

Table of Contents

Content	Page number
Initial Reactions to the play	1
Theatre in Context	1-4
Theatre Processes	5-11
Presenting Theatre (Director's Intentions)	12-14
Presenting Theatre (Staging of two moments)	14-16



Initial Reactions to the Play

After first reading this heart throbbing play I assessed that the story was based on this theme of death and human limitation, as this play does not really encompass a lot of movement or action in a physical sense. However, what it did capture in my eyes was the power of dialogue, moments of silence, and the tremendous effects it can have on both the audience and the reader. As a director, after reading the entire play and seeing the authors notes made by Brian Clark (Playwright), I realized that this play was more about the freedom of human choice, and not about death at all. It captures the life of a woman completely trapped in her own body without the capability to move at all. The claustrophobic ambience created not only by Claire's character but also by the relationships between the other doctors and nurses, in their failed attempts to try and keep Claire's spirit alive is really what creates this inner awareness of human freedom in the audience.

The simplicity of the set presented in the script allows so much room for the Director's creativity to explore and play with different artistic mediums such as lighting, set design and even abstract ideas that are not necessarily concrete in the script. This openness was probably intended for many versions of the play to be created, that for whatever target audience, the correct set and design could be created accordingly.

The heart aching story of Claire's life really urges the reader to put themselves into Claire's position. What seems to be the glimpse of hope throughout this whole production is Claire's humor; her sarcastic remarks are always keeping the audience and other characters in the play on their toes. She possesses the strongest personality throughout the play, and all the other characters really feed off her either negative or positive attitude. Claire's injury that has placed her permanently in the hospital allows not a lot of movement on her part, therefore when I first read the play I thought it to be quite boring to produce however, after assessing, playing around with different mediums, etc. I have found numerous ideas that bring a lot more creativity and style to the whole production, that I will explore throughout the rest of the Director's Notebook.



Theatre in Context: Cultural and Theoretical Context and Ideas presented in the Play

Produced originally in the 1970s with a male lead and again produced in 2005 with a female lead, Brian Clark depicts the story of a sculptor who became paralyzed after being in a car accident, causing a severe spinal cord injury forcing them to spend the rest of their lives in a hospital bed. The original premiere in 1978 of this play was actually originally shown on television, after which it was restaged in theatres in London where the male lead, Toni Conti, performed for over 3 years. After which in 2005 a remake was again performed, this time with a female lead, played by numerous actresses such as Kim Cattrall and Mary Tyler Moore. This production was shown on Broadway and in many countries all over the world. After reading lots of stories and interviews conducted with Brian Clark, Clark assessed that the reason this play had such an impact on the rest of the world was because even though it was no more than 50 years ago, the idea of Euthanasia was and is to this day, still a topic often debated about. In the medical world, their main goal in life is to preserve it, however for some, as in the case of Claire/ Ken Harrison, the will to live was not strong enough thus causing the character to want to terminate their lives. The controversy from this play I think comes from the different perspectives that different countries have of the topic of Euthanasia. It has been performed on different stages at different times and in different places, and it's interesting to see how much each country valued this play, and for what reason. For example, in the UK the play was shown for no more than 12 pounds, in America when it

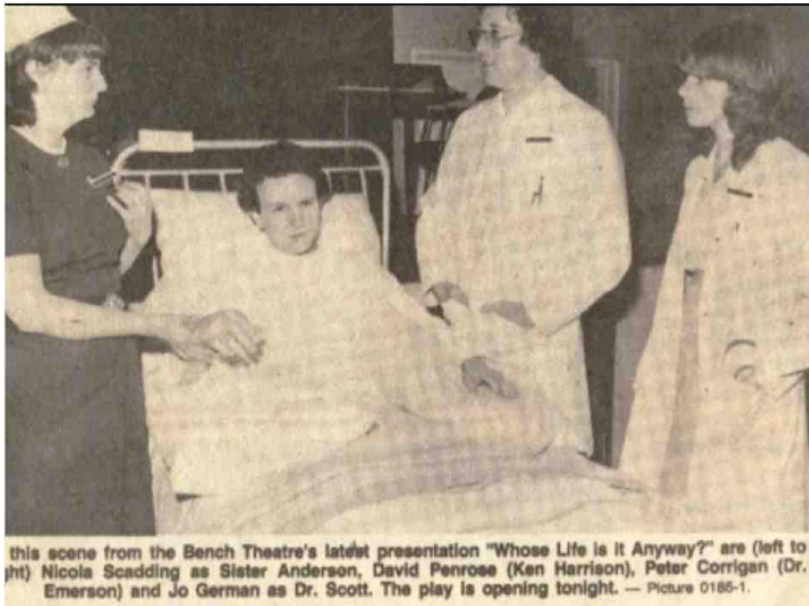
first came out on Broadway it was a bit more expensive. However, when shown in schools nowadays its around \$5-\$18.

During the 1970s the idea of Euthanasia was slowly in the process of becoming a topic even worth considering because in the 1960s all forms of euthanasia were harshly condemned. What was really interesting were the different reactions from the audiences that viewed this production all over the world. In Japan the idea of suicide during that time was greatly respected, in West Germany however, once premiered, the people began to protest, as the idea of Euthanasia was associated with Nazi Germany ideology (*Scolnicov, Hanna, and Peter Holland*). This however was because the people assumed the plot of the play was about humans being euthanatized against their will, which was offensive to them because of how Hitler had treated their people during that time, however, was not the real case in the story. In fact, the story was more about human freedom and human choice to decided what they do with their life. This play has not only sparked consciousness about human freedom but is also used as a medical book, education pack, and even taught in schools across the globe.



Fig 1. Cox, Donna, and Lee Smith. "MU Theatre History Archive." *MUT*. N.p., 28 Feb. 1982. Web. 27 Feb. 2016.

Fig 2. Theatre, Bench. "Whose Life Is It Anyway?" *Written by Brian Clark*. Bench Theatre, 977. Web. 27 Feb. 2016



Another topic Clark raised was that not only should men be able to be free to make their own decisions, but women should too, that is the reason that he remade it with a female lead. In an interview between Brian Clark and an interviewer, Clark raises this idea that human freedom starts in the individual (*Cooper, Steve*) and without that mindset, you won't get very far in life. From this outstanding piece of work, so much discussion has been sparked about Euthanasia, in the medical world, and even on a governmental level. As mentioned in a study by Stella Guedes Nascimento Aguirre, "these three works continue to challenge fundamental truths in society and promote discussion on many levels." (*Aguirre, Stella Guedes Nascimento*.)

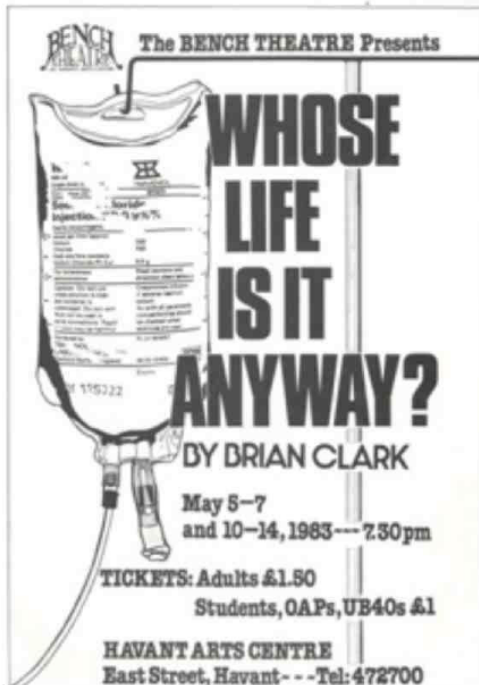


Fig 3. Theatre, Bench. "Whose Life Is It Anyway?" Written by Brian Clark. Bench Theatre, 1977. Web. 27 Feb. 2016



This piece may not have been the entire driving force behind this recent discussion but from my extended research it does seem to be presented as one of the few pieces that really speak truthfully and objectively about the feelings of patients in similar situations as the character Claire/Ken Harrison. The key moments of the play revolve around the heightened tension between Claire and those enforced to take care of her such as Dr. Emerson and Dr. Scott. I think the main links that the playwright wanted to enhance between these characters was the jobs they wanted to fulfill in themselves, granted these jobs were on contrasting sides of the spectrum, as Claire wanted to her end her life, and Dr. Emerson in particular strived to keep her alive, even if it was against her own will, I think that is the main theme surrounding this piece. I also think the way in which this play was delivered really captures that image that Brian Clark wanted to create, and through this I know it was successful. The evidence speaks for itself, because this piece has been watched, studied, analyzed, debated, taught, and re-created all over the world since it was first produced in 1978, and to me that truly speaks for itself.

Some of the main Themes and ideas that were central to this production's identity are Human Freedom, The Dignity of choice, and Perseverance. Throughout all my research these to me, are the three most reoccurring themes that seem to encompass the bigger ideas of the piece. Under each of these larger themes are sub themes. For example, Perseverance encompasses Claire's consistent inner struggle with herself, and how her mind was the only enemy that she had, which constantly caused her to think what if. What if she hadn't been in a car accident, what if she had gone a different route that day, what if she had been sick that day. Stuck in her continuous isolation Claire strives to use her humor to her advantage, being one of the only positive characteristics that she possesses. Which I think was also another way of Clark trying to add some positivity into the production, just to make sure the audience isn't completely depressed after the show.

The Dignity of Choice is center to the play, as throughout the entirety of the play, choices are being made. Bad or good, about Claire, and for Claire, all of which encompass her desire to want to be the only one to make her decisions for herself. However, each of the characters outlined in this play hold different beliefs about what is to happen to Claire. Dr. Emerson for example believes that only doctors have the extended knowledge about what is best for their patients, as it is their job to keep them alive after all. Where as Dr. Scott is more lenient and believes that Claire should have the right to make her own life decisions. Sister Anderson starts out rough and tough but you can slowly see her hard shell peel back as she tries to remain professional we often see her really feel sorry for Claire.

Dr. Scott: I think you're enjoying all this.

Claire: I am, in a way. I'll tell you, for the first time in months I feel like a human being again.

Dr. Scott: Yes [Pause] Isn't that the whole point. Claire? Isn't that what this fight has shown you?
That you are a human being again. You're not fighting for death. I don't want to believe that
you really want to win.

Claire: That was what I had to think about.

We get this first initial sense that Claire is beginning to enjoy her life.

Dr. Scott: And have you... changer your mind?

Claire: No. I know I'm enjoying the fight and I had to be sure that I wanted to win, really get what
I'm fighting for, and not just doing it to convince myself I'm still alive.

Dr. Scott: And are you sure?

Claire: Yes. Could you do something about this pillow?

He is the only one that Claire seems remotely connected to and nice to.

[Dr. Scott adjusts the pillow. They look at each other.]

The have this connection where they don't need to say much to get their point across

Oh, David, for me life is over. I can't say what I want to to say, and I can't do anything I want
to do, so it had better end.

[Dr. Scott nods his head]

So, tomorrow, on with the fight!

The use of ellipses really stresses the tension between the two. Either because they want to be together but cannot or because there is this deeper friendship that has yet to be explored.

Dr. Scott: Goodnight...



Claire: Goodnight... David?



Dr. Scott: Yes?

Claire really expresses her feelings for Dr. Scott, and she would hate for his life to be altered by a silly mistake that she made

Claire: Are you driving home?

Dr. Scott: Yes.

Claire: Use your seat belt, huh?

[Dr. Scott nods and exits]

From news articles to movie reviews and high school curriculum, this play has circulated the globe in the last 30 years. Translated into different languages and created controversy in some places, only to be greatly respected in others. I think what is most powerful about this play is that not only does it have an extremely strong message but that it can be shown to almost any group of people anywhere in the world. It doesn't have a specific target, allowing for whomever to see it, to be able to apply the knowledge they know about the medical world and Euthanasia. As can be seen from the annotated script above, we already have this idea about the type of character that Claire is, and from reading and watching the version where Claire is Ken, there is this difference with how both of them deal with the grief of being bed ridden for the rest of their lives. Claire uses sarcastic humor with a touch of vulgar language, whereas Ken is more sexual, he tends to use sexual innuendos when addressing his nurses. This difference is probably because if Claire had been depicted as Ken had, people probably would not respect her independence like they do, but for Ken they almost feel bad for him, because you know he will never be intimate with a woman ever again.

Theatre Processes: Artistic Responses and Live Theatre Experiences

Influences from Live Theatre



Fig 4. "Independent Project End Scene" March, 2014



Fig 5. "Independent Project Homework Scene" March, 2014

An experience of live theatre that has influenced my process of developing my piece would be a piece I saw last year called, 'Wait Sam's a Superhero?' This piece of theatre was an Independent Project of a student by the name of [redacted]. This short piece was influenced by theatre practitioner/comedian, Bo Burnham it details the events of his personal life from kindergarten through to his senior year in high school. It captures the struggles that he endured during his life with school work and bullying. Through the use of strobe lighting and audio the insecurities that he endured are really magnified. His intentions were to use the audio as his younger self giving him advice about the person that he had become. I wanted to make the link between 'Whose Life is it Anyway' and [redacted]'s piece as it closely ties in with Claire's endurance through life.

In Claire's situation, her mind was her enemy, it was the only thing she had control of, because the rest of her body was paralyzed. While at the same time, her mind is what led her further into her depression, because it allowed her to see the life she could have had, but would never have the ability to. With [redacted], his mind was not one that was accepted by society, through his life he always did things differently than everyone else, and for that he was criticized. His imagination as a child was one that was carried through to when he was older, but he never seemed to be able to be what others expected of him. That is where Claire and [redacted] are similar, it was their mind that caused them to hinder their ability to move forward or be accepted by society. Claire is this independent and feisty character that disagrees with what the society expects of her, and with [redacted], as he grew older he began to accept himself for who he really was. They both showcase this mental growth through their journey in life, where mark got better at accepting who he was, Claire was able to gain her freedom to make her own choices.

I love the use of multimedia in [redacted]'s piece, it aids to the message that he had crafted. In Fig 4. you can see how the entire scene is completely black except for the light coming from [redacted]'s laptop, that illuminates only his face. I found this extremely powerful, as it allowed for the audience to understand the struggles he was facing expressed solely on his face. This piece is definitely a tear jerker, not because you feel sorry for him, but because he expresses who he is in a very vulnerable way, and as an audience member you feel connected to him, and almost honored that he has chosen to show you this part of his life.

Creative Explorations
Stimulus Image



Fig 6: <https://www.youtube.com/watch?v=KLp6N46er6Y>

This image is a screenshot taken from a film called 'The Theory of Everything' which came out in 2014. The film is about world renowned physicist, Stephen Hawking. The film follows Stephen on his life journey as he develops ALS during his time studying in Cambridge rendering him wheelchair bound for the rest of his life. However, this did not stop him from pursuing his dreams as to this day he is extremely well known for his developed theories. This screenshot was taken from the end scene of the movie in which he is talking to a large group of people about his recent success and findings. Suddenly a girl in the crowd drops her pen, and Stephen notices. The scene dramatically slows down and he slowly begins to get out of his chair and walk over to where she is sitting, and picks up the pen and gives it to her. This scene is obviously created in his mind, as in actuality he cannot move, but you can sense the struggle and pain that he endures everyday, not even being able to talk without the use of a computer, move, or even eat. I would like to incorporate similar aspects into my piece with Claire, because she is in a similar physical state compared to Stephen, granted she does have the capability to speak, and move her neck. I think it would be interesting to incorporate a scene in which Claire (in her mind) gets out of her bed, and begins to sculpt something. I think this would add an abstract feel to the piece, and allow the audience to wander into Claire's mind and give them a glimpse of her inner desires.

Devised Abstract Scene for Claire

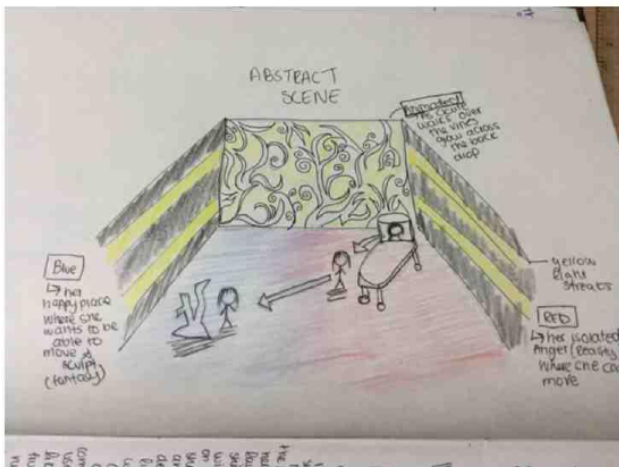
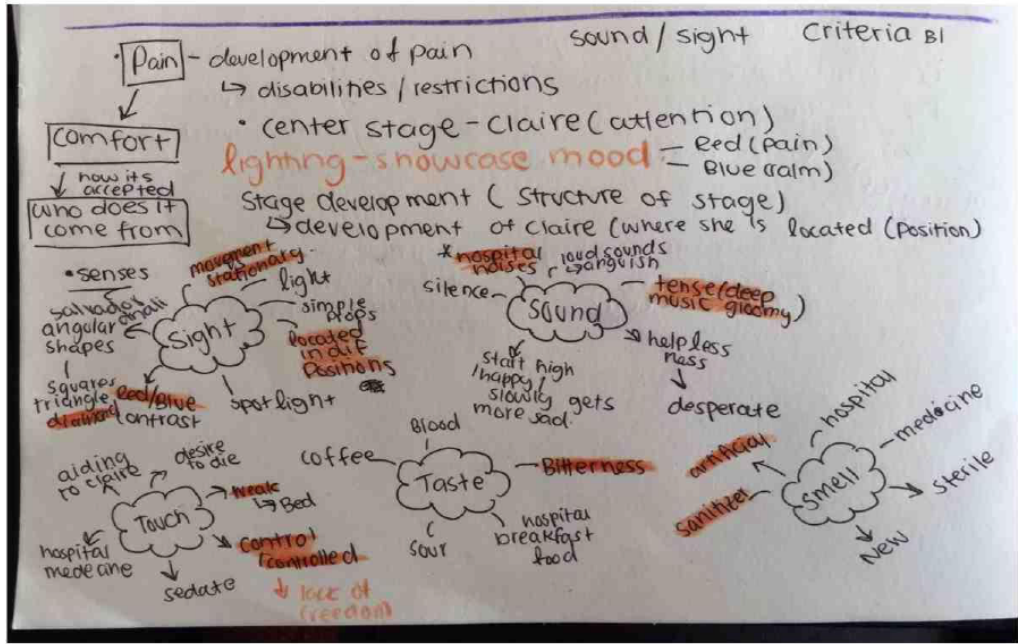


Fig 7. "Director's Journal Sketch of Claire's abstract scene" 27, February, 2016

I created this side scene without dialogue, as I know none of the original text of the play can be changed. What I did in terms of multimedia is I would have a white backdrop that would have an animation projected onto the back of it. Full of vines, some with flowers, some with thorns, to show this stark contrast of the reality of this bittersweet moment. Then I would have two yellow hard beams on either side of the black side curtains shown to really bring attention to the floral picture to kind of give the scene an abstract and fantastical ambiance. Then there would be a red to blue gradient with a purple overlap in the middle. This would symbolize this mental transition that Claire takes as she remains in her mind, but slowly gets out her bed and walks through the red (symbolizes reality) into the blue (symbolizes her fantasy) and then she would begin to sculpt as she did when she was not paralyzed. I think this would create a very powerful moment to input to the play, as it would show the Claire wishes she had. Also this play incorporates a lot of Realism, and this scene would add a bit of an abstract feel, making good use of the multi media elements.



When I began looking at different aspects of the play I could take I first wanted to look at the basics. As you can see in this image I explored the different senses. I looked at Sight, Smell, Taste, Sound, and Touch. I began the process by reading an excerpt from the play then I would write down the sense and for 5 minutes I wrote down every idea of that sense that came to my mind.

Fig 8. "Director's Journal Sketch Brainstorm the senses," photo. 15, February, 2016

I used a lot of words that are related to hospitals, all the sounds of kids laughing, medical machines, and doctors whispering in the hallways all came to mind. I thought the smell of coffee, and sanitized machinery were all signs typical hospitals that could be used in my production. During my mind mapping this idea of 'artificiality' kept coming to mind. That while hospitals strive for perfection in always keeping their patients alive, while at the same time making sure that they are always sanitized really made me think about how artificial hospitals are. As seen in this play, a lot of what happens to Claire is all done behind her back, all the tranquilizers, and med doses are all administered without her consent. In scene 1 in the stage directions we see Dr. Emerson sneak into her room and inject, from which before she had refused Dr. Scott to administer.

Explorative Photos



Fig 9. Hospital Food. "Food from around the world". Web. 27 Feb. 2016



Fig 10. Hospital Bed. Digital image. Hospital Beds Information. IHS Engineering, 2016. Web. 27 Feb. 2016.

These photos are ideas for design elements for the Claire's hospital bed, and food ideas as we see for example in Act 2 page 67-68 Kay brings food to Claire, and since Claire cannot move her arms she has to be

fed by Kay and her bed adjusted accordingly for when she wants to sit up/ lie down. These will be explored further especially the ideas for hospital beds, but for the hospital food, this is just some elements that pertain to hospitals.

Analyzed Excerpt of script

Act 1 Bottom of Page 33. Red highlights the points of intrigue and blue are my interpretations of what they could mean.

[Sister Anderson stays in her office. Dr. Emerson goes into Claire's room. She is asleep. The radio is turned on, turned in to Radio 3. Dr. Emerson looks at Claire and turns the radio off. (I think the purpose of turning off the radio was that he was shutting off any link Claire may have to the outside world. It's almost like he wants to keep her there, trapped against her own will. There is this essence that Claire is like his prisoner, and the radio symbolizes that simple and small contact she has with the outside world.) Claire does not stir. He gently pulls the bed covers back and quickly ties a tourniquet around her upper arm. He pauses a moment to think (Pondering if he should really do this to her or not. Symbolizes his more sympathetic side.) then injects the drug and sterile water into a cannula on the back of her hand. As he finishes Claire opens her eyes and is surprised to see him.]

From these stage directions alone we are given some insight into the lying and conniving character that is Dr. Emerson. He doesn't care that Claire had refused the drug before, because as aforementioned, he believes that his knowledge about Claire's health triumphs all. However, we can see in the 2nd highlighted section that "He pauses a moment to think..." As a reader I personally think that this may be his more sensitive side, causing him to doubt his actions. However, we see that this fails to stir him, as he continues on to administer the drug. Even from these stage directions alone we get a sense of how this scene is staged.

I imagine a dark stage, and a harsh red spot light on Dr. Emerson on center stage right. Then on center stage left is Claire, with a dim spot on her to highlight that she is sleeping. Then as he creeps over to her there is this deep sulky music that slowly grows the closer he gets to her. Then the moment he administers the drug, suddenly the bright white lights come on and the red lights fade and Claire is wide a wake and very surprised

I want the medium of lighting to play a large role in this play. This is because a lot of the given text lacks some of those dramatic action scenes and I feel that with the aid of lighting I will be able to create something that is not only more visually appealing but will also elicit more emotion such as sympathy, anger, and anxiety out of the audience. I have chosen these feelings because personally, I feel that these are the strongest more dominant emotions that Claire expresses through her language.

Stage Development

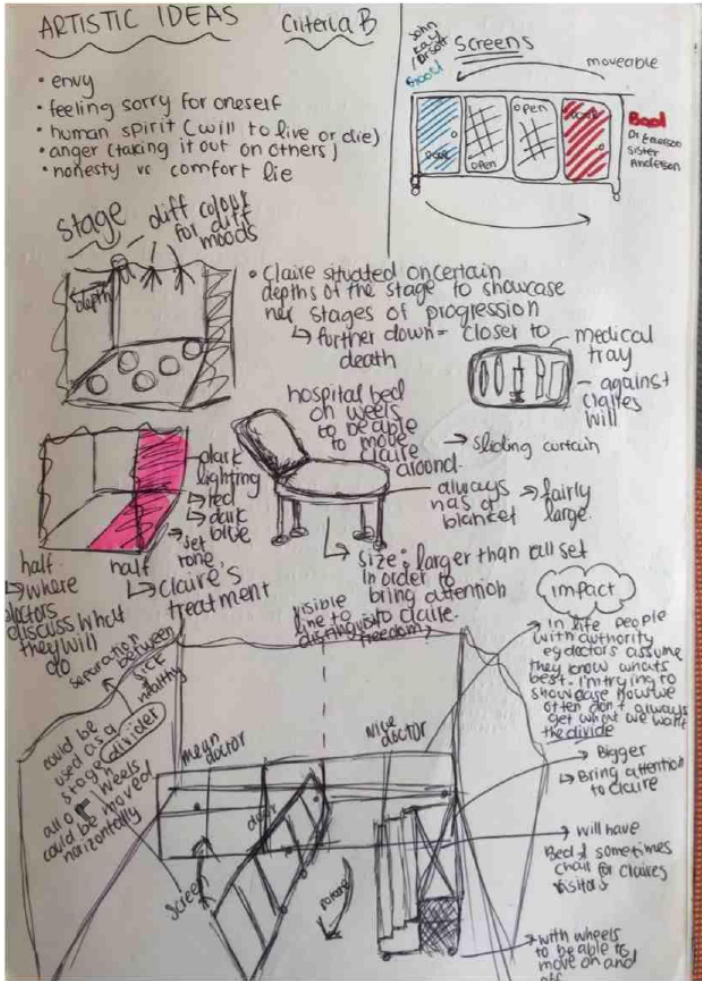
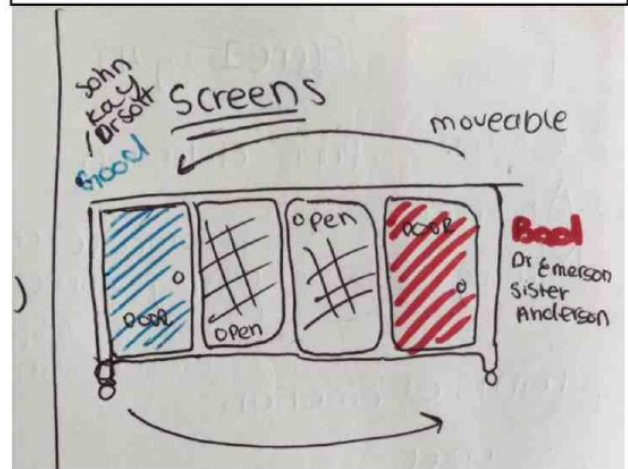


Figure 12 Sketches of Staging. image. 27 Feb 2016.



Fig 13. Krivitski, Tony. Example of Towering Staging. Digital image. - Whose Life Is It, Anyway. N.p., 19 Feb. 2010. Web. 27 Feb. 2016.

Fig 11. Tilley, Nina. Sketches of Staging. image. 27 Feb 2016.



As seen through the images presented above. The stage has been developed in 2 different ways The second will be discussed in the Finalized section of this notebook. With the first image **Stage 1** in **Fig 12** I wanted a more simplistic stage that used minimal props/ one prop for multiple ideas. This would incorporate many props on wheels, in order for them to be moved around for different scene layouts. The main idea is that there would a moving screen with two/three doors. These doors would be used by the doctors/nurses/guests that come in and out of Claire's room. The reason behind this would be that one door could symbolize good news coming into Claire's life such as the news that Ms. Hill will help defend her, or by characters in favor Claire's decision such as Kay and Dr. Scott.

To create the differentiation between to two doors one could be painted blue to symbolize good and the other red to symbolize the bad people coming into her life such as Dr. Emerson and Sister Anderson. This gives the piece a taste Abstract Theatre, giving the props significance in Claire's journey. Also the bed that Claire is laying on, I was thinking could be on wheels as well, but also on a platform, that is moveable, just to draw some attention to her as the Female lead. Through the whole of the play, Claire is given no movement, so I think this addition will allow her to be given a bit more action.



Figure 14. Press, Canadian. "In Canada, This Is A 28-Hour Wait?" *The Huffington Post*. TheHuffingtonPost.com, Inc, 15 Apr. 2014. Web. 27 Feb. 201

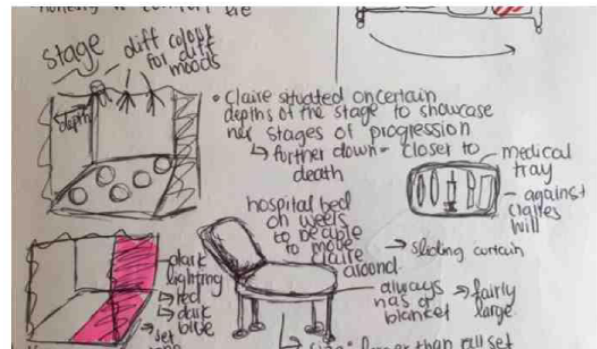


Figure 15 *Sketches of Staging*. image. 27 Feb 2016.

I was also thinking as can be seen in the middle of the journal, that different depths of the stage can be used to symbolize Claire's mental progress (Will be explored more in the lighting section). The further back she is on the stage could symbolize her closer to life, and closer to the audience could symbolize her closer to death. I have chosen this positioning because most of the play, Claire is in a state of mental destruction, and it would be hard to see Claire when she is further away, but by positioning her closer to the audience it allows them to really experience the pain and struggle that she is enduring. Lighting can aid this setup, by pushing her closer away, brighter colors such as yellow, bright blue, and green can be used to not only show her positive attitude, but also the color palette that I have chosen for the Hospital, which will be discussed a little later on. This connection will allow the audience to see her a lot better, when she is positioned farther away, and at the same time experience her emotion. Then when she positioned closer, deeper more depressed colors can be used, such as deep red, and dark blue. These can symbolize her mental deterioration as well as allow the audience to get a closer idea of the pain she is feeling.

Lighting Inspiration

This photo was taken from a play called 'To Moscow' Directed by Karen Sunde in 2015. I chose this as a photo of inspiration because I really admire the array of blues created by the shadows of the structure from the props, as well as what seems to be the moonlight reflecting off the actor's pajamas. Even without having context of the play, the ambience created here is mysterious, and maybe even tense. I would love to incorporate these colors into my piece, as a lot of times Claire is in this state of depression and isolation, and with the use of down lighting to create shadows on her would be very powerful.



Fig 16. Watt, Kirsten. "Lighting Designs." *KIRSTEN WATT*. N.p., 2012. Web. 27 Feb. 2016

Rough Costuming Designs

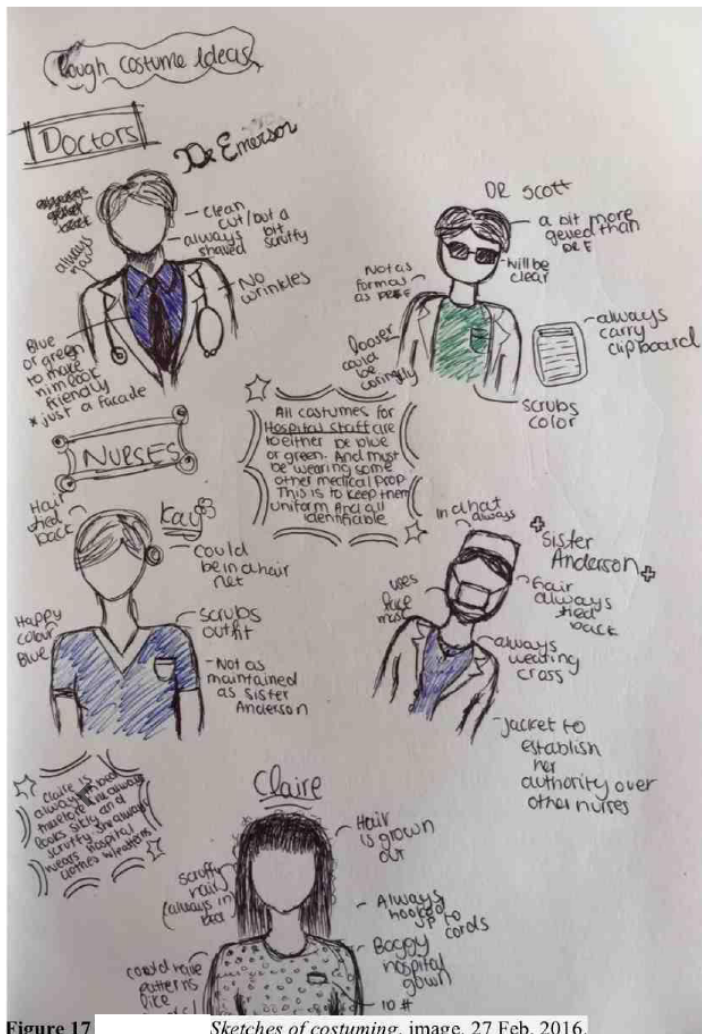


Figure 17 Sketches of costuming. image. 27 Feb, 2016.

Because of the setting of the play, the only costumes I had to work with were of course medical uniforms. So I decided to go with the generic Hospital outfit accompanied with a lab coat for most characters. The only medical staff character I did not give a lab coat to was Kay. This is because I want to make a differentiation between her power status and Sister Anderson's power. Sister Anderson is older than Kay and more experienced, therefore she is able to wear a lab coat over her scrubs just to indicate that power status that she possesses.

The differentiation I have made between Dr. Scott and Dr. Emerson, is that Dr. Emerson is seen as the more dominant character compared to Dr. Scott. He tends to be more demanding and strict about Claire's health status whereas Dr. Scott understands that Claire should be kept alive, but at times through the play we see him defending and sympathizing with Claire. I wanted to showcase this difference through their costumes, so they are not confused to be the same person. I decided to give Dr. Emerson a suit shirt and a tie under his lab coat. Also his hair is a bit scruffier and he always has a shaved face. I feel that while this makes him seem a bit more dominant it also makes him look more attractive and clean. Dr. Scott wears a lab coat over his scrubs, with his hair always gelled back and glasses on. This makes him look smarter but at the same time makes him look a bit younger or less mature than Dr. Emerson thus giving Dr. Emerson more of a professional look.

Claire's outfit is quite simple because it's not what she wears that attracts the attention of the audience to her, but rather her feisty character. Her given hospital gown does have flowers on it however, this was chosen because in most hospitals, the gowns of the patients are adorned with happy symbols such as bears etc. and this is to bring positivity to the patient. In the case of Claire, it was chosen to have an ironic sense as she is a depressed character and it is highly doubtful that flowers are going to make her feel better. I also chose this to show this contrast between how hospitals try and make their patients appear compared to how they actually feel.



Figure 18. Theatre, Bench, "Whose Life Is It Anyway?" Written by Brian Clark. Bench Theatre, 1977. Web. 27 Feb. 2016

1970s nurse outfit vs 2005 nurse outfit

You can see the difference in the evolution of nurse outfits, I wanted to show this difference because in terms of production, the one on the right is the costume that I would use for my piece. Compared to how it was stage in 1978. This picture on the left is actually taken from a whose line is it anyway performed in 1983.



Figure 19. Hospital Gown, pervocray's personal Tumblr, web. Feb 2016

Presenting Theatre: My directorial intentions and the intended impact on my Audience

Target Audience

This play has premiered all over the world since 1978, and has been taught in schools all over the globe, especially in the UK as part of their curriculum. Throughout my research I found teaching resources about 'Whose Life is it Anyway' that helped with teaching and engaging children in being open about discussing Euthanasia. It also encourages human freedom, and being strong enough to make our decisions for ourselves, by not letting the authority of others dictate how we live our lives. That isn't to say that we should be completely individualistic, or go crazy and not listen to our parents/ teachers. It just encourages children to realize how to persevere, and how to stand up for what is best for them. The topic of Euthanasia is very recent and therefore I think that in order to make it something more easy to talk about, it needs to target a wider audience. Therefore, I think my target audience will follow closely to who Brian Clark targeted, which would be people 14 and up. In the case of Claire, the reason that Clark did not end the play with Claire taking her life, was because he didn't want it to be a play about death, he wanted it to end with Claire to have that freedom to be able to make her decision about what she wanted to do with her life.

Finalized Setup and Lighting

This stage is my preferred stage setup not just because it is more visually appealing than the other stage, but because I think it captures more of the Claustrophobic ambience that was originally intended in the piece. In order for the audience to fully understand the isolation, and loneliness that Claire feels, I think it is essential that not only should the experience it through her dialogue but also through the set. Because the set creates the mood, and the tone for the play, accompanied by lighting of course, the two together create what the director intends. In that case, I think this set up really captures the contrasting feeling of claustrophobic but at the same time isolated from the outside world.

I have not included any windows in this set, in previous photos that I have looked at, most hospital rooms have windows in which the patients can glance outside. I have decided to remove that, because I want the audience to understand the kind of loneliness that Claire is feeling. How she is engulfed in a world where she trusts no one, yet she can't do anything to escape, because she literally cannot move. In this set up I have decided to put the doctor's office on top of the nurse's station and Claire's room to really symbolize their power over all.

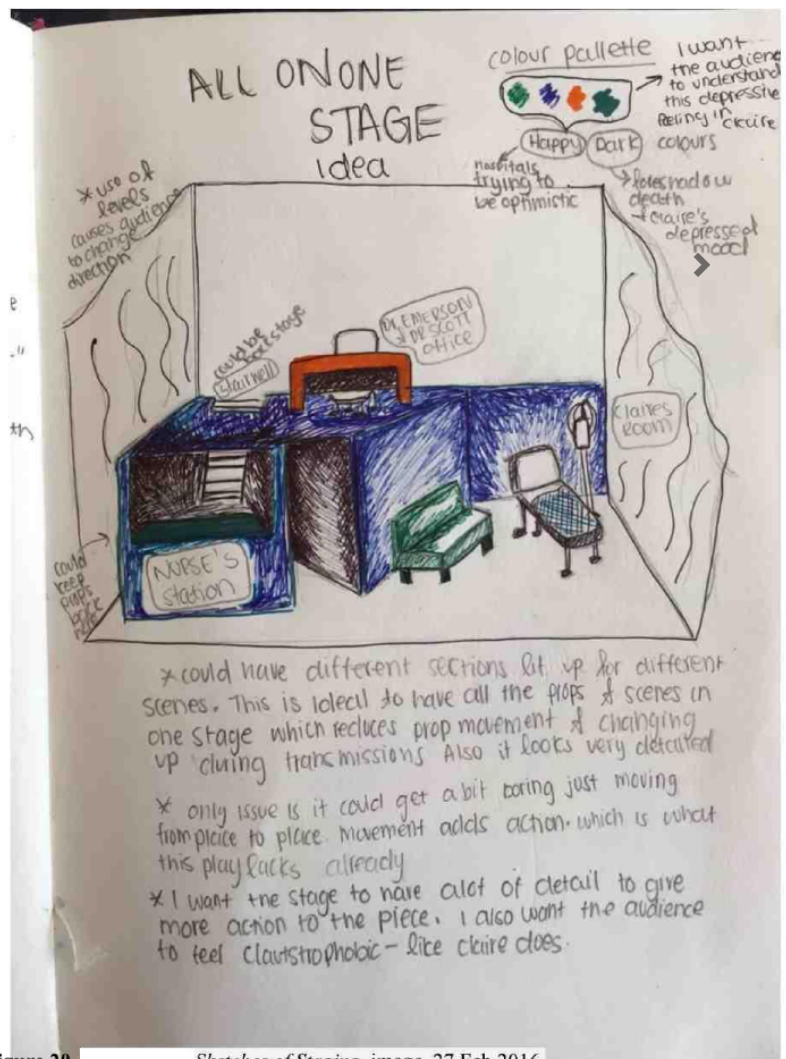


Figure 20. Sketches of Staging. image. 27 Feb 2016.

Even with it all being in close proximity the doctor's office seems to dominate all others.

Then the colors of Claire's room are all bright to elicit a happy feeling which is completely opposite to how Claire really feels. I wanted to really recreate a modern setup of a hospital room. Complete with all the colors and medical equipment. The basic layout of a medical room today does not differ by much to how they were laid out in 2005, therefore set up of the rooms will be extremely similar. However, the room setup nowadays is completely different to the original created in 1978. This is because there have been huge advances in the world of medicine, thus causing for more modern technology to be built such as the electronic hospital beds.

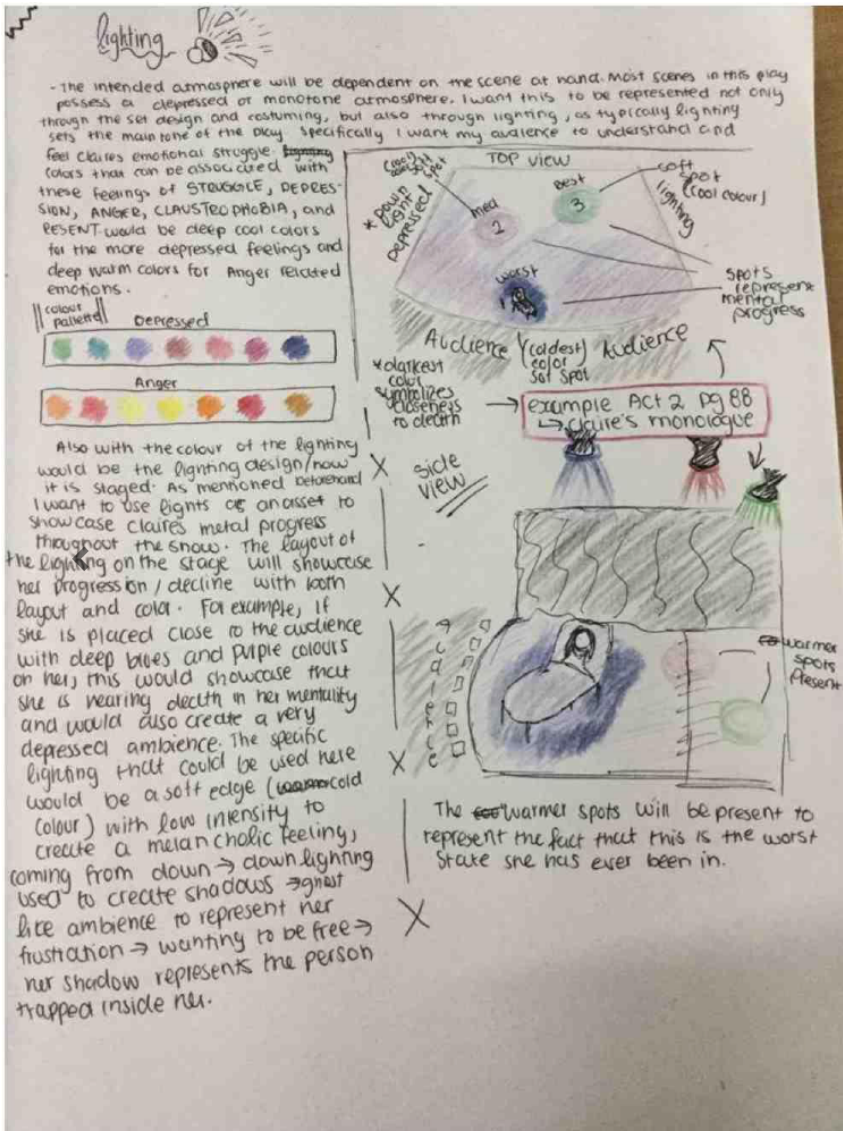


Fig 21. Sketches of lighting. image. 27 Feb 2016.

This is my finalized idea for lighting.

This can be adapted to the claustrophobic stage as her bed can be moved closer and farther away from the audience as need be. As you can see in the detailing around the sketches I have mentioned the use of positioning of lighting. This idea was previously touched upon in my creative exploration. I have chosen to do this because I want as Mark did in his IP, to use Lighting as a medium to express emotion and also symbolize Claire's mood. If Claire is in a stage of rage at either Sister Anderson or Dr. Emerson as seen in Act 1 page 44, the constant inability to breathe as mentioned in the stage directions could be enhanced with the deep reds and oranges flashing to showcase her mental struggle. **THE IMPORTANT KEY** here is **COLOR**. The color scheme used not only in lighting but also in set design and costuming have been specifically chosen to follow a certain scheme. The main contrasting colors that I have chosen are **Blue** and **Red**. These are present most in lighting and in set design. Blue as aforementioned is Claire's ongoing depression and Red is her anger that she feels not only towards the medical staff but also herself, as she blames herself for the physical state that she is in. For set design.

I have chosen to have all the colors of the hospital to be bright to showcase the facade created by the hospital to make their patients seem happy and peaceful but as we can see by Claire's character that, that is the complete opposite to how it actually is. This is also another intention of mine, to showcase this stark contrast between Fantasy and Reality. The fantasy for the hospital is this idea that all their patients love living at the hospital and wish stay there, when in reality, the last place they want to do is be there. The fantasy for Claire would be to

have her body back, so she can continue sculpting, but the sad reality is that will never happen. These ideas are all showcased by the media and production elements that I have chosen.

Intentions for the Actors

The hardest acting role will be one that plays Claire, her character is not only central to the play, but she incorporates so much emotion into such little movement. That is what will be the hardest challenge for the actress. With the medical staff it will come down to the line between feeling sorry for Claire and wanting to help her gain freedom of her life. As can be seen in *Act 2 page 78* Kay begins to talk to Claire about her life outside the hospital, but once she mentions dancing she tries to rephrase the topic as to not hurt Claire's feelings. Claire gets offended because she is tired of people feeling guilty for her. The actors will have to be very serious in nature, and not fall into their own personalities, as this topic is very controversial. The actor playing Dr. Emerson will have to be very confident, he is the most experienced medical staff in the play, and will have to carry the rest, he must act as if he knows all, but at times becomes a bit too arrogant. Under him would be Dr. Scott, I want Dr. Scott to be portrayed as this nerdy man, who is very intelligent, but almost doesn't know where to draw the line between sticking to his job credentials and getting too close to his patient (Claire) As can be seen in the stage directions on the last page of the play, Dr. Scott is seen almost going into kiss Claire until interrupted by Dr. Emerson that there is an underlying romantic relationship between the two.

Intended Impact on the Audience

As mentioned beforehand, this play is not specifically directed at a certain group of people. This is what I imagine as people watch this piece. As they walk in they unknown of anything that has taken place, the first thing they are introduced to is not this grand opening with a huge opening number but rather a woman laying in a hospital bed. An everyday routine it would seem almost. Right away what the thought would be the grand all is in fact just the everyday life of a paraplegic woman. Straight away they feel sorry for her, as she is unable to even feed herself. Soon they are given a glimpse into the corrupt medical world that forbids her from being discharged. This will immediately cause the audience to want to get on the stage and help Claire escape. Through the use of aforementioned lighting and other multi media the audience will be honored by the vulnerable state that Claire represents herself as.

I want them to feel as though they have been given access into the secret part of Claire's mind. Especially if the devised abstract scene is incorporated when Claire gets out of her bed to sculpt, I want the audience to cry, as they know it's all in her imagination. I want them to feel like they are with her through her journey of life, and at the very end when she gains her freedom, they will feel like they have helped her achieve that, as they saw her through the bad and the good.

Presenting Theatre: Staging of Two moments of the play

Moment 1: Act 1 page 39-43

In this scene Mrs. Boyle has come to visit Claire to try and discuss with her how she is dealing with the effects of the accident. Claire becomes extremely flustered, so much to a point that she is unable to breathe and needs an oxygen mask to reestablish her breathing. All of the medical staff rush in to make sure that Claire is alright, but in fact we see that Claire was more in the mood to just make a big deal out of the whole situation, because that is what her life has come to. I have chosen this scene because it is one of the few moments of action and climax in the play where it doesn't have as much of the seriousness aspect, which I wanted to work with.

The beginning of the dialogue starts on page 39 when Mrs. Boyle suggests that Claire should begin to practice the things that she will be able to do with her body such as, "*Cybernetics, Robotics, computer technology have transformed so many lives.*" Claire completely disagrees with this and wishes to quit treatment and end her life. I really want Claire to seem very hopeless when giving those lines, her deliverance is key, because the audience has to feel like she has no other option than to end her life. The lighting in the scene would begin with a flood light with just a white wash and then as the tension rises in Claire small hard red spots could slowly begin to appear on the stage. Then on page 41 at the very bottom when Mrs. Boyle says, "*You're very upset...*" The entire stage could be filled with a red wash showcasing Claire's frustration. Mrs. Boyle could stand up almost to give her some room to breathe and calm down, but knowing Claire, she takes it to a whole different level and lashes out at Mrs. Boyle. This entire scene is full of this idea of professionalism, and reaming serious even in a time of need and vulnerability. Mrs. Boyle doesn't take into consideration the utter pain that Claire is enduring, and just assumes that Claire will be willing to adapt easily to a whole new way of life.

The atmosphere of the scene will be staged on the claustrophobic stage that I have designed above, so for Claire it will seem like she has nowhere to go. Mrs. Boyle's first reaction will be to run to Sister Anderson to get help.

As the other medical staff flood in, the red lights will fade to a dim blue wash and Claire will begin to breathe very heavily once the face mask has been placed on her. The points of emotion in this scene are Claire's arrogance towards Mrs. Boyle, her short temper and not allowing Mrs. Boyle help her, and her distress which will be showcased with her tone of voice. At this point Claire's tone, is what will set the mood. When she states on page 42 "*Christ Almighty, you're doing it again.*" You really get this feeling that she is very much pissed off, and wishes that someone who understands her would come and be of assistance.

There will be a stark decline in tension, as the moment that Sister Anderson enters the room, Claire needs her to become calm again. The whole scene is very short but at the same time very powerful, through the use of lighting, the tension is really amplified and Claire's tone and emotion are felt very strongly. The scene will slowly die out, as the Sister, and Kay get Claire under control.

Moment 2: Act 2 page 88 (Claire's Monologue)

This scene is my personal favorite, because it is the first time that Claire allows the audience to know what she thinks about her life. She doesn't talk about how much she wants to end her life, but rather highlight the best parts of her life. She says that the best part of her life was her work. In this scene I would have all the medical staff gathered behind Claire in a semi-circle, then the judge would be on stage left, facing her from an angled view so that he is also facing the audience. Then the lights would fade as she begins her monologue starting from the line, "*...The best part of my life was, ...*" There would be single hard spot on Claire, illumination her entire hospital bed. The rest of the medical staff would be shadows in the background.

I want this to be Claire's moment of freedom, where everyone in the audience knows that even if she doesn't gain her freedom legally, that she has progressed so much through this play, that she has achieved her freedom and acceptance of herself within. The monologue begins out strong, with all the things she loved about life, but slowly will begin to decline, as Claire showcases how hard her life is now without the movement of her body. She states for example "*You know, I am filled with absolute outrage that you, who have no connection with me whatever, has the right to condemn me to a life of torment because you can't see the pain.*" To me personally, this is the most powerful line in the whole play. I want Claire to deliver it in a very slow and elongated way, almost as if she is shaming them for the horrible things they have done to her. Then as her monologue ends, a white wash is lit across the stage and all the faces of all the medical staff are illuminated, and their facial expressions all read guilt and shame, as they now realize what she has been going through.

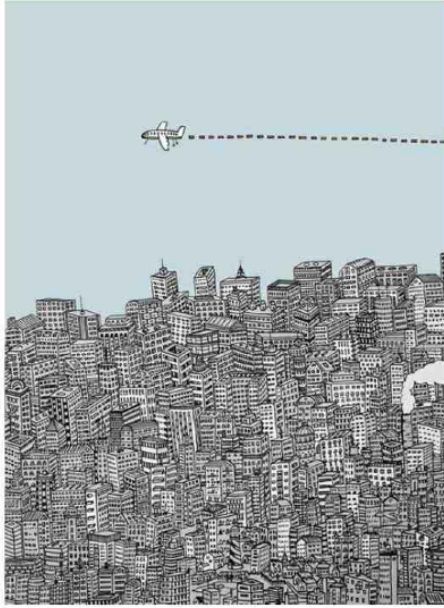


Fig 22. Latimer, Alex. "Alex Latimer." /
ILLUSTRAT / ILLUSTRATIONS. © Alex Latimer
2015, 2016. Web. 27 Feb. 2016.

Then as the judge stands, all look to him in unison. This will symbolize that all the power that once rested in the hands of Dr. Emerson, now lies in the judge's hands. I want there to be a lot of long pauses in this scene, to make the audience reach for the ends of their seats pining to know what happens. Then as the Judge leaves to ponder this, the characters will all just look around, some secretly whispering to one another, and amongst them, Claire will just be lying there, eyes locked forward, with a look of determination on her face. The white wash will slowly begin to fade into a spot that will illuminate the judge and Claire only. This will symbolize the isolation of everyone else and draw focus to them specifically. This is Claire's big moment; the moment she finds out if she is free. Once the Judge gives the good news that she is free the the spot immediately fades and the entire stage is illuminated with a yellow wash. This color yellow will be the symbol of her freedom. Kay and John will hug each other, they will be sad to see Claire go, but they are happy that she is now free. Dr. Emerson will sink his face into his hands, and Dr. Scott will just look to Claire with smile on his face, which will slowly lower to a look of sadness as he suddenly realizes that she wants to die. I chose this image on the left because I think its very symbolic of how Claire feels right at this moment. She is able to look down at all that she was, all her isolation and loneliness, all of that still exists, but at least now she has the freedom to do with it as she wants.



Bibliography

Web:

Aguirre, Stella Guedes Nascimento. *Euthanasia – A Study of the Age Long Controversial Issue in Thomas More's Utopia, Aldous Huxley's Brave New World and Brian Clark's Whose Life Is It Anyway?* Universidade Aberta, Lisboa. Universidade Aberta, Lisboa 2006, 2006. Web. 27 Feb. 2016.

Pankalla, Maya. "Whose Life Is It Anyway? Puts Right to Die Debate Center Stage: Realwheels Theatre Production of Tony-award Winning Play Sees a Newly Paralyzed Sculptor Fighting for Ownership of His Body." *Spinal Cord Injury BC*. Spinal Cord Injury BC, 20 Mar. 2014. Web. 27 Feb. 2016.

Staff, Broadway. "Were London Critics Moved by Kim Cattrall in Whose Life Is It Anyway?" *Broadway.com*. Broadway, 25 Jan. 2005. Web. 27 Feb. 2016

Maslin, Janet. "Whose Life Is It Anyway (1981)." *The New York Times*. The New York Times Company, 2 Dec. 1981. Web. 20 Feb. 2016.

Cooper, Steve. *Whose Life Is It, Anyway?* Edinburgh: Tyke Publications, 2002. *Pearson's Education*. © Harcourt Education Limited, 2005, 2005. Web. 19 Feb. 2016.

Scolnicov, Hanna, and Peter Holland. *Whose Life Is It Anyway? in London and on Broadway: A Contrastive Analysis of the British and American Versions of Brian Clark's Play. The Play out of Context: Transferring Plays from Culture to Culture*. Cambridge: Cambridge UP, 1989. 214-15. Print.

Images:

Fig 1. Cox, Donna, and Lee Smith. "MU Theatre History Archive." *MUT*. N.p., 28 Feb. 1982. Web. 27 Feb. 2016.

Fig 2. Theatre, Bench. "Whose Life Is It Anyway?" *Written by Brian Clark*. Bench Theatre, 1977. Web. 27 Feb. 2016

Fig 3. Theatre, Bench. "Whose Life Is It Anyway?" *Written by Brian Clark*. Bench Theatre, 1977. Web. 27 Feb. 2016

Fig 4. "Independent Project End Scene" March, 2014

Fig 5. "Independent Project Homework Scene" March, 2014

Fig 6 Movieclips. "The Theory of Everything (9/10) Movie CLIP - While There Is Life, There Is Hope (2014) HD." *YouTube*. YouTube, 13 Nov. 2015. Web. 27 Feb. 2016.

Fig 7. "Director's Journal Sketch of Claire's abstract scene" 27, February, 2016

Fig 8. "Director's Journal Sketch Brainstorm the senses," photo. 15, February, 2016

Fig 9. Hospital Food. "Food from around the world". Web. 27 Feb. 2016

Fig 10. *Hospital Bed*. Digital image. *Hospital Beds Information*. IHS Engineering, 2016. Web. 27 Feb. 2016.

Fig 11. *Sketches of Staging*. image. 27 Feb 2016.

Figure 12 *Sketches of Staging*. image. 27 Feb 2016

Fig 13. Krivitski, Tony. *Example of Towering Staging*. Digital image. - *Whose Life Is It, Anyway*. N.p., 19 Feb. 2010. Web. 27

Feb. 2016

Figure 14. Press, Canadian. "In Canada, This Is A 28-Hour Wait?" *The Huffington Post*. TheHuffingtonPost.com, Inc, 15 Apr. 2014. Web. 27 Feb. 2016

Figure 15 Tilley, Nina. *Sketches of Staging*. image. 27 Feb 2016.

Fig 16. Watt, Kirsten. "Lighting Designs." *KIRSTEN WATT*. N.p., 2012. Web. 27 Feb. 2016

Fig 17 *Sketches of costuming*. image. 27 Feb, 2016.

Fig 18. Theatre, Bench. "Whose Life Is It Anyway?" *Written by Brian Clark*. Bench Theatre, 1977. Web. 27 Feb. 2016

Fig 19. Hospital Gown, pervocrays personal Tumblr, web. Feb 2016

Fig 20. *Sketches of Staging*. image. 27 Feb 2016.

Fig 21. *Sketches of lighting*. image. 27 Feb 2016.

Fig 22. Latimer, Alex. "Alex Latimer." / *ILLUSTRAT / ILLUSTRATIONS*. © Alex Latimer 2015, 2016. Web. 27 Feb. 2016..

