

BLOCKING CHART

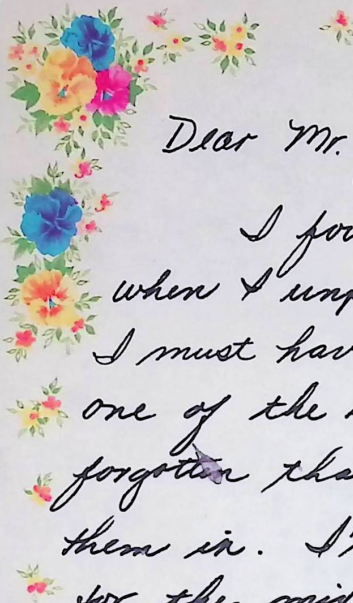
TA 352-2

EXERCISE

PRODUCTION

Directing Final
Championship Season

CHARACTER	LINE	DIAGRAM
James	I have friends	
	I earned wife	
	I know, joy.	
	You don't ... anything	
	My responsibilities	
	before "I own."	



May 19, 1974

Dear Mr. Groh,

I found these papers
when I unpacked yesterday.
I must have put them in
one of the boxes and then
forgotten that I hadn't turned
them in. I'm very sorry
for the mix-up - hope they
aren't too late.

Have a nice summer.

Sincerely,
Nancy Schultz

BLOCKING CHART

TA 352-2

4.

EXERCISE
PRODUCTIONDirecting Final
Championship Season

CHARACTER	LINE	DIAGRAM
Phil	James, ... what he was.	
	mine now.	
Coach	He's ... bewildered.	
	Stunned.	
	Never did I think	

BLOCKING CHART

TA 352-2

EXERCISE Directing Final
PRODUCTION Champion ship Season

CHARACTER	LINE	DIAGRAM
James	I'm a head."	
	all I wanted.	
Coach	Whine! ... about that?	
George	Marion. You.	
	She money	
	I'd better leave now...	

BLOCKING CHART

TA 352-2

EXERCISE *Directing Final*
 PRODUCTION *Championship Season*

CHARACTER	LINE	DIAGRAM
Tom	After city hall.	g ← ⊕
Coach	That happen.	c → g ⊕ TO
	Leave her she is.	g c TO
George	You know ... in —	g → TO c
Coach	You have ... something	g ← TO c
	Phil something	g c TO p c

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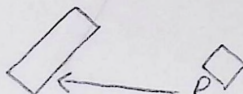
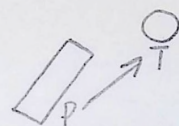
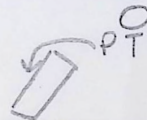
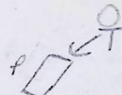
EXERCISE *Directing Final*
 PRODUCTION *Championship Season*

CHARACTER	LINE	DIAGRAM
Coach	You boy...	
	Gifted what?	
	I speak forget it.	
Tom	Yeah cup.	
Coach	The credit blood.	

BLOCKING CHART

TA 352-2

EXERCISE Directing Final
 PRODUCTION Championship Season

CHARACTER	LINE	DIAGRAM
Phil	people get more desperate.	
	This is a dentist's bill.	
	you could cap a shark's Mouth	
	Marion I made her earn it!	
Tom	to ... find out	
Phil	She worked for it.	
Tom	of your life.	

Directing Final

Nancy Schultz
May 9, 1974
T.A. 352
Mr. Groh

1. The basic idea of the scene was to show the motivation of the characters. It gives insight into the backgrounds of the characters, particularly James, Phil, and to some degree, Coach. This scene demonstrates the various directions their lives have taken in twenty years, but also the effect that one event - that "Championship Season" - has had on their lives. It also conveys the idea that one man, in this case, the Coach, can hold together four men who, under the circumstances, no longer have anything between them. It displays how he can maneuver them by using the one thing that stands out in their otherwise shabby lives.

2. Character Delineations

Phil - brash, as shown through his voice, facial expression, and hand motions. He feels a little bit better than the others - superior - again shown in a condescending tone of voice.

James - as Phil puts it - desperate - shown through his tone of voice, slow movement, actions such as breaking down in the chair.

Coach - caught in the past. This is expressed in the intensity he shows in talking about it. Desperation is shown when he sees his boys drifting away from each other, and him. He refuses to believe what is going on and his efforts are to mend the differences through memories. "Nothing changes but the date, boys." Loneliness - noticed through introspection. Caught by his delivery of certain lines and focus of attention during specific speeches. Pride - Gestures to signify that he doesn't want others to forget him - "I carved your names in silver. Never forget that, never." "I drilled that into you boys." He enjoys being the man behind George's election as mayor. He stills holds some influence, and wants recognition. It hurts him to be alone.

George - unsophisticated - doesn't really know what is going on or understand it. He is willing to believe that Marion did it for him, and is quick to defend her. This is shown through anger, and emotional outbursts. As the Coach says - "You have no pride, none." He doesn't. He backs off to the wishes of the Coach more than anyone else.

Tom - alcoholic cynic - as shown in his mannerisms. He pretends not to care, but is really involved. He builds a facade around himself with booze. He needs others really - demonstrated by the fact that he is there, present at the reunion. Emotional - but tries to hide it with alcohol. It shows in his interest of what is going on. The fact that he comments on it demonstrates his interest and involvement.

3. As a director, I was most concerned with trying to get across to the audience the meaning of the scene and the feelings of the characters involved in that scene. I believed that could be best accomplished by discussions with each actor about his character in order to help him in building his image. We talked about mannerisms and the reasons behind certain blocking. Each rehearsal was to be a learning experience until we were finally ready to present our finished "baby" to the waiting audience. As the rehearsals progressed, I could see pieces of Phil, Tom, George, Coach, and James shining through more and more. This I encouraged. I was lucky in having five very potential actors to play these roles. Hopefully our performance accomplished what I set out to achieve.

4. April 25 from 11 A.M. to 12 noon - to give preliminary blocking
April 25 from 11 A.M. to 12 noon - to give preliminary blocking
to those who missed Tuesday's
rehearsal.
- May 2 from 11 A.M. to 12 noon - to rehearse with full blocking
- May 5 from 7 P.M. to 7:30 P. M. - to read thru and discuss
characters in detail
- May 7 from 3 P.M. to 4 P.M. - have lines memorized and character
individualities developed
- May 9 from 11 A.M. to 12 noon - to rehearse on stage putting on
the final touches

EXERCISE Directing Final
 PRODUCTION Championship Season

CHARACTER	LINE	DIAGRAM	Kitchen
	opening positions		
Coach	clean him up.		
George	I can't get my breath...		
Coach	Then stop talking		
James	(James exits)		

SCENE:

A Championships Season III

DIRECTOR:

Nancy Schultz

STAGE MOVEMENT:

Good placement coach
UR by trophy behind
pofa - while 3 others
sit on FR, UC, chair L

Good position
Don Nash Hassack
UC

USE OF PLAYING AREA:

good position coach C for speak
at end.

PICTURIZATION/BALANCE

PLACEMENT OF CHARACTERS

ringing at
opening

USE OF STAGE AREA/STRONG & WEAK:

Good X D L F
by Klein ("Success ---
I owe... everybody")

you don't know
anything - good
rise from chair
by Bob Klein -

(No response)

I carried that imbecile Polack four years, him and his nymphomaniac wife.

plops into
chair

PHIL

Watch it.

JAMES

I know, I was his best man. The ushers were comparing notes on her. George got sick before the wedding too. Threw up with joy.

Tom sit back
on stool

PHIL

We know her past history, James. No lectures . . .

JAMES

You don't know anything. You fornicated and read the newspapers. That's what you know. But nobody is going to abuse me, use me, nobody.

jumps out of
chair, points
finger at Phil

TOM

"Now we won't have James to kick around anymore."

leans back
Nixon Move-
ment.

JAMES

Exactly. I'm a new man. And I come high. My success has been delayed by my responsibilities, my youth was given over to my responsibilities and now it is my turn, and now I am going to demand my right to success . . . demand. I had, Christ I'm ashamed, to borrow the money from Phil to bury him.

turns to Tom
turn back to
Phil

XcL

PHIL

You don't owe me anything.

JAMES

I owe. Everybody. I don't own a goddam thing.

PHIL

I won big on the Colts.

JAMES

And now you knife me in the back.

PHIL

James, I like being rich, okay. I need money. I want two of everything. Cars, boats, women, etc., etc. Around expensive things I get a hard on, turned on, I want them. My old man was like you, James, desperate. He built a business twenty-four hours a day, didn't have time to learn the language, two words he knew, money and work; no, three, the business. The business killed him at forty-fucking-three and we buried a man nobody ever knew. I worked for my old man, slept with him, ate, and I have no memory of who he was, what he was. The fucking business is mine now.

(Pause)

It's all mine.

(COACH enters)

COACH

He's cleaned up. Going to call his wife. I'm bewildered.

(Pause)

Stunned. Never. Knocked on my ass! Never did I think I'd live to see you turn savagely . . . savagely turn on each other. You're not the same people who played for me.

turn and then
turn back

1/2 to James
paca

sits

tiredly

next to Tom
at back edge
of couch
standing next
to trophy
table

TOM

(Drunkenly to himself)

We are a myth. →

from stool

COACH

What? →

turns

TOM

Myths! →

loudly

COACH

Is that trophy a myth! See the names engraved on it! →
Don't grow old on me, boys, don't lose faith, don't get
old on me. I carved your names in silver, last forever,
forever, never forget that, never. Nothing changes but the
date, boys. You're all still immensely talented. . . .

points to
trophy

JAMES

I'm a junior high school principal who has to have the
walls scrubbed every day because inevitably some little
bastard scribbles all over them, "Mr. Daley eats it . . .
Daley is a shit head." →

X back to
step in front
of chair

COACH

Taking care of your father slowed you up. . . .

JAMES

(Pause)

Slowed me up. I wiped the man's ass, like a baby, rubbed
his body with oil, washed him, I had to feed him before
he died and in all those years I never felt . . . love from
him. He'd get drunk and abuse me.

ACT THREE

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COACH

In fever, bedridden, a man can say strange things.

JAMES

I just want . . .

COACH

What?

JAMES

I want . . . wanted . . .

COACH

What!

JAMES

I wanted him to respect me . . . respect me, that's all I wanted.

COACH

Whine! You're a thirty-eight-year-old whine! Bitch and whine and blame your life on everybody. You got the eyes of a beggar. . . . Did they respect me? Thirty years a teacher . . . a coach, a teacher devoted to excellence. Did they respect me when they forced me into retirement? Gave me a farewell dinner, gold watch, and a pension. A pension is a ticket to death, a goddam passport. Said I was old-fashioned, said I abused a student . . . the boy made an obscene gesture to my face and I hit him—what's old-fashioned about that?

JAMES

You broke his jaw. . . .

lean on back
of couch

falls into
chair, head
in hands

pace

COACH

And the next thing I know I'm walking the streets at eight o'clock in the morning with nowhere to go . . . start listening to the radio . . .

(To himself)

I watch more T.V. than any man alive. You make them respect you.

(GEORGE enters)

GEORGE

(Pause)

I talked to Marion.

(To JAMES) →

You were right. Absolutely.

between
stool and
chair

JAMES

(Weary)

Was I?

COACH

What did she say?

GEORGE

She did it for me, for the money.

 →

between
stool and
coach while
staring at
Phil

COACH

You heard that, Phil.

PHIL

I know.

TOM

Next time, the ice machine, right, Phil?

GEORGE

It's late. I better leave now. . . .

start for
door

TOM

She convince you to take the money, George?

GEORGE

That's none of your goddam business.

stop, turn
head to
Tom

TOM

After old James gets through, they're going to give you
a pair of horns on the steps of city hall.

X after
George -
is stop

COACH

That is not going to happen.

X O to
them

JAMES

I mean what I said.

stand up

GEORGE

Marion said the whole—

COACH

(Sharply)

I don't care what that hot-pantied bitch said. Go home
and kick her ass all over the kitchen. All that slutting
around—

GEORGE

She's not a slut—

defensively

COACH

She was punished for slutting, wasn't she? She was punished and so were you!

between
George +
Tom

GEORGE

That's a terrible thing to say.

COACH

Leave her the hell out of the campaign . . . lock her in her room . . . she's trouble, she is.

between
coach +
chair

GEORGE

(Quietly)

You know I have pride in—

I slap

COACH

You have no pride, none. You got a face for everybody. All slick smiles and empty eyes. You lost something, boy, lost something. . . .

turn

(Pacing)

Phil playin' the lout screwing and ruining his life away. Lost something.

X to Phil

(To TOM)

You stumbling and reeling through the streets like some broken thing, hearing people laugh at you, breaks my . . . you were a gifted boy. . . .

X to Tom

TOM

Past tense.

ACT THREE

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COACH

Gifted! Unbelievable talent. Not just basketball. All of you. I remember James, remember sitting in that auditorium watching James win, what contest was it, what?

JAMES

I speak for democracy. . . .

COACH

I speak for democracy. You held that audience spellbound. When you stood up to speak the whole crowd hushed, no movement, still. They were spellbound. You overwhelmed them. I'll never forget it.

JAMES

I won a hundred-dollar bond. . . .

(Rueful)

The old man cashed it in and drank it up.

(Pause)

TOM

Yeah . . . gave you a little gold cup.

COACH

"Run to win." St. Paul said that, a saint, run always to win. I drilled that into you. "Healthy minds, healthy bodies," Greeks said that, boys, and they started it all, great athletes, the Greeks, magnificent!

TOM

Greeks were pederasts.

Warning on blackout, curtain

X to James

Ydl. turn
to them

sit

walk to
behind
Phil

COACH

What the hell is he talking about?

JAMES

He means the Greeks were homosexuals.

COACH

(Shocked)

The Greeks homos? Not the Greeks, the Romans, maybe, but not the Greeks! Don't come around me with that liberal bullshit. I won't listen. The Greeks made their men into gods.

(Pause. Recites with deep conviction)

The credit belongs to the man who is actually in the arena,

Whose face is marred by dust and sweat and blood.

A man who knows the great enthusiasms and the great devotions.

Who spends himself in a worthy cause. . . .

Who in the end knows the triumph of high achievement

And if he fails, at least fails while daring greatly
So that his place shall never be with those cold
and timid souls

Who know neither victory nor defeat.

That's a man's words. A man among men. Monday morning, boys, we start on Sharmawitz, we get into the arena and draw some blood.

*Blackout**Curtain**End*

XC
turn to
black out
James

ACT THREE

Blackout

Lights on

MEN are in exact positions that ended Act II.

TOM

Nice shot, George.

COACH

I'll take him ^{to the bathroom} upstairs. Clean him up.

GEORGE

I can't get my breath. . . .

COACH

Then stop talking.

(On landing with GEORGE)

Wash out the trophy, James. Under cold water.

(JAMES exits to kitchen with trophy)

TOM

Dull night, maybe I should go and fall down the stairs again. . . .

PHIL

It gets more desperate, people get more desperate.

(Yelling)

Why is everyone so fucking desperate? Everyone wants a piece of me. Like Namath, right? I'm only my money . . . nothing else.

walk toward George.

one hand on neck, arm.

when Phil stool turn to James

X to couch

turn to Tom

ACT THREE

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(Takes out paper)

This is a dentist's bill. Four thousand dollars. My wife.
For four thousand dollars you could cap a shark's mouth.
I'm expected to finance everybody's life.

(Pause)

Marion brought up the campaign money. About the
third time I laid her, she brought it up, very casually,
and then talked about it for three hours.

(Pause)

I expected it . . . I knew it . . . she laid it in. Well,
she worked for it! I made her earn it!

TOM

You wanted George to . . . find out.

PHIL

Yeah. Maybe. I don't know, she worked for it. I took her
up to the Holiday one afternoon and fucked her on the
bed, floor, chair, tub, toilet . . . everywhere but the
ice machine.

(Pause)

You know the only woman I ever loved . . . my mother,
fuck the psychiatrists . . . my mother is the only . . .
woman I ever knew. The rest are all cunts.

TOM

I don't care, you know. The truth is I don't care about
the melodrama of your life.

(JAMES enters)

JAMES

(Pause)

I have been betrayed by my friends.

X to Tom

during this walk
to behind couch

pace

steps to edge
of couch

walks to front
of couch

turns to Tom

sit

move to center
of couch

puts back
trophy while
saying