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Staging a Metaphor: Transplant as a Relationship in Lauren Gunderson's *I and You*

Sarah G. Lee

Georgia Southern University

Abstract

First time directing offers many lessons to be learned. No two directors will learn the exact same things. For the sake of diversity of perspective, this is a positive thing. Directors are meant to be different from one another. It is necessary and eye opening to see one play presented in several different ways. While every directing process, vision, and final product varies from person to person, we can learn a thing or two from our fellow directors and gain inspiration.

Directing, especially for those just starting out, is an experiment for their methods, organization skills, rehearsal routines, collaborations with actors, lighting designers, scenic designers, stage managers and all others involved. Not only is directing a collaborative effort, but it also requires research and dramaturgy.

Thesis Mentor: _____

Professor Pamela Sears

Honors Director: _____

Steve Engel

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Theatre
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Georgia Southern University

DRAMATURGY

Lauren Gunderson has been writing since childhood and wrote her first play when she was seventeen. She got her Bachelor of Arts degree in Creative Writing at Emory University and her MFA in Dramatic Writing at NYU Tisch. *I and You* is one of her most popular and most performed plays to this day. Other writings of hers include *The Revolutionists*, *Exit, Pursued by A Bear*, and *Miss Bennett: Christmas at Pemberley*. In 2017, she was the (living) playwright who has been most produced around the United States. *I and You* is not her most produced work but it is still very powerful regardless of production location. It resonates universally.

I and You is set in a modern day setting. Gunderson leaves the actual city it takes place in up to the discretion of the director. In the script, neither a city or year are mentioned. But there are multiple uses of technology and one can guess by the way that Anthony and Caroline look, dress, and talk, that they are of the current times. Frankly, the reason it matters to ponder on what city this may take place in, is how it can help the actors and director to better connect with the story, visualize it, and create the world on stage. In her show notes, Gunderson says she pictures Atlanta. Since she is from the area, this makes sense. Regardless of what city Caroline's room is in, she and Anthony are in her bedroom. Her room is described as "a girl's room but not girly." She "doesn't edit" and "lives in one big collage" to which Anthony responds "so it's expressionist". Every girl's bedroom is different, so a reader of *I and You* would either picture their own room as a teenager or build one from scratch in their imagination. The location of the production was decided, of course, during pre-production. The absence of a specific city/state agrees with the metaphor that the location is not real, and their interaction represents the actual transplant operation. For the sake of grounding myself and my actors, we made our location

Savannah, Georgia. After all, myself and my actors live in Savannah and have formed connections here with people, our favorite restaurants, hang out spots, etc.

Having a specific location and justifying it, even if the audience will never realize the setting, gives the play itself a more specific and grounded story. *I and You*, to many, will have paranormal aspects while others will just think of it as an anesthetic induced dream. Neither of these are “wrong” as part of the beauty of theatre is that everyone will see things slightly different and with diverse perspectives. A unique thing about Savannah is its supernatural, historical elements. A large part of the city’s tourism revolves around ghost tours, and walking tours that visit various cemeteries, such as Bonaventure Cemetery and Colonial Park. Savannah, having such a haunted history, makes Anthony and Caroline’s surreal and mysterious interaction seem less impossible.

Throughout *I and You*, the importance of technology to Caroline’s life is mentioned a few times. For several years now, technology has been a necessity, for our social lives, school and work. Of course things like cell phones, laptops, and Wifi are important to Caroline and Anthony as they are teenagers. Anthony seems to care about it significantly less, as he comes off as a bit old fashioned regarding teen trends as well as the fact that he is not homebound like Caroline. It is easy for people, typically those middle aged and older, although young people often say it too, to think that the younger population has an addiction to social media and the Internet as a whole. Danah Boyd, author of *It's Complicated: The Social Lives of Networked Teens*, points out, “the overarching media narrative is that teens lack the capacity to maintain a healthy relationship with social media. It depicts passionate engagement with technology as an illness...” (Boyd, p. 78-79). Caroline is very involved with social media and the Internet as a whole. In this way, she

has a small connection to the world, therefore somewhat saving her from being considered a hermit. So, while she has been holed up at home for months, and even though there is a limitless supply of entertainment online, she would easily get bored and restless.

The idea behind Caroline's character is how unlikeable she is. Lauren Gunderson wanted her to be "unlikeable." Not so that spectators would not sympathize with or connect with her. It is quite the opposite. Caroline, at such a young age, has been, and is, going through things that not even most adults have to endure. Her "unpleasant" nature is a layer that an audience should look beyond. For good reason, she does not trust the world and, due to social isolation, finds it hard to trust people, especially if they are her peers. Her attitude at the beginning of the show makes her journey to self discovery and a new, unexpected friendship more meaningful, the stakes are higher so to speak. In the first scene we learn that Caroline needs a liver transplant. Any kind of transplant can be traumatizing physically, mentally, and emotionally, therefore causing varying degrees of unpleasant behaviors.

Organ transplants are necessary for more than one reason. Failing kidneys, cancer, and physical organ damage, among other reasons, can lead to it being a necessity. Obviously it is not a process that is quick or risk free. Many people wait for months or years, and some do not even get a chance to receive a new organ before they die. While post operation is its own level of healing, the waiting can be intense, depressing and anxiety inducing. In the research report, *Illness Apprehension, Depression, Anxiety, and Quality of Life in Liver Transplant Candidates: Implications for Psychosocial Interventions*, it is found that "studies to date indicate that greater illness severity, dysphoric mood...and lack of psychosocial resources, may adversely affect quality of life while living with a life-threatening illness" (Stewart, et al., 2013). I had the

pleasure of interviewing Dr. Douglas Masini, who is the former chair of Diagnostic and Therapeutic Sciences, regarding the subject of organ transplants. Mr. Masini has personal experience with transplants as well as donors. One of the first things I asked him was “How important is someone’s mental health before and after the procedure?” His immediate answer was “Critical. It is important that organ recipients receive extensive screening regarding their mental health. Being an organ recipient can be lonely and we can only follow them so far.” Not only has Caroline not been dealt a fair hand by life, but she is also in this traumatic stage of waiting for a procedure that might make her healthy again. Her illness has been with her for as long as she can remember. And even after her transplant, the recovery phase can still be intense. Masini stated that liver transplants can be a little tougher than other organs, “the liver has to be placed just right into the recipient’s body, and recovery can be about two weeks.” Even after two weeks, the immune system is still recovering as a new organ is initially seen as an “invasion and the body’s instinct is to kill it.” So, we know the operation was successful, but it is only assumed that she has a healthy recovery. For Caroline’s sake, I hope her mental health improves and stays that way, because in a study conducted by Shari S. Rogal et al., it was found that “the factor most strongly linked to long-term mortality after liver transplantation in this cohort was untreated depression.” While her transplant, during the run of the show, is of utmost importance medically speaking, her mental wellbeing is crucial in increasing her chance of living a long and healthy life. After the script ends, the last few pages are Gunderson’s explanation of the rest of the story. She suggests that Caroline may always be missing someone but not knowing who it is or finding pictures on her phone that she does not remember taking.

Most of us have never been homebound or had to have a liver transplant. But, *I and You* still has a message to everyone. Marianka Swain, a writer for The Arts Desk, suggests that “Gunderson’s work also speaks to our current uncertainty about the future. Though the pair, who occupy that strange middle ground between child and adult lives, swap dreams and ambitions, there is an unspoken awareness that Caroline’s condition means there are no guarantees.”

Anthony, as a healthy high school boy, did not expect to die suddenly during a basketball game. He had plans for his future, for his career and down to what he would do later that day. While it is never clearly stated how Anthony dies, cardiac arrest seems to be most likely. According to Alexander’s Hope, a nonprofit organization for spreading organ donation awareness, one high school-aged athlete suffers a Sudden Cardiac Arrest every three days in the U.S.” Seventeen years is not a long time to live, and though it is too late to go back, Anthony knows this and needs Caroline to know it too. Caroline confides in Anthony that she wishes her illness would either go away or kill her already. This upsets him immensely because she does not want to die, she cannot want to die.

AUDITIONS & CASTING

The most common piece of advice an aspiring director will get regarding casting will be to “go with your gut.” While it is a solid piece of guidance, it is easier said than done. Going with your gut will be easier (or harder) depending on the show being produced, who is auditioning and how many, etc. One director may know exactly who they want to cast as soon as auditions are over and have the cast list out the next day. Another may take a few days or even a week, whether it be their own indecisive nature or it may be that there was a lot of great potential at auditions. William Ball, author of *A Sense of Direction: Some Observations on the Art of*

Directing, says, “if you cast correctly, you have done about eighty percent of your work” (p. 37). Eighty percent is a high and generous percentage for just one aspect of a director’s work. I believe that, while casting is a significant aspect, for more than one reason, it is unfair to put eighty percent of production completion on the actors’ shoulders.

As a first time director, it was crucial for me that my auditions were as simple as possible. I had a clear vision of what I wanted out of my two characters. I started by making my audition forms. The template I used was one sent to me by Pamela Sears. To start, I read through the script to find which pieces of dialogue I wanted auditioners to read from as well as monologues from both characters. For monologues, I decided to go with ones where Caroline and Anthony were talking about themselves; their likes and dislikes, family, etc.

The audition form is meant to give basic information about an actor, such as their height, hair color, talents they may possess (i.e. juggling or speaking a different language), and schedule conflicts that might interfere with rehearsal. This last one is very important. Specifically, for a two person show, both actors must be present for there to even be a rehearsal.

I had a somewhat specific vision in my head of what I was looking for, but it is important to not stay too devoted to that vision, at least not in auditions. There are many reasons to keep an open mind when hosting auditions. Often, a director will be surprised by an audition. Candidates may bring something that the director had not even thought about and gain inspiration from it. It is harder to be inspired if one is not open to outside ideas. Directors are human too and it is common to cast a show in our heads before auditions even start. Perhaps a director has a friend who they think would be perfect for a particular role. I know I tried to steer clear from this but it

inevitably happened. While my casting did not go as it played out in my imagination, I was happy and comfortable with my decision.

REHEARSAL SCHEDULE

Traditionally, the first rehearsal is a read through of the script with the cast. From my point of view, this helps to get an idea of your actors' interpretations of the script. That is, more than what was seen in auditions. The first rehearsal is also a way for the director and actors to get to know each other better. It presents the opportunity to alert the cast of the finalized rehearsal schedule and inquire about any last minute conflicts they may have.

The *I and You* rehearsal schedule started on Tuesday, August 31st, 2021. After Labor Day rehearsals were every Tuesday and Thursday, and every other Monday. Ideally, rehearsals would have been three days a week every week, but my work conflict, retail management, prevents that. There were a few meetings in between the first and last rehearsals that were not scheduled initially. I had had some hiccups in the rehearsal schedule that were not apparent during or shortly after auditions. These obstacles included unexpected absences, tardiness, and last minute conflicts.

As mentioned earlier, the first rehearsal was a read through and a way for me and my actors to get to know each other just a bit better and tell them what was expected in the coming rehearsals. My rehearsal times were technically from 6:00 PM to 8:00 PM but my cast was aware that the end time is not strict. We never went too long past 8:00 PM but just enough to complete the agenda for that day. Starting on Thursday, September 23rd, rehearsals went from 6:00 PM to 9:00 PM with possible overtime. William Ball mentions in his book that "going overtime on a rehearsal is disrespectful of the actors...Resentment and noncreativity pile up rapidly for every

minute the director tries to rehearse after the deadline” (p. 58). While I do agree with this warning, I made sure that my actors understood and were okay with going over time. I believe this is a case by case situation. Our production of *I and You* already had a condensed rehearsal schedule, so it was crucial that we take advantage of the time we had.

With the read through being the first thing covered, the next course of action was blocking. I scheduled my blocking into three rehearsals. There are three scenes in *I and You* so we focused on one scene per day for blocking. This being a total of three initial blocking days, we took the fourth day to put it all together and work out any hiccups that did not show up at first. After blocking was mostly set, I decided to focus a little more on the dialogue for the next few rehearsals. I used the same setup as I did for blocking and one rehearsal was dedicated to one scene. In these rehearsals we focused on the objectives and what Caroline and Anthony wanted from each other as well as how something may be said. Another important rehearsal focus is the physicality of their characters, this includes mannerisms, gestures, posture, etc.

Due to circumstances outside of the show itself, the rehearsal schedule had minor changes, such as adding or omitting a Monday rehearsal. Since those were every other day, there were not very many of them. This led to my biggest worry being if my cast would have a sufficient amount of time to memorize their lines as well as keeping up with blocking and minor changes throughout rehearsals.

REHEARSAL PROCESS

No two directors will have the same rehearsal approaches. Rehearsal processes depend heavily on who the director is, how experienced they are, the cast, the script, whether it is a

musical or non-musical and perhaps even less obvious factors decide this as well. I decided to go with one that was familiar to me as an actor and my experiences with other directors.

Every day of rehearsal I checked in with my cast to see how they were doing, any questions they had regarding the script, their characters, blocking or acting notes, and anything pertaining to the show as a whole. We also did not start rehearsing until we did at least ten minutes of warmups. We stretched, shook out our arms and legs to loosen up and make our movements less stiff, as well as vocal exercises to promote projection and enunciation.

Rehearsing lines is something that happened everyday throughout the rehearsal schedule, but I did not focus too much on how the lines were said until after blocking. It is a personal preference to start with blocking and get it out of the way first so that the actors can get used to it and develop muscle memory.

Regarding the lines and the meanings behind them, is something that I preferred to work on throughout all rehearsals once the initial blocking had been secured. For example, both of them had lines where the words are not spaced out, meaning they are said rapidly. Therefore, there needs to be a tone of frustration and/or urgency depending on the context. So, when Anthony says "OhMyGodGirlsAreAwful" after Caroline refuses to help with their project, it is important for the actor to explore the exasperation of that line. While we did not go over every sentence of the script, it was important that my cast and I discuss their objectives and justifications. It was often discussed page by page as motivations can change quickly and often. So, this was something that I would bring up at least once a week, as they got to know their characters better. I made sure to remind them of anything they might be missing while running through a scene.

Later in the rehearsal process, we began working on being off book. I wanted to start a bit early so my actors would have plenty of time to be hands off with their scripts and focus more on their movements. I also felt it was wise to start early since it is a two person show, therefore they both had quite a bit to memorize. Our first two off book rehearsals were a bit rough, but that is to be expected and why I chose an early offbook date in the first place. One of the main struggles were the small back and forth lines and lines where one of them interrupted the other. These were the parts that we focused on quite a bit. After a run through, we would go back and go over the rough patches two or three more times. In the days of off book rehearsals, on and after September 30th, after our run throughs, whether it be the full show or just one scene, if there was an area of the script where they were calling for their line a lot, we would run through again.

PRODUCTION

Given my team's busy schedules, our meetings were mostly quick and non-traditional. Much communication was done via email. This allowed us the luxury of flexibility. The communication regarding *I and You's* pre-production included John Wright, my professor and the one who is mostly running the Theatre department on Armstrong's campus, and Ethan Goble, my stage manager.

I and You really did not require much outside spending, but we did use some of our budget. The budget was \$200 and was more than enough to cover what I wanted for the set. My cast and I had a couple of discussions regarding what might be on stage, that is, in Caroline's room. For example, I discussed with my actor playing Caroline about her thoughts on the kinds of stuffed animals that Caroline would have. We both agreed that while she would have them, she'd only have a few, because these are the ones that hold sentimental value. The only things

that needed to be purchased were a rug, lamp, bed sheets, a light up turtle, glitter, poster board, Elvis posters and a couple of other miscellaneous items that Caroline would have in her room. The Elvis posters were a requirement because Caroline expresses her love for him as a singer in the text. Her turtle has significant meaning as well as it was a gift. Also, everything we needed for lighting and sound was already available to us and none of the budget had to go towards anything technical.

COSTUMES

An advantage of a two person show was only having to costume two people. Even so, costumes tell a lot about who a character is. They can answer a lot of questions such as their age, are they introverted or extroverted, and to an extent, their general personalities. A costume can tell an audience what their favorite color is, and what styles they tend to lean towards.

My costume designer, James Ellison, met with me a couple of times to discuss what the feel and look of the costumes should be. The first time he came to one of our rehearsals was to get a feel for the show and gain inspiration. The second time was to get measurements from the

cast as well as general clothing sizes.

We both agreed that Caroline would be in pajamas as she is homebound and does not get out often. He came up with the idea of putting her in hospital socks to foreshadow the ending, and I agreed to this only if they were not too obvious.



Unfortunately, he was unable to find any so we settled on some gray sock slippers. The rest of her costume consisted of a white long sleeve shirt with a navy blue tank top underneath and gray sweatpants with a NASA logo. Since the character of Anthony is a basketball player, we wanted him in at least one athletic garment. Ellison put him in white gym shorts, a gray long sleeve t-shirt, black socks and Nike sneakers. He came to me with the idea of putting Anthony in a hat but I immediately dismissed the idea as I did not see Anthony as someone who wore hats. Dajuan (Anthony) also has tattoos and I wanted them to be covered, so he had to be in long sleeves and luckily for us we had previously discussed that *I and You* takes place in October, since that is basketball season, and the weather, even in Savannah, is often chilly. This also makes sense for Caroline's costume, even though she is indoors, it is smart for her to stay as warm and comfortable as possible.

LIGHTING

Well before rehearsals for *I and You* actually started, I knew that lighting was important to how I wanted the show to look. As luck would have it, I also had a Lighting Design class the same semester that I directed *I and You*. This allowed me to better learn the vocabulary used when discussing lights and the most efficient way to design the lights for the production. I don't know if it was the show itself and how I envisioned it or if it's just how my mind works, but I knew what I wanted as far as lighting before anything else. I could see it in my head after reading the script for the second time.

SET DESIGN

I decided shortly after auditions that I would do my own set design. While researching and analyzing some of the ways other scene designers had set up Caroline's room, I realized that

almost all of them had the walls covered in pictures. I liked all of their ideas and appreciated their visions, but none of that really seemed right for what I wanted to go for. My set did include a few photos around the room, but was not as maximalist as is most common with this show's set.

Ideally, my set would have not been as minimalist as it was, and that may have been the case if we had more time. Regardless, the set ideas I had for this production were unique to my direction and the character's my actors and I had molded.



TECH WEEK

Technically, our tech week began on Saturday, October 23rd. We began at 10am with the cast being called at 11am. Before the cast arrived the first thing on the agenda was to set up for the voiceovers. The recordings included Anthony's final monologue and the voice of Caroline's mother. The second and most time consuming part was to set the light cues. I had already made a rough draft cue synopsis which helped a lot but I still ended up adding more cues than were originally decided on. Once the cast arrived, we had them stand on stage so we could determine color combinations and what would look best on them. The lights had already been hung and focused a couple of days before and there were only a couple that needed to be moved, added, or refocused. John Wright and my stage manager, Ethan Goble were responsible for adding colors to the lighting program used, which was QLab. In addition, sound cues were also added, which included the smoke alarm, recorded voices, and music. Light cues included house lights, blackouts, housewarmers, normal wash and for certain monologues and moments, we

incorporated colors, focusing on blue, green and purple. In Part Two, Anthony and Caroline share their favorite songs. Caroline's favorite song is "Great Balls of Fire" by Jerry Lee Lewis. During her dance sequence to this song, we added orange and red lights. Then those lights fade into green and blue as she becomes exhausted and frustrated with herself. The last scene, Part Three, has several light and sound cues within the last few minutes. Anthony reveals he is leaving her and that this whole time, it has not been real, it isn't her room or house. The lights change to blue and purple while the smoke alarm slowly begins to turn into a heart monitor. In total there were around twelve smoke alarm sound cues alone. The entire process of programming the light and sound cues took about four hours. The program was pretty new to everyone and there were some issues that were not easily fixed, such as lights not turning the right color or not going out when they were supposed to. The sound cues did not cause any trouble, it was just a matter of timing out how long they should stay on and when to fade them. A tricky light to focus and position was the light on the door, it needed to be tall and wide enough to cover the entire door but not so wide that it covered too much of the walls next to it.

After lights were all set and my stage manager better understood the system, we did two run throughs of the entire show. There were only maybe one or two cue mishaps that were quickly resolved by saving them a different way in QLab. Since our Saturday tech day went so well, I gave my cast the next day off to rest since we would be rehearsing the whole week starting Monday and opening on Thursday. Monday through Wednesday until opening night, we did one run through a day. I noticed on Monday that the armchair needed just a little more light, so I added an inkey light near the audience and focused it on the chair and then my stage manager patched it and programmed the cue. It was important that the armchair get sufficient

lighting because both Caroline and Anthony do spend a lot of time in that area. On the last day of tech week, I thought about adding another light to give more coverage behind the bed, but my stage manager and I could not get it patched into the program and our technical professor was unavailable at the time, so we made do without it by slightly changing the blocking by having Anthony step more down center instead of stage left.

My cast was still having trouble with a few lines during tech week. Luckily they were lines that wouldn't throw off the show if missed, but it did throw them off a little when they realized that they missed it so it was best to go ahead and review it while given the chance. I believe the missing lines were the effects of them carrying the show by themselves on stage. While we would have benefited from more rehearsals, as any show would, we utilized all the time we had, and worked our hardest to make this show a success.

If an actor is eating on stage, it is very important that they rehearse the eating as it may look unprepared and unnatural if it was left until opening night. We started rehearsing with actual food (french fries) on Monday night. We used Burger King fries and though I got them as late as possible, they were still inevitably cold when Caroline eats one. She only eats one so it was easy to rehearse and there were no spills or choking, during rehearsals or show nights.

RUN OF SHOW

Our opening night was on October 28th at 7:30pm. Since the blackbox is also used as a classroom, there were some things that could not be moved out of there until that day. My stage manager and I also swept and mopped the floor as well as moved the rest of the chairs into their proper place. In the Jenkins Hall black box, there is a mirror covering one side of the wall. While there is a curtain that covers most of it, there still has to be a part uncovered so my stage manager

can watch the show as he runs lights and sound. Just so there would not be any issues of glares from the mirror, I covered the exposed part of it with black poster board. Since I was in such a hurry to do this, I ended up putting the posters up with the price sticker showing, which in retrospect is not a big deal and most likely went unnoticed. Even so, this was a small lesson on how it's best to not get into too much of a hurry, that way tiny mistakes like that can be avoided.

Throughout the months of rehearsals I was in the process of making a playlist with songs that I thought fit well with the theme of the show along with the personalities of the characters. We played this playlist when the doors opened on show nights as a way to entertain the audience while they waited and to give an appropriate ambience for what they were about to watch. While many may see this part as unimportant, I believe that music is a fundamental part of our understanding and connecting with each other. After all, Caroline and Anthony used music to learn about each other. I almost did not use this playlist as there were other things to take care of that were a bigger priority, but thankfully the opportunity to use it presented itself. It seems like a small detail, but small details do help the bigger picture become more meaningful.

My biggest worry was that we would not have much of an audience on any of the three nights we were open. I was worried that maybe there wasn't enough advertisement for the show and not a lot of people knew about it. This was not the case, however, there was an exceptional amount of advertising and we had great crowds on our Thursday and Friday night shows. Saturday night was pretty small but there was a football game going on at the same time, so perhaps that had something to do with it.

REFLECTION

The way I felt after the show was over, my cast had taken their last bows, our production of *I and You* receiving its last round of applause was amazingly bittersweet. It was like Christmas in a way. The buildup is long but once it arrives, it is over so quickly. I was, and still am, so proud of the work that my cast, crew and I accomplished. In the weeks after we closed, the high wore off and I started thinking about the things that worked and things that didn't. In my everyday life, I struggle with organization and I did bring this flaw into rehearsal at times. I found myself struggling to keep up with the seemingly countless things a director is responsible for and as a result, some things were dealt with at the last minute or sacrificed altogether. For example, I made two posters, for one of Caroline's props, one unfinished and the other complete. I played around with a couple of ways to get the finished one out, while getting rid of the other one. I ended up not deciding on a plan until about the second or third day of tech week. The new poster would be under the bed and then in between Parts One and Two, Anthony would grab the one from under the bed hidden by Caroline's bags and "dirty" laundry and replace it with the uncompleted poster. We did not rehearse this part enough and one night after the poster had been hidden, I realized that it was visible under the bed. Regardless if it was noticed by any patrons, I noticed it and made a note to rehearse that particular part a couple of times with my cast. This is absolutely not ideal especially when the show has already opened and the nerves of the cast are already on edge. Luckily, they understood what I asked of them and did it seamlessly. Regardless, it is crucial for all decisions to be made before opening night if at all possible. When I do direct another show, preplanning will be much more of a priority to me than it was for *I and You*. This will include making a much more detailed schedule for rehearsals, production

meetings, and tech week. So, if I am ever in a position again where I am directing as well as designing the set and lights, detailed organization beforehand will relieve some stress from myself and those I am working with.

An overwhelming part of this experience was being a first time director as well as doing the scene design and most of my lighting design. While all three aspects were enjoyable, I do not recommend it for first time directors and it is probably not ideal for any directors in my opinion, as it divides your focus more than is necessary. As hard as all of these responsibilities were to keep up with, I did enjoy the process. I learned a lot and still have much to learn. Many things I tried during this show might not work in any other productions I direct. However, directing is a journey and the shows are never ending lessons for all involved.

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