DIRECTING TERRA NOVA

An Honors Thesis Project

by

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INTRODUCTION

As I began my junior year, I began thinking about my Honor's Thesis. I hoped to direct a production for Ball State's Studio Theatre season during my senior year. I knew that directing could be considered an Honors College Thesis creative project because it had been done previously. I had discussed this with Dr. Warren Vander Hill and Dr. Arno Wittig of the Honors College and received their approval.

Because of a change in the play selection policy, the process of becoming a student director also changed. The 1987-88 season was decided and included two possible slots for student directors—Terra Nova in January and Working in April. After reading Terra Nova, I knew that I wanted to direct it. I liked the story, the characters, the possible technical effects, and, especially, the challenge it would offer me. I filled out the required forms and submitted them to the Production Committee. While not required, I found that it was helpful to have directed two shows in the past. This experience taught me how to deal with a script and the people involved with a production. It also gave me directing experience which may have helped the Production Committee in their selection process.

When the decisions were made, I was selected to direct Terra Nova. I was excited because I would be working on this show as a fully-mounted production as opposed to the minimal support afforded a workshop production.

Terra Nova was written by Ted Talley and chronicles Captain Robert Falcon Scott's final expedition to the South Pole. The play included a cast of seven, including Scott, the four men who make up his team, Kathleen (Scott's wife), and Roald Amundsen. Amundsen was
the Norwegian explorer who was the first person to reach the South Geographic Pole.

Scott and his men, who made up the English expedition, died on their return march from the South Pole only eleven miles from safety. Roald Amundsen beat Scott to the Pole by a month and returned home safely. The two never met while on their respective expeditions.

The play opens with a series of slides which show Scott's ship, his expedition, and the Antarctic landscape. As a spot hits Scott, he is seen writing in his diary--his final entry. Amundsen, Kathleen, and the four Englishmen are introduced briefly during this opening scene. The next scene involves Scott and Amundsen and shows how the two differ in their exploration methods--Amundsen uses dogs to haul the sleds; whereas, Scott uses men. The reason Scott, the humanist, disagrees with Amundsen is because Amundsen uses the dogs for food.

Kathleen enters as Amundsen exits. The scene shifts to a garden, and the time is before Scott leaves for the expedition. Scott shows his love for his wife and his fear of old age in this scene.

This scene dissolves to the polar location, and it is revealed that Evans has cut his hand. As the men enter their tent, Amundsen comes on to confront Scott. He tells Scott that Evans must be left behind because Evans is slowing them down and nothing can be done to save him. Scott agrees that Evans is dying and slowing them down, but he cannot bring himself to leave Evans behind.

The final scene of Act I takes place at the Geographic Pole. The morale of the men is low as they find the Norwegian flag--the Norwegians had beaten them by a month. Scott solves the morale problem by making the men work together fixing dinner and setting up
to take a picture at the Pole. Just before the picture is taken, Amundsen takes his place next to Scott. As the lights go out, a slide of the actual men at the Pole brightens.

Act II opens with slides of England and the English people. As they begin, Scott and his men enter in tuxedos for what seems to be a reunion party with Amundsen serving as the waiter. As the festivities grow, Amundsen enters and dissolves the scene into the Polar locale--it had all been an illusion.

As the men exit, Kathleen enters with a sculpture. This is the first meeting of Scott and Kathleen. It is a cat-and-mouse game in which both characters become the cat and the mouse at different times.

The rest of the play shows the decline in health of the men. Evans dies a violent death. After his death, Scott cradles the body. Kathleen enters and the two speak of their son, Peter, who is represented by the body of Evans. Oates leaves the tent never to be seen again, Wilson and Bowers die in their sleep, and Scott is back where the play began--writing his final diary entry. As he writes, visions of his men, Kathleen, and Amundsen, come back to haunt him. Scott makes his peace with all of them and himself, finishes the entry, and the play is over.

Although the play takes place in Antarctica, scenes with Scott and Kathleen and with Scott and Amundsen are included which seem to take place in other locales. Throughout the play, there are scenes which show: the hardships the English faced on their trip to and from the Geographic Pole, the decisions Scott made concerning the expedition, Scott’s thoughts of home, and, finally, the death of the English team.
Scott is in each of these scenes and shows a variety of emotional responses and thought processes with each of the characters. He shows his leadership abilities in the scenes involving his men. He shows his desire for respect, honor, and love in those scenes involving his wife and he expresses his emotional turmoil in his scenes with his rival, Amundsen.

The other characters help Scott realize his inner feelings. Amundsen plays the devil's advocate with Scott. He tries to convince Scott that Scott's way of doing things is wrong and will end in his destruction.

Kathleen is a woman who deeply loves her husband and is the "great woman behind the great man." She wants Scott to go to the Pole because it is what he wants. She also realizes that their marriage will never be whole unless he goes.

The four Englishmen with Scott are three-dimensional characters, but they each have one trait that stands out. Wilson is the scientist and doctor of the team and puts others first as would a philanthropist. He is a friend to Scott and the only non-military person involved, so he talks to Scott as a friend and not as an underling.

Oates is the ideal soldier--he fights for the good of the many even if a man must die. He proves this near the end of the play he leaves the tent and goes into a blizzard hoping to save his friends and also to stop his own physical and emotional suffering. Oates believes that he can save the others by being one less mouth to feed. He would lighten the sled, as well, because he could no longer march and was riding on the sled.

Bowers has a wonderful sense of humor and is a good friend to Oates. He is the character who tries to bring the others out of
their emotional depths to enjoy what is going on around them. He is a friend and gives support to the others.

Evans is the "child" of the team. Although he is a man of 36, he is naive. He loves the fact that he is on this expedition--especially because he gets the chance to work with Scott, who is a personal hero to him. He is a symbol of hope, and when he dies, the others lose much of their hope. He doesn't complain at all. When his hand is no longer useful because of gangrene, he still does his work without complaint. He is like a son to Scott, and as he dies, he symbolically becomes Scott's sleeping son during a short scene with Kathleen.

I believe Talley chose the title, Terra Nova, for two reasons. First, Scott's ship which brought the expedition to the continent of Antarctica was called the Terra Nova. Second, nobody had ever been to the Geographic Pole, so the Pole was a new land to be explored. "Terra nova" is Latin for "new earth."

ANALYSIS

As I read the play, I wrote down my first impressions of it and how I felt. The reason for this was because I wanted to remember my initial feelings so that when I staged the play, the audience would get a sense of those feelings. The reason I wanted the audience to sense those feelings was because I am staging my interpretation and my feelings concerning the script. I remember how surprised I was when the dining room scene was dissolved into the polar location. The awesome feeling I had as I imagined the Southern Lights mixed with the terror of Scott's realization that it was all an illusion which he created made this surprise complete. I wanted the audience to be as surprised as I was when I first read the play.
Something else I noted was the hope of the men. They did have morale problems at times, but they had an overall desire to make it home and the faith to make it possible. They struggled with every ounce of strength and courage to make it home safely, only to have their faith crushed in disaster and death. To show this on the stage, the actors must face the tragic events not with despair but with assurance. The play seems, at first, to be a tragedy because of these tragic events. The characters, however, do not let these events take control of them—they confront their problems with optimism and see them as challenges to overcome. Only by trying to overcome these challenges will the real tragedy of their deaths be realized. If they felt they were destined to die from the beginning, their deaths would not seem as tragic.

The first things I noticed as I read the play were the quick changes of time and place. During the seven pages after the opening scene, for example, Scott delivers a monologue to a group of people from whom he wishes to gain support for his journey, moves into a short scene with Amundsen, then a shorter scene with his men, and finally, begins a scene involving his wife. Although some scenes seem to take place in a variety of places and times, the entire play takes place in Antarctica. This rapid change of time and place seems similar to events which happen in a dream or events which are recalled and relived in memory.

The play is circular. Scott opens and closes the play with his final diary entry and "Message to the Public." As Scott writes in his diary he remembers how his expedition began. This memory triggers new memories and illusions until Scott is back at the point at which he started—eleven miles from safety, his companions dead, and about to die himself. This circular nature of the play also
suggested to me the idea of memory. Because the play started and finished at the same point, the events in between were flashbacks in Scott’s mind, in my opinion.

Because of these impressions and the structure of events, I came up with my production concept. A production concept is an idea or feeling that the director has about the show. This idea helps the director make all production decisions. After making this decision, the director then talks to the production staff about this concept so that all decisions concerning production elements, such as: lighting design, set design, makeup, and staging (how the play is seen by the audience) can be determined. After the show is cast, the actors learn about this concept, as well.

My production concept for the show was that the entire play took place in the mind of Captain Scott during the last few hours of his life. Using this concept, the play involved his memories and imaginings. He remembered the events of his journey as he wrote his final entry. As he remembered, these events would trigger other memories or imaginary scenes. All of the scenes with Amundsen were not memories but images created by Scott. Those scenes involving Kathleen and Scott combined Scott’s memory with his created illusion. The play is, therefore, a series of flashbacks and illusions created by Scott.

The play is divided into three sections which are interwoven throughout the play. Each section shows a different side of Scott. The first section shows the events of Scott’s expedition and his relationship to his men. Scott is the leader, admired friend, and father figure in this section. The gradual decline and death of Scott’s team is included in the section. The second section involves Scott and his wife. Scott is a lover, a husband, and a
vulnerable man. In this section, the idea of Scott being a hero is introduced. Scott's relationship with Amundsen as an equal or peer is shown in the third section. Amundsen also tells Scott of the problems associated with being a hero.

The character descriptions already given illustrate that Scott is probably the most challenging character for an actor to play in this production because of the talent and stamina needed. Scott is on stage for the entire show and needs to show the variety in those relationships already discussed. He also needs to jump from locale to locale and from time to time rapidly.

In looking at the character of Scott, I had to determine if he was a hero and the character with whom the audience should identify. The audience needs to identify with a character to be drawn into the show.

Aristotle writes in his book, Poetics, that each character should demonstrate characteristics of propriety and valor and show consistency. Scott can be admired for his courage and propriety and moral standing. He did not take dogs to haul and use for food because he believed that it was wrong. To kill the dogs would not have been proper. He drew up a plan of attack to reach the Pole in a way that he thought was ethical, and he stuck to that plan. He also met the tragedies of the expedition with courage and hope—he didn’t give up. Consistency, according to Aristotle, means that the character should behave in a consistent manner throughout the play. I believe that Scott’s actions are consistent. There are times when Scott thinks about actions which would not be consistent with his philosophy, such as: leaving Evans behind and injecting Oates with enough medicine to kill him. Scott, however, does not commit these acts; he only thinks of them. His actions reflect his beliefs and
his code of ethics; therefore, he fits the description given by Aristotle.

Although Scott is brave and ethical, he behaves foolishly at times. He didn’t use the dogs which could have saved some, if not all, of his men. I spoke with Ellie Haddington of the National Theatre in Great Britain about the script and Captain Scott. She said that she loved the script of Terra Nova. When I asked her how she felt about Scott, she laughed and said, "He was a big con artist." She also said, however, that many people in England view Scott as a national hero and a model gentleman. I don’t believe that Scott was a con man, but I do see how he could have been viewed as one. He had to be a politician, at times, to get the funding for his expedition, but I don’t believe he conned people out of money—he asked them for support. So, I ask myself the question, "Should the designation 'hero' be determined by the accomplishments of a man or by the man himself?" If the designation is made by what is accomplished, then there would be no reason to be socially conscious—just accomplish as much as you possibly can, doing whatever you need to get it.

Is Scott a hero or a con man? The man in history could have been either, but I must look at the character created by Ted Talley. My answer, then, would have to be that Captain Scott is the hero of the play. Yes, he did make some mistakes; however, the hero is the character root for—I didn’t want Scott to die when I read the play, and I wanted the audience to feel the same way. Scott does not, on the whole, feel sorry for himself.

Amundsen is a difficult character for an actor, as well, because the obvious way to play him would be angry at Scott. The reason I believe Amundsen could be played as an angry man is because
his lines could be interpreted as sarcastic and biting. I did not want to do this. Amundsen is more like Scott’s alter ego. He is a peer of Scott’s and representative of the thoughts of Scott. I believe that he is representative of Scott’s inner thoughts and possible yearnings because of their scenes together. Amundsen enters when Scott doubts his own methods of achieving the Pole, when Scott worries about the health and lives of his men, or when Scott fails to keep moving toward home. He has to like Scott and root for him. He is Scott’s confidante. He is like the imaginary friend a child talks to when no one else could possibly understand. He, too, is a character who won’t budge on what he knows is right. This is where his conflict with Scott comes in to play. He thinks he is right, and Scott outwardly disagrees with him. I believe that Scott questions his own methods and considers that Amundsen may be correct when Scott’s own goals for the Pole fail and his men begin to die. Because of this, Scott imagines Amundsen so that he can talk to "himself."

Kathleen serves a similar function as Amundsen--she is a sounding board for Scott’s inner thoughts and feelings. She is strong-willed but allows her emotions to surface. She wants to support Scott, not only for Scott but for herself as well. She tells him that he must try for the Pole, because if he didn’t--"You’d [Scott] always measure me against what might have been. I’d always come out wanting." She is also coy, for in the sculpture scene in Act II, she plays a game of cat-and-mouse with him as she works.

All of the characters and events in the play have their basis in fact, and because of this, I did some research on Captain Scott. I checked out many books which dealt with Scott’s life and final expedition, including both Scott’s and Wilson’s diaries. The most
helpful book was Scott’s diary of the expedition. Wilson’s diary was helpful with some of the events, but he primarily dealt with the scientific aspects of the journey.

I found many interesting things in Scott’s diary. The actual descent to the Pole consisted of many teams of four marching toward the Pole and setting depots. As they came nearer to the Pole, some of the men would return to the ship. This was done so that the remaining supplies could support the remaining explorers. When there were only two teams left, Scott picked the three that would accompany him to the Pole. He felt that the men were losing strength, so he added a fifth man, Bowers, to the final team. The three who went back to the ship were worried that there would not be enough supplies to support five men on their return from the Pole. Scott insisted on taking Bowers because of his strength. Before this final selection was made, Scott did know that Evans had cut his hand. Evans was in good health, and Scott felt that the cut was not major, so Scott chose Evans to continue the march. In the play, however, Scott does not learn of the cut until later.

Evans’ death was not as dramatic as the play suggests. Scott wrote that he died quietly. None of the other men’s journals speaks of Evans’ death.

The problems encountered on their return trip caused their deaths. Their problems were not due entirely to their poor health. The blizzards came early and there were not enough supplies to support the men through these blizzards. There was one interesting fact that I didn’t find in any one book but formed out of the information in Scott’s diaries and a map of his journey. Scott had wanted to build their largest depot for supplies, "One Ton Depot," one half a degree further south. It was built further north due to
weather problems. If it had been where Scott had planned it to be in the beginning, all but Evans would have survived. Oates, however, may have died anyway because he was very ill when they passed this point. As it turned out, Scott, Wilson, and Bowers died eleven miles from where this depot was actually placed which held two thousand pounds of supplies.

PRODUCTION CHOICES

Along with my first readings of the play, I began thinking of possible staging ideas. In reading the play--especially the final scene--arena, or theatre in the round, seemed like a very exciting way to produce the play. This type of situation, audience on four sides of the stage, would create a more intimate atmosphere and, therefore, would lend itself to the play because the audience would be closer to and drawn into the action. The lack of set required by arena staging also fits the stark set requirements of the Antarctic landscape. An arena stage cannot have a large set because set pieces would block the view of the audience. Arena staging frightened me, however, because I had never worked in or seen a production in the round.

Arena staging also presented problems concerning production elements. I had planned to use the slides indicated in the script which would be shown on the cyclorama--a large curtain or wall which provides the background for a set. With arena staging there is no back wall for a cyclorama, and the cost of buying curtains to surround the audience would have been very high. Other projections would use the cyclorama, as well. For the garden scene, a gobo would create a garden-like environment. A gobo is a cut piece of metal which is placed within a lighting instrument. When that instrument
is on, the metal will create shadows, and those areas which were cut out would be lit. The cyclorama would also be useful for silhouette effects which I had hoped to use. By shining light on the cyclorama, those figures in front of the cyclorama would be silhouetted. One place I was hoping to use this effect was at the end of Act I as the picture of the men was taken. As the slide of actual English team was projected above the actors, the lights would go down, silhouetting the men in the same position as the above slide. These silhouette effects could also highlight action taking place behind the scene being performed. The Southern Lights would also be projected onto the cyclorama.

Because of the above factors, I decided upon proscenium staging. This type of situation has the audience on one end and the stage on the other. University Theatre and Emens Auditorium are examples of proscenium stages. This would give me the use of the cyclorama and settle my fears. This type of staging, however, would be replaced with arena after meeting with my faculty advisor.

During the Fall Quarter I asked Dr. Judy Yordon (hereafter, Judy) to be my faculty advisor. I had been in a show she had directed and was taking Oral Interpretation from her that quarter. I asked her because I was impressed with her teaching style, and I enjoyed working with her. I was planning to use different kinds of focus and felt that she was best qualified to help me with that.

I asked Kim Simpson to be my assistant director because I had worked with her the year before during my directing workshop production of Betrayal. An assistant director assists the director during rehearsals and may or may not be involved during the performances. The assistant director has a variety of responsibilities. I asked Kim to take line notes when lines were
Missed, take performance notes if she saw problems, work with a group of actors while I worked with individuals, and note any staging problems. By staging problems, I mean that while I moved throughout the audience sections, I might miss a possible blocking problem where one audience member would not be able to see. If she saw such a situation, she would tell me, and we would re-work it. She was very conscientious, worked hard, and got things done on time during Betrayal, and I felt that I could work with her on this show. She was glad to work on Terra Nova.

I asked Tina Jach to be my stage manager. The stage manager is in charge of the nuts and bolts of the production. She makes sure the actors know the times when they have to be at the theatre, calls them if they are late, is the liaison between the director and the designers, arranges how the backstage areas will be controlled, and calls the show. When a stage manager calls a show, she is in charge of telling the sound, light, and slide operators when to do everything. The show is in the hands of the stage manager during the final dress rehearsal and through the performances. Tina had called shows before, and I knew that she would be a good controller of the backstage areas during the performances.

During the summer, I spoke with Baron von Imhoof about designing the set. He had designed a number of sets and had worked as a scene shop assistant for University Theatre. He agreed.

I had hoped that Lisa Murphy would be available to do lights. I had seen some of her previous work and was impressed with what she was able to accomplish through light. As school began, I spoke with Lisa and confirmed that she was available and would design the lights.
As school began, I still needed a sound designer and a props person. I spoke with Kip Shawger, our Technical Director, and he suggested Susan Klinger for sound and Tina Barbieri for props. They subsequently both agreed. He also suggested that I get in touch with Wright State University to see if we could rent the props from their recent production of *Terra Nova*. They agreed to let us use their sled and the props they had. This made Tina Barbieri's job a lot easier.

Auditions were held on November 8, 1987 with callbacks on the 9th. The first night went very well. Fifteen men and five women read for the six male roles and the one female role. None of the roles was set after this night, yet I was pretty sure that Zachary Eswine would play the role of Evans. I felt that he read very well and put in the energy I was looking for in that role. I called back two others, however, to see if Zack could take direction and improve. I was thinking strongly about Beth Perdue for the role of Kathleen. She read the best for the role, and she had the experience I felt was necessary for the role. She didn't really look the part, however, and the experience she had was mainly with character parts, or those parts "typecast." Performing the role of Kathleen, therefore, would be a challenge for her. I called back all five women because each had a quality of Kathleen, but none showed most of them.

One thing I had been thinking was that Amundsen would be taller than Scott. This opinion changed, however as I watched Micah Thomas read Amundsen with Baron as Scott. I enjoyed watching the thought processes of Amundsen instead of his overpowering of Scott. I liked the idea of having Scott as the tallest and the strongest on stage because it is his show and his expedition. Throughout the night, I
liked the combination of Baron and Noel Outland as Scott and Amundsen, but I wasn't sure of which actor for which part. Baron showed the strength and power of Amundsen, but Noel showed his craftiness and his thought processes. Baron was able to bring out a little more feeling than Noel as Scott, so I called them both back. I also felt that Scott Lane read very well that night, but he didn't fit into either role as well as Baron or Noel. I wanted to use him in the show, but he had written on his audition form that he would only accept Scott or Amundsen.

As for Wilson, Bowers, and Oates, I didn't see any that reached out and grabbed me, so I called back a number of people for those roles. After auditions, Tina Jach, Kim, and I met and discussed each actor for possible character choices. After this, I made up a call back list and a list of scenes and monologues I would be using the next night and posted both.

The next evening was longer than the first. I gave each of the actors notes on what I wanted to see that night. These included hearing the dialogue without accents so that I could hear the actor's natural voices, projection and vocal variety, and emotional output and variety.

After a short while, it was evident to me that Zack was, indeed, the actor I wanted as my Evans. The rest of the characters were coming with a little more difficulty. At one point, I had Micah reading Oates with Mike Davis as Bowers. Mike just wasn't showing the optimism of Bowers, and all my efforts to loosen him up weren't working. I had the two switch roles, and I felt that I had found my Bowers and Oates. Micah was full of energy, concern, and good humor, while Mike was showing the qualities that I saw in Oates.
I was still searching for a Scott, Amundsen, Wilson, and Kathleen. After doing the Scott and Kathleen scenes, I felt that Beth Perdue was best suited for the part of Kathleen. Sara Rene Martin looked more like what I wanted and had improved from the previous night, but Beth showed more of the intricacies of the character and worked better with the actors whom I was considering for the role of Scott.

After this session, I allowed most of the people to go, except for the three I was still considering for both Scott and Amundsen—Baron, Noel, and Scott. I also talked to some of the actors upon whom I hadn’t decided and asked them to read for Wilson. After these readings, I felt that Scott should be my Wilson, but I didn’t know if he would accept the role.

In looking for Scott and Amundsen, I kept Baron, Noel, and Scott for Scott; and Baron, Noel, and Micah for Amundsen. I liked Micah’s reading of Amundsen, but I felt that if I cast him in the role, I wouldn’t have a Bowers. Baron was showing more emotion than Noel as Scott; Noel was showing more thought and grace than Baron as Amundsen. I let the actors go but asked Scott to stay for a moment. He had said earlier that he really liked this show and wanted to be in it. So, I posed the question to him, "If it were between accepting the role of Wilson or not being in the show at all, which would you prefer?" I also told him that he read very well, and I wanted to use him in the show. He said that he still really wanted Scott or Amundsen, but he wanted to be in the show even more.
This is the cast I selected:

<table>
<thead>
<tr>
<th>Captain Scott</th>
<th>Baron von Imhoof</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amundsen</td>
<td>Noel Outland</td>
</tr>
<tr>
<td>Kathleen</td>
<td>Beth Perdue</td>
</tr>
<tr>
<td>Wilson</td>
<td>Scott Lane</td>
</tr>
<tr>
<td>Bowers</td>
<td>Micah Thomas</td>
</tr>
<tr>
<td>Oates</td>
<td>Mike Davis</td>
</tr>
<tr>
<td>Evans</td>
<td>Zachary Eswine</td>
</tr>
</tbody>
</table>

I felt that this was a very good cast, but it did have its problems. There were a number of scheduling conflicts which would be discussed at our first rehearsal on the 11th.

One major production choice, mentioned earlier, was changed radically after the first blocking rehearsal which was on Sunday, November 29, 1987, after quarter break. Judy arrived near the end of our first blocking session (we had scheduled two with a pizza party between them). We were nearly finished with Act I. I was not pleased with what I was seeing visually; it hadn’t looked like I thought it would. I saw Judy thinking and figured she would have something to say. She and I spoke while the cast had their pizza. She told me that Studio was for experimentation and that proscenium staging was not a good use of the theatrical space. She said that the play needed the audience to be closer to the action than proscenium allowed. She mentioned the idea of changing the formation of Studio into corner, thrust, or arena configuration. In corner staging, the set is put in the corner of the theatre with the audience on the two open sides. A thrust stage is a combination of arena and proscenium. The audience is around three sides of an area of the stage with the rest of the stage behind this area. I told her that I had thought about arena but was afraid of this type of staging. She suggested I rethink my ideas and challenge myself. So, I went back into the theatre and announced that the second session
was cancelled because I was thinking of restaging the play. Luckily, everyone could meet the next afternoon.

That night was exciting, tiring, and a bit frightening. I began by rewriting fresh ideas on a fresh script. I drew a variety of possible stages. The three I liked the best were a square, oval, and thrust. The square offered four possible entrances through which the seven foot sled could easily move. The oval design offered only two aisles which might have proved difficult through which to move the sled. The thrust stage would have worked with the back wall providing the projection space for the slides, special effects, and silhouettes I wanted. I didn’t like the entrance/exit space it provided as compared to the square, however.

I liked the square because it offered the best aisles for the sled, it would offer me and my cast a bigger challenge, and because I felt that Judy was right--arena staging would work well with this show. For the projections, we would hang two screens, for the special effects we would use the floor, and the silhouettes were discarded because there would no longer be a cyclorama to produce the desired effects.

I spent the rest of that evening reworking Act I and the next afternoon re-working Act II. I wrote down ideas that I could work on with the cast, some basic blocking, and some arena staging generalities, such as: backs to aisles, playing shoulder to shoulder, and triangles. Having the actors perform with their backs to the aisles, allows most of the audience to see each actor. In playing shoulder to shoulder, the actors who are facing each other position themselves so that they are right shoulder to right shoulder or left shoulder to left shoulder. This allows an audience member who is seeing the back of one actor to see the face of the other. If more
than two actors are on stage, the actors shift to placing themselves in triangles. This allows the audience to see the largest number of performers.

Because Scott is in Antarctica, I wanted the set to be representative of the stark, Antarctic landscape. Thus, the set would look like Antarctica under general lights. General lights are those lights which normally fill the stage with light. As the lights changed for certain scenes, the set would seem to change to fit the new locale. I told Lisa that this was what I wanted with the lights. I also told her that I wanted the lights to show the cold harshness of the polar region when Scott and his men were on stage, the warmth of the love/marriage relationship with Scott and Kathleen, and the inner thoughts of Scott when he spoke with Amundsen.

Although it is not always a good idea to alter a script, I made some changes in the script. I did this because I felt that certain changes would improve the production and enhance my production concept.

Three of these changes occurred in the final scene of Act I--Scott at the Geographic Pole. As Evans discovers the tracks left by Amundsen, he informs Scott, "Tracks. Of dogs." At this point Amundsen enters and places his flag center stage. I chose to have Amundsen enter before this line and say, "Of dogs" with Evans. As he says this, Scott looks up and sees Amundsen place the flag. I did this because of the conversations Scott and Amundsen have about how dogs will win the race to the Pole. I can imagine Scott seeing the tracks of the dogs and imagining his prior conversations with Amundsen. It is as if he hears Amundsen saying, "You should have used the dogs. That is why you failed." The second change dealt with Amundsen. According to the script, Amundsen is to leave after
Scott reads the letter attached to the flag and then re-enter to pose with Scott for the picture at the Pole. I had him elevated in the background (in one of the aisles) watching the action throughout the scene. The reason I left Amundsen on stage to watch the scene was that I believe the Englishmen felt the presence of Amundsen all the while they were there. To close the scene and act, Kathleen enters and delivers a monologue to an imagined Scott about how she misses him and hopes he is thinking of her. Scott then delivers a similar one to her. Judy suggested that these two monologues be interpenetrated. I looked at the two monologues and agreed. Putting the two together shows that the two are thinking similar thoughts at the same time. It also avoids the potential monotony of the two monologues. I divided their speeches into smaller parts and had Scott and Kathleen meet at the center and deliver their new "dialogue" using off-stage focus. At the end of this, they turned and reached out to each other but couldn't grasp hands. As they get closer, Amundsen, who has been watching the entire scene, splits the two, Kathleen exits, and Scott and Amundsen take their positions with the men for the end of Act I.

Because Scott thinks of his son throughout the play, I thought he might hear him as well. When Kathleen says that she remembers their son coming into her bedroom at night saying, "Daddy won't be coming back," I added the voice of a child saying this line. This voice was also added in the final scene when all of Scott's memories come back to haunt him at once. This was cut, however, when the tape could not be timed correctly. I didn't blame Susan for that because the scene is a difficult one because of the timing.
REHEARSALS

The rehearsal process was very choppy. The actors were involved in a number of activities which made it difficult to meet with everyone at the same time. Other problems included quarter and Christmas breaks, the need to recast the character of Oates, and the technical aspects not being ready when scheduled.

At the first rehearsal we discussed the rehearsal schedule, the play/characters, and read through the script. Until Getting Out—a production involving three of my actors—was over, I worked with individuals whenever possible. Over quarter break I worked with Scott and Kathleen. I did schedule some rehearsals during Christmas break. No rehearsals were scheduled during The American College Theatre Festival in South Bend because there were cast members involved; I talked with Lisa, however, about the possibility of doing some of the lights during this time.

The rehearsals with Scott and Kathleen worked very well. We did some improvisations, movement exercises, and scene work. I also had them work on their character relationships and with on and off-stage focus which they handled very well after some practice.

After quarter break was the blocking rehearsal, pizza party, and change of staging discussed earlier. The cast seemed very positive with the new staging choice, and they were excited about working in the round. The major problem during this period was that Mike Davis was missing rehearsals—two absences were unexcused. After a discussion with him, a mutual decision was made that he would no longer be with the show. I looked through the audition sheets and asked four people to read for the role—I wanted to give the first opportunity to an actor who had originally auditioned. Two actors
auditioned, and I chose John Mercer to play the part of Oates because he seemed natural, improved greatly from the original auditions, and took the direction I gave him and made it his own.

One night I worked with Noel and Beth together. This was interesting because Amundsen and Kathleen never had any scenes together. I wanted both to know about the other, because each had an effect on Scott--their common bond. I also thought this would be a good character growth experience--it turned out to be just that. I did a number of improvisations in which their two characters met. I also did some solo improvisations. Noel had been showing a lot of bitterness, and I wanted to see some emotion and empathy from him. A solo improvisation that I had him do worked well--after I worked with Noel as himself and not Amundsen. I had him re-enact his arriving first at the South Pole. He, as Amundsen, was hiding his emotions and still showing bitterness. I had him picture all of his (Noel’s) professional goals being accomplished in one performance--it was wonderful. Then I had him do the polar improvisation again with the same feeling, and it worked.

As Getting Out concluded, we had five class days before Christmas break and had scheduled seven rehearsals. The first rehearsal was trying, because blocking was forgotten. Also, John was learning the blocking. He was picking up very quickly and already adding things. It was nice to see that he had thought about his part.

Over the next few rehearsals, act two was blocked, we worked all of the scenes, and we closed with a run of the show to keep it in their minds. I reminded them that lines were due to be memorized when we came back from break. We also worked out a time when we could get together over break to rehearse the play outside to get a
feeling for the cold which I had not been seeing on stage. We found an afternoon, and the actors did learn what the cold felt like.

Our first rehearsal without scripts went very well; I could tell that the actors had looked over their lines. Act II did not go as well. I believe this was because the last few pages of the script contain lines which are repetitive and overlapping, making cue pick-up difficult. After the run of the act, we spent a lot of time working this scene.

Another problem I encountered after break was a change in Beth's characterization. At first, I believed this to be due to memorization. This was not the case. She had done a lot of research on Kathleen and found that the real Kathleen was much different from her character. She was hiding her emotions and not showing her love for Scott. I told her that even though she was feeling the love, the audience needs to see that she feels it. I also told her that if she wanted to incorporate her research into her character that she must consider that the research takes into account her entire life, and the play takes only episodes out of that life and heightens the emotions of those moments. After Judy told her the same thing--that her emotions were not visible--she began to change with the suggestions I was giving her.

During the break for ACTF, I continued my work with Lisa, and most of the lights were hung. Upon our return to rehearsing, more changes were made--Lisa was not going to be ready on time, so the schedules were changed.

With a week to go before performance, the major problem was that the cast was playing the end of the play. That is, they were playing their deaths, from the very beginning. They were also showing no energy, life, or hope. Also, the British dialects were
cancelled. They had been working with a dialect coach, but she had cancelled many of their individual meetings as well as all of the group meetings. The dialects were getting in the way of the performance, so they were cut.

I was still not getting what I wanted from Scott, Amundsen, and Kathleen concerning their relationships. So, before the run of each rehearsal, I worked with those three, while Kim worked with the four men on the tent scenes—the miming of building and taking it down and a line through of the show. I wanted the men to look as if they had been working with the tent for months. They were close, but at times it was a little unorganized. A line through is a rehearsal of only the dialogue in the play. It is used to work on the memorization of the actors. I had Scott, Amundsen, and Kathleen do their scenes in a variety of ways. I had Scott and Kathleen do the sculpture scene imagining themselves taking a shower together—the confined space worked well. We also re-blocked this scene so that more of the audience could see the sculpture. One way I had Scott and Amundsen do their scenes was to deliver the lines as jokes with each trying to top the other. This was to get some of the bitterness I was seeing out, and some of the humor and peer relations that I knew were in the script into their performances. After a few times of having their scenes lighter, Noel began having trouble. Now he was sitting on the fence going in no direction; I was trying to lighten him up, and he wanted the anger, so what we got was boring. I told Noel to make his choice even stronger so that a decision would be seen—no fence sitting.

The Saturday before performance, Kim ran the first part of rehearsal because I had to be late with graduate school auditions. I asked her to work on getting energy into their lines by tossing a
ball back and forth with the actor to whom they were speaking—this meant that they had to pay attention. After running through Act I, we worked on the dining room scene—getting it to look more like a party than a funeral. After this, I worked with Scott and Evans—taking out the lack of hope and putting in more of the love. I also worked with Scott and Kathleen to get more of their love. That night was then devoted to Lisa and the lights.

The rehearsals including the technical aspects did not run smoothly until the final dress rehearsal, and even then, there were some problems. We also did not have costumes until two days from opening. This was due, in part, to a dance performance the weekend before production week. The costumes did not pose a problem—they worked very well. They were light-weight but looked like polar gear. The make-up worked well. I did not want much more than basic, because any of the injuries or blood that was called for would be imagined by the audience. The audience would be able to imagine these injuries much better than we could show them with make-up. Much of what we did was already being mimed and imagined by the audience because Scott was also imagining these things.

PRODUCTION NOTES

The show played January 20th through the 23rd, 1988. The performances went very well. The house was almost full or full every night. The audiences were very attentive and responsive. I was pleased with all four of the performances, but the final performance sticks out in my mind. All of the actors seemed "on" for the entire show. Also, they were still adding things to their characters and making them better. One thing that I remember about that performance was a small poem Scott Lane added in the dining room scene. It was a
toast added during the ad libs before Captain Scott’s monologue to his men. It did not come, however, as a complete surprise, because we had talked about adding it after watching a movie of Scott’s expedition over Christmas break. Nothing was said after that, and it was forgotten—until that night. Also, before the closing night performance, the cast presented me with a framed 8" X 10" autographed picture of themselves in costume. This was a wonderful gift and is hanging on my wall in my apartment!

The reviews were mixed. The Muncie Star liked the story, the acting, directing, the set, and the other production elements, but felt that the play was too long and suggested that I should have cut it. The reviewer, Chris Bavender, liked all of the characters. She said that Baron, "delivered his lines with passion, with complacency, with hope and hopelessness, and, at times, with humor." She also felt that Beth made her brief moments on stage count. She mentioned the believability of all the characters. Of my directing, she writes, "Casazza did his job...But if he could have cut just a wee bit here and there, it wouldn’t have effected the content of the play."

The Evening Press was not as kind concerning the script but was impressed with our talent. The reviewer, Keith Roysdon, wrote, "In 'Terra Nova' a Ball State cast and crew have found a play not worthy of their talents." Of the cast he writes, "The play rests on Imhoof's capable if not flashy acting talents...he strikes the right note as the ill-fated explorer." He writes that "Outland, ideally cast as the play's ghostly doomsayer, is a pleasure to watch." Of my directing he said, "Director Jeffrey C. Casazza highlights the often physical action of the play to heighten the drama." So, as his
opening comment says, he liked our talents, but didn't like the script.

Ball State's Daily News did not really review the production but gave a synopsis of the play.

On the following Monday, a critique session was held. Those attending were: some of the faculty, a few students, and those involved with the production. Don Heady led the critique with a student--Gary Simmers. Dr. Heady opened the discussion by saying that we already knew the positive aspects of the show and that the negatives would be those items addressed. Most of the comments were suggestions about how we could have improved our production, but as he said, many of his comments were negative. This took some of the life out of my cast, so I reminded them that the audience reaction was very good and to remember the people who spoke to them after the show as well as those speaking at the critique.

Now, a few months after my production has closed, I look back at the show and offer my evaluations of the experience.

I felt that my biggest problem involved with the rehearsal process was one of discipline. Although I did replace an actor with attendance problems, I felt that my cast still took advantage of our peer relationship at times. Part of this was due to my leniency early in the rehearsal period. Three weeks prior to opening, I began to put my foot down with stronger force, and it took a little while for the cast to adjust to this.

Another problem was fear. This fear was not of directing--I was excited to direct; my fear was of new and untried ideas. I had them but was afraid to use them. Judy helped me get over these fears by having me confront them and accept them as challenges to overcome.
Through the rehearsal process I believe I had some good points, too. I was organized, had some good ideas, was open-minded, and surrounded myself with good people.

I began organizing things long before auditions. When I heard that there were people in Getting Out who were going to audition, I began looking at my rehearsal schedule to see how it could be altered if someone in that show were cast. I tried to structure the rehearsals in such a way that the actors' time would not be wasted. I knew that some of our props would be difficult to find, so I made appointments early with Wright State University so that we would be assured of having their props.

The people I chose to work with on this production were well qualified and were an asset to the production. They were good themselves, and they also chose very good people to assist them—especially the props and backstage crews. Asking Judy to work with me was a wonderful choice. She told me that she was not going to direct the show. She said she would give advice and make notes on what she saw in the production and what she saw me doing; she did just that. She did not try to force her ideas on me and offered help whenever I needed it. Kim Simpson and Tina Jach also did good jobs with the running and calling of the show. Kim assisted me during all of the rehearsals taking line notes, character notes, and working with some actors while I worked with others. I felt that the design aspects also fit very well into the overall production.

Because I surrounded myself with good people, I trusted them and was open to their suggestions. If I felt someone offered a valid comment, I would change something. This did not mean that I changed to suit every whim—if a suggestion did not fit my production concept, I discarded it and explained why.
I think one thing I would do differently if I were to do this show again would be to go further with the choices I made. Since it was a memory, I could have expanded all of the aspects of the production to seem more like a memory or a dream. One of the things Don Heady mentioned in his critique was that there needed to be more moments with non-realistic dream movement like the one I created at the end of Act II, which he called the "Circle of Death." This is the scene of which I have spoken a number of times. As the characters came back to haunt Scott, they began in stationary positions throughout the stage. They then began moving slowly toward Scott. As they came nearer to him, they began moving faster, overlapping their lines even more, and circling him until he screamed, "No!" and made his peace with them.

For a final note concerning the production of Terra Nova, I would like to include the results of the Department of Theatre's version of the Tony Awards handed out at the annual Theatre Awards Banquet. Those nominated for awards included Zachary Eswine for Best Supporting Actor, Baron von Imhoof for Best Actor, and Lisa Murphy for Best Lighting Design. All three won. This made me very proud of my production and of my work in selecting and directing these people. Awards, however, should not be the scale upon which you measure your work. What you, as the director, believe about your production is what counts. The pleasure and the respect of the actors, designers, and the audience is the true reward for a director and those involved with a production. I believe that all of these were present in Terra Nova.
Appendix A

SCENE PLOT

ACT I

1-1 PAGE 10 THROUGH PAGE 18—"Yes sir. (pause) Well. (Dates exit.)

1-2 PAGE 18 (The wind is heard softly...) THROUGH PAGE 25 (The sound of crickets fades and is replaced by a soft wind.)

1-3 PAGE 25 (Dates, Wilson, and Evans enter,...) THROUGH PAGE 31--SCOTT--"Can it be that we're really here?"

1-4 PAGE 31 (Wilson comes out of the tent) THROUGH PAGE 35 (Wilson goes into the tent.)

1-5 PAGE 35 (Amundsen appears—Scott is startled) THROUGH PAGE 39 (Scott turns as he does so)

1-6 PAGE 39—DATES "Evans, damn you!" THROUGH PAGE 46 (END ACT I)

ACT II

2-1 PAGE 47 THROUGH PAGE 52 ([Men exit with chairs] Scott stands.)

2-2 PAGE 52 ([Amundsen dismantles table]) THROUGH PAGE 59 ([Kathleen's exit])

2-3 PAGE 59 ([Amundsen rises]) THROUGH PAGE 68 (Scott enters tent)

2-4 PAGE 68—BOWERS "Snow?" THROUGH PAGE 72—SCOTT "Dooocatesss!"

2-5 PAGE 72—SCOTT "Dooocatesss!" THROUGH ACT II
Terra Nova Rehearsal Schedule

All rehearsals will begin at 7:00 PM in studio unless indicated otherwise.

November

Nov 11 Wed 6:00 Discussion/Read Through

Nov 20 Fri 7:00 Scott and Kathleen
Nov 21 Sat Time? Scott and Kathleen
Nov 22 Sun Time? Scott and Kathleen

Nov 29 Sun 5:00--? Blocking and Pizza Party

Week of November 30--December 4 one afternoon 3:00--5:00 Scott and Amundsen

December

Dec 1 Tue Run Scenes TBA for Sue Conover
Sue will set up dialect appointments
Blocking

Dec 2 Wed Blocking

Dec 3 Thu Bowers and Oates

Dec 5 Sat 11:00--2:00 Blocking if not done Dec 1 & 2

Dec 6 Sun 2:00 Scott, Kathleen, and Amundsen

Week of December 7-11 one afternoon 3:00--5:00 Scott and Amundsen

Dec 7 Mon TBA

Dec 8 Tue TBA

Dec 9 Wed Bowers and Oates

Dec 10 Thu Kathleen and Amundsen

Dec 11 Fri No Rehearsal

Dec 12 Sat No Rehearsal

Dec 13 Sun 1-1, 1-6, 2-5, 1-3

Dec 14 Mon 1-4, 2-4, 2-1, 1-2

Dec 15 Tue 2-3, 2-2, 1-5

Dec 16 Wed Act I

Dec 17 Thu Act II

Dec 18 Fri Possible Rehearsal 1-1, 1-6, 1-2, 1-5, 1-4, 1-3

Dec 19 Sat Possible Rehearsal 2-1, 2-3, 2-2, 2-5, 2-4

Dec 20 Sun Possible Rehearsal Run Show

Dec 28 Mon Possible Rehearsal 1-1, 1-6, 1-2, 1-5, 1-4, 1-3

Dec 29 Tue Possible Rehearsal 2-1, 2-3, 2-2, 2-5, 2-4

Dec 30 Wed Possible Rehearsal Run Show

If we rehearse during break, it will most likely be the first set of possible rehearsal dates.
JAN 2 SAT RUN ACT I LINES MEMORIZED
TIME--TBA
JAN 3 SUN RUN ACT I
JAN 4 MON RUN ACT II LINES MEMORIZED
JAN 5 TUE RUN ACT II
JAN 6 WED NO REHEARSAL TECH CUES???
JAN 7 THU NO REHEARSAL TECH CUES???
JAN 8 FRI NO REHEARSAL
JAN 9 SAT NO REHEARSAL

JAN 10 SUN RUN SHOW WITH PROPS
JAN 11 MON RUN ACT I PUBLICITY PHOTOS BEFORE 6:00
JAN 12 TUE RUN ACT II
JAN 13 WED TECH ACT I
JAN 14 THU TECH ACT II
JAN 15 FRI PROBLEM SCENES TBA/TECH SHOW
JAN 16 SAT NO REHEARSAL POSSIBLE RUN OF TECH CUES

JAN 17 SUN RUN SHOW
JAN 18 MON RUN SHOW
JAN 19 TUE FULL DRESS

JANUARY 20 THRU 23 PERFORMANCE

JAN 21 THU ARCHIVE PICTURES AFTER SHOW
This is an excerpt copied from my Production Book.
The above is a sketch of what the set looked like.
The numbers signify the aisles through which the actors
would enter and exit.
The letters represent the four audience sections.
Throughout my Production Book I used symbols to indicate the general area
where an actor was to be. (e.g. The symbol XA1 means that the
actor would cross or move to a position near section A and aisle 1).
As Scott returns to his writing, a spot comes up on Amundsen, very dapper in white tie and tails.

AMUNDSEN: Ladies and gentlemen! Distinguished guests. And my fellow members of the Royal Geographical Society. I believe that concludes our lantern programme at this time. I feel certain that our speaker for tonight needs little introduction from me. (He looks at Scott, smiles.) Therefore! Let me hasten to present—England's own hero of the Antarctic—Captain Robert—Falcon—Scott! (Amundsen gestures broadly, as additional spots hit Scott. An expectant silence.)

SCOTT: (Writing, with difficulty.) I do not think human beings ever came through such a month as we have come through... And we should have succeeded—in spite of the weather—except—for the... I can't make—my hands.

(To Amundsen, helplessly.) I can't move the pencil. (Amundsen is embarrassed. Slight pause. He gestures again, more grandly.)

AMUNDSEN. Captain—Scott!

SCOTT. How am I to write if I can't move the pencil?

AMUNDSEN. (In a stage whisper.) Scott—what's the matter?

SCOTT. What?

AMUNDSEN. Are you ill, man? Are you indisposed?

SCOTT. No, no, I just—my hands.

AMUNDSEN. (Really, this is most irregular.) He smiles reassuringly to the audience. (The members are waiting) To Scott.

SCOTT. (Peering out.) They're...

AMUNDSEN. Waiting. We're all waiting. To hear.

SCOTT. Ah! (Pause.) To hear?

AMUNDSEN. About the race.

SCOTT. Ah yes. Yes. (Bitterly.) Everyone loves a race.

out 13 To A.
AMUNDSEN. Mustn't disappoint them, Scott. So many wanting to know. Scott, it's just my hands, don't you see? And only — if I might rest now for a bit, because I'm so frightfully tired.

KATHLEEN. Con? Is something the matter?

SCOTT. Kathleen! My hands — I can't feel the pencil. And yet this fellow says — says . . .

KATHLEEN. Why don't you come in now? It's getting dark.

SCOTT. No, no, Kathleen! Listen to me, there isn't much time. I have to tell you — about the most extraordinary place I've been.

SCOTT. Last night when I woke, I crept out and ran down to the beach. I swam out quietly, in a calm sea, as far as my strength would take me. Kathleen, I floated with my face turned up to the moon. I thought, my son will love the nights, and he will love the sea. Tell him — tell our boy that I said . . .
Scott looks about, as if aware for the first time of his surroundings, his audience. He rises with slow determination, moves downstage and faces front. He removes his mittens and pulls off his balaclava. Amundsen exits. Kathlem watches Scott closely.

SCOTT. My fellow members of the Society. (Loudly and firmly.) We are all engaged, all of us here in this room tonight, in a great scientific race, in which our national pride is at stake. No human footprints have yet appeared at the South Geographic Pole. When they do first appear—and I assure you that day is very close—I intend that they shall be British footprints! My new ship, the Terra Nova, will steam down the Thames on the morning of May thirtieth, and her destination is Antarctica. I am going back, I am going to try a second time—and this time I shall not return until we plant the Union Jack on the bottom of the earth! (Towards the end of the above, there is the sound of lusty singing approaching. Scott's men—Bowers, Wilson, Oates and Evans are singing a chantey.)

What shall we do with a drunken sailor?
What shall we do with a drunken sailor?
What shall we do with a drunken sailor, Ear-ly in the mor-nin'?
BOWERS, WILSON, OATES, EVANS (singing) Put 'em in the scuppers with a hosepipe on 'em,
Put 'em in the scuppers with a hosepipe on 'em,
Put 'em in the scuppers with a hosepipe on 'em,
Ear-ly in the mor-nin'!

(By the end of the second stanza of the chantey, Bowers, Wilson, Oates and Evans enter, hauling their sled. Bowers, Wilson and Oates are in the lead, hauling on leather traces. Evans trails, pushing. The sled is very heavy, and awkward to move. It is piled high with supply boxes and lashed over with tarpaulin. As the men enter, Kathlem turns and goes. The lights cover the entire stage. Bowers spots an obstruction in their path, as they reach c.)

BOWERS. (breathlessly.) Whoa! Bit of a crack here! (They stop. All but Evans come forward and kneel to examine the "crack" which bars their way. Evans sits on the back of the sled, grateful to catch his breath.)
OATES. That's not a crack. That's another bleeding crevasse.
BOWERS. There's a thin crust over it.
WILSON. (To Bowers.) Can you see bottom, Birdie?
BOWERS. (Lordly.) I can see a Chinaman, on his way up.
(As Scott speaks again, they kneel in silence, studying the ground. They
are not certain that the ice immediately ahead of them will bear the weight
of the sled.)
SCOTT. (Still facing front; continuing his speech.) There is another
man who will attempt the race. I mean the Norwegian, Roald
Amundsen. Listen to the means by which our Mr. Amundsen
thinks fit to achieve the Pole. He intends to take along huge
teams of dogs, whip them into hauling his men overland to the
Great Barrier Glacier, then slaughter them when he has no fur­
ther use for them and feed on the fresh dog meat! Well. I leave
it to you to decide how sporting that is. (Oates sighs and gets up.)
OATES. Help me pull us up to the edge. Come on, Birdie, put
your scrawny little back to it. (They pick up the traces again.)
Together—one! Two! Three! (They heave at the lines, straining
mightily, but the sled will not budge. They collapse grunting.)
SCOTT. My own men have trained until they're in the peak of
condition, and we intend to march it on foot. OATES. Nothing. Stuck again.
WILSON. The runners are iced up. (They rest on the sled, catching
their breath.)
SCOTT. To the Pole and back—on foot!
WILSON. (Wearily.) There's only one thing for it.
BOWERS. Go back two hundred miles and turn starboard,
stead of port.
OATES. Build a bridge of ice.
BOWERS. Wait here for the spring thaw—cept there isn't any.
WILSON. Thank you. No, I mean we'll have to unload again.
(The others groan noisily.)
OATES. Unload! You're off your chump. (He chops at the ice
around the base of the runners.)
SCOTT. Only we English could so believe in an ideal . . .
BOWERS. Nothing like the army, is it, Titus?
OATES. Cavalry, not army!
BOWERS. All the same to me, mate.
WILSON. (Sarcastically.) Let's just talk it across!
SCOTT. Only we will so achieve it . . .
OATES. Well, I say it's bloody stupid to unload if we can yank
it!
BOWERS. And I say we just bloody well tried that, didn’t we? OATES. Then let’s ask the Captain!

BOWERS. Fine!

WILSON. Yes, Robert—what do you say?

SCOTT. (Still facing front.) Not with cheap tricks, or cruelty to brute beasts, but with the pride of English manhood!

WILSON. (After a slight pause.) Robert, did you hear me? (Scott turns and stares at them.)

SCOTT. What?—Change— in both scenes (speech & Act 4)

OATES. The crevasse.

BOWERS. Do we yank or unload, Captain?

SCOTT. (After a pause.) Yes, yes, of course. (He goes to them briskly.) Wilson, Bowers, slip your traces back along the sides. Foot the back ends of the runners and when I signal, pull like the devil. The rest of us lifting the front corners. Ready? Heave! (They all tug together; the front end of the sled is slowly lifted a few inches and yanked forward, after a tremendous effort. They once again catch their breath, Bowers half-collapsing over the side of the sled.) You see how simple it is, Bowers? We’ve moved it all of eight inches further along, and all it’s cost you is the chance ever to have children.

BOWERS. (Grimacing.) If you’re referring to that ungodly popping noise, that was Mr. Oates, thank you. My last one blew a hundred miles back.

OATES. The footing is better on this side.

WILSON. I hope to God we’ve seen the last of that soft powder. BOWERS. Well—let’s get on with it, then. (Passing Scott.) Ev’nin’, Captain. Lovely weather for ducks! (They drag the sled rather easily now, over the stage and off. Evans, pushing, must struggle a bit to keep up.)

EVANS. (Puffing, as he passes Scott.) Ev’nin’, sir.

SCOTT. Evans.

(Bowers, Wilson and Evans exit, singing. Oates lingers at the edge of the stage. In the distance we hear the sound of singing again, gradually trailing off.)

BOWERS [offstage] Hoo-ray and up he rises!

WILSON [offstage] Hoo-ray and up he rises!

EVANS [offstage] Hoo-ray and up he rises, Ear-ly in the mor-nin’!

(Scott looks at Oates curiously.)
OATES. Captain Scott—may I have a word with you?

SCOTT. Certainly, Oates.

OATES. It's Evans, sir.

SCOTT. What about him?

OATES. (Reluctantly.) Well, he's not pulling his weight, sir.

SCOTT. (Surprised.) Evans?

OATES. Yes, sir. He tires easily for a big man. I don't like it.

SCOTT. Do you mean he's shirking?

OATES. No, but he's slowing the pace, that's certain, and he favors his right hand. (Pause.) I won't have the pace slowed, Oates. We've got to do five more miles this afternoon.

OATES. (Grinning.) We'll do five easily enough, Captain. We'll do eight. We're all in good spirits.

SCOTT. I can depend on you, Oates.

OATES. It's not me. All I have to do is mention the Norwegians, and they fairly fly.

SCOTT. Splendid. Well then, that's all, Oates. Carry on.

OATES. Yes, sir. I mean 'aye, sir. (He starts to go, then hesitates.) Firmer crust here, Captain. Maybe things will start to look up, this side of the Beardmore.

SCOTT. I hope so, Oates. I sincerely do. (He turns, is startled to see Amundsen enter upstage behind the scrim. He now wears high boots and a huge dark coat with a bristling fur collar. The spot fades on Scott.)
Light glows through the cyclorama; an eerie wash of color fills the stage. Amundsen stops clapping, and, after a pause, speaks. All trace of the M.C.'s manner is now gone: he speaks in his own harsh, slightly accented voice.

AMUNDSEN. Success is a bitch. Grab her, and have her—but don't stand under her window with a mandolin. (Scott turns, his eyes wander over the audience.)

SCOTT. The explanations I have to go through, the flag-waving, even at the Society! They call themselves scientists, but for three years now their stinginess has frustrated my efforts to open a whole new continent for science.

AMUNDSEN. For science? What can that possibly have to do with you? (He moves down through a slash in the scrim.) A strange science, to tell you a thousand pound sled can be manhandled across sixteen hundred miles. (Pause) I consult a chart and a caloric table. It tells me that on the eightieth day of my journey, according to precise schedule, the seventeenth animal must be converted to protein. And that is science.

SCOTT. Of a certain kind, perhaps.

AMUNDSEN. (Shrugging) Two methods, one goal. (Pause) Most men squander their chances. Their lives pass as if they slept—at the end a vague sadness, then . . . (He makes a little gesture.) But you—and me. How many in the world like us, eh? We concentrate, we wait—for what? One place, one turning. The pattern revealed. (Pause.) Suppose we could stand on another planet, English, and see our whole lives at once?

SCOTT. How like another planet it must feel to stand at the bottom of the earth.

AMUNDSEN. And what a moment to be there first. Oh yes. How many lifetimes would we give for that? (Pause.) You and me, we're the same, eh? But you act the fine gentleman, and I'm only a filthy barbarian. A killer of dogs.

SCOTT. I said nothing of the kind.

AMUNDSEN. A foreigner, then. It's the same thing to you.

SCOTT. You don't play the game.

AMUNDSEN. Oh yes, the English game. By which you mean that peculiar love affair between your race and Man's Best Friend. Shall I tell you a little secret? It's only the big ones I shoot. With the puppies I like to snap off the heads and drink the blood.
SCOTT. I don't find you very amusing. And you know precisely what I mean.

AMUNDSEN. Do I? Oh, yes. (Pause) You're angry because I swore to take the North Pole, and leave the South to you.

SCOTT. Yes, damn it. You betrayed my trust for the shabby little advantage of a few weeks head start. You lied to me in front of the whole world!

AMUNDSEN. It wasn't a lie. I meant what I said, as long as it was convenient. (Pause) Oh, but I did want the North! More than you've ever wanted anything in your life. From the time I sat in the firelight and listened to tales of huge icecaps, where perhaps the gods still walked the earth... But you see—the American beat me there. Do you know what it is to see a dream strangled in newspaper cuttings? No... well, I can't see the point of being the second man in history to reach the North Pole—can you? (Pause) I'm going South, English.

SCOTT. You're at liberty to try. A decent sense of courtesy towards a brother explorer is more than I have any right to expect.

AMUNDSEN. Think of it as a sporting gesture. Scott! Just a bit of healthy open-air competition. Isn't that part of playing your damned game? As for the dogs, I won't apologize for common sense. A husky is fifty pounds of dinner hauling you along until you need to eat it.

SCOTT. There are rules. Codes, standards, among civilized men! One doesn't cease behaving properly simply because one is entering a wilderness. All the more reason to set an example. (Pause) You'll never understand. You're not English.

AMUNDSEN. But I do understand. Playing the game means treating your dogs like gentlemen, and your gentlemen like dogs. You're an infant, tickling yourself with a razor!

KATHLEEN. (Off.) Con?

AMUNDSEN. (Urgently,) Listen to me, English. Success is a bitch. You can grab her and have her if your plan is right—and that's all. Not because you made her swoon with your virtue. So learn a passion for details. That's not so romantic, but it can keep bread in your belly and your backside out of the snow. (He turns to go.)

SCOTT. Amundsen—wait! (Kathleen appears, upstage. She carries a small wrapped gift in one hand.)
AMUNDSEN. I will wait—in the one place I can afford to wait for a man as determined as you. In the meantime—think of the details.

SCOTT. Amundsen! (He starts to go to Amundsen. Amundsen exits.

Scott stands looking after him.)

KATHLEEN. Con. You said you were going upstairs to rest.

SCOTT. I—couldn't sleep. (Pause.) I dreamt of Amundsen again.

KATHLEEN. Was he very frightening?

SCOTT. Frightening enough. I came down here. I wanted—I don't know what I wanted. (The lights begin to soften, especially v., where it becomes quite dark. The wind fades, and is replaced by the sound of trickling water, as from a small fountain. Patterns of leafy shadow appear across the moonlit ground.)

KATHLEEN. Why don't you come in now? (Pause.) They've all gone.

SCOTT. A moment more, that's all.

KATHLEEN. You'll get a chill.

SCOTT. No. No, I won't.

KATHLEEN. I brought this. (He turns and sees the gift.) I thought, as he won't take notice inside, I shall simply have to tackle him in the garden. (She tosses it to him.)

SCOTT. What is it?

KATHLEEN. Haven't the foggiest. (Scott opens the package and removes a knitted scarf.)

SCOTT. Kath, it's lovely.

KATHLEEN. And you thought I'd never prove domestic. Well, you see? I've made a birthday party, and I've knitted a scarf.

SCOTT. Will you put it round me?

KATHLEEN. I'll do better. I'll tie you up in it. (She wraps the scarf round his shoulders, draws him close, kisses him fiercely. He breaks the embrace. A moment of silence.)

SCOTT. Peter asleep?

KATHLEEN. Tucked in ages ago. Not before insisting on three stories. He was very cross because you didn't kiss him good night. You'll get a severe dressing-down in the a.m., I should think.

SCOTT. I'll look in on him later. You're not angry with me?

KATHLEEN. No. I made your apologies for you. Everyone quite understood how preoccupied you must be.
SCOTT. Did they. (Pause.) I've spoiled it for you. I've embarrassed you in front of your friends, haven't I?

KATHLEEN. Con, it was for you. I wanted you to enjoy your birthday. I wanted a big occasion.

SCOTT. Yes, well I like your artistic friends—really, very much—only I just don't have much patience for that society chatter. (They laugh.) 'Fraid I'll never make a go of it as a celebrity.

KATHLEEN. Oh nonsense, people are charmed by you. They all think it's terribly proper for an "explorer chappie" to be enigmatic and withdrawn.

SCOTT. Rude.

KATHLEEN. Withdrawn. (Pause.) It's lovely out. The air is so still. (She sits, takes a breath.) What's that smell, do you notice?

SCOTT. Lilacs. The whole place reeks of them, I can barely breathe.

KATHLEEN. Don't be so sentimental.

SCOTT. (Sitting beside her.) Look at it all, Kath. The goldfish pool, your sculptures, these bizarre flowers. It's the gaudiest terrace in Belgravia.

KATHLEEN. It is not gaudy. It's Italianate. (He smiles, takes out a pipe and lighters.) Are the stars as nice in the southern hemisphere? I suppose they're not the same ones at all. (Pause.) Is it really so different, looking at them with the world turned wrongside-up?

SCOTT. The air is so much cleaner. Makes them look larger, brighter somehow. Sometimes they actually sparkle, with those little points on them, like a drawing in one of Peter's books.

Still. (Pause.) I've been happier here, I think, in this garden—than anywhere else in my life. Every flower in its place, I suppose.

KATHLEEN. But you will go back, and very soon. Won't you?

SCOTT. (After a pause.) Am I as obvious as that?

KATHLEEN. Obvious! When you can't eat, can't sleep—when you curse yourself a hundred times a day for some half-imagined clumsiness and won't look your own son in the eye, obvious, yes, I should say so! You've never had a thought that could keep itself from your face, Con.

I do love you, K.
SCOTT. Tell me you want me to throw it over and I shall. I promise you have only to say it, even now.

KATHLEEN. Yes, that would certainly make it easier. That would give you what you've been searching for. A reason not to go.

SCOTT. (After a pause.) We've only been married two years... .

KATHLEEN. Yes.

SCOTT. And there's Peter—they can't expect...

KATHLEEN. No, of course not.

SCOTT. Well surely the press can see that, and the blessed British public. What in God's name do they want from me? I've been there already!

KATHLEEN. Half-way, yes. (Pause.) It isn't the press, Con. There are a thousand excuses sufficient for them. But not one sufficient for you.

SCOTT. You. (Pause.) You are sufficient for me.

KATHLEEN. (Gently.) No. You'd always measure me against what might have been. I'd always come out wanting.

Well you're going back, of course you are. You're the best man for the job, anyone can see that. "Scott of the Antarctic!" But I wonder—is there a single person in this country who can guess how you actually despise that place?

SCOTT. Kath, I don't...

KATHLEEN. (Angrily.) Despise it, yes, and yourself, until you have it! Well, go back and take it! Go, or stay, Con, I don't care, so long as you'll only be happy again. It's that I can't bear. You walk through your days like a man in a dream. I talk to you but you hear nothing. I look in your eyes and see nothing. I wonder who you are. I am very much afraid I shall stop caring.

SCOTT. (After a pause.) Inside tonight at the party—it was full of ghosts, Kath. They all looked like me, but their faces were younger. (He knocks the ash from his pipe and puts it away.) When you lit the candles on the cake, I cringed with every flame. Forty-one charges. Forty-one counts of guilt by mediocrity. (Pause.) I ought to be in the Admiralty, Kath, a man my age, twenty-eight years of service—or at the very least a commodore on active duty. Duncan was a commodore at thirty-two! I'm not
so certain any more they’d be willing to give me a flagship even if war came. Sometimes I think, what’s the bloody use. I’ll retire my commission, a captain’s pension is not so bad. They think there’s only one thing I’m good for, a damned half-pay land sailor, and getting a bit ragged even at that. (In a bitter rush.) Do you know what Bridgeman said to me the other day? He told me if I were applying for the first expedition nowadays, I’d be rejected for reason of age. Me! He meant it as a joke. “Younger men, plenty in line, awfully rigorous don’t you know.” I was seething—I told him the damned scheme would never have existed if it hadn’t been for me, and he said yes, of course you formed it, old man—why your very name is synonymous with polar exploration, and they’ll always remember you for that, and because after all you did get so close, what was it, only a few hundred miles out, topping good show that was, old sport, and I said yes, old sport, they’ll remember me all right, for about two years, my name on some bloody little plaque in the fifth-floor lavatory at the Admiralty! (He rushes, out of breath, last in himself. After a long moment he looks up at her and takes her in.) You’re shivering.

KATHLEEN. It’s terribly cold. — Trigger— Bowers
SCOTT. Take the scarf.
KATHLEEN. No, you keep it.
SCOTT. I don’t need it. Here.
KATHLEEN. I said keep it.
SCOTT. (Angry.) Will you just take the damned thing? (She looks at him, miserable.) Oh Christ, Kath. Oh Christ I’m sorry . . . (Bowers enters upstage from Scott, sees him, and stops. Bowers and Kathleen do not see one another.)

BOWERS. We’re breaking the march and making camp. Are there any orders, sir? (Scott turns and looks daily at Bowers.)
KATHLEEN. I’m going back inside now, Con.
BOWERS. Are you coming, sir?
KATHLEEN. Come inside. Come to bed.
SCOTT. (Confused.) In—a bit. (Bowers, concerned, takes a step or two towards Scott.)
BOWERS. Are you all right, Captain?
KATHLEEN. Will you be all right out here?
SCOTT. Yes—if I could just—have some time.
BOWERS. Right, then, (He moves away, u. He stops, looking off.)
KATHLEEN. Good night. (She turns to go.)
KATHLEEN. (Stopping.) Perhaps we shouldn't talk any more.

SCOTT. It isn't here for me, my love. I wish to God it were. I can't explain it or defend it. I can only beg you to think kindly of me. (The sound of crickets fades and is replaced by a soft wind. Oates, Wilson, and Evans enter, hauling the sled. Bowers goes to help them.)

They begin to set up their camp for the night, c... unloading supplies from the sled. Their movements are brisk, practiced, and fluid, with no wasted effort. They put up a tent, with its D. side open to the audience. Wilson and Evans go inside the tent silently, and at once begin preparing a stew for dinner, using a large pot on a small portable stove. They sit on wooden crates, huddled close to the stove for warmth. Oates and Bowers remain outside the tent. They remove supply crates from the sled, tighten them, canvases and lashings on them, and use them to help batter down the edges of the tent. All this activity goes on as Scott and Kathleen continue their scene.

KATHLEEN. I'm thinking more kindly of you than anyone ever has at any instant of your life. And the price is not small.

SCOTT. How? By letting me run on like a fool?

KATHLEEN. By letting you free. (She goes to Scott, straightens the scarf around his neck.) You'll look in on Peter, won't you?

SCOTT. Yes, of course.

KATHLEEN. Oh, we shall form a brave company of two, Master Pedro and I. There's the whole mystery of nighttime to unravel, and journeys to the park. When I was young—I always wanted so very desperately to have a little boy to play with—if only I could be spared the nuisance of having a husband as well. Well, now you see I shall have my—now I shall have—(He moves to comfort her, but she pushes him fiercely away.)

No! I will not be a silly woman, I will not. Now or ever. That much I promise you.

SCOTT. (Softly.) I'll come in soon. Just now I have to fix this garden in my mind, every twig, every blade of grass. Just now I have to be alone, love.

KATHLEEN. My poor Con. Will you ever be anything else?

(Scott and Kathleen look at one another in silence.)

BOWERS. (Glancing at Scott) The owner's got a bee in his bonnet over something.

OATES. Nothing new in that.

BOWERS. (As they continue to work.) You think you can fathom
APPENDIX B

IMPROVISATIONS AND EXERCISES

Unless stated otherwise, these descriptions will be in the form of the direction I gave the actors playing the underlined roles.

Scott and Kathleen

1. Facing each other
   a. Close your eyes and imagine someone to whom you are close. Be aware of your feelings. Now, open your eyes and see each other.

   b. Tell each other your desires and goals.

   These two exercises were used to help them get acquainted and become closer to each other so that they could show their closeness on stage.

2. Don't look at each other but talk to each other. You each wanted to meet the other but are hiding this fact. When I give a signal, you will face each other, and one of you will say, "I love you" and continue.

   This was used to help them with off-stage focus and seeing each other at important moments.

3. You are at a party.
   a. It is a surprise birthday for Baron. Baron, you wanted a quiet evening at home with Beth. After half an hour, you came outside.

   b. It is a surprise party for an award which Baron should have won. Baron, you lost. The party was formed by Beth and consists mainly of friends, most of whom were not at the party. After half an hour, Baron goes outside. Beth, you begin the improv by going to him to find out what's wrong. Baron, you haven't told anyone you lost.

   These were used to simulate their first scene.

3. I gave them a rope and told them to do their scenes playing tug-of-war.
   This was to help find the emphasis in their speech, and it also created tension.

4. Play your scenes in silence.
   This forced them to convey their thoughts using their bodies and faces.

5. Play your scenes speaking gibberish.
   This forced them to add vocal variety to body language to convey their thoughts and feelings.

6. Play your scenes as if you were in a shower.
   This would confine their acting space, and hopefully bring some passion into their scenes.
Kathleen and Amundsen

1. You are alone together. You have met by chance before Scott left for Antarctica.

2. Same circumstances, but you meet after Scott's death.

   These two were used for character growth.

Scott and Amundsen

1. Play tug-of-war during your scenes.

2. Play your scenes as stand-up comics and try to top each other.

   This was done to put some fun into their relationship.

Bowers and Oates

1. You are both outdoorsman. You are in the woods and you are lost. Neither of you knows which way to go. You want the other to think you know how to get out. You blame the other for causing you to be lost.

   This was used for character growth.

2. Play tug-of-war during your scenes.

Amundsen

1. Describe feelings at being the first person at the South Pole.

2. For your first professional acting role you receive mega-bucks, a Tony/Oscar, and all other personal goals. Describe your feelings.

3. Now, put the two together.

   All of these were for character growth.

Kathleen

1. Tell me about what you and Peter do while Scott is at the South Pole.

2. What would you do with Peter and Scott if Scott hadn't died?

3. Now do a repeat of the scene with Amundsen after Scott's death and irrationally blame Amundsen for keeping you from doing these things with Scott. (Amundsen was present and active during this.)

   All of these were for character growth.
1. Scott delivers monologue to a group of supporters--the cast.

2. Scott delivers monologue to a group of hecklers--the cast.

3. Combine the two.

   These were used to help Scott deliver that monologue with variety.

4. Stand in a circle. Run to the farthest part of the theatre and come back to the same place.

   This was used to get energy into the group.

5. A mind journey. Close your eyes and picture a woods. I had travel through the woods seeing things. Eventually, they reached a bridge and saw someone on it. As they approached the bridge, they were to recognize the person as the character they were portraying. They received a gift. When they opened their eyes, we discussed their gifts.

   This was used for character growth.
Kathleen (Beth Perdue) watches her husband, Captain Scott (Baron von Imhoof) writing in his diary in the opening scene.

An example of playing shoulder to shoulder. Scott and Amundsen's (Noe Outland) first scene.

An example of playing in triangles. Bowers (Micah Thomas) interrupts Kathleen and Scott.
Top Row: Oates (John Mercer), Scott, and Evans (Zachary Eswine).
Seated: Bowers and Wilson (Scott Lane)
The Picture of the English team at the South Pole.

The final monologues which were interwoven as dialogue at the end of the first act.
Scott and Kathleen.

The picture at the Pole with the addition of Amundsen.
The dining room scene which opens Act II. Scott, Oates, Bowers, Wilson, and Evans.

The final tent scene before Oates leaves and Wilson and Bowers die.

The "Circle of Death" as Scott's memories come back to haunt him.
UPCOMING PRODUCTIONS

AH, WILDERNESS! . University Theatre . February 10-13 . 8 PM
WORKING . Strother Theatre . April 26-30 . 8 PM
A MIDSUMMER NIGHT'S DREAM . University Theatre . May 11-14 . 8 PM

Tickets may be purchased by calling 285-8749 or visiting the Ball State Theatre box office between 1 PM & 5 PM weekdays.

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DIRECTOR’S NOTE

In March of 1912, Captain Robert Falcon Scott and his men met with a terrible tragedy. Ted Tally wrote a play called Terra Nova which opened in the Yale Repertory Theatre in 1977 and dealt with that tragedy. The play takes its name from the name of Captain Scott’s ship which took him and his men to the South Pole for their expedition. This play is a fairly accurate retelling of this heroic man’s journey to the South Pole and the heroes who died with him. Tally did make a few alterations in his story of these five Englishmen, but his changes are small and do not substantially alter the events of the story; rather they make them more dramatic.

As Scott and his men journeyed to the Pole, they established many depots to protect and hold supplies for their trip back to their ship. Some dogs were used to help carry some supplies in the setting of a few of these depots, but Scott insisted upon man-hauling as the major driving force of his expedition—he treated the dogs as man’s best friend. Amundsen, on the other hand, used dogs as his only means—that is, he used them until they dropped; and then, he used them to feed the other dogs or his men. Tally has Captain Scott completely rejecting the idea of using dogs in order to intensify the conflict between Scott and Amundsen.

All of the events in the play take place within the mind of Captain Scott during the last few hours of his life. He struggles with the events of his recent past—his failure to reach the Pole first and the eventual death of his four companions; his leaving his wife, Kathleen, alone to cope with his death and to support their son, Peter; and his own inner struggles. As he deals with these struggles, he remembers his journey to the pole and back, to the point where he is as the play begins—eleven miles from safety. He also remembers and imagines meetings with Amundsen. As his thoughts intrude on each other, time and place shift rapidly leaving Scott in two places/times at once.

The numerous difficulties encountered by these five Englishmen and their dealings with them can best be described by a quote from Tennyson’s “Ulysses,” which is also found on the memorial cross to these men: “To strive, to seek, to find, and not to yield.”

Jeffrey C. Casazza

About Edward S. Strother Theatre...

The Edward S. Strother Theatre is a student managed, faculty supervised, theatre that offers faculty and students opportunities to direct and to perform in a flexible, experimental space. Originally named Studio Theatre, the simplistic design of the space allows for limitless creativity and versatility in staging, lighting and design.

The theatre was renamed in May of 1987 in honor of Dr. Edward S. Strother. During his 41 years of teaching at Ball State, he directed, designed, and supervised hundreds of plays at Ball State and Muncie Civic. He was named head of the Department of Speech and Theatre and the first chairman of the Department of Theatre. He has collaborated in writing three textbooks, and as a playwright he has written a dozen or so one-act plays, six of which have been mounted in Strother Theatre.