Midpoint Presentation
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Academy of Art University, Graduate School of Acting, Masters of Fine Arts
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Scene 1: Rabbit Hole by David Lindsay-ABAIRE p. 5
I.i  BECCA.....Katie Meehan
    IZZY……..Andrea Gerlach

RABBIT HOLE

ACT ONE

Scene 1

Late February. A spacious eat-in kitchen. Saturday afternoon.
Becca, late thirties, is folding the laundry, kids’ clothes, and
putting it in neat piles on the table. Her sister, Izz, early thirties, is in the middle of a story, getting herself a glass of orange
juice from the fridge.

IZZY. And then I see her across the bar, coming at me with this
look, you know. And everybody kinda steps aside for her, like the
Red Sea, or whatever — just clears a path for her, and I’m like,
“What’s with this nut job?”
BECCA. But you don’t even know this woman.
IZZY. Never seen her before. I was just sitting there with Reema.
Do you remember Reema?
BECCA. No.
IZZY. She’s a friend of mine. I was sitting there with Reema, and
suddenly this lady is in my face. And she’s all sweaty and yelling
and really pissed.
BECCA. Why?
IZZY. I don’t even know at this point. It has something to do with
her boyfriend, who’s apparently at the end of the bar.
BECCA. Were you flirting or — ?
IZZY. No, I don’t even know who she’s talking about. So she’s all
up in my face, and her breath is like —
BECCA. Boozy!
IZZY. Yeah, boozy, but even worse, you know, like there’s some-
thing rancid stuck to the roof of her mouth.
Scene 1: Rabbit Hole by David Lindsay-ABAIRE p. 6-7

I.i BECCA.....Katie Meehan
IZZY........Andrea Gerlach

BECCA. Fun.
IZZY. Kicking peanut butter or something.
BECCA. Good lord, Izzy.
IZZY. And she's harassing me, and blowing her stank breath in my face. And causing. My God, you wouldn't believe the words that came out of this lady's mouth.
BECCA. And you don't even know who she's talking about.
IZZY. She's talking about her boyfriend.
BECCA. No, I know her.
IZZY. Auggie. (Beat.)
BECCA. Oh, I thought you didn't know who she —
IZZY. No, at the time I didn't know who she was talking about, because I didn't know he was alive. But then I figured it out later, "Oh, she must be Auggie's girlfriend."
BECCA. So you know him.
IZZY. Yeah, I know him, but still. Let's finish.
BECCA. I'm sorry.
IZZY. So she's all, "You bitch, you. Fuck you, you bitch."
BECCA. (Beat.)
IZZY. Sure. "F-u, you h." and all that. Just talking like a manic.
BECCA. Uh-huh.
IZZY. And people are looking at us, so I'm starting to feel self-conscious.
BECCA. Of course.
IZZY. And she's just going off, and I can't really do anything because the place is so crowded, you know? And she's a big lady. Real hefty. More chins than — what does Moms say?
IZZY. Exactly. So I can't even get around her to escape or whatever. And I'm starting to feel violated, you know?
BECCA. Sure.
IZZY. My personal space, and my dignity, or what have you, so I just made a fist, hurtled off, and BOOM! (Beat.)
BECCA. What does that mean?
IZZY. It means I hit her.
BECCA. No, you didn't.
IZZY. Crazy, right?
BECCA. You hit her?
IZZY. Yeah. Right in the face. BOOM. She went down.
BECCA. Oh my God, Izzy. You hit that woman?
IZZY. I couldn't get around her. And she was screaming like a retard.

IZZY. What would you have done?
BECCA. Well, I certainly wouldn't have hit her. Jesus.
IZZY. And you know what they don't tell ya? It really hurts. To punch someone. It frickin' hurts.
BECCA. Well, yeah.
IZZY. They don't put that on TV. It's all, "Now that oughta show him."
BECCA. But for me it was like, "Motherfucker, that killed!" Look at my knuckles. (Shows her, then off Becca's look.) What? I
BECCA. Nothing.
IZZY. You don't approve?
BECCA. I didn't say that.
IZZY. This lady was at me.
BECCA. I know. I didn't say anything.
IZZY. But you wanna though. (Beat.)
BECCA. I just worry about you.
IZZY. Don't worry about me. She was the one on the floor.
BECCA. That's not what I meant. You were in a bar fight.
IZZY. Set.
BECCA. A bar fight. Izzy.
IZZY. She was up in my face!
BECCA. I know, but it's so ...

IZZY. What?
BECCA. Jenny Springer.
IZZY. What's that supposed to mean? You think I'm trashy?
BECCA. You punched a woman in the face!
IZZY. She provoked me.
BECCA. Were you drunk?
IZZY. No.
BECCA. I thought you were getting it together.
IZZY. Don't judge me.
BECCA. You said you were gonna take it easy.
IZZY. Man, Becca. Why do you have to —?
BECCA. You can't be doing this kinda stuff, Izzy. You're not a kid anymore.
IZZY. I didn't realize there was a cut-off date.
BECCA. Well, there should be. For acting like a jackass there should be a cut-off date. Were you on anything?
IZZY. Oh my God.
BECCA. Were you?
IZZY. No. Man, why did I say anything to you?
Scene 1: Rabbit Hole by David Lindsay-ABAIRE p. 8-9

I.i

BECCA.....Katie Meehan
IZZY.......Andrea Gerlach

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BECCA. I don't know. Why did you?
IZZY. Look, I went out. I got into a fight. I thought it was a funny story. I thought you'd be amused.
BECCA. I'm not.
IZZY. Clearly.
BECCA. I thought you were gonna go easy, that's all. That you were gonna do less of this.
IZZY. Hey, I'm still coping, too, Becca. I know it's not the same, but it's still hard. Okay? (Beat.)
BECCA. Don't do that.
IZZY. Do what?
BECCA. Guess a break.
IZZY. What? I'm not allowed to be apart anymore?
BECCA. No, you're not allowed to see him.
IZZY. What are you — ?
BECCA. As an excuse.
IZZY. I'm not.
BECCA. You're not allowed to use him to justify your own shit. Just don't do that. Please. (Silence. Becca folds the clothes.)
IZZY. That's not what I was doing.
BECCA. Okay.
IZZY. I'm hungry. Mind if I get something?
BECCA. Since when do you ask?
IZZY. You're making me feel sensitive. (Stay heads back to the fridge.) Where's Howie?
BECCA. He's with Rick. They're playing squash.
IZZY. (Checklist.) Squash. (Regarding something in the fridge.) What's this? Pudding?
BECCA. It's gotta be crème caramel.
IZZY. Howie's a lucky man. Ya won't see me making anyone crème caramel.
BECCA. If you're hungry, baby, grab something. Don't stand there with the door open.
IZZY. (Holds up an individual crème caramel.) Can I have one of these? There's an extra in here. (Beat.)
BECCA. Yeah, okay.
IZZY. Will I won't eat if you don't want me to.
BECCA. No, go ahead. You're right, there's an extra.
IZZY. You sure?
BECCA. Just let me finish it.
IZZY. I can eat it like this.

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Scene 1: Rabbit Hole by David Lindsay-ABAIRE p. 10-11

I.i BECCA…..Katie Meehan
IZZY……..Andrea Gerlach

BECCA. Before that.
IZZY. Nothing. That was the first time I met her.
BECCA. People don't scream in your face for no reason.
IZZY. Sure they do. You should get out more.
BECCA. Were you sleeping with him? This Auggie guy, whatever his name is? You were sleeping with him, right? (Beat.)
IZZY. 'Where ya goin' with this?'
BECCA. Well Jesus, Iz, you tell this story like you're an innocent bystander. You say you don't know who this woman was —
IZZY. I didn't!
BECCA. You were having sex with her boyfriend!
IZZY. That is so beside the point!
BECCA. Is it?
IZZY. It was over between them for a long time. They were just living together because of the rent situation. She didn't care what he did.
BECCA. Then why did she accost you in a crowded bar?
IZZY. Because she's a lunatic! (Beat.) And Auggie told her I was pregnant.
BECCA. Why would he — — ? (Stops mid-sentence, then realization . . .)
Oh my God, Izzy.
IZZY. I know, right?
BECCA. You are not. (Izzy slams, “Whaddya gonna do?” Becs is not pleased.) Oh my God.
IZZY. He's a really good guy, Bec. You're gonna like him. He's a musician.
BECCA. (Omging away.) That's terrific.
IZZY. No, not like you think. He gets work. He's a working musician.
BECCA. Is that why you're here? To tell me you're pregnant?
IZZY. Pretty much.
BECCA. I knew something was up. You're not one to pop by on a Saturday afternoon.
IZZY. I pop by.
BECCA. How long have you known?
IZZY. A few weeks.
BECCA. And you're just telling me now?
IZZY. Well, Jesus, Bec . . .
BECCA. What! You didn't wanna tell me!
IZZY. No.
BECCA. Why not?
IZZY. Why do you think? (Beat.) God, everything's so fucked up.
BECCA. Does Mom know?
IZZY. Yeah.
BECCA. You told Mom before me?
IZZY. I had to.
BECCA. Oh my God, Izzy.
IZZY. Stop saying that.
BECCA. What are you gonna do?
IZZY. Well, I'm gonna keep it, if that's what you're asking. (Beat.) Auggie wants to, too. We're excited about it. This is exactly the kind of thing that gives a person clarity. (Beat.)
BECCA. Izzy . . .
IZZY. Look, I'm sure this is really hard for you, for a bunch of reasons, but can I just say — I don't need any advice right now. Or any lectures or whatever it is you're composing inside your head at the moment. I just need you to pretend to be happy for me. Okay? Even if you don't feel that right now. I'd like you to pretend that you do. All right? (Pause.)
BECCA. Well . . . of course I'm happy for you. I was just taken aback. If you think a baby is gonna . . . fulfill you, or give you clarity or whatever, then, obviously it's a wonderful thing. I am happy for you. I don't need to pretend. Jesus, Izzy, gimme some credit. (Izzy hugs her sister.)
IZZY. Thank you. (Silence. Becs looks at the stacks of folded kids' clothes.)
BECCA. Well I should probably hold off on this then.
IZZY. What do you mean?
BECCA. I'm washing all these clothes to give to Goodwill. I might as well save them for you. In case you have a boy. No sense in my giving these away. (Becs looks from Becs to the clothes. Pile of little pants and shirts and balled-up socks. They're all clothes a four-year-old might wear. Izzy looks uneasy.)
IZZY. I don't know, Bec. They're in baby clothes for so long, it'd be a few years before he could even fit into this stuff.
BECCA. It comes up very quickly. You wouldn't even believe it.
IZZY. Plus we don't have a lot of room to . . .
BECCA. That's okay. I'll keep them here. In the basement. You'll be happy I saved them.
IZZY. But what if it's a girl?
BECCA. Then I'll bring them down to Goodwill. What's the big deal? You're gonna thank me. A couple years' worth of free clothes
Scene 2: Proof (1) by David Auburn p. 21

I. ii  CLAIRE…..Andrea Gerlach
       CATHERINE…..Joanna Mills

Scene 2

The next morning. Claire, stylish, attractive, drinks coffee from a mug. She has brought bagels and fruit out to the porch on a tray. She notices the champagne bottle lying on the floor. She picks it up and sets it on a table. Catherine enters. Her hair is wet from a shower.

CLAIRE. Better. Much.
CATHERINE. Thanks.
CLAIRE. Feel better?
CATHERINE. Yeah.
CLAIRE. You look a million times better. Have some coffee.
CATHERINE. Okay.
CLAIRE. How do you take it?
CATHERINE. Black.
CLAIRE. Have a little milk. (She pouts.) Want a banana? It’s a good thing I brought food: There was nothing in the house.
CATHERINE. I’ve been meaning to go shopping.
CLAIRE. Have a bagel.
CATHERINE. No. I hate breakfast. (Beat.)
CLAIRE. You didn’t put on the dress.
CATHERINE. Didn’t really feel like it.
CLAIRE. Don’t you want to try it on? See if it fits?
CATHERINE. I’ll put it on later. (Beat.)
CLAIRE. If you want to dry your hair I have a hair drier.
CATHERINE. Nah.
CLAIRE. Did you use that conditioner I brought you?
CATHERINE. No, shit, I forgot.
CLAIRE. It’s my favorite. You’ll love it, Katie. I want you to try it.
CATHERINE. I’ll use it next time.
CLAIRE. You’ll like it. It has jojoba. Honoha.
CATHERINE. What is “Jojoba”?
CLAIRE. It’s something they put in for healthy hair.
Scripts

Scene 2: Proof (1) by David Auburn p. 22-23

I. ii  CLAIRE.....Andrea Gerlach
        CATHERINE.....Joanna Mills

CATHERINE. Hair is dead.
CLAIRE. What?
CATHERINE. It's dead tissue. You can't make it "healthy."
CLAIRE. Whatever, it's something that's good for your hair.
CATHERINE. What, a chemical?
CLAIRE. No, it's organic.
CATHERINE. Well it can be organic and still be a chemical.
CLAIRE. I don't know what it is.
CATHERINE. Haven't you ever heard of organic chemistry?
CLAIRE. It makes my hair feel, look, and smell good. That's the extent of my information about it. You might like it if you decide to use it.
CATHERINE. Thanks, I'll try it.
CLAIRE. Good.
If she doesn't like it, we can go downtown and exchange it.
CATHERINE. Okay.
CLAIRE. I'll take you to lunch.
CATHERINE. Great.
CLAIRE. Maybe Sunday before I go back. Do you need anything?
CATHERINE. Like clothes?
CLAIRE. Or anything. While I'm here.
CATHERINE. Nah, I'm cool. (Beat.)
CLAIRE. I thought we'd have some people over tonight. If you're feeling okay.
CATHERINE. I'm feeling okay, Claire, stop saying that.
CLAIRE. You don't have any plans?
CATHERINE. No.
CLAIRE. I ordered some food. Wine, beer.
CATHERINE. We are buying Dad this afternoon.
CLAIRE. I think it will be all right. Anyone who's been to the funeral and wants to come over for something to eat, can. And it's the only time I can see any old Chicago friends. It'll be nice. It's a funeral but we don't have to be completely grim about it. If it's okay with you.
CATHERINE. Yes, sure.
CLAIRE. It's been a stressful time. It would be good to relax in a low-key way.

MINCH says hi.
CATHERINE. Hi, Minch.
CLAIRE. He's really sorry he couldn't come.
CATHERINE. Yeah, he's gonna miss all the fun.
CLAIRE. He wanted to see you. He sends his love. I told him you'd see him soon enough.

We're getting married.
CATHERINE. No shit.
CLAIRE. Yes. We just decided.
CATHERINE. Yikes.
CLAIRE. Yes.
CATHERINE. When?
CLAIRE. January.
CATHERINE. Huh.
CLAIRE. We're not going to do a huge thing. His folks are gone too. Just City Hall, then a big dinner at our favorite restaurant for all our friends. And you, of course, I hope you'll be in the wedding.
CATHERINE. Yeah. Of course. Congratulations, Claire. I'm really happy for you.
CLAIRE. Thanks, me too. We just decided it was time. His job is great. I just got promoted...
CATHERINE. Huh.
CLAIRE. You will come?
CATHERINE. Yes, sure. January? I mean I don't have to check my calendar or anything. Sure.
CLAIRE. That makes me very happy. (Beat.) How are you?
CATHERINE. Okay.
CLAIRE. How are you feeling about everything?
CATHERINE. About "everything"?
CLAIRE. About Dad.
CATHERINE. About him?
CLAIRE. About his death? Are you all right?
CATHERINE. Yes, I am.
CLAIRE. Honestly?
CATHERINE. Yes.
CLAIRE. I think in some ways it was the "right time." If there is ever a right time.
Do you know what you want to do now?
Scene 2: Proof (1) by David Auburn p. 24-25

I. ii

CLAIRE.....Andrea Gerlach

CATHARINE.....Joanna Mills

CATHERINE. No.
CLAIRE. Do you want to stay here?
CLAIRE. I don't know.
CLAIRE. Do you want to go back to school?
CATHERINE. I haven't thought about it.
CLAIRE. Well there's a lot to think about.
How do you feel?
CATHERINE. Physically! Great. Except my hair seems kind of unaly. I wish there was something I could do about that.
CLAIRE. Come on, Catherine.
CATHERINE. What is the point of all these questions? (Beat.)
CLAIRE. Kat, some policemen came by while you were in the shower.
CATHERINE. Yeah?
CLAIRE. They said they were "checking up" on things here.
Seeing how everything was this morning.
CATHERINE. (Nervous.) That was nice.
CLAIRE. They told me they responded to a call last night and came to the house.
CATHERINE. Yeah?
CLAIRE. Did you call the police last night?
CATHERINE. Yeah.
CLAIRE. Why?
CATHERINE. I thought the house was being robbed.
CLAIRE. But it wasn't.
CATHERINE. No. I changed my mind. (Beat.)
CLAIRE. First you call 911 with an emergency and then you hang up on them —
CATHERINE. I didn't really want them to come.
CLAIRE. So why did you call?
CATHERINE. I was trying to get this gay out of the house.
CLAIRE. Who?
CATHERINE. One of Dad's students.
CLAIRE. Dad hasn't had any students for years.
CATHERINE. No, he WAS Dad's student. Now he's — he's a mathematician.
CLAIRE. Why was he in the house in the first place?
CATHERINE. Will he be coming here to look at Dad's note-
Scripts

Scene 2: Proof (1) by David Auburn p. 26-27

I. ii

CLAIRE.....Andrea Gerlach

CATHERINE.....Joanna Mills

CATHERINE. Harold Dobbs exists.
CLAIRE. I'm sure he does.
CATHERINE. He's a mathematician at the University of Chicago. Call the fucking math department.
CLAIRE. Don't get upset. I'm just trying to understand. I mean if you found out some creepy grad student was trying to take some of Dad's papers and you called the police I'd understand, and if you were out here partying, drinking with your boyfriend, I'd understand. But the two stories don't go together.
CATHERINE. Because you made up the "boyfriend" story. I was here ALONE —
CLAIRE. Harold Dobbs wasn't here!
CATHERINE. No, he — YES, he was here, but we weren't "partyin'"?
CLAIRE. You weren't drinking with him?
CATHERINE. No!
CLAIRE. (She holds up the champagne bottle.) This was sitting right here. Who were you drinking champagne with? (Catherine hesitates.)
CATHERINE. With no one.
CLAIRE. Are you sure?
CATHERINE. Yes. (Beat.)
CLAIRE. The police said you were abusive. They said you're lucky they didn't had you in.
CATHERINE. These guys were assholes. Claire. They wouldn't go away. They wanted me to fill out a report ...
CLAIRE. Were you abusive?
CATHERINE. This one cop kept spitting on me when he talked. It was disgusting.
CLAIRE. Did you use the word "dickhead"?
CATHERINE. Oh I don't remember.
CLAIRE. Did you tell one cop ... to go fuck the other cop's mother?
CATHERINE. No.
CLAIRE. That's what they said.
CATHERINE. Not with that phrasing.
CLAIRE. Did you strike one of them?
CATHERINE. They were trying to come in the house!
Scene 2: Proof (1) by David Auburn  p. 28
I. ii   CLAIRE.....Andrea Gerlach
         CATHERNINE.....Joanna Mills

CLAIRE. I think you're upset and exhausted.
CATHERNINE. I was FINE till you got here. 
CLAIRE. Yes, but you —
HAL. (From off.) Catherine?
CLAIRE. Who is that? (A beat. Hal enters.)
HAL. Hey, I — (Catherine stands and points triumphantly at him.)
CATHERNINE. HAROLD DOBBS!
HAL. (Confused.) Hi.
CATHERNINE. OKAY? I really don't need this, Claire. I'm fine,
you know, I'm totally fine, and then you swoop in here with these
questions, and "Are you okay?" and your soothing tone of voice and "Oh, the poor policemen" — I think the police can handle
themselves! — and bagels and bananas and jojoba and "Come to
New York" and vegetarian chili, I mean it really pisses me off so
just SAVE IT. (Beat.)
CLAIRE. (Smoothly, to Hal.) I'm Claire. Catherine's sister.
HAL. Oh, hi. Hal. Nice to meet you. (Uncomfortable beat.) I ...
hope it's not too early. I was just going to try to get some work
done before the uh — if uh, if ...
CLAIRE. Yes.
CATHERNINE. Sure, okay. (Hal exits. A moment.)
CLAIRE. That's Harold Dobbs?
CATHERNINE. Yes.
CLAIRE. He's cute.
CATHERNINE. (Disgusted.) Eugh.
CLAIRE. He's a mathematician?
CATHERNINE. I think you owe me an apology, Claire.
CLAIRE. We need to make some decisions. But I shouldn't have
tried to start first thing in the morning. I don't want an argument.
(Beat.) Maybe Hal would like a bagel? (Catherine doesn't take the
hint. She exits.)

Fade
Scripts

Scene 3: Proof (2) by David Auburn p. 35

I. iv  CLAIRE.....Andrea Gerlach
       CATHERINE.....Joanna Mills

visited your dad's office at school. I wanted to talk to you but I
thought: No, you do not flirt with your doctoral advisor's daughter.
CATHERINE. Especially when your adviser is crazy.
HAL. Especially then. (Kiss.)
CATHERINE. You came here once. Four years ago. Remember?
HAL. Sure. I can't believe you do. I was dropping off a draft of
my thesis for your dad. Jesus I was nervous.
CATHERINE. You looked nervous.
HAL. I can't believe you remember that.
CATHERINE. I remember you. (Kiss.) I thought you seemed ... not boring. (They continue to kiss.)

Fade

Scene 4

The next morning. Catherine alone on the porch, in a robe.
HAL enters, half-awake. He walks up behind her quietly. She
hears him and turns.
HAL. How long have you been up?
CATH. A while.
HAL. Did I oversleep?
CATH. No. (Beat. Morning-after awkwardness.)
HAL. Is your sister up?
CATH. No. She's flying home in a couple hours. I should
probably wake her.
HAL. Let her sleep. She was doing some pretty serious drinking
with the theoretical physicists last night.
CATH. I'll make her some coffee when she gets up. (Beat.)
HAL. Sunday mornings I usually go out. Get the paper, have
some breakfast.
CATH. Okay. (Beat.)
HAL. Do you want to come?
Scripts

Scene 3: Proof (2) by David Auburn p. 36-37

I. iv CLAIRE…..Andrea Gerlach

CATHERINE…..Joanna Mills

CLAIRE. Please don’t yell please.
CATHERINE. Are you all right?
CLAIRE. No. (Beat. She clutches her head.) Those fucking physicians.
CATHERINE. What happened?
CLAIRE. Thanks a lot for leaving me all alone with them.
CATHERINE. Where were your friends?
CLAIRE. My stupid friends left — it was only eleven o’clock! —
they all had to get home and pay their babysitters or bake bread or
something. I’m left alone with these lunatics...
CATHERINE. Why did you drink so much?
CLAIRE. I thought I could keep up with them. I thought they’d stop.
They didn’t. Oh God. “Have another tequila...”
CATHERINE. Do you want some coffee?
CLAIRE. In a minute.

That BAND.
CATHERINE. Yeah.
CLAIRE. They were terrible.
CATHERINE. They were okay. They had fun. I think.
CLAIRE. Well as long as everyone had fun.
Your demo turned out all right.
CATHERINE. I love it.
CLAIRE. You do.
CATHERINE. Yeah, it’s wonderful.
CLAIRE. I was surprised you even wore it.
CATHERINE. I love it, Claire. Thanks.
CLAIRE. (Surprised.) You’re welcome. You’re in a good mood.
CATHERINE. Should I not be?
CLAIRE. Are you kidding? No. I’m thrilled.
I’m leaving in a few hours.
CATHERINE. I know.
CLAIRE. The house is a wreck. Don’t clean it up yourself. I’ll hire
someone to come in.
CATHERINE. Thanks. You want your coffee?
CLAIRE. No, thanks.
CATHERINE. (Starting in.) It’s no trouble.
CLAIRE. Hold on a sec, Katie. I just —... (Claire takes a breath.)
I’m leaving soon. I —
CATHERINE. You said. I know.
Scene 3: Proof (2) by David Auburn p. 38-39

I. iv  CLAIRE…..Andrea Gerlach
       CATHERINE…..Joanna Mills
Scene 3: Proof (2) by David Auburn p. 40

I. iv  CLAIRE…..Andrea Gerlach
        CATHERINE…..Joanna Mills
Scripts

Monologue: Twelfth Night by William Shakespeare
II.i Line17  VIOLA…..Andrea Gerlach
Monologue: Twelfth Night by William Shakespeare
II.i Line 17   VIOLA…..Andrea Gerlach

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Act II.

* Talk to audience/use them to help find the answers!* Just what the Fuck

You see I left no ring with her. What means this lady? hhh

Reason: Fortune forbid my outside have not charm'd her! oh

She made good view of me; indeed so much

That methought her eyes had lost her tongue,

For she did speak in starts distractedly.

She loves me sure, the cunning of her passion

Invites me in this churlish messenger.

None of my lord’s ring? Why, he sent her none.

I am the man! If it be so, as this,

Poor lady, she were better love a dream.

Disguise, I see thou art a wickedness

Wherein the pregnant enemy does much.

How easy is it for the proper false.

In women’s waken hearts to set their forms!

Alas, [our] frailty is the cause, not we,

For such as we are made by such we be.

How will this frudge? My master loves her dearly.

And I (poor monster) tend as much on him.

And she (mistaken) seems to date on me.

What will become of this? As I am man

My state is desperate for my master’s love.

As I am woman (now alas the day!)
What thriftless sighs shall poor Olivia breathe!
Of mine, thou must untangle this, not I,
It is too hard a knot for me to untie.
Let this snow ball
Monologue: Twelfth Night by William Shakespeare
II.i Line17 VIOLA…..Andrea Gerlach

Twelfth Night

Act II.i
Viola:
I left no ring with her. What means this lady?
I didn't give this lady a ring! WTF is she talking about?
Fortune forbid my outside have not charm'd her!
Oh my God, surely she doesn't think I’m sexy!
She made good view of me; Indeed so much
She totally checked me out; So much
That methought her eyes had lost her tongue,
That I thought she wasn't going to be able to speak,
For she did speak in starts distractedly.
For she just kept rambling and seemed distracted.
She loves me sure, the cunning of her passion
She's in love with me, her passion is crafty
Invites me in this churlish messenger.
Sending me an invite through this rude messenger.
None of my lord's ring? Why, he sent her none.
She doesn't want my lord's ring? Pah he didn't send one.
I am the man! If it be so, as tis,
Oh, God I'm the guy! If this is true, and it is,
Poor lady, she were better love a dream.
Poor lady, she might as well love a dream boy.
Disguise, I see thou art a wickedness
This disguise is a bad thing.
Monologue: Twelfth Night by William Shakespeare
II.i Line 17  VIOLA.....Andrea Gerlach

Wherein the pregnant enemy does much.
Where the devil is waiting to pounce.
How easy is it for the proper - false
How easy is it for oozy men.
In women's waxen hearts to set their forms!
To fuck w/ women's hearts!
Alas, [our] frailty is the cause, not we,
It's a frailty that causes this, not women themselves.
For such as we are made [of], such we be.
I mean that's how we were made, so that's how we act.
How will this fadge? My master loves her dearly.
How is this going workout? My master loves her a lie.
And I (poor monster) fond as much on him;
And I, like an idiot, love him;
And she (mistaken) seems to date on me.
And silly Olivia wants to touch me.
What will become of this? As I am man.
What is going to happen? I'm a dude.
My state is desperate for my master's love;
I'm desperate for my master to love me.
As I am women (now alas the day!)
I'm a woman (despite all this confusion).
What thriftless sighs shall poor Olivia breathe!
Poor Olivia is gonna be devastated and cry!
0 time, thou must untangle this, not I,
This is gonna take time to fix this, not me.
Scripts

Monologue: Twelfth Night by William Shakespeare
II.i Line17  VIOLA.....Andrea Gerlach

Twelfth Night

To do
Viola:
It is too hard a knot for me 't tillce.
This is too much for me to handle.

* What does Viola need/want?
clarification (she needs to need it)!!
Rehearsal Journal

September 30, 2013
8:30-11:20 a.m.
Today, we brought in new scenes to present to Andrew. I chose to ask about playing Rabbit Hole with Katie. I would be playing Izzy and Katie would be playing Becca. Andrew seemed to think this was pretty good casting and decided he wanted to see us try it. He told us to prepare to put the scene on its feet on class tomorrow. I too presented him with the idea of doing a monologue from Twelfth Night II.i as the character Viola. He seemed to be pleased with this choice too. We decided that I would begin going through the monologue and prepare it for next weeks class.

October 1, 2013
8:30-11:20 a.m.
Katie and I put Rabbit Hole on its feet today for Andrew. Overall it went pretty well. At first we were stuck in what we had worked with before with Peter Lewis. Andrew gave me some helpful notes to really go home and investigate Izzy. He told me to become familiar with the fact that she really loves and respects her sister but doesn’t always let that show on the outside. He also told Katie and I to go through the script and look for the land mines within: conflicts and exposition. Andrew also decided that Joanna and I should take a look at the script Proof. He wanted us to read I. ii and see how it felt. He didn’t give us specific characters to read for but rather to read both parts and see which felt better. He told us he would tell us what he thought the following Monday.

October 2, 2013
1:20-4:00 p.m.
Today, I read through Proof and Rabbit Hole in there entirety. Just trying to get a grasp and feel for the characters in both plays. I am really very comfortable with the character Izzy as she very much reminds me of myself in many ways. I think she really tries to make light of the death of her nephew when she can and tries to put a smile on Becca’s face. I really enjoyed reading Proof. I sort of hope Andrew will let me play Catherine. I feel like I understand her character way better than that of Claire. Although in some ways I feel like Catherine is a lot like Izzy in some ways. Playing Claire would really be a different side of me. She's is a caring and compassionate character who seems to be soft and careful. This is definitely something I am not used to playing so it could be good for me to take a stab at portraying a character like this for once to open up what I could be cast for. I’m anxious to see what Andrew says on Monday.

October 5, 2013
1:30-4:45 p.m.
Read over my monologue several times today. I sat down and actually wrote it out and looked for good operative words. I am somewhat familiar with this piece and feel like this character is a good fit for me. She is a girl playing a boy which fits my personality more so than a girly
Rehearsal Journal

girl. I feel pretty confident that I can really take this monologue somewhere. I also sat down and made line cards for both of my scenes. This allows me to work on my lines alone. I am going to hit the memorization hard this week and be off book ASAP.

October 6, 2013
2-4 p.m.
Met up with Joanna today. We sat down and read through our Proof scene together several times. We would switch the roles we were playing each time we read through it. We decided that we were both okay with whatever character we ended up playing. We figured we would ask what Andrew’s opinion was and go with that. He seems to have a great eye for seeing things we don’t always see. So once we know who we are playing we can really get to work on memorization and character work.

October 7, 2013
8:30-11:20 a.m.
Today, we ran our scene from Proof for Andrew. He decided that I should play Claire and Joanna should play Catherine. I am pleased to have a new character challenge for myself. I think playing Claire will be a good dynamic to show more sides of my personality and what I can do. Andrew gave me lots of helpful notes to think about today. He told me to think about the following: Claire comes home for her father’s funeral and it’s even worse than she thought. Katie has lost even more weight, the house is a wreck, she’s drinking, and the cops have been there the night before. Claire is overly worried about her sister. Claire is aware that her sister HATES her because Claire left her to take care of things at the house. Now Claire has to try and take care of Catherine because there is no one left. Claire is under the impression that if she feels better that her mental health will improve as well. These were the character notes that he gave me to work on. He then told me that as I was playing this role to remember to let Joanna effect me and take it in but to be gentle with her until it is ABSOLUTELY unavoidable. He informed us that this scene was like navigating a land mine of a relationship that’s new yet jaded by an old relationship that was pre dad’s death.

October 8, 2013
8:30-11:20 a.m.
We worked on Rabbit Hole today with Andrew. We tried to feel out the staging today. I keep getting the note to slow down. I tend to go really fast through everything I do. Andrew reminded me to slow down and breathe. I took this adjustment and it started to really make what I was saying so much easier to be understood and heard.
Rehearsal Journal

October 10, 2013
Early Afternoon
Katie and I got together and ran Rabbit Hole lines today. We went over them several times. We also discussed the different deliveries we could use as well as techniques. She helped me with my inflection on several of my lines and opened my eyes to some delivery tactics I had never thought of or considered. I came to the realization that sometimes the inflection at the end of my sentences tended to go up in pitch which could make a declarative sentence seem like an interrogative. I took the adjustment and applied it to my lines when we ran through the scene again and it made so much more sense.

October 12, 2013
3:00-5:00 p.m.
Today I hit my lines hard on both scenes and my monologue. I worked more on getting down my lines on my scenes. I am really trying to actively listen to what my partners are saying rather than listening for my cue lines. I feel like this will be so simple once the lines are totally down. This also helps there to be no unnecessary pauses except where they are actually needed. I am working on not showing that I am being effected because if this happens I am not really being effected.

October 14, 2013
8:30-11:20 a.m.
Today in class we worked on our monologues. Still not 100 percent off book yet but that was okay. Andrew gave me some really great things to think about in regards to my monologue: Emotions come from getting/not getting what one needs. Play like you are trying to get what you need. The difference between what you want and what you need DOESN’T exist.
RULES OF NEEDING SOMETHING ON STAGE:
1. It has to be from the person you’re on stage with and if you’re talking to the audience you have to take what you want from them! Talk to the audience and get them to give you what you want.
2. It has to be something you can get.
3. It (what you want) has to actually be something you can tell you are actually getting in the moment.
He also told me to not think about how I am saying the words. When I do this it means I am thinking about me. If you think about what you want from your partner you’re thinking about THEM which is why we as people speak in the first place. He then told me that if I feel like I am working too hard 90 percent of the time you are.
October 15, 2013  
8:30-11:20 a.m.  
Today Andrew decided that Joanna and I should do another scene from Proof as well. He told us to start memorizing the scene between Claire and Catherine in I. iv. He thought this would also be good for us to show as it is a 180 degree turn from how Claire and Catherine interact in the first scene we are doing. He felt this would be good for us to work on in terms of techniques and character work.

October 16, 2013  
Afternoon  
Katie and I ran lines for Rabbit Hole before class. We tried to make sure we got all lines down and in the right places. We realized that so far the scene seems to be in pretty good shape. We both decided that our notes so far seemed to be working well and we worked on slight pauses and where they are most effective/ineffective.

October 17, 2013  
8:30-11:20 a.m.  
We hit both Rabbit Hole and Proof (1) pretty hard today in class. I am still having trouble going too fast at times. I am still working on this. As far as the Proof scene goes Andrew pointed out that I should go through the script and go over the operative words again. I am placing emphasis on strange words. We also decided that I needed more to do at the top of this scene. After some discussion we decided that cutting vegetables would be a good choice. So we are going to try it out when we run the scene again. Andrew also gave me the note that in this scene it’s really important to keep in mind that I need to remain “fake peppy”. Even though Catherine looks awful Claire needs to try and hold it together for the sake of her sister. Rabbit Hole on the other hand is in pretty good shape at this point. There are a few things to keep in mind as we go along. At this point we can dig into the script and find the meat of certain words. For example find words that you can play with or make humorous or vice versa. Like the word “squash” towards the end of the scene. I actually got opposite notes on this scene than that of my Proof scene. Andrew decided that we needed to make the story that Izzy tells in this scene huge! She is a natural born story teller. So I can make this larger than life. However, I need to watch pushing too hard. There is a difference between over acting and over (re)acting. Over acting in this case is better and the latter is worse.

October 20, 2013  
2:00-5:00 p.m.  
Today I sat down and made a paraphrase of my Twelfth Night monologue. I am trying to get to the root of exactly what the words mean. I looked up words I wasn’t quite sure about to ensure I have the right meaning. This really helped me with certain parts I even thought I knew but actually wasn’t sure about. Like “pregnant enemy”.

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Rehearsal Journal

October 21, 2013
8:30-11:20 a.m.

Today we got to work with Bruce in class. Andrew wanted us to be as off book as possible so we could run our scenes for Bruce and get a fresh opinion. We didn’t have to be off book for our second Proof scene however. Bruce gave us some great notes in regards to approaching classical work: *When it comes to classical work you typically want to win your argument. All you have to do to win is simply win your argument. You do this with your words. Ask yourself “what is at stake?” What happens if I lose my argument? These are some tips he told us to bear in mind when it comes to approaching our monologues or any classical work. He also explained the following: There is no subtext “usually” in classical work. All you have to do is say the lines clearly. Don’t come to a stop until you’re at the end of a thought. Say the words correctly and audibly and you’ll know how to feel. In classical work if you say you do it, than you do it! Ex: prithee on my knee-get on your knee.* Bruce then gave us all some really great things to keep in mind when approaching our contemporary scenes as well: don’t ever let the space dictate what you do. Make the space your own. Look at the given circumstances, for example the clothes that you’re working. What do the clothes you’re wearing say about your character? Are you wearing Andrea’s clothes or the character’s attire? This can really help your rehearsal process. Clothes can make you feel a certain way and it DOESN’T matter what it looks like, it matters what you FEEL like. Also, when you have a secondary activity you must be very specific with what you’re doing. After Bruce gave us all these notes Joann and I were able to perform our Proof (1) scene for Bruce. He immediately had us work with the space and set it up a little differently than we had up to this point. He actually moved Joanna closer to me than Andrew had originally suggested. This actually seemed to work. He also had us use eye contact more in this scene which really made us feel connected. Before we had thought that perhaps Catherine would be less likely to look at Claire because she had a lot of disdain for her however, after Bruce pointed out better eye contact we decided to go with it. He also thought it would be a good idea for Claire to have more of an opinion about Catherine’s drinking and what happened the night before. Once we were done with class I began to brain storm what I thought my characters’ costumes would consist of and I came up with the following:

- Rabbit Hole: Izzy (chain wallet, jeans, basic Andrea)
- Proof (1): Claire (Blue dress, scarf, heels, rings, hair up)
- Proof (2): Claire (Pink sweats, t-shirt, pony tail, socks)

October 22, 2013
8:30-11:20 a.m.

Andrew was back today. We started class talking about some of the feedback Bruce had given us. Andrew then gave us the following notes: *To do Shakespeare you MUST mean what you say, and say what you mean. You don’t go for results, you load in complication of circumstance you allow for simplicity for character and choice.* Then I got to run my monologue for Andrew as well. It
Rehearsal Journal

felt pretty good today. Andrew told me to remember where the top of my head is. This will help me keep my Cervical spine lengthened. This is something I tend to struggle with based on notes from previous classes. Once I’ve got this down it will help my character seem more desperate and open. Which is exactly what the character of Viola is going for. He also told me to work on operative words and pauses.

October 24, 2013
8:30-11:20 a.m.
Today, we had an extra class with Andrew. This was very nice because we got to run some of our scenes and monologues a little more. We started class with the following notes: *Never think about the way you say the lines! Do first, feel later.* Joanna and I got to perform our Proof (1) scene for Andrew today. We actually hadn’t ran it for him in awhile. I felt that this was a good day for notes because Andrew starting pointing things out to me that finally started clicking. He gave me the following notes regarding Claire in Proof (1): *As an actor, I personally have tons of energy on stage. However, it’s too much for this scene. I need to take it down. I will get farther by saying these lines in a more subtle manner. When I come in with the fruit and begin setting up the scene do it as Claire not as Andrea. Allow Claire to be preparing for Catherine to enter the scene. I also need to remember to be simplistic. Keep telling myself to NOT think about the results. Lastly, think about the other characters. What do they want? How do I most effectively communicate these needs to them?* I felt pretty good after Andrew gave me these notes. I could see what little adjustments needed to be made and mentally noted how to approach this scene the next time we rehearsed.

3:00-4:00 p.m.
After our second class of the day Katie and I stayed after class and ran through Rabbit Hole several times. We practiced our blocking and made sure we had our lines down. We also did a speed through of the piece several times as well. We each practiced different delivery approaches to several of our lines. For the most part we both felt very satisfied with where we were with this scene and left feeling like we had a good grasp as to what we were doing.

October 26, 2013
2-4 p.m.
Met up with Joanna today and we ran through both of our Proof scenes several times today. We worked on pauses and delivery and all of the techniques we were trying to embody in our two scenes. We also tried to work on making the dynamic in the two scenes very different. Our characters sort of change roles from one scene to the next. In the first scene Claire is very peppy and trying to lift her sister up and Catherine wants nothing to do with Claire. However, by the time we reach the second scene Catherine takes Claire (who is suffering a hangover) by surprise when she is peppy and happy herself. I am trying to master the hangover on the second scene.
Rehearsal Journal

So we spent the majority of our rehearsal this day trying to navigate our way to finding just exactly the right way to deliver and make our lines land on our partner in a way that would motivate their next line.

October 27, 2013
3:00-5:00 p.m.
I spent today really hitting my monologue hard. I have been working with the pauses and with simplicity. I want the delivery of this to come across just right. It is really important that I find the right length and place for the pauses. I am also working with operative words as well. Based on the notes I have received so far these are the things I really need to focus on. So far I feel like it is definitely helping me improve.

October 28, 2013
8:30-11:20 a.m.
Today in class we just focused on monologue work. For the most part Andrew seemed pleased with where I am in my journey with my monologue. He was able to give me several little tweaks I needed to work on this week. He really wants me to play with the discovery of the lines in the first half of the piece. Allow myself as Viola to discover what I am saying and don’t anticipate the lines. I wore a hat this day, which he did like but he wanted me to work with the lines the same as when I had the hat but then not actually having one. He also told me to start thinking about what I was going to wear for this scene. I also can take the time to live in the vowel sounds within this piece. That is what they are for. Finally, he told me to use the audience to help me figure it all out. So, I am going to work this week with these notes and see where it takes me.

October 29, 2013
8:30-11:20 a.m.
We got to run both Proof (2) and Rabbit Hole today. Rabbit Hole went so well it was almost scary. Andrew really feels like it is a very good scene. He said now he can start playing director instead of acting coach. He gave us a few little technical delivery notes that are really fun. He wants me to play with the word “squash” and make light of that word. Also, I need to be looking at Katie by the time I ask “can I have one of these.” I use the word retard and I need to make sure that I really hit that word so it can be heard. The first half of the scene was really quite good. I too need to make sure in the second half of the scene that I don’t get too quiet when I’m eating the custard. There is a line where Izzy tells her sister that she is still coping too and this line needs to be sincere and not angry. Finally, it is important that I wait a beat after I show my sister my knuckles to notice that she really doesn’t think my story is funny or even really care.
Next we worked on Proof (2). We hadn’t ran this scene for awhile so this one was in need of a little TLC. We worked on my delivery of the lines as if I had a hangover and I think we finally made a break through. What Andrew was saying finally started to “click”. I needed to play up
Rehearsal Journal

the hangover. I also need to notice the fact that Katie is so happy. This is what helps me to open up about selling the house. I see the perfect opportunity to now tell her what is going to happen. Finally, Andrew wants me to work on just being still on stage. This is a concept that is rather hard for me. Despite this, Andrew really thinks once I have mastered stillness on stage my dynamic as an actress will really open up.

October 31, 2013
11:00-12:00 p.m.
Met with Katie today before Vocal Production. We ran through our scene several more times. Again, we are feeling pretty good about where we are with Rabbit Hole. We worked out a line problem that I always seem to have. I think we finally got it taken care of. We didn’t want to mess with our process too much as it seems to be working for us. We primarily just ran our lines and completed another speed through so we didn’t have to worry about the lines at all. Now we can just focus on the little tweaks for the remainder of our time.

November 3, 2013
4:00-6:00 p.m.
Met with Katie and Joanna tonight. We ran through all of our scenes together. We worked on finalizing everything. We worked on our beats on Rabbit Hole and did a run through of the entire scene. We also did a speed through of it just to make sure we have are lines down solid. Joanna and I also worked on beats as well. We also took the time to run our scenes several times and make sure we had all of our lines down.
Timeline

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Total Units: 63 units