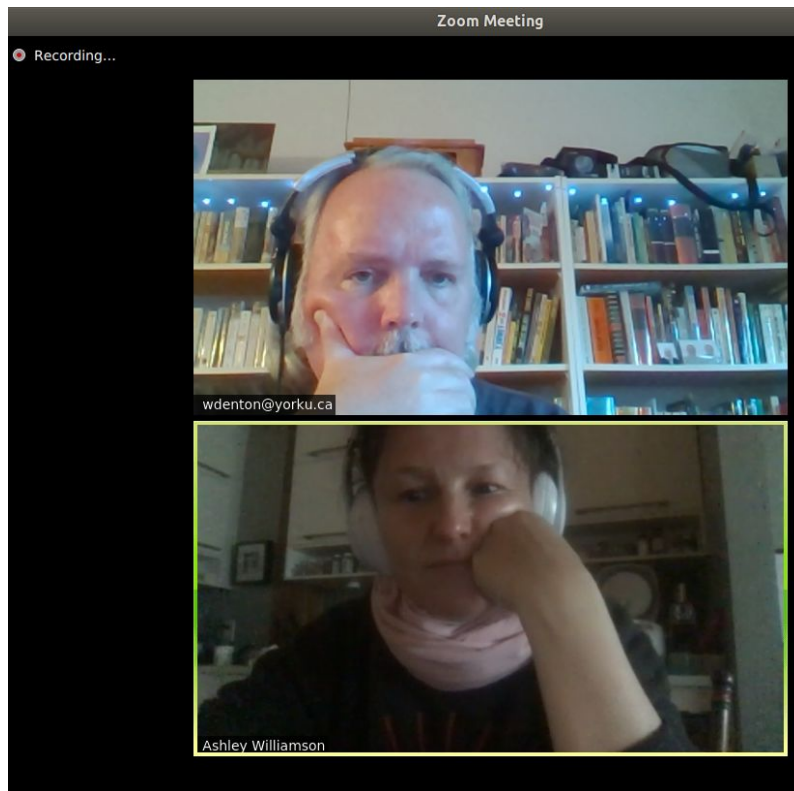


Williamson and Denton Investigate CATR THEATRE SCIENCE

Ashley Williamson and William Denton
July 2020

<https://theatrescience.org/>



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Script

Voices:

William Denton, Ashley Williamson

(with Marianne Fedunski, Patti Ryan, Peter Russell, Thomas Gough)

Setting:

HALL: Great Hall in the Arts and Letters Club

PHONE: calls between Bill and Ashley

FLAT: background information and definitions

Act I

00: Welcome

(Pre-show recording played before each show)

01: HALL-1: The idea

Bill: Ashley, I've been thinking.

Ashley: Yeah?

Bill: You saw the Spring Revue ...

Ashley: Yeah ...

Bill: ... and the production we did last year.

Ashley: *Yeah.*

Bill: I did tech for both, and while I was sitting in the gallery up there I started thinking about all the problems that we have doing shows here. Same problems every time. Like getting people to come to rehearsals. Not everyone can make them all, which is fair enough, but it means there's less rehearsal time for everyone to work together.

Ashley: People need to rehearse. You've got to work with the other actors to really learn lines, learn the blocking, get the rhythms, work out all the kinks.

Bill: Lines and blocking, yeah. It's hard to learn lines! There are a couple of professionals here, and a good handful with a lot of amateur experience who are as good as, but mostly it's people doing shows in their free time just for the love of it. They have full-time jobs. You got six weeks to learn seven different skits, that's hard, especially when other performers are missing one rehearsal each week.

Ashley: Same for blocking. Enter left and cross right is easy, but you need to do it with the other actors to make sure it works. And if you've got four people moving around or you're trying to time something for a gag, that takes a lot of practice. But this is community theatre. These are the problems every director has to deal with.

Bill: But what if instead of fighting against the problems, we worked with them? Treated them as constraints. It's hard to learn lines, so let people do it on book, or project the words on the wall. For blocking, put lines on the floor or a big sign that says "stand here."

Ashley: Everything that's ever been a problem, stop it from happening. Rehearsals! Why have them? What if there are no rehearsals at all! But then there are the things that we're good at, like costumes. We've got great costume cupboards. And people! They're game for anything. If we say we've got an idea for an experimental show, people will try it.

Bill: Hmm.

Ashley: Hmm.

Bill: And you know LAMPS? Literature, Architecture, Music, Painting and Stage?

Ashley: Of course. I'm S, you're L.

Bill: How about this as a motto: Limitation, Algorithm, Method, Process, Script?

Ashley: Ooo, I like it. Limitation, Algorithm, Method, Process ... but it's not a Script.

Bill: What?

Ashley: It'll be a Score. Plays have scripts. Performances have scores. This is a performance.

Bill: You're the theatre expert. Score it is.

Ashley: Limitation. Algorithm. Method. Process. Score.

02: FLAT-1: The Arts and Letters Club

The Arts and Letters Club of Toronto.

The Arts and Letters Club of Toronto was founded in 1908 and is most famous for being where the Group of Seven (Canada's most famous group of artists) came together. It is a private club, but always open to new members. It has a long rich history of a place where artists of all kinds could meet to discuss new ideas and artistic experiments in the fields of literature, architecture, music, painting, and stage. It is located downtown near Yonge and Dundas in a heritage building at 14 Elm Street. It has three floors. At the top is a studio where three days a week artists paint and draw models. It is also a good space for play readings, scene studies and singing songs. On the second floor there are two offices, a meeting room, an archive and a library. The ground floor has a lounge and bar and another meeting room. All the walls of all the rooms are filled with art: paintings, sketches, photographs, and more, all by Club members. The heart of the Club is the Great Hall. It is three storeys tall, a huge room with a steep pitched roof, all wood except for the massive stone fireplace. It is the home of most of the club's performance events, from the long-running annual Spring Revue, the Robert Beardsley Playwriting Award reading series, Music Wednesday concerts and the Boar's Head Feast yearly pageant.

03: PHONE-1: Nonfiction theatre

Ashley (on phone): Hello?

Bill: Hey, it's Bill.

Ashley: How's it going?

Bill: Ennh, pretty good. You know. How about you?

Ashley: Treading on the tail of the tiger.

Bill: I've been thinking about Theatre Science.

Ashley: Me too!

Bill: So it has to be *about* something, right? There needs to be a subject.

Ashley: Definitely. This is a show with content. This is nonfiction theatre.

Bill: I've got an idea. It's from the library world. You've heard me talk about information literacy: that's the term librarians use for talking about how people find and manage information, how they use it, how they assess it, all of that. Every student needs good information literacy skills, but it's important for everyone, of any age, especially with social media and the internet.

Ashley: You think the show should be about information literacy?

Bill: Well, there's this librarian group in the States called the ACRL That's the Association for---

Ashley: Got it. ACRL.

Bill: All right. Well, they wrote this thing called the *Framework for Information Literacy for Higher Education*. It's got six "threshold concepts" in it.

Ashley: What's a threshold concept?

Bill: Well, I'm no expert, but it's something like when you're learning something, and you've got bits and pieces and things make sense, but then you sort of pass over a threshold into a new understanding, a *real* understanding, that you couldn't have had before, where you *really* know it, and after that threshold, your whole involvement with the subject is different.

Ashley: Hmm, interesting. I wonder what they would be in drama or theatre studies.

Bill: Good question. Every subject has threshold concepts, I guess, but the ACRL has six for information literacy. I think we should use them.

Ashley: Six?

Bill: Yeah.

Ashley: What's the first one?

Bill: "Authority is constructed and contextual."

Ashley: There you go. That's it. Done.

04: FLAT-2: Information literacy

Information literacy.

Information literacy is a field of library science. Here is a definition from the Association of College and Research Libraries in the *Framework for Information Literacy for Higher Education*: “Information literacy is the set of integrated abilities encompassing the reflective discovery of information, the understanding of how information is produced and valued, and the use of information in creating new knowledge and participating ethically in communities of learning.” In other words, information literacy is the ability to do these with information: find, use, understand, evaluate, integrate, share.

Librarians used to think of information literacy as being very much about using computers to do research, and they had long lists of specific tasks that people should be able to do. Now, however, they use the *Framework* and its six frames, which are threshold concepts. The six frames are: Authority is constructed and contextual; Information creation as a process; Information has value; Research as inquiry; Scholarship as conversation; and Searching as strategic exploration.

05: FLAT-3: Devised and verbatim theatre

Devised and verbatim theatre.

Devised theatre is a process by which a play script or score is created in a rehearsal-like environment using techniques like movement, repetition, improvisation to tease out a story or narrative from source material such as newspaper articles, photographs, books, songs, personal interviews. The process can involve as few as two and as many as a room can hold. It is sometimes called collective creation.

The use of recorded dialogue to feed actors their lines comes from a subset of devised theatre called verbatim theatre. This technique builds the play’s narrative and dialogue using transcripts of interviews, court hearings, TV or radio broadcasts. A further subset of verbatim theater is headphone verbatim. This technique originated in the 90s with artists like Anna Deavere Smith who used recordings of her subjects’ voices and vocal patterns to learn her lines and develop the characters for her one woman shows like *Fires in the Mirror*. The evolution of headphone verbatim in the 21st century means that actors are now wearing headphones on stage through which their dialogue is played. The actors

repeat the words as they hear them eliminating the need to learn the lines, for example, in Roslyn Oades' *Hello, Goodbye & Happy Birthday*.

06: PHONE-2: Devised and verbatim theatre

Bill: Hello?

Ashley: Hey, it's me.

Bill: Oh, hi. I was just going to call you.

Ashley: Mind-meld. I called to talk about the simulations we held last week. ...what we should do next time? Our test subjects were able to follow the tape we put down and understand the directions in the score, but I'm wondering about adding words for them to say and how we can do that.

Bill: Yeah.

Ashley: Do you know what verbatim theatre is?

Bill: ... Well ... verbatim means word for word.

Ashley: Yeah, it is a subset of devised theatre that uses interviews, transcripts, articles and things to develop a script.

Bill: Oh, yeah. That would be good, so we could use excerpts from the ACRL? Or other material about authority?

Ashley: Quotes or reviews, interviews with people...who do we know? Oh, we could interview librarians we know about the frameworks!

Bill: Ooo. Oh yeah. We should. I could send out an email at work.

Ashley: Great. Great. Ok, but I think at the next simulation, we should try headphone verbatim.

Bill: Headphone verbatim?

Ashley: Yeah, performers wear headphones onstage and repeat what they hear. It is kind of neat 'cause they repeat the ums and ahs they just hear it and then say it. It is supposed to keep the performances authentic and 'feel real,' but in our instance, it might be another way to mitigate learning lines?

Bill: They would just hear the whole script on headphones?

Ashley: Yup.

Bill: Well, we should try it for sure. But how are we going to do it?

Ashley: I have wireless headphones we could use at the simulation in November. We could record something... which is your department... to my phone and get people to listen and repeat?

Bill: Ok, yeah. I'll find something. What else should we do? I want to try people reading off of a screen. I'll have some stuff in a score format and then some projected?

Ashley: That's a good plan.

Bill: So written on paper, projected on the wall, and then headphones. Anything else?

Ashley: No. I think that's the correct number of elements for a two-hour simulation. We've got to make sure we have people to test it out.

Bill: Yeah, we need to recruit.

Ashley: Alright. Good. Talk in a few days.

Bill: Great. Bye.

Ashley: Bye.

07: HALL-2: Amateur performers

Ashley: Well I have been in quite a few shows here and directed some here too.

Bill: Yeah.

Ashley: I think we have to take into consideration that we mostly work with amateurs. Amateur theatre, community theatre has got some pretty specific limitations. And we have mostly older folks so we have even more constraints to work with.

Bill: Yeah. Like learning lines. We should let people read.

Ashley: We should. But cold reading is pretty hard too. It is a skill and lots of people aren't very good at it. Some trained actors still have problems with it. Even professional actors are given time to read over scripts before they are asked to read at an audition or reading or...

Bill: Yeah. We should build that in.

Ashley: And blocking instructions. We need to make those really clear and unambiguous.

Bill: That will be hard.

Ashley: It will. We will have to take the fear out of stepping on stage and knowing nothing about where the spike lines are or the furniture or even the audience. We will know it from designing it but we can't take for granted that the actors will know. Especially untrained actors. Pros have had multiple experiences on a variety of stages or sets so they have instincts that will kick in about how to move, where to stand and how to cover it up if they don't but...

Bill: Our volunteers won't.

Ashley: Right. And we want this to be fun. We don't want them to be intimidated. Or worse participate in Theatre Science and then be put off from doing theatre again!

Bill: Yeah.

Ashley: I was also thinking about having some roles that could be static. I've been in lots of shows with really keen, sharp people but they are older and not able to move around as freely.

Bill: We could have a set of roles that could be done from sitting?

Ashley: Yeah.

08: PHONE-3: Scheduling

Bill: Hello?

Ashley: Hi Bill, it's me.

Bill: Oh, hey, Ash, thanks for calling me back. I had a question about the next three weeks of meetings.

Ashley: Hit me.

Bill: What is a clinical trial?

Ashley: That is when we invite people to come to the club and run through some of the pages we've put together to see if they work.

Bill: I thought that was a lab test.

Ashley: No, that is just you and me in the GH working.

Bill: Isn't that a production meeting?

Ashley: Production meetings are just logistics and stuff. Those are usually phone calls unless we have to meet with Fiona at club or something.

Bill: Right....

Ashley: I know we have kind of stretched the science metaphors a bit but here. I'll run you through it. To start, we had simulations—those were when we didn't really know what Theatre Science was going to be, so we ran through some preliminary ideas with volunteers. That was in October and November. We had a bunch of production meetings in December to get our rooms booked, our topics picked and our schedule set.

Bill: Gotcha.

Ashley: Now we are in 2020 we will have had Lab Tests—me, you, in the Great Hall or Studio walking through our ideas. Clinical Trials where we have people come into the Hall and walk through stuff. We also have a peer review.

Bill: What?

Ashley: When we get together to read over some of the scenarios at York with the librarians next Wednesday.

Bill: Right.

Ashley: And finally we are having the two shows, a week apart. The first is a beta test because we have asked people to be in it to make sure we have all the parts covered and because we can change things based on information we collect after the show and the feedback from the audience.

Bill: And the second show is Experiment One because it will finally be the first real full test of Theatre Science.

Ashley: Correct.

Bill: Phew. So that is all—simulations, Productions Meetings, Lab Tests, Clinical Trials, Peer Review, Beta Test, Experiment.

Ashley: Yup.

Bill: Alright, I guess I will see you Friday for a lab test..

Ashley: You sure will.

Act II

09: FLAT-4: John Cage

John Cage.

Grove Music Online is the largest and most respected reference source for music. It says about John Cage: “Born Los Angeles, September 5, 1912; died New York, August 12, 1992. American composer. One of the leading figures of the postwar avant garde. The influence of his compositions, writings and personality has been felt by a wide range of composers around the world. He had a greater impact on music in the 20th century than any other American composer.”

Cage used chance to take himself out of the process of composing. He would often roll dice to determine what would happen next. He wrote music for percussion, piano, tape, voice, small ensembles, and other instruments. One piece is written for twelve radios, each played by two people: one controls the tuning and the other the volume and timbre. Most famously, he used silence. He is best known for his silence piece, *4' 33"*.

Cage was also a mycologist: he studied mushrooms. He became interested in them in 1954. He said: “I found myself living in small quarters with four other people, and I was not used to such lack of privacy, so I took to walking in the woods. And since it was August, the fungi are the flora of the forest at that time. I was very involved with chance operations in music, and I thought it would just be a very good thing if I could get involved with something where I could not take chances.” In 1958 he won five million *lire* on an Italian game show answering questions about mushrooms.

10: PHONE-4: John Cage

Ashley (on phone): Hello?

Bill: Hey, it's me.

Ashley: What's shaking?

Bill: I had an idea.

Ashley: Ah!

Bill: So the show's *about* "Authority is constructed and contextual," but we were talking about how we need an example. A case study.

Ashley: Definitely. It can't be an abstract lecture. Needs a hook to hang it on.

Bill: I was trying to think of someone who has authority in two different fields that aren't connected. Then we can talk about how that authority is constructed differently in each, which shows how it's contextual.

Ashley: What, like Tom Hanks? He's won Oscars *and* he's an expert on manual typewriters.

Bill: But everyone *agrees* he's an authority in both fields. It's better to have someone whose authority is contested.

Ashley: Right, so there's an argument, and we can show how the authority is constructed: some do, some don't. Who do you have in mind?

Bill: John Cage.

Ashley: Hmm. First field is music, obviously.

Bill: Some people say he changed the understanding of what "music" is, the same as Duchamp did for visual art. There are generations of people now who are influenced by his approach to sound, and also how to live a life.

Ashley: But then other people think what he did wasn't music at all, just random nonsense. Making stuff up, with no chord changes or melodies or talent.

Bill: To them, he's no authority, he's a charlatan. To others, he's one of the most important composers of the twentieth century.

Ashley: What's the second field?

Bill: Mushrooms.

Ashley: *Mushrooms?*

Bill: Yeah, he was a mycologist. He studied them, he could identify them, he was involved in organizations about mycology, he wrote a book about mushrooms, he used them in his art, he'd lead forays to go look for mushrooms in the forest. He could tell the poisonous ones from the edible ones. You could trust John Cage to stop you from dying from mushroom poisoning.

Ashley: Even if you hated his music.

Bill: He wouldn't hold it against you. He was a Buddhist.

Ashley: That could work nicely. In music, he's an authority to some people but not to others. It's constructed, it's contextual. Then about mushrooms, he's definitely an authority: if you want to know about them, you could ask him, whether or not you think his music is any good.

Bill: And if we use Cage, then there's the perfect way to get the audience to think about his music and make up their own minds about whether they consider him an authority.

Ashley: No way. No. Yes. *Yes*. Perfect.

Bill: *Yes*. We close with a performance of 4' 33".

11: HALL-3: Rehearsals

Ashley: All right then. Do we agree that "turn to face the fireplace" is a clear enough direction?

Bill: I think that is better than saying "turn left or look west". The fireplace is an actual thing. Easier to just move toward it without thinking.

Ashley: Ok, now what about this section here where we have everyone looking at the screen? Does that wording make sense?

Bill: Whoa, it is 10 pm. The staff will want to close.

Ashley: That late? Really? We only did three pages!!

Bill: I know. I know. We are going to need more lab tests. Can we sked another this week? And add one next week? What is your weekend like?

Ashley: Oh my god. We will have too. I can do Friday. Will the Hall be free?

Bill: I'll email and find out. And get some times for next week. Might have to work in the studio.

Ashley: Ok, well, our 'no rehearsals' promise doesn't actually mean no rehearsals at all!

Bill: No. No it doesn't. It means no rehearsals for the performers but hours and hours of rehearsals for us!

Ashley: We should update our "findings" document.

Bill: And leave. The staff is shutting off the lights.

12: PHONE-5 II: Score and directing

Bill: Hello?

Ashley: Hi Bill.

Bill: Hey Ash. How has your work been going? I'm fixing up the John Cage section we read at the Club last week.

Ashley: Oh good. Good. I've made a map of the hall and where the tape lines and chairs will be and little paper pieces to be performers. I am trying to direct the show by moving them around and taking notes about it. (pause) I am finding it really hard to direct. Directing on paper is weird.

Bill: Oh, cause we don't have people to move around? Yeah.

Ashley: Yeah, that and well...direction is usually motivated by something in the script and well, we don't have the whole script.

Bill: Right.

Ashley: I mean we have a lot...(trails off)

Bill: We are kind of devising it, writing it, directing it and all that at the same time.

Ashley: Yeah. And in devised theatre that usually works cause the performers are involved in the whole process so the direction is integrated. Our score isn't being built like that.

Bill: I guess we were thinking about what the performers and audience were going to need on the night of the show. A full score with everything included so they can follow along with the performance. Keeping it open and transparent for them.

Ashley: Yes! I don't think I gave much consideration to how much time I would have to spend thinking about the performers and the performance in the abstract. I mean beyond clinical trials when volunteers test out scenarios. But I need the words in order to sort out the action. Right now I am making arbitrary choices about where to move people. It feels odd.

Bill: You need a script to direct. Even if it is just for the two of us doing a lab test.

Ashley: Especially then! This is where we sort out all the scary stuff for the performers. Reading from the score without knowing what it says will be intimidating but moving around onstage...I think that will be the part that freaks out a lot of people.

Bill: It would freak me out. (pause) So I need to get the scenarios written.

Ashley: Yeah.

Bill: Ok.

Act III

13: HALL-4: Dramaturgical moment

Bill: So what's on for tonight?

Ashley: Start with another walkthrough ... hang on, let me get my notes together ... Oh hey, it's five weeks exactly to the beta test.

Bill: 16 January ... 20 February ... right! Well, that's *lots* of time.

Ashley: Umm How's the writing going?

Bill: Really great actually, it's all coming together. Something *clicked* and I know how to make the dialogue work and the words move.

Ashley: What are you thinking?

Bill: You remember Sarah, at the peer review at York last week.

Ashley: That librarian you work with, does information literacy.

Bill: She gave us five words she said she'd use to explain IL to someone outside the library world: find, use, understand, evaluate, integrate.

Ashley: Yeah, that was nicely put.

Bill: But five isn't divisible by three.

Ashley: Aha!

Bill: So add one more word: *share*. Information literacy is about being able to do these with information resources: find, use, understand, evaluate, integrate, share. The "share" is crucial, any librarian would agree.

Ashley: Six words, and six is divisible by three. So we have the three Tertiaries up on stage there ...

Bill: And they rotate through the words: one-two-three, four-five-six.

Ashley: No, it won't go stage right-centre-left, it'll be ... left-right-centre. That's more interesting. Got to bounce it around. They repeat them through the piece, as needed?

Bill: Like a chorus.

Ashley: That's less for them to remember, and because the pattern is always the same, they'll get into a familiar rhythm, and they can go faster, without reading. And the audience will get familiar with it too.

Bill: Repetition. And then we repeat the *pattern*, but with different *words*, for John Cage: chance, Zen, silence, laughter, mushrooms, Merce.

Ashley: Repetition of the pattern helps enforce the messages *and* make them stick in the memory.

Bill: Once I thought of *six* words, then it all fell into place. I could see this structure where the Tertiaries are a chorus, we keep coming back to them with these repeated words, it's easy for them because the words are the same, it's like a riff we pull out and everyone gets to know it.

Ashley: Moving voices around, using the static people on stage in a theatrical way ... this, my friend, is what we call a dramaturgical moment.

14: HALL-5: Colours and shapes

Ashley: All right, the tape is down. Lines marked, shapes shaped. You done with the projector and all the tech?

Bill: Good to go. We're going to walk through from the start?

Ashley: No, let's start with Scenario 3. We did up to there last time, but I need to make sure my blocking is actually going to work from there on.

Bill: You want me to do the walking while you call it out? I can start off as P. Where am I?

Ashley: Let's see ... Primary ... um, end of Scenario 2 it's "Cross to the pink line, turn towards the entrance, then walk on the blue line and stop on the chevrons."

Bill: OK ... pink line ... turn ... wait, which is the blue line?

Ashley: It's ... the *blue* one.

Bill: I mean, *which* is the blue one?

Ashley: "Which is the blue one?"!

Bill: Cripes, is it this one or that one?

Ashley: *This* one is blue and *that* one is green.

Bill: Well, they both look blue to me.

Ashley: What?

Bill: Look at them! They're both blue.

Ashley: No they're not. That one's green!

Bill: It's blue-green! A bluey blue-green.

Ashley: No it's not, it's just green. What's the matter with you?

Bill: Well as a *matter of fact*, I'm slightly colour blind and I see blues and greens different from most people. Don't vision-shame me! And also, what's that shape there? Is that a star or an asterisk? How about that, eh?

Ashley: It's a star. *That's* an asterisk.

Bill: Well, I think they're too similar and people will find them hard to tell apart. Especially if one's "blue" and one's "green." This room is going to be dimly lit, it's big, it's hard to see to the other side, people have bifocals, people are colour-blind: the tape needs to be totally unambiguous. If the score says "follow the blue line to the star," and that's the first time someone is seeing the direction, they need to be absolutely sure what to do without fail.

Ashley: Well, maybe you're right. I can make the shapes bigger. Usually we spike things so no one can see the tape, but yeah, here, the tape is part of the set. The audience needs to know what the markings are too, so they can match the score with the floor.

Bill: What about the blue and the green?

Ashley (sighing): I'll get some white tape. Can you tell blue from white?

15: PHONE-6:

Ashley: Hello?

Bill: Hey, it's me.

Ashley: Hi. Hi.

Bill: I think that went well last night.

Ashley: Me too! Nice to see people out to support and great to finally see what the heck we have been making for the last year.

Bill: It was.

Ashley: We need to change a bunch of stuff.

Bill: Oh, yeah. Definitely. We need to change a lot. I have already gone through the score and taken out all the pauses. We don't need 'em. The cold reading gives us enough pauses as it is.

Ashley: Oh, good. I was going to say that. Some bits were painfully slow. And about the cold reading. We are going to need to give the performers more than 30 minutes to prepare. By the time I got them downstairs and in their tailcoats and looking at the blocking map...they were reading their lines up until the very last second.

Bill: Yeah. Cold reading is hard. And they might have questions.

Ashley: They did!

Bill: I guess we were thinking, letting them read it would be like a rehearsal?

Ashley: I think so. But it is not. It is just getting familiar with what we are asking them to do, in front of strangers, for the first time.

Bill: So—still “no rehearsals” but also “no surprises”?

Ashley: Yes! That is the new tag line. We really have to re-think the idea of 'no-rehearsals' for this whole project.

Bill: Yeah....but not right now.

Ashley: No. No. Now we just have to give the performers more time. What if we set up the LAMPS room with coffee and dessert so when their dinner is over, they meet me in there at 7 pm. They can go over the score, look at the blocking map, ask questions, get comfortable with each other...

Bill: That sounds good. They won't have time to rehearse *per se* but they will get a bit more warmed up.

Ashley: Yes.

Bill: I think we need to make the lines on the floor thicker.

Ashley: I was thinking that. I was spiking it all down like you do in a show but the whole point here is PLEASE LOOK AT ALL THIS COLOURFUL TAPE ON THE FLOOR! I will get in earlier next week to do that.

Bill: And I will have to sort out better directions for the headphone stuff. It was a good thing you were there to help Lorna with the headphones. I'll find a pair with fixed cans that don't twist around.

Ashley: Yeah, people found those tricky. And I wonder about rewriting the verbatim directions. It was weird to have everyone on stage stop and quietly read them, but we also need performers to understand what the heck we are asking them to do...what do you think.

Bill: Yeah. I was talking to Thomas, and he said it was difficult to know what were directions coming through the headphones and what were lines.

Ashley: Yeah. And people are waiting for a pause to repeat. And then falling behind. I think we need to make them feel comfortable with just saying the bits that they hear—making it clear that they just have to repeat.

Bill: Right. More of a simulcast than, like, repeating wedding vows?'

Ashley: Exactly.

Bill: Hmmm.

Ashley: Hmmm.

Bill: I guess I could have P read out a description that says just that? P will explain exactly what is going to happen so that the audience and the performers both know? That would fit with the promise of transparency.

Ashley: It would. Great.

Bill: Anything else?

Ashley:.... No?

Bill: I don't think so either. I'll call if I think of anything and we have the re-tech next Tuesday.

Ashley: Great. Talk soon.

16: HALL-6: Looking ahead

Ashley: All right. (exhales)

Bill: (exhales) All right. Four o'clock, everything is set up and tested, two hours before people start showing up for dinner. Experiment One at eight. Let's sit down.

Ashley: (exhales) Let's look ahead a bit while we have time. What's next? This is the end of February. Then what?

Bill: I want to take a break.

Ashley: Agreed. Hey, have you been following the latest about that virus?

Bill: Yeah. I don't know what to make of it. But it's weird, in Italy.

Ashley: (depressed) Yeah. And those videos from Iran. I went out and bought more hand sanitizer.

Bill: Well, some things are under our control, and some things aren't. Hand sanitizer is. (briskly) Anyway, next steps. In April we're doing the Bite-Sized Theatre Science presentation to the librarians and archivists at York. We've got an hour for that, so we can do all or most of the show, depending. Need to think about that audience and what we want to try to get across.

Ashley: We need to report back to the Club about how it all went. And then in May there's CATR in Montreal. We'll workshop the whole show, but we need to think about that audience and what we want *them* to get out of it, too.

Bill: Well, all along it's been methods and content: theatre methods and library content. We tell the theatre people about the library content, and the library people about the theatre methods. As a librarian, I want all the theatre people to know about information literacy, for them and their students.

Ashley: "Authority is constructed and contextual" is going to resonate. It's not like there haven't been plays written about that for two-and-a-half thousand years.

Bill: You know, it's curious how we never applied that to ourselves.

Ashley: Yeah, Lisa and Kris both saw it, but we didn't until they pointed it out. Here we are doing a show about "authority is constructed and contextual," making people say words they've never seen and follow tape on the floor without knowing where they're going, and we never thought of ourselves as the authority.

Bill: You can't always look at something from the outside when you're inside it. That's one thing I like about theatre, is how many people can get involved, and they all see different things.

Ashley: And as a director you get to hear *every single opinion*.

Bill: What about the pedagogical aspects? Patti's sister Kathy was saying after that lab test that seeing the score and all the prep we'd done had made her think about how she was going to work differently with the kids in her grade four class. So that's good.

Ashley: Theatre Science is useful for teaching non-theatre people about theatre. Everything's in the open, nothing's hidden, so you can read it and walk through it, without rehearsal, and you're *doing a show*. You need to do it in the right environment, with some prep, like we're going to do tonight, but this is an entrance into performance for people who are scared of performing. No, not scared: *new* to performing.

Bill: Be interesting to see how that goes over in the library world. The librarians I know who *are* performers, they approach their work differently. We do rehearsals and tech runs and we approach a talk or a workshop as a performance. It's a whole different vibe. I'd like more of that.

Ashley: And going the other way, there's what theatre people make of information literacy, but there's also the fact that we did everything in the open: GitHub, the CC license, the audience gets the score, all that. No secrets. It's like if everyone gets the stage manager's bible when they enter the lobby. What does that mean? What if you expose all the inner workings of a show to the audience?

Bill: I like that. In libraries, we think all products of human knowledge should be available to everyone. And we're working on this like a free software project: open license, everyone can use and reuse.

Ashley: I can't wait to see Montreal again.

Bill: What a great city.

Ashley: So nice in spring, too.

Bill: Well, I'm going to go walk around the block. All we have to do now is put out the scores. At 7 you gather the performers, at 7:30 I start the countdown. Eight o'clock, Theatre Science. Break a leg.

Ashley: Break a leg.

17 Hall- 7: Coda

The final pages of Theatre Science Experiment One recorded at the Arts and Letters Club of Toronto, 27 February 2020.