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Machinal

January 12, 2017

57 minutes, 45 seconds

Performers: Mary Glen Fredrick, Enrico Nassi

Transcribed by: Carla Altomare

[IDEAS Performance Series](#)

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Time	Transcription
0:01	[IDEAS INITIATIVE FOR DIGITAL* EXPLORATION OF ARTS + SCIENCES]
0:10	[MACHINAL / THURSDAY, JANUARY 12, 2017]
0:14	[WILL DETLEFSEN / STEPHANIE DEL ROSSO / MARY GLEN FREDRICK / GRADY KESTLER / MINJOO KIM / ANNIE LE / STEVEN LEFFUE / KASSON MARROQUIN / ENRICO NASSI / BRANDEN ROSEN / KRISTEN TREGAR
0:56	[music "Fools Rush In" by Elvis Presley]
2:50	[noise]
5:40	Mary Glenn Frederick: Eeeeeee
6:01	Receptionists: 1900, 3, 42, 50.6, 79, 4, 0, 4, 11, 2.33333. [unclear] Dear customer, thank you so much for your inquiry at this time we unfortunately cannot...George H. Jones company, please hold. George H. Jones company, please hold. [high pitch muttering] Letter dash P. Wait a second, what did you do with Q? I didn't do anything with Q, why would I do something with Q? Of course you did, of course you did. I didn't touch your Q. Even after the morning meeting? Even after the [makes static noises] Shit. That's what I thought. Shit. That's what I thought. I'll deal with it. I'll fix it. Everything is under control, please hold. Did she screw us again? Greetings George H. Jones Company, Buenos Dias. George H. Jones Company, ni hao, George H. Jones Company. I am terribly sorry to inform you that we cannot offer you a refund at this time. 49 26 181.7 20.22225 [High pitched muttering] liberty as [unclear] You guys keep it shhhhhh. Okay Mr. J, no she's not -- no she's not here, yet. Okay, sure. I'll let her know. She's late again. Another sloppy night falling asleep on top of a bodega sandwich. [unclear] Handsome five eight Scott. Eyeliner running. When in Rome. Are you kidding? She never goes out. Yes she does. No she doesn't, not even for happy hour. When in Rome. She lives at home with her mother. George H. Jones Company please hold. George H. Jones Company please hold. Did your view about mid-quarter evaluation followed by mid-week check in. Honestly, why hasn't she been fired by now? Um, I can hear you. I'm not talking about you, I'm obviously not talking about you. Honestly, our interns are better than her. Honestly, our intern's interns are better than her. Honestly, my dog is better than her. Oh my god, stop! Am I right, or am I right? Oh my God, stop! [Laughter] Does your dog like it rough? Ruff, ruff. I heard Mr. J likes it rough, and Mrs. A well...When in Rome. I heard Mr. J wants a wife. With a capital W. Honey, I'm home. Etcetera, etcetera. How much does he make? 80k, 90k, 100k? Plus his bonus, and his savings, and his stock awards. So that's what they're calling it these days. But is she really his type? Is he really her type? What

type of model are you inquiring about, sir? I don't know about you guys, but thinking about sleeping with him makes my skin crawl.

- 8:58 Mr. J: [Clearing throat]. Hey girls
- 9:14 Receptionists: Hi Mr. J. Hi Mr. J. Hi Mr. J. Hi Mr. J.
- 9:16 Mr. J: So, uh, Ms. A still isn't in?
- 9:19 Receptionists: Still, Mr. J.
- 9:21 Mr. J: Well, I wanted her to come by my office to run an errand for me.
- 9:26 Receptionists: I could run an errand for you.
- 9:29 Mr. J: Well, I don't want you to bite off more than you can chew.
- 9:32 Receptionists: Good advice. Great advice.
- 9:35 Mr. J: Because there's no 'I' in 'team.'
- 9:40 Receptionists: No way. No 'I' at all.
- 9:43 Mr. J: Cause it's important to know, to go the extra mile but it's also important knowing when to dial it back.
- 9:50 Receptionists: Hold your horses. Please hold. You miss 100% of the shots you don't take.
- 9:58 Mr. J: Now hang on, hang on just a second, that's my mantra. [Audience laughs]. That's my mission statement. [Audience laughs]. Why didn't you quote me? Why didn't you give me credit? Those are my words. That's mine.
- 10:25 Receptionists: Um
- 10:26 Mr. J: [Laughs] I'm just messing. But credit where credit's due. Listen, when Ms. A gets back, tell her to come by my office. Tell her it's important.
- 10:46 Receptionists: Ms. A, important.
- 10:48 Mr. J: Very
- 10:49 Receptionists: Ms. A, very important.
- 10:51 Mr. J: Tell Ms. A, you gotta strike while the iron's hot [makes noise].
- 11:02 Receptionists: Strike while the iron is scorched. Sizzling. Spicy. Hot and bothered. Too hot to handle. Ow, Ow.
- 11:12 [Static noise and electronic sounds play]

11:35 Receptionists: You're late. Just like Wednesday. And Tuesday. And Monday. You're gonna lose your job.

11:41 Ms. A: No, I'm not.

11:44 Receptionists: Yes, yes you are.

11:46 Ms. A: I can't.

11:47 Receptionists: Rent, utilities, MTA monthly pass, groceries. 850, 75, 100, 200, give or take.

11:55 Ms. A: Oh God.

11:56 Receptionists: So you're not even gonna dignify us with an excuse? Excuse! Excuse! Hello!

12:03 Ms. A: Uh, uh, the subway!

12:05 Receptionists: Yawn. My dog ate my homework. The subway, [Scoff].

12:09 Ms. A: Seriously, there were delays on A, T, and E. And 4, 5, and 6.

12:17 Receptionists: Should've left earlier. Should've planned ahead.

12:20 Ms. A: There was also, uh, a sick passenger.

12:23 Receptionists: You mean someone jumped?

12:25 Ms. A: No, no.

12:26 Receptionists: That's what they mean when they say sick passenger, someone jumped.

12:30 Ms. A: No, no it was an actual sick passenger.

12:33 Receptionists: Old man? Old woman?

12:36 Ms. A: It was me. I just needed some air. All those bodies pressing... I felt like I was gonna faint, I felt like I was dying. What do you think I should do?

12:59 Receptionists: [Uhhhhh] Take a cab! [giggles] Why does she do that to her hair? Nervous tick? You know what it's always wet, it's always a little bit wet. Ya I noticed that. Me too. She's not terrible, just scared. Are you kidding? She sucks. She really does suck. Mr. J must know she sucks. ... Him off [throat noise] Don't take them seriously, they're just jealous.

13:41 Ms. A: Of what?

- 13:42 Receptionists: Oh, you know.
- 13:44 Ms. A: What are you talking about?
- 13:46 Receptionists: You and Mr. J. You and Mr. Bigshot. You and Mr. Money bags.
- 13:51 [Mr. J clearing throat]
- 14:02 Mr. J: There you are Ms. A. Why don't you step into my office?
- 14:07 Ms. A: We can talk right here.
- 14:10 Mr. J: I'd rather not.
- 14:13 Ms. A: I'm pretty behind on work.
- 14:15 Mr. J: Well, it'll only take a second.
- 14:17 Ms. A: My computer is broken.
- 14:18 Mr. J: You can borrow mine.
- 12:21 Ms. A: That's really kind, but...
- 14:24 Mr. J: Step into my office, okay? [noise]
- 14:35 Receptionists: He's really striking while the iron is hot. He's really going the extra mile. You can say no, you know? If she does, she'll lose her job. Fired. Buh-bye. And if she doesn't ... Taxis to and from work?[Scoff] Work? She'll be getting a mani pedi. An iced latte. An acai bowl. A deep tissue massage, full body wax, anti-aging facial. Lucky duck. Oh hey Mr. J. Mr. J wants you. Mr. J wants you.
- 15:24 Ms. A: Marry me, Mr. J wants to marry me. Do you take, and do you take to be your lawfully wedded? Cut the cake, dance til' dawn, the band is playing our -- you're happy right? Let's have a toast to the -- you're happy right? Well, satin lace, orchid, steak, kisses kisses, let's get out of here— into the sunset, like a movie. Well, rice bubbles, rice in my eye, rice on the stove, dinner at six, dinner on the dot, in sickness and in health, I feel sick. Let me look at your pretty little hands, you have such pretty little hands, not like mine, not like mine. Flabby, fat, strong, all girls need someone big and strong. No, how? No! But, rent, bills, mom finds overdue fines. I need money, I need -- late late, every day I'm late -- ladies and gentlemen, pardon the -- ma'm, ma'm, missus, missus, Missus George H Jones -- put up your hands, I mean put up your feet, lean on me. Do I have to? Right here on me. Do I have to? Mom! Mom! Somebody, somebody, mom, somebody? Mom, I need to ask you something.
- 16:31 Mom: What's wrong with your potato?

16:38 Ms. A: Nothing's wrong with my potato.

16:40 Mom: But you're not eating it.

16:43 Ms. A: I'm full.

16:45 Mom: Are you too good for potatoes now? Some no carb, no spud, what do ya wanna call it?

16:51 Ms. A: Okay, okay, I'll eat it.

16:53 Mom: Cleanse?

16:54 Ms. A: Look at me, I'm eating it.

17:10 Mom: Just like that? Without butter, and sour cream, and chives?

17:14 Ms. A: Mom...

17:15 Mom: These aren't on the table for decoration.

17:37 Mom: Feels kinda special, doesn't it? With all the little toppings. Almost fancy like.

17:44 Ms. A: Mom, I need to ask you something.

17:46 Mom: We don't just eat for nutrients in this house. We take the proper care and attention...

17:52 Ms. A: Jesus...

17:53 Mom: What's the matter with you?

17:56 Ms. A: I'm getting antsy.

17:57 Mom: Antsy Nancy. I should've named you Nancy.

18:01 Ms. A: Mom, there's a man who wants to marry me.

18:05 Mom: What man?

18:07 Ms. A: He says he fell in love with my hands.

18:10 Mom: I'm sorry, what?

18:12 Ms. A: He says he fell in love with my hands.

18:15 Mom: I don't understand what that phrase means. "Fell in love," I don't understand what that means.

18:22 Ms. A: Come on.

18:23 Mom: Come on, what?

18:26 Ms. A: It's Mr. J who wants to marry me, mom.

18:28 Mom: Your potato is getting cold.

18:31 Ms. A: The Vice President.

18:33 Mom: [Scoffs] The Vice -- wow. That's -- okay -- that's interesting. His salary must be... interesting. Does he know you support me?

18:58 Ms. A: Yes.

18:59 Mom: And what does he think about that?

19:01 Ms. A: He's fine with it.

19:02 Mom: How soon will he marry you? Will he take his time? Will you have to wait around?

19:06 Ms. A: Well, it doesn't matter since I'm not going through with it.

19:09 Mom: What do you mean you're not going through with it?

19:11 Ms. A: I don't love him.

19:13 Mom: You and that word. That strange, strange word. [Scoff] Sounds vaguely familiar. Must've heard it once or twice when I was -- nope, poof, thought I had a memory, but it faded. Love? Just sounds like a syllable. But, I do know the word food, and the word bills, and the word clothe.

19:40 Ms. A: Love, mom! Love! The only thing you can count on.

19:46 Mom: The only thing you can count on is waking up, and putting on clothes, and eating some food, and going to work, and coming home, and eating some food, and going to bed, and waking up, and putting on clothes, and more of the same, the same, the same, until you get wrinkles, and you get old, and you get sick, and you die!

20:07 Ms. A: You loved dad.

20:09 Mom: Did I use that word with your father? Did he use it with me? I forget.

20:20 Ms. A: Am I supposed to flinch when Mr. J comes near me? Is that what happens? Should my blood run cold? Should I lose my stomach like I'm teetering over some cliff, some skyscraper? And it's not beautiful at all, there isn't even a view, I'm just dangling there and limp.

20:43 Mom: I don't know what you're talking about.

20:45 Ms. A: I always thought I'd find someone with curly hair, maybe, broad shoulders, blue eyes, green eyes -- I don't even care about the color -- but he'd look at me in this way, you know? He'd turn toward me and the whole would just open up. Everything would just glow.

21:19 [music "Jailhouse Rock," by Elvis Presley.]

22:46 Mom: You're crazy. [Laughter]

22:56 Ms. A: Don't say that.

22:57 Mom: You are. You're crazy. Crazy, crazy, crazy, crazy, crazy, crazy, crazy.

23:08 Ms. A: If you say that one more time...

23:09 Mom: Crazy!

23:11 Ms. A: I'll kill you.

23:15 Mom: I'm sorry, what?

23:17 Ms. A: I'll kill you. Maybe I am crazy, because sometimes I look at you, and I just, I just wanna ...

23:50 Mom: [Cries]

24:04 Ms. A: Oh God. Oh God. I didn't mean it. I'm so sorry. Let me do the dishes. Just sit back, I'll do the dishes.

24:41 Mom: Those gloves, [Scoff], you in those gloves. I've been washing dishes for 45 years, and I've never worn any gloves.

24:52 Ms. A: Sometimes you talk to me like you're jealous, Mom.

24:55 Mom: Of what?

24:58 Ms. A: Jealous that my hands got me a husband.

25:04 Mom: Got you a...

25:06 Mr. J: Here we are.

25:07 Ms. A: Here we are.

25:08 Mr. J: Here we are.

25:09 Ms. A: Here we are.

25:10 Mr. J: Here we are.

25:11 Ms. A: Here we are.

25:13 Mr. J: Here we are.

25:14 Ms. A: Here we are.

25:15 Mr. J: Here we are.

25:16 Ms. A: Here we are.

25:18 Mr. J: Here we are.

25:20 Ms. A: Here we are.

25:25 Mr. J: You're gonna take off your coat? Stay a while?

25:33 Ms. A: I thought you said we had a view of the ocean.

25:36 Mr. J: We do.

25:36 Ms. A: I don't see it.

25:37 Mr. J: It's right there.

25:38 Ms. A: I just see condos, I just see strip malls, I just see parking lots.

25:40 Mr. J: That's right, it's right there. What's the matter?

25:44 Ms. A: Nothing.

25:45 Mr. J: You look scared.

25:46 Ms. A: No.

25:47 Mr. J: There's nothing to be scared of, you're with your husband now.

25:49 Ms. A: I know.

25:50 Mr. J: So come over here and give him a kiss, come on girl, right on my lap. What are you moving around for? Just sit still, relax, relax. [Kiss noises]. You like that, you like that don't you. So what's under there?

26:06 Ms. A: Nothing.

26:07 Mr. J: Nothing? That's a good one, that reminds me of the one where the priest, the rabbi, and the pastor walk into the bar...

26:12 Ms. A: You told me that one.

26:13 Mr. J: I did. Well, a farmer walks into a...

26:16 Ms. A: You told me that one too.

26:17 Mr. J: An Irishman walks into...

26:18 Ms. A: That one too.

26:19 Mr. J: A duck [crosstalk] walks...

26:19 Ms. A: That one too. Yep, yep.

26:23 Mr. J: I didn't even finish my sentence.

26:23 Ms. A: You didn't?

26:24 Mr. J: How'd you know which one I meant?

26:25 Ms. A: Because, because I'm always laughing at your jokes, you're so funny that I'm always laughing. Ha.

26:31 Mr. J: Well, there's more where that came from, little girl, I'm gonna make you crack out for days, for decades, I'm gonna make you squeal, I'm gonna make you scream -- Why are you so tense?

26:38 Ms. A: I'm not.

26:39 Mr. J: Let me give you some advice, okay, listen to the expert, are you ready to hear some of the world's greatest advice? Relax. You can start by taking off those heavy things.

26:52 Ms. A: They're not heavy.

26:53 Mr. J: You'll feel better with them off either way, want me to help you?

26:55 Ms. A: No, no.

25:56 Mr. J: Where are you going?

26:57 Ms. A: In here.

26:58 Mr. J: Why?

26:58 Ms. A: To change.

26:59 Mr. J: You're going to the bathroom to change?

27:01 Ms. A: I always do.

27:02 Mr. J: A modest one, aren't you? I understand. I understand women, no one understands women better than I do.

- 27:09 Ms. A: I'm just gonna...
- 27:10 Mr. J: Oh! This is it, little girl, today is the day I start enjoying my life. I think we should plan a trip: Paris, Europe, French lingerie, croissants, cwoosswannts, see no matter what you call them, maybe drink some red wine. Maybe we should go to Switzerland. Yeah, Switzerland, I've always wanted a Swiss watch, I can see it right now, all shiny on my wrist. Are you in there? I'm coming in there?
- 27:37 Ms. A: Please don't.
- 27:37 Mr. J: Why? Hurry up.
- 27:38 Ms. A: I'll just be a minute.
- 27:39 Mr. J: A minute? Well, I'm holding you to that, 60, 59, 58, 57, 56...
- 27:43 Ms. A: Hi.
- 27:44 Mr. J: There she is. What are you crying for?
- 27:53 Ms. A: I feel sick.
- 27:54 Mr. J: Was it something I said? But seriously, something you ate, are you trying to say carsick, seasick, I bet it was something you ate.
- 28:00 Ms. A: Must've been.
- 28:01 Mr. J: Cheer up, little girl. Cheer up, sweet-cheeks. Cheer up, sugary-tits. Cheer up sweetie. Cheer up, baby. Baby, baby, baby, baby, baby, baby, baby, baby! Baby! Baby!
- 28:22 Mr. J: Aren't you glad it's a girl? Aren't you glad it's a girl?
- 28:40 Ms. A: I made a miniature me. I made a miracle. A miracle of life. I made a mistake. No! I made a human being. I made a human being. You're supposed to feel elated. Oh. You're supposed to feel euphoric. Oh. Like you're in heaven. Pearly gates. Pearly what? Golden staircase, golden scales. Big thighs, big hips, too chunky, you can see it in her neck, her jaw. It'll just keep falling, you know? Sagging, down, down, ashes, ashes, they all fall. God, what's gonna happen to her, God? Will she become me? Will she become me? Mirror, mirror, mirror image, Bloody Mary, Mary in the manger. Mary with the sheep in the pastures and the man with the fat hands. No. Please, please with a cherry on top, with a lap

dance, with a smile. Why aren't you smiling? I thought I would feel a weight lifted. Relax, he said, relax. I thought I would feel, I don't. I don't. I don't.

29:32 [Music "Burning Love," By Elvis Presley]

29:42 Ms. A [singing]: Rising. Higher, higher. Girl, girl, you're gonna set me on fire. My brain is flaming, I don't know which way to go. Your kisses lift me higher. Like the sweet song of a choir. You light my morning sky with burning love. Oh, oh, oh, I feel my temperature rising. Help me, I'm flaming, I must be a hundred and nine. [Mr. J begins to dance] Burning, burning, burning and nothing can cool me. I just might turn into smoke, but I feel fine. Cause your kisses lift me higher, like a sweet song of a choir. And you light my morning sky with burning love. It's coming closer, the flames are now licking my body. Won't you help me, I feel like I'm slipping away. Oh yeah. It's hard to breathe, my chest is a-heaving. Lord have mercy, I'm burning a hole where I lay. Yeah. Your kisses lift me higher, like a sweet song of a choir. You light my morning sky, with burning love. Burning love. I'm just a hunk - a hunk of burning love. I'm just a hunk - a hunk of burning love. A hunk - a hunk of burning love. I'm just a hunk - a hunk of burning love. I'm just a hunk - a hunk of burning love. I'm just a hunk - a hunk of burning love. I'm just a hunk - a hunk of burning love.

33:30 [Laughter] [Snappy Sounds]

36:05 [Laughter From Actors]

36:38 [Static]

37:04 Mr. J: Are you happy?

37:22 Ms. A: Yes.

37:26 Mr. J: Are you the happiest?

37:30 Ms. A: Yes.

37:32 Mr. J: The luckiest?

37:34 Ms. A: Uh huh.

37:38 Mr. J: Because I'm here to take care of you, to make plans for you, to make decisions for you, to explain the world to you. To tell you what your body needs, to tell you what you want, to speak for you, to speak at you, to laugh at you, to come inside you, to lock you away, to put you on a pedestal. Aren't you glad I'm here? Aren't you glad I'm here? So I can run the lead, run this show, run the world, get a raise, get a rise out of you, get a room, so I can take charge, take the reins, take what's mine. Someone around here's gotta have gusto, gotta have guts, gotta have the balls. Aren't you glad I'm smarter, wiser, quicker, tougher, better? I can't

help it, I can't help myself. I know so much more than your pretty little head, your pretty little brains, your pretty little hands. What would you do without me? What would you do without me?

39:45 [static]

39:59 Man: Mrs. Helen Jones is taking the stand. Mrs. Helen Jones, are you the widow of the late George H. Jones? Mrs. Jones, how long were you married to George H. Jones? Was it a happy marriage? Objection. Are you happy? Objection. You're happy, right? Objection. Overruled. Did you have a quarrel? Bicker. Bitch. Would you consider yourself a devoted wife? A dutiful mother? A doting daughter? Would you consider yourself needy or carefree? Loyal or loose? Passive or aggressive? Passive aggressive? Would you say that you have a wild side? A violent side? Did you ever hurt a fly? Did you or did you not? On the night of June the second... On the morning of June the third... Kill your husband, the late George H. Jones?

40:52 Ms. A: No.

40:55 Man: She said "no." She said "no way." Uh huh. Habeas Corpus, am I right? Affidavit, am I right? Plea bargain, am I right? By the way, I love your gloves.

41:09 Ms. A: Thank you.

41:11 Man: Such nice gloves to protect your fingers, to protect your hands. Are you familiar with those scissors?

41:18 Ms. A: No!

41:19 Man: Do they happen to be your scissors?

41:22 Ms. A: No!

41:22 Man: Are you aware that you have a history of lying? A tendency to deceive? That you are known as crooked? [Gasps] Crook! Nasty. Nasty.

41:50 Ms. A: I did it! I did it!

41:59 Man: You confess to killing your husband?

42:02 Ms. A: Yes!

42:04 Man: Why?

42:08 Ms. A: To be free!

42:12 [music "Jailhouse Rock," by Elvis Presley]

- 42:29 Man: Helen Jones, sentenced to death.
- 43:38 Ms. A: My daughter, there's so much I wanna tell you. There's too much I wanna tell you. It's your birthday soon. You're going to start speaking in sentences soon. You'll go to preschool; play freeze-tag, learn riddles, wear a smock. You'll go to elementary school; read chapter books, hit soccer balls, be-- be a line leader, a mind reader, raise your hand— feel electric— raise your hand. At a certain point in middle school, you will stop raising your hand. At a certain point in middle school, you will start to analyze the things you say before you say them. You will notice a squeak to your voice, a shrillness. You will notice your opinions aren't really opinions, just syllables. Your ideas not ideas, just sounds. You pay careful attention to the way they form in your mouth, because, you've realized, people aren't actually listening to what you're saying. They're tuning you out until they can speak themselves. They're looking for a point to disprove, they're looking at the mouth, at the color of your lips, at the color of your teeth, at the hair that started to form beneath your nose. So, you'd rather not. You'd really rather not raise your hand and be watched. So you sit there, through high school, through college, after college, at work, you sit there. You sit there. You wait. You wait. You wait. At a certain point, you will be lying in a bed that's not your own and a man will be leaning over you, and he will tell you that you're beautiful, that you're thin, that you're stunning, that you're perfect, that he loves you, and you will think for a moment that you found him, that you became the right kind of woman. A woman who deserves love, because we don't all deserve it, apparently you know. Apparently, we don't all deserve it. Only some, and I'm one of the few, you'll say, I'm one of the lucky few. You're wrong, because what you want is more than being wanted. It's someone who makes you feel capable, respected, powerful. Someone who beams at you with pride, with awe. Which shouldn't be that hard to come by, right? It shouldn't be that hard at all, but, [sounds cuts out].
- 48:30 [Audience claps]
- 49:21 Shahrokh Yadegari: Good evening. Hello. I'm breathless. I've been holding my breath the whole time. My name is Shahrokh Yadegari, I'm the director of the Initiative for Digital Exploration of Arts and Sciences, or IDEAS. First, I wanna thank the Calit2 and the Qualcomm Institute in the graduate division for the support that they have provided us for doing this. But, above all, I really wanna thank all of the students who put so much passion and work into this production. Can I have everybody who's been involved in this production to get up so you can see them. [Audience claps].
- 50:22 Shahrokh Yadegari: IDEAS is a space for providing a space for fostering and presenting experimental work that can engage with the technology that is available at Calit2. But it's really - that's one part, the real part - it's the people who come and this-- being the director of this is one of the most pleasant things I do at Calit2,

and also at UCSD. The point is that it's always exciting, it's always different, but what comes across is always the passion. It's always with passion, it's always with energy. I don't know, maybe it's what you eat [audience laughs]. But, we have a reception available for you after, but we'd like to invite Will Detlefsen, the director, to come and to say a few words and allow to have some questions. And I just also wanna say, I know that some of you have a rehearsal that you have to go, so we won't feel bad, we won't feel like an exodus if you have to leave. But I hand it to Will.

- 51:31 Will Detlefsen: Bye guys. [Laughter]. Hi guys, thank you all so much for coming, we had an amazing turn out. It's really great to see you all, friendly faces. Unfortunately, Mary Glen and Enrico had to run to rehearsal as well. They have rehearsal in 25 minutes. They're covered in donut, potato. So, they can't answer your questions but, I can answer any questions you guys have. Basically, my little spiel for you is that we -- we applied to the IDEAS festival a year ago, around this time a year ago, with *Machinal*, and didn't have a play. There's an original text, by Sophie Treadwell. And then, in September, I met Steph Del Rosso, and heard her plays, and got to know her, and approached her to write an adaptation of the original text. So, all the words on stage tonight were Steph's words. [Clapping].
- 52:36 Will Detlefsen: And then throughout the quarter we developed the adaptation with Kristen Tregar, who's our dramaturg. [Clapping]. We consolidated like a full-length play down to about 47 minutes. Exactly 47 minutes every time. And we started Monday, last week, rehearsals. So, we did this in a week and change. And, our only time in this space for tech was when everyone had class, so we barely had anytime here. So it's very— it's thrown together quite quickly. A lot of big, bold, first ideas. And we hope that there's life after this for the piece. So if you guys have any questions, we have our whole design team in the dark over there. [Clapping]. I'll go through them really fast. Grady Kestler did the wall and Steven Leffue did all the sound, which I'm sure you loved. Anna Robinson did the scenic design. Kasson Marroquin...
- 53:35 Kasson Marroquin: Marroquin.
- 53:37 Will Detlefsen: Marroquin is our production stage manager. He makes this thing happen. Brandon H. Rosen is not here right now, he did the lighting design. Annie Le is our costume designer. And am I forgetting anybody? I think that's it, right? Yeah, that's our team. [Clapping].
- 54:00 Will Detlefsen: So, I open the floor if you guys have any questions about the piece that you just experienced.
- 54:09 Audience member 1: Will, I have a question for you.
- 54:11 Will Detlefsen: Yeah.

- 54:11 Audience member 1: I've seen many pieces that you've worked on before. For you, for this part, what was the most experimental aspect of doing this production, for you?
- 54:22 Will Detlefsen: As I stare down at donut [Laughs]. I suppose it's the fact that we all -- we didn't have time to be in the same room together, about the entire process. So, the fact that everybody was working on the play autonomously. Like, I did my parts, Mary Glen memorized that first scene on her own, you know, Steven did his sound, I never heard any of it until, like, Tuesday. Everybody did their work separately and we just trusted that we were all speaking the same language. I had the benefit of having worked with everybody on this team before, except for Enrico, who played the man. So, we have a common ground, and I think that was like that was very experimental, for me, of not knowing what this thing was gonna look like until tonight. Yeah. Any other questions about the play, about the process, about what you heard or saw?
- 55:26 Audience member 2: So you didn't come into this process until Tuesday?
- 55:31 Will Detlefsen: We had rehearsals Monday, last week. So we had about six rehearsals, four hours each. But, we've been developing the play— the text— for a couple months. With Mary Glen, the actor who played the role.
- 55:55 Will Detlefsen: If you are too shy, to ask questions that you have deep inside, or wanna just tell me, like, "that was too loud," or [Laughter], you know... do you have a question?
- 56:11 Audience member 3: Was there any design intention behind the screen changing...?
- 56:15 Will Detlefsen: The screen? Yeah. Grady?
- 56:19 Grady Kestler: Ya there was a large story. The main concept, if we wanna go into it real quick, was the idea of controlling and overpowering - oh before Enrico has to leave, this is Enrico by the way, say hi. [Clapping]. Something I've worked with a lot before and I've noticed if it's all white, or all one color, it's extremely overpowering and it makes you squint and it makes you not very -- it doesn't feel good. So we kind of associated that with the man. And, in the text, you can notice that the man is controlling the young woman and so we kind of mapped that to the wall. And, so throughout the structure of the piece, it becomes more and more and more white until at the end when she kills him, it's actually the most white, it's all white and it's all static, it's not changing because it kind of symboli-- signifies the controlling nature of it and how overpowering it really is. So, yeah, that's the general thoughts.
- 57:18 Audience member 4: Is this wall permanent to this room?

- 57:20 Grady Kestler : Yes.
- 57:21 Audience member 4: Cool.
- 57:25 Grady Kestler : It— I do -- I've been told it can move. I've never seen it move. In the three year of being here. I don't think I like it, it's very challenging.
- 57:36 Will Detlefsen: Any final questions before we - should we just cut to the refreshments? Let's do that. Thank you guys so much [Clapping].

*DIGTIAL spelled as written.