

I've tried something today. Something that I don't do, usually. And that is that I tried to work with my mood. That is the mood I was in, when coming to the rehearsals. And that mood was very much based on my state of health. I have been feverish yesterday, so we couldn't rehearse. For the longest time of the day I was lying in bed, in some kind of delirium, dreaming of rehearsals of course, mostly. And what I did today was to start the rehearsals by telling a long dream I had had. There was no obvious connection of the dream to the play and I could see it on the ensemble getting frustrated, because I took a lot of space ... I took a lot of time ... with that dream that went ... that meandered somehow ... and it was not what it was about, it was about telling a dream and get us on that level of communication. Then we started rehearsing and there had been these cakes delivered for the birthday scene again ... and today for the first time we got to have these cakes that will be there eventually when we come out ... and they are very beautifully done... you can see the effort that the props people have put into it ... my guess is it takes an hour to make the decoration ... and when we were rehearsing Sarah was being ... her suggestion today for that scene was acting ... acting like a small child on her birthday party ... one can say that even a 4 year old has more patience and decency at a birthday dinner, at her birthday dinner, than Sarah was showing as Blanche today ... So she kept on eating these cakes, cutting them up so we had to use new ones every time, and she was sort of throwing her lines and throwing her pieces of cake at Marlon... and he didn't like that ... and Kim didn't like that either... I think they both felt some kind of responsibility towards people who had made those cakes ... maybe also, in more general terms, some sustainability sensibility of a millennial that feels awkward wasting ... maybe of an east-german that feels "here goes the west-german again" - Sarah in that case - just not having an idea of what resources are; and that they are limited... so that produced some strange irritation that fed into the conflict between Stanley and Blanche. I myself was of course ... There is that position that comes with the director's position that is being a judge; a judge that is supposed to judge on an aesthetical level... give sort of my judgement of what's within the law of that production or outside of it... But here it turned very much into ... I was sort of asked to judge from a moral perspective, because Kim and Marlon they kept on looking out - whilst they were playing, seeing Sarah - they kept on looking at me, signaling: Is this what we're doing here ? Is this how it's supposed to be ? ... And I tried very very hard to *not* assume that place. I ignored them or I tried to *not* pick up on their "cries for help" ... and I just let myself be dragged by that kind of only-child-energy; which is a fate both Sarah and I share ... we're the single children of our parents. And I just went ... tried to just go and have her take the lead on that and let that be the root of the setting. And yes, that made for a bit of a strange entrance into the weekend. My hope was of course that we would go into the weekend with a good feeling, for the whole production... but it didn't happen now. We're going into the weekend with a shitty feeling, I guess... Let's see where we'll meet on monday.