

30. Bond: That makes sense. That is good. 'Its better t' know yerself.' That I think ends the whole of that section. Who is cheating, who is lying or whatever. She [Liz] comes down to this final thing of saying 'this is why this woman did it and practically was absolutely useless because she lost the kid anyway and the kid was wounded for life.' That closes that chapter, that panel [the section of panel two] is absolutely closed there. And she can go back now to tearing those sheets. When she goes back to the sheets she is very, very trained. Because 'I wish I could comfort 'er. Wash 'er 'ands. Not judge or condemn.' That is neither love nor hate, that is understanding. There is this wonderful practical thing about this woman that she always sees the practicalities of things, you would have to put the eyes in the saucer [when Liz imagines how the mother took the eyes of her kid out and took them to the toilet]. Now she [Liz] wants to wash the woman's hands. There was a lot of confusion [in rehearsal] about what she is on, why would she do it. Is it like she [Liz] is saying that she was a good mother? But this is very different. She knows that this is what she would like to do to this woman, not contemn her. Not judge her [but] wash her hands. It is from that moment she decides that what she must do now vis-à-vis her son is [to] kill herself. You can talk about that but at the moment we can talk about the dramatic story and make it practical to us in this way. There would be two things, in a way she cannot trust herself, she works only on blinding him. Could she take that risk again? And the other thing is that we have to understand this woman and make eyes talk in the saucer. In a way it is like she wants to give him the biggest lesson she can given the circumstances they are in. She gave him his birth and now she is going to give him her death. And he would have to come into terms with that. So in one way she is making life easier for him. She is not going to blind him. In another way she is making life very difficult for him because she is presenting him with this huge problem that he has got to solve. I think you can find this in the last section [last scene of panel two where Dan dances and cries after Liz committed suicide]. Curiously enough I think we can go through the last section really quite quickly as long as we know how we got there. We have to keep the structure. It is very important that it is very clear in that way. In rehearsal you can push it to extreme. You can make the clarity over clear just to give yourself security. Mark it out like a,b,c,d...I have now the face a, now the face b, the face c...You need to do that, get it very clearly to get that thing [of] whatever she says and suddenly 'you haven't been cut'. That is an enormous jump. She is in different rooms, she is in a different play ... Let's just see what happens. She takes the chair ... The reason it [the text] says 'brusquely' [is that] she doesn't want to do anything ceremonial. Also she doesn't want to do anything [like a] huge panic. It is as if she has decided to do this. Let's take from there and see what happens.

31. **L:** Pick up the chair?

32. **Bond:** Yes.

33. **Rehearsing:** *(Suddenly brusquely picks up the chair. Takes it further into the room. Thumps it down. Goes back to the table. Ties strips together to make a rope)* That day I went out in the street. The kids playin. Waggin their thumbs. The women'd told 'em it was in the papers. They'd drew the kid's eyes on their thumbs. Makin a game. Waggin their thumbs n' laughin. *(She ties a noose in the rope)* I didn't go t' the shops. Turned back. Went 'ome. Thass why I cant go out now.'

34. **Bond:** Alright. What she does here then is she starts talking about the scissors and mothers and kids. So she is now not totally concentrated on the problem in the room. The problem is also outside in the streets. It is the city and the ruinations in the city. And there is this problem laying there, she says 'that is why I can't go out now'. (...) She now seems to get a new sense of the factory. So she says 'I can't take his eyes out, I have done that every day' So *'She puts the noose round her neck. Goes to the chair. Stands on the seat'*

35. **Rehearsing:** *'(She puts the noose round her neck. Goes to the chair. Stands on the seat)* Cant take 'is eyes out. Done that already. 'Undreds a' times. When yer went fetchin. When I shouted at yer. When I cursed yer. When yer looked at me wrinkled --. When yer saw me 'ands shakin. When yer cried. Thass 'ow yer grow up t' be a man.'

36. **Bond:** So now it is this thing about dropping the stone of ripples. So I think she is saying there that some aspects of life are necessarily of blinding experience that they [inaudible] suffering. It is not just time [inaudible]. We are watched over by the [inaudible] of death ironically. And we have to get our humanness in our cities out of the fact that we know we are mortal. But it is painful to see someone you love their hands getting old and whatever. Life is going to be painful anyway. Not completely. When you [Liz] say 'When yer looked at me wrinkled --. When yer saw me 'ands shakin. When yer cried. Thass 'ow yer grow up t' be a man' is a sort of a positive thing, that is the cost. But it is a matter of growing up. And then it is not just this city. She is going to bring that out to the whole human society. This is as if the shock that she is going through has set this clarity, that she almost blinded him and that is a huge sober experience. And she can forgive this other woman, she can forgive herself. And now she seems to see things very clearly and describe them like her eyes now become the eyes on the saucer. She sees very, very clearly without any romantic illusion. 'Cant take 'is eyes out. Done that already. 'Undreds a' times. When yer went fetchin.' It [the text] doesn't say that he went fetching her drugs but it is like any child runs an errand. 'When yer looked at me wrinkled --. When yer saw me 'ands shakin. When yer cried. Thass 'ow yer grow up t' be a man.' The reality is at your eyes, the world is at your eyes. But you have to do that otherwise you will never achieve the maturity of being a proper human being. You can't look away. Then she tries to tie the thing [the noose] up.

37. [Then the playwright proceeded reading the next lines of the text] 'Yer see it everyday' I like the 'everyday' very much. 'Famine.' And that is awful, everyday you see famine, you see 'Kids' bones wrap up in old skin. War.

Fightin. Tanks bouncin in the dust -- clouds a' it. A piece a' bread in the street. The long streets with a piece a' bread drop in 'em for the fillin. The city's a stone sandwich.' And so the city becomes a sandwich. Normally we have all these divisions, it is true of course that the city has to have shops, slaughter house, it has to have all these things. She puts them all together and says think of the city as a sandwich. (...) All is got is a scrap of bread dropped in the street. This is not a really good sandwich. (...) 'It is not easy to die, I have got the right to die but the world is under the chair for me to act.' (...) It is as if she is looking now at the whole world because she is thinking in terms of the world all the time. We need to experience that under that chair there is this huge space. Because she is been talking about the world.

- 38. Rehearsing:** *'(She reaches up with the rope. Tries to hitch it overhead)* Yer see it everyday. Famine. Kids' bones wrap up in old skin. War. Fightin. Tanks bouncin in the dust -- clouds a' it. A piece a' bread in the street. The long streets with a piece a' bread drop in 'em for the fillin. The city's a stone sandwich. I seen enough -- got the right t' die. *(Looks down)* The world's under the chair. Fall into that. That far. I cant *(She climbs down. Kneels by the chair. Rests her head on the seat)* Who's Arnie? Praps 'e'll get me drugs for me. Death's the best drug. A knife's the map of a street. I understand now.'
- 39. L:** I don't know, I have to be honest, I can't understand this line [the last line above].
- 40. Bond:** That is alright. She says 'I can't do this' 'I can't drop down that space, it is just too big' and so she climbs off that chair. This is as if she has come to a human exhaustion. What she has put herself through is just huge exhaustion so she just rests a bit. It is very like when you are half awake and half asleep. Like 'did I hear a car outside in the street? Who is Arnie?' Just like that. There is nothing strange about it. She is just totally exhausted by what she is going through. 'Who's Arnie? Praps 'e'll get me drugs for me' is like she is waking up, it is pure fantasy. She so much wants peace. It is very straight forward, very simple. But she knows a few months ago she was standing on the chair, she knows a few months ago she was going to blind her son, she know the drugs have burned her inside and says the best drug of all would be death. (...)
- 41. Rehearsing:** *'(She climbs back on the chair. Lifts the rope overhead)* Cant feel anything. Be good t' be dead. *(Shuffles her feet)* Look I made a space for yer on the seat. Stand by me. Elp me. Push me off. I wouldn't 'ave t' jump. . .'
- 42. Bond:** She is been talking to herself of the last half page or something and now she is actually going to say to him 'come and stand on this chair with me, your mother while I commit suicide'. I am just saying these things, you can find how to do it later but it would be very good if she just turns to him and make it very clear.(...) 'Come and help me, look I made a space for you'
- 43. Rehearsing:** 'S asleep. *(Little whine)* Eeee. . . be quick or the sickness 'll come back, I'll be alive. *(Tries to attach rope. Lets it fall.)* Cant -- not in front of 'im. Be ashamed. 'E woke up n' saw -- 'e'd close 'is eyes -- never open 'em again. *(She steps down from the chair. Goes to Dan. Uncovers his head. Looks at him)* Im at peace now. Like looking down at a pool a' water. *(She covers his head. Goes to the table. Takes a music player from the drawer. Turns it on. Dance*

music) Got nothing t' leave yer. -- (*Takes the packet from her pocket*) Give yer the drugs. Yer wont take em. But yer'll know I thought a' yer. Mustnt linger 'ere. Go t' me room.

- 44. Bond:** The last thing she is saying when she is standing on the thing [the chair] is 'Cant -- not in front of 'im. Be ashamed. 'E woke up n' saw -- 'e'd close 'is eyes -- never open 'em again'. There is something very extraordinary in saying that. This woman is going to be dead very soon. It takes the trouble to do it in such a way that he won't wake up and be devastated by the shock. And this is totally extraordinary. (...) You have got to keep that structure and then it becomes very clear and very simple and we can follow it. It takes us whole that journey. It is like going from one stepping stone to another stepping stone and then to another... You have got to keep these bridges clear. Now you are on this stone, then you are on that stone and then on that ... So much it depends on you. In the next scene [third panel], I won't say it is easy because it has its own particular differences of course but, there is so much weight on you [actress playing Liz in second panel] in that thing [second panel]. The point is that you are not naturally as an actress a destructive person. You are an affirmative person. Never the less you can find the logic about that, it is in you. I know it is in you otherwise I wouldn't have written it for you. But in the end the death is not misery. It is something other but I don't want to put words on it. (...)

D.2.k Day 20 (05-10-2009), second session, DVD 20

[The day started with rehearsing the whole play in the presence of Edward Bond. Then in the second session the playwright gave a feedback for the members of the group for the whole play starting from the first panel. Extracts of this feedback are presented here.]

1. **Bond:** (...) Obviously the work you have been doing is very useful because it articulates the play. We can see what is happening in the play. We can see the overall structure of the play. Then it opens up gaps. Actually quite big gaps that you [actors] need to enter. And that then makes the play believable. At the moment we can see the play but it is not believable. It is interesting but it isn't believable. It is necessary to identify the overall situation. Now, if I look at the first scene [the first panel] you [Richard] arrive and you have a problem. What is the problem?
2. **R:** I think the problem is that for a couple of days she has been changed and I have been sat on buses looking for work.
3. **Bond:** The audience can't follow that.
4. **R:** I haven't finished. I think that the problem is that he has been sat on the bus worrying about what ...
5. **Bond:** No, I am not asking that.
6. **R:** You are not asking that?
7. **Bond:** I am not asking that. What is your [Richard] problem in seeing? Not the problem you bring to her.
8. **R:** Then his problem is that he doesn't know what is wrong with her.
9. **Bond:** His problem is why she is not going to sleep with him. That's it!
10. **R:** Right...
11. **Bond:** You have to make means for the members of the audience to understand that, what that means to you [Richard]. So that he spends a lot of time just probing that situation. All the other things you can bring in will help you, that is fine. I understand that, I am not dismissing that, I am saying it is important. Of course it is but it doesn't make the scene work. What makes the scene work is simply 'why is she doing this and what can I do with the argument?' You see he comes at home and it [the text] says it is silence. And then he says 'that's it then?' That is the only time he walked away from the argument. Then 'it is someone else'. This is rubbish [Richard's arguments]. That is a continuous argument. Why does he say 'you would like it if I went off'? It is in order to get to that point 'would you like me to do that?' and she says 'please, please'. And then he continues with his argument. What happened [in the rehearsal] is that it got broken up [the scene] and we couldn't follow it. You said that in the beginning not in individual lines but to make a case. That is the whole point. Otherwise it becomes conversational. The point is 'I am attacking her about this strange thing she is doing'. All the other things can be important for you as an actor, I can understand that. But the scene will not work. The big thing is you

come in and ‘Hey! What is going on?’ Until you come at that moment where she says ‘please, leave me alone, please stop it’ he puts all that big pressure on her and you [Liz] are saying ‘leave me alone, if I slept here I’ll be alright’. You [Liz] have something you have decided to do, he is the one who is searching. You [Richard] are exploring, ‘what is going on?’

12. **R:** He is exploring but the intention is getting her back to his bed.
13. **Bond:** Yes. I would think so, yes. But everything is on that simple level. Everything is directed to that until in the end he has run out of arguments. (...) Everything to that simple level and everything then comes into life. All the things you are doing will come to life and it would be more rewarding to watch.
14. **R:** I think I have been trying to make it a bit complicated. I am trying to play the line ‘I have seen this coming. You have been acting up for days’ a bit more vulnerable.
15. **Bond:** It is good and it is not too complicated. You can make it infinitely more complicated if you like but you have to deliver that situation which is very simple situation. Actually potentially comic. And in a way you [Liz] don’t want to get involved with him. So the play is ‘just leave alone, you wouldn’t understand, I will be ok’ and he is ‘now, come on, what you expect from me, would you like me to behave like this?’ And it gets nowhere, the play says ‘silence’. And that is when he stops. Until then it is like search, search, search... Trying different tactics. It is useful to experience that and ‘what the bloody hell am I doing? That’s it then. I am off’ and going down the road. It is important because then later on you have got something where he does actually go a bit further. He doesn’t say ‘I am walking down’ he says ‘come on I am not standing any more of this’ he gets the bedding and takes it out. And that is very different. So there are two different goals to go for which are useful.

(...)
16. I think you [actress playing Liz] understand her obsession [with the blinding story] but why is it that you tell him [Richard]?
17. **L:** I don’t know, I think because he asks her, it has to come out.
18. **Bond:** Again there is another silence. ‘Are we going to eat?’ Silence. There are two silences there. And then he says something like ‘then what is it? Forget all my attempts to persuade you. Just tell me Liz, what is it?’ Use the silences, make them work for you. Because things are going inside you [Richard]. That is what silence is about. So much is happening that it makes us silence.

(...)
19. Once he said ‘tell me why’, now [at the point when Liz is explaining in details the blinding incident in the newspaper] he is saying ‘stop telling me why!’ You need to register that. It is almost like the roles are reversed because now she can’t stop telling him. At the moment I am not quite clear where you [Liz] are. Are you in the room talking to him or are you saying it [the story of the blinding] again to yourself?

20. **L:** I think she is doing it to herself.
21. **Bond:** That makes sense to me. She is being [inaudible] with this whole afternoon or all day or something. Yes, that is good.
- (...)
22. **Bond:** We have got to articulate the panel in a very naïve way. You can even push it further. At the moment you [actress] start talking about the eyes [blinding incident] you could try doing this, you can hardly hear him [Richard]. Just experiment in that way. I don't know if this is helpful I keep saying it but it does bring the city onto the stage. We can see the pressure of the city.
- (...)
23. **Bond:** [for the second panel] In the opening part with him [Dan] you [Liz] get very angry with him because of what is happening out there. I don't know if that is helping you [actress playing Liz]. Some anger but fear, 'don't raise your voice they will hear, are they asking for more money?' And she doesn't actually say it. I think she is afraid. She hasn't any drug at the moment and the normal thing would be 'I am going to come in and take my drug and go' but then there is something wrong. Something happened. [With low voice and fear] 'Oh! My god you have some blood on your sleeve, you left some blood on the street ...' it is like that. It is almost like she is on the verge of tears. I think this is very important because we need to be persuasive about the suicide. I think if you can get that fear and panic in the early appal it would very big help.
- (...)
24. **Bond:** At the moment we will talk about the tearing [of the sheet by Liz] because that is a very strange and noticeable thing. We have got to make it more useful for you [actress]. At the moment it gets reflective somehow as if you could reflect on the business. But it isn't reflective.
- (...)
25. **Bond:** I am now going to talk for very simple things. When you put the chair down why you put it there [in the middle of the room]? It must be because it is under something there [points to the ceiling] that you can tie the thing to but ...
26. **L:** It doesn't come out.
27. **Bond:** No. I think it has got to be put there and even if necessary [imitates the placing of the chair] 'bang'. And even if it is not underneath you can put it a bit further. When somebody is in a mood she is going to be in. (...) But when he goes to sleep then you [Liz] have a big problem. The thing is you talk a lot to him but he is asleep. So why you don't go 'Oi! Listen to your mother. Did you hear that?' She doesn't say any of that. She just follows her own line of thought. Now that is very useful and will help you a lot. It is one of these things you might have done on a postage stamp or you can do in the football field. All we got to do is believe what is in there. And what one has to believe is, in a certain sense, he [Dan] is not there. Because we have to understand what does it mean for this woman [to put the chair] there. This woman is on the shore and

she is talking to him, 'this thing has got to be washed' and things like that. Then the sea comes in and when the sea comes in she is in on her own. 'Why don't you do this, you should do this, why don't you listen to me...?' She would know him terribly well and she could have fantasy conversations with him when he is out (...).

28. Where it became problematic about who you [Liz] are talking to is after 'try it' and 'no response' where she begins to enter her own world. She appears to be talking to him. People do wander around when they are looking for things and so I think the space can be used more. As I say it could be postage or a football field, we just have to believe that. Then you can treat it more realistically and look at him. (...) [But] she has got to get very much inside herself. If she is talking to him all through that [Liz's speech] she could never take the scissors. If she is involved in something else ...
29. L: This is what the tearing is more of.
30. **Bond:** I think so, yes. It is not quite right, it is very strange. It needs something else to put in to it. (...) It was all there [in the rehearsal] but I didn't believe you were going to kill yourself. When you said 'I have got the right to die' I didn't believe it and *you* didn't. And then she goes further and says 'death is the best drug'.

(...)

APPENDIX E: SUMMARY OF THE PLAY *A WINDOW* BY THE DIRECTOR CHRIS COOPER

The play

A Window is a triptych. As in a triptych painting the play has three panels rather than scenes, and the Company developed the concept of panels in order to work on the play and devise the TIE programme as a whole.

The site: A room in a high rise flat. A window (imagined) at the front of the room which overlooks the street (The designer suggested the position and size of the window by cutting an alcove into the carpet which defines the shape of the room). The walls are decorated with plain embossed wallpaper that has been painted - the back wall a mushroom brown and the far wall a darker chocolate brown. The walls are careworn, there are greasy marks around the light switch and signs of damp here and there and of the paper beginning to peel away at different points. The carpet is a rust red colour. In the back wall is a door with glass panes which leads into a corridor decorated in bright yellow paint over woodchip. An old battered dark green chaise longue is pushed up against the back wall. A chair and utilitarian table are pushed against the far wall. The chair and table do not match. There is nothing else in the room.

Panel One: Liz is making a bed on the chaise longue when Richard arrives home. He has been out all day, sat for hours on the bus, looking unsuccessfully for work. He finds her in the room and asks her 'what's the matter'. She cannot tell him and continues to make the bed. Richard realises she is going to sleep in the room. This alarms him and he wants to know if they are still eating together. He also wants to know what he's done to deserve this. She says she doesn't want an argument, just some space. Richard keeps pushing her until she tells him about a story in the newspaper she has read about a mother who blinded her baby with a pair of scissors to keep it safe from the world and at home with her. Richard doesn't believe her. He goes to look for the newspaper but she tells him she's torn it up so that she doesn't have to keep going back to it. She obsessively recounts in detail how the woman blinded the child. Richard tells her to stop telling the story but Liz can't. He doesn't see why their relationship has to suffer because of what this woman has done. Richard decides to take control of the situation by taking the bedding out of the room. When he returns Liz tells him she's pregnant. Richard tells her they can't afford it. 'Get rid of it.' He offers to go to the doctors with her in the morning to explain in case the doctor 'asks any questions'. Liz does not respond. Richard tells Liz that even if he could afford it, he still wouldn't want the baby, kids are no use, all 'want, want and gimme, gimme.' Richard becomes frustrated by Liz's intransigence and despondent about how the world treats him. Richard says he's had enough and decides to go 'down the pub'. He borrows money from her handbag to do it. Richard throws the handbag into the middle of the room 'I've left enough in to shop for one', and leaves her with an ultimatum – she has to choose between having the baby or their relationship.

Panel Two: Sixteen years later. The room remains the same. Dan, Liz's son, enters. He puts a small packet on the table and sits on the chaise longue. Liz enters. She has come for the packet – it is a packet of drugs. Dan tells her to take it to her room. She picks the packet up but she is too ashamed to leave and does not like being spoken to 'like a child' by her own child. She presses him on why he won't take his coat off, eventually Dan reveals a stab wound in his arm from when he went to buy the drugs with his friend; his friend too is now addicted to the drug and tried to steal them from Dan for himself and his girlfriend and family. Liz is hysterical now and fears that the police will find them by following the trail

of blood he has left on the landing, 'you've marked us out'. Liz puts the packet down and goes to get something to dress the wound. She gets a bowl of water and antiseptic but can't find any bandages. She returns with a white bedsheet which she tears a strip from. Dan objects to her ruining the sheet. They fight over it. The water spills. Liz rescues the packet from the running water and relieved that it isn't 'ruined', especially after all he has been through to get the drugs for her, she goes to put them somewhere safe in her room. Dan cleans up the mess. Liz returns carrying a pair of scissors to cut the sheet with, she is high having injected the drug. She can't make the scissors work and begins to tear the sheet once more for more bandages which she lets drop on the floor. Dan tells her to give it up but she explains that she can't. She continues to tear the sheet into strips. Dan tells her she ruins their lives. He, exhausted, covers himself with the coat and sleeps on the chaise longue. Liz doesn't realise he is asleep and tries to tempt him to take the drug. We learn that Dan mugs people to pay for his mother's habit. But as Liz looks at his sleeping face she realises that he is innocent. Liz begins to tell him the story of the woman who blinded her child. She continues to tear and tear the sheet, littering the floor with strips. She decides to blind her own son with the scissors, 'I'll look after you. Always take care of you. Love you. I promise. See the needle in me hand. I got the skill. Stab. Stab. ...' but as she takes the scissors to his face she is unable to do it. Liz realises that the woman in the story was lying to herself. 'She said she did it so she'd always look after it. Not true. She didn't know herself.' Liz decides to kill herself in order to free Dan. Moving the chair to the middle of the room she makes a noose from the torn strips of bed sheet and climbs onto it. From this position she can see all the suffering of the world, the whole world is under the chair and she is terrified and liberated by it at the same time. But she cannot kill herself in the room, before the world and before her son. 'He woke up and saw -- he'd close his eyes -- never open them again.' Liz takes an mp3 player from the draw in the table, puts on some dance music and leaves the room. Dan continues to sleep. Off we hear a loud crash. Slowly Dan wakes. He sees the mess and begins to clear up the room dancing to the music and crying while he cleans -- crying and dancing. He leaves the room taking the bandages, bowl, scissors, drugs and mp3 player with him. The chair remains where Liz left it.

Panel Three: a few days later. The chair remains in the middle of the room. The doorbell rings. We hear a conversation between Dan and a man. Dan isn't expecting the visitor. Dan brings the man into the room to wait for a moment while he finishes what he was doing. The man is Richard. Dan returns, he assumes that Richard has been sent by social services to see how he is coping after the death of his mother. Richard plays along with him. He tries to find out as much as he can about Liz's death. Dan is very protective of her. He blames his absent father for what happened to her, a man, he says, 'who has worms crawling on his face.' Richard leaves a dazed and confused Dan in the room while he has a look round the flat to do his 'assessment'. While he is gone Dan looks out of the window (this is the first time the presence of the window has been acknowledged) at the street below 'People in the streets. One way. Then the other. They don't know where they're going.' Richard returns with the clothing he has looted from Liz's wardrobe. He claims he's going to give them to charity; for Dan's sake, to save him the job and rid him of bad memories. Dan becomes suspicious and takes the clothes back from Richard blocking the exit and demanding to know who he actually is. Cornered Richard replies 'Your Dad' to his estranged son. Richard begins to belittle Liz, about her drug addiction, which Dan claims to be his own, and her obsession with a story about a woman taking 'some kid's eyes out.' Dan is gutted by the ferocity and cruelty of Richard's assault and buries his face in the chaise longue. Richard decides to leave with his 'loot' and as a parting shot he tells Dan that the money he made from mugging people wasn't enough to pay for Liz's habit and that his mum had to prostitute herself to make money. This destroys Dan. He asks Richard to leave, to take his mother's clothes with him, and the little bit of jewellery that is hidden in

the bottom of the wardrobe in her room. 'Don't want nothing to do with her. Not after that.' Richard is only too happy to oblige, 'I can take it off your hands. If you don't want it.' He leaves the clothes for a moment and goes out of the room to find the jewellery. Dan grabs the clothes and tells them Richard is a liar, 'We'll kill him.' He overturns the chaise longue to reveal a mass of white bed sheets torn into strips. When Richard returns Dan knocks him out with a cosh [a short weighted often leather bound weapon used to bludgeon the victim over the head] and ties him to the chaise longue with strips of sheet. He arranges the clothes on the chair where they can see Richard and shakes his father into consciousness. A confrontation ensues where Dan tries to get Richard to confess to the clothes/Liz that he is lying about her prostitution. Richard begs for his life. Dan decides that he is going to take out his father's eyes. He doesn't have scissors so he decides to stamp them out. In his panic and fear Richard manages to get a hand free and topple Dan who is trying to stamp on him. Dan falls releasing an animal like a cry of despair. Dan staggers, groans, and begins to cry, saying 'Sorry -- sorry – sorry'. He turns his back on Richard, who crawls out of the room with strips still hanging from his arms and legs calling for the police. Danny stands once more in the window looking out at the city. There is silence. Eventually Richard reappears to gather as many clothes as he can without going too close to Dan and then runs out. But Dan does not notice him now. He is still looking out of the window, as he says with quiet authority 'For the kid, for the kid.'

APPENDIX F: EDWARD BOND'S NOTES ON THE PLAY.

Notes on A Window -- EB

25 8 9

These notes are not concerned with the detailed questions that arise in rehearsal. They concern the general relationship between the three separate "pictures." They give some general indication about the triptych's meaning and purpose. I'll try to avoid jargon. Some may be necessary to avoid long explanations.

First Picture

An ordinary flat in a modern city. It could be in a TV soap opera. There is a dispute between a man and woman. The text suggests it's a running, up-and-down dispute. The room is slightly "apart," not the conventional kitchen or living room. Its furnishing is slightly askew -- a chaise-longue and a table. But the chaise-longue is treated as any other bed and Richard sits at the table as it were a kitchen table. The room and furniture suggest a sort of pressure -- as if say the room were on a mountain side and over time the mountain's weight had distorted the walls. The pressure comes from the city outside. Richard spends his day hunting for work or odd-jobs, Liz is disturbed by a macabre crime reported in a newspaper. She needs to be left on her own to understand it. She doesn't seek support from the man. The crime can't be fitted into a normal domestic routine. Yet the mother who committed the crime speaks of its normality as part of the city -- as normal as a street crossing or a chip shop. This makes the relation between the room and the city tense. Richard doesn't work and the city itself seems not to work. Its past threatens the future. The woman can't avoid responsibility for the future because she is pregnant.

There are two doors. There is a window but it is not yet referred to. The space outside the room is between the two doors. The space should be the centre of domestic life. Here it's a no man's space, a cordon sanitaire which keeps the threat of the city at bay. But the woman seems infected by the threat.

In P1 money serves its normal social function. It's used for the shopping but it also works like a drug. When Richard needs consolation he needs money for the pub. Money is the city's drug. Richard says they can't afford the baby. In a premonition of Arny's action (in P2) he takes the money -- it's already a half-theft. The black handbag is like a coffin in which the life-giving money-drug is buried. It's thrown across the room in the way an addict might discard a needle. Liz must put her hand in the handbag to reassure herself she has money-drug for the shopping -- but she does this almost automatically because her concern at the threats forming outside in the city takes precedence.

The text doesn't say how the man asks for money: shame-faced, aggressive, "natural," is his need to explain an assertion of what is to him the obvious? Which of these is most useful? He is part of the city's malfunction. The conventional sexual roles don't work in it but nor do any unconventional ones. There is a sense in which the man sells himself to the woman -- but avoids the consequence (the child). She "gives" him money as he will give her the money referred to in P3. The chaise-longue might suggest a brothel in a city where everything is sold. But it is also the domestic bed -- a centre of humanness. It's shut away in this "room apart" -- but you might also find it abandoned in rubbish on the side street.

The site of the first picture is the room and the city - social reality.

Second Picture

The threat from the city has crossed the cordon sanitaire into the room. The threat is now realised. P1 concerns birth, P2 death. The city's violence already enters the room with Dan's wound. In P1 Richard's friend might give him some work, in P2 the friend (Arny) wounds his friend Dan. In P1 there is the possibility of giving birth (giving = not buying or selling) in the middle of the money system. In P2 giving has become manipulative. The narcotic is like a drug "born" by another drug (the effects of money) but the narcotic itself costs money. The money culture dehumanises and causes addiction (drink/drugs) but the addiction itself isn't an escape because it also needs money. Its like a grave inside a grave. The room now needs money.

P1 is "social." The site of P2 is the self. The self is a consequence of the social but functions as a separate site. Each of the three pictures has a different primary "site." But its important that each site is set in the same, real room. There are no theatrical changes of lights and no strange sound effects. They would be aesthetics or theatre, an escape from reality. Everything remains the same in order to be estranged by and in the action, not so that the action can be estranged beforehand to be analytically understood -- the strangeness is enacted in the event.

The street is now seen as macabre. In P1 the man says his mates will use violence to punish the criminal mother. It would be righteous, vigilante violence. In P2 the street violence is objectively destructive and criminal.

The self-site of P2 is haunted by eruptions of radical innocence. Liz has a residual sense of maternal responsibilities, she wants to appear good to herself -- but at first her maternalism is false. (Later she defines self-respect as self-knowledge.) By now she is physically dependent on drugs, but also she couldn't get free of addiction because she is haunted by the mother who blinded her child. It is a radical action and she can sense in herself the other woman's need. Richard could just shrug off the crime or cope with it by violence, she can't. She knows the power of aggression within RI (its what makes innocence radical). She tries to persuade Dan to take drugs -- she is disturbed by his innocence, helpfulness. It reminds her of her own innocence which has become a threat to her -- because it makes demands on her which she tries to avoid with drugs. To remain innocent she must destroy Dan's innocence -- and then his innocence no longer constantly reminds her of her own obligation to be innocent (the state of being just). She can still recognise the innocence of another -- she hasn't yet trapped herself in the need for ultimate revenge (see P3).

To enact this the chair must come to dominate the room. Aesthetic effects would prevent this. They use people -- in enactment people use things. The chair must be isolated from its usual shielding location at the table. In P1 the room's site is socially normal, and so it's the site of the kitchen table, the first pole of drama. In P2 the site is now the edge of the universe, the second pole of drama. These are also the poles of the self, the ontological and the existential. Human meaning comes from the relation made between the two poles. And so the chair will be the universe -- its structure will work as the structure of the universe as it is immediate, embodied, tactile in the self. (The neonate thinks physically.) The city self-site is always social -- the edge of the universe isn't social, its in the self (its social for us in that it becomes part of ideology, civic-religious duty etc, or instead is part of humanness). The chair becomes a diagram or structure of the universe. (Milton's Satan was thrown down through the universe.) Liz uses the chair to re-create herself through suicide, desperately build herself in the ruins because that is all she has. This restores her innocence. Instead of seeing the city from her room, as she clutches the newspaper, she will see the

city (and human beings) from the edge of the universe, that is: from the chair. In P3 Richard will try to corrupt Dan but when he too recognises Dan's innocence he will want to destroy, erase, him -- which means to empty him out of the universe. Dan's RI works in different ways for Richard and Liz. If the city offers Liz only violence and narcotics/money, she uses the violence against herself. This isn't a rational solution but it shows the effects of the city. The situation is extreme. Liz gave Dan life, she goes near to destroying (blinding) him, and then she gives him his life again. She can do that only because he has already asserted his right to his own life. This is radically innocent because the city doesn't lure him into abandoning Liz. The city is lost, dead. Even the light is corpse-like. The chair enacts the return to a very elemental self, when the infant encounters the tragic and comic and must work out a relationship to them. (Chris: This is the second site in the exercise in Rouen.) This can only be done in relation to the city. Liz uses the chair as a platform over an abyss. The chair is in AT enormous. Liz re-enters her own innocence but now it is combined with "the weight of the world," with, say, the responsibility of being in the city. This is the tragic reality of drama. The woman rediscovers her own eyes, she sees reality -- she sees the invisible object. This means she and the chair become the invisible object for the audience -- their reality is made visible and also audible in the appropriate words she uses. She unites the roles of messenger and antagonist which Greek drama must keep apart because of its residual dependence on the gods. In fact modern architecture leaves no place for the gods and so the human is created rooms or streets. Here the extreme is death but this isn't the ultimate extreme. The ultimate extreme is life made living. The detailed use of the chair will be arrived at in rehearsal. Here it is the self-site in the city -- Liz sees the city in a new way. Her fingers tying the rope might seem to be scratching at the sky to uncover something -- sometimes as if trying to make a knot, at other places like a blind woman's hands touching the air? The hands become a play within a play -- especially because the blind feel their way. So what does her head do, where is the "blind gaze" directed -- and is this useful for the audience? I don't want to be clever, but it's an absolute image of a woman giving birth to death. (Drama accommodates paradoxes.) So she also wants to "give" something else, some parting gift. It may best if Dan is never aware of this.

Dan dances and cries. The tragic and the comic are unresolved. Dan doesn't know his own reality or the city's. His lack of knowledge is enacted because he doesn't know that Liz is killing herself or already dead as he dances. The ultimate violence has invaded the house just as it has entered the self-site. Liz performs the drama act of entering the logic of the primal self, when the neonate is becoming aware that it is acting (in action). Like Antigone she hangs herself -- but what follows in P3 isn't the imposition of the gods' decision.

Third Picture

P3's site is RI itself -- he structures and tensions in the first self, the creation of the self.

The city enters the cordon sanitaire with Richard. He is a symptom of the city's malaise and now its agent (he is a false official). As the city now enters with its threats, so the self is driven to a more fundamental level. Richard comes for two reasons which in the end are one. He can now dominate the site in which (in P1) he was almost a lodger -- and he wants money. He and Dan use the clothes for their own different purpose. Richard needs to complete his revenge, the corruption of his RI. Usually the vengeful want their victim to know she or he is the avenger's victim. Richard is more extreme -- the ultimate revenge is when the victim can't even know he or she is being victimised. Richard wishes to create an

empty universe (empty of his opposite polarity, which is Liz). In him, in P3, the comic replaces the tragic and takes over its function. He has the pleasure of the dictator who keeps his decision hidden from the victim in front of him -- Dan is a token for Liz. Richard is emptying the universe. There is nothing grandiose in this because for the corrupt the universe has shrunk to their own little corner in it. But the logic is total, absolute -- he erases the universe as the world-home, as the site of justice, for a few rags and their street-value. But this obsessive need shows the indestructibility of innocence (which he will later assert) -- corruption becomes a drug taken to try to achieve oblivion. But that he returns to the flat shows he can't achieve it corruption. Its important that he sits on the chair on which Liz contemplated suicide and he doesn't know it. Does he smile ? Dan slept. Richard could be in his own dream.

Dan claimed his own life -- did this kill Liz? This makes P3 the site of RI. What is dramatised is the early self's confrontation with reality, in which the self is in fact formed -- for this to happen consciousness must enter into reality. RI asserts its right to life but that must appear to be at the cost of others. The Comic comes at the cost of the Tragic. So the first vision from the window is of a city of walking dead. Not killed by Dan, but as a Tragic fact of reality: even the dead can't find their way to their grave. The conventional interpretation would be to say Dan confronts and finds himself -- a convenient expression which isn't quite right. Its as if human reality asserts itself -- at this level the site asserts itself. Consciousness enters reality (which must be an encounter with pleasure and pain and so of the Tragic and Comic) for consciousness to enter the self. This dramatises the self.

Freud would see this existential situation as sexual and egotistic. In the play it is political because it is ontological, not an emotional drive but and intellectism -- because not just the bed and the egotistical are involved. The ultimate site of the self must include the city -- we aren't a random "isolation" of things. Sex isn't just in the room, its on the street when Richard gives Liz money for her drugs and he makes himself an "emptiness" in the transaction. Where there is trade there is politics and money turns everything into commodities. The neonate is always concerned with the nature of reality -- the meaning of things. Oedipus is Oedipus because the father seems to usurps humanness. "Oedipus" seems to us to be an enormous violation because it is described in adult terms. But in the neonate reality is even more enormous. The usurpation distorts the world home for which the neonate is responsible and so love and innocence become Tragic, impotent. Freud asks us to see the baby's problem in adult terms. Drama asks us to see the adult's problem in the baby's terms. To see the ontological in the existential. Freud thinks in his epoch. Drama thinks in history. It sees the problem of guilt as it is in the eyes of the innocent. The neonate enters the tragic of this situation -- and that is the only lesson that drama can teach. It's the opening of creativity which later injustice will corrupt, deriving its efficacy from that early Tragic confrontation with the world's pain. This is more extreme than the sexual. It concerns the nature of reality and being. Freud sees a sexual confrontation where really there are politics and the concern of the city. Otherwise Auschwitz is a brothel for the dead and this is an inadequate understanding. (Thebes is infected by plague, Dan's city is infected by the culture of money and drugs.) Drama gets at the political through the personal because that is how reality is presented to the self. The infant's concern is (in adult language) justice. Later authority becomes involved and not all crimes are sexual. To understand the city its important that Liz and Richard don't sleep in the room and that sex occurs on the street -- and I don't mean this literally (though it happens to be so) but symbolically.

In theatre "paternity would be the major question and denouement of the "last act." In this play its important but immediately replaced by something else. Dan might be

concerned with his father, Dan's RI is concerned with the nature of reality. Since Liz's death he is in the site of RI. In the city's confusion justice and injustice can't be disentangled. Does Dan get drugs for the woman or not, does he refuse and claim his right to his own self? He has that right but does it involve the crime etc of (as it could seem) killing Liz? He does not know that Liz found a Tragic innocence because he slept through it.

Liz -- as embodied in her clothes -- becomes the centre of the conflict between Richard and Dan. Liz is "there" a witness. The chair is already cathected (from P2) with the reality of the universe (the dramatic pole). On the floor the clothes are "rags," on the chair they are the witness of reality, so it's as if (in the rags on the chair) the universe is observing itself. To create the world-home the neonate is radical, which may in later terms be "destructive." Dan takes a huge step into innocence when he says "We'll (not I'll) kill him." Innocence must confront the radical or violence will reify the self. But Dan's need for justice may become the violence and terror of revenge. He wants to show this to the "rags", which are all he has left. But he doesn't pursue the intention to kill. His RI violence pushes Richard into his own primal situation -- which is irretrievably entangled with the city: hence the street encounter. Well, suppose Jocasta had been a tart? That doesn't occur to the Greek because he is concerned with the relation to the gods -- but Dan and his play are concerned with the city. The damaged city must stand between us and reality. It is the back of the mirror. And so the "agon point" is not will-he-murder-Laius -- instead Dan becomes his own neonate, he becomes the baby threatened (in the story of this household) with blinding. So he will blind the blinder-aborte**R**: Richard. For the neonate reality is more serious than it is (for most of the time) for the adult but death is a game because reality has the extreme seriousness of a game. When you consider existence, the rules of a game are more serious than the laws of a city because reality imposes rules but the city only makes laws. The city requires sanctions such as punishment but the game has no sanctions, you just lose -- so games and rules are closer to ontological logic than are historic laws. You can change and break laws but if you change the rules of tiddly-winks, tiddly-winks goes out of existence: it's the logic of the empty universe. Feed into that ontological logic the contingencies of existence and you have drama (though the contingencies will bear the conflicts of history) and the huge weight of Tragedy. Drama is reality that cannot escape into fantasy precisely because drama is a game and this exposes it to the logic of nothingness.

Dan becomes the baby who blinds the dictator. (David symbolically blinds Goliath, the stone between the eyes, and this results in death). The site is now RI. Here the distinction between humans and objects can vanish -- in the way the infant can anthropomorphise objects. This activates the neonate's huge concentration. It animates the chaise-longue -- cathects it as the "foundation of the universe which is the creation of the self." It is like an explosion which blinds -- but the explosion is seen from within because it is Dan/neonate that is exploding -- and so it is in accident time. The room (P1) is distorted by having the wrong objects in it. In P3 the distortion animates the objects -- the chaise-longue spills white guts (or the physicists' string theory -- the audience don't have to stick a name on it, just see it's looking at them differently), Freud would call the truncheon phallic but that's irrelevant in the city, the chaise-longue becomes a prison, and so on. That is, the chaise-longue, the sheet-ropes, become acting objects -- drama not only animates objects it may also move space around. The site enacts and the chaise-longue (etc) and Richard and Dan are on the same level -- the whole site is in an action and all its elements are logically inter-related, they are not aesthetic poses. This is so because the neonate is creating its world as the process of creating itself. The site becomes an enactment. To be human I must hold the universe in my head and my humanness (which I create) must give it its meaning.

Dan becomes the scene of the action, or the site where the universe, or reality, acts on him. If we are here in the world at that young age, the site and the self become one, and we are at home even as the home is convulsing destructively in order to be reality, in order that we may be our self. That is why the infant does not flee the Tragic (or enter it for the sake of revenge), the infant does not compartmentalise as adults do (except in psychosis). Of course these formulae sound extreme but that is how reality appears to the first self. Its why we are the dramatic species. And drama may give the past a helping hand. . . by giving the present meaning of the past, because the present is derived from the past -- I don't mean historically (which would be a truism) but personally, in the "self" sense, and outside this situation we will always be victims, not knowing our situation or motives.

This is not the final confrontation, the extreme (that is with the city). Dan must meet (create in drama) three things: his father, his mother and then himself. These are jagged flashes because drama enacts it doesn't "consider." The jagged flashes create the accident time in which reality is no longer accidental. Dan sees that part of the woman's story is journalism: the occasion on the street. He sees Richard's corruption originates in fear -- Richard will dodge and weave and lie but in the extreme (death or blinding) he asserts his own right to innocence and truth, so it is a confrontation, agon, of two innocences -- and its then that Dan trespasses into his own grave, his own ultimate emptiness -- the infant will take revenge, will blind not the dictator but innocence -- that is, Dan would also "blind" himself by abandoning his innocence (because innocence as a human characteristic isn't divisible, my offence against you is also against myself: the horror of ideology is that it purloins this truth and reverses it against the self). Dan is in danger of becoming a symbol and so entering ideology. Oedipus had to blind himself because he post-dated his guilt, and because the gods were watching (eyeing) him. But Dan has no past guilt (criminal offences don't add up in drama). His power to destroy becomes the power to create, and that always means in part self creation. The "drama-tool" is that he becomes the scissors that blind (he stamps, his whole body rushes, etc) and he is helped because the chaise-longue becomes a drama-tool. The person becomes objectified and the object becomes humanised. A cup because I need to drink, but a cup because I need to be human when I am dying of thirst. The neonate's knowledge is that it is responsible for the world-home (our morality and justice), of giving it meaning which is the basis of action. There is no gap between intention and ability that the Tragic and Comic cannot coalesce. This is an obligation which reality imposes on the mind conscious of reality (and so of its self) and this is what makes us human. And though we are often bored and given to lassitude, humanness is always an extreme. Because as infants we have been in the creator's utopia we know that it is a place that is also Tragic. This is a warning against the fatuousness of entertainment.

Where does Dan look when he says sorry? Who is it said to ? The final event is at the window. Dan has freed himself from the bad paternal incubus and the need for revenge. Now he can see the city for himself. It isn't Schiller looking at Jerusalem or Dante looking at hell. Its more practical. Dan will make his home here. The spectator sees himself or herself.

The trajectory: P1 a domestic room in the corrupt city, P2 the site of the self in the corrupt city, P3 the site of radical innocence. The triptych play pares down to this ultimate concentration. Aristotle said we are political animals -- in fact animals of the polis, the city. This makes us the dramatic species and drama makes us political animals. It joins the more personal to the ultimate political. How to act this? The descriptions and analyses Ive given and made here are too difficult to describe to an audience and are anyway incomplete. AS abstractions they are impotent as, I have to constantly point to the story and its events. If you teach someone something they can then use the teaching to do something -- speak

German, make a car -- but drama doesn't teach: it asks you to be and enacts dramatic logic to create this. Its as if I taught you a multi-language and then you met a Martian: you couldn't speak. The point about humanness is that it has never occurred before until this moment, this situation. There is no boy scout gadget you can be taught to use in all situations. Such is the nature of the self, balanced between innocence and compromise, that if you were given such a gadget you would instantly invent a situation in which it had no use. You would have to do so, it's the human obligation -- the self seeks paradox. Its the power of humanness. It is the terrain of drama. You can be philosophical and say its our relation to things and their relation to reality. But though there is an elements of "being" in the play, there is also an element of "use". You cant just copy or mimic reality. The play's meaning isn't self-revelatory, even in the extreme. The meaning is created by the actors and their use of objects, which are pared down to be tools. I put things as simply as I can, but drama clarifies far greater complexities. Ideology hides its petty crimes in back alleyways but hides its greatest crimes on the open city square. Drama clarifies the subterfuges of concealment. Just remember three pictures.

Its an important play -- not because I wrote it but because it's the latest stage in BB's work, a temporary conclusion of the stage the work is at now. I don't know any other group that could open the play to an audience. BB's work is a lighthouse in the desert.

**APPENDIX G: CONTACT BY EMAIL WITH THE PLAYWRIGHT,
WEDNESDAY, APRIL 03, 2013 11:31:30 AM**

Kostas

David sent me your letter last night. He's out till this afternoon but I didn't want to keep you waiting for an initial response. The third section of "W" would be adequately covered in any overall description of the story. The eight "headings" you list (centre, story, site, accident time, cathexis, extreme, drama event, Invisible Object) would be adequately represented in the two earlier sections. You could say something briefly about the third section. It's a classical Greek Drama recognition and consequences scene. W is set in a modern city and involves modern lives but I intended it to fit into the classical pattern -- it could be a trilogy. The first section is of rumours of war (the press) which bring disaster to the house. The second is like the crisis in the middle section of the Orestia. The third section is like the Orestia's third section, an unravelling of consequences and forming of responsibilities. It doesn't [sic] establish a new institution but it should be as if the son takes possession of the street and his life. Earlier the street had been a site of disaster and dislike but at the end it becomes a place of responsibility.

The various devices all relate to each other and reflect each other and combine in [sic] different combinations. I think none can exist without the others so together they are an analysis of my dramatic method. I don't [sic] think that in production you can seek one without seeking the others. The IO [Invisible Object] is different in that you can't [sic] work directly for it -- its [sic] a consequence of the others. I think children are good at producing the IO because their experience tends to be more direct and less mediated -- and the IO is an innate presence and I think one less mediated by culture: its [sic] more like the ground for culture but it contains its own judgement (it may be the physical presence of what Leibniz would call conatus). As you say, the IO is created by the actor. But it can also be created by the audience when they relate themselves to the events. The centre, extreme, drama event and so on -- achieving these is the act of enactment.

BB and I would like to work on W again. It is a difficult play to rehearse and requires time. As always, there wasn't enough and so it was difficult to lay foundations which could be developed in performance. The same problem arose with Edge. When I saw it in Rouen the areas that drama seeks to open up as the story complicates itself remained shut. As the actors know how to perform my work they provided a working substitute -- but really there are no substitutes for these areas. They are the difference between theatre and drama, between journalism and agitation as opposed to the present purpose of drama: which is the recovery of the sense and human presence of the political -- to enable the audience to see reality in political terms which then obligates them to political action. You have to make reality political before you can identify the defining political problems. Why cannot be reduced to what. This is the difference between law and justice -- the first is to do with the organisation of need, the second makes politics human. Working conditions are "against" the work we need to do, but we can never accept this. If we did we couldn't create drama for children. We might be in the same room with them but we won't [sic] be in the same world. Its [sic] the same for adults, where we have to show them the world they're in by putting them back into it when they are lost or trying to escape.

This is the right time in Greece for you to be writing your thesis there. I look forward to reading it. Let me know if I can be of any help. Best wishes, Edward.

**APPENDIX H: CONTACT BY EMAIL WITH THE DIRECTOR, CHRIS COOPER,
WEDNESDAY, APRIL 03, 2013 9:08:55 AM**

In terms of your question, I think it is correct to identify enactment as a 9th area. I think it has an enormous amount to do with both the performance of the actor but also class room drama. I attach the final edit of the Suitcase drama (you will have already read and forgotten it probably) I wrote for DICE. If you read my description of the children entering the room they were totally enactive. I conclude the article by saying:

This creates **the gap**. It is an extreme situation. The facilitator does not fill it with words of explanation however, it requires the audience to make meaning of this in time and space by entering into the site imaginatively. This is site D, the site of the audience as imagination, the site of the 'self'. By feeding and beating the suitcase the boy in question was seeking reason (for the Man's situation) imaginatively. He was exploring the logic of the situation and in doing so he was engaged in an act of self creation by testing his own values. This is why the emphasis is on experience rather than reflection, on enactment rather than acting. Acting closes down meaning. Enactment opens meaning up. It is closer to play than theatrical convention, it is the imagination in action. And it is through the imagination that we connect with the basis of our humanness.

So I agree that you need to take account of it and I can't think of any other element that is missing. There is of course the gap (see my diagram and notes in attached doc) which I think is the means by which the IO is revealed. But if I remember correctly you deal with this in your chapter and I don't know if it needs to be a separate category.

APPENDIX I: 'Q AND A' WITH EDWARD BOND

J. 'Q and A' at Birmingham REP Theatre (22-10-2009), DVD 30

[Edward Bond's Q and A in Birmingham REP theatre after the performance of *A Window*, 22-10-2009. In the Q and A the company members and the director of the play are as well on stage. Most of audience's questions were on the whole very low voice and so inaudible because the microphone of the camera could not collect the voices in the theatre. The director, Chris Cooper, though was repeating the questions so everybody in the theatre could hear them again more clearly.]

1. **Bond:** I said to Chris earlier on today how long should this last and, you know, some of you might want to go in the next ten seconds (audience laugh, inaudible). Feel free to go. But obviously I will stay as long as I can give answers to your questions. I don't want really to say anything about the play. It is more interesting if I try to answer any questions that you had. I did say to Chris earlier on how long should this last and then I said to him 'Shall I be brilliant or shall I be conciliatory?' (Audience laugh). And he said 'Oh! Edward please don't be brilliant! (Audience laugh) Brilliant takes about five hours!' (Audience laugh). So I would try not to be brilliant. But obviously what would interest me very much is to listen to what do you have to say, to listen to questions and, you know, if I could try to answer them ...
2. I have very strong views about what theatre and drama is. I think at the moment we, as a society, don't know what drama is actually. Although we are constantly surrounded with all sorts of media stimulation and films and screens and videos and stories, I don't think we have any conception at all of what drama is. The function that it has in the human psyche and the human self and where it comes from, what its use is? Why all civilisations have it? That is a question that interests me a great deal. It is quite complicated to understand that. But if we are going to get a new drama we certainly need something that would enable us to understand ourselves, that would enable our society to understand ourselves. Then we have to try and sort that out. Because I think there is an immense talent out there, there is an immense talent and it wants to find way of articulating itself and producing a different description, a different meaning of our lives, to all the media which constantly barrages us with images and noises and forms of hysteria.
3. Drama is of course very important that is why in this country I concentrate on writing drama for young people because I feel they are not yet completely cemented into the necessities of our commercial culture. They still have freedom, they still have liberty. They often don't know it. They often can't articulate that adequately. But if they can be approached with drama at an early stage then I think drama can become part of their power. I am sorry, you know me, that is my basic understanding. That is why I am here.
4. **Director:** Do you want to sit down when you take some questions?
5. **Bond:** No. (Audience laugh) I am having thought on my feet. (Audience laugh)
6. **Director:** I will rephrase that. Have you finished talking? (Audience laugh) Can they ask you some questions?

7. **Bond:** Yes of course ...
8. **Director:** Ok. Are there any questions about anything you have experienced this evening or from anything that Edward has said? Let's make the most out of it. [to audience]
9. **Audience:** [Inaudible] (Audience laugh loudly)
10. **Director:** Just in case you didn't get that, that was a student asking us to do their homework. (Audience laugh) The question being as part of your post-modern module you have to write a review and you are asking Edward how he would answer that question. [To Bond] Why would you say that the play [*A Window*] is a postmodern play? [The question came from a student that had to write an essay on this subject]
11. **Bond:** I didn't! (audience laugh loudly and claps) I don't like the idea of postmodernism. Because it really is saying things mean what you want them to mean. And that there is nothing that you could say was the meaning of human beings. I disagree with that completely. I think there is a meaning to our lives. Of course there are different cultures and so on but all cultures are striving for the same aim. It is not a label I would apply to myself at all. I think there is a meaning and I talk about the logic of drama. I talk about the logic of imagination. You don't usually use the word logic in relation to imagination. But in fact I think there is a very strict use of logic in connection to imagination and that means really going back to what the function of imagination is. Now this is how you get the five hours! (audience laugh). So I would better do this very quickly. (...)
12. The question is how do we become human. And everybody would say in nowadays, because we live in a scientific culture, 'well, it has to do with our genes'. But I would say 'well actually that is not right it has to do with our consciousness'. Of course, yes, there are genes but look. All of you can listen to me now. All of you are conscious of listening to me now. All of you can understand that you are listening to me talking now ... and it is inexplicable! Nobody can explain what consciousness is. No scientist can. They sort of try. They can say 'Well, it has some genetic basis, some neural basis in the brain'. But what consciousness actually is? Is not known. And it is very cool. So we are all sitting here with this huge great mystery. I think to understand that you have to say 'Well, where does it come from, where does it begin from?'
13. I am not going at great lengths about it because it is a subject you should explore. But I say, you must look at the child, you must look at the human child. And here I think I have an enormous advantage because I don't look at the child from outside. As a dramatist I say what is it like inside? I try to see from inside, the child's point of view. And everybody else sees it from the outside. For instance. Get up! [To an actor of the company sitting beside him. The playwright takes the chair and places it in front of the audience]. This is a child, yes? That is just a child and the child is in the world [takes another chair and places away from the previous one]. And that is the world. Now what is the relationship between the two? Now we all assume, as adults that I-am-here-kind-of-person and the world is there. So it is outside me and that [points to one

of the chair] is in the world but I am in here. With the child is the other way round. They are like that [puts the one chair onto the other, see Picture 1].



Picture 1

And that is different. That is totally, totally different. They are one and the same. The child is the world and the world is the child.

14. That is a very strange thing because then you would say ‘Yes, but he can see his mother or his father or he can see these things outside it’. Yes, of course he can but he doesn’t know there is an outside. And if you want to understand that look: you all have dreams. Now your dream is [sic] enclosed within itself. Suppose you were dreaming there is a table and there is some coffee on the table. I can’t put my hand into your dream and take out the coffee because it exists in itself. And that is the way the child and the world exist together. They are one. And the child is therefore responsible for the world. That has to do with pleasure and pain and things like that. But of course there comes the time when the child realises outside means outside. And so they are separated [takes the two chairs apart again] they are no longer together. But if you separate them one of them must be upside down. Which one is it? Well it can’t be the self because if it was the self I would have seized to be. I wouldn’t have any contact with myself. So the world is upside down [puts the chair that stands for the world upside down]. You may have noticed it. That is our problem, we live in a world that is upside down. This is what creativity is. It comes from here [touches the chair that stands for the self] and it is constantly trying to sort out what it is happening in the world there [points to the other chair that stands for the world]. And that is what civilisation is about, it uses that creativity.
15. Except that about two hundred and fifty years something changed and that is we found the power of money. Now if I say look what happens with the child, or the creative adult, is that it is constantly trying to capture the world by sending out things like that [Places strips from the self/chair to the world/chair, see Picture 2].



Picture 2

It is sending out its understanding, its ambitions. It needs the world to be a good place because it was once the word. And so it is constantly trying to make the world a moral and better place. And that is the history of civilisation up to about two hundred years ago when something very strange happened.

16. Because money breeds. Money has power and it has a logic entirely of its own. It grows because people believe in it in some way. And that then means that instead of the creativity coming that way [as previously from the self to the world] it goes that way [from the world to the self] and that turns the person upside down [turns the self/chair upside down]. And theatre is very happy with that. Because what is happened is, this [points to the world/chair] turns everything to a product, a commercial product, and so constantly everything is turned into a product. That means that the self gets emptier and emptier. It begins to get full of nothing.
17. I will tell you two little stories about that. The first one is a true story. Somebody was killed in the city. He was killed by some youths. He was a youth killed by some youths. They went out to kill somebody and they killed one person. It wasn't even the person they want to. They happened to be there, they had the knives and so they killed him. Afterwards one of the young men who did this was recorded talking about it. Immediately afterwards. And what he said is very, very interesting because it is highly, highly dramatic. And it is full of tension and speed because that's what money is, it moves very quickly. And what he said was, I will try to remember it verbatim, he said 'You see. What it was like, Yeah? Boom! It was like something very quick. Like boom! Boom! Boom! We went down the road, we came back. Boom, boom, boom! It was finished, boom, ghost. You get what I am saying?' That is an extraordinary thing for someone to say. To begin with the word ghost is Shakespearean in that context. And actually when he said 'You get what I am saying?'. Oh look, you look at Nietzsche, now Nietzsche is one of the great thinkers of the modern world. He wrote his biography and in the end of this biography he said 'Have I

been understood?'. And that is what that man was saying. But he would not be understood . Why not? Because his society does not understand itself. That is one story.

18. The other story is to do with Big Brum. Chris [Cooper] was holding a drama session with some young people and I feel they didn't feel too happy about this because they didn't people to sort of assume 'Yeah! They knew what their problem was and they understood them and they knew what their meaning was', yes? So they [Inaudible] some resistance and the session was coming to an end and Chris said 'Well, tell me what's in your room. Like this room here. [Points to the set of the *A Window*]. Describe something that is in your room. So it was coming to an end and suddenly one of the young men said 'Under my bed I keep a photograph of my dead brother'. Under his bed? Not on the wall? And he didn't say anything about it other than that. That is what he wanted to say. And then he went, he went away. And then he disappeared. Because he was chucked out of his school.
19. That man was trying to come back that way [as in Picture 2] to be creative rather than that way [as in from the world/chair to the shelf/chair]. The first man who says 'Boom, boom, boom' isn't really there. He is hollow. I am not accusing him, I am not blaming him. That is all our society could offer him. The other person, the other young man, was doing something, I think, very creative. That is really the difference between theatre and drama. Because theatre is saying 'Boom, boom, boom' about nothing! A drama is saying 'I have a photograph of my dead brother under my bed'. What is that mean [sic]. So I used something under the bed [Referring to the strips of the sheet that Dan kept under the chaise-longue in the third panel of the play *A Window*]. That is the difference between the two, and there is a meaning.
20. Postmodernism would say there is no meaning and that is not true. Anybody who says that is betraying these young people. It is an act of treachery! But we call it 'Oh! It is part of our celebrity culture, it is part of this, it is part of that...' That is the difference between drama and theatre. So what we try to do in Big Brum is to create drama. And what [Inaudible] that? Why do you write a play? The play is there to *listen* to the audience! Really! To listen to the audience! I know that sounds an extravagant thing to say but what you do is, you know, you pick up things from outside, you pick up things that people say, you put the language ... 'And who is Arnie? Yeah?' [A phrase said by Liz in second panel when she is asking Dan about his friend, Arnie]. So you are constantly putting things on stage trying to create language that will explore the audience so that the audience will bring their play to the play on stage.
21. Entertainment is different. Entertainment says 'forget it all, come and just be entertained'. So drama has to do with the art of the audience. That is the art of civilisation and true culture and if we don't understand that we can't start creating that and we are in real trouble. Thank you.
22. **Director:** Thank you. We are actually coming up against our time but that is all right. Are people all right with another ten minutes?
23. **Audience:** [Inaudible]

24. **Director:** This gentleman is saying that the sense of the connection from the interior of the room to the external world is that actually it is a transaction with illusion to do with drugs, to do with sex. The transaction of the self. And what you are saying is that there is no overt outside oppressor. But the question that the play is raising for you [Bond] is that society needs to start listening to itself. And then in order to heal itself.
25. **Audience:** Yes.
26. **Bond:** Well, yes. I would agree with that. One of the things that, I think, that drama does it always pushes to an extreme. Now that doesn't have to be an extreme of violence. It tends to be because the contradictions in our society are held together by violence in one form or another. So once you start looking at them then violence grows from them.
27. In Big Brum one successful production of my plays was a play called *The Balancing Act* and that is a comedy. So it doesn't have to be violent but, like the story I told about the dead brother and the 'Boom, boom...' there is a lot of violence associated with that. One of the curious things is just like, if what I say is true, and I have no argument to say it isn't, then actually imagination is reality first if what becomes something we use in our own society. Because the child is living in imagination, the infant, the baby. I don't know how long it is but there must be some time when consciousness is in that state. Then imagination is its reality. Now just think about that! That is extraordinary! And then what happens when the child learns [Inaudible] itself there it gets turned upside down. But its values, the logic of being human comes to it in terms of imagination. That is why we have to respect human creativity. The thing about our modern society is that it does not. It exploits, it exploits it! And that is very, very dangerous. It is very, very corrupting. And that is why our societies are confused and why they become sites of violence.
28. **Audience:** [Inaudible]
29. **Director:** The first question was that a lot of your work concerns the military and she [member from the audience] was saying she knows from your experience that you were part of the British military at one point. And she wonders what impact it had upon you and what influence that has had upon your work. Because you had your national service, didn't you, sometime in the fifties.
30. **Bond:** I write about the army. Not always. For instance a lot of my recent plays are been set in the future. Now I think that the future will be probably much more militarised than our present world. So I wanted to deal with that, in fact I have invented a form of soldier called Wapo, a war policemen [Wa from war and po from police]. They have appeared in really quite a few of my plays. So it is in military unions of course but you get institutions of violence. They are held together by sentimentality and violence. The two things often go together. So it is a very potent force to be able to put on stage. Because then you can see violence in its naked form.
31. I am not a pacifist. I would love to be a pacifist. But I think it is not justified because, you know if I am living in 1939 and Adolf Hitler is stamping around Europe I can't be a pacifist. It is not possible. And I dislike very much the fact

that now the British National Party can be heard on the radio. That is happening. Few years ago something like that would be unthinkable. I am of course as a human being totally against the use of violence. But ultimately our society is so confused, we had not unravelled the relationship between these two chairs efficiently for us to be able to live in peace and freedom.

32. **Audience:** What is your inspiration for writing the play?
33. **Bond:** I never remember! (Audience laughs) Somebody asked me yesterday evening. I did try to remember. I honestly couldn't actually. I know in a sense where I get it from. And that is that, you are just listening. You are listening to the street, trying to get the atmosphere, trying to get the mood of the street. (...)
34. When I started to write plays it was much easier to grasp reality and put it on the stage. There were structures for well made plays and things like that [Inaudible] at hand. You could actually get a hold of reality and put in on the stage. And now it gets much more difficult. There is one thing I remember about beginning to write this play. For me is usually a quite lengthy process. And that was a father playing with his son's train set. But the father got overrun by the train and killed! He got killed by the toy train! That was very funny! I thought it would be difficult to stage, so I gave up! (...).
35. I would like just to tell you another little story. It is not really a story. It is to do with three things because I have mentioned children and children do feature in my work. Not in all the plays. And really that begun quite accidentally but it is very illuminating because ... If you look at Greek drama... And I think that, that was a society that really was very closely in touch with its imagination in a way that we are not. The Greek dramas were not commercial enterprises; we now use them as commercial enterprises. They won't, 2500 years ago which is extraordinary. And they deal with this basic thing which is the relationship between the individual and the society and the two way communication between those things.
36. You see if you go back to that chair business when I put the two chairs together when I said that at some stage in the development of every human self, and that means you, you are the world, you can't make a distinction between your self, in fact you haven't got a self yet, and what is out there. So one of the things all drama does is, it keeps putting in pressures and extremes of various sorts because it wants to get back to that basic creativity of human beings. I don't mean to a state of infancy. I don't mean that at all! I mean to the basic structures of the psyche which are creative in that way because they have created your self. So drama tries to go back to those basic structures.
37. When you do that, if I had hidden the self behind that wall, that chair that I said it was the self and the baby hidden behind the wall, if I could then get back to that [to the baby self] because it was the world inside me there would be fifty million chairs. There are huge paradoxes about that. But when drama can creatively penetrate those structures of the self what you find is not your ego but other people. You find humanity in general. That is a very extraordinary thing. If we understood that and really could make a programme of our understanding and teaching and our post, post, post, postmodernism, I hope we

will get there one day, then we would begin to be able to solve a lot of our community and personal problems.

38. Just three little dramas because they involve the use of children and they involve them as sort of tokens of creative ideal humanity. I don't think the child is a nice happy vision in that way because I think the child has to do with tragedy as well as comedy or pleasure and pain. There is much more conflicts and [children are] much more interesting and much more potentially fruitful. There are three little stories.
39. One devised by Bertolt Brecht and that is the *Caucasian Chalk Circle*. What happens is that a little child is put into a circle. You know the story. And he is got to be pulled the bad mother or the good mother. And the child is put in the middle of the circle. It is based on a story from the Bible which I vaguely remember but I think the mother got drunk and slept on her child and smothered it. And I think she was taking another child or talking about taking the other child or something like that. So Solomon [the judge in the Bible story to decide whose the child is] is very wise and he thinks that the woman who will not cause the child pain by dragging the arm is the good mother. And that is a very beautiful story, we can all understand it, maybe a child can understand it.
40. Except that Brecht cheats. He always cheats. And what he does is he says well actually we are not going to have a [Inaudible] mum. We are going to have a [Inaudible], profligate, dishonest, cheating judge. Somehow the other, the judge, is going to see through this and say well that is the right thing. That is rubbish. If that was true it would mean that dereliction was good for human beings. And I tell you it is not. If you have ever been really hungry or really cold you would know that is nonsense. So there is a cheat. The story has being perverted and corrupted in order to make the point.
41. The other story is obviously Samuel Beckett. Godot [refers to Samuel Beckett's play *Waiting for Godot*]. Now the derelicts are now the tramps. And the derelicts are waiting, waiting for Godot to come and provide the message. And in the end a little boy comes on and he says 'My father is...' I can't remember what he says. It is like something written on a Christmas card. So banal. He gives a message and they say 'We will carry on'. But you always have to look at the logic of the play. I looked at the logic of the *Caucasian Chalk Circle* and I said it is dishonest. If you look at the logic of Beckett's play and you say to yourself what is the logic that attaches to that boy? That boy might have been sent by (portson? Inaudible) or the devil. The boy himself might be the devil. And the play can't give a guarantee. It can't work out the reality. It can't take the 'Boom,boom' man and the man with the picture under the bed and put them together and say what is the logic of this situation. It is a cheat [*Waiting for Godot*]! And I am sure you all have to study it in schools.
42. My third story, I say with acute embarrassment, is by me. It is a play by me. It is this play they keep saying this notorious scene in which a baby is stoned in its pram by, I don't know how you could call a gang, someone said boom-boom boys. What is the logic of that story in that play? Because I think that in that play, it might be a lousy play, in that one particular scene then the gap that Brecht opens and the gap that Beckett opens is shut as close as you can get it in

drama at least at the present time. I feel right if I could say the boom-boom man and the picture under the bed come close together. What is the meaning of that? Explain that. Well I am not going to. I am not going to for this reason. There was recently published a student edition of the play. And it has an introduction by David Davis and I suggest you read that. And that is a little bit of sales. And you can that is rank commercialism and should say 'Yes. I am sorry...' (audience laugh). But you should do that, you should actually do that because it would very useful.

43. Director: Edward can be brilliant I have to be conciliatory. (audience laugh). I will just say that on Monday we worked with some young people in Golden Hillock School. They were fourteen years old. And we asked them what the boy saw when he stood at the window and said 'For the kid, for the kid...'. What they said was first of all he could see what he had done. Then they said that they could see someone pushing a pram with a baby in it. And then they said that he could see himself in the pram, in the baby. And then they said that he could see himself through the baby in everything.

44. Bond: [He stands up and shuts the mouth of the director with his hand] Shut up! You got to buy the book! (audience laugh) Stop it! [the playwright doesn't let the director to continue]. No, no! Shut up!