

Over the course of the last few days I have been in frequent contact with Mr. Haley. I have contacted him and asked him questions about both my situation with the playwright, as well as talking about possible products for the assignments to come. He had some really good ideas about the products. He told me about the rehearsal journal and I have decided to include that for both my second product and my fourth product. Also, while I was talking with him about the situation with the playwright to change a few things in the script he made me realize the playwrights point of view, which made me think about how I would word things and it made me more sympathetic with the playwright and her decisions about my changes.

Mar 24  
(2 days  
ago)

**William Fisher**  
<stewert157@gmail.com>

to Daniel

<http://pinecrestplayers.weebly.com/play-assignment-schedule.html>

Above is the link for the project schedule. It includes the assignment details and due dates for each of them. For each of the assignments there is a description of what it should include if you click on the assignment's name.

At the moment I am currently trying to contact Playscripts.com in order to get in contact with the playwright of our show "Play the Hand that's Dealt" by Claudia Haas. I am trying to contact her because I need to get her permission in order to alter some of the script as well as the stage directions while adding some dialogue of my own to portray the message more clearly. I am also trying to alter the script in order to allow the actors to portray a feeling of being traumatized due to the event of having a good friend pull a gun on them.

What I am planning on doing for my first product is a record of the cast list, rehearsal schedule, and my first notes with my designers for the show, as well as a record of my contacting the playscripts team and hopefully Claudia. As for my second product I was considering documenting my notes and blocking from the first few rehearsals as to show the growth of the show. I was wondering what you thought about using both of these for my first two products, and if you had any ideas that I could add to a product or to use as a product of its own.



Mar 24  
(2 days  
ago)

**Daniel Haley**

to me

Hi William,

Did you choose this play or was it chosen for you? If the only way you can see yourself directing this play is to rewrite it then you should choose a different play. If you want to be a writer then write your own play don't rewrite someone else's. No play is perfect and not every play is for every director. However, if this is the play that you are going to direct then you need to find a way to make it work without changing the dialogue.

You say the message of the play isn't clear. Are you trying to make the play about something it isn't about? Are you trying to make the play into a cautionary tale about the US occupation of Afghanistan when the play is really about bullying? Don't put something onto the play that it can't support.

How can you make the message clearer? What can you do in the staging and acting of the play to clarify the message? Can you highlight a relationship to strengthen the message? Two characters can be made boyfriend and girlfriend in the staging of the play without a word of dialogue that says they are. If a character says "You're an idiot" with rage it tells us one thing if they laugh it off it tells us something else. The same words can be used to say very different things. What are the emotions behind the dialogue that can better convey the message of the play?

You want the actors to portray a feeling of being traumatized. That's done with acting. What are the emotions behind the existing dialogue that will convey the proper feelings? Also, the actors actions and reactions will tell us how they feel. A person cowering in the corner tells us more about the character than ten lines of dialogue could.

The stage directions in a script are there to clarify the action of the play. You are not required to incorporate them into your production.

I do encourage you to contact Ms. Haas but instead of asking her to allow you to alter the play (which is highly unlikely and frankly a bit insulting) ask her why she wrote the play. Ask her what she wants the audition to get from the play. Ask her about the theme of the play.

Do you have a digital copy of the play you could send me so I could read it?

Thanks.

**Daniel Haley**

Mar 24  
(2 days  
ago)

to me

About your products!

Yes, I agree with you on what to include. Also, consider including photos and videos of rehearsal in these products and the later ones as well.

You might also want to include some sort of rehearsal journal. Did you accomplish everything you had hoped to in each rehearsal? Why or why not? Was there something that disrupted rehearsal? Was a scene difficult to stage and took more time than you expected. Did an actor have a hard time with a scene one day and make progress the next? What helped?

What did the actors bring to rehearsal? Did you stage a scene differently because of some input from the actors. Did their ideas about the scene influence you?

A big piece of advice is to listen to your designers! A number of times I've completely changed my approach to a play because of input from a designer.

How did they see the play? Did their input make you change how you viewed the play. This is good for your journal too.

For product three and four think about including photos of the production, articles, ads, reviews, programs, posters. Also, think about doing video interviews with some of the actors.

Talk to you soon.



**William Fisher**  
<stewart157@gmail.com>

Mar 24  
(2 days  
ago)

to Daniel

I agree with you and i actually chose this play. I had originally read through it and thought it would be a very good show which is why i chose it. The changes i mentioned were small changes it consisted of changing the fact that the gun was unloaded into making it loaded so that it could go off during a scene in order to give the actors something to work off of. Because it was specifically mentioned in the script that it was unloaded I contacted Ms. Haas about changing it because i thought it had little affect on the show itself. When i contacted her she explained to me why the gun was unloaded and I realized it was important so with her approval I made some minor alterations to the stage directions and dialogue, to give the same effect without changing the show. My objective for this show is to leave the audience feeling that the students have been traumatized due to the fact that their friend had pulled a gun on them and threatened to shoot them, which was all caused by bullying. Sadly I do not have a digital copy i could send you at this time but if you go to Playscripts.com and search for this show it will allow you to read around 90% of the show. I will work with Faw and figure out if there is a way for me to send you a copy of the script



**William Fisher**  
<stewert157@gmail.com>

Mar 24  
(2 days  
ago)

to Daniel

Thank you very much for your ideas and I will use them if I am allowed to. I really appreciate you using your time to help me with this process and i will contact you again soon.