

A PERFORMANCE STUDY AND ANALYSIS OF THE ROLE OF
MRS. MEDLOCK IN *THE SECRET GARDEN*

by

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ABSTRACT

For my thesis project, I will examine the character of Mrs. Medlock in the Orlando Shakespeare Theatre's "Theatre for Young Audiences" stage production of *The Secret Garden*. While recording my preparation and performance of the role, I will be drawing on and integrating many of the skills I have been acquiring in my Master's Degree program at UCF, including not only acting, movement, and voice, but also theatre research. My goals are twofold: first, to document the method of creating a rich, multi-layered, remarkable character, and second, to try to solidify what I have learned about this process and thus prepare for future roles in my career.

In this play, adapted by April-Dawn Gladu from the novel of the same name by Frances Hodgson Burnett, the character of Mrs. Medlock seems to be the antagonist or "villain" of the story. From an actor's point of view, it is imperative that a convincing villain be given characterization that makes her motives for doing wrong believable, and even understandable.

I do not believe Mrs. Medlock perceives herself as "evil." It is my purpose to find in this role justifications for her actions—which are taken ultimately to keep her job at Misselthwaite Manor.

On the surface, Medlock appears to be a very strict English housekeeper who makes Mary Lennox's life miserable from her very first day at the Manor. She is extremely cross with Mary and throughout the play threatens her as well as the servants in the house. Underneath her icy exterior, however, Sarah Anne Medlock is a woman desperately trying to keep order in the house and in her life. From the details presented in the original novel as well as in the play, including the moments of tenderness with Mr. Craven and with the Garden Tree and the occasional slips into her native "common" Yorkshire dialect, I think I can construct a believable and

functional backstory. I believe that much of Mrs. Medlock's behavior consists of making masks for herself to keep up an appearance of total control. I will enjoy the challenge of finding the humanity and vulnerability and humor in her character.

I will be exploring such topics as social standing and class structure (including the relevance of Medlock's dialect); the significance of her everyday relationships with others; and finally the evolution of her character. I will also explore the production history of the play, as well as the life of the author, Mrs. Frances Hodgson Burnett. I will keep a detailed journal documenting my process and the challenges I faced in creating and performing this role. I will also include interviews with the director, dialect coach and playwright. Finally, I will investigate how performing for an audience primarily made up of children affects the preparation and presentation of such a character.

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CHAPTER ONE: INTRODUCTION

The purpose of this thesis is to document the preparation and performance of the role of Mrs. Medlock in April-Dawn Gladu's Theatre for Young Audiences adaptation of *The Secret Garden*, based on the original novel by Frances Hodgson Burnett. I have included primary and secondary research including background on the original novel, the author, film and stage adaptations, analysis of the play and its structure, the given circumstances and character analysis, as well as a journal of the rehearsal and performance process.

Since this adaptation of *The Secret Garden* was a world premier, I had the chance to be the first to create the role of Mrs. Medlock for this version of the play. Having a record of the development and presentation of this role may be an invaluable tool in creating future roles throughout my career as a professional actor. I also hope this thesis may serve as a resource for other actors, perhaps lending insight to some of the challenges, questions, answers, discoveries, and pitfalls that I experienced during this process.

CHAPTER TWO: *THE SECRET GARDEN*: THE ORIGINAL NOVEL

My preparation for the role of Mrs. Medlock included both primary and secondary research. As part of my secondary research, I looked for back ground information pertaining to the original novel, such as creation and critical stature, the author's life, adaptations from the original text and the original text itself.

The Secret Garden: Creation and Critical Stature

In her lifetime, Frances Hodgson Burnett published more than fifty novels, (mostly for adults), produced thirteen plays, and was “the highest paid and best-known woman author of her time” (Gerzina, *Garden* ix). When she left her home in Maytham, Kent she had no idea that the book she was to write at her new residence in Long Island, New York, was to become a modern classic (Gerzina, *Garden* ix). It was, in fact, the gardens of her former home that inspired her writing of *The Secret Garden*. There was an old orchard at Maytham that had reverted to wilderness, but Frances started gardening, and transformed the land by planting three hundred roses (Parsons 251).

After her son Lionel's death, and many years of struggling with her own illnesses (discussed further in the next section), Frances also had a growing mistrust both of doctors and of the public worship of science. She began to subscribe to what people referred to at the time as “new thought”—that is, the idea that nature and the mind could help cure physical ailments. She believed there were “discoveries in literature...that have far greater significance to the happiness of men and women than any scientific discovery can give them” (Pendennis, SM3). Frances was thus motivated to write stories about what she defined as “beautiful thought”—“having to do with optimism, happiness, sacrifice for others, and a search for beauty” (Gerzina,

Frances 259). These two factors, mistrust of doctors and new “beautiful thought,” as well as her long-standing love of gardens and gardening, contributed greatly to her writing of *The Secret Garden*.

In its own time, the book met with mostly positive reviews, but sales figures were weak and no one anticipated that it would become her most famous and enduring work (Bixler, *Garden* xiv). Over time, however, the book gained more popularity and received increasing critical acclaim. In his 1962 article published in *Essays and Studies* entitled, “The Golden Age of Children’s Books,” Roger Green describes Frances’ book as:

...one of great individuality and staying power. It is the study of the development of a selfish and solitary little girl later in contact with a hysterical hypochondriac boy of ten: a brilliant piece of work, showing unusual understanding of introspective unlikable children with a sincerity that captures many young readers and most older ones (66).

Indeed, over the last two decades, *The Secret Garden* has seen a significant growth in critical response, including substantial attention from the major scholarly journals in the field of children’s literature. All the modern critical books and essays not only recognize “its sentimental stature as a beloved text,” but have also elevated the book to “a firm place in the academic canon” (Lundin 286).

Author’s Biography

Frances Eliza Hodgson Burnett was born on Cheetham Hill Road in Manchester, England, in 1849. She was the third of five children. Her parents, Eliza Boond and Edwin Hodgson, “both came from solid Lancashire families” (Gerzina, *Frances* 12). Edwin owned his own firm which supplied brasses, chandeliers, door handles and decorative ironworks for houses. At the age of only thirty-eight, he suffered a stroke and died several months later in September 1853. After her

husband's death, Eliza was still pregnant with their last child, but made the brave decision to take over the family business herself. In the years that followed, however, she could not handle the work on her own, and the gradual the decline of the Hodgson company forced the family to move from house to house.

Despite her minimal and transient education, it was clear from a young age that Frances had an innate talent and passion for writing and storytelling. "She kept all her young friends amused by making up episodic stories...she loved an audience" (Gerzina, *Frances* 20). She was a great reader, and began composing poems at the age of seven, and stories at the age of twelve.

Although her mother Eliza worked very hard to maintain the business, she could not compete against the economic downturn of the early 1860's in Manchester. The city had been affected by the American Civil War, mostly because shipments of cotton needed by its textile industry were blockaded. When Frances was in her early teens, Eliza finally sold the company and soon after decided to move the family to Knoxville, Tennessee, where her brother William had offered to help them. Although Frances saw her life in post civil war America as an adventure (they had been spared the war and its aftermath and enjoyed the fresh outdoors compared to the slums of Manchester), the family's financial situation did not improve. "When Frances was eighteen, she attempted to supplement the family's income with her writing" (Parsons 250). Her first pieces, entitled "Hearts and Diamonds," and "Miss Carruthers' Engagement," were published in June 1868 and October 1868 respectively, in the *Godey's Lady's Magazine* under the pseudonym, "The Second." She continued to help support her family writing five or six stories each month, for ten dollars apiece:

Burnett wrote a considerable number of love stories using the popular Cinderella formula—an attractive young woman wins the affection of a man whose sophistication, wealth, or social class is superior to hers. Suspense is created by the question of whether the lovers will

overcome obstacles such as social class, rivals, and misunderstandings (Bixler, *Frances* 20).

In her second group of published stories, Frances showed “female protagonists learning to fulfill social expectations for a woman, especially a wife and mother,” and her next several stories portrayed “the dark side of the convention of romantic attachments across class lines” (Bixler, *Frances* 20-21).

Frances was twenty years old in 1870 when her mother died, leaving Frances in charge of the family. Her writing now became their primary source of income. Next door to the Hodgsons lived the Burnett family. Swan Burnett, who had been crippled in youth, would become Frances’ first husband. They married in 1873, and in that same year, Frances published her first novel-length work, *Dolores*. She now felt confident enough to write under her real name, and by the late 1870’s was beginning to be noticed in America and England as a serious young talent.

Almost exactly one year after their marriage, Frances and Swan had their first son, Lionel. In 1875, the Burnetts moved to Paris, where their second son, Vivian, was born in 1876. During this time, Swan was studying medicine and Burnett continued to write and provide financial support for the family. In 1876 she published her first official novel, *That Lass ‘O Lowries*.

Frances and Swan moved to Washington D.C. that same year, where Swan was struggling with his ophthalmology practice. Once again, Frances became the main breadwinner of the family. At the same time, however, “she was supposed to be submissive, quiet, gentle, to identify herself with her husband’s will and interests, bear his children and keep to his house” (Thwaite 52). In this period she was working on four novels-- including *Haworth* (1879), *A Fair Barbarian* (1881), *Through One Administration* (1883), and *Sara Crewe* (1888)—as well as a play co-authored with William Gillette, *Esmeralda* (1881). Positive reviews of her work were appearing,

but it was not until her best-selling children's novel *Little Lord Fauntleroy* (1886) that her reputation was set. In 1888 a stage adaptation entitled *The Real Little Lord Fauntleroy* opened in London and on Broadway.

As she grew more famous, Frances also was often ill, the pressures of balancing her work and family life often sending her into waves of depression. She was talked about in the press-- mostly gossip about her messy family life (it was unusual then for a woman to work with men and to be away so often from her husband and sons). In 1890, Frances was consumed with overwhelming grief when her eldest son Lionel died of tuberculosis. Her works written during this time, *Giovanni and the Other* (a collection of short stories), *In the Closed Room* (a two part book), and *The White People* (a book dedicated to Lionel), convey this grief. Returning to Washington in 1893, Frances wrote a new book *The One I Knew the Best of All*, a story of her own life to age 18 (Carpenter 42).

Frances's marriage had been strained for years, and after Lionel's death, the relationship became worse. She became ill again. This time, more than the "nervous exhaustion from which she had suffered earlier," her illness was her heart, with "palpitations, shortness of breath and extremely painful chest seizures" (Gerzina, *Frances* 194). Gossip surrounded Frances about a possible extra-marital affair until Frances and Swan finally divorced in 1898. The rumors circulated again and newspapers "reported that the woman who eschewed marriage and lived a fiercely independent life devoted to art was about to marry a man ten years her junior" (Gerzina, *Frances* 204). Frances denied these rumors for years and tried to focus on her writing. She moved to Maytham Hall, Kent, and turned a "walled, over-grown orchard into a rose garden," where she often sat to write (Bixler, *Garden* xiii).

In 1900, Frances asserted she was “dragged, threatened and blackmailed” into her second marriage to Stephen Townsend, an aspiring actor who had also served as her business manager (Gerzina, *Frances* 218). Unfortunately, this marriage was again unsuccessful and they divorced only two years later in 1902. Frances became ill once more, suffering nearly complete physical and emotional collapse. She recovered in a sanitarium in New York.

Despite Frances’s personal and physical challenges, she continued to write prolifically for the next two decades. She moved back to America and in 1908 bought a home in the Plandome area of Manhasset, Long Island. It was there that she enjoyed success with works such as *The Lost Prince* (1915), *Robin* (1922), and *The Head of the House of Coombe* (1922). Of course, her most successful work written there was *The Secret Garden* (1911). In addition, the famous actress Mary Pickford starred in the film version of *Little Lord Fauntleroy* in 1921.

Frances died on the morning of October 29th, 1924 in Plandome with her sister and son Vivian by her side. She and her son Vivian are buried in Roslyn Cemetery, Nassau County, New York State and a statue of Lionel stands nearby. In 1935, her family and friends, including Kitty Hall Brownell, dedicated a fountain sculpture to her in Manhattan’s Central Park, featuring Mary and Dickon from *The Secret Garden*. Her work influenced such writers as D. H. Lawrence and T. S. Eliot, and it continues to be wide-read and praised throughout the world.

Clearly, Frances’s life influenced her work on many levels. Among other things, her son’s death, and her own battle with illnesses found their way into her art through the psychological and physical illnesses confronted and resolved by some of her characters. In life, she tried to maintain both her family and professional life

despite all her struggles. In fact, what I found most admirable in her work is its positive spirit, especially *The Secret Garden*.

The Secret Garden: Adaptations

There are dozens of adaptations of Burnett's novel. Even a simple search on Amazon.com comes up with a plethora of versions in various media forms. In fact, as critic Margaret Mackey notes in her article, "Strip Mines in the Garden, Old Stories, New Formats, and the Challenge of Change":

I have encountered this story in the following incarnations: two movies, a television dramatization, an animated cartoon, three different audiocassette readings of abridged or retold versions, the recordings of two different musicals, a CD-ROM 'moviebook,' one text essentially abridged from the original, two texts which are not much more than picture-book souvenirs of a movie version, and a coloring book (4).

Indeed, even since that article was written in 1996, there have been new versions published and performed. Susan Moody published a novel in 1998 entitled *Misselthwaite: The Sequel to The Secret Garden*, and there have also been two other movie sequels—the 2000 film entitled *Return to the Secret Garden* and the 2001 film entitled, *Back to the Secret Garden*. There is even a Japanese anime version of the original book. In addition, Noel Streafield's novel, *The Painted Garden*, has as its central story the filming of the first movie made of *The Secret Garden* in Hollywood. Each adaptation of Burnett's novel seems to have a different tone, style, or format: some deleted or added characters, and some changed central aspects of the plot itself. There are now 281 different published editions in English, 70 sound recordings, and 35 visual materials (VHS and DVD versions) (Lundin 287).

Film and Television Adaptations

The first film version--aside from a 1919 Paramount silent film which is considered "lost"-- was produced by MGM, and came out in 1949. In this version, starring Margaret O'Brien, the scenes are mostly in black-and-white, but turn to color whenever the newly growing garden is shown. Directed by Fred M. Wilcox, it turns the novel into a Gothic thriller. As noted by Julaine Gillispie in her article, "American Film Adaptations of *The Secret Garden*: Reflections of Sociological and Historical Change," the film is almost like a Hitchcock movie, as the director creates suspense "with the eerie music of the opening score, an unknown person opening the garden door, and vultures rapaciously circling the Lenox home" (135). The friendly robin in the novel is also replaced by "a more ominous raven" and the director's shots rely on "low-key lighting and visual details--portentous shadows, foreboding fog, and sinister glances--to emphasize the tension-filled tone" (135). The film even goes so far as to make some implications about Archibald's possible involvement in Lilly's death.

The BBC version made in 1975 was a six-part television serial of three and a half hours, and seems to be the closest to the actual original text. In fact, even skeptical critic Margaret Mackey found the series to be interesting and faithful in preserving the story (Mackey 11). It is one of the most acclaimed adaptations of the novel.

According to Gillispie, while Rosemont Productions' 1987 "Hallmark Hall of Fame" television movie of the children's classic seems to show "children at the mercy of grown-ups," director Alan Grint conceives *The Secret Garden* as more of a "sentimental romance," with a focus on female nurturance (137). In this version, the story is told as a flashback--Mary returns to Misselthwaite Manor after serving as a

nurse in World War I, and looks back upon her childhood memories leading up to Colin's proposal of marriage. Of particular interest to me specifically exploring the role of Mrs. Medlock, is how unlike the novel and some other productions of *The Secret Garden* are. In Grint's film, she is a kind but firm caregiver:

Grint's Medlock uses child psychology, redecorates Mary's room, and offers to take her shopping. She is a busy working woman who has her charge's best interests at heart; for example, the housekeeper wants to get the girl a governess because she is lonely. In the conclusion, the heroine describes Medlock as loving and compassionate (Gillispie 138).

A different tone, some different details, and a different characterization of Mrs. Medlock are found in the 1993 Warner Brothers film version of *The Secret Garden*, directed by Agnieszka Holland. First, this version seems more melodramatic -- for example, an earthquake in India rather than a cholera epidemic kill Mary's parents—and it seems to focus more on Mary's and Colin's forlornness. Another different detail is that rather than following the Robin to the key to the garden, Mary finds it in her Aunt Lilly's old room and then the helpful robin only shows her the door. But most relevant to my own exploration of Mrs. Medlock, in this version (as played by Maggie Smith), she is portrayed as a wicked stepmother type, and even goes so far as to slap Martha in the face when she disobeys her. In the end, however, we do see another side: she breaks down crying on the stairway because she thinks she has let Master Craven down, and places her head on Martha's shoulder.

Stage Adaptations

There have been many stage adaptations of *The Secret Garden* including plays, opera, musical theatre, and theatre for young audiences. In Great Britain in 1983 there was a musical adaptation created by Shaughnessy and Burgett starring

Barbara Cook as Martha. Nona Sheppard and Helen Glavin turned the book into a children's opera performed in England in 1991, and in that year another opera by Greg Plishka and David Ives made its world premiere in Pennsylvania (Bixler, "Misread" 422).

But by far the most famous stage adaptation to date is the Broadway production of *The Secret Garden*, which opened in 1991. With music by Lucy Simon and book and lyrics by Marsha Norman, the production was nominated for seven Tony awards. It won for Best Book of a Musical, and eleven-year-old Daisy Egan, who played Mary Lenox, won for Best Featured Actress in a Musical, becoming the youngest person ever to win a Tony award. Despite mostly positive reviews, various awards and vast ticket sales, Frank Rich's review in *The New York Times* was not very complimentary. He criticizes the musical's lack of "magic" and "mystery" that had made Burnett's work endure, and that this version, "favors theme over story, as if it were a learned essay about the book instead of a new version that might speak for itself" (Rich C1). He also notes that the obstacles Mary must overcome to enter the locked garden and even the garden itself are missing the importance they retain in the novel.

There have also been dozens of Theatre for Young Audiences versions of *The Secret Garden* performed across the country and all over the world including productions by the Seattle Children's Theatre, a Theatreworks/USA musical version, and productions in Australia, Canada, South Africa, and Jerusalem. Like the film and other media versions of the novel, the stage adaptations often have many differences from the novel including added and deleted characters, and changed details and a changed focus from the original story. It is, indeed, interesting to question how far these changes can be accepted before *The Secret Garden* is no longer the appropriate

title for the adaptation at hand. However, as Margaret Mackey points out, “there are, of course, occasions when some alterations in a story are important to the successful telling of that story in a different medium” (8). Although April-Dawn Gladu took some liberties in her version of *The Secret Garden*, I believe her Theatre for Young Audiences adaptation is a truly fine example of successful storytelling for both children and adults.

The Secret Garden: Synopsis of the Original Text

The stage version produced at Orlando Shakespeare Theater differs from the original novel in many ways. As a basis for considering the differences, I read the original text. The following is a plot summary.

Mary Lenox lives with her parents in India where she is waited on hand and foot by their Indian servants, including her Ayah—her nanny. When many are killed by cholera and the entire household is evacuated (including her parents), Mary is sent to live with her Uncle Archibald Craven, a hunchback, at his estate in Yorkshire. Mrs. Medlock, the head housekeeper at Mr. Craven’s home picks her up from the train station and escorts her to Misslethwaite Manor. At that time, Mary is a spoiled, anti-social child and at first meets her new home and its inhabitants with bitterness and hostility. Slowly, however, she comes to enjoy speaking with Martha, the house maid, Ben Weatherstaff, the gardener, and Dickon, Martha’s brother. Mary is enthralled with Dickon right away because of his earthy energy and magical way with nature. He plays music on his flute for a robin red breast who shows Mary where the key to Mr. Craven’s wife Lilly’s rose garden has been buried since she died. Mary explores the run-down garden with Dickon and vows to work to make it grow again.

In the meantime, Mary has heard crying on various nights in the house and

one evening disobeys Mrs. Medlock's orders to keep to her room, to find out where the noise is coming from. Mary meets Colin, her cousin, who has been bed-ridden since he was born. He, like Mary, is very spoiled with an ill temperament. Colin's mother died when he was born and he was a sickly child. The doctors and his father thought he would die and confined him to his room. Colin also believes he is going to grow a lump on his back like his father and die. While the servants dote over him and scramble to pacify his frequent hysterical "fits," his father hardly ever sees him. Colin and Mary, however, make friends that evening, and she tells him eventually about her garden. They discuss how they will get Colin outside to visit it in his wheelchair without anyone else who works in the house knowing.

Colin falls in love with the garden immediately, and for many weeks, his daily trips there with Mary and Dickon make him stronger and healthier. Mrs. Medlock and the doctor are bewildered by his improvement. Susan Sowerby, Martha and Dickon's mother, and friend of Mrs. Medlock knows everything that is going on and decides to write a letter to Mr. Craven and send it to him abroad requesting he return home immediately. Upon Archibald's return, he finds Colin, healthy, running and playing with his friends in his wife's now rejuvenated and thriving garden. They walk side by side and return to the Manor.

As this summary suggests, Mrs. Medlock's role in the novel is significantly different from that in the adaptation by April-Dawn Gladu. She never goes to the garden. She is last seen gazing out the window in amazement as Colin and Archibald walk towards the manor on their way back from the garden.

CHAPTER THREE: ANALYSIS OF THE ORLANDO SHAKESPEARE THEATER PRODUCTION

I did some secondary research in relation to the OST production, by interviewing both the play's author and its director. I also did primary research by doing my own analysis of the structure of the play. Finally, considering both secondary published sources and the text of the play itself, I analyzed how the historical period might have affected the production, and particularly my performance in the play. Specifically, I looked at costumes, settings, norms of behavior and class status.

April-Dawn Gladu's Adaptation

I had the opportunity to interview April-Dawn Gladu, author of this adaptation of *The Secret Garden*, both about her process and the play itself. I was impressed with the fact that April-Dawn is not only a writer, but also director, educator and performer who is currently an Associate Artist at The Orlando Shakespeare Theater. She has written and directed for Walt Disney Entertainment and at OST she has directed shows as diverse as *Dracula: The Journal of Jonathan Harker*, *The Velveteen Rabbit*, *Frankenstein: The Modern Prometheus*, *Miss Nelson Is Missing*, *The Island of Doctor Moreau* and *Stuart Little*. In addition to developing new plays for companies such as Ensemble Studio Theatre, Pulse Ensemble Theatre, and Six Figures Theatre Company, she has also adapted children's books for the stage including productions of *The Pharaoh's New Robes*, *The Jungle Book*, and most recently *The Secret Garden*. The following is a compilation of comments from my interview.

I first asked April-Dawn why she chose to adapt *The Secret Garden* for the Shakespeare Theater. She explained that it came out of her position as Education

Director last year when the staff was selecting possible titles for the 2007-2008 season. After “filtering down” several possibilities, she said it became the “logical choice.” She began reading several of the Theatre for Young Audiences scripts of *The Secret Garden* that had been written, but noted that “none of them fit our brand...they didn’t fit the particular style of TYA shows that we do.” April-Dawn further explained that the OST “brand” required that the plays be interactive, “talk up” to children and not down to them, include extensive use of all the spaces in the theater including the vomms, aisles and balconies as playing spaces, and have jokes that appeal to both adults and kids. The already existing scripts did not address all of these factors; they were not fitted to the theatre’s particular audience demographics; they did not fit the time that could be allotted for rehearsal and performance of each show; they did not fit the theatre’s budget. Artistic Director Jim Helsing suggested she write her own, new adaptation of the play.

April-Dawn began by reading Burnett’s novel, taking notes, and creating an outline for her piece. She sent it out to a friend for review who had several notes and suggestions for her. After re-reading it, April-Dawn realized what was missing: “Where is the *magic*?” she asked herself. It was on a trip to Wakiwa Springs with her family one day amongst the trees and birds that she found her answer: “*this* is magic,” she said, “nature is magic and that’s what I’m missing.” This was certainly consistent with Frances Hodgson Burnett’s point of view, and April-Dawn revised her script by creating her own incarnation of the spirit of the novel by adding a character to the play named, The Garden Tree (discussed later in this chapter).

Glada’s script is of course an extremely abridged version of the book, as the play needed to be less than one hour for the TYA series. She has also altered the cast and some of the story mainly to fit the time and budget allowances. Some of the

major differences include the deletion of Dr. Craven and Susan Sowerby (Martha's mother), the addition of The Garden Tree, and a reinterpretation of the nature and function of the role of Mrs. Medlock.

April-Dawn says she struggled with her adaptation of the book because in the novel there was no "nemesis." "There isn't a strong figure that is the twirling- a – mustache- 'I am against that little girl' character." In fact, as she noted, the book is really about three people who learn to love each other and themselves through their relationships with nature and one another. "The only evil," she continued, "is in their past...but that makes for really boring drama if we all sit around and say, 'oh, I've had evil in my past.' Any five-year-old would be out the door and I wouldn't blame them." Therefore, April-Dawn said she had to create a nemesis. She had seen a few TYA versions where Dr. Craven was portrayed as the villain (as in the animated cartoon version, the musical by Shaughnessy and Burgett, and the Broadway production) but decided not to go that route. "Mrs. Medlock rose up next as a tension rod for Mary. I knew I didn't want her to be evil, but I didn't mind if Mary's perception of her was evil. At the same time I really wanted the audience to be able to see that there was more to her—to make her round, human, fallible."

April Dawn's version of Mrs. Medlock presented me with the challenge of creating a character that young audiences would clearly see as a "nemesis" type, but at the same time would understand, laugh at, and even empathize with. I think her choice was wise and helped move along the action of the play. As she remarked, there needed to be escalating tension throughout, with the "evil" intensifying as the play went on, finally leading to Mrs. Medlock's big turn-around at the end. I really found it touching that in April-Dawn's version, not only do Mary, Colin, Archibald, and The Garden go through a transformation (as in the book), but Mrs. Medlock does

as well. I believe this helped support the overall arc of the story, which had to happen in just under an hour.

April-Dawn's views inspired many of the character choices I made in the play, and I discuss many of these specifics in later chapters and in my journal.

Director's Concept

David Lee is the Associate Director of PLAYFEST and New Play Development at The Orlando Shakespeare Theater. For UCF, he has directed his original musical pastiche *Don Juan Comes Back From the War* based on the play by Odon Von Horvath, and the South-Eastern regional premiere of the play *Margo Veil* by Len Jenkin. In the fall of 2007 he directed *Charlie and the Chocolate Factory* at the Orlando Rep. As an actor, he has starred in *BENT* and has played the title role in *Hedwig and the Angry Inch* in Orlando, Tampa and Ft. Lauderdale (which I had the opportunity to see—he was amazing!) He is the author of several plays, and impressively, has worked at theatres ranging from Yale Repertory (where he earned his MFA in directing) to The New York Fringe Festival. My interview with David provided some very helpful insights.

David said that his concept for *The Secret Garden* was greatly inspired by the writing and theatre of director Peter Brook. He envisioned an open space with “doorways as portals to other worlds” and wanted to “show in a very simple, evocative, theatrical way travel, journey and growth.” He did not want much to get in the way of the doorways and the garden, so he kept the set and props to a minimum. He was “inspired about how Brook says often you need so little to create so much.”

David wanted the story to be “transformative,” and he wanted this to be expressed through the set, lighting, music and characters. “I thought of the door opening to the secret garden as a metaphor for other journeys that are taken during the play. I wanted the set to be as transformative as the story and the characters were.”

For the lighting, it was important that India and the moor of Yorkshire have a lot of haze and mist—first resembling the aura of death and cholera in India and then traveling through to the barrenness of the English countryside. The lighting got more vibrant and colorful as the play progressed. He began the play with Indian music influencing the tone of a different world, and then introduced the period music of early 1900’s England that “Mary herself or her aunt might have listened to,” thus helping to influence the movement and direction of the play.

Like the lights, David also wanted many of the characters in the play to grow from dark to light, including The Garden Tree and Mrs. Medlock. The concept of the tree had come from April-Dawn, but in the beginning, David was not certain about its function in the play. He thought it was a bit silly but wanted to respect the playwright and the play, and came to realize that, “the tree had to be the mother earth, Aunt Lilly and the mother of the whole production.”

“As for Mrs. Medlock,” David said, “I wanted her to be the archetype of female villain—which I think kids can relate to—because they have been so primed for it with all these Disney movies.” At the same time, he wanted her to have other levels, a humorous edge, and in the end to experience a remarkable change. This was the overall theme and concept of the story in his eyes: “Transformation and the journey that it takes to get there...Change is growth, and transformation is the art of life—just when things seemed the darkest only then does the light reveal itself.”

David's vision of Mrs. Medlock made me think very critically about my journey throughout the play. I began plotting out how my temperament would go from the strict, no-nonsense housekeeper, to the more "witchy villain," and finally the changed woman—who was really only misunderstood the whole time.

Play Structure

The following sections on play structure presented a challenge to me. Not having taken a class in script analysis as an undergraduate, I learned a great deal. I had to do a lot of research to be sure about the definitions and applications of many terms, but interestingly, in the end, I realized that there was not one "sure" interpretation of them.

Theme

Theme seemed to be the most straight forward characteristic to identify. A theme may be defined as "the play's largest ruling ideas" (Waxberg 152). Certainly, David's vision of transformation and change was the most important idea behind his concept for the show. The relationship between nature and health seemed to be an important part of this central theme. As discussed in her bio in chapter one, Frances Hodgson Burnett ascribed to "new thought," in which it was believed that the natural world around us, and indeed, our psyche itself, could have healing powers over our bodies. Colin is most obviously affected by the garden's "magic" and Mary and Dickon help him to believe in the power within himself to walk:

COLIN: Are you making magic?

DICKON: Tha's doin' magic thysel'. It's the same magic that makes trees

grow and roses bloom.

MARY: Just believe it.

COLIN: Yes, yes! I am going to walk to you Mary, I am going to do it! (Gladu 41)

The moor and the garden also transform Mary. As Martha points out to Mrs. Medlock, “since she came here I’ve seen her blossom like a rose, what with playin’ outdoors and eatin’ cook’s good meals” (23). When Mr. Craven arrives back to the manor, he is shocked to find Colin well and running around the garden. He too is deeply affected by the magic of nature:

ARCHIBALD: I think Colin wasn’t the only one working Magic Mary Lenox. I see you, and I see young Dickon, and I see—
He stops and notices the Garden Tree. He walks over and touches her branches. She smiles and gives him a flower.
I see Lilly’s garden. (50)

Mr. Craven sees the tree, which has also undergone a huge transformation, and is reminded of the magic of his late wife’s garden, and indeed, the magic within himself. He vows to be “the best father and uncle any child has ever had” (51).

Finally, although for most of the play Mrs. Medlock believes that Mary is only a troublesome girl who is a bad influence on Colin, when she finally enters the garden in the last scene, she too, is transformed. When she speaks to Colin at the very end, we come to understand that beneath her strict exterior, she always had good intentions: “the doctors told me you would die if I didn’t do exactly what they said. Your mother was so dear to me, to so many of us, and I didn’t want to fail her; or you, sir” (52). Nature and the garden certainly have a great influence on the transformation and growth of these main characters.

Exposition

Exposition is “the action that has happened antecedent to (preceding) the action of the play...It is all the information you need to know what is going on” (Waxberg 7). It gives the history of the characters and events of the play. This information may be presented at the beginning of the play, but often it is revealed as well in the dialogue as the play progresses.

I view the entire opening scene with Mary in India as exposition. She starts the play by telling us her name, and sets up the history of her life in India. In a dream-like sequence, we see Mary ordering around her servants until a soldier comes in and tells her about her parent’s fate. We now understand and how she came to leave India and the audience is familiar with her background before she arrives in England.

When Mary arrives at the train station, it is through Mrs. Medlock’s exposition during the ride home that she is told about Misselthwaite, the moor, her hunchback Uncle, and the death of her Aunt Lilly. When she arrives at the manor, Martha and Dickon tell her about the garden and how Mr. Craven had it locked up for years after Lilly died. Even before Mary ever sets foot in the garden or meets Colin, the audience already knows a lot about this eerie manor and its history.

Inciting Incident

The inciting incident, or ignition, is the “no turning back action that unstoppably alters the balance” (Waxberg 5). Certainly, the first upsetting of the balance in the play occurs when Mary’s daily routine in India is forever lost due to the death of her parents. However, the most significant inciting incident occurs when

Mary ventures off to find out where the crying is coming from at Misselthwaite Manor, and discovers Colin. Mrs. Medlock had told Mary that she was not to leave her room. Things were in balance in the house as long as Mrs. Medlock was in charge, and Colin was sick and a secret. When Mary finds out this secret, it irreversibly changes the status quo at the manor. While Mrs. Medlock perceives Mary's actions as a danger to Colin's health, from this point forward, Mary is inspired to help him get better.

Climax

The climax of the play may be defined as “a prominent peak of emotional intensity in the play” (Thomas 77). I was a bit confused when I first began to think about the climax of *The Secret Garden*, because I believed there could be a few possibilities. After speaking with Kate, my chair, I came to understand that not only could there be multiple possibilities, but also that the climax for the director and for the actor may differ. I believe one climax for the director may be the reawakening of the Secret Garden followed by the ultimate moment of triumph when Colin stands on his feet for the first time. It could also be the reuniting of Colin and his father. However, for Mrs. Medlock, the climax is quite different. One possibility could be the moment when she finds that Mary and Colin have become friends, and Colin threatens to tell his father to send her away if she does not comply with his wishes. This is Medlock's ultimate fear, and her emotions are certainly at a peak in this moment. Most likely, however, I believe the climax for Mrs. Medlock comes in the final scene in the garden when Archibald tells her that he wants her to retain her position at the manor, and praises her for doing exactly as he asked. In this moment,

all of Mrs. Medlock's fears and tensions which have built up throughout the play are released. It is a peak of emotional intensity or for her unlike any other.

Resolution

The resolution is what happens after the climax, and it "usually establishes a new balance, which can be the restoration of the initial one or a change to better (or worse) balance" (Waxberg 11). Although it may be very clear in some works, I believe that just as in acting, the director and the actors may be able to justify different choices. However, in this case, it seems the resolution for all the characters in the play takes place in the final scene in the garden. Colin is healthy and happy and regains the love of his father. Archibald rediscovers his love for his son, his niece and his household. After Mrs. Medlock finally finds her job is safe and that she is wanted and respected at the manor, she realizes everything is going to be all right. I believe the ultimate gesture of resolution comes in Mary's very last line, "Let's all start over again," as she and Mrs. Medlock curtsy to one another and shake hands (Gladu 52). (Again, there could be other possibilities of resolution if one identifies the climax differently).

Given Circumstances: The Historical Period

Research on the historical period greatly influenced the choices I made in developing the role of Mrs. Medlock. Looking at the clothing, behavioral norms and class relations of the time provided many clues as to the daily life my character may have experienced.

Period Costumes and Setting

Although the opening sequence begins at Mary Lenox's home in India, the majority of *The Secret Garden* takes place in the early 1900's in Yorkshire, England. Yorkshire is the largest county in England and is often quite cold with fog and rain inhabiting the region for much of the year. In my interview with costume designer Mel Barger, she pointed out how the costumes reflect the time period: Mrs. Medlock's dress is nearly floor length and is paired with a blouse for "an almost school teacher look." "It was common in that time for women to wear men's style shirts with fitted vests and jackets over them," she said, "with an overcoat and hat for traveling." In that era, housekeepers were at the top of the chain of servants in the manor, and it was important that of all the other servants of the house, she was "the classiest and most put together while at the same time not fancy enough to be mistaken for the lady of the house." I have included a copy of Mel's rendering of Mrs. Medlock's costume in the appendix of the paper.

Most of the information about the setting and its history come directly from the text *Misselthwaite Manor*, as Mrs. Medlock states, is "six hundred years old and at the edge of the moor" (Gladu 7). She does not particularly like the moor as it is "a wild and dreary enough place with miles and miles of wild land that nothing grows on but heather and gorse and broom, and nothing lives on but ponies and wild sheep." The Manor has dozens of gardens which surround it but "most of them's shut up and locked." Mr. Craven has lived at the Manor his whole life but cannot stand to be around the estate since his wife died.

Behavioral Norms in the Period

A contemporary view of “the culture of Yorkshire” is that it “is built on some fundamental virtues: clear thinking, plain speaking, business acumen, thrift, sporting prowess, literary and artistic achievement” (<http://www.yorkshire-culture.org.uk>). This “promotional” view is more suited to a travel brochure than to play analysis and role creation. More accurately, Mrs. Medlock, in the text itself gives some clues about how the culture and society of the 1900’s functioned. She has some significant lines that refer to very clear norms of behavior, about how people were to conduct themselves. She says in the first scene: “...I’m Mrs. Medlock, and since you are not in India anymore and I am a proper English woman, you will address me as such” (Gladu 7). Later she scolds Martha for her behavior and says, “I see Mary has rubbed off her poor manners and rude ways on you” (23). And in her big confrontation scene with Mary, she reprimands her saying, “I don’t know what passes for good behavior in India, but in Yorkshire, little girls, even rude, sallow, contrary ones like you, have to follow the rules” (34).

Also, it was customary in England at this time for wealthy children to be taught at home by a tutor or a governess, and Mrs. Medlock suggests to both Martha and Mr. Craven that for Mary, “a strict governess would have her in hand in a few days and stop all this running about nonsense” (23). Of course, expectations of behavior varied according to class.

Another important norm, perhaps underlying Mrs. Medlock’s role as she understood it, is the place of women in this time period. Although traditionally called the Edwardian Era, the influence of Victorian ideals from the late 19th century still played an important part in the culture and society. During this time, a woman’s most important role was in the home:

It was through her duties within the home that women were offered a moral duty, towards their families, especially their husbands, and towards society as a whole...the ideal woman at this time was not the weak, passive creature of romantic fiction. Rather she was a busy, able and upright figure who drew strength from her moral superiority and whose virtue was manifested in the service of others (Abrams 2).

Motherhood was also idealized. In fact, “for a woman not to become a mother meant she was likely to be labeled inadequate, a failure or in some way abnormal” (Abrams 5). If a woman could not be a mother, “she was often encouraged to find work caring for children—as a governess or a nursery maid—presumably to compensate for her loss” (5). I begin to ponder how these ideals and values may have affected a childless widow like Mrs. Medlock. Was she looked down upon by society for being childless? Does she feel somehow inferior as a woman because she cannot have a baby? How does this affect her relationship with and attitude towards the children at the manor? Although Colin is difficult, perhaps her failure to care for him would represent another failure in being a “mother-figure.” Perhaps she sees Martha as she herself was when she was a girl, and in some ways treats her as she would her own child. I continue to explore these questions in my journal in chapter four.

Class Relations

“At the center of the secret garden is an anatomy of social hierarchy, a laboratory of class relation: the great country house” (Phillips 346). Indeed, the class system in England at the time is very apparent at Misselthwaite Manor and in much of the dialogue throughout the play. The servants of the house are clearly of lower stature to the “Masters,” Colin and Archibald. Mary has also obviously led a privileged upper- class life in India: when she first arrives, her harsh orders to both Martha and Mrs. Medlock illustrate that she has been brought up, much like Colin,

receiving everything she wants and developing a spoiled nature. In fact, as we see in the first scene, she is giving commands to her Indian servants and later refers to Mrs. Medlock at the train station as “the servant sent to fetch me” (Gladu 7). In the next scene, she is shocked at the fact that Martha, the maid, will not help her get dressed as her Ayah in India used to do: “But I can’t do it by myself,” she says, “My Ayah always dressed me. She was my Indian servant and she took care of me and got me everything I wanted and did everything I said” (Gladu 11). In Burnett’s novel, the description of Mary’s behavior is even more severe: “It was not the custom to say ‘please’ and ‘thank you’ and Mary had always slapped her Ayah in the face when she was angry” (Burnett 22).

Mary also comments on how Martha “talks funny.” In fact, she and her brother Dickon (Ben Weatherstaff as well) speak in a broad Yorkshire dialect—an indication of their lower-class upbringing. Phyllis Bixler points out,

...the upper class of Britain was educated to speak a version of English less marked by regional dialect than that spoken by people who spent their entire lives in one region. Dialect was thus a signal of class as well as regional origin...Manor servants normally would be expected to avoid regional dialect when working with the master and his family, although, like Mrs. Medlock, they would sometimes use it in other contexts (*Garden* 92).

I will discuss this aspect of class and speech later in the next chapter in the dialect section.

Interestingly, Mary learns to accept, and even embrace the “lower class” characters; she refers to both Martha and Dickon as her “friends,” and even learns some Yorkshire dialect and asks Dickon, “does tha’ like me?” It seems that it is within and through the garden that class distinction loses its importance and Mary learns to truly respect others. At the end of the play, she even says to Mrs. Medlock,

“let’s start all over again...My name is Mary Lenox,” as she politely curtsies with a smile (Gladu 52).

CHAPTER FOUR: ANALYSIS OF THE ROLE OF MRS. MEDLOCK

There are three areas I have worked on in my specific preparation for the role of Mrs. Medlock. First and foremost of course, is character analysis. I also had to prepare for some dialect choices. Finally, I needed to address the issue of the young audiences for whom I would be performing.

Character Analysis

A careful character analysis, based on addressing significant questions can lay the groundwork for constructing a rich, multi-layered character. As an actor, this exercise has been a wonderful tool to help me analyze, create, and develop the role of Mrs. Medlock. Many of my answers to the following questions are supported by the play itself, while for others, I have had to go outside the play text and decide for myself. In certain cases, I have used the text of Burnett's original novel *The Secret Garden* for information and clues to influence my choices. Other times, I have simply drawn upon my own imagination.

The following questions, which helped me to probe my character, come from Paul Kurit's book, Playing: An Introduction to Acting (160-163).

Who am I? My name is Sarah-Anne Medlock. I have lived and worked in Yorkshire, England all my life. I am the head housekeeper at Misselthwaite Manor.

Who am I named after? Do I like my name? I am named after my grandmother, Sarah, and my mother, Anne. Although I never had the chance to meet my grandmother, I am very proud to have both her and my mother's name. At the manor, however, everyone calls me by my surname, Mrs. Medlock. At the train station, Mary tells me her name (not just Mary, but) "my name is Mary *Lenox*," and I

tell her mine is *Mrs. Medlock*. I am sure to tell her how she must “address me as such” (Gladu 7). This was my husband’s family name.

What is my sex? What do I think of sex? I am a female, and I have only had sex with one man—my late husband Robert.

How old am I? What do I think of my age? I am forty-two years old. Although I am one of the older servants of the house, I am extremely fit and sharp as a pin. I see my age as an advantage giving me wisdom and experience to properly run the household.

How does my posture express my age, health, and inner feeling? I certainly stand and walk straight as any proper English woman should. Although I am in my early forties, I am proud that I have taken very good care of myself throughout the years. I always stand as tall as I can, perhaps even a bit stiffly. This mimics the stance of a woman of higher class and is important in that it adds to my strength and power.

How is my complexion? What do I think of it? I have strong features and a healthy complexion. I watch my diet carefully and am very well fed at the manor. I am sure this contributes to the texture and coloring of my face.

What is my height? What do I think of it? I am relatively tall for a woman of my time. I have my hair swept up in a bun towards the top of my head, which adds to my height and stature. In the first scene, I also wear a tall hat with a feather in it. I believe my height adds to my stature and status.

What is my weight? What do I think of it? My figure is lean but not frail, as I am used to walking up and down the steps and halls of Misselthwaite every day. I am fit enough to do any work in the house, although most of my job is to provide supervision and discipline.

What is the pitch, volume, tempo, resonance, or quality of my voice? What do I think of it? My voice varies greatly throughout the play. When I am rattling off orders or trying to please someone, it may be very high pitched, and quick with an almost operatic quality. When I am extremely angry and want to assert power, my pitch becomes lower, and my speech slowed down with a very dark voice quality. I love the range of my voice, although I dislike the fact that sometimes when I am confronted by unnerving events, I cannot control how high it goes. I also tend to make humming noises sometimes and lean on my consonants when I am nervous or waiting for the answer to a question. For example, when Colin orders me to leave and Mary to stay, he threatens to tell his father to send me away if I do not do as he pleases. In this moment I answer very high-pitched and quickly, ending with “Master Colin” and leaning on the “M” with a nervous hum.

Is my articulation careless or precise? Is my articulation standard or colloquial? Do I have a dialect? My articulation is always precise. I rarely use colloquialisms although sometimes my Yorkshire sayings slip into my speech. I strive to use a proper British dialect all the time although I am proud to use my Yorkshire when I am amongst other Yorkies (only of middle or lower-class). I have spent many years perfecting my upper British accent and work very hard to maintain it.

What is my hair color and style? Do I like it? I have reddish brown hair, swept up in a bun towards the top and back of my head. This is both functional (so I can work around the house) and fashionable.

Do I have any deformities? What do I think of them? No. The only health problem I suffer from is the occasional blister on the back of my heel. I find it extremely annoying but consider it an inevitable part of walking through the many

rooms of the manor everyday with fashionable leather lace-up boots on. They are by no means fancy, but they are attractive. And after all, even if they are a bit painful, I must present myself well to any guests who may arrive at the manor.

Do I have any mannerisms? What do I think of them? I often clasp my hands when I am trying to please—especially if it is Mr. Craven. I am also not always aware of it, but when I say certain things, like, “to the letter,” I tend to wave my hand in the air with a pointed finger.

How energetic or vital am I? Do I like it? I am extremely energetic for a woman of my age. I am up at dawn and run around all day long until it is time to retire. I love the fact that I still have it in me to keep up with and even surpass many of the workers at the manor. Since my husband died, it is very important for me to keep busy and occupied. If I am still for too long I begin to miss him so much that I become paralyzed. When he died, I did not leave my bedroom for two weeks—I almost lost my job. I vowed never to let myself be inactive again.

Are my gestures complete or incomplete, vigorous or weak, compulsive or controlled? Like my voice, my gestures tend to change tempo and style depending on my mood. When my voice is higher, my gestures tend to be more vigorous and compulsive. When my voice is lower and darker, I am more controlled. My gestures are rarely weak although perhaps a bit airy when I am in “pleasing” mode.

Do I like my walk? My walk is confident and direct. I almost always know exactly where I am going and what needs to be done. I only scurry a bit when I am following behind Mr. Craven in the halls. He does make me nervous and I don’t particularly care for my walk around him. Luckily he is usually in front of me and can’t see me stammering behind.

How do I sit? I sit erect and properly with my hands at rest. The only time I loosen up is when Mr. Craven is not at home and there are no guests. Then, and only then, at the end of the day I enjoy my tea reclined back in a chair with my aching feet up.

How do I stand? I stand very much as I sit—erect and straight. I try to be a model for Martha who tends to slouch a bit. Women of the house should always stand up as if a string from the crown of their head were pulling them up towards the sky.

Do I have any objects with me? How do I handle them? I wear the keys to the rooms of Misselthwaite on a key ring which attached to a panel on my skirt. I have them with me at all times. I only touch them on two occasions: first, if I am opening a door, and second, if I want to keep them from jingling as I walk in order not to disturb someone, or, to sneak up on someone.

Is my basic rhythm jerky or smooth, volatile or even-tempered, impulsive or deliberate, ponderous or light, broken or continuous? My basic and fundamental rhythm is smooth, deliberate and continuous. It is only in the moments of panic that I lose my sense of control.

What do I like to wear? How do I wear my clothes? How do I handle them? I like very much the clothes I wear in the manor. They are classy and functional and I can work in them but also travel into town in them and still look very presentable. I wear them form fitted and always neat and clean. I handle them with great care, as I do all the important items in the household.

Do I carry accessories or hand props? Only my keys. I do carry Mary's luggage at the train station when I pick her up because she is too spoiled to offer to help. I drop one case in her lap as soon as we get on the train so that she will begin to

learn that unlike in India, little girls in Yorkshire must take care of themselves. I also may have a blanket to carry occasionally when I go to Colin's room with Martha. I never know how bad he will be when I get there.

What do I do when I wake up each morning? I am one of the first awake in the manor each morning. I get ready quickly but efficiently and have a full breakfast in the kitchen, usually by myself. I do enjoy conversing with the cooks in Yorkshire a bit but I never discuss anything related to my work. I believe I am friendly and pleasant but always professional.

What is my relationship to my environment? Do I like it? I absolutely love working at the manor. I am comfortable there and enjoy a prominent and well-paid position. I will do anything to keep my job here. Although I grew up in Yorkshire, I don't particularly care for the moor. As I describe it in the first scene, it is "a wild, dreary enough place" (Gladu 8).

What is my educational background? How much discipline was I subjected to? How intelligent am I? I have had a basic education through high school in Yorkshire. I went to school with Susan Sowerby, Martha's mother, and we have remained very good friends throughout the years. The school itself was not extremely strict, but my father was a fairly harsh disciplinarian. I received the highest marks in school and I am extremely intelligent. When my father passed away, I needed to help support my mother. Being a lower-middle class family, we could not afford college and so I began working as a maid at Misselthwaite. I was book smart and also had a keen awareness of class and how to advance my position at the manor.

What was my childhood like? What are my strongest memories? My parents loved me but were not very affectionate. My father would accept "no nonsense" from me. They both always stressed the importance of moving up in society and they both

struggled to make our family business successful. My strongest memories are of my mother and father smiling and striving to please the upper-class customers who came into our shop, which supplied brasses, chandeliers, door handles and decorative ironworks for houses. Then my parents would return to more natural face the minute the customer walked out the door.

How much money do I have? How much do I want? I make a decent wage at Misselthwaite manor and my late husband also left me some money from his general store business when he passed away. I am very comfortable at the manor. I have known everyone there for years and it is the only job I have ever had. I have worked very hard to obtain my position there, and I do not feel any great need to make more money than I am presently earning.

What is my nationality? What do I think of it? Although I have learned how to be a more “proper” British woman, underneath it all I am very proud to be a local Yorkshire girl. I still keep in touch with Susan Sowerby, who is a typical lower-class, broad-Yorkshire-speaking woman, and I admire her very much. I only let the pride in my origin show, however, when I am in the company of my fellow Yorkies outside the manor. Otherwise, I must maintain the illusion of being bred of a higher class.

What is my occupation? Do I like it? What other jobs have I had? When and why did I choose this one? It took me many years to earn the position as head housekeeper at Misselthwaite. I have never worked anywhere else. My mother had a friend, Mrs. Landsome who worked at the manor as head housekeeper and she got me a position as a maid when my father passed away. Although I began by mopping floors and changing linens and only had one day off a month, I knew I could advance to a higher position. I modeled myself on Mrs. Landsome—learned her walk, accent, manner and tone. I practiced mimicking her in the mirror and followed her every

order to the letter. I admired her strength and power very much. When my husband passed away, it became my sole mission to prepare myself for her job. When Mrs. Landsome retired, Mr. Craven knew how dedicated I was to his family and his household and promoted me to head housekeeper. It has been my duty and honor to run the manor as Mrs. Landsome did for years before.

What are my political attitudes? My husband Robert was the one who kept up with politics. It was not my place. Since he passed away, I have nothing to do with that aspect of society.

Am I religious? I am a Christian and I do believe in God. My husband and I used to go to church on Sundays, but since he passed away I tend to stay at the manor and work. Of course, like any good Victorian woman, my virtue and reliance on God is manifested in the service of others.

Who would I choose to be if I could be anyone else? I greatly admired Mr. Craven's wife Lillias. (At her request, everyone called her Lilly, but I always thought her full name, Lillias, was more appropriate and elegant for a woman of her grace and beauty). She was the perfect picture of class and sophistication. She ran the manor with strength but had a soft touch. She respected everyone in the household, especially me. Even though it was part of my job, she formally thanked me for every task I did. We would even joke sometimes together about Mr. Craven's bad habits, as when he chews with his mouth open. She appreciated my work and even gave me a pair of her ruby earrings for Christmas one year, which I wear every day. The first time Mr. Craven smiled was the day he met Lilly. The day she died was one of the saddest of my life.

Did I have any childhood heroes? What did I like about them? Mrs. Landsome was definitely a hero to me. She was the perfect example to me of what

my father had always preached: do as you are told, obedience is everything. She showed me that if one carried out orders properly, the rewards would follow. She had full control over the manor. I liked that power.

Do I like members of the opposite sex? What do I like about them? My late husband Robert was a good man. I thought he was quite handsome and he provided for me very well while he was alive. He, like Mrs. Landsome, was also a very strong man fully in control of his business. When he passed, I knew I would never marry again. The only other man I have ever had feelings for is Mr. Craven. I would dare not ever admit it to a soul, I barely admit it to myself! I do love Mr. Craven though, with all my heart. Perhaps it is not really a romantic love, but I feel very deeply for him. I have known him for years. When I began working at Misselthwaite, I always saw him brooding around the house and I felt so sorry for him. I somehow fantasized that even though I was a good ten years his senior, he would notice me. Of course, I married Robert, who loved me, and was the logical choice. I was very glad when Mr. Craven finally found love with Lilly.

Do I like my family? What do I like? What do I dislike about them? My mother and father have both passed away. I loved them very much and helped to support my mother until the day she died. I appreciated their dedication to our family's financial well-being and their desire to move up in the world. I suppose deep down, however, I wish there had been more tenderness in our family.

How has my mother influenced me? How has my father influenced me? My mother taught me the importance of having desire for something better. Although she herself spoke in broad Yorkshire and lived a modest life, she always hoped I would make my way up in the world. My father taught me discipline, and self-control.

What do I think of my brothers and sisters? I have a sister, Maria whom I see on occasion, and I enjoy my time with her family very much. She married a rich man and the family is quite well-off. I suppose I am a bit jealous, but Maria does not have a job and I do.

What was my favorite fairy tale? Why? My favorite tale is Little Red Riding Hood. The little girl is eaten by the wolf because she did not follow the instructions she was given to stay on the path in the forest. Although she is saved by the hunter, this tale serves as a warning to all children to do as they are told. If they fail the obedience test, they will be punished.

Who are my friends? Who are my enemies? Susan Sowerby is my only close friend, although I do chat often with other workers in the house. I also try to maintain good relationships with the people in town I visit when I run errands for the house. I don't think I have any enemies, although at times Mary and Colin may see me as such. I am not Mary's enemy—I am simply trying to carry out orders and do what is best for Master Colin. If I feel Mary is a threat, then there is nothing wrong with trying to control and remove a threat from my household.

What hobbies or interests do I have? I enjoy reading very much. When I do have my time alone in the evenings at the manor, I often pick out a book from Mr. Craven's library and read in my sitting room before bed. Although I have not had private tutors, or a college education, I believe my avid reading has made me more knowledgeable and articulate.

Do I have children? Why or why not? My husband Robert and I were not able to have children. We did hope for some time that it would happen, but it was not something we discussed openly. After many years of trying (we did not have a "schedule" but did enjoy our time together), I became frustrated and depressed.

Robert assured me that it was not our fault, it was simply not meant to be. I realized that perhaps I did not want children anyway.

How does the period of the play affect my actions? Since I could not have any children, I often felt looked down upon by Victorian society, which placed such high value on motherhood. I pursued my career at the manor to advance my position, but also because it was expected that widows work in a home where they would care for children. This in some way made me feel like I was still a worthy woman. Of course, I also harbour great resentment about it and have difficulty in my relationships with Colin and especially Mary. They are a spoiled lot.

What will be carved on my tombstone? Here lies Sarah-Anne Medlock, loving wife, devoted and loyal head housekeeper.

Where have I been prior to each of my stage entrances? How does this affect my actions verbally and physically? What would I like to see or do when I enter?

Scene One: I have just arrived from Yorkshire at the train station in London to pick up Mary. I was supposed to go to my niece's wedding this weekend, but Mr. Craven told me I must personally make the trip to pick her up. I am tired and a bit resentful and pushing myself to maintain my control. I am hoping to meet an attractive, well-groomed, well-behaved young lady when I enter. Instead, I find a spoiled, "marred looking young one."

Scene Five: I have just finished checking on how dinner is coming along in the kitchen and I am making my rounds in the house to see how the other servants are doing with their daily chores. I am vocally and physically strong as I have been giving orders all afternoon. When I enter the chamber where Martha is to be cleaning, I would like to see her hard at work and nearly finished with her duties. Instead, I find her asleep on the job. Scene Six Interlude: Martha and I have

collected Colin's medicines and blankets from the storage closet and enter hurrying through the manor from room to room to arrive at Colin's bedroom. He has been screaming and crying for nearly fifteen minutes and we must arrive as soon as possible so as not to disturb Mr. Craven or allow Mary to know of his existence. We also hope he hasn't cried himself into a fever. I am barking at Martha not to dawdle and frantically opening doors as we make our way there. I hope we get there quickly and are able to pacify Master Colin immediately.

Scene Eight: Colin's cries have yet again been reverberating throughout the manor. Martha and I make our way to his room once more in a tizzy, hoping to calm him down. Scene Nine: I have just left Colin's room and am on my way to reprimand Mary in her room when I run into her (sneak up on her) in the corridor. I am at my wits end and am like a tea pot about to boil over. I am using every ounce of control in my body not to lose it. I am hoping to speak to her strongly but calmly with utter strength and power with no interruptions, so she will finally learn her place in the house. Scene Thirteen: I have just escorted Mr. Craven from his carriage up the steps to the drawing room. I have been struggling to keep up with him as he seems to be in a rush. I am curious about why he returned and hope I have not done something wrong. I am a bit out of breath and nervous. I am hoping he will sit down with me and I can tell him all about Mary's misconduct and he will agree with me and get her a strict governess. Scene Fourteen: I have been running through the house trying to catch up with Martha and Mr. Craven who are off to Lilly's garden. I am exhausted and terribly worried that Mr. Craven may find Colin sick or miserable and it will be my fault. It was my job to keep the garden a secret and keep Master Colin safe. I don't know what to expect to find but I pray I have not failed and my job will not be in jeopardy. I want to prove to Mr. Craven that I have followed orders.

What choices do I face? I need to decide how to handle Mary Lenox in the household. I can allow her to monopolize Colin's time, and convince him that he can get better. Or I can refuse to risk Colin's health and my job, and discipline her any way I see fit.

What choices do I make? I believe that Mary is a threat to Master Colin's well-being and to my job security at the manor. I threaten to send away all her friends if she does not comply with my rules.

What makes me angry? What relaxes me? Disobedience makes me angry. My tea and books after a hard day's work relaxes me. So does seeing Mr. Craven smile.

What are my driving ambitions? The most important thing in my life is to retain my comfortable, well-paid position as head housekeeper at Misselthwaite Manor. It gives me a sense of accomplishment and status and is an integral part of my identity. Since my husband died it is also the only place where there are people around who know me and respect me. I also care very deeply for Mr. Craven and Master Colin.

Do I do things impulsively? Never!

What do I worry about? I worry about disappointing Mr. Craven. I carry out his orders to the very best of my abilities and never dare to ask a question. I worry about being fired and ending up alone in the world.

What do I want? What do others think I want? I want to do my job well and make Mr. Craven happy. Others may think I want to make them miserable—like Mary or Martha or Colin, but I am simply doing what I feel is right and best for everyone.

What do I like about myself? What do I dislike about myself? I like my voice and my carriage and my strength. I am a hard-worker and I rarely get sick or tired. I dislike myself when I feel helpless or not in control.

What do I need? I need to feel appreciated and respected in the manor and by society. After Robert and I realized we were not going to have children, my circle of female friends was not very supportive. They all had children of their own and dedicated every second of their day to their family. They left me out of get-togethers and events because they thought I simply couldn't understand the importance of their daily lives. My job at the manor became my sole focus. It was there I could find my value and place in society. Although I have been included more in social circles since being promoted at the manor, I still feel insecure about the way people perceive me. I am more than a childless widow, I am the head housekeeper at Misselthwaite Manor.

What do I fear? I fear failure and I fear being alone.

Why can't I get what I want? Mary Lenox has created such a ruckus in the house that I feel I am losing control. I try to discipline Mary but the harder I try, the more she defies me. I can handle things if I know what is expected of me—I am told to keep Colin in bed and care for him and I do so. I am told to maintain order in the house, and I do so. With Mary, I try to discipline her but I fail. I don't know any other way to get what I want. I dare not think she might be right about Master Colin because I only listen to what I have been told by Mr. Craven and the doctors.

Do other people like me? Why? I am sure Mary Lenox doesn't like me (although we start over at the end of the play). Many people in the house make fun of me (I have overheard Mary and Colin making fun of my voice) and perhaps others think I am stuffy and strict. Overall, however, I think they respect me and that is all that matters.

Will the pursuit of my needs lead to a moral choice? My needs are to be respected and appreciated at the manor and to retain my position as head housekeeper. I therefore made the moral choice to keep secret Colin's condition and to discipline the children. At the end of the play, I do see things differently. Although I was wrong about Mary, Colin and Dickon, I believe I made all my decisions in the best interest of everyone in the household. I did not want to fail Mr. Craven, Lilly, or Master Colin. Therefore, I perhaps overlooked what was really happening with the children.

What is my attitude toward the choice I make? I am somewhat ashamed about the choice I made. As I tell Colin, "I'm afraid I wasn't very nice to you" (Gladu 52). But I do explain that it was only because I was afraid he would die that I did the things I did. I am happy that I did not lose my job and with that security, I can now be joyful for everyone.

How do I express this attitude vocally and physically? In the final scene, my voice becomes softer and mid-range. I feel a peace come over my body as I try to surrender to the love and growth that has occurred in the garden. My shoulders drop, and any facial tension dissolves. I walk smoothly and sing and dance with a new energy.

Dialect

As I discussed in a previous section regarding class, dialect can play an extremely important role in recognizing and transmitting a person's social status. Frances Hodgson Burnett's mother was very aware of the line between the rich and the poor and "expected her children to conduct themselves in a way that would maintain the illusion of status" (Parsons 250). She "stressed the importance of proper

speech as a marker of social position,” especially when they moved into a lower-class neighborhood where backstreet people who worked in the factories lived in impoverished conditions. Despite her mother’s disapproval, Frances “learned to speak in the dialect of the backstreet children, and her ear for dialect is evident in *The Secret Garden*” (Parsons 250). Considering Frances’s background, it certainly is interesting that in the novel (and the play) Mary learns to affect a Yorkshire accent in order to fit in with her “lower-class” friends, and conversely, Mrs. Medlock seems to try to affect a more proper English accent in order to fit into a “higher-class” status.

Throughout the play and the novel, Mrs. Medlock is usually speaking in a “proper” English dialect. Although there is no direct mention of it in April-Dawn’s script, according to the novel, Mrs. Medlock was born and raised in Yorkshire in a lower to middle class environment. I chose to use a loftier British accent in order to acquire and maintain her status and power at Misselthwaite Manor. Although she tries to act and compose herself as a “proper English woman,” at times she does slip back into the Yorkshire dialect. In fact, as Phyllis Bixler notes, “That she has the same ‘common’ origin as the Sowerby’s is punctuated by her occasional use of Yorkshire dialect, when she is thinking, is caught off guard, or thinks no one can hear her” (*Garden* 78).

Instances in the script of Mrs. Medlock slipping into Yorkshire dialect are infrequent, but significant. For example, during her first encounter with Mary, Mrs. Medlock thinks to herself, “a more sad and marred looking young one I never saw in my days” (Gladu 8). In the novel, Burnett makes a parenthetical note about the word “marred,” explaining that “marred is a Yorkshire word and means spoiled and pettish” (Burnett 14). In fact, as I played and illustrate below, much of Mrs. Medlock’s initial encounter with Mary is written with spurts of Yorkshire here and there. I agree with

Phyllis Bixler's analysis of this occasional Yorkshire use and I believe that in the first scene, because Medlock is completely taken aback by Mary's nature, she slips into her native accent. When she describes Misselthwaite to Mary and asks her what she thinks about it, Mary curtly replies, "nothing" (Gladu 7). Shocked by her flippant attitude, Medlock blurts out "eh?" --an expression often used in Yorkshire but rarely seen in proper British dialect (Gladu 7).

As our dialect coach Ginny Kopf writes in her text, *The Dialect Handbook*, "a challenging dialect role is one in which your character needs to have a mix of two or more accents" (34). It was certainly apparent to me from the start to me that this was going to be the case with Mrs. Medlock. The first challenge was to first explore how and why my character would shift from one to the other. The second challenge was to blend the two. I then needed to learn both dialects very well in order to feel comfortable time with both. After researching character and dialect-related factors that would affect my speech, I then sat down to make specific choices in the script as to when I would incorporate the use of high British or Yorkshire (although some of these already clearly delineated by the respective authors).

Ginny and I decided that besides the Yorkshire phrases that were already written into the script, I would also choose a few changes characteristic of Yorkshire dialect and work them into my dialogue at different points of the show. Using the ideas that Bixler put forth, I might use Yorkshire dialect when I was caught off guard, thinking aloud, in the company of other Yorkies, or subtly in my everyday speech. I decided this was a Mrs. Medlock could not help unless I making a concerted effort to get rid of it.

I have written a lot about the dialect coaching and the process of mastering the dialect in my journal. I have also outlined below some of the major changes I made

from British to Yorkshire from sections of the script (using IPA transcription) and have given a brief description of why I made those choices.

In the first scene of the play, Mrs. Medlock's use of Yorkshire phrases and dialect is the most apparent. As mentioned above, she uses the word "marred," and phrases like, "don't you be goin'" which definitely deviate from what is considered "proper" British. I decided that in this first scene, I would infuse the Yorkshire using two main changes. First, as Ginny taught us in coaching, Yorkshire has a specific lilt to it that often has sentences ending with a higher inflection. I tried to do this on the lines which were clearly regionalisms. For example: "you needn't expect to see him, cause ten to one you won't." The inflection goes up at the end rather than down.

The second major change I made was replacing the Λ sound (as in "cup" and "love") with the Υ sound (as in "look" or "should"). This is a common vowel change in Yorkshire and in this first scene I tried to replace all of them. For example, the line, "nothing like Misselthwaite I warrant," the word " $n \Lambda \theta \mathbf{I} \eta$ " changes to " $n \Upsilon \theta \mathbf{I} \eta$."

I believe in this first scene, when Mrs. Medlock first meets Mary she is intent on establishing her dominance over her, but at the same time, no one else is around and she feels enough in control that she can loosen her awareness of her accent more. As the play progresses, however, I made the conscious choice to reduce the changes and revert back to standard British. For example, in my scenes with Mr. Craven, I never use any Yorkshire phrases or dialect at all.

Another dialect choice I made was based on notes from the director, David Lee. He had asked me rather than saying " $\mathbf{In} \text{ di } \mathfrak{a}$," to say, " $\mathbf{In} \text{ d}\mathfrak{z} \mathfrak{a}$." Although at the time of the play this was standard British, I overemphasized it as an affectation in

order to mock Mary when I said the lines, “Since you are not in India anymore,” and “I don’t know what passes for good behavior in India...” In addition, David asked me to add another high British affectation by rolling my “r” on the word “through” in one case. It is the confrontation scene with Mary, and I have completely lost my temper as I say, “I am through with you upsetting the order I keep in this house.” I think it makes sense that I roll the “r” to try to remain “proper,”—even overly proper in a moment when I have clearly lost my head.

Overall, I had a wonderful time with the dialect work. I took some time to solidify my choices and get them into my muscle memory. Sometimes I felt frustrated with the fact that most likely, no one in the audience would even notice the fact that I had worked in two different dialects, nor would they ever ponder the reason why. For me as an actor, however, it made the role infinitely richer, more fun, and more honest.

I have included in the appendix a sample scene illustrating how I transcribed the text into Skinner IPA during my dialect preparation. I used this basic sample with broad and narrow markings as a reference during rehearsals and performance. One aspect to note is that in some cases I have overdone the “aw” sound by adding two dots in front of it so the symbol goes from ɔ to :ɔ on the page.

Performing Theatre for Young Audiences

As a performer who has mostly worked in adult theatre, when I was first cast as Mrs. Medlock in *The Secret Garden*, I was very excited about the role and the play, but I was not sure how much I would be able to apply what I had been studying in graduate school to my performance. Could I use Stanislavski, Laban, Lessac and Meisner in a children's theatre production?

As David Wood writes in his book, Theatre for Children: Guide to Writing, Adapting, Directing and Acting, “the general perception of children's theatre is that people who work in it do not need to be as good as their counterparts in adult theatre” (221). He goes on to argue that this could not be more untrue. In fact, he contends, “acting for children is far more difficult than acting for adults” (221). He talks about many challenges the actor faces: the amount of energy and dedication needed to perform for a young audience, often with shows performed at early hours of the morning; the possible volatility of the audience; the tendency to overdo “larger than life,” characters and thus end up being patronizing, silly or false to the audience (228).

In one section of his book, Wood talks about characterization and how “it is tempting for an actor to believe that a character in a children's play will usually be one-dimensional, a caricature, and that this somehow makes it easier and less challenging to work on than a character in an adult play” (231). This is a fear I personally had from the beginning of rehearsals. How could I give depth and validity to this children's theatre “villain?” How could I play the “nemesis” that is fierce and stern but at the same time flawed and funny? I was greatly inspired by David Wood's take:

It is true that many characters will have one specific quality or frailty which provide the basic tool for characterization...but most characters in children's plays will have much more to offer, and, as in an adult play, actors must explore their roles and find nuances and subtleties, and chart carefully how the character develops or changes. Treat the material seriously and the rest will be rewarding (231).

Throughout my journal, I write about my struggle with these and other challenges in creating and performing the role of Mrs. Medlock in *The Secret Garden*.

CHAPTER FIVE: REHEARSAL AND PERFORMANCE JOURNAL

Journal #1- August 10th, 2007

Auditions for *The Secret Garden* were this evening at the Orlando Shakespeare Theater. We (the MFA's and interns), were told we could read for any part, so I chose to read for Martha, the maid, and Mrs. Medlock, the housekeeper. After reading the sides, I had a particular fondness for Mrs. Medlock's character—she seems like the one you love to hate. Anne Hering, our Director of Training here at the theatre, was kind enough to work with each of us on our audition preparation yesterday and she definitely helped me solidify some ideas I had about the choices I was going to make.

I immediately noticed that Mrs. Medlock's speech pattern was unusual—she claims in the first scene to be a “proper English woman” but there is evidence of some other dialectical regionalisms and sayings here and there in the dialogue which are definitely not “proper” English. According to the script, it is a Yorkshire dialect, but since none of us are really familiar with it, we were told we could speak without it or choose to add a hint of Cockney or Irish just to differentiate between when we might use Yorkshire and standard British.

For Martha, who speaks purely in Yorkshire, I decided to go with a full Cockney accent. From her speech patterns in the text, she appeared to me to be a very good-natured, lively girl who really loved to talk. I placed her vocally higher in my range since I believe she is supposed to be relatively young.

I decided to do Mrs. Medlock in standard British and add a slight lilt to the speech when I hit the phrases or words that seemed unique. Anne thought it worked well. I also asked her about how or why Mrs. Medlock spoke with what seemed to be

two different or perhaps blended accents. She did not know the answer, but suggested I think about what significance or meaning it might imply about the character. To me, it immediately suggested a dual nature. I searched for other contradictions in the scene and found that on one level Mrs. Medlock seems to be very stern with Mary when speaking about her behavior and her future home. On the other hand, there appeared to be moments when Mrs. Medlock spoke about Misselthwaite Manor and Mr. Craven with pride and fondness. I decided I would play these two sides of the character fully, even a bit extreme, to accent the possible faces of Mrs. Medlock.

I also noticed that she said the phrase, “Mr. Craven won’t have it and neither will I,” twice in the scene. I can only imagine that she says it other times in the play and probably has other “catch phrases,” mannerisms and gestures that reoccur. I decided to use my voice to create a musicality to the line and do it the same way every time.

Present at the auditions were Artistic Director Jim Helsinger, Director of *The Secret Garden* David Lee, play author April-Dawn Gladu, Director of Education Anne Hering, and two readers. Even though I was terribly nervous, as I always am before an audition, I felt very comfortable going into the room because I knew everyone. I also felt more confident having worked with Anne. It is amazing what having another pair of eyes to watch your work can do to help you understand more clearly what choices are working and which are not as strong.

After reading the first scene between Mary and Mrs. Medlock with the reader, Jim and David asked me to do it again, this time being even “bigger” with my choices. They said that Mrs. Medlock does not think she is “mean,” rather that she is stating the rules and the way things are. At the same time, they wanted me to have a clear, strong and darker tone to my voice. I did the scene again and thought I was

able to take the direction rather well. They had me come in and do another Mrs. Medlock scene with the reader. This was a challenge because the reader was sitting in the first row of the audience and not looking at me at all. I have had experience working with a reader before, but I felt like I needed to engage my focus more and react even to the “nothing” I was getting. At one point I walked right up to the reader in the audience and stood over her, saying the line, “and don’t you be goin’ and looking in them locked rooms.” I stared down at her as she looked down at her script and replied, “How could I look in a locked room?” I paused. I did not continue, but simply stared at her until she finally noticed I was waiting to catch her eyes. She looked at me like a deer in headlights and then I said my next line, “Don’t be cheeky.” The rest of the audience broke out in laughter and she couldn’t help but do so as well. It made me realize how important it is, even with a reader, to really be in the moment reacting to you scene partner, and continuously come up with ways to get what you want.

Overall, I thought my audition went very well. I felt I was a little bit over the top at certain points, but I think that I did what the director wanted. I certainly got a lot of laughs (which I suppose is good) and I must remember that Theatre for Young Audiences is definitely a “style” of theatre that differs in some ways from other forms of theatre. I am looking forward to the cast list and I hope it goes up soon!

Journal #2- October 2nd, 2007

This morning was the “meet and greet” for *The Secret Garden* at the theatre. Orlando Shakes traditionally has this type of gathering for each show with the full cast, crew and theatre staff with snacks and beverages, where we can all introduce ourselves and hear from various departments, including the costume shop, set and

lighting about their design concepts for the show. It is also a tradition that a question is formulated, which somehow relates to the show, and each person as they introduce themselves has to answer the question. The question today was, "If you had a key that could open anything, what would it be?" Answers ranged from rooms full of chocolate to cars to the key to someone's heart. It was very charming and I think the question game is a great way to break the ice between any new people who might be involved in production. This is the second meet and greet I have attended (the first was for *The Comedy of Errors*), and I really enjoy the sense of excitement. I have worked in regional theatre before, but I am reminded today how special it is when people with the same passion for their work join together to put together a production.

Artistic Director Jim Helsinger spoke a bit about his ideas for the play. He said he envisions a story full of magic for all ages. It is also important to him to leave lots of room for imagination, he said, a point delineated in the theater's vision statement:

Our vision is to create theater of extraordinary quality that encourages the actor/audience relationship, embraces the passionate use of language, and ignites the imagination
(<http://www.orlandoshakes.org/ORGANIZATION/mission.html>).

Director David Lee expressed his excitement about beginning our process today and focused his introduction on the importance of collaboration. He talked a bit about his inspiration from the work of Peter Brook-- he too would like to have a lot of open space to leave room for imagination. Once rehearsal began, David also told us that he likes to block scenes collaboratively with his actors. He often has ideas about what he wants, and will ask us to try something, but if we have an instinct to do something else, he always wants to see it. He said that usually, in this process, the result turns out to be something in between the two ideas.

David said the doors on the set will swivel around at many points during scene changes. It is something that could get a bit complicated but we won't really be able to work it all out until we get on set. Both the stage management and David have already told me that they do not think I should do any door turning or set changes because I am pregnant. On the one hand, I feel a bit bad that I cannot contribute in facilitating those changes, but I certainly do appreciate their concern. It has definitely been a very rough period having a precarious pregnancy. Even though it is starting to look like things may be okay, my underlying fears are with me every moment. Now more than ever, it will be so important for me to try to use the skills I have learned in acting, voice and movement class. Each day before rehearsal or performance, I must have an awareness of how I am feeling that day, accept it, breathe into it, and release the tensions in my body and voice. I cannot ignore the pain I am going through, but I think by warming up on my own, I will be able to commit fully to my time on stage and it will even help heal me.

We started blocking and actually got pretty far along—twenty pages or so. In my first scene with Mary, there is a lot of exposition, but David suggested I think of verbs and actions to support the objective “to establish who is boss.” At the same time, he stressed the importance of avoiding anger as a tactic. I wrote down a list of possible actions including the following: to scare, to intimidate, to dominate, to manipulate, to control, to disregard, to set the rules, to ridicule, to degrade, to torment, to threaten, to control. These are just some ideas but I think that once we get through the blocking and have more of an idea of the arc of the play, I will be able to choose my actions in order to create a build. I need to start somewhere and take a journey, and the audience has to be able to see it!

Journal #3- October 3rd, 2007

David began rehearsal today by taking about forty-five minutes for us to all talk and get to know each other a little better. This was really great because even though I have been working with my MFA class-mates for two years, I hardly know the interns at the theatre at all. David told us about his career as an actor and director, and I must say it was very inspiring. He ended this chat by commenting on how this play really touched on his feeling that even when you seem to be in your darkest moment, asking yourself “how am I going to get out of this,” somehow we do. This is something to think about not only for myself, but for the character of Mrs. Medlock. I have established that she is a widow, and soon after her husband died, Lily also passed away. Seeing Archibald’s suffering must have compounded her loss and brought back all those terrible feelings. I believe Mrs. Medlock really cares deeply for Mr. Craven and probably thought to herself—“how am I going to get out of this” in that period. Perhaps the only way she knows how to cope is to try to keep order in the house and follow the rules. Her only sense of control, and the only way she can help is to do at once what Mr. Craven asks her to do.

We also had our first dialect session today with Ginny Kopf. She gave us an overview of British and Yorkshire dialect and some physical things to think about the accents—the body language is smooth, the head floats, relaxed shoulders, no jerky movements, no fidgeting, still and economical movements, ease, centered, elegance, controlled. For Brits, she said, the worst thing is to be embarrassed (not like the more brass Americans). Yorkies are a bit more expressive and have some more flatness to the accent in contrast to the very forward received pronunciation. I really enjoyed our lesson today, and I feel that taking Kate’s dialect class last semester made me feel very confident in how to approach this role—it is challenging because David and I

have discussed how Mrs. Medlock will have a British accent but traces of Yorkshire (because that is where she was raised)—but I am excited to work on it!

Ginny and I discussed the possible characteristics of Yorkshire I could keep in my speech like the tapped “r” or the Yorkie lilt. I may also choose moments to change the “u” as in “cup” sound to the “u” in “would” sound. She said to think about Daphne from the TV show *Fraser* for inspiration—a woman who probably grew up in a more middle-class home in Manchester but learned to be more articulate in order to work for higher-class employers. To hear more Yorkshire dialect, Ginny suggested watching *The Full Monty* and *Gosford Park*.

Journal #4- October 4th, 2007

David is really encouraging me to use the full range of my voice. He said he really loves my ability to go from a high, almost operatic tone to a deeper, darker tone. He told me that in my audition everyone was really impressed with how much control I had over my voice. I definitely think being a singer has enhanced my vocal versatility and the ease with which I can switch from high to low. As always, I am working on the lower register more because this is where I am less comfortable in my daily vocal use. David asked me to keep “riding my voice” because it is also very funny to hear the contrasts—the villain we love to hate can also be endearing in this way.

As part of the Theatre for Young Audiences program, the cast is also responsible for doing a “pre-show” on weekdays when schools come to see the performance. David and April-Dawn talked to us today about coming up with some ideas for a four or five minute show we could do on our own as the kids are waiting for the show to begin. I will have to think about that, although David said they he

would like those dressed as Indian servants at the top of the show to do most of the presentations.

Journal # 5- October 5th, 2007

Today I was extremely nervous because after only three days of rehearsal, we are doing our first “stumble-through” in front of George, the production manager, Mel, the costume designer, April-Dawn, the playwright, and Jim the artistic director. I know that this is mostly for them to have an overview of the show and address things like staging and costumes and lighting, etc, but I can’t help feeling unprepared! Of course they all know we have not had a chance to really work on our characters or dialect much, and most of our acting choices will come as we move along, but I felt like I was rushed and panicked through the whole run. I was trying to remember my blocking and dialect notes while at the same time performing as well as I could. I felt like I was pushing everything vocally and since I have not had much of a chance to work on the Yorkshire, all of my dialect was in received pronunciation. Well, it made me realize how important it will be for me to make those choices (when to use RP and when Yorkshire slips in) and IPA it as soon as possible!

I did get some great notes from April-Dawn and Jim though. The challenge they presented me with was to be bigger, sillier, more Carol-Burnett-like, but with honesty. I must be a huge character grounded firmly in reality. It has never been hard for me to make big physical and vocal choices, but that comes from doing improv, where the reality of the character is not so important. Perhaps I am holding back right now because I don’t want to be a stereotypical cliché version of a villain. I think that once I do more work on my actions and my relationships with other characters, I will begin to feel the role is fuller and richer to me.

Jim also reminded all of us how important it is in TYA performance to include the audience on a deeper level. In Shakespeare we often use direct address, and that is not really what he is after. However, there can be asides where it seems we *could be* talking to the audience. He encouraged us to think of where we could incorporate these “asides” and who the kids could be to our characters—am I addressing my peers, servants, masters? What could my relationship be with them? How do I feel about them? What do I want them to think about me? Although it is wonderful to take this liberty in performing a children’s theatre piece, it is certainly another challenge to address.

Journal #6—October 6, 2007

In working on my confrontation scene with Mary today, I really focused on using my lower register and keeping my speech slow and controlled. I am scolding Mary for her disobedience, and I threaten to send away all her friends if she does not obey the rules. I want everything in the house to remain the same—I am in charge of the manor! I feel that Mary is an affront to my control and I must put her back in her place. But as the actor, I cannot let anger be the general wash for the scene. I have used some of the Laban effort shapes to help me think about my physical and emotional intentions. As we studied in Chris Niess’s movement class, Laban’s effort elements include space, which can be direct or indirect, weight, which can be strong or light, time, which can be sustained or sudden/quick, and flow which can be free or bound. The eight combinations we learned about in movement are as follows:

Float: Light, Indirect, Sustained

Flick: Light, Indirect, Quick

Dab: Light, Direct, Quick

Glide: Light, Direct, Sustained

Slash: Strong, Indirect, Quick

Punch: Strong, Direct, Quick

Wring: Strong, Indirect, Sustained

Press: Strong, Direct, Sustained

I believe that most of the time, Mrs. Medlock is a glider. Although she may be strict, she tries to keep her composure in a light, direct, and sustained order. It will be fun, however, to figure out how her energy changes when she fights not to lose her cool—I see this as press—when she is speaking to Colin and wants to kill him but must smile through it, she may be strong, direct and sustained. In the confrontation scene with Mary, I believe Mrs. Medlock has one moment of complete loss of control and goes into punch on the line, “Enough! I am through with you upsetting the order I keep in this house.” The Laban shapes are a very useful tool in exploring how our actions can influence our body and vice versa. It is fun to play with the many possibilities and realize how each line, even each word of a scene can change dramatically depending on which combination you use!

Journal #7- October 7, 2007

Today we worked the show from start to finish, and I am really beginning to feel more confident with my lines, so I can finally focus on being more precise with my dialect and blocking. I also had some time to think more about my relationships with other characters. I definitely think Mrs. Medlock’s main objective is to keep her job at Misselthwaite and be respected and appreciated. However, every person has

dreams, and I think it would be interesting if Mrs. Medlock's ultimate fairy tale dream is to have Mr. Craven fall in love with her. I do not want this to be obvious to the audience—they may not notice at all—and perhaps, it could be my secret. Maybe it would be part of her dream to be the real lady of the house. Although she knows this could never happen, I think her objective to gain his respect, approval, and appreciation would give rise to even higher stakes if underneath it all she has some level of romantic feelings for him. Of course, she is older than he is, and she loved her late husband, and also loved Lily very much, but perhaps the loneliness of her life, and her empathy for the sadness in his, intensify her emotions. Ultimately, even if this were so, she would never openly show anything but her professional obedience to Archibald. In the last scene Archibald and Mrs. Medlock take hands and sing with the group—perhaps their journey leads them to be together in the end? This will be my secret.

Journal #8- October 9, 2007

My shoes are too tight! I have been using my boots in rehearsal and they are simply killing me. I am trying to work through it because the costume department has been so amazing with everything. They have already stretched the shoes once and said they would do it again this week. They ordered the boots especially for me and I absolutely love them. I wore double socks tonight to try to open them up a bit more. I also feel bad because at my last fitting, my chest had grown so much from my first fitting due to my pregnancy, that the jacket they are constructing no longer closes and they have to rip it apart and re-do it! Of course, they were aware that this could happen, and now they are also trying to make my skirt easily adjustable for when I start to get bigger in the weeks to come. I feel a little bit self-conscious about my

body, but luckily, I think the shape of the costume will make me look long and lean and hide any belly very well.

Today I also asked David if I could have a set of keys on a key ring as a prop to be added in some way to my costume. I must admit, this is an idea I got from watching Maggie Smith in the most recent movie version of *The Secret Garden*. I really love the idea that the keys represent her control and power in the house. The slight jingling noise is also a great affect. Afterall, her name is Med LOCK—hmmmm, interesting. I am sure Frances Hodgson Burnett chose that name for a reason. In our production it certainly makes sense that I want to keep everything locked, and that perhaps my own heart is what is locked the most. Mary finds the key to the garden—the one key I do not carry, and she and the garden become the key to the transformation and growth of many characters in the play.

I have been somewhat preoccupied in rehearsal the past few days because my husband is having surgery on Friday. David has kindly given me the day off to be at the hospital, but between this and my pregnancy issues, it has certainly been a lesson in practicing “the show must go on” during times of trouble. I also have to go up to New York this month to see a specialist for a very, very important sonogram, which will probably tell us if the baby is actually okay or not. I have scheduled two appointments in the city back to back on a Monday. We have a show the afternoon before, and a school show the morning after, which means I will be in NY for about 24 hours in order to be sure I make it back in time. Even though I am stressed beyond belief, I really feel like being a part of this production is helping me in many ways. Not only am I able to distract my thoughts with my work, but the very nature of the show lends itself to health. Frances Hodgson Burnett believed in the power of nature and the mind to help heal the body and the soul. I find myself in this period much

more aware of my environment—the trees, the sky, the animals. The message of the show touches me so deeply some days that I have to fight back the tears onstage. Of course, the actor in me says—use it!!! Mrs. Medlock could very well be fighting back her own pain and tears every single day. I can only hope my own life will have a happy ending like the show!

Journal #9- October 10th, 2007

Our run-through today went well, and I am feeling really good about where I am with my work. I keep finding juicy little tid bits to add to scenes and I am really having fun with making Mrs. Medlock a bit more of a commedia-type character at times. When we studied commedia in movement class, we discussed how commedia characters are often comical because we feel sympathy for their struggles and misfortune. They often have a duality to their nature which makes them fallible. For example, Il Capitano, or The Captain—a traditional commedia character—is typically “whirling his sword about...a braggart and a swaggerer, he continually talks about acts of bravado and magnificent glory, but in the end reveals himself as cheap, contemptible and cowardly” (Oreglia 103). When we see the character struggling, there can be humor in the vulnerability that creates. Mrs. Medlock’s main trait might be “in control,” but she also has moments of extreme openness, which make us laugh, but also sympathize with her. Similarly, when she loses it—either vocally or physically, this can be a very funny moment for the audience.

Although I don’t think Mrs. Medlock sees herself as a “villain,” there is also something very funny about playing the very stereotypical “evil” moments vocally and physically. The role and the style of the show beg for it. In fact, in rehearsals David has been calling out the moment when I exit from my big confrontation scene

yelling, “doors slam, and THUNDER AND LIGHTNING.” At first I thought he was joking, but he wants it there! Okay, so it is a bit melodramatic and silly, but it is so much fun!

Journal #10- October 11th, 2007

Playing opposites is one of the twelve guideposts Michael Shurtleff outlines in his book, Audition. He talks about how opposites exist in every human being and make a person more complex and interesting (Shurtleff 55). Indeed, one of the first things I noticed about Mrs. Medlock was her contradiction in dialect. In today’s run-through I looked for some prime moments I could figure out what my motivation was, and play the opposite. In my scene with Mary, where I am threatening to send away all her friends, I believe I have found some delicious opportunities to do so. After reprimanding her for not following the rules, and laying down once again that “I am the one in charge of this house,” I arrive down stage center, take a deep breath, and smile with my hands clasped gracefully in front of my chest. “Do you like Martha,” I ask sweetly. “Do you like the gardener Ben Weatherstaff...do you like it when Dickon visits you outside?” I continue, oozing with gentleness, as if I were about to offer Mary an ice cream sundae, “how would you like it if Martha and Ben,” and then the switch—“WERE SENT AWAY!!” Everyone in the rehearsal room roared with laughter—including myself as I could not hold back. Making this choice I think adds a wonderful richness to my character, and clearly makes for some comedy as well. David loved it and said to take even more time when setting up the sweet line of questioning. April-Dawn said that my “put-on” niceness was ridiculously creepy too. I will continue to look for and justify interesting choices and opposites to play throughout.

Journal #11, October 13th, 2007

I have to say that yesterday was one of the worst days of my life. I was not sure how I would feel coming back to rehearsal today, but it turned out to be the best place for me. My husband had surgery to remove a nodule in his thyroid yesterday, which turned out to be cancerous. I was in the waiting room for hours on end until the Dr. finally came out to tell us the news. Fortunately, this particular kind is almost 100% curable and the prognosis is absolutely positive. With that in mind, I came into the theatre today with a new energy. Again, the theme of nature healing the mind and body transcended the play and entered my life. Actually, as any good actor should, I was able to use my life as fuel for my life on stage.

I enjoyed the run-through today immensely. David asked me to add a few more affectations to my dialect, including pronouncing “India” with a “j” sound for the “d,” and rolling my “r” in my big scene with Mary. If Mrs. Medlock is always trying to put on the image of being a “proper” woman, then it would make sense that sometimes she even might go overboard and use extremely high British dialect to overcompensate, intimidate, or impress. He also wants me to be even more “over-the-top” with my voice and physicality. This is such a challenge because I want so much to work on this role using a naturalistic, Stanislavski method, but it is for children and they love extremes. Also, I must remember that many “real” people in the world are “over-the-top” themselves. As long as I keep working on making the world of the play as specific and honest for Mrs. Medlock as possible, I am sure I can find the balance.

Journal #12- October 14th, 2007

My thesis chair Kate Ingram came to watch rehearsal today. I was so nervous, especially about my dialect. At one point I know I missed one word that is on the “ask list” in RP dialect and I could not stop beating myself up for it for ten minutes after the fact! I am pretty proud of where I am though—I really do love the dialect work and I have been trying to be very aware of my forward stretch and the shape of my mouth. I think our Lessac work really helps me visualize the words and how they feel on my face when I speak. It is also amazing to me how much, every day at rehearsal, I refer back to work we have done in voice class. I find I smile or laugh to myself when I try something new—like in one scene experimenting with my consonants and radiancy and the next on my y-buzz and potency. I feel like I have so many tools in my toolbox that there isn’t even enough time to try them all! But then I remember that some things I can still explore even when we are in performance. Although much will be set, the beauty of being an actor on stage is that I can make it fresh and new every night just by playing with my vowels a little more or using call someplace I never tried. Discovery is grand, and for me, surprising yourself is one of the most rewarding things about this job.

I did make a couple of fabulous discoveries today—first, another opposite I played was in the line to Mr. Craven when I say, and “may I suggest we retire to your library to discuss Miss Mary’s terrible behavior.” Rather than making my action “to tattle,” I thought it might be fun to try “to entice,” as if Mrs. Medlock is inviting Archibald for a wonderful evening of yatzee and brandy. It worked well. I also looked again at some of my other lines and noticed that there are a few things I say several times: “Well,” “To the letter,” and “Neither will I.” These definitely call for

more attention—either to be repeated the same way every time—like a lazzi, or a very different intention on every one. How delicious!

Finally, unfortunately, I think my nerves affected my breath support today in my first scene. I was not using enough breath for my lines, and I wondered if anyone else knew. Yup. David noticed it and said to take more time and be sure to support every line. I also could have warmed up a bit more today, knowing I was going to be nervous. We are moving into the theatre on Tuesday for our last rehearsals—there will be many new things to think about that will turn up the nerves even higher. All the more reason to get to the theatre early and warm-up properly!

Journal #13- October 16th, 2007

Today is tech rehearsal and two people were late. It makes me so frustrated. I mean, once in a while it happens to everyone, but these two people have been consistently late and it is so unprofessional and flat out rude. Even more infuriating is the fact that because of this situation, the cast has now been told that our call time is pushed up another fifteen minutes earlier! It is not such a big deal for me, because I am usually here by that time anyway, but sometimes it just feels like we are treated like children because of one or two irresponsible people. It definitely put a bad taste in my mouth when I was already not looking forward to today's long tech rehearsal. It is not my place to say anything so I kept quiet, but if anything like this happens again, I will certainly speak up!

I had a lot of down time today when I was not needed so I had a chance to think some more about my life and relationships in the play. I had done some research about Victorian women last week and one really interesting thing I found out is that women who did not have children in that time were looked down upon. I have

already established that my character is a widow and has no children (this was information I used from the novel), and I wonder if Mrs. Medlock hasn't received some kind of backlash from society. How does she herself feel about being childless? I think she and her husband tried to have children and were not able to, and then she simply convinced herself that she did not want them anyway.

Interestingly, in Burnett's novel, it is also established that Mrs. Medlock got Martha her position as a maid at the Manor. Perhaps someone did that for her too when she was younger? Although she is very strict and brash with Martha, she obviously cares for her on some level. Martha's mother, Susan Sowerby is a childhood friend of Mrs. Medlock and they still remain close. I think Medlock wants Martha to succeed and make her way to a higher position as she did, and she pushes her with tough love. This choice makes my disciplinary actions towards Martha come from a very different place than if I did not like her. Rather than use the action "to discipline," I think "to instruct" may be more interesting. Martha and her family are certainly grateful to Mrs. Medlock for taking a broad-speaking Yorkie into Misselthwaite. Ironically, it is Martha in the end who actually becomes the teacher, telling Mrs. Medlock, "sometimes you have to read between the lines" (Gladu 51).

I believe Mrs. Medlock also cares for Master Colin but has put up with his illness and his tantrums for so many years that she cannot handle him very well. She is afraid of him because if he is not taken care of as Mr. Craven has asked, she could be fired. When Colin threatens to tell his father to send her away, this is one of her most terrifying moments. Although she might have some love and sympathy for Colin, I think her fear forces her to detach herself from any kind of relationship with him. In fact, a few days ago at rehearsal in the garden scene when I enter and find Colin standing on his own two feet, I wondered if part of me was not elated. I played

it as if I were seeing my own son walking around and the emotion flowed through me. I got a note from David after, however, that he thought I might not react that way since it was all a secret to me and perhaps Mr. Craven would be angry that I let Colin out! It is not until Archibald tells me that he is not going to send me away that I finally can let go of my fears and show my true love for Lily, the garden, and Colin.

As for Mary, I think I dislike her from the start because she has no regard for my status as head housekeeper. She has been spoiled in India and refers to me as a “servant” when I arrive at the train station. I think I have worked too long and too hard to obtain my position in the Manor to let a bratty little girl ruin everything. When she defies me by leaving her room and befriending Colin, she becomes a direct threat to everything I want in my life! I don’t hate her, but she is the biggest obstacle I face in the play. As with Colin, however, once my place in the Manor is secured in the last scene, I am able to “start over” with Mary – curtsy and shake hands. Perhaps in my dream world the children all come to love me too—well, maybe that’s pushing it.

Journal #14- October 17th, 2007

BOY, today started off rough. Our first dress rehearsal did not go very smoothly and I must admit I was a bit panicked. It was about a thousand degrees in the theatre too, and we were all running around like chickens for changes, entrances and exits. After the first run, I was exhausted and I could not believe we still had to do the whole thing again! I did have one moment of excitement when I found a new lazzi for my line “to the letter.” I am not sure how it will read to the audience, we will have to see, but I thought it would be fun to point my finger in the air above my head and move it on each word—“to-the-letter.” Kids like repetition, and I think it is

something Mrs. Medlock would definitely do. Even though I was tired for the second run, I also felt relaxed and very much in my body. My voice was very warm and my exhaustion actually forced me to breathe deeper and take my time through many parts I think I had still been pushing and rushing a bit. I am really looking forward to our opening tomorrow—we have two school shows and I think it is going to be fun! Of course, a live audience will change everything—I will begin to see what really works and what doesn't....

Journal #15- October 18th, 2007

YAHOOOO! They like us, they really like us. I had a great time at today's performances. It was wonderful having the kids there and many of the staff from the theatre also sat in on the shows. I have to admit, I got more laughs than I expected—I really thought kids would be more frightened by me and adults would find it all somewhat silly, but I realized that my characterization must make people feel sorry for me and laugh at my struggle to retain control. Subsequently, David gave me notes to be even bigger and more over-the-top on several moments. I don't want to lose the honesty and groundedness I have worked on for Mrs. Medlock, but perhaps now I will explore being even more free and extreme with my voice and body. I got some very nice notes from Jim, and I am particularly thrilled that he commented on the quality of my voice. I find that because of the dialect and the intensity of my character I feel an amazing freedom with my voice, which I often lack with other roles that are closer to who I really am. Not that this part is "easy" for me, but it makes me aware of the fact that I am so much more connected to my body and breath sometimes and I need to figure out why and how to bring that sense of freedom to all my work.

Journal #16- October 20th, 2007

Today was the official “opening” of the show. I was a little disappointed because the audience did not have the same energy as the school shows we did on Thursday. It never ceases to amaze me how much the reaction of the audience can affect your performance. Of course, I always give one hundred percent, but when you have them in the palm of your hand, you can feel it, and it moves you to give even more. The first week of a show is always so interesting to see what works—there is always something you think is going to go over fabulously that garners crickets and then other moments you had no idea would make people react so strongly.

Although today’s performance began only a few hours later in the day than the school shows (2pm instead of 10:30), I could feel my body much more alive and engaged. I have vowed to give myself 15 more minutes before school shows to stretch, vocalize and drink lots of liquids. I can certainly y-buzz and do vocal warm-ups in the car, and here at the theatre there are several spaces at our disposal for physical warm-ups as well. Even though I am not singing (except the final song) I feel like I need to prepare as if I am singing because of the range of my voice that I use each performance.

I have decided to add the Linklater scale warm-up, which we used in our Shakespeare voice class, to my daily routine. Each sound is associated with a different part of the body: Zzoo—oo (legs and pelvis) Wo-oe (belly), Shaw-aw (solar plexus), Goh (chest center), Maa-aa (heart), fuh (lips), Hu-uh-uh (mouth), Ba (mid-cheeks), Deh (cheekbones), Pe-ey (eyes), Ki (forehead), and RRee-ee (crown). Going through this process definitely helps open my resonators early in the morning but also gives me an immediate connection between my mind, body, spirit, and voice. Indeed, as Linklater writes, this ladder should not only warm you up, but the “sounds are

intrinsically connected to energies and moods as nuanced and diverse as the spectrum of the rainbow and the gamut of human nature” (Linklater 25).

Journal # 17—October 21st, 2007

This was the first time I have ever been in a show and an understudy had to go on unexpectedly. One of our assistant stage managers, Rob, who also plays a major role in the show by operating the puppet of the robin, simply did not show up. He did not call and could not be reached. Brian McNally, one of the interns, was here within a half an hour with time to spare to go over his blocking. Luckily, costume shop was on top of it with his wardrobe and he was ready to go on. I must say, Brian was extremely calm and did a fabulous job! I, on the other hand, was probably the most nervous person in the cast. I don’t know why I freaked out so much, but I found myself having to take deep breaths and force myself to focus only on my part just to get through the show. Was I expecting the worst? Of course, my husband was here to see the show today of all days—maybe I was nervous that it would not be a good show because of the circumstances?

Anyway, it went fairly smoothly and we are all just wondering now what happened to Rob and if he is okay? It certainly was a lesson for me though in letting go—I could not control what would happen on stage for Brian’s part, but I could not concern myself with it (other than to help him out if there was anything I could do). I think I was also on edge in general today because I am flying to New York this evening for my twenty-four hours in the city for doctor appointments. I know things will most likely be fine, but my heart is already racing. On Weekend performances, we do an “autograph session” for the kids after the show. Yesterday I was not expecting so many kids to wait on my line for a signature but they did! A couple of

small ones seemed a little bit scared at first, but I smiled at them and won them over. I tried to stay in character as much as I could (although we were not told we had to). I found it easier to use my dialect and speak as Mrs. Medlock when chatting with audience members. Many parents expressed their appreciation for my voice and characterization. It is always nice to get feedback. Today I could not stay for the autograph session show because I went straight to the airport. I pray that when I come back Tuesday all is well. As Mary says to Colin, I must “believe.”

Journal #18—October 23rd, 2007

I almost lost it in the performance today. After a very emotional day in New York with my family, my heart was so vulnerable during the show that I really had to hold back the tears. My husband and I had wonderful news after our sonogram that our baby looks good and will most likely be healthy. After weeks of confusion and worry, I can finally begin to enjoy this pregnancy. I returned to *The Secret Garden* today with new eyes and new hope. Just before my entrance in the last scene, I was backstage waiting to go on. The music was swelling while the garden transformation took place and my heart was bursting. Archibald says to Mary, “I see you and I see young Dickon and I see...Lilly’s garden.” He continues, “My son. Your mother—she would be so proud. I am so proud.” I am tearing up as I am typing this right now! I had to go on stage and justify my intense emotional state—which was actually quite simple to do. Mrs. Medlock sees Colin with the children in the garden and is terrified that she will lose her job—the stakes could not be higher. When Archibald assures her that she is wanted to stay, it is her biggest release of stress in the play, and oh my gosh, did I relate to that moment today. I felt my breath drop into my belly and my whole face lightened. I wanted so much to fight the underlying tears, but I

somehow managed to allow my body and voice to take over and go where it was going. The result was a tearful and sorry Mrs. Medlock moment that had to make the audience love her for her absolute vulnerability. I discovered a new, beautiful and honest moment and it felt amazing.

Journal # 19—October 27th, 2007

After having a proper put-in rehearsal for Brian last week, the show is finally running very smoothly and we are all very comfortable with the way everything is running. Today I experienced probably one of the greatest feelings and actor can have. As I was doing my “to the letter” lazzi with my finger waving in the air in the last scene, I could see over Archibald’s shoulder that there was an adult sitting stage right waving her hand and mouthing the words with me as I said the line. It made me smile. I had experienced something similar the other day when I heard a young student say my line, “and neither will I,” in the same tone and style that I say it on stage. It made me realize how important it is to make the role your own. There are so many possibilities when you first create a character that it can almost seem daunting. I feel like I have found a nice balance of humor, “evil” and vulnerability in Mrs. Medlock, and I really believe it reads to the audience. It is quite a rewarding feeling, especially since I had some concern before we began that a “children’s theatre” role would not give me the same satisfaction as a “real,” “adult” role. I have put in very serious time and effort to make Mrs. Medlock honest and my own, and I certainly feel very proud of my work. I truly enjoy performing this play every day.

Journal #20—October 31st, 2007

I have not been writing every day in my journal simply because things have been running very smoothly. My warm-ups in the mornings have helped energize my voice and body immensely and I feel like I have a great routine prior to show-time. Today was Halloween and we had a few staff members attend the show who were dressed up in costumes. This was slightly distracting because they were very funny outfits, and the house was very small so they stood out a lot! The cast was a little bit punchy today I think because we were all anticipating putting on our costumes and having Halloween festivities after the show.

I felt a lot of anxiety today on a personal level because my husband is undergoing treatment for his thyroid. I will have to stay away from home for a week because he is taking a radioactive pill which can be detrimental to me, and even more so to the baby. Once again I am trying to leave my worries at the theatre door and focus on performance.

It really helps that everyone in the show has been so supportive, both onstage and off. There is a lovely chemistry between us—especially with Joe, Erika, Jennie and me. After two years studying together we know each other so well. We can detect each other's energies every day and we always find ways to bring each other up. I feel so lucky that I can depend on them. Of course, sometimes our relationship in real life makes us more susceptible to laughter on the stage (which can be dangerous!), but it also makes the magical moments of connection even deeper. Sometimes in the last scene when I look at Jennie as the tree, I am filled with love for her—which is perfect since Mrs. Medlock in that moment is thinking about the love she had for Archibald's wife Lilly.

Journal #21—November 2, 2007

This was the first and probably only time I performed the pre-show for our school show this morning. David had said from the very beginning that he preferred the characters who were not in their primary costumes at the top of the show (the Indian servants) to do most of the pre-shows, but he wanted to give us all at least one chance. Having an extensive background in improvisation, I felt extremely comfortable going out to the audience and doing a “warm-up” with them. It was a bit odd going out in Mrs. Medlock’s costume but introducing myself as “Samantha,” the actor. It was almost an out-of-body experience having my costume, make-up and wig on but being onstage without my character’s stature and dialect. I decided I would present the kids with the same question we were given at the meet and greet for *The Secret Garden*—if you had a key that could open any door, what would be inside? Answers ranged from millions of chocolate kisses to cars to video games. I had a lot of fun calling on different children to participate. In the end, on a whim, I decided it would be fun to end with an audience vote on which answer they liked the best. By show of applause, they picked an unlimited supply of golden vanilla almond ice cream. I don’t know what possessed me to say this, but as I was trying to wrap up, I said, “And under your seats, you will each find a pint of golden vanilla almond ice cream.” There was a pause as each child looked under their seats and then looked up at me. Suddenly, a wave of booing filled the theatre and uncontrollable laughter from the adults. I head off stage, laughing myself, thinking that the next pre-show would be coming on right after me—but there was no one! Well, I suppose it was a great set-up for introducing them to Mrs. Medlock, whom they probably would boo at the beginning of the show anyway. When I got backstage, the cast and crew were hysterical. I enjoyed the show even more today, I think, because I had established a

relationship with the audience as an actor even before the performance began—even if it was full of boos for unfulfilled ice cream promises.

Journal #22—November 4th, 2007

Several of the second year MFA's came to see the show and were very supportive and complimentary! Amanda Wansa was in tears by the end of the play, and another MFA said they were going to write about my excellent dialect work in their journal for voice and speech class. WOW—that is a compliment! I have to say, I have had such a wonderful experience with this dialect work. I enjoyed doing Yiddish for my role as Golde in *Fiddler on the Roof* last year, but I had not taken dialect class yet so I did not have all of the tools I have now to understand and apply the work to my performance. Writing out my choices in IPA definitely helped me greatly, but now I find I am so comfortable with the dialect that I can play around and have fun with it even more. One day I focused mainly on my forward stretch and found myself thoroughly entertained with new discoveries—the more I stretched, the more my body and mind followed the thoughts and the words I was saying. For example, I really laid into the “al” in the word “always,” making the shape of my mouth very forward and open. It affected the rest of my sentence, and my intention behind it felt stronger and fuller. I am sure I will continue to play with dialect elements for the rest of the run.

Journal #23—November 11th, 2007

This week I encountered two very big audience-related challenges during performances. First, on Thursday, we had a large group of mentally challenged

children in the audience. They arrived half an hour late because after the busses had departed from their school, the teachers realized they had left one student behind. These kids were extremely vocal. It was loud and difficult to hear myself throughout the show. I tried to focus my attention in a small circle on stage (a la Stanislavski's circles of attention), but it was so hard to concentrate. I found myself almost forgetting my lines and rarely being able to fully participate in the moment on stage. There was a fear inside me of what might come next. I also felt badly for the kids from the other schools who certainly must have had difficulty hearing the play. I never looked into the audience and plowed through the show.

At the very end, we all join hands on stage and sing, "Mistress Mary, quite contrary." During this song, I always look out into the audience and try to make eye-contact with everyone I can see. Today I looked out into the audience that I had heard but not seen for almost an hour, and immediately broke into tears. As we circled around I could not even finish singing the song. Although some of the handicapped kids seemed to have their focus elsewhere, many of them were enthralled by our smiling faces. I could see their excitement and joy. Perhaps my own personal experience with having to deal with the possibility of having a child with disabilities made me even more sensitive to the situation, but it was certainly an intense experience. Although it had been frustrating to deal with the noise and distractions throughout the show, in that moment I felt very rewarded and fulfilled. Given the circumstances of the day, and the overall message of our show, I think everyone in the cast felt similarly.

On a lighter note, today a young girl in the audience tested my focus once more. During my big confrontation scene with Mary, I began my walk downstage center for my line, "I take my orders from Archibald Craven and I follow them to the

letter.” And I pause. And just then, in that pause, a child’s voice rings out through the theatre in what seemed to be Dolby surround sound, “I have to go potty.” I thought I would die. The audience broke out in laughter. Luckily, in that very moment, my blocking is supposed to be that I turn around to face Mary, with my back to the audience. In this quick beat, I had a chance to giggle, collect myself, breathe, and bring my focus back to the scene. I felt terrible for Jen (Mary) who was still facing the audience during this time. I could see her face turn red as she tried desperately to hold back the laughter. I turned back around for my next line as the child and mother worked their way down the aisle and out of the theatre. I decided to wait until they were gone to begin again. This was absolutely justifiable because it is in that moment that I change my demeanor from sternness to sweetness with my line, “Do you like Martha?” We carried on with the scene and the show went well from then on.

After the show at the autograph session, many parents complimented me on my ability to keep it together after such a disturbance. Well, that is live theatre, and as an actor, the importance of focus has never been clearer to me.

Journal #24—November 17th, 2007

Be Boyd who is a member of my thesis committee, as well as Kate Ingram, my chair came to see the show yesterday and Mark Brotherton (the other member of my committee) was in the house today for our closing performance. I definitely felt some increased anxiety. I wanted to make them proud! I admit I spent even extra time warming up for these shows to be sure that my voice and body were extra ready. When my professors are watching I try not to think about the fact that they are there, but it is very difficult not to let my “editor” come out now and then. I found myself

more aware of small mistakes I made, or moments when perhaps the audience's reaction was not as strong as it had been other days. It is awful to have that kind of judgment and beat yourself up on stage. I am glad, however, that the faculty came this last week of the show because despite some moments here and there, I feel very comfortable and confident with my work. I also feel very lucky to have such a great committee. It has been an extremely challenging semester for me on a personal level, and I am grateful to have such support from Kate, Be and Mark, as well as the staff at Orlando Shakes. It makes me realize how important it will be for me in my career to find a school or a theatre where you feel like you have a family.

It has been a wonderful process and a fabulous run of *The Secret Garden*. I was a bit teary at the end of the show, especially because I am not sure if I will be able to do any more this season with the belly growing!! We took our final bows and said goodbye to the garden. Immediately following the show, the tech crew came in to strike the set.

CONCLUSION

Preparing for and performing the role of Mrs. Medlock in *The Secret Garden* presented me with challenges to meet and fears to overcome but ultimately, it was an incredible opportunity to learn about myself and about acting.

My first fear was small but significant. I wondered if this experience would somehow be less legitimate because it was primarily a show for children. I wondered if I would be able to use the advanced acting, movement and voice skills I had studied during my graduate work. In retrospect, one of the lessons I have learned from this process is that, regardless of the age of the audience, the way in which I approached and performed this role was the same way I would approach any “adult” play. The research I did regarding the background of the play—the author biography, the novel, the adaptations, the given circumstances, the character analysis, all helped me make specific, informed choices for my character. In addition, my journal helped me see how my character was developing and how it grew throughout rehearsal and performance. I certainly was able to use many of the skills I have acquired in graduate school, from Skinner IPA and dialect work, to Laban’s effort shapes, to Stanislavski’s circles of attention.

In facing this first fear about theatre aimed at young audiences, I experienced what should have been obvious, that it should not be judged as less difficult less important than any other. This particular script was quite mature and thus appropriate for adults and children. This version of *The Secret Garden* did not “talk down” to the children, a characteristic trend of recent theatre for young audiences over the last ten years. In fact, I experienced performing every day for school children as quite challenging.

Perhaps my major challenge was meeting the goal highlighted in my abstract: creating a character that was not simply the “villain,” but an honest, vulnerable, multi-layered human being. It was important for me to realize from the very beginning that even though Mrs. Medlock was the antagonist of the play, she need not be a stereotype. Even if Medlock was the main force driving against Mary, the protagonist, I did not want to fall into the trap of playing a general wash of “evil.” I believe I was very successful in this, primarily because I was learning to make very specific choices in my background story and character analysis. For example, I decided that Mrs. Medlock has some underlying romantic feelings for Archibald. When I speak about him to Mary in the train ride to Misselthwaite, I get a twinkle in my eye and a smile on my face. In my first scene with Archibald, I think my feelings for him were manifested in my tone, body and actions and gave me a very feminine and almost innocent girlish quality that was endearing. These may have been subtle moments that the audience did not consciously notice, but they made a difference in avoiding the pitfalls of simply being the “bad guy.” Such specific and interesting choices made me more vulnerable as well. Interestingly, it was at the autograph sessions after the show that I often received the most empathy from the young audience members even though I had thought they might be afraid of me. I also enjoyed the response from parents who appreciated the “Cruella Deville”-gone-soft aspect of my role.

Another one of my fears in performing children’s theatre was that I would have to create a huge, ridiculous character just to keep the young audience’s attention. In my mid-semester review at the theater, Artistic Director Jim Helsinger said he was most pleased with the moments in which Mrs. Medlock was “over-the-top,” but in a way that was very honest. For example, he noted that on my repeated line, “and

neither will I,” I was able to create a memorable and humorous moment for the audience by exaggerating my facial and vocal expression. At the same time, this “larger than life” characterization of Mrs. Medlock was very real to me. As Jim pointed out, it is very important to observe these types of “characters” in every day life. He encouraged me in the future to continue searching for a balance between reality and theatricality. Indeed, we all have moments in which we may be “over the top,” and these moments can and should be re-created on stage. Sometimes I did wonder whether there were a few moments when I portrayed Mrs. Medlock as more of a caricature, or like an actor making fun of a stereotype, like a high British fop, or an evil stepmother. But I believe the moments during which I was most successful in finding a balance occurred when I fully committed to the choices I had made: Mrs. Medlock tried to put forth an image of higher status to keep control in the house. She was not evil, but rather stern and diligent, keeping the status quo at the manor in order to retain her job. When I focused on the reason for my actions, the exaggerated moments were real and justified.

On the other hand, even though I was able to give Mrs. Medlock many realistic dimensions, I am sure, as my committee member Be Boyd pointed out, that I might have found even more possibilities for stretching the character. Looking back, I think my fear of over-playing a staunch “villain” may have prevented me from taking some risks and making some choices that I felt were too stereotypical. I would like to have played with those outrageous possibilities a bit more. In fact, I found that during some performances, when I played the little dialect games with myself (exaggerating one day my vowels and another, my consonant energy) there were moments that were incredibly interesting and liberating without mocking my character.

For the purposes of keeping track of and examining the challenges I was experiencing, in hindsight, I wish I had journaled every day of our performances. I only missed writing about a few performances because it often seemed to me that things were running smoothly. Still, it would have been interesting to have a deeper understanding of how I responded to the audience and how I coped with difficulties. One recurring challenge, for example, was keeping focus with a vocal and sometimes restless audience, but it became easier for me as the run went on. As I wrote in my journal, I had to block out the noises as much as I could and focus on the moment. At the same time, due to the interactive nature of the play, I always needed to have an awareness of how the audience was reacting to the action on stage. Every day it was a balancing act with different audiences and different responses. My improvisation skills definitely helped me to focus on a larger circle to include the audience in some moments, and a smaller circle when I needed to be more involved with the action on stage.

The final challenges I had to meet were personal: I had two major life crises during the rehearsal and performance of *The Secret Garden*. In addition to going on with my life and trying to function through tremendous stress, I had to leave my personal life at the door, and at the same time acknowledge, accept, and even use my state of being on any particular day and work with that energy. Looking back at my journal, perhaps sometimes it seemed like almost everything was “going right” during the whole process. Perhaps this sounds naïve, but all of my real-life drama put things in perspective. I feel as if the whole cast and the entire experience of doing a show for children about nature and healing and re-birth touched me on a very deep level. I think that I poured my soul into the show partially because I wanted to, but also because I had to.

I have never prepared this way or this much for a role in my life, and the work really paid off. I know I may not always have time to do the full research or analysis I did for this play. but I hope I will. Although a certain level of acting talent is necessary, there is always so much more that needs to be discovered, explored, and analyzed. As so many actors have acknowledged, acting is a never-ending learning process. I feel very lucky to have had incredible teachers to guide me along the way. I am proud of this paper because it documents my growth not only as an actor, but also as a human being, and it seems the two are inseparable. Having just given birth to my own son, I look forward to the joys and challenges of a new journey, and I am certain it will inform and inspire my work in the theatre in the future.

APPENDIX A: COSTUMER LETTER OF PERMISSION

I hereby give Samantha Stern permission to use copies of the costume design renderings from the Orlando Shakespeare Theater production of *The Secret Garden*. This permission includes and is limited to any research, publication, and presentation of her graduate thesis.

Mel Barger

Costume Designer for *The Secret Garden*, OST 2007

APPENDIX B: COSTUME RENDERINGS

The
Secret
Garden
OST 2007



Scene 1



Scene 5-14



Mrs. Medlock

Mrs. Medlock

* Dark brown
Gibson Girl wig
(possibly a few
grays); decorative
comb.

Skirt:
Folkwear
#216

Jacket:
based off
Past Patterns
#210 w/
major alterations.
(CF, lapel, hem).

Contrast
lapel &
cuffs;
Jacket lining?
\$6.99

TRIM
\$1.49

Jacket & Skirt
\$6.99

* Bodice from Stock

* Traveling Coat from Stock

Not swatched: Waist sash (silk in color similar to Contrast); Green silk for hat accent.

APPENDIX C: OBSERVATION REPORT FROM MARK
BROTHERTON

MARK BROTHERTON - COMMITTEE MEMBER OBSERVATION

Although I have only had the pleasure to personally work with Samantha Stern once during her stay in the Department of Theatre at the University of Central Florida (as coach for her work in Kennedy Center/American College Theatre Festival Irene Ryan Competition for which Ms. Stern won a regional award), I have been lucky to observe her work in numerous other performances including Falsettos and Fiddler on the Roof. In all these areas, I have been impressed with Ms. Stern's intelligence, talent, creativity, and commitment.

So, I was not surprised by her successful work in April Gladu's adaptation of Frances Hodgson Burnett's The Secret Garden. Ms. Stern portrayed the part of Mrs. Medlock in the production directed by David Lee.

Ms. Stern was constantly updating me on her preparation and rehearsals. It was clear from the start that this project was in the hands of a well-prepared, well-organized, and creative artist. Her research on the author and her work/interviews with Ms. Gladu and Mr. Lee were in-depth and thoroughly studied.

In performance, Ms. Stern showed himself as a mature and intelligent actor through her analytical skills in the understanding of this character. She constantly made strong specific active choices were insightful and always interesting. Her acting was invested with a search for simple truth and honesty in a very complex woman. Rather than play a general wash of a character, Ms. Stern was successful in showing the many sides and layers of this character. I know that part of her goal in portraying Mrs. Medlock was to avoid the pitfall of playing the villain. I feel she was successful in this endeavor by showing the many sides and layers of this character.

She found her humanity.

APPENDIX D: SKINNER IPA TRANSCRIPTION

mɛəɪ //

Mary?

wɛl wɛlkʌm tʰu ɪŋɡlɪnd mɛəɪ lɛnks // aɪm mɪsɪz mɛdlɒk
Well Welcome to England Mary Lennox. I'm Mrs. Medlock,

ɛnd sɪns ju ɑː nɒt ɪn ɪndʒə ɛnɪmɔː ɛnd aɪ ɔm ə pɹɒpɹə
and since you are not in India anymore and I am a proper

ɪŋɡlɪs wʊmɪn ju wɪl ɔdres mi ɛz sʊt, s //
English woman, you will address me as such.

bles mi tʰu jɔː ʌŋkʰlz haʊs ɪn jɔːkʰsɪə ɔv kɔːs // ɪt ɪs
Bless me, to your Uncle's house in Yorkshire, of course. It's

Bless me, to your Uncle's house in Yorkshire, of course. It's

kɔːtɪd mɪsɪlθwaɪt mænə ɛnd aɪ ɔm ʃə hed haʊskɪpɹə //
called Misselthwaite Manor and I am the head housekeeper.

called Misselthwaite Manor and I am the head housekeeper.

bʊt nʊθɪŋ laɪk mɪsɪlθwaɪt aɪ wɹɹənt // ɪt ɪs sɪks hʌndrɪd
But nothing like Misselthwaite I warrant. It's six hundred years

But nothing like Misselthwaite I warrant. It's six hundred years

ɔlɔd ɛnd ɪt ɪs ɒn ʃiːdʒ ɔv ə mɔː ɛnd ðɛəz nɪə ɹə hʌndrɪd
old and it's on the edge of a moor, and there's near a hundred

old and it's on the edge of a moor, and there's near a hundred

rumz in it^h fəʊ mɔ:st^h əv ðe m^z sʊt^h ʌp^h and lɔ:k^h // and

rooms in it, though most of them's shut up and locked. And

dəʊnt^h ju bi goɪn and lʊk^hɪŋ in ðe m^z lɔ:k^h rumz //

don't you be goin' and looking in them locked rooms.

ʃɔ: ʌŋk^h əl wɔ:nt^h hæy it^h and neɪʃɔ: wɪl aɪ //

Your Uncle won't have it and neither will I.

dəʊnt^h bi t^h sɪk^hɪ // naʊ ðeɪz ə blɪg p^hæɪk^h raʊnd ðə mænə wɪð

Don't be cheeky... Now there's a big park round the manor with

gɑ:dnz and t^hrɪz and brɑ:nt^h sɪz blɪg ɪnʌf fɔ: // wɛl neɪvə ju

gardens and trees and branches big enough for—well never you

maɪnd // bʊt^h ðeɪz nʊθɪŋ eɪls // sɔ: wɔ:t^h dɔ: ju θɪŋk^h əv ðæt^h //

mind. But there's nothing else. So what do you think of that?

e: //

Eh?

ə mɔ: sɑ:d and mɑ:ɪd lʊk^hɪŋ jʊŋ wʌn aɪ neɪvə sɔ: ɪn maɪ

A more sad and marred looking young one I never saw in my

deɪz^h nɔ:t^h k^hɑ:nt^hɪŋ ju ʌŋk^h əl a t^h sɪbɔ:ld k^hrɛɪvən // ɪn ðə fɪrst

days, not counting your Uncle Archibald Craven. // The first time

APPENDIX E: PLAYRIGHT LETTER OF PERMISSION

April 3, 2008

To Whom It May Concern:

Samantha Stern has my permission to reference my play, *The Secret Garden*, and any ideas related to it, in her thesis.

Sincerely,

April-Dawn Gladu

APPENDIX F: IRB LETTER OF PERMISSION



Office of Research & Commercialization

Samantha Stern
Master's student
Department of Theatre
University of Central Florida
Orlando, FL 32816

March 26, 2008

Dear Researcher:

After reviewing the materials that you submitted, Dr. Tracy Dietz, Chair of the UCF Institutional Review Board, has determined that your Master's thesis research, "A performance Study and Analysis of the Role of Mrs. Medlock in *The Secret Garden*," does not fit the definition of human subjects research.

Therefore, IRB review is not needed.

Thank you for your time in resolving this issue. Please continue to submit applications to the IRB that involve human subject activities that could potentially involve human subjects as research participants.

Cordially,

A handwritten signature in cursive script that reads 'Joanne Muratori'.

Joanne Muratori
IRB Coordinator

Cc: IRB file

12201 Research Parkway • Suite 501 • Orlando, FL 32826-3246 • 407-823-3778 • Fax 407-823-3299

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