

Fall 2010

Some Queer Bodies, Per Se: An Explication of
Actors' Bodies in Ichor & The Four Humours
Present: Percy Per Se Himself Presenting:
Fopulous! or All Is Vanity (A Tragicomedy of
Manners in Five Acts with Narrated Interludes and
Dancing)

Bennett P. Whitaker

Southern Illinois University Carbondale, sicine.geo@yahoo.com

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MANNERS IN FIVE ACTS WITH NARRATED INTERLUDES AND DANCING)

by

Bennett Whitaker

B.A., Capital University, 2001
A.A.S., Columbus State Community College, 2004

A Research Paper
Submitted in Partial Fulfillment of the Requirements for the
Master of Arts Degree

Department of Speech Communication
in the Graduate School
Southern Illinois University Carbondale
December 2010

RESEARCH PAPER APPROVAL

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Master of Arts

in the field of Speech Communication

Approved by:

Ronald J. Pelias, Chair

Elyse Pineau

Graduate School
Southern Illinois University Carbondale
May 14, 2010

AN ABSTRACT OF THE RESEARCH PAPER OF

BENNETT WHITAKER, for the Master of Arts degree in SPEECH COMMUNICATION, presented on May 14, 2010, at Southern Illinois University at Carbondale.

TITLE: SOME QUEER BODIES, PER SE: AN EXPLICATION OF ACTORS' BODIES IN ICHOR & THE FOUR HUMOURS PRESENT: PERCY PER SE HIMSELF PRESENTING: FOPULOUS! OR ALL IS VANITY (A TRAGICOMEDY OF MANNERS IN FIVE ACTS WITH NARRATED INTERLUDES AND DANCING)

MAJOR PROFESSOR: Dr. Ronald J. Pelias

This paper locates bodies' centrality to performance studies and interrogates those bodies present in one aesthetic performance, Fopulous, employing a queered version of David Graver's typification in "The Actor's Bodies." As Judith Butler's appreciation of performativity grounds bodies as acting agents that accomplish (re)citation of law that describes (hetero)normativity, bodies participate in their own (il)legible construction. Thus, considering Elyse Lamm Pineau's affirmation that performance methodology is an elucidating means of scholarly inquiry (and, as understanding the ways that performance communicates or en/acts is central to performance studies), investigating those aesthetic productions that prove fertile ground for body construction remains a vital manner of disciplinary praxis. Though Butler contends that aesthetic spaces are "de-realized" and therefore not suitable for evaluating body construction, given that aesthetic spaces are many performance scholars' "real" laboratories; that aesthetic spaces participate in the discursive construction of gender, and so must employ performatives; and that many aesthetic performances (e.g., autoethnography) blur lines between "aesthetic" and "real" worlds, aesthetic space becomes a valid testing ground for body construction.

The world of Fopulous is one such aesthetic space. Fops and foppery accomplish effeminacy through extremity and ambiguity. Therefore, in order that it might be

performative (i.e., accomplishing what it names), Fopulous attempts to achieve the same. The show performs extremity by making interior spaces present and dividing audience attention among competing phenomena. It effects ambiguity by using shifting generic frames.

Graver's typified bodies, with attendant interior, exterior, and autonomous worlds of meaning, become problematic as orienting schema when perceived through Butler's lens of performativity, as they reify a (hetero)normative paradigm. For, following Butler, interior and exterior are neither easily divisible nor causally related. Likewise, an illusion of autonomy must be sacrificed to subvert the (hetero)norm. Queering Graver's typification, therefore, requires foregrounding those bodies that accomplish extremity (a subversive repetition) or ambiguity (a break from repetition). Fopulous's bodies do so: they demonstrate extremity by realizing both "hyperbolic stylishness" (Heilman) and abrupt, self-conscious transformation among different body types; they show ambiguity by simultaneously overlapping different bodies of the same actor and by blurring themselves to the paradoxical point of illegible presence.

DEDICATIONS

For Sharon and Dan

ACKNOWLEDGMENTS

I would first like to thank those who were instrumental in helping Fopulous to be realized on the Kleinau stage. Particularly, I am grateful to Jessie Stewart for her co-direction and extraordinary work behind the scenes and to Joseph Hassert for his technical direction. I also thank Southern Illinois University's Performance Studies faculty members for their kind support, approval, and encouragement.

In addition, I wish to express my deep appreciation to those faculty members who have helped to guide both the show and this report. I am particularly grateful to Ronald J. Pelias, Elyse Lamm Pineau, Craig Gingrich-Philbrook, and Jonathan M. Gray for being excellent models of scholarship, creativity, and discipline. I especially want to thank Elyse Pineau for also serving on my committee. Her incisive perspective has only made this work better. I thank Anne Fletcher for her careful, personal attention to and kind support of this work and for sharing her passion for the Restoration with me.

Finally, I owe a great debt to Ronald J. Pelias, not only for advising me and agreeing to chair my committee, but also for instilling in me a love for the academy through his patience, enthusiasm, rigor, humor, and abundant compassion.

Percy would like to thank himself.

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CHAPTER ONE

Act The First: Orienting Performing Bodies

Questions in performance studies often hinge on the body. Whether asserting a methodological argument, publishing performance research, or engaging aesthetic or mundane spaces' rhetorical implications, I find our field strewn with bodies—bodies everywhere. How are we to understand bodies' importance to our discipline's work? In what ways does the manner in which we typify, define, and experience different bodies affect the conclusions we observe in and through those bodies? In what ways might we begin to interrogate the discursive practices that make those bodies (un)intelligible? Performance studies scholars continue to wrestle over these issues.

Given the importance of bodies, I am not surprised to discover many insightful and potent discussions already finding breath in the pages of our academic journals. Elyse Lamm Pineau calls performance scholars to have an eye to the body as our central means for methodological inquiry. As, "It is through their [performers/actors] performing bodies that questions are asked and upon their bodies that possible answers are written" (Pineau 49), those performing bodies on the stage bring to light issues explored in aesthetic space. "Performing bodies function as the vehicle for asking research questions and they become the means of data collection, for they are the site at which the data presents itself to the researcher" (Pineau 48). For Pineau, not only does the performer's body allow questioning, but it also presents itself as the means to explore possible answers to those questions. She continues, "Performance methodology is a process of intimate, somatic engagement, a means of 'feeling on the pulses' the rhythms, nuances, and kinesthetic

idiosyncrasies of human communicative experience" (46), Pineau calls scholars to attend to their bodies as sites of experiential inquiry.

By tackling the extent to which performance as method has epistemological potential—that through the body we come to know—Pineau continues in a disciplinary dialogue that has long captured the attention of performance scholars. We might look to our elocutionary forebears to illustrate. Paul Edwards's account of S. S. Curry's ascendance in our field clearly describes Curry's attitudes toward the body. Edwards notes, "Equally upsetting to him [Curry] . . . is the 'artistically-perverted public' going to the theater 'to see a display of the wringing of hands and the tearing of hair, or exhibitions of groans' rather than serious drama responsibly acted."¹ (I never said we have always held the body in the high esteem we might accord it today.) This example echoes our common understanding of Curry's orientation: preference for textual fidelity over representational (read: "histrionic") physicality.

While Curry railed against the actors who, like his contemporary Clara Morris, the "Queen of Spasms,"² made body work a central concern in their craft,³ he also contended with Genevieve Stebbins over the body's place in the National Association of Elocutionists (NAE) (Edwards 63). In contrast to Curry, Stebbins's "unique approach to physical training" (Edwards 63), her

desire to understand "expression" and related concepts (like "interpretation," or differently, "soul" and "spirit") as phenomena located *in the body* makes her sound far more sympathetic to issues in contemporary theory. Yet Curry's high seriousness and refining fire have earned him a place in standard historical

studies—from Robb (1941) and Wallace (1954) to D. Thompson (1983)—that scarcely mention Stebbins.⁴

Given Stebbins's central relevance to discussions of the body and her concomitant obscurity in canonical historical reviews, I must conclude that—despite well executed and thorough work in the field—the body can benefit from still more attention.

Therefore, Pineau's clarion (klaxon?) call to our bodies sounds both timely and urgent for contemporary performance studies scholarship.

Bodies have also long been objects of concern in the wider academy. Forty years after Curry and Stebbins's row at the NAE convention, David Wight Prall engaged the body and its epistemological potential:

But making an observation is an act, and the more apt your body is at a variety of acts of this sort, the greater is your actual knowledge. Since all empirical statements are predictions, and since predictions can be fulfilled only by acts, the sole evidence of knowledge is acts. But only bodies act. And since every specific sort of action is evidence of specific aptness, and of nothing else, what is evidenced when knowledge is evidenced is aptness of the body.⁵

At a quick glance, Prall's conclusion here seems to have great power establishing the body as the epistemological center for performance methodology, and would thereby reinforce Pineau's appeal to recover the body as a means of knowing. Prall claims that, because it is through bodies more or less aptly observing, we come to knowledge through and only through that bodily aptness, that more precisely, knowledge is this bodily aptness. Nevertheless, Prall's conclusion follows necessarily based on a premise that "only bodies act," that nothing else does.

Those scholars who would employ performance, performatives, and performativity as orienting theory might find the suggestion that "only bodies act" to be troubling. Following J. L. Austin's work,⁶ Judith Butler claims that words act as well. She writes, "Within speech act theory, a performative is that discursive practice that enacts or produces that which it names" (Butler 1993, 13). For Butler and Austin, not only does a performative utterance (e.g., "I now pronounce you husband and wife") name an act—it also accomplishes the act through its very production. In this way, words also have the power to act.

In what ways though, Prall might counter, does such a performative utterance operate apart from the bodily aptness out of which knowledge is to be gained and tested? To answer this question, I might note that Butler draws on Althusser, finding that the performative gains its power—its ability to act—through re/citation of the law. Accordingly, not every and any body can effect a performative utterance in all circumstances; that is, not all bodies can act to produce these performatives. Rather, only in so far as a particular body can accomplish juridical citation can such a body make a performative statement binding. Consider for illustration that proclaiming, "I now pronounce you husband and wife," to acquaintances in casual conversation does not necessarily bear the authority to marry those acquaintances. The performative loses its power absent a discursive environment that would so enable it. Therefore, discourse itself does more to accomplish performative action than does any bodily "aptness." In this way, bodies in and of themselves are not the only things of this world that act: performatives, and not incidentally the discursive institutional power that gives them force of law, also "act." That is to say, discourse also acts.

How then are we to regain ground for the body as a means to interrogate questions raised in and through performance? How might bodies relate to acting, discursive systems in a meaningful way? Here, Butler finds potential in performances that subvert reinscribing reiterations of (hetero)normativity. Before reviewing the subversion that bodies through performance make possible, I shall first briefly trace the institutionalization of the normative law that those performances subvert.

Butler writes, "One is not simply a body, but, in some key sense, one *does* one's body and, indeed, one does one's body differently from one's contemporaries and from one's embodied predecessors and successors as well" (my emphasis, 1998, 521). Specifically, "gender is in no way a stable identity or locus of agency from which various acts proceede [*sic*]; rather, it is an identity tenuously constituted in time—an identity instituted through a *stylized repetition of acts*" (original emphasis, Butler 1998, 519). This is to say, bodies (as I infer Prall may believe) are not *a priori*, extra-discursive actualities. Rather, a particular body comes into being in a meaningful way only through the doing, the performing of that body. Further, the constitution of "tenuous" identities happens not once, in a single performative moment, but over the course of performative moments through time—through performativity. More concisely, bodies maintain "an illusion of an abiding gendered self" because they have performatively instituted themselves and each other over time through "*a stylized repetition of acts*" (original emphasis, Butler 1998, 520).

A number of implications may be derived from this. Given that performativity institutionalizes (hetero)normativity, its iterative reproduction over time establishes the law. Conversely, in so far as the performative reproduction of law is subverted, the law

loses power to completely, coherently define those bodies that perform such resistance—and perhaps all bodies. Moreover, when the process of the law's performative reinscription is interrupted, the coherent stability of (hetero)normativity itself is thereby called into question. Therefore, we can understand Butler's conclusion that, "the possibilities of gender transformation are to be found in the arbitrary relation between such [iterative] acts, in the possibility of a different sort of repeating, in the breaking or subversive repetition of that style" (1998, 520).

We cannot escape the mutual coconstitution of bodies and discourse, nor does Butler wish us to. The discursive environment that empowers performatives was wrought by bodies that were themselves discursively made material. Absent the performative action of bodies that reinscribe or subvert their always, already coconstituting (hetero)normative (il)legibility, the law ceases its iteration and (perhaps all) bodies become unintelligible—they lose their materiality; they bleed. We cannot do such performance, much less claim to study it, without bodies.

I hope now to have returned to echo Pineau's call back to the body and to performance as legitimate methodology. Butler's "different sort of repeating" (1998, 520), that is performance, allows scholars to engage questions "through their performing bodies" (Pineau 49). Because only performance makes possible the constitution, reconstitution, and coconstitution of bodies, our work has real consequence for those bodies upon which "possible answers are written" (Pineau 49). Furthermore, I would contend that, if bodies are a primary means of knowing, it behooves performance studies to attempt to account for the materialization of performing bodies, to attend to our means of data collection. Less impersonally, we ought to have a care for the ways bodies are

experienced. Through performance and its potential for subversion, our disciplinary regard for body work becomes legitimate praxis, and those attempts to locate in performances the ways that bodies are constituted become central to any practical work that seeks to examine performances of gender and sexuality.

I propose that my research report examine one such performance piece, Fopulous.⁷ I want to know what bodies are present in Fopulous and how they are constructed. If I sufficiently demonstrate that Fopulous indeed engages the construction of (il)legible bodies, then a detailed analysis and explication of bodies evinced in this performance should hold some relevance to our discipline, particularly as it intersects studies of gender and sexuality. Thus, I want to try now to uncover some of the ways this show contends with its performer-actors' bodies to indicate the merit of deeper analysis.

Act The Second: Blurring Representing Bodies

Scene One

Invoking Judith Butler's work as a theoretical orientation carries a particular drawback for analyzing theatrical space and performance, for she writes,

In theatre, one can say, "this is just an act," and de-realize the act, make acting into something quite distinct from what is real. Because of this distinction, one can maintain one's sense of reality in the face of this temporary challenge to our existing ontological assumptions about gender arrangements; the various conventions which announce that "this is only a play" allows [*sic*] strict lines to be drawn between performance and life.⁸

Obviously, I need to recover aesthetic spaces' relevance to be able to apply Butler's theory to staged performances, in which "actors" are only "acting." I might answer Butler's reservations in three ways.

First, I would illustrate by analogy that to make distinctions between "aesthetic" and "real" performances carries certain assumptions that may conceal an antitheatrical bias. I often hear an equally worrying distinction made between "academic" and "real" worlds, an implication that in some significant way the halls of the academy are set apart from the "real." If we are willing to grant that for academics their scholarly institutions are the real worlds in which they live, take pleasure, and (re)create and are no less genuine for whatever makes them different than, say, the Jeep factory floor, we must allow the same consideration for theater and performance artists' aesthetic spaces. For, following Pineau, stages are not simply escapes from the real world, but are "really," consequentially important sites of experimentation and knowledge for multivariate worlds. We ought not to forget that, for many performance scholars, the stage is part of their everyday world. Thus, the rigorous observation advocated by Pineau offers a means to engage "real" worlds, both quotidian and artistically ritualized.

Second, to further support the comparative similarity between aesthetic and "real" performances I would turn to other portions of Butler's work. She writes, "If the ground of gender identity is the stylized repetition of acts through time, and not a seemingly seamless identity, then the possibilities of gender transformation are to be found in the arbitrary relation between such acts, in the possibility of a different sort of repeating, in the breaking or subversive repetition of that style" (1998, 520). That is to say, as there exists no extra-discursive sex before the performative gendering that lends biological sex

its meaning, then those repeated acts that construct "a seemingly seamless [gender] identity" cannot point to a prediscursive referent. Rather, the performative power of these stylized acts repeated over time makes (un)intelligible bodies. Should we not extend the necessary "arbitrary" relationship between these performative acts beyond the "real" to aesthetic spaces as well? Do bodies cease to (re)gender themselves and each other simply because a curtain opens? Did Leave it to Beaver, because it was a kind of theatrical entertainment, do nothing to constitute the genders of its audience or its performers? What makes these stages ("real" and aesthetic) for otherwise arbitrary performances so different in kind that having "real," acting referents becomes so crucial for Butler? Moreover, what criteria are to decide "real" and "de-realized" bodies?

Finally, I want to suggest that insofar as "the various conventions which announce that 'this is only a play'" are themselves blurred, the "strict lines . . . drawn between performance and life" (Butler 1998, 527) become correspondingly unclear. It is not always easy to separate what we see on stage from reality, especially with a few particular types of performance. For example, "When we attend a solo piece it's knowing that there is a good chance the performer is also the writer and the stories we will hear 'really happened.' There is some level of safety that disappears for the audience: we can't hide behind 'it's only art'" (Hughes 4). In this way, we see that not all theatrical work easily provides such "strict lines" between aesthetic and real spaces.

So, should a particular performance be shown (or assumed) to do similar (e.g., presumed autoethnographic or autobiographical) work, that performance in so doing confounds an easy distinction between presentational and representational. To some extent, Fopulous did this kind of work: the border between character and performer was

often unclear. Before I would offer some specific examples that illustrate the blurring of aesthetic and real spaces in Fopulous, I first want to take a slight detour and offer a more comprehensive description of the show, so these examples can be understood in context.

Scene Two

The main character in Fopulous, Percy Per Se, was not my own sole invention, but came out of a kind of collaboration with a group of friends in Ohio. Percy and his bosom companion Merriweather Quince were alter-ego personae for me and my friend Bryan, respectively. We would hold costume parties, "Two Fops Productions," for our mutual friends. We attended a costume wedding (on Halloween weekend) in full dress: periwigs, stockings, heels, powdered faces, and long, brocaded waistcoats. Thus, the blurring of Bennett and Percy goes way back. Still, I feel like I do not have the unilateral authority to speak about Percy because the essence of the "why" of the show belongs in Columbus, Ohio among particular people.

At the same time, my ignorance was the first inspiration for Fopulous. I was only superficially aware, not only of what fops were, but also of their social situation and the specifics of their performances. I researched Restoration England and the male fop because of my adoration for Percy and, perhaps, because of my adoration for my friends. I was driven by a need for fidelity; all that Merriweather and Percy had done wanted some grounding. Moreover, I felt Percy deserved his own place in the spotlight. Out of the research I did on fops, I grew to better love Percy, my friends, and myself.

Fopulous, I felt, was merely the articulation of this enhanced dedication. I sought, as the show's name implies, to offer a performance that was itself like the fop in manner. Thus, I intended to provide a piece that performed some essential characteristics of the

fop as archetype. In order to know what form such a show would take, I had to first thematize for myself what characteristics defined fops in literature and history. As indicated, I limited the scope of inquiry to the male fop, given that I had already decided that Percy would be the central character in Fopulous and that the fop character on the Restoration stage was almost exclusively a male phenomenon.

I began with definitions of the word "fop." Robert E. Heilman and Susan Shapiro suggest that synonymous appellations—butterfly, beau, buck, coxcomb, fribble, jessamy, pretty fellow, etc.—confuse more than they clarify (Heilman 363, Shapiro 409). The OED defines fop as a "fool," tracing its usage as early as 1440, but as a dramatic and social figure, the fop only gained notable popularity some 200 years later with the comedies of manners of the English Restoration, which began with the coronation of Charles II in 1660. To confuse matters further, other synonyms like "macaroni" (after the italphilic "Macaroni" club of the 1770s) and "dandy" were not commonly used until much later, yet are still conflated with our current vision of foppery. Already, the fop is smeared across time. Thus, as Heilman notes, the word "fop" means many things to many people, but at its root indicates inferiority of some measure (364). Because in this way fops mirror their environment in so poor a way, embodying a relative inferiority, a brief sketch of some aspects of Restoration society might be warranted here. That is, to understand what a fop is, we must first understand that against which they are marked as inferior.

Andrew Schiller, Harold Love, and Sarah Ellenzweig all comment on the status divisions of England during the Restoration. Love distinguishes among the court, the town, and the city in Restoration audiences, which were birthright ranks, not classes (31-

33). Schiller and Ellenzweig both highlight the separation between elect and parvenu. Schiller especially emphasizes the era's cultural presumption of a kind of Calvinistic predestination in status determination (698), a fatalistic perspective that responded vociferously to the emergence of parvenu "classes" over and against "rank" (Ellenzweig 705). Popular sentiment held that the elect should remain so, while "ambitious and opportunistic self-promoters" represented an unaccepted class in an era defined by rank (Ellenzweig 705-09).

Lawrence E. Klein frames the sociopolitical culture of England against a backdrop of courtly fashion derived from the Continent. France symbolized *à la mode* sociability and high fashion, while also representing a military threat to England (Klein 39). That meant that France was alternately loved and hated by the English. French complaisance, *politesse*, non-violence, and fashion became objects of ridicule for emerging British militaristic nationalism (Klein 39). Heilman couples the emergence of "the elect and the non-elect and the too-elect" class divisions in England with both xenophobia and xenophilia, claiming the emergence of the new middle class gave rise to "the new foppery of hyperbolic stylishness" (366) that simultaneously parodied both the French and this rising middle class.

Randolph Trumbach complicates the Restoration climate by reminding us of its bifurcated attitude toward sexuality, asserting, "the most daringly masculine men had sexual relations with both women and adolescent males" (Trumbach 188). Ellenzweig adds, "Indeed, sodomizing a passive and socially inferior male partner was an accustomed prerogative of the aristocratic rake" (712). Yet, as procreation remained the

primary vehicle for maintaining birthright position in the society, Restoration England also upheld heterosexual expression (Ellenzweig 712).

When taken together, these social conditions paint a picture of a time and place divided, ambivalently vacillating between competing sentiments—between class and rank, between xenophilia and xenophobia, between moderation and extremes of fashion, and between different sexual practices. England during the late 1600s seems to exist in a state of cognitive dissonance, alternately embracing one or another side of a dichotomy. Often, an ascendant contention exists necessarily at the expense of another. Consider people's approaches to rank and class as an example. There seems to exist no middle ground for a character that evinces both class and rank. Thus, the stage is set for the entrance of the fop, and I can now measure the means by which the fop becomes "inferior": a simultaneous performance of ambiguity and extremity that accomplishes effeminacy.

First, the fop's sexuality is ambiguous. Contrary to popular assumption, fops are rarely presented as homosexual—they are, in fact, asexual beings (Staves 414). Shapiro agrees that fops are characters "devoid of all sexuality" (410), though some extant literary versions of the fop show him to be ravenously sexual. In Rochester's erotic poem "A Ramble in St. James's Park" for example, we find three fops enticing Corinna to have sex with them in a public park, a questionably libertine description of supposed asexual beings. Though this poem complicates simplistic understandings of fops' sexual characters, Ellenzweig believes it to be a statement about class and social power.

Ellenzweig distinguishes the fops as social parvenus, a class of the non-elect ambitiously trying to climb the social ladder. In fact, their sexuality is not the true threat

to the narrator of "A Ramble in St. James's Park." Rather, "the danger of the fops lies in their equivalence to him—their status as subjects with a comparable power" (710). Thus, for Ellenzweig, the fop is an inferior social climber, yet of a power rivaling the elect. In contrast, Lisa Berglund contends that the fop cannot ever be the equivalent of the elect because he fails to conceal fully "the true nature of his sexual activities" as the libertine wit does (371). Contrasted with the rakes with whom they banter, Etheregian fops do not couch their talk in metaphor, thereby foiling the dissembling of the wit characters. Berglund suggests that "the fop channels into surface; where the rake hides behind metaphors and false names, the fop in disguise [literally in the case of Sir Fopling Flutter's masquerade in The Man of Mode,] is instantly recognizable," (375) limiting the fop to a perpetually inferior status to the libertine wit. Still, other scholars argue that the fop is indeed of the elect. Schiller, for one, asserts, "The Fop is certainly to the manor born, albeit to the manner overbred" (697), effectively, if affectedly, suggesting that he is an authentic member of the elect. Thus, we can see that the fop's social station is at least undecided, if not ambiguous.

The fop also ambiguously embodies Restoration England's xenophilic-xenophobic tension. Examples of the frenchified fop include Monsieur de Paris from Wycherley's The Gentleman Dancing Master and Sir Fopling Flutter from Etherege's The Man of Mode, yet these fops often misarticulate their limited French vocabulary and demonstrate comic ignorance of true French custom (Heilman 367-71). Thus, while the fop himself may love all things French, the performance of foppery indicates a social critique of xenophilia. On the other hand, not all fops are xenophiles. For example, "On sanitary grounds, Sir Courtly [the title role from John Crowne's Sir Courtly Nice] is a

Francophobe" (Heilman 372). Thus, the fop as a character can embrace either xenophobia or xenophilia, whereas a characteristic of foppery can be xenophilic, insofar as it highlights French fashions and qualities of complaisance and non-violence, and xenophobic, insofar as it performs a critique of the same.

The fop is extreme as well as ambiguous. While, in general English society, hairdressing helped to define status, "marking different social roles, occupations, aspirations, and conditions," the parodic, "hyperbolic stylishness" typical of fops was accomplished by exaggerating this everyday performance (Powell and Roach 80). While, as Angela Rosenthal adds, "in the eighteenth century men's wigs offered a legible semiotics of 'professional and social identities'" (10), "Fops turn convention into novelty by pushing a certain look to *extremes*" (my emphasis, Powell and Roach 80).

Their extreme, stylized performance earns fops ascriptions of exteriority and vanity. "Fops, we are told, are legitimate objects of ridicule because [they are] vain, selfish, narcissistic, and indifferent to the welfare of others," suggests Susan Staves (413). Andrew P. Williams agrees: the fop's typical actions "illustrate a devaluation of the internal, or natural self, in favor of the external, or artificial shell."⁹ Specifically, this extreme exteriorization reached its effeminate apex "with the 'Macaroni' style, which featured tight, brightly-coloured coats ornamented with enormous bunches of ribbon, huge, conically-shaped wigs . . . , tiny tricorneres perched atop the massive wig, and betasseled walking-sticks" (Shapiro 409). Nevertheless, suggests Staves, their "idiocy . . . is seen fundamentally as the norm of contemporary society, not some bizarre aberration from it" (418). Recalling the contradictory state of the Restoration social world, fops of

the stage seem to embody the conflicted attitudes of the people in their audiences. Thus, in their extreme exteriority, fops mirror (perversely) the vanities of the Restoration world.

This extreme exteriority attracts the attention that vain fops crave. "[T]he fop approaches his social performance with an artificiality and sense of excess that not only magnify his comic ridicule, they also direct his audience's attention onto his own stage presence" (Williams). He loves to be the center of attention, and "does everything that he can to monopolize the attention of the other 'actors' who share the social setting" (Williams). Again, the hair is a "primary means of staking a claim to social space," (Powell and Roach 83) and so the fop uses his extreme exterior adornment as a means to draw attention.

The fop is also extreme in his sexuality. As described previously by Staves and Ellenzweig, the fop is characterized as alternately asexual or uncontrollably debauched. In this way, he is contrasted to the healthy, moderate sexuality of the rake. Eschewing this normal sexual expression, he embodies either extreme asexuality or extreme hypersexuality, characteristics that Shapiro suggests mark effeminacy (410-11).

The fop uses both extremity and ambiguity to execute this effeminacy. Shapiro writes, "The usual strategy of the satirist attacking the 'effeminate' fop is to supplement the specifics of his appearance and manner with feigned bafflement as to his sexual identity" (407). Thus, extreme exteriority and ambiguous gender performance define the effeminacy of this character. At the same time, the demarcation "effeminate" also suggests sexual extremity from the aristocracy's method of "consolidating and perpetuating its power . . . through marriage and procreation" (Ellenzweig 713).

Finally and instructively, Laura George understands fops' extreme exteriority to be a manifestation of their thingness. "The closest thing to a taxonomic solid ground in the vicinity of the fop arguably lies in his persistent proximity to the thing" (George 6). She recalls the assignation of "thing" to the fop in the works of Cibber, Fielding, Carey, Anderson, and others, suggesting, "mere interest in the things of fashion magically transforms men weak enough to indulge it into things themselves, to shrink them, dissolve them, render them ineffectual—if charming" (12). I notice a remarkable move here: fops begin human, change into a thing through overindulged exteriority, and finally become insignificant. In that this metamorphosis only happens through action, this shifts foppery and the fop from characteristic and character to performance and performer as staged and historically instantiated in Restoration English society.

Having come to understand the fop in this way, as ambiguous and extreme, I began to wonder what form a foppish performance might take. A show that purports to perform foppery, to be "fopulous," might have a number of characteristics, perhaps the most important of which is its extreme exteriority. Such a show should demonstrate a parodic, hyperbolic stylishness. The show should accomplish a "devaluation of the internal, or natural self, in favor of the external, or artificial shell" (Williams). It should epitomize "style over substance."

Fopulous demonstrated this extreme exteriority/interior lack in many ways. First, everything in the show was designed to attract attention to the surface, and there was often so much going on at the same time that it was impossible to experience it all. For this reason, a comprehensive description of the show is likewise impossible without doing critical violence to it: Fopulous was envisioned as an aesthetic experience, a feast

for the senses, and any description that would limit its sensory excess by urging attention to one phenomenon at the expense of the others in the space would rob the show of its primary quality. Yet, to serve the needs of this report, I shall do just that.¹⁰

Perhaps the most notable way that Fopulous pulled audience attention was physically. I constructed the aesthetic space and wrote the script so it would be impossible to take in the entire performance. House left, on a platform extension, a "Chorus" of five people (Ichor & The Four Humours) narrated most of the show like a readers theater troupe while, on the stage proper, a second group of actors ("Players") embodied the action described. The Players each had a separate conventional character to play. Yet, because most of their dialogue was read by the Chorus, the Players had to lip-synch their own lines and time their movements to the pace of the Chorus, who could only see them peripherally. For an audience member, even one seated at the back of house right, it was visually untenable to engage both the Chorus and the Players simultaneously.

Five, fully-choreographed, musical numbers further complicated this arrangement. During these, the Chorus dropped their readers theater behaviors and performed as a rock band, singing selected contemporary pop songs. Additionally, as the music was prerecorded and played over speakers, the Chorus lip-synched them as they "rocked out." Meanwhile, on stage, the Players executed some often-complicated dance moves or else some choreographed blocking, all of which advanced the plot of the show. Because audience members always had something else to look at, Fopulous constantly divided their attention.

The stage itself was physically constructed to hide as little interior space as possible from the audience. The house lights remained on for most of the performance, though they were quite dim. The upstage and downstage curtains were tied back to open sightlines to all portions of the stage and to keep all lighting instruments in view. Legs were removed from the wings of the small theater, allowing the audience to see what would be normally hidden: actors waiting to enter, props hung on the walls, set pieces stored for a later scene change, and scripts lying on the floors. Rather than placing tiny, discreet spike marks on the floor to indicate placement of set pieces, spike tape in bright white, canary yellow, and flamingo pink was laid down in giant X's across the black stage floor. The only major piece of equipment hidden from the audience was a projector behind a rear-projection screen. To make even this "visible" to the audience, actors were instructed to always cross between the projector and the screen (affectedly posing as they did so), thereby casting an obscuring shadow across whatever media was playing at the time and bringing present a backstage area that would normally remain concealed.

This was not the only direction actors were given to highlight the show's exteriority. Players were instructed to stay onstage in the "wings" whenever possible, crossing backstage (and in front of the projector) only to reemerge immediately on the other side for an entrance. Both Chorus and Players were directed to perform in a stylized manner throughout the show. Whether adhering to conventions of readers theater or carrying themselves in the manner of Restoration actors, cast members were always attentive to how they looked. Even before the show and during the intermission, when the Players remained onstage to reapply makeup or practice lines (all within sight of the audience), they were directed, literally, to "act" like actors who were backstage.

Yet, were this all there was to Fopulous I might have gotten in trouble. Part of the fop's comic effect was in his vapidness; everything he said, though flowery and pleasing to the ear, was ultimately pointless. To put a performance like that—one that would try to have no discernable value beyond its aesthetics—on the university stage might be risky. Regardless of whatever well-intentioned scholarship justified such a performance concept, the product, absent any social message, absent any clear reason for being, might frustrate academic audiences expecting to see the fruit of research and rehearsal. I realized early in its conception that Fopulous could not solely perform vanity and still satisfy its rhetorical obligation to its audience.

I reconciled this impasse by appealing to the other characteristic of fops, ambiguity. As previously shown, fops as archetypes demonstrate ambiguity by resting comfortably in both xenophilic and xenophobic camps, by being arguably parvenu and elite, and by mincing the fine line between different sexual norms. Though particular examples of the archetype (e.g., the xenophobic Sir Courtly Nice) might be read coherently with regard to their individual preferences, across time and among different instantiations, the marking attributes of any particular fop cannot be easily guessed beforehand. Where, contrastingly, the aristocratic rake character is almost always a mildly xenophobic landowner with a robust while not ravenous sexual appetite, "the" fop is not so internally consistent or predictable. If Fopulous was to live up to its name, then, the show must defy clear legibility, a quality it demonstrated in its shifting use of genres.

The first frame for the show is the theatrical genre that made the fop so popular in Restoration England: the comedy of manners. Comedies of manners were, at the heart, more than just a romping, ribald, good time; essentially, they were morality plays that

parodied the conditions of their society. Fops existed as characters (and warnings) on the Restoration stage because they existed as people in the world. To help secure this moralistic frame, Fopulous contained both a prologue and an epilogue, theatrical features of all Restoration plays. Presented in traditional, iambic pentameter couplets, they followed the direction of period examples, situating the audience and laying the ground rules for appropriate behavior, yet these two framing devices asked for a different style of audiencing from the attendees than they would normally perform nowadays. Rather than politely chiding various sociocultural groups' disruptive behavior as Restoration prologues and epilogues often did, the Prologue and Epilogue in Fopulous explained some of the cultural expectations of *Restoration* play attendance, exhorting the audience "To jeer and shout, to stand, to come and go, / Regardless of the passing of the show."¹¹ Furthermore, in cases when audiences failed to do as asked, refusing to disrupt the show, an alternate Epilogue was included with the script to suit "sedate" audiences.

The script itself and the organization of the play also echoed comedies of manners. Composed with an eye to the format of period plays, I took care to write dialogue for the Players that evoked a Restoration feel. For example, in the second act, the bawdiness and wit characteristic of Restoration taste is exemplified in the interactions of the nobles, including an exchange couched completely in metaphor reminiscent of scenes from The School for Scandal. Finally, the very five-act structure, the plot's narrative arc, and the exhaustively long title for the play attempted to capture the feel of Restoration sensibility. Thus, the first generic frame for this show was the sociohistorical expectations of late seventeenth-century London theater.

As previously mentioned, the Chorus performed in a readers theater fashion, a second generic frame. This was made apparent in a few ways. First, the Chorus began the show by ritually, simultaneously opening their scripts, which, bound in black binders, rested on black music stands and remained present throughout the show. They also employed off-stage focus techniques to demonstrate the readers theater manner. Nevertheless, it would be a mistake to call the Chorus an actual readers theater group. As we rehearsed, it became apparent that the Chorus in Fopulous utilized a number of additional genres.

Not only was each Chorus member responsible for developing separate voices for each of the Players for whom they spoke (along with a neutral narrative voice), they also executed a distinct rock-and-roll singing (lip-synching) style as befit their rock personae and their "humor." Ichor was a classic rocker. Yellow Bile was a punk. Blood was an ingénue, Black Bile a goth punk, and Phlegm an acid-rocker hippie. The Chorus's costume pieces were chosen to reflect these personalities, in contrast to the coordinating formal attire typical in readers theater.

The Chorus was not solely responsible for constructing this third, musical frame for Fopulous. As previously mentioned, the Players onstage often danced during these numbers. At various times, the Players executed a chase scene reminiscent of Scooby Doo, had a "dance off" using iconic choreography from Saturday Night Fever and West Side Story, and engaged in a stylized orgy. To heighten ambiguity in these musical numbers, the Players' choreography was liberally peppered with actual, period dance steps so that no single dance number remained internally consistent with regard to period or genre.

Fourth, the Chorus also functioned as academic commentators in the show. The script demanded they occasionally step out of their normal readers theater aesthetic and critique the show of which they were a part. In serving this last, metanarrative function, the Chorus compared the Restoration social scene to that of today's academy, debated/located authorial presence in the show, and weighed issues of gender and sexuality raised by the plot and the character of Percy. This show thus served to highlight multiple competing and juxtaposed aesthetic genres: Restoration comedies of manners, readers theater, musical performance, and contemporary academic critique.

These are but a few of the genres performed in Fopulous. More might include Aristotelian tragedy, Restoration tragicomedy, Brechtian epic theater, and naturalistic, representational theater, among others. For brevity's sake, I will limit my argument to those already described. I hope it has become apparent that Fopulous is not easily categorized as a performance of one type. For example, musical theater almost always remains representational, certainly foregoing the kind of reflexive critique that would undermine its aesthetic frame. It would not try to remind its audience "this is only a play." Butler referred to that precise characteristic of representational theater when she wrote, "In theatre, one can say, 'this is just an act,' and de-realize the act, make acting into something quite distinct from what is real" (1998, 527). What kind of show is Fopulous, then? Perhaps it is safest to say that it's not *not* a Restoration comedy, a readers theater piece, a musical, and/or a contemporary, academic critique. It was my aim in assembling these competing, overlapping, imperfect, juxtaposed genres that the show might demonstrate the ambiguity that makes the fop an incoherent character, thereby performatively realizing foppery.

Scene Three

Now that I've offered an incomplete description of how Fopulous accomplished both extreme exteriority and ambiguity, and so presented itself "fopulously," I want to share three specific examples of how this particular performance approaches the construction of (il)legible bodies. Once I have shown the show's capacity to do so, and having already argued that performances—whether "real" or "de-realized"—that engage such work are useful to performance studies, especially as scholars explore gender and sexuality, I hope to have demonstrated the merit of an extended analysis and explication of the bodies in Fopulous.

When, in the early moments of the show, Black Bile announces that Percy, the fop and lead character/actor can't be found, the Chorus drops its readers theater mode and cajoles the author (me) into filling in for the night. The stage, after being set for my transformation into the fop, includes a vanity that faces upstage. It has been constructed with a two-way mirror through which, when backlit, the audience can see me as I apply makeup. The upstage screen simultaneously projects both subtitles for a song (which is in Russian) and a second copy of my face. After dressing, during the final refrain of music the Chorus is lip-synching, I put on a white periwig, completing the transformation into Percy. Having physically witnessed my transformation and Percy's concomitant construction, the audience is left without indication of where "Bennett" left off and "Percy" began. To charges that "Bennett" never really entered the aesthetic space, I might offer that before my transformation, my actions (i.e., my performance) remained consistent with those stylized repetitions with which I have historically constructed my identity in the department, off the stage. That is, I was never *not* performing "Bennett."

This scene first poses a question the audience is asked to ponder throughout the rest of the show: am "I" still performing "Bennett" even as "I" perform "Percy?"

Another example of blurred bodies might be observed in the intermission, during which the Players remain on stage, preparing for the second half of the show. They rehearse lines, interact (vocally) with the audience, and reset their makeup, costumes, and props all in the sight of the audience. This period of events (an act?) well illustrates the blurring of "real" and "only a play" that Fopulous accomplishes. During the intermission, we witness performers in a so-called aesthetic space doing very "real" things. The performers' actions are not only improvised in this moment; they do the things necessary to prepare during the intermission as real people, engaged in a real performance of "making ready." What kind of performance ought we to call applying makeup, setting for the next scene, and rehearsing lines, if not "real?" The unusual difference between the Fopulous intermission and conventional ones is the visibility of normally behind-the-scenes work: its extreme exteriority. I would contend in this moment, whatever gendering of bodies was enacted by the cast has real consequence for/in the real world due to the blurring of on-stage characters with off-stage personae.

A third portion of the show might also illustrate the confusion of traditional generic expectations in Fopulous and the legibility of its actors' bodies. After the intermission, the Chorus reenters and has an extended discussion about the vanity of the nobles, of Percy, and of the "author" (i.e., Bennett). Meanwhile, I-as-Percy am onstage, performing specific markers of period effeminacy: arms akimbo, fluttering, posturing, poses featuring well-turned-out heels, etc.¹² The Chorus examines the fop's sexuality at

this point—though, the degree to which my (i.e., Bennett's) sexuality is also being examined remains unclear:

ICHOR

There's your troubling of contemporary understandings of sexuality performance. Today, a fop's performance is Campy, presumably signifying homosexuality. Yet, here we have, on this stage before us, an effeminate male that is *not* homosexual.

BLOOD

The fop or the author?

Silence.

ICHOR

Well, the author is currently acting like a duck, and writes about duckish things, so...

BLOOD

But Percy flaps, waddles, quacks, and preens like a duck and isn't a duck.¹³

YELLOW

He's done it again! We're all paying attention to him! This is just more vanity!

Figure 1: Fopulous Script Excerpt: "The Fop or the Author?"¹⁴

In this exchange, the audience is once again confronted with the question first posed by the transformation scene described above: whose body is physically taking up space before them, Bennett's or Percy's? Who is the "him" to which Yellow Bile refers? While the performance is apparent, the performing body is obscured. The author (performing a character? performing myself?) overlaps with Percy (performing a character? performing himself? performing me?). The moment highlights a remarkable crisis of representation. The audience is asked to clarify the referent of an ambiguous symbolic performance.

The audience yet remains as confounded as it was during the Bennett-Percy transformation in the first act, for again, Fopulous blurs real and de-realized. Where does

Percy's "de-realized" performance end and Bennett's "real" performance begin? The script gives no answers. Neither does any theatrical frame, which according to Butler ought to allow "strict lines to be drawn between performance and life" (1998, 527). Absent these strict lines, the imaginary performance space of theater is once again a critical performance-inquiry workshop, as Pineau might have it.

In sum, as bodies are the flesh of performance inquiry, analysis or explication of those performances that prove fertile ground for interrogating or complicating the construction of bodies serves performance studies scholarship. I hope to have demonstrated in the preceding material that Fopulous is one such show. Not only does it live up to its name by embodying the hallmark extremity and ambiguity of fops, it also provides many types of bodies to explore. What remains, what I want to investigate in the rest of this work, is to understand what bodies are present in Fopulous and how they are constructed, for I contend that this show presents queered bodies. To undertake such an inquiry, I want a single metric that purports to explicate types of actors' bodies. I propose the use of David Graver's as outlined in "The Actor's Bodies."¹⁵

For those familiar with Graver's typology of performing bodies, this choice is probably not surprising. Among the bodies evident in Fopulous, I have preliminarily traced the existence of characters, performers, commentators, and group representatives explicitly. Also, I have implied the manifestations of bodies as flesh and as personage. That is, of the seven bodies that Graver suggests are apparent in performance, I have already sketched six. If I can find the simple existence of six of Graver's bodies in my previous analysis, which was superficial and abbreviated, I expect that deeper scrutiny will not only yield the mere revelation of his bodies, but may also allow for a richer

understanding of those bodies in Fopulous. Thus, I aim to locate in the show the manifestations of Graver's bodies later in the next chapter of this report.

ENDNOTES

¹ Edwards, Paul. "Unstoried: Teaching Literature in the Age of Performance Studies." The Theatre Annual: A Journal of Performance Studies 52 (1999): 61. Edwards quotes Curry, S. S. The Province of Expression: A Search for Principles Underlying Adequate Methods of Developing Dramatic and Oratoric Delivery. Boston: Expression Company, 1891. 134.

² Morris earned her "royal" title in Dale, Alan. Queens of the Stage. New York, 1980. 193.

³ See Edwards, Paul. "Unstoried: Teaching Literature in the Age of Performance Studies." The Theatre Annual: A Journal of Performance Studies 52 (1999): 61. See also Wilson, Garff. A History of American Acting. Bloomington: Indiana UP, 1966. Edwards infers that Curry "seemed to refer to stars like Matilda Heron . . . or . . . Clara Morris, the 'Queen of Spasms,' who" according to Wilson's account, "could produce real tears on cue and reproduce the symptoms of a heart attack so accurately as to shock the doctors in the audience" (61). For especially rich examples of Morris's *own* accounts of her work, please see Morris, Clara. Life on the Stage: My Personal Experiences and Recollections. London: Ibster and Co. Ltd., 1902a., Morris, Clara. Stage Confidences: Talks about Players and Playacting. London, 1902b. Project Gutenberg. 28 Apr. 2008. <http://www.gutenberg.org/wiki/Main_Page>., and Morris, Clara. "A Word of Warning to Young Actresses." The Century Illustrated Monthly Magazine, 60 (1900): 41-46. Though Curry was right in estimating that Morris believed proper control of her body and

consequent ability to mimic real-life expressions remained central to her technique, she also describes herself as a serious textualist. Edwards confirms this (62).

⁴ Original emphasis. Edwards, Paul. "Unstoried: Teaching Literature in the Age of Performance Studies." The Theatre Annual: A Journal of Performance Studies 52 (1999): 64.

⁵ Prall, David W. "Knowledge as Aptness of the Body." Proceedings and Addresses of the American Philosophical Association 11 (1937): 138.

⁶ See Austin, J. L. How to Do Things with Words. Eds. J. O. Urmson and Marina Sbisa. Cambridge: Harvard UP, 1955.

⁷ The full title for the show is Ichor & The Four Humours Present: Percy Per Se Himself Presenting: Fopulous! or All is Vanity (A Tragicomedy of Manners in Five Acts with Narrated Interludes and Dancing). As this title might be considered by some to be obnoxiously cumbersome, I will abbreviate it to Fopulous in this work.

⁸ Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." Theatre Journal 40 (1998): 527.

⁹ See Williams, Andrew P. "The Centre of Attention: Theatricality and the Restoration Fop." Early Modern Literary Studies 4.3 (1999): 5.1-22. This article is unpaginated.

¹⁰ I merely wish to sketch the character of this show as it executes its own foppery. For a synopsis of the plot, please see Appendix A. Contained therein under "Argument" is a brief summary of the show's action.

¹¹ Prologue, line 24-5. See Appendix A.

¹² See Meyer, Moe. "The Signifying Invert: Camp and the Performance of Nineteenth-Century Sexology," Text and Performance Quarterly 15 (1995): 265-81. He writes,

"homosexuality, as it was configured in the late nineteenth and early twentieth centuries was a nonsexual performance identified by the deployment of specific cross-gender signifying codes—gesture, posture, speech, and costume. Sexual activity was not a determining factor in establishing a homosexual identity; only the performance of the cross-gender codes qualified as markers" (original emphasis, 277).

¹³ In the show, Percy generally performs "asexually," as Staves and Shapiro suggest many fops do. In fact, he dies in his attempts to resist the other characters as they orgiastically ravage him in the fourth act.

¹⁴ 4.1.1740-59. See Appendix A.

¹⁵ See Graver, David. "The Actor's Bodies." Text and Performance Quarterly 17 (1997): 221-235.

CHAPTER TWO

Act the Third: Understanding Manifesting Bodies

A typology that might trace bodies as they perform on stage ought to be both useful for performance studies and relevant to social constructions of gender and sexuality. David Graver offers one such typology, as I have indicated, but deploying his work to uncover the materialization of bodies in Fopulous will first require some foundational explication of his case to better understand how his bodies might be manifest in the show. In "The Actor's Bodies," Graver identifies a non-exhaustive list of seven bodies that (stage) actors may evince in performance. Specifically, "Actors are (to greater or lesser extents depending on their activities, appearance, and histories) characters, performers, commentators, personages, members of socio-historic groups, physical flesh, and loci of private sensations" (Graver 222). In addition, he identifies three ways in which these bodies find articulation, their "worlds of meaning" (222): interiority, exteriority, and autonomy. Before sketching the significance of each of these bodies and ways in which Graver finds they articulate themselves, I want first to understand what these three "worlds" signify.

The first world, "A body's interior hides its unseen, volitional mechanisms, the *motivating* forces that *drive* its observable behavior" (my emphasis, Graver 222). In this description, I note a couple of things. First, the interior world functions as the causal origin for the (exterior) behavior observed. If and when one of Graver's bodies manifests itself, it is from the interior world that any apparent external activity or quality is derived. Second, the exterior world presumes the prior existence of the interior world—it would

make no sense under this schematic to have an exterior manifestation without also (first) having a prefiguring interior world.

More than simply a counterpart for the interior world, the second world of meaning inhabited by bodies, their exteriority, depends consequentially upon interiority. In this way, the interior body functions as a pre-given ontology out of which springs an exterior articulation of the world inside. He writes, "A body's exterior presents its image to the world, but this image is not self-contained. It is marked, at least in part, as *consequent* in appearance or activity upon the character or developments of the body's interiority" (my emphasis, 222). Thus, exteriority manifests itself based on interior conditions. Regardless of their difference in quality, however, interior and exterior worlds remain "bonded" for Graver, which is to say they are dialectically codependent, mutually constitutive others (Graver 222).

A clearer way to understand a body's interiority or exteriority might be to consider how they aid interpretation of actors' bodies. Where the exterior world is marked by overt, material phenomena, the interior world hides itself and gives rise to those phenomena. Examples of this internal structuring of observable events include muscles that explain and give shape to the contours of the skin, personal past events in the life of an actor that allow for added nuances in the execution of particular performances, or a presumed prior pain implied by a black eye. We cannot assume, though, that interior worlds of meaning are accessible to the actor alone. Consider, for example, the interior of personage bodies, comprising the prior gossip and buzz about an actor outside the performance. Certainly this information is available not only to the actor, but also an actor's public admirers (and detractors) who have access to the stories people tell or

(think they) know about such an actor. So, to say that the interior world is observable only by the actor does not bear out Graver's understanding of actors' bodies.

The last world Graver explores is autonomy. For him the body's coherence depends to some degree on its independence from the "outside" socio-cultural milieu. He writes:

although bodies exist within particular contexts and communities, they also have a significant degree of autonomy. Thus, although the meaning of a particular body may depend on the group to which it belongs or the environment in which it is situated, its existence as a body depends on its separation from its group or environment on some level.¹

This means that an autonomous body is not only divisible from its environment, but also that it must constantly work (if we are to follow Butler's performative constitution of identity) to reiteratively identify apart from that environment to achieve coherence.

Having outlined the general features of these three worlds, I will next "flesh out" Graver's bodies. Perhaps the most familiar of the seven is "character," meaning a non/fictional person whom the actor represents. While usually understood as someone other than the actors themselves (e.g., the actor portraying Shakespeare's "Titania" is not, usually, a fairy queen), the strict line between actor and character can be blurry, depending on the genre of performance employed. For example, a part of the productive tension in some autoethnographic performances depends on audiences' experience of the flesh-and-blood actor in front of them simultaneously conflated with the "character" that is the actor in other times and places. On these occasions, we witness performers

"playing" themselves. However varied in their relative fictionality, though, all character bodies still share a semiotic purpose: characters exist to represent an other.

The clarity and legibility of a character is often contingent on actors' theatrical skills, on their "performing" bodies. When watching a "poorly" acted movie, for example, I do not doubt the completeness or coherence of the characters I experience. Rather, I infer that the actor is somehow deficient in fully expressing that character. After all, the script may be good, but the capacity of an actor to bring characters from the page to the stage may remain unconvincing. In these moments, an actor's performing body overshadows her or his body as a character. So, performing bodies serve to communicate, to express the meaning of the character. "If," writes Graver, "in conventional drama, the characters and dramatic action are the message of the theatrical event, the actor's performing body is the medium of this message. It is not a signifier in itself but a body capable of or engaged in the creation of theatrical signifiers" (223).

The third body Graver highlights, the commentator, functions as an interpreter of those theatrical conventions that allow audiences to understand performer and character bodies. That is to say, at marked moments in performance audiences may become aware that they're witnessing a particular theatrical style, a certain way of doing theater. The commentator body is perhaps most apparent in performances that make use of a previously popular mode of acting that is no longer in fashion in contemporary theater. When Fopulous, for example, shifted into moments of readers theater, a genre not commonly employed anymore in Southern Illinois University's Kleinau Theater, some of the audience members in attendance later told me they wondered why the performance conveyed its message in such a style. The characters were still legible, and performing

bodies still expressed the semiotic meanings of those characters (albeit in a new interpretive framework). What changed was the use of a different lens to read the performers and characters. The actors' commentator bodies became visible. This is not an unusual phenomenon—we do not have to shift genres mid-performance to highlight commentator bodies. We have some of the same reactions when watching silent movies. The characters are fully developed, and the performers are suitably expressive in their expertise. Yet, though we know that overdone expressions we might witness in such films are strange to our eyes today, we admit, "that was the way it was done back then." The commentator body in this way allows the actor to be "contextualized within cultural history" (Graver 225).

For the purposes of understanding Fopulous, I should point out that at many times, one or another actor's lines explicitly critique the show of which he or she is a part. This phenomenon simultaneously displays two classes of effect for commentator bodies: the first situates the show, and the second locates the actor's performance. With the first, we witness direct, self-referential, historical commentary, judgment about the play itself. Consider for an example, Yellow Bile's lines, "What is this? A sentimental play?"² Such exchanges comprise a structural feature of the show itself. That is, at certain moments, Fopulous asks that its actors voice explicit critique, situating the *show* in cultural history. On the other hand, we witness a mode of performance characterized by strategies that relate the actor to the audience: mugging for the audience, explicit gestural reference to the audience, the physical execution of asides, etc. These modes of behavior situate the *actor* within a timeline of theatrical practice, specifically one in which the audience is acknowledged and engaged in a style that breaks the fourth wall. In Fopulous, where we

can observe the first kind of commentator body, we can generally find the second. Yet, just because we note the second (e.g., an aside like Cutlass Witty's "How inconsiderate of you, my lord"³), does not mean we automatically find the first type. Of course, exceptions exist.

Actors have their own histories, too, apart from theater's. Whether true or not, gossip and rumor surround the actor before the curtain goes up. The events surrounding the non-theatrical life of actors comprise their personages, Graver's fourth body. Additionally, actors may have a common physical gesture or habit that marks them as individuals outside the aesthetic space. Consider Carol Burnett's famous ear tug to wish her family good night and convey her love for them at the end of each airing of The Carol Burnett Show. She is not performing a character in that moment. Nor is she explicitly paying homage to a specific theatrical convention. Rather, her own personal life emerges on television. Her audience becomes aware in that instant that she is a person with a history, and her particular gesture becomes an external manifestation of that interior back-story—the actor's personage has come to the fore.

To claim that an actor's personage is entirely separate from the stage would be a gross overstatement, however. The visibility of personage may depend, in some part, upon an actors' specific choices *vis à vis* their careers in theater. Consider, for example, that prior to my work in Fopulous, I had performed in a crossgender fashion for two previous productions in the Kleinau Theater. In one, I danced in high heels along with other members of the cast to illustrate the author's experience learning to walk properly as a girl. In the other, I played an overbearing stage mother who wore a skirt suit. Both of these features accomplished some measure of transgender performance. This fact was

explicitly referenced in the spring 2007 awards ceremony, when I was recognized for my contributions to the Kleinau season. In some part then, a historical throughline of transgender performance was drawn between these two productions, thereby establishing a stage personage for me. (Fopulous may have done little to challenge this history.) Of course, this particular personage was not available to everyone: only those who had seen the referenced performances (and, perhaps, only those who witnessed the attendant discursive appellation in the ceremony), would have had access to this body. In this way, we can see that personage also materializes through repeated types of aesthetic performance in theatrical venues—it is, thus, not solely limited to an actor's off-stage activities. Moreover, certain personage bodies can only be interrogated by those specific communities that have "privileged" access to them.

"Beyond personage we encounter in the actor a corporeal identity linked to race, class, or gender and constructed within the socio-historical discourse of culture" (Graver 228). This is the fifth body, that of group representative. Like personages, actors' bodies as group representatives "need not be true as long as they are compelling."⁴ A poignant illustration of this phenomenon centers on President Barack Obama. According to the Pew Research Center, many U.S. Americans' pre-election beliefs about Obama's religious affiliation remained unchanged well into his first year of office.⁵ These opinions held fast, despite overt evidence to the contrary, despite even Obama's own declaration at the 2009 National Prayer Breakfast, during which he explicitly affirmed his adherence to Christianity.⁶ However untrue their beliefs, gossipmongers who thought that Obama was Muslim (and who implied such an identity made him unfit to become President of the United States) still found therein a "compelling" reason not to vote for him.

Actors' identities as raced, gendered, aged, classed, dis/abled, and sexual can always be corporeal reality for them and the audience. To illustrate further the presence of group representative bodies, I might explain some of my (in)decisions when casting for Fopulous. I anticipated the emergence of the group representative body in performance, and fretted over the implications of assigning particular people specific parts. Aware that I was putting a play featuring the exploits of seventeenth-century English nobility (read: rich, white people) before an academic department that emphasizes diversity of body and experience, a department that values ethnography, critical cultural studies, intercultural communication, critical pedagogy, whiteness studies, gender studies, and queer studies as integral to responsible scholarship, I was left with a dilemma. Do I preclude frank confrontation of racial normativity that is performatively inscribed by Restoration theater by including in the nobility people of color? Do I risk reinscribing that racial normativity for my contemporary audience and foreclose the potential possibilities arising from retroactively reinvisioning race by casting only white people as nobles? Do I pursue historical fidelity to Eurocentric Restoration England or social justice for en fleshed actors before me in (Eurocentric) U.S. America? What does my experienced ambivalence in this decision mean? Does it come from a heightened critical awareness, or does it simply point out again that minoritized people suffer heightened surveillance? (Are all of these questions only asked by a privileged, white male who is trying to work out a god complex through casting decisions?) Ought I to . . . ? I chose to cast people of color both in the Chorus and among the Players.

The sixth of the actor's bodies that Graver outlines is that of flesh. Perhaps obviously, this body has an exterior of skin and hair and an interior of muscle, fat, bone, fluids, and organs. The interior world of flesh quite literally gives shape to the outer one; without internal components' particular structure, the apparent outer contours of an actor's flesh body (i.e., the skin) would look quite different. Conversely, I might also point out that—as much as the interior world for flesh seems to define the shape of flesh's exterior—this same interior world is itself delimited by the outer skin. After all, our intestines don't just hang together of their own accord. Without our skin to hold them in, they'd spill all over the floor and make a mess of our shoes. Moreover, however apparent it might seem, the mere presence of a physical body on stage is not always a flesh body. Often rather, as Graver notes, "Even a naked body on stage is usually hidden behind mimetic or performative display" (230). In this way, the "flesh" an audience witnesses may belong not to the actor but instead, for example, to the actor's character, personage, or group representative bodies.

Graver's final body is sensation. Its interior comprises the neural network that makes up our bodies' nervous systems and the electrochemical impulses that these neurons carry. The activity of this interior world manifests a host of signals, sensation's exterior, that indicate stress, excitement, pain and any otherwise "internal" sensory and emotional experiences. Graver admits that the sensory body is "rarely overtly on display" (232), so its presence is not always easily noticed. I might illustrate an exception to this rule by relaying Alyda Faber's description of witnessing Saint Orlan's documentary film ORLAN, Carnal Art in March 2001. Faber observes,

People in the audience around me were gasping, closing their eyes, recoiling at images of her [Orlan's] punctured and opened body: a surgeon inserts an epidural needle into her spine, saws the skin on her leg following the lines he has drawn on her flesh, empties the contents of a needle into her cheek, slices into her lips, probes a tube into a fleshly hole under her chin, moves an oblong implement around under her cheeks, cuts the skin around her ear and moves the skin around like a flap.⁷

In this audience's reaction (and, I admit in my own when I read this description for the first time), we can note the immediate, evocative presence of Orlan's sensation body. When stripped of what Graver calls "the *representation* of internal sensations" (my emphasis, 232), Orlan's sensation body—the pain that the audience experiences empathically—becomes so viscerally present for her audience members that they have difficulty coping with their own reflexive, imitative, sensory response.

In sum, David Graver articulates seven distinct bodies in his essay. They are character, performer, commentator, personage, group representative, flesh, and sensation. Additionally, each of these bodies has an interior and exterior world of meaning:

Table 1: Graver's Bodies and their Attendant Interior and Exterior Worlds⁸

Body as is . . .	Having an Interior of:	Having an Exterior of:
Character	Semiotic	Thoughts, Emotions, Memories, Feelings	Build, Behavior, Social Position
Performer	Expressive	Engaged Performance of Expertise	Established Authority to Show Expertise
Commentator	Interpretive (of Theatrical Conventions)	Knowledge of Modes and Concepts of Theater	Actual Mimetic and Performance Choices
Personage	Historied (as an Individual)	Personal History, Gossip, Career	Physical Features, Typical Gestures, Voice
Group Representative	Historicized (within a Culture)	Associated Ideological Stereotypes and Narratives	Essentialized Features and Behaviors
Flesh	Animate Life (Free from Volition)	Muscle, Fat, Blood, Warmth	Skin and Hair
Sensation	Sensory	Nervous System, Neural Sensations	Signals of Excitement or Distress

Having now summarized Graver's work, I want to know how I might draw on it to uncover the bodies present in Fopulous.

Act The Fourth: Queering Acting Bodies

Using Graver's typology provides some deep implications and challenges for the critical scholar, especially for one who deploys Butlerian performativity as a touchstone for her or his inquiry. I suggest that Graver's work as published may rely on a heteronormative orientation to understanding the body in that it offers the kind of characterizations that Butler has warned are not the actual ground of (gender) identity. I don't say this to detract from David Graver's excellent work: no single piece of scholarship can address everything, and I infer this author's primary aim was not to expand queer theory or expound on gender construction. Nevertheless, should his typification scheme indeed be shown to be predicated on a heteronormative orientation to

the body, then offering a more queered orientation to that work becomes necessary to justly explicate "fopulous" bodies. My case follows.

In no small part, the very nature of this article invites unavoidable difficulties because any typifying work depends in some manner on a differentiation among and compartmentalization of discrete categories. In order to interrogate the pure forms that Graver outlines, we must all suspend our understanding that these bodies are necessarily in flux, evanescently coming into being even as they sublimate. We must essentially halt time, freezing these bodies in a clear instant in order to engage them, yet Butler reminds us: "the body *becomes* its gender through a series of acts which are renewed, revised, and consolidated *through time*. From a feminist point of view, one might try to reconceive the gendered body as the *legacy of sedimented acts* rather than a predetermined or foreclosed structure, essence or fact, whether natural, cultural, or linguistic" (my emphasis, 1998, 523). I suggest we apply this lesson to the construction of Graver's bodies in/through performance. We might begin to ask not what the actor's bodies are, but how the actor's bodies are done. To do so would shift emphasis from simple identification of these bodies to a performative analysis of how these bodies (have) come into being and disappear, if they do. As typifications seek primarily to identify—because we want to know what we're looking for before we can track its movement—Graver's foundational explication is a necessary first step to subsequent analyses of bodies' performative construction. Therefore, however formatted, "The Actor's Bodies" could not possibly reflect the ways in which otherwise "coherent" bodies take form because the legibility of such remains predicated on the temporary deferral of their temporal development.

To be fair, Graver begins to acknowledge the limitations of his typifications when he describes examples of actors' bodies in his essay. To illustrate, when describing bodies-as-flesh, Graver notes that flesh rarely shows itself completely and totally apart from other bodies. He points out that what might often be assumed to be the actor's flesh is instead read as the flesh of a character. He observes that the exertions of the flesh noted by an audience witnessing "dance, stage combat, or physically strenuous acting styles" (230) are markers, instead, of performing bodies in all their expertise. Therefore, Graver does show he understands that the discrete characterizations made necessary by type categorization are perhaps too simplistic.

That having been said, I also believe Graver does bear some responsibility for reifying a heteronormative orientation through the conceptual framework he presents. Specifically, I find problematic his explication of interior, exterior, and autonomous worlds of meaning. If these worlds are predicated on such a normative presupposition, and if Fopulous's bodies present subversive effeminacy through extremity and ambiguity as I intend to show, I should like to trust that Graver's types will be adequately able to mark the ways in which such performances become manifest. Therefore, his work may require some adaptation later in this section in order to place his bodies more "firmly" on the shifting ground of performative identity construction.

To begin, I feel troubled by Graver's distinction between interior and exterior worlds of meaning and their relationship with each other. Admittedly, Graver is not the only scholar addressing interior-exterior dialectics. Samuel A. Chambers notes three ways heteronormativity aligns itself to interiority, exteriority, and autonomy.⁹ First, heteronormativity depends on an interior sex distinct from exterior gender. A good

illustration of the problems inherent in such a distinction may be found in cases of intersexed infants. Suzanne J. Kessler explains that doctors involved in the delivery of intersexed babies try to "discover" such infants' "natural" gender by using socially inscribed codes for understanding gender identity. She concludes,

Thus, in cases of intersexuality, instead of illustrating nature's failure to ordain gender in these isolated "unfortunate" instances, illustrate physicians' and Western society's failure of imagination—the failure to imagine that each of these management decisions is a moment when a specific instance of biological "sex" is transformed into a culturally constructed gender.¹⁰

In this case, we can see that the supposed, easily identified borderline between sex and gender (read: difference between interior and exterior) becomes blurry when tested by instances of liminal sexuality. Butler also attempts to destabilize interiority and exteriority, for, "Butler's goal is not to subvert gender (that outward appearance) but to subvert the sex/gender distinction itself and thereby to move well beyond the inner/outer distinction" (Chambers 2007, 668).

Second, though perhaps moot given the preceding argument, heteronormativity depends on the interior (sex) giving rise to the exterior (gender). To challenge this assumption, Chambers writes, "if sex is itself a product *of* gender, then in stylizing gender we simultaneously perform sex. Sex, which is thought [from a heteronormative perspective] to be prior to gender, turns out to be its product" (original emphasis, 2007, 668). By saying this, Chambers reverses the previous assumption that the interior causes the exterior, and in so doing, destabilizes such causal claims.

Or, as Butler might argue further, just as there exists no "sex" without prior discourse, no "gendered" discourse exists without prior embodied performativity. Rather, bodies and discourse shape one another coconstitutively.¹¹ This relationship between discourse and body also calls into question Graver's assertion that bodies be necessarily autonomous. Chambers suggests that heteronormativity depends on such an autonomy, writing, "To challenge heteronormativity, then, requires a rejection of that very model of sovereign agency, an insistence that no individual is sovereign given our fundamental dependence on (being with) others."¹²

Summing up these observations, we can note that queering Graver's typology would involve three particular subversions of heteronormativity: (1) an "undermining of the inner/outer (sex/gender) distinction" (Chambers 2007, 669); (2) a concomitant problematization of an inner condition giving rise to an outer condition, for actually, with sex and gender, "Sex is the prison of gender, and it is sex itself that is written on the body," not the other way around (Chambers 2007, 668); and (3) an understanding that "Agency must thus be decentred and distanced from the sovereign model . . . " (Chambers 2007, 666).

Referring now back to Graver's "worlds of meaning," I have noted first that his typification depends in large part on a separation between interior and exterior modes of legibility. Second, we have seen that for Graver, bodies in "exterior" manifestations result from interior, stable, coherent bodies. Finally, Graver's bodies' autonomies are predicated on a disconnection from their environment. Given that heteronormativity also demands a clean division of the interior and the exterior, an interior body that functions as an ontological causal precursor to the exterior body, and an implicitly sovereign body

apart from others (who make up our environment and socio-cultural milieu) on whom we are fundamentally dependent,¹³ we can see that Graver's typology of bodies recapitulates a (hetero)normative paradigm. So, before attempting to use his types to understand actual bodies in the show, I wish to understand how Graver's work might be used to uncover "fopulous" bodies in time. How might this typology be queered?

I define *queering* for the purposes of this paper simply as a performance that subverts heteronormativity. As concise as the previous statement might appear, it requires some additional effort to unpack before we can address its implications for actors' bodies. To understand queer though, we must first clarify heteronormativity. Chambers notes that Michael Warner coined the term in 1993, but fell short of defining it clearly.¹⁴ I will adopt Chambers' definition of heteronormativity:

Heteronormativity means, quite simply, that heterosexuality is the norm, in culture, in society, in politics. Heteronormativity points out the expectations of heterosexuality as it is written into our world. . . . The importance of the concept is that it centers on the operation of the norm. Heteronormativity emphasizes the extent to which everyone, straight or queer, will be judged, measured, probed and evaluated from the perspective of the heterosexual norm. It means that *everyone and everything is judged from the perspective of the straight*.¹⁵

Understanding that heteronormativity, then, couples compulsory heterosexuality with normalcy means that Butler's appreciation of law as performative becomes sharply relevant. As I established in the preceding chapter, heteronormativity's political power as a regulatory practice maintains its coherence through performative citation. In fact, "performativity cannot be understood outside of a process of iterability, a regularized and

constrained repetition of norms" (Butler 1993, 95). So, subversions of this norm's reiteration through time are where "the possibilities of gender transformation are to be found" (Butler 1998, 520). The potential for subversion, according to Butler, rests, "in the possibility of a different sort of repeating, in the breaking or subversive repetition of that style" (1998, 520). My contention is that in so far as a performance subverts any particular normative reiteration as a regulatory practice, it accomplishes queering work because it destabilizes normativity in general as an infallible standard: as normativity ceases to cohere absent a prefiguring foundation upon performative law, any practice that calls into question otherwise presupposed processes of *a priori*, seamless identification undermines the iterability of citation upon which all normativity—and therefore heteronormativity—is predicated.¹⁶

The first of the two ways that Butler suggests a "different sort of repeating" may be accomplished, namely, "breaking . . . that style," becomes one means by which heteronormativity as a regulatory practice may be queered. Therefore, to queer Graver's work, we must look for ways in which his discrete bodies recognizably break their own construction. Rather than just noting exemplars of Graver's bodies in Fopulous, a queered typification scheme will give preference to moments in which those bodies shift out of legibility in order, ironically, to remain legible. In other words, we must look to moments in the show during which bodies become *ambiguous*, in two senses of the word.

In one sense, a body becomes ambiguous when held in tight polysemic tension, when a particular body-phenomenon can be—or is—read in two ways for its meaning. When such a phenomenon can no longer be neatly fit in a single body, but employs multiple bodies simultaneously in order to accomplish its legibility, ambiguity is thereby

achieved. In other usage, however, ambiguity doesn't imply "both," but rather "uncertainty." In this sense, bodies that remain vague, unclear, or incomplete—but no less important—also accomplish a break from the iterative norm. If meaning and importance remain in the phenomenon despite (or perhaps, because of) a loss of internal integrity or coherence, normative law ceases to remain relevant for "properly" interpreted bodies. In this way, highlighting ambiguous bodies, those that remain urgently present despite being either clearly overlapping with other, articulate bodies in a gestalt dialectic or else indecipherably vague or stubbornly incomplete in their own articulation, queers Graver's typification scheme.

Butler's other proposal, "subversive repetition of that style" becomes a second approach to queer Graver's typology. I suggest those bodies that go to great lengths to point out their own apparent seamless and coherence, that relish in self-reflection, that epitomize the vanity of the fop, embody this subversive repetition. The "hyperbolic stylishness," the *extremity* that calls and focuses an audience's attention on a particular body accomplishes a parodic re-citation of normative law. The body that self-consciously announces itself, intruding on the audience's senses, simultaneously undercuts the authority of the interpreting framework that would otherwise dictate the acceptable bounds of its legibility. Chambers notes the reason that hyperbolic, parodic extremity that re-cites the norm simultaneously subverts it. He asserts, "In general, to reveal the norm may be to subvert it, since norms work best when they are never exposed" (Chambers 2007, 665). Call this phenomenon "The lady doth protest too much."

I can imagine two distinct ways that such a body might show this extremity. The first is by impressing the audience beyond its expectations. By this method, an actor's

body becomes so explicitly present that the audience cannot help but to acknowledge it, if not interrogate it. The second way is effected by an acting body overtly calling attention to the means of its own construction. In this way, the performance of such a body is not necessarily more virtuosic (as a spectacular extremity might yield), but instead hamfistedly makes reference to itself and/or its own location in aesthetic space and time.

In review, Graver's types as presented depend on a heteronormative paradigm. Specifically, his clean distinction between interior and exterior worlds of meaning, his belief that the interior world causes an exterior world, and his assumption of an agent autonomous from its environment are all problematic, given the kind of theoretical perspective that queer theory would ask us to employ. So, Graver's typology must be reexamined for ways that it might interrogate "fopulous" bodies. The kinds of bodies a queered perspective on Graver might prefer are of two kinds. The first is ambiguous bodies; the second is extreme bodies. Ambiguous bodies must remain central to our attention yet indefinable in one of two ways. Either they must be read with an other, overlapping body made simultaneously manifest by the same actor (i.e., they are *fused*), or else they must be notably incomplete in their clear articulation but no less important for a fair interpretation of the scene (i.e., they are *fractured*). Extreme bodies must be so overdone that they grossly surpass audience's expectations (i.e., they are *spectacular*) or else they call attention to their own construction in an obvious, self-critical manner (i.e., they are *self-conscious*). These two methods (ambiguity and extremity) thereby accomplish the same goals: (1) the intentional disclosure of the normative law that would otherwise keep bodies quietly coherent and (2) a performative re-citation of normative

law in a manner that effects a "breaking or subversive repetition of that style" (Butler 1998, 520).

Act The Fifth: Articulating Shifting Bodies

Scene One

With a more queered plan of approach now offered, I shall seek to explicate the queered bodies present in Fopulous. In this final section of the report, I want to draw our attention to selected moments in the show that exemplify bodies that become so through performance, not those that always already were. I want to trace the inchoate over the coherent, the liminal over the delimited, the dissolving over the solved. To this end, Sir Percy Per Se has kindly agreed to offer vignette descriptions of eight particular moments of crisis in Fopulous. Following each description, I shall attempt to account for what is happening in these moments and how/which performances accomplish the construction of bodies in the show.

* * *

Far be it from us to feel so indebted to a young, landless whelp like our author—for indeede, who may possibly abide any owing of gratitude to one's lessers?—but, alas, we shoulde admit, as a right upstanding personne, that without the gracious work of Fopulous, our return to the stage might have been considerably delayed . . . longer. It behooves us then to repay his kindnesses with a word or few about the personnes featured therein. As anathema-titious as it may be to begin our discussionne with someone other than our own too goode self, in review of the preceeding (long-winded and frankly tedious) arguments, perhaps it might best followe that we start betimes with Lord Oldcock Waverley, a wealthy man enough, if one lacking endowment.

In our personal intercourse with th' author, he did confesse that prior to the casting of the showe, Lord Waverley's physical description had yet to be included in the script. (We refer, of course, to our own, perfectly delivered line wherein we stated that we had had only the vaguest description of a man seen earlier in the day fleeing a brothel. We announced, and our comedic timing excelled in its efficacy, "He was of your height, Lord Waverley, with a slim build, somewhat balding head, and a tawny, smartly pointed goatee tacked to his face."¹⁷) One admits much confusion: having worked exclusively with the best playwrights to have put pen to paper, we believed that, customary-wise, (at least now-a-days) the script is finished prior to casting. Still, our author acknowledged that he waited for the casting of the showe to include that line, so as to better match th' actor's build and physical carriage.

He also enfolded some subtle raillery into those words, for the particular actor playing Lord Waverley had for some long time grown a goatee (as described in the script). From the many months he had allowed its fecundity, his hair did come well past four inches below his chin! Quite rightly, th' author-cum-director asked th' actor—one Mister Nicolas Zaunbrecher—whether he would be willing to shave it off. Mister Zaunbrecher's subsequent assent meant that he spent some time outside the playhouse newly shorne. Of course, his friends and acquaintances made remark; not easily missed is a goatee of that length when it suddenly disappears! Imagine then our disgust and shocke when the director fashioned Mister Zaunbrecher's own shaved hairs into a fake-looking goatee for th' actor to wear during the play! Gad, it stops our very breath!

* * *

In this moment of the play we can observe the *ambiguous fusion* of bodies. The audience, which mostly consisted of performance studies and speech communication graduate students and faculty, would certainly have been aware of Zaunbrecher's goatee, as he had cultivated it for more than a year. These audiences would have seen him in performances on and off the Kleinau stage; his goatee remained a noticeable part of his acting body for a year's time. According to Graver's types, this physical characteristic was part of the exterior manifestation of his personage. Likewise, when he abruptly shaved his chin, this historical development was also added to his personage body, yet as the new outward appearance, the bald chin, carried particular meaning only given the personal history of that personage body, the shaved goatee called present the *interior* world of Zaunbrecher's personage. That is, the bald chin (exterior personage) only became particularly symbolic because and when Zaunbrecher's personal acting history (interior personage) also became present. Further, without the exterior manifestation of his personage body, Zaunbrecher's interior personage would have remained irrelevant and absent in that moment. That is, were attention not called first to Zaunbrecher's outward physical traits by the script, his interior personage would never have manifested to the audience so clearly.

To further complicate this moment, we must remember that Zaunbrecher was playing a character whose physical description called for a goatee "tacked to his face," a phrase that accurately expressed the cheap, fake appearance that Zaunbrecher achieved in the way that he awkwardly, conspicuously reapplied his goatee each night. Under Graver's typology, the goatee also then marked a manifestation of a character body's

exterior world. Though, this was not just any fake hairpiece: it was in fact Zaunbrecher's own old goatee woven into netting and reapplied for every performance. In this sense, the hair never properly belonged to Oldcock. That is, it was not *not* Oldcock's goatee, just as it was not *not* of Zaunbrecher's personage. The hair was Zaunbrecher's, even as it became attributed to Oldcock, even as it became a "prop" for the show, a property of aesthetic performance.

From this example, we can observe a simultaneous collapse of interior personage, exterior personage, and exterior character bodies. Thus, this moment illustrated the fusion sense of ambiguity outlined in the previous section. Was the body experienced by the audience that of character or personage? I contend that the linking goatee artifact served as a singularity to crystallize and draw together both character and personage into a new kind of body. Without either part, this new body would cease to maintain its integrity, its truth. It was a double-exposed snapshot. This physical collapse also confounded Graver's understanding of interior/exterior causation. Did the history of action shape the body the audience saw, or did the body the audience saw make present the history of action? In other words, following Butlerian performativity, did the legacy (interior personage) of embodied performance give rise to the discursive content (exterior personage/character) we saw in this particular moment? Or, did Zaunbrecher's iterative performance through time create a viable interior history? The answer is both.

* * *

As, verily, this showe would not have been but for our us, so the time is met that we shoulde explain a curious event made possible through our personne. Of course, and understandably, th' audiences fortunate enough to bask in our presence did rave and

clamor for our attention, for when one as remarkable as ourselves take the stage, some measure of raucous din is both appropriate and expected. Bien sûr, we did not disappoint the masses, but rather, we most graciously did cater to their adoration.

And, did these audiences shout and bellow! Having been goaded to cacophony by the Prologue and comments of our noble peers, every night's performance whooped and hollered like the pits of my day. There were those snide louts who took to cat-calling and critique. Others, however, shouted cheers of support for one or another actor (most often our self). Still others even took to heaving things at our delicate personne—an experience that simultaneously offended and excited. How they invested their very souls into behaving poorly, like Restoration audiences were wont to do!

One recalls a particular moment in the showe when a member of the house cast before us one of the programmes, fashioned into some form of flying dart. We promptly, mid-scene, snatched it up to read it, of course, for it could have contained some salacious gossip, an invitation to dine, or any manner of trifle, and our curiosity had had the best of us. So, tout de suite, we unfolded said paper, and imagine our surprise when we discovered, writ on th' inside with lip-colouring, a message, which read, "I ♥ you, Percy!" Well, the scandal of it all! (Though, t'was quite a sensible declaration.) Flushed with the thrill of such audacious admiration, we slipped the precious document into our waistcoat and fixed our gaze in the direction from whence it had been hurled. Gazing into the masses, we laid our eyes upon a particular personne whom we guessed to have thrown the note. Then, we, our self, raised a hand to the side of our properly pale visage in perfect mimic of a "telephone." Then, screwing on the most solicitous expression that a personne of our refined taste could manage, we mouthed words in response. "Call me,"

we challenged. So perfect was our comedic flair, th' audience roared with laughter! Of course, we bowed smartly to acknowledge them!

* * *

This was one of my favorite moments in the show, though it may be the most intricate example I will offer in this paper to illustrate fused ambiguity. It was not planned; though, after it happened on the second performance night, I looked for opportunities to repeat it for the final, third show. In fact, I liked it so much that I extended its life beyond the immediate aesthetic space of the Kleinau Theatre at Southern Illinois University to the 2009 Petit Jean Performance Festival. In the one-person show he presented there, Percy once again employed the "call me" telephone gesture. I imagine that this particular gesture will become one of Percy's identifying moments, one of the trademarks that will make up his persona in subsequent work.

My friends and family have often told me, "If you have to explain a joke, it's not funny." I hope, in this brief explanation, to accomplish precisely that, to rob a joke of its humor. This is the burden of a careful analysis of such an exchange, to provide a sober assessment of this comical moment to better understand the reasons for its comedic effect. In part, I regret that I feel compelled to do so. I feel as though I'm somehow diminishing the charm of one of my favorite happenings in Fopulous. Still, the "call me" moment was rightly not only a comedic one, but also an illuminating one and, so, deserves our attention. That is, I feel the audience's reaction, though understandable and quite appropriate, was in some way incomplete.

The audience found the humor in the juxtaposition of acting bodies. What they witnessed on the surface was an anachronism: the audience saw a seventeenth-century

fop (a character body), acting in a twenty-first-century manner (as though he had a personage body in the twenty-first century). The audience laughed for this reason, that Percy acted comedically, self-referentially "out of character." A fop is not supposed to have any knowledge of telephones, after all. For Percy to employ the device in any way would seem superficially to be an error, specifically an error made by the actor's performing body, but, as Percy made reference to the telephone in such an obvious way, I feel it too simplistic to label the "call me" moment an error. Quite the opposite, such a purposeful choice in reading the audience members' humor and incorporating an appropriate sense of timing made this moment not a performance failure, but a performance triumph. I think the audience agreed. After all, they seemed to me to laugh enthusiastically, not derisively or critically. So, the comedic effect of the "call me" moment for the audience rested on an excelling performing body that accomplished the simultaneous legibility of a character body and a personage body.

I would suggest that this moment located Percy more effectively than all others, and so was not only funny, but was also quite rich with implications. Consider, for a moment, a more detailed explication of all of the acting bodies involved in creating a coherent Percy. In Fopulous, Percy was firstly playing himself; that is "Percy" was Percy's character.¹⁸ This conflation came about simply as a result of the show's construction. The first line spoken in the show was Ichor's: "Once, in London, there was an archetype who could never make a timely entrance."¹⁹ This opening placed "Percy" both as a caricature (an archetype) and as an actor in his own right (who could never make a timely entrance). So, (")Percy(") is immediately situated as both actor and his own character. To further illustrate this dual role, we might note "Percy's" off-stage

demeanor. As described in the first chapter, while in the wings, Players performed as actors would who were not in view of the audience. These behaviors included touching up makeup, rehearsing lines, and waiting for entrances. As one of the Player characters, "Percy" was beholden to this convention, so we would expect that the behaviors of the actor playing "Percy" would become visible when he was in the wings. This actor became only moderately less formal while he was offstage; he still carried himself as a Restoration courtly gentleman actor, though as one no longer on stage. As we can see from this illustration, Percy was indeed playing himself.

In this way, while backstage, Percy showed his second body, his personage, but a clearer example was found in small moments when Percy acknowledged his own performance, when, for example, he would interrupt the flow of the play to take a bow after a well-received line. Given that Restoration actors would often do the same and that Percy is supposedly a being from the Restoration, his choice to bow evidenced his individual history (comprising, in part, his typical gestures and physicality), and so demonstrated his personage body. That is, those self-aggrandizing movements came from a particular body with specific sensibilities, used to acting in late-17th-century theaters within those conventions, before those audiences, i.e., his personage body.

Still, Percy's gestures also implied his performer body, in so far as his poise seemed just so or his dancing was marvelously executed. When Percy promenaded through a minuet, his performing body shone. Every time Percy bowed, though the bow itself marked another acting body, the reason that the bow was necessary was due to the prior effort and efficacy of his performing body, which had so smartly executed some wink or feint (or faint), that the audience applauded him. As described above, this

performing body was also shown in Percy's behavior as he crossed into the wings. The audience saw "Percy" adjusting his costume, waiting patiently, and stretching, all marks of a performing body making ready for its next entrance.

Each of these three bodies, then, had a set of identifying expressions that declared its presence. "Percy" as character required the ham-fisted attempts at delicate ease and grace, at the otherwise-effortless elegance of a courtly gentleman. Percy's personage was a Restoration actor given to the conventions of London playacting in the late 1600s and so required some acknowledgement of audience adulation. Percy as a performer required quick wit, thinking on the fly, and improvisation, all of which mark what Graver calls expertise in the delivery of a performance. Additionally, Percy as a performer and "Percy" as a character were both vain. This was suggested in many ways. For example, the air Percy carried on stage seemed to imply everything centered on him (i.e., that he was aware that he was the star of the show). Also, "Percy's" fondness for looking at himself in his mirror betrayed his vanity.

Percy's were not the only bodies implicated in his construction, however, for Bennett also brought his bodies to bear. Though I could argue that, as he was an alter persona and not a character, "Percy" was not technically Bennett's character, but a different instance of Bennett, I doubt that many in the audience read him in that way. Most, I admit, would have seen "Percy" as Bennett's character. This conclusion is supported by praise for (or questions of) Bennett about the execution of "Percy." When, more appropriately, people should have gone to Percy to congratulate him on his performance, they instead approached Bennett. Perhaps they did so because they thought Bennett responsible for "Percy's" character development, or, perhaps they did so because

Percy was unavailable to them—he has not been seen at Southern Illinois University since the show. I assume the simpler explanation to be correct, that those who spoke to Bennett about "Percy" did so believing that "Percy" was Bennett's character. So, in that he was playing himself, Percy as an alter persona shared the same character body with Bennett, *to wit*, "Percy."

The second of Bennett's bodies in play at this moment of decision was that of a twenty-first-century actor's body, which partially comprised Bennett's personage. I say "partially" perhaps needlessly, as, of course, Bennett was not wholly just an actor, but also a brother, lover, teacher, student, idiot, etc. In the course of Fopulous, however, the individual history invoked was that of actor. We can support this textually, for when "Percy" was found to be absent at the opening of the show, the Chorus concluded that they would get someone to stand in for the fop. Blood suggested, "What about our author? He could do it." At that point, Bennett was drafted to play "Percy." So Bennett's salient personage for the play was marked by his qualities as an actor, one with peculiar familiarity with the show as its author. In this way, Bennett brought a twenty-first-century actor's body to the aesthetic space as his relevant personage. Implied also were those bodies that were specially affiliated with this particular show. Specifically and additionally comprising Bennett's personage body were the behaviors that evoked his histories as director and playwright for Fopulous, and as a member of a society of friends and family who were present at the performance.

Finally, where Percy manifested a performing body out of Restoration England, Bennett's performing body carried with it contemporary, U.S. American sensibilities. This body became apparent in its comedic timing, which is dependent, not on a character

(i.e., "Percy," who could not access any understanding of current tastes, being himself limited by Restoration manners) nor on a personage (which, for Bennett, gave access to contemporary attitudes yet offered no expert ability to appropriately adapt to them). Instead, comedic timing depended on well-realized, suitable reactions given Bennett's social milieu. That is, comic performance for a twenty-first-century audience required a twenty-first-century performer body. Bennett's performer body became apparent at times when he would mug for the audience or overdo a particular gesture for effect, for example. When well performed, such occasions elicited laughter from the audience.

Additionally though, for this particular show, Bennett's performer body required intimate knowledge of and efficacy as Percy's performer body. That is, in order to execute a well crafted performance, Bennett had to know and practice performance techniques of the seventeenth century. These techniques included the gestures common to period performance that communicated foppery, blundered grace, and histrionics. Because Bennett's performer body would have been judged by how well it accomplished these gestures and thereby transported the audience to another era's style, Bennett, to display an adept performer body, had to be familiar with such a period style. Therefore, in addition to meeting the exigencies of contemporary performance, Bennett's performer body also incorporated all of that which Percy's purportedly did—it was a twenty-first-century performer body housing, in part, a seventeenth-century performer.

So, in addition to the character body, "Percy," outlined above, of Bennett's acting bodies, two others were present during the "call me" moment. One was his personage body, which announced that the figure before the audience indeed had a social history outside the aesthetic space. The other was Bennett's performer body, which would show

itself by its capacity (in this case) for expertise in comedy, measured by the audiences' reactions of laughter and the like. That brings the total number of relevant acting bodies to five, as outlined in the following table; we can note all of these bodies in the "call me" moment.

Table 2: Bennett and Percy's Character, Personage, and Performer Bodies

Actor	Character Body	Personage Body	Performer Body
Bennett	"Percy"	21st-Century Author/Actor/Director/Playwright/Friend/Colleague	21st-Century Performer also Possessing 17th-Century Techniques
Percy		17th-Century Actor	17th-Century Performer

All of these bodies are always implicated in Percy's constitution. So, at any particular moment, an audience may have chanced to observe one or more of these. In the "call me" moment, I would suggest all of these were in play to varying degrees. The validity of such an assertion is made apparent by answering the question, "Which of these bodies does this actor wish to be 'called' by telephone?" That Bennett should be telephoned is correct. After all, only Bennett's personage, with its history and corresponding community relations, is suggested by use of the "telephone," a modern convenience. Percy might get a call, too. As the (now) famed actor of the Kleinau stage, his personage body should expect to receive adulation from his admirers. Though, Bennett might be called, not to arrange a secret rendezvous, but to be congratulated on his comedic flair. That praise rightly belongs to Bennett's performer body. Still, Percy might be similarly lauded. After all, it was his performer body that took credit for the whole affair by bowing in Restoration style. Finally, Bennett or Percy might be contacted by someone hoping to speak with just "Percy," not the personage or the performer, but the character.

Here, in this moment, then, we note a conflation, a fused ambiguity of bodies. The juxtaposition that occurred was not one of Bennett's acting bodies with another of Bennett's bodies, or of Percy's with Percy's. Instead, the real juxtaposition was that of Bennett with Percy. This was both the reason for audience laughter and the true bilocation of Percy's marginal existence. Without Bennett's bodies acting in concert with Percy's, there was and there is no Percy. This may seem an obvious conclusion at which to arrive, and I crave pardon for the circuitous route I have taken to get here.

For me, no other route does justice to the interrelation of Percy and Bennett. I recognize that I often refer to Percy as an individual separate from me, both in writing and in conversation—apart from Bennett. On other occasions, I speak as though I am responsible for the choices Percy makes. My vacillation about Bennett's relationship to Percy illustrates for me the complexity of playing an alter persona. One thrill of such a role is the clean division I can pretend to make between that persona and myself, a distinction that lasts outside of the space in which Percy acts. That is, I can easily attribute Percy's actions to him alone and take no credit or responsibility for them. When, for example, people have complimented or questioned me about Percy, my first instinct is to politely demur. I suggest that I will pass on their concerns or praise to him, but strive to never acknowledge a connection between us, feigning confusion when anyone implies that Percy and I are one and the same. Often over the course of Percy's on- and off-stage history, audience members and friends have become frustrated with me for that reason; we are all forced to talk about Percy in the third person, as an absent phenomenon.

At other times—in this paper, for example—I admit that Percy's existence somehow overlaps with Bennett's, even that his behaviors are the result of Bennett's

decisions.²⁰ For example, I share here that the "call me" telephone moment was too good to give up, and so I plan to continue to use it, or, more accurately, that Percy will probably use it again. I find I am less comfortable being open about my connection with Percy than I am willing to downplay it. Perhaps this is because I (when Percy) can do things that I (when Bennett) can't bring myself to do: I feel liberated and protected at the same time. Maybe, I feel this way because Percy is able to be as histrionic, eccentric, and self-praising as he wants to be, whereas Bennett (tells himself he) must seem practical, moderate and self-abasing. There is an abandon to Percy that Bennett never allows himself. So, to admit that Bennett is actually implicated by Percy's wild antics consequently discloses that Bennett also chooses those antisocial behaviors, whatever their violation for his (my) own moral sensibilities. Another reason for trying to occlude Bennett's relationship to Percy may be to more easily deny my suspicion that Bennett is not actually in control. If Bennett accedes to perform in outlandish ways because Percy's performance demands it, who am I to say that Bennett is the cause of those behaviors? In such a light, Percy is the driver for performance, Bennett a mere passenger.

Furthermore, to appropriately address Bennett's relationship to Percy, I must incorporate my previous claims that a queer interpretation of actors' bodies should trouble causal relationships and neat interior/exterior distinctions among the worlds of meaning Graver outlines. The implication of such a reviewed perspective requires me to explore the ways that Percy and Bennett are not necessarily subadjacently related, but are coconstitutively interrelated. I must endeavor to highlight those moments in which Percy becomes Bennett and *vice versa*. These moments of fused ambiguity, rather than placing

emphasis on the discrete differences between two acting bodies, evoke the conflicted experience of mutually constitutive, fractured identities.

* * *

However paragon-esque our performance, we must admit (for a love of truth is one accessory our personne is never to be seen without), that our Man/Maid Servant becomes owed special recognition for his/her performance. Played by Nic(k),²¹ he/she often scurried after ourselves, the Waverleys, and the Bawdys. For, no sooner had he/she finished taking care of one of us did he/she then have to run, literally, to see to another's needs. We are ever so grateful for his/her ministrations; more than once he/she saved our delicate noggin from concussion when we would suddenly swoon. Ne'er before has our personne glimpsed such a tireless worker!

His/Her dress, however, left much to be desired. Not, of course, her headwear, for that was quite the ratherest: a French maid's headband twisted 'round just so and turned upside down, looking akin to a frilly, backward "baseballist's" cap. His/Her shoulder-length hair was tied into a smart "ponytail," as befit a Restoration man, or else a modern woman. But, the rest, oh Gad, what mess! He/She wore a black apron long and big enough to pass for a skirt, a white poet blouse, and black longpants. When we questioned th' author-cum-director about his reasons for these clothing selections, he replied, "I took great care to preserve a servant's aesthetic by choosing appropriate, recognizable serving accoutrements for him/her. At the same time, the apron was lengthened just enough to read as a skirt, and the pants were retained so the apron/skirt's semiotic value could not be unproblematically read as belonging to either a male or a

female gender." Or, some such drivel. An astute individual soon learned from this director to never expect a simple answer.

Were that all that were lacking elegance about our servant, we might not have found fault. Still, our Man/Maid Servant's comportment also flummoxed us. On occasion, he/she would stand quite bolt upright, erect and towering, hands clasped behind the back, and quite formal. In a breath, we would turn about to find him/her seemingly indifferent and dull, his/her arms crossed lazily in front, legs spread out wide, a daft expression on the face. At one moment, he/she would bow smartly as a nobleman; in the next, he/she would courtesey as a gentlelady. There was no consistency to be found in his/her mein at all!

* * *

The Man/Maid Servant's performance illustrated the other kind of ambiguity, that of *fracture*. To understand how this was effected, however, we must remember the diachronic nature of performativity, for no body becomes gendered in an instant; rather, as Butler reminds us, "the body becomes its gender through a series of acts which are renewed, revised, and consolidated through time" (1998, 523). When I attempt to consolidate the Man/Maid Servant's self-gendering acts through time, I become confounded, however. How do I read a character who in one moment appears always already both masculine and feminine in dress? How do I read this character's seventeenth-century bow given his/her performative history of presenting both period bows and period curtseys? How do I use information external to the aesthetic space to hint at the character's gender—if I should at all—when the only name provided in the program for the actor is "Nic(k)?"²² How, even, do I decide on an appropriate

sociocultural lens with which to interpret this character's performance, when he/she lip-synchs a prologue from a 21st-century boombox, which sounds like a 17th-century, iambic-pentameter poem that describes persons in a 21st-century university? For all of these problems, the coherent attributes of the Man/Maid Servant remained unfixed.

And, it is not enough to simply say that this character was transgendered, for at specific, alternating moments of the show, the Man/Maid Servant became acutely masculine or feminine. At these particular moments, the character's gender could have been read coherently, but only in so far as it was examined apart from the historicity of the character's performative action. When read across time, as Butler insists bodies must be to achieve coherence, this character became illegible, for the performative corpus of the Man/Maid Servant's action encompassed extreme masculinity, extreme femininity, and extreme asexuality. Ironically, only when one instance of the Man/Maid Servant's performance was pulled out of time and measured only against the sociocultural milieu of contemporary gender performance did this character's "gesture, posture, speech, and costume" (Meyer 277) become readable at all. (Though, given that the Man/Maid Servant was arguably also rooted in seventeenth-century manners, using such a lens may be counterproductive to understanding this character completely.)

This means that the Man/Maid Servant was doomed to remain incomplete. In order to legibly fix his/her gender, we would have to abandon the character's self-contradictory diachronic performance and pull one, particular, instant performance out of time and read that with a contemporary lens. To do so would not only fail to account for this character's supposed position in seventeenth-century London, but it would also contradict Butler's claim that gender is constituted through legible recitation of

performative law through time. If we were, rather, to examine this character from a performative lens, from performances across time, we must take the whole of the Man/Maid Servant's performances (encompassing extremes and ambiguities of masculinity, femininity, and asexuality as made legible through accurate understandings of contemporary and Restoration practices) and measure them against seventeenth- and twenty-first-century gender performance customs (i.e., laws). Of course, we cannot do so and hope to arrive at a legible gender performance, except that we might call such performance genderqueer. (But, assigning genderqueerness is only possible by ignoring the Restoration-era milieu from which the Man/Maid Servant supposedly gains legibility, for genderqueerness gains currency only by way of feminist, post-colonialist, and queer studies.) This is the paradox: either we get legible gender, no performativity, and no complete sense of historical fidelity, or else we get legible genderqueerness, performativity, and, again, no complete sense of historical fidelity for this character (despite the fact that we come to an assignation of genderqueerness only through accurate appreciation of seventeenth-century gender semiotics). That is, the Man/Maid Servant remains fixed in fracture.

Nevertheless, the Man/Maid Servant remained critically important to Fopulous. Not only was the plot furthered by his/her efforts, but also his/her role was played as some manner of servant integral to the action of the show. Without this character, Percy would have had no wig to place on his head, would have fallen on his backside a number of times, and would have received no invitation to dance at the Bawdy residence. The Man/Maid Servant presented the prologue and the epilogue for the audience, instructing them to be rowdy; lip-synched the music for Percy's death scene and the subsequent

dispatch of the Chorus, providing dramatic background; and entertained all by his/her slapstick antics, running about the stage and mugging for the audience. However fractured this character may have been, he/she remained central to the show.

* * *

A most peculiar phenomenon attended this showe, one that, despite our extensive experience on the stage, we had ne'er before encountered. For the first two-thirds of the play, we found that our author had written the script in such a way that one group of actors was required to speake all o' the dialogue of the characters, while another group of actors performed th' actions of these characters. One need not mention that rehearsing such an arrangement became tedious to our well trained sensitivities. For, our persone was obliged merely to act out the gestures and movement attendant to our part without the joy of pronouncing a single word! Instead, this responsibility, for our lines at least, fell to Ichor. To make such an ordeal e'en more complicated, all of us Players were commanded to mime the dialogue along with whatever our assigned Chorus member was saying, meaning that our mouths, uttering no sound, were to match precisely the voice of someone else speaking our lines! Of course, we found this experience most frustrating, especialement when our Chorus-partner lost her head and spake the wrong words!

* * *

The arrangement that the Players lip-synched the dialogue read by the Chorus also accomplished ambiguous fracture. Specifically, this organization problematized attempts to locate the character bodies so constituted. To tease out the implications inherent in this feature of the show's design, I suggest we examine one particular case in detail, that of "Constance Witty." I have no particular reason to choose Constance's character over any

other; all of the stock characters would work equally well as test subjects (except, perhaps, for Percy: given the additional complexity *vis à vis* Bennett as already explicated, a simplified analysis of his character might prove too reductive). To understand how Constance's character was articulated requires, first, a location of the phenomenon. That is, to know anything about Constance as a character body, we must first be able to find where Constance's character was located in the show, to identify the actor who had the character body called "Constance." To do so, we might ask to which actor would any audience member have pointed when prompted to indicate the one who played the character "Constance Witty." More simply, in Fopulous, who was Constance?

A justifiable response might be to select Robyn Lovecchio, the actor who embodied Constance on stage. After all, Lovecchio did a number of "Constance" things. She executed her blocking, wore her costume, and danced her choreography. Consider that just these three features articulate complete characters in certain aesthetic productions, for example, in Cirque du Soleil's La Nouba. In that production, two actors dress and behave as parents, and by those actions and costumes alone are legible as parents, although they never speak a word. Characters developed in such performances are complete and coherent, just by accomplishing everything Lovecchio did in Fopulous. Two other data support Lovecchio's claim to Constance. First, Lovecchio was credited in the program.²³ Second, when in the fourth act the Chorus members stopped voicing characters' lines, Lovecchio began to speak Constance's dialogue herself. This meant that, for the end of the show at least, Constance was a character body entirely of Lovecchio. For all of these reasons, we might locate "Constance" as a character body belonging to Lovecchio.

Arguably however, to suggest that the actor who played Constance was, instead, Charlie Hope Dorsey (who played Phlegm and thereby voiced Constance while in readers theater mode), would be an equally valid response to the question. Dorsey did much to illustrate Constance's quality. Her vocal inflection showed Constance's snobbery, her pace showed Constance's quick cleverness, and her adept use of off-stage focus showed who Constance's conversational partners were and Constance's reactions to them. In fact, we might in other types of performance conclude that those very actions wholly constitute a complete character body. In readers theater, for example, when such a performer is "acting" as any character, we might attribute to her or him a character body. Dorsey's performance was a great illustration of readers theater manner, so, in this light, any assertion that Constance was properly Dorsey's has merit, too.

Thus, if the audience were to consider only the Players or only the Chorus, locating Constance would be easy. If the downstage curtain had been drawn, obscuring the stage and the Players thereon, Constance would have been Dorsey's character body alone. If, instead, the Chorus parts had been omitted from Fopulous, Constance would have been entirely one of Lovecchio's acting bodies. The reality of this show, however, demanded that both performances, those of the Chorus and the Players, be simultaneously interpreted. Because of this arrangement, of course, we could rightly say that the character body for Constance resided in both Lovecchio and Dorsey. Perhaps a better way to articulate this bilocation would be to suggest that Constance was not *not* a character body of Lovecchio and also was not *not* a character body of Dorsey. Rather, this character belonged simultaneously to both of these actors.

Yet, more importantly, Constance belonged to neither of these actors wholly. Fopulous was not, after all, only just a mimed, acrobatic show like La Nouba; neither was it only a readers theater performance. Rather, Fopulous drew on aspects of both of these genres simultaneously for its effect. This style, a rule of Fopulous's aesthetic space, necessitated that two actors divide a character body's attributes between them, and that the two actors perform their "halves" of a single character simultaneously. Only when the two actors' performances were taken in together did a complete articulation of their character's body manifest to an audience member. To ignore one actor or the other's contribution to the whole character would do violence to the very fullness of that character. So, in this way, neither Lovecchio nor Dorsey really had all of Constance.

What then are we to call Dorsey's character body as Constance? When Dorsey had Constance for a character body, yet another actor had the very same character body, when Dorsey's performance alone could have been sufficient, but yet was not whole in and of itself, what then is Dorsey's character body, if not incomplete in its articulation? And, if it was thusly incomplete, then this body became an example of ambiguous fracture following the calculus I outlined in the previous section: it was notably incomplete in its clear articulation but no less important for a fair interpretation of the scene. The same logic applies to Lovecchio for Constance: this particular actor also presented an incomplete character body. In fact, when considered individually, apart from other actors' involvement, all actors in this show had fractured, stock-character bodies, not because of any acting deficit, but finally because the very structure of Fopulous demanded that voices be split from (the rest of) their bodies. To use a simplistic analogy, character bodies in this show became coherently articulated in much the same manner as

a two-person horse costume does. In such an arrangement, one actor provides the movement of the front legs and head while the other moves the rear legs and rump. Each actor's body is a horse, but not a horse. In Fopulous, each actor's character body, while it was a character body, was only partially so. This phenomenon, thus, also illustrated ambiguity through fracture.

* * *

Though, any confusion resulting from miming our own lines, we must admit, was eclipsed by th' audience's participation itself. As mentioned already, our audience was quite "uniquely" behaved during Fopulous. Many jeered and shouted (as they had been so enjoined to do), interrupting the showe oft times. Others even took to throwing things (as you would know already!), leaving the theatre to use the toilettes, or else extricating themselves from their own seats to set themselves down on the floor before the stage. What we have heretofore failed to adequately express is the remarkable degree to which their participation affected other audience members' impressions of the showe.

We must be clear: we e'er expected th' audiences of Fopulous to be disruptive, but, nevertheless, we were, perhaps, surprised at the degree of disturbance they achieved. Though our director prepared us each night that th' audience may not be as unruly as we hoped, we were at no time disappointed by their silence. Quite the contrary, for many members of the Chorus, those closest to th' audience, became irritated to the point of rage (quite rightly!) when audience members threw little mirrors, candy, and papers at them. As excessive and cruel as such comportment might seem, we must admit that, compared to the behaviours of some audiences during the late 1600s, th' audiences for this showe remained relatively humdrum. For, in my day, some personnes would

knowingly throw fruit or bottles and cause serious injury to more than one actor or attendant, and others in great masses would bring and use whistles to "cat-call" and thereby purposefully drown out every word of a play! Thus, all things considered, Fopulous did proceed quite smoothly!

That notwithstanding, considering contemporary habits of the year two-thousand-aught-seven, the behaviours displayed were quite uncouth. Many audience members complained privately to us that they "couldn't hear the showe" because other audience members had been talking so deafeningly. Others went so far to claim that the showe was "ruined" by th' audience's behavior. (Of course, such could not possibly be true—no showe can be ruined in which we play the lead role!)

* * *

The audience itself, perhaps the most controversial aspect of Fopulous, demonstrated *spectacular extremity*. So prominent was the audience's behavior that no purported explication of this show could ignore it. All those in attendance remarked on the audience, nowhere more so than in our department's formal critique of Fopulous. After each show's run, usually on the immediately following week, members of the Department of Speech Communication at Southern Illinois University gather to reflect on what they experienced. Limited to one hour, these "talkback" sessions offer the audience time to speak on issues raised by the shows, to air concerns they had, and to congratulate particular performances. These sessions, though they never seem long enough, offer actors, writers, and directors insight into how their work was received, and so are integral to scholars seeking to perfect their craft. Of all of the features present in the show that could have been discussed, the behavior of the audience got the most attention—by far;

of the sixty minutes allotted for comment on Fopulous, a full forty were spent on the audience. Or, as one person in the talkback wryly noted, she found it telling that in critique of a show about vanity, the audience members spent so much time talking about themselves.

The appraisal of the audience's behavior was not kind. I should be more specific: the "sedate" audience members did not take kindly to the behavior of the "engaged" audience members.²⁴ I want to emphasize that the audience, in several places, was invited to unruly behavior.²⁵ However clear the invitation, I felt during the talkback that most of the blame for the engaged audience's behavior was leveled at them, not at me, the writer and director. The most generous responses judged the engaged audience's shouting "unhelpful." Others in the talkback session censured the audience less obliquely, calling them "rude" and "distracting." One commentator went so far to say, "They ruined the show." These statements seemed to explain what I witnessed in several prominent audience members who, though usually effusive in their support after productions, left abruptly in a huff (some of them not returning for the second half of the show) or were inexplicably tight-lipped and curt in the following days when asked about their reactions. Given the apparent disposition of these otherwise charitable people and what some of them and others shared in the talkback, I had to concede that the engaged audience did indeed frustrate the sedate attendees.

For my part, however, the engaged audience did much to make the show. As I intended Fopulous to be like the fop in character, all parts of the aesthetic space needed to distract attention from the others. To attempt to do so with everything on the stage and leave the audience out of the range of concern seemed arbitrarily inconsiderate. To put on

a Restoration-like show, moreover, and not to try to transport the audience in some tangible ways back to that era, I felt would have been a disservice, not only to the audience, but also to the historical fidelity I'd worked toward, and, worse, to the guiding philosophy of the show. So, for very good reasons, I constructed this piece to foreground the audience's behavior to better emulate the playhouses of late seventeenth-century England.²⁶ In my estimation, the engaged audiences for Fopulous well accomplished performances analogous to Restoration audiences.

What remains to justify the presence of actors' bodies' spectacular extremity in this aesthetic space is to simply extend the mantle of "actor" to include each audience member. That is, the actors in Fopulous were not only those who had their names printed in the playbill; rather, each and every person in attendance (whether on the stage, in the tech booth, or in the house) was an actor, and so had a performing body. Such an extension would not be inapt given the *modus operandi* of people attending Restoration plays, who went not only to see, but to be seen. The engaged audience members' performing bodies manifested themselves with every shout that distracted the rest of the audience (and, also, the stage actors). The ways in which engaged members' performing bodies participated so drew away the concentration of others in attendance that these interruptions had to be attended to at the expense of other goings-on in the aesthetic space. It was this exact phenomenon to which one person in the talkback referred when she said such people "ruined the show." But, her observation demonstrated that she, and perhaps others who complained about the audience, did not view other audience members as legitimate actors in the aesthetic space. What happened for her, I would suggest, is that the performing bodies around her became so extremely apparent, that she could no longer

ignore their constitution before her. What was highlighted in that moment was the usual law of audiencing that would preclude such behavior in otherwise passive observers, and thereby result in invisible audience bodies. Rather, in Fopulous, audience-actor bodies materialized so forcefully that the law that would otherwise bar their legible constitution became evident and, in some small part, subverted. This is to say that the audiences' performing bodies accomplished spectacular extremity by calling attention to their constitution by such a subversive repetition of seventeenth-century audiencing behavior that not only could these bodies not be ignored, but also that the usual laws of contemporary audiencing become exposed and thereby themselves challenged.

* * *

Though, to be openly forthright, of what parts of the showe it could grasp—its own participation notwithstanding—e'er so often our audience declared it had preferred, not the Chorus, but the Players. The reason for their (correct) praise was our excellent choreography and its attendant perfection in execution. For, on no fewer than five occasions, did the Players break into dance. And, we do hasten to add for the sake of your edification that they were stupendous in complexity! Allow us to describe the finale for the first half of the showe to demonstrate our meaning.

At that point in the plot, our character had just come to our goode friend Countess Busy Bawdy's abode. Unbeknownst to us, however, Countess Bawdy had also invited our erstwhile friends, the Wittys and the Waverleys. When we all came to grumbling 'gainst t'other, Countess Bawdy, whom the Chorus had observed "believed heartily in the epistemology of embodiment"²⁷ (whatever may be meant by that!), then

invites us all to dance, perhaps to come to know one another better and, so, to be reconciled.

As the dance began—whilst the Chorus did mime the lyrics—the Players separated into two factions. On stage left, our own personne was accompanied by the Man/Maid Servant and the Bawdys, while, on stage right, the Wittys and the Waverleys took up places in opposition to us. Now, do forgive the following description, as we have only a partial sense of popular culture after the year seventeen-aught-five—this is what happened. During the first verse, the Wittys and the Man/Maid Servant approached center stage. One had the feeling, due to their mutually aggressive advance, that they were somehow in competition with each other to determine which of them could dance the best. The "winner" of the first verse was the Wittys. The director called this display a "dance off." So, likewise, during the second verse, the Waverleys "danced off" 'gainst the Bawdys (and lost).

As t'was explained to the cast, the Wittys and Waverleys' choreography was borrowed heavily from a production entitled West Side Story, whereas our group's dance parts were apparently adapted from some trifle alarmingly called Saturday Night Fever. Having our self never beheld these things, we can only attest to what we saw during the dance, and trust that th' author-cum-director-cum-choreographer knew what he was doing. On alternating phrases during the verses, the Wittys and the Waverleys snapped to the beat and advanced on our half of the stage, or else threw their arms up and danced wildly in a box-like step. We personnes of stage left then responded, performing gestures of our own, which included a great deal of pointing up and down 'cross our bodies,

spinning about, and "chugging" our arms indecorously at our waists, "like a choo-choo train," instructed our director.

Then, during the refrains of the song, we continued in this fashion, but all actors added steps more familiar to our own natural memory. We would promenade, arm on arm, or perform portions of a smart minuet in along with our groups' proprietary dancing manoeuvres. This arrangement proceeded for a while, until the "bridge" of the song when Lord Oldcock Waverley approached our self to confront us through dance. Then, an odd thing occurred.

Our encounter began like the previous verses had, except, at one point, Lord Waverley found himself "tricked" into dancing, not after his style, but in our manner. After that point, and for the final, remaining refrain, all the Players began to dance in a more comparable way. Where before, Lord Cutlass Witty, for example, had limited his dancing to the snaps, box steps, and arm throwing of West Side Story, now he began, along with Constance Witty and the Waverleys, to incorporate the pointing, spinning, "chugging" movements of Saturday Night Fever. Similarly, the Bawdys and the Man/Maid Servant began to dance more akin to the Wittys and the Waverleys, and Lord Waverley and our self to emulate one another. Th' entire ensemble crossed then to the center of the stage and mixed itself, beginning to dance openly and gaily with each other, all seeming to be quite enjoying themselves at long last. The song ended finally with all of the Players falling to laughing and congratulating one another. Understandably, th' audience raved at our performance!

* * *

This, the end of the show's first half, encapsulated the outrageous performance of all of the choreographed numbers in Fopulous, and so also demonstrated spectacular extremity. An explication of all that was involved in this dance piece might be tedious, for it included choreography brought from the late 1600s, the 1950s, and the 1970s; it borrowed the "dance off" convention; it rested its finale in elements of music video and Broadway chorus numbers; and it timed all of these features to the music of a 2006 pop song. Given the complexity of the interrelationships of these components, a detailed description may do no justice to the event. Perhaps, in the case of Fopulous's choreography, "you had to be there" to really get it. Though, as this is one feature of the show that demonstrated spectacular extremity, we need some way to access the experience of these moments.

For this, I might again look to the talkback critique for help. The segue from talking about the audiences' behavior during Fopulous to other things related to the show was a statement about the dancing. One person noted that what she took away from the performance was not the rowdiness of the audience but some measure of awe at the dancing and physicality she had witnessed. She said she had seen many Kleinau productions before, and until this particular piece she "didn't realize that we [actors in the Department of Speech Communication] could do that [level of dancing sophistication]." Another person echoed this, saying that he felt the dancing added to and stood out in the "sometimes overwhelming feast of sensory experience" of the show. From these comments and others like them voiced in and outside of the critique session, I feel confident asserting that, while the choreography of Fopulous was surely not worthy of

any broad(way), award-winning recognition, the audiences in attendance were certainly impressed beyond their expectations by what they encountered.

This is, of course, the definition of spectacular extremity: bodies so completely and well constructed before the attention of the audience that the usual laws of performance become plain. In the case of Fopulous's dancing, the actors' performing bodies became so surpassingly real and present to the audience that the audience members felt that they were seeing something quite momentous. In other words, given the history of performances in this aesthetic space's venue that many audience members could draw on, the performing bodies of a troupe of choreographed actors dancing so impressively were rarely experienced so vividly for this community. This is not to say that no other Kleinau productions make use of good choreography and dancing—I myself took part in another show that featured excellent and moving use of dance. However prevalent and superb other productions' dance numbers may have been, though, those in Fopulous were sufficiently outstanding to invoke the performance history of the space and to allow comparison of this show's dancing to the customary practices therein. That is the point of spectacular extremity in so far as it may subvert usual bodily construction—to so well articulate a body that the usual manner of reading that body becomes manifest for the reader.

* * *

Th' audience was not th' only group to comment on the showe. In fact, t'wasn't e'en the primary commentator! Of course, that responsibility was borne by the Chorus. As we are given to understand, your contemporary theatre productions often do include actors criticizing those showes of which they are a part—quite an inflammatory practice

to our way of thinking, for such devices shoulde rightly be left to th' audience. So, this conception shoulde not be wholly unfamiliar to you post-modern . . . esque personnes.

In truth, no one character confused our neat senses more than Miss Phlegm. For, she was often responsible for pulling the rest of the Chorus briefly out of their usual narratory . . . ous style, a most confusing habit of hers. At many points during the showe, she announced the passage of time in the story, thus advancing the plot, yet she would also mark elapsed time in th' actual production! Consider the first line in Act The Second, wherein she declares, "Eight hours (or fifteen seconds) later."²⁸ She refers initially to the progression of the plot, an eight-hour passage of time in the story. She then refers to the time that had passed between th' end of Act The First and the beginning of Act The Second, a fifteen-second wait. How very overwhelming for our self, possessed of such sensitive faculties! For, Miss Phlegm reminded th' audiences at these moments that what they were witnessing was, in fact, preplanned. In point of fact, when Ichor considered a most momentous decision to abandon the play, Miss Phlegm asked her, "you realize this is already scripted, right."²⁹

Consider for further proof of her bewildering nature the following excerpt that we tore from our script—as we had no lines contained therein, we found it to be unimportant to the point of uselessness—in which Miss Phlegm actually reads others' lines as those actors themselves delivered them. She even announced the stage directions contained in the script! Th' effect was quite unsettling, for at one moment, one had the feeling that the Chorus members were debating with each other, but then, Miss Phlegm spake from the script and ruined the whole illusion of argument! Our dear, poor audience could no longer rely that what they were witnessing was unscripted (for that had been th' effect of

their debate—one felt that their commentary was improvised, or at the least spontaneous):

YELLOW
 Don't try privileging psychological intention. The author is dead.

ICHOR
 Is he? *Calling backstage:* Oh, author! *Silence. Beat.* Percy!

Percy appears from the wings, stands center, and poses. He continues to do business and pose as the Chorus argues.

ICHOR
 Here's your author; he seems pretty alive to me.

YELLOW
 Then why did he only come when you called for Percy?

BLACK
 'Cause that's the way he wrote our lines.

PHLEGM
She reads from the script: "Ichor: 'Is he?' *Calling backstage:* 'Oh, author!' *Silence. Beat.* 'Percy!' Percy appears from the wings, stands center, and poses. He continues to do business and pose as the Chorus argues. Yellow:"

YELLOW, PHLEGM
 (")Are you really trying to say that thing is the authorial voice? It hasn't said one word in the whole play.(")

PHLEGM
 "Still reading: He indicates Percy. At her voicing of the stage directions, the rest of the Chorus glare at her. They do.

YELLOW, PHLEGM
 (")Will you cut that out!?(")

Take. Phlegm stops reading.

BLACK
Aside: I guess you'll just have to sort it out at the talkback.

Figure 2: Fopulous Script Excerpt: "She Reads from the Script"³⁰

* * *

This example demonstrated Fopulous's *self-conscious* extremity. Before I go further to explain how these sudden transformations worked, I would like to briefly note how I use the term self-conscious in this section. I want only to say by this that the specific actions performed by the bodies so named were apparently self-referent, if not self-centered. These performances called attention to themselves in a reflexive manner, highlighting the generic constraints that made these bodies legible. It is this self-reference that marks self-conscious extremity; it is a means of calling the audience's attention to an actor's body, by saying, verbally or nonverbally, "Look here at this, an actor's body!"

To begin, we might ask how self-conscious these bodies were. To what extent did the bodies make reference to the means of their own construction? I suggest the location of any exposed cultural norms which would otherwise construct the body surreptitiously. For, if we find the means of a body's construction become apparent through the performance of that body, we can conclude that such a performance is self-conscious, in so far as it reveals its own construction.

The performances in the above exchange highlighted the generic frame (read: normative law), which would have otherwise constrained them when Phlegm overtly reminded the audience that the whole show was scripted. When she began to read the script, Fopulous was most completely trying to expose and subvert its own representational structure. Her recitation called audiences to immediately interrogate the theretofore supposed "out-of-character" commentator bodies they had witnessed. She reminded them that, in fact, the actors' lines were not necessarily their own interpretations of theatrical conventions, but, rather, were only those critiques allowed them by the

script. So, the first normative law exposed to these commentator bodies was that of theatrical representationalism.

For, alas, Fopulous never truly, completely broke the representational frame. We might have concluded that, due to their displayed sensitivity to aesthetic customs and practices, the Chorus's characters were conscious of the implications of their behaviors. That would have meant that, as in other moments of the show in which they demonstrated the power to understand Fopulous as an aesthetic performance of which they are a part (i.e., they were self-aware), their choices to attempt to break the representational theatrical frame were done in a self-conscious manner. Of course, we cannot hope to believe that these characters were actually self-aware because when Phlegm read from the script, she presented a paradox of the production: by breaking the fourth wall, commenting through asides and trying to disrupt the show's representational frame, the actors in Fopulous proved that truly breaking the fourth wall remained impossible for them. No matter how self-conscious this show seemed to become, it could not escape its own programming, for the entire production was always already scripted.

A second normative law exposed by the Chorus members' commentator bodies was the expected cultural practices of the Kleinau Theater community and of the performance studies division of Southern Illinois University's Department of Speech Communication. When Black Bile referred directly to the audience that they would "have to sort it out at the talkback," he referred to the aforementioned critique session that follows every production in the Department of Speech Communication. By calling the talkback present to mind and the audience's responsibilities therein, he revealed this show was not simply insular, implicated the surrounding cultural context. Furthermore, he

implied by this statement that these bodies did not just construct themselves, but were interpreted and understood by its audiences, who themselves were not off the hook. So, the audiences in attendance had brought to bear their own deductions based on their cultural perceptions of the ways bodies are "accurately" constructed.

In these ways, that the Chorus's commentator bodies in this excerpt candidly revealed the norms that allowed for their own construction, Fopulous demonstrated self-consciousness. The reason that this example also proved extremity may be, after all, a matter of degrees of tolerance for overt reflexion. I would contend, however, that the extent of self-reference exemplified by Phlegm reading the script was relatively heavy-handed. Consider that she might have limited her presencing of the script by only saying, "And, you realize this is already scripted, right"³¹ She might have only read along with the dialogue in the script. As it was, not only did she read all of the lines and stage directions for an entire page of script dialogue, but also, on many occasions, she reminded the audience that the show and its acting bodies were subject to the normative laws of generic limits that govern aesthetic productions.³² Because of the repetitive exposure of Fopulous's constraints, I conclude such examples not only to be self-conscious in nature, but also extreme in quantity.

* * *

We have been given to understand that our part in this work is nearly discharged, that this is our last moment to chronicle our observations of this showe. Before we completely surrender our place to th' author, we shoulde like to take th' opportunity to thank you, our adoring public for your kind attention. 'Tis not often we have cause to share in so permanent a fashion the great wisdom we have assembled 'neath our perfect

curls, and for that, at least we are full of much gratitude. All that remains for us is to relay one final quality of this show to help to illustrate the ways in which bodies were featured.

After some careful consideration—and extraordinary and uncharacteristic humility—we have decided to talk, not solely about ourselves, but about all the Players' changes as they entered the stage proper. Perhaps we should allow a more full explanation of the set's physical construction before we continue. Well, there was not much to it, to be honest. The painted flats to which actors like our self were accustomed in the late 1600s were removed. Curtains at the proscenium, which we understand are usual for theatrical productions of your era, were likewise subtracted. The effect of these modifications inspired in us a feeling of exposure, of vulnerability, for there were no places for actors to hide themselves away. No, all remained (at the behest of the director) in plain sight of the audience, a questionably outmoded manner of theatre to our way of thinking.

But, even more odd than this instruction was our relation to "the pink line" that demarcated the wing space from stage space. We received direction that all actors, when on the "wing" side of the aforementioned pink line, ought to behave as any actor would backstage: rehearsing lines, fixing makeup, or watching the action on the stage. Our demeanor and that of the other Players when we all did exit was marked by relaxed posture, un style quotidien, as they say. We lounged on the set pieces, waiting for our entrances. And then, when time came for us to enter, our behaviour changed sharply as we crossed the pink line to the onstage area. We became erect as befit proper bearing for our roles. Our gestures, suddenly precise and graceful and light, conveyed the ease

and elegance of landholding nobility. Our voices, where backstage they had been free yet quiet murmers, became either pronouncedly silent or, after we were invested with the license to speake our own lines following the Chorus's departure, projected and articulate. These were th' observable results of crossing that pink line.

Perhaps the most memorable illustration of pink line transformation to be related is found in the superlative performance of Miss Anna Wilcoxen, who played Lady Prudence Waverley. We refer to her exertions in th' Overture, a complicated dance sequence for which she had quite the roughest of times. Rather than risk boring you with another complete description of a dance event, we shall limit our account to the refrains of the song. During those moments, Players chased one another 'cross the stage twice, from left to right and back again or vice versa. While on stage, of course, an actor was to behave with proper compartment, befitting each noble character, with erect posture, smooth and graceful movement, &c. Nevertheless, when an actor would arrive at the far side of the stage, that actor would cross the pink line, and so be required to drop that carriage and once again become "offstage" in demeanor.

Under ordinary circumstances, such a task might prove simple to carry out. As these characters were chasing one another, the Players were required to walk in so brisk a manner that they were almost running, all while maintaining an air of easy grace. Furthermore and worse, when an actor would finish his or her first cross, in order to make the return back, th' actor was required to enter from a different point in the "wings," either upstage or downstage of the place just exited. So, each full trip across and back involved a number of rapid changes to an actor's bearing. Before initially exiting the wings, actors behave in an "offstage" manner. As they dash across for the first

time, they are "onstage." When they reach the wings on th' opposite side, they must run "offstage" to their new entrance place. Then, entering and running across the stage a second time, they are "onstage" again. Finally, when they arrive to the wings back on their starting side, they become "offstage." These gymnastics must occur quite quickly, for each refrain only lasts about sixteen seconds!

Miss Wilcoxen deserves special approbation for her work in this scene because she—and only she—suffered this rigorous choreography for all three refrains of th' Overture, which itself lasted but three minutes, forty and seven seconds! We can still recall to our vision Miss Wilcoxen's mad dash up the stage right wing space, dodging set pieces and other actors, only to throw her hands out at the last moment to prevent her personne from crashing headlong into th' upstage wall, and, setting herself together, running back across stage to do t'all over again. To make her situation worse, she was made to wear a large, hoop-skirt undercarriage, corset, and high heels for her costume. Of course, she proved adept mastery of the rest of the choreography as well, for she danced all verses of th' Overture, which comprised minuets and promenades. All of this, Miss Wilcoxen executed admirably, half out of breath, and keeping perfect, noble composure.

* * *

Fopulous's use of the divide between the stage proper and the wing spaces allowed its performers to demonstrate another manifestation of this show's self-conscious extremity. In that the transformations realized across the threshold between these spaces accomplish abrupt shifts in style of the performing bodies that crossed it, the audience's modes of generic interpretation became thereby revealed to them. That which they

witnessed immediately before and after these moments of transformation did not in themselves do enough to make apparent the audience members' interpreting framework. Rather, the conversion of bodies witnessed in these liminal spaces called present to the audience the ways in which they interpreted the goings on of the aesthetic environs. I do not wish to imply that audiences have no means to understand behind-the-scenes performance—of course, many in attendance were probably already familiar with such conventions, as performance served a central role in the academic life of Southern Illinois University's Department of Speech Communication at the time of the show.

In fact, outside of the Kleinau Theater, many aesthetic performances rely on an audience's capacity to interpret what happens backstage in order to convey information or comedic content. Consider, for example, Michael Frayn's Noises Off, a play-within-a-play production wherein the second act takes place entirely in a backstage space. Some of the humorous effect of this show depends on the actors therein managing effective onstage performances despite their tribulations backstage. The audiences of Noises Off can accurately read this type of comedic moment because of their capacity to understand "behind-the-scenes" as a type of performance style. Presumably, in fact, audiences in attendance appropriately interpret these behind-the-scenes exertions with little difficulty, as contemporary Western audiences, I would assert, are usually familiar with negotiating such preparatory environments. Examples familiar to them might include meeting at work out of view of the clientele; laboring in the kitchen, unseen, at a restaurant; running a party or gathering while the guests enjoy themselves; dressing and grooming prior to leaving the home; or retouching one's makeup during a visit to the restroom, to name a few. If Noises Off's audiences can understand this mode of performance, I assume

Fopulous's audiences similarly had little trouble understanding the backstage activities they witnessed.

Where, in Noises Off, the audience focuses primarily on either backstage *or* onstage action, the emphasis in Fopulous remained on the border that was the pink line. In the efforts described above, though the dancing performed by the Players was well executed, the marvel of the Overture arose not from the management of formal dance choreography but from the physical gymnastics exemplified in Wilcoxon's work, that is, in the quick changes from offstage performer to onstage performer and back. In these moments, the construction of different performing bodies became manifest, and the audience came to realize that the offstage performing bodies were different in implementation from their onstage counterparts. Through this new understanding, the audience could recognize the varying exigencies of performing in different genres. The rapid-fire transformation of the type demonstrated by Wilcoxon was obliged by the trope of the pink line. Contrasted to Noises Off, in which different performance genres, while present, generally do not shift one into the other, Fopulous seemed to rely on this transformative threshold to emphasize not what happened on- or offstage, but what happened in between those locales of performance. In other words, where the borderline remains deemphasized to the audiences of Noises Off, in Fopulous, the liminal became centralized. By exercising the audiences' interpretive frameworks through these repeated shifts across the threshold, the members in attendance became aware of how they read the different performances they witnessed.

The actors' deliberate attention to the diverse performing bodies they manifested in Fopulous made this phenomenon another example of self-conscious extremity. Not

only were the transformations they accomplished stark and abrupt, but they also seemed to be self-referential in their stylization. When actors crossed the pink line to come onstage, a visible quality changed about them. They opened up their posture more to include the audience (i.e., they "cheated out"); their gestures, while subdued in the wings, became larger and more affected, so to be readable by audience members in the farthest-removed seats; and, in the last portion of the show, when they began to speak their own characters' lines, their voices, though hushed while offstage, became projected loudly so all in attendance could hear. Therefore, not only were the performing bodies thereby shown to be pushed to greater extremity, but also, in full view of the audience, the actors made conscious choices to change their previous behaviors into something else—they attended to the legibility of their bodies. This apparent self-consciousness of body was made possible only because both on- and offstage performances were simultaneously viewable and could be compared to each other. And, through the engagement of these self-conscious bodies, normally uninterrogated laws of performance interpretation became more fully evinced for the audience.

Scene Two

In this report, I have sought to accomplish many tasks. In the first section of this paper, I located bodies' centrality to performance studies through a limited review of some ways our discipline and the wider academy view bodies. To counter David Wight Prall's claim that only bodies act, I offered an alternative explanation with Judith Butler's perspective on body and gender construction, concluding that discourse, too, acts through performativity. Having thus established the importance of both body and performativity, I

contended that any performance that features the performative construction of bodies is thereby a fertile ground for analysis from a performance studies viewpoint.

In the second section of this report, before describing one such production, Fopulous, I answered some reservations that Butler seems to have about the potential of aesthetic spaces to accomplish "real" work. I then described what a "fopulous" show might entail, namely that such a production must be like the fop in character. So, I offered an abbreviated review of available literature on the fop and concluded that two attributes define the fop: ambiguity and extremity. Then, I described how Fopulous accomplished these hallmark traits of foppery. It was ambiguous in its purposeful use of competing, overlapping genres. It was extreme in its sensory excess, designed to hide as little as possible and to overwhelm the audience's ability to engage everything simultaneously. I concluded the first chapter of the report by tracing three ambiguous and extreme bodies in Fopulous to suggest the merits of further analysis.

In the third section of this report, I explicated David Graver's excellent typification of various bodies evinced by actors. I included Graver's three "worlds of meaning" for a body (its interior, exterior, and autonomy), and explained each and their relation to one another as expressed by Graver. Then, I described and illustrated the seven acting bodies that Graver offers in his work. They are bodies as character, performer, commentator, personage, group representative, flesh, and sensation.

In the fourth section, I exposed what I believed to be a heteronormative premise in Graver's typification scheme. Specifically, I found problematic Graver's suggestions that (1) bodies have discrete interiors and exteriors, (2) bodies' interiors prefigure and give rise to their exteriors, and (3) bodies maintain autonomy from their environments.

Then, I offered four ways to queer Graver's types by looking for bodies that are ambiguous or extreme. Ambiguous bodies are fractured when they are "notably incomplete in their clear articulation but no less important for a fair interpretation of the scene." Ambiguous bodies are fused when they "must be read with an other, overlapping body made simultaneously manifest by the same actor." Extreme bodies are spectacular when they are "so overdone that they grossly surpass audience's expectations." Ambiguous bodies are self-conscious when they "call attention to their own construction in an obvious, self-critical manner." These four types of bodies accomplish a queering of Graver's work because they either reveal the normative law that would otherwise keep bodies silently coherent, or else they parodically re-cite the law in a manner that effects a "breaking or subversive repetition of that style" (Butler 1998, 520).

In the fifth and final section of this report, Sir Percy Per Se described eight moments in Fopulous or qualities thereof that presented fractured, fused, spectacular, and self-conscious bodies. After every description, I analyzed the scenes for the presence of such bodies and suggested each's potential for subverting the heteronormative paradigm upon which Graver's typification was founded. Having now completed the analytical work of Fopulous, I would like to briefly explore some of the implications of this project for the discipline of performance studies.

I hope some significant achievements have been realized in this report. Among those suggested by the preceding material, five stand out to me. First, I further illuminated aesthetic spaces as real worlds of meaning. In some way, this underscores the legitimacy of representational theater as a serious area of concern for performance studies. Though many scholars in our discipline regularly interrogate such work, it is my

hope that the value of representational aesthetics is not relegated only to theater studies but continues to hold interest for performance studies as well. Such a shared area of inquiry might serve to better align these two disciplines. Second, I sought to establish the fop's relevance to performance studies. Scholars in our discipline may begin to explore this era and archetype to discover other ways the Restoration and its figures hold relevance to contemporary research. In so doing, my colleagues and I would have found another valuable avenue to explore. Third, I identified and queered the inherent problems in typification schema of bodies (particularly David Graver's) *vis à vis* queered approaches to discursive construction. This work asks future studies to account for the construction of those staid systems of categorization we have yet to question. From now on, I would hope that we recognize that the way we do our typological work may contain normative simplifications that do not bear out either a queered sensibility or one that resonates with a model of discursive construction. Fourth, I illustrated the theoretical potential inherent in understanding body construction from a queer perspective by identifying bodies as they demonstrate fused ambiguity, fractured ambiguity, spectacular extremity, and self-conscious extremity. This work may serve as a heuristic model to locate other queered bodies in performance. As our discipline continues to revolve around the margins, tracing borderlines and multidimensional, shifting, fractured identities, alternative ways to understand bodies in flux benefit our discipline by providing grounding and frameworks for expanded analyses. Fifth and finally, I incorporated one particular work, Fopulous, into the history of performance studies in some small way by interrogating the presence of bodies in this show. I am under no delusions that Fopulous represents a monumental standard to which any other scholars

may refer. Still though, I believe it to be incumbent upon members of our discipline to find examples of performance that prove to be fertile sites of inquiry. Were the uncovering of these ways to continue further study my only concerns with the execution of this report, I would be content with the arguments presented herein and their potential indications for performance studies. Yet, I remain unsatisfied.

This performance is about the body. That is, this research report *per se* is about a particular actor's body—mine. David Wight Prall seems to confirm this when he says, "what is evidenced when knowledge is evidenced is aptness of the body" (138). If there is any knowledge evidenced through these pages (I will leave such a determination to you, dear reader), then that which is done under the covers of this report is evidence of an acting body hard at work between the sheets of paper. It is to this body that I would like to take one, final moment to attend.

For, this body—my body—is intractably implicated in the words a reader sees on these pages. It is a body that, for some long time, has been resistant to doing the work demanded by the arguments this document contains. This body has experienced chemical sensations of dread, confusion, panic, and doubt for the sake of this report. It has lost sleep, become overstressed, and fallen depressed. To be fair, this body has also had moments of triumph, elation, peace, and contentment through this process, but only when and because the tasks set before it were completed to its and others' satisfaction. So, violence is in some ways really done to this body as a result of this performance of writing, but, before I include any more personal confessions, I must reflect on the reasons this body has experienced so many misgivings about this process.

It is not, to be clear, because this body is in any way anti-academic or unduly recalcitrant toward authority or the expectations made of it by others. In fact, this body would hope that the formulation of this report in some way demonstrates a commitment to sound research, engagement in disciplinary praxis, willingness to conform to stylistic expectations, and a special fondness for the provinces of performance studies and speech communication, and for the wider academy. All of these manifest love of academic pursuit. This body agrees that academics who would wish to call themselves such must demonstrate similar commitments to research and discovery, seeking to add to the greater body of scholarship. As should be obvious after the preceding material, though, written research is but one way to evince such a practice; bodies engaged in any kind of performance are all potentially valid sites for inquiry. If this were not the case, we would have no reason to believe Elyse Lamm Pineau's claim that "It is through their [read: our] performing bodies that questions are asked and upon their bodies that possible answers are written" (49).

Therefore, it remains vital that performance studies scholars continue to seriously interrogate the ways that certain performance-scholarship is accorded more prestige than other kinds of performance-scholarship. The writing of this and other scholarly documents is one such privileged performance. Through such writing-performances, a body—my body—learns to conduct research and exercise scholarly study. Disciplinary literature is reviewed, arguments are polished, and the execution of ritualized communication (i.e., formatting requirements) is perfected. I do not deny the benefit of writing-performance. If anything, this body's resistance to composing this paper results

from taking too seriously the scholarship of its academic forebears, for the continued privileging of writing-performance carries dire consequences for our discipline.

Performance studies scholars must continue to resist overvalorization of the written word for three reasons. First, if no other disciplines are to champion the use and validity of multivariate performance, ours must. Performance is our academic life. Through performance—not only from reviews or analyses of it—we effect our scholarship. Performance is both the end of our study and the means by which we advance the corporate "body" of knowledge. Performance is our disciplinary legitimacy.

The second reason that performance studies scholars must resist the *de facto* privileging of written forms of performance is, perhaps, simply one of equity. Performance scholarship is often twice or three times the work of some other forms of legitimate scholarship. We in this discipline regularly accomplish research-performance sufficient to compile an initial product, that is, a script (for those aesthetic performances that use them). Then, we conduct a sufficiently extensive rehearsal-performance process to present a second product, a show. When we to continue to demand that our discipline execute the "writing up" of performance (with all the reduction and attendant violence such a task requires), we are thereby expected to engage in writing-performance to offer a third product: whatever article, book, or paper will satisfy. Of course, presentations at conferences and students' presentations at defenses entail a fourth performance and product. How many times over and in how many forms must a scholar in performance studies reiterate the knowledge that is "aptness of the body" (Prall 138)? (Further, I might question the relative use and importance of a product of a product of a product of a

product. To how many mimetic copies must we subject our scholarship in order to realize broader academic legitimacy?)

Third, and most importantly, performance scholars must resist the preeminence of writing-performance in order to maintain the integrity of other kinds of performance, for through writing, we risk doing violence to that of which we write. At many points during this report, this body has noted a reluctance to carry out certain analyses, claiming that to do so would do violence to the object of its analysis. Examples of these moments include artificially discriminating among Percy, "Percy," Bennett, and myself; offering a necessarily reductive description of Fopulous; and superficially resolving a number of paradoxes Fopulous deploys only to be better able to carry out tangentially related examinations. ("Have fun killing Percy," one of my Ohio friends said pithily when I told him I was writing this report.) These are all serious consequences for actual performances, robbing sites of inquiry engaged by Fopulous of their potential richness, only for the purposes of accomplishing a different kind of performance, that of writing "a research paper submitted in partial fulfillment of the requirements for the Master of Arts degree." (It is because such a requirement exists that this body claims certain types of performance, *to wit* the assembly of formalized, written research, carry an honored, privileged place in the academy.)

The academy that takes on these challenges not only realizes resolution of the above predicaments, but also discovers other, serious ramifications and exciting possibilities that attend the restoration of performances of all kind to the degree of privilege we currently limit to writing-performance. First, we face down our addiction to fixity and permanence. One reason that the written word is accorded such honor may well

be that the written word is perpetually accessible in its original form for the rest of the foreseeable future. Though interpretations of and approaches to any particular document may change over time, the full measure of the performance product, the words on the page, remains relatively unaltered. With a more equitable understanding of performances of all kinds, we may wonder how the academy will adapt to the prominence of the ephemeral and evanescent and to work with our colleagues in all disciplines to adapt to the problems and possibilities of transience. A second change resulting from a shift from writing-performance is that we change our understanding of our audiences. As we in performance studies well know, the product is often not as important as the process. If we maintain process is itself scholarship, only those involved in a particular performance process will have full access to the scholarship effected thereby. This opens up new ways of knowing, in that all scholarship is no longer immediately accessible to all scholars. We then work with our colleagues in all disciplines to adapt new responses to the different limits of legitimate publication.

Therefore, I—this body—urge you, dear reader, and the wider discipline of performance studies to continue to actively resist with me the ways in which we perpetuate a system that does violence to our work and to real bodies. We do so by vigorously questioning publication expectations in promotion and tenure meetings. We confront degree requirements that would accord written documents special prestige not afforded performance work. We approach faculty hiring decisions, prepared to accept candidates' past scholarship work in all forms as equally weighted. We must reveal the potential violence in the norm.

Though, perhaps it is enough that we but reveal the normative law upon which we operate, for as Samuel A. Chambers claims, "to reveal the norm may be to subvert it, since norms work best when they are never exposed" (Chambers 2007, 665). Only in such a new world would Sir Percy Per Se, *per se*, truly find full community in the halls of the academy. I hope that we all want that kind of world for Percy. (*Surely, we hope that for ourselves!*) After all, Percy finds himself to be quite the ratherest thing he knows, and I believe we should trust his discriminating taste.

ENDNOTES

¹ Graver, David. "The Actor's Bodies." Text and Performance Quarterly 17 (1997): 222.

² 2.4.1003. See Appendix A.

³ 2.2.797. See Appendix A.

⁴ Graver, David. "The Actor's Bodies." Text and Performance Quarterly 17 (1997): 229.

Here, Graver refers to the work of Frantz Fanon from Black Skin White Masks. Trans. Charles Lam Markmann. New York: Grove Weidenfeld, 1967. He acknowledges, agreeing with Fanon, that socio-historic (group representative) narratives can "displace other forms of corporeal being generally available to the individual" (Graver 234).

⁵ See "No Decline in Belief That Obama is a Muslim: Nearly One-in-Five White Evangelicals Think So." Pew Research Center. April 1, 2009. Pew Research Center for the People & the Press. 14 Apr. 2009. <<http://pewresearch.org/pubs/1176/obama-muslim-opinion-not-changed>>.

⁶ See Obama, Barack. "Remarks of President Barack Obama." National Prayer Breakfast. Washington Hilton Hotel, Washington, DC. 5 February 2009.

⁷ Faber, Alyda. "Saint Orlan: Ritual As Violent Spectacle and Cultural Criticism" The Drama Review 46 (2002): 89.

⁸ See Graver, David. "The Actor's Bodies." Text and Performance Quarterly 17 (1997): 222-32.

⁹ See Chambers, Samuel A. "'An Incalculable Effect': Subversions of Heteronormativity." Political Studies 55 (2007): 656-79.

¹⁰ Kessler, Suzanne J.. "The Medical Construction of Gender: Case Management of Intersexed Infants." Signs: Journal of Women in Culture and Society 16 (1990): 26.

¹¹ See Butler, Judith. Bodies That Matter: On the Discursive Limits of "Sex". New York: Routledge, 1993. Especially relevant to the coconstitutive, dialectic relationship between discourse and bodies is her chapter "The Lesbian Phallus and the Morphological Imaginary," and most of the work explicitly addresses performativity and its implications for gender construction.

¹² Chambers, Samuel A. "'An Incalculable Effect': Subversions of Heteronormativity." Political Studies 55 (2007): 666. To come to this conclusion, he refers to Butler, Judith. Precarious Life: The Powers of Mourning and Violence. New York: Verso, 2004.

¹³ Chambers, Samuel A. "'An Incalculable Effect': Subversions of Heteronormativity." Political Studies 55 (2007): 666.

¹⁴ Chambers, Samuel A. "'An Incalculable Effect': Subversions of Heteronormativity." Political Studies 55 (2007): 663. Chambers refers to Warner, Michael. Fear of a Queer Planet. Minneapolis: U of Minnesota P. 1993.

¹⁵ Original emphasis. Chambers, Samuel A. "Telepistemology of the Closet; Or, the Queer Politics of Six Feet Under." Journal of American Culture 26 (2003): 26.

¹⁶ Admittedly, some scholars might object that I'm taking the queers out of queer theory. It is not my goal to erase the real struggles of persons who identify as lesbian, gay, bisexual, transgendered, intersexed, queer, questioning, or genderqueer. I do want, rather, to explode Butler's understanding of performativity and apply it to systems of normativity generally and to Graver's typology specifically. I am concerned with testing the breadth of queer theory's possibilities. I hope, in so doing, I imply that subversion of normativity as a construct can accomplish not only queering work, but also that of (third wave) feminism, post-colonial liberation, and the affairs of all scholars who regularly confront issues of hegemonic struggle in their disciplines.

¹⁷ 2.3.875-7. See Appendix A.

¹⁸ I ask the reader's indulgence and patience in this section. As I will demonstrate in this section, Percy and Bennett share a common character body, that of Percy. To distinguish between Percy the actor and "Percy" the character body, I will use quotation marks to designate the character body in this section. To explore the bodies that Percy has and that I as Bennett have, I must with some license refer to myself in the third person here. In so doing, I mean to highlight the distinction between Percy and me, or perhaps more precisely put, I must distinguish among "he," "myself," and "I."

¹⁹ 1.1.106-7. See Appendix A.

²⁰ This confession marks another way that analysis of Fopulous does critical violence to the show; to explain this performance, I must restore Bennett's causal relationship to Percy, a relationship that the show itself problematizes. This reinstatement effectively sublimates the real thrust of that (inter)relationship in order that this paper's audience might better engage the show.

²¹ Nicole Nicholson, the person playing the Man/Maid Servant, articulated to me during—and because of—the show's rehearsal process that she was experimenting with how she expressed her gender identity. Accordingly, she requested that in the show's program she be identified as Nic(k). I regret identifying her with female pronouns in this note, as I feel that in so doing I violate her (re)gendering process. I imagine that, given her remarkable performance and her sexually indefinite dress during the show, those who did not know Nic(k) might have been unable to unambiguously discern a legible gender.

²² See Appendix B.

²³ See Appendix B.

²⁴ I take these names after the epilogues written for these two respective audiences. See Appendix A.

²⁵ Note that alternative dialogue was built into the script to allow for both disruptive and nondisruptive audiences. Overt invitation to "misbehavior" can be found in the Prologue, in 3.2, and in the Epilogues. See Appendix A. Please see also "Suggestions for Things to Shout During the Show" in Appendix B. Additionally, in so far as the actors in Fopulous acknowledged audience response by taking bows, the audience was further encouraged to participate during the show.

²⁶ For an excellent explanation of the composition and conduct of Restoration audiences, see Love, Harold. "Who were the Restoration Audience?." The Yearbook of English Studies 10 (1980): 21-44.

²⁷ 3.2.1438. See Appendix A.

²⁸ 2.1.594. See Appendix A.

²⁹ 4.1.1782. See Appendix A.

³⁰ 4.1.1555-1657. See Appendix A.

³¹ 4.1.1782. See Appendix A.

³² Phlegm was not the only Chorus member to do so. The following scenes contain examples of this phenomenon. For overt references to the passage of time in the aesthetic space of the theater, see 1.1, 2.1, 3.2, 4.1, and 4.2. For overt references to the script, see 1.1, 3.2, and 4.1. For overt references to the production itself, see 1.1, 1.2, 2.4, 3.2, 4.1, 4.2, and 5.2.

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APPENDICIES

APPENDIX A

The following pages are the script for Fopulous as given to the actors in the show, with a few exceptional alterations. Apart from truncating the musical sections to include only stage directions, I have made only minor typographical changes to the text. Due to formatting requirements for this research paper and the obligatory addition of line numbers to aid reference to specific passages, the margins and fonts have been significantly changed from the original. Finally, to avoid confusion of the script's pagination and that of this research paper, I have omitted the page numbers and table of contents that the original script contained.

Ichor & The Four Humours Present:

Percy Per Se

Himself Presenting:

Fopulous!

or

All is Vanity

(A Tragicomedy of Manners in Five Acts
with Narrated Interludes and Dancing)

DRAMATIS PERSONAE

Ichor & The Four Humours (The Chorus)

Ichor	–	Jeanette L. Mendoza
Yellow Bile	–	Brian Healy
Blood	–	Aubrey Huber
Black Bile	–	David Alva Hanley-Tejeda
Phlegm	–	Charlie Hope Dorsey

Stock Characters (The Players)

Lady Prudence Waverley	–	Anna Wilcoxon
Lord Oldcock Waverley	–	Nicolas J. Zaunbrecher
Man/Maid Servant	–	Nic(k)
Lady Constance Witty	–	Robyn Lovecchio
Lord Cutlass Witty	–	Drake Caraker
Jack Rakish	–	Carlos Cravens
Countess Busy Bawdy	–	Antoinette McDonald
Seaman Philandr Bawdy	–	Kevin Krebbs
Percy Per Se	–	as himself

Theatre Staff (The Workers)

Director	–	Bennett Whitaker
Assistant Director	-	Jessie Stewart
Technical Director	-	Joe Hassert
Assistant T.D., House Manager	-	David Sharp
Lighting Designer	-	Christine Jacky
Dance/Movement/Style Advisor	-	Lori Merrill-Fink
Publicity	-	Jake Simmons
Footservants	-	Fall 2007 SPCM 390 Students
Faculty Patrons	-	Anne Fletcher Ronald J. Pelias

Act I - On the streets of London and in the residence of Sir Per Se

Act II - At the Waverley estate and in its environs

Act III - In the residences of Sir Per Se and the Bawdys

Act IV - In the residence of the nobles and of Sir Per Se

Act V - In the residence of Sir Per Se and in liminal space

Date - ambiguous and ambivalent

A R G U M E N T

Before the action of the play begins, Percy Per Se, a vain fop and social climber, has just returned to London from vacation in France. While he had been away, his friends, English nobles, continued their social posturing and romantic liaisons. Lord Oldcock Waverley, a wealthy but aging landowner, has begun an affair with his Man/Maid Servant. Oldcock's wife, Lady Prudence Waverley has taken to dalliances with the town rogue libertine, Jack Rakish.

As the play opens, we are introduced to "Ichor & the Four Humors," a Chorus of narrator-musicians who provide voice for all of the stock characters. As the Chorus sings the Overture, Oldcock, Prudence, Jack, the Man/Maid Servant, Lord Cutlass Witty, Lady Constance Witty, Seaman Philandr Bawdy, and Countess Busy Bawdy encounter each other on the streets of London. Each is caught by another romantically wooing someone other than his or her partner. The music ends with a sole spotlight for Percy's entrance, but he misses his cue.

The Chorus begins to lament the protagonist's absence, and unable to find him, they stall for time by reading some exposition about the Restoration stage and culture, paying special attention to the role of the fop and its vanity. Disgusted with what they feel is poor writing, they decide to have the author of the play fill in for the fop when it is discovered Percy is nowhere in the building. One of the Chorus members retrieves the author, who obliges by transforming into Percy.

After the transformation, we find Percy ordering his Man/Maid Servant to run errands for him to secure the accoutrements necessary for his debut to his friends in polite society. We learn of his vanity and his love for things. The Chorus comments on their distaste for him.

Later that day, we witness a genteel but heated argument between Oldcock and Prudence. In the time skipped by the Chorus, Oldcock had been spotted fleeing from a brothel. This embarrassing news reached Busy, who hastened to tell Prudence. Prudence now accuses her husband of infidelity, and Oldcock accuses her of the same with Jack. They are interrupted by the Man/Maid Servant, informing them that Cutlass and Constance Witty have arrived.

We learn that the Wittys and Prudence have no care for Percy, whom Oldcock has invited that evening. When he arrives, Percy recounts a shocking scene that his servant had spied earlier that day. Of course, it is the tale of Oldcock's experience at the brothel. This enrages Oldcock, who then angrily dismisses the fop.

Dejected, Percy resolves to return to France, but his servant enters with an invitation to dinner and dancing at the Bawdy home. He decides to go, as do the Waverleys and Jack, all of whom receive identical invitations.

At the Bawdys that evening, the nobles are enjoying themselves critiquing the audience when Percy enters, infuriating the Players. Busy and Philandr declare that they have invited all present so that they might be reconciled. They have a dance off and come to realize one another's worth.

This irritates the Chorus, which criticizes the play and the unethically of valorizing Percy, as fops are unrecoverably vain. They argue over the intention of the author and declare him and the nobles vain after discussing the issues of sexual performance that

Percy's effeminacy evokes. Then they leave, promising to "let the tragedy take its course" by refusing to intervene later in the act.

After the Chorus's exit, we finally hear from the characters through their own voices. The nobles and Percy are excited at the prospect of a party at Sir Per Se's home. They express relief that they have their own voices again.

When the nobles arrive to Percy's residence, an orgy ensues in which they destroy Percy as the Chorus watches. The Players carry off Percy's body and return to kill the Chorus in retribution. We learn more of vanity, and the cast sings the finale, "Look At Me." Again, as in the beginning, Percy is absent.

PROLOGUE

Presented by the Faculty Patron

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4 If it be true that Drama's patrons give
5 The laws by which all dramatists should live,
6 Then by observing manners of you here
7 We should not move or speak, but sit in fear.
8 Yet were we ere to mock your actions so,
9 You might revolt, disgusted with our show.
10 You'd tear the Kleinau Theatre to bits.
11 That wouldn't do—Nate Stucky would have fits!
12 So must we prance and speak for your delight,
13 To put the day's anxieties to flight.
14 But yet, we're happy still to praise your wit,
15 And flatter all you drudges of the pit,
16 Despite you sitting sweetly on your ass
17 And, insodoing, showing you have *class*.
18 And turning off your cell phones is a must
19 For you to hide your shame from those you trust.
20 Yet pay me heed and seek to understand,
21 We want your noise, your revelry at hand!
22 For here you find a *Restoration* play,
23 At which you were expected, in the day,
24 To jeer and shout, to stand, to come and go,
25 Regardless of the passing of the show.
26 Thus, activate your cell phones once again,
27 And interrupt proceedings if and when
28 You cannot anymore sit id'ly by
29 And watch the workings of our tragedy.
30 Prank call each other; whine of what a stink
31 You find the play! Please! Shout out what you think!
32 Eat oranges or pick your teeth with skill!
33 Stand up, go potty any time you will.
34 And if you truly wish to praise our work,
35 Shout epithets like "clown!" or "fool!" or "jerk!"
36 Scream "snob!" or "tool!" or "fucking idiot!"
37 For if you do, you make this play a hit!
38 Remember, friends, that you're here to be seen,
39 So loose your inner child drama queen!
40 As for you faculty who claim some skill
41 Performing with the body or the quill,
42 We ask you pointedly to lead the rest
43 To chat with neighbor, actor, staff, or guest.
44 You Speech Comm. students claim to own the art
45 Of speaking, so communicate your part!
46 For those who study theatre, I know

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ACT THE FIRST

Wherein the Play Begins and Sir Per Se Arrives in Towne

*tech cue:
projection on upstage screen: "Act The First..." appears then fades*

Scene 1

All of the Chorus read from their scripts except for "commentary" sections like the following. Usually, quotation marks indicates text that should be read directly from the script.

ICHOR

Once, in London, there was an archetype who could never make a timely entrance.

YELLOW

Sarcastically: What an excellent way to start.

The Players exit.

BLOOD

Oh, where's Percy? Do you think he's alright?

PHLEGM

Somewhat psychically: Percy...is not in the building.

ICHOR

Go look for our fop, Black.

Black nods and exits.

YELLOW

Just what will we do in the meantime?

BLOOD

Well, we could give the exposition.

PHLEGM

We cut that part.

YELLOW

For good reason.

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ICHOR

How else are we going to discursively construct the fop before its actual physical materialization?

They flip pages in the script. Slides of Restoration plays, Restoration architecture, historical fops, and contemporary fops play on upstage screen.

ICHOR

"The fop was a phenomenon of Restoration England and France, reaching the acme of its popularity in the seventeenth and eighteenth centuries."

BLOOD

Awkwardly: "When, prithee tell, was the Restoration?"

ICHOR

"What an insightful question, Blood. The period of the Restoration was so named because Charles II was *restored* to the English throne. This occurred in 1660."

PHLEGM

"Scholars debate when the Restoration as a theatrical period officially ended, but many agree on the advent of eighteenth-century sentimentalism."

YELLOW

To Phlegm: Fast forward a bit, would ya?

PHLEGM

Three minutes later. *The Chorus flips pages forward in their scripts.*

BLOOD

"So this play is set in London sometime between 1660 and 1700?" Someone's going to have to read Black's line.

YELLOW

This sucks.

BLOOD

It is a little dull, isn't it?

PHLEGM

Aside: Now you see why we had to cut it.

YELLOW

You would have thought if this was for his thesis, our esteemed author might have cleaned it up a little.

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Black reenters. Slides pause on upstage screen.

BLACK

Percy isn't here—I've looked everywhere.

PHLEGM

I told you so.

BLOOD

Now what are we gonna do?

ICHOR

Someone'll just have to stand in for the night.

They exchange looks. They look at their scripts. Beat. They smile.

BLOOD

What about our author? He could do it.

YELLOW

He wrote this shit.

PHLEGM

Psychically: The author...is in the restroom.

They all look at Black.

BLACK

I guess I'll go get him. *He exits. Slides continue on upstage screen.*

ICHOR

Now, where were we? Ah yes. Black is supposed to say, "In a way. Think of it as an exercise in New Historicism. Reviving an historical character and genre may give us new insight about contemporary concerns. So the play is partially past and partially present."

YELLOW

Disgusted, sighs: "But the fop is an unstable character."

BLOOD

"How so?"

YELLOW

"Though often a main *attraction*, the fop was rarely the main *character* in Restoration plays. Playwrights took great liberty interpreting its defining attributes. So, fops are ambiguous."

229

230

ICHOR

231

But the one thing that all fops share is their extraordinary vanity.

232

233

Yellow sighs, disgusted. He glares at Phlegm.

234

235

PHLEGM

236

Four minutes later. *The Chorus flips pages forward in their scripts.*

237

238

Black reenters with the author. Slides end on upstage screen.

239

240

ICHOR

241

To the rest of the Chorus: Set for Act One!

242

243

They flip pages backward in their scripts again and begin to set the stage for Act One.

244

245

246

To the author: We've had some trouble. Percy missed the first entrance.

247

248

BLOOD

249

Well, what do you expect for someone who has to travel three hundred-some years? Couldn't we be a little more charitable?

250

251

252

YELLOW

253

We're not getting paid to be charitable.

254

255

PHLEGM

256

We're not getting paid at all. Everything we're doing is charity.

257

258

ICHOR

259

We need someone to fill in. *Beat.* You had to know this was coming. Might as well get it over with.

260

261

262

Scene 1½ (Opera No. 2)

263

264

*sound cue:
Opera No. 2*

265

266

267

tech cues:

268

music begins: vanity camera on, vanity lights fade up

269

after chorus 1: backlight on dressing screen fades up, vanity lights fade out

270

after chorus 2: backlight on dressing screen fades out, vanity lights fade up

271

on chorus 3: fog from upstage right

272

on third stanza of final chorus: vanity lights fade out

273

on third stanza of final chorus: vanity camera off

274

275 *light cues:*
 276 *music begins: stage lights fade out, chorus lights fade out except Black special*
 277 *after chorus 3: blood and phlegm specials lights fade up*
 278 *on penultimate chord: chorus lights out*
 279 *on final chord: green floor backlight special up*
 280 *beat after final chord/after applause: chorus lights fade up*

281
 282 *During the song, author applies makeup and changes clothes, transforming into*
 283 *Percy Per Se. He sits down at the vanity. We cannot directly see his face, but*
 284 *we observe a simulcast projection of his face on the upstage screen, thanks to a*
 285 *camera mounted on the vanity. During the first verse and chorus, he powders*
 286 *his face and applies a hairnet.*

287
 288

289
 290 *Author crosses to behind the dressing screen. We see his backlit shadow.*
 291 *During the second verse and chorus, he undresses and puts on Percy's clothes.*

292
 293

294
 295 *Author crosses back to the vanity. During the third verse and chorus, he applies*
 296 *rouge, a beauty mark, and lipstick.*

297
 298

299
 300 *On the final chord, we see the now transformed Percy backlit by a green light.*
 301 *The creation is alive.*

302
 303 *Music ends.*

304
 305 **Scene 2**

306
 307 *During narrated portions of the script, the appropriate Players act as described*
 308 *by the Chorus. Unless otherwise noted, the Players follow the cues given by the*
 309 *Chorus. In most cases, when narrating the story, the Chorus should strive to*
 310 *flow smoothly from line to line, as if they are a single voice. This quality is*
 311 *broken only during asides and meta-commentary. At the same time, each*
 312 *individual member of the Chorus should maintain her or his characteristic*
 313 *"perspective," as befits the quality of the humor each represents.*

314
 315 **BLOOD**
 316 *Arrived back in towne—fashionably late—Percy Per Se set to arrange some*
 317 *affairs.*

318

319 BLACK
 320 Of greatest concern was securing the proper accoutrements for re-presentation
 321 to the London gentry he so wanted to impress.
 322

323 ICHOR (PERCY)
 324 "Oh, the Heavens forefend! We have misplaced our best handkerchief!"
 325

326 BLOOD
 327 ...said Percy,...

328

329 BLACK
 330 ...aghast.
 331

332 ICHOR (PERCY)
 333 "What gentleperson of quality would be without a means to make jealous those
 334 of good taste and breeding? We faint at the thought!"
 335

336 YELLOW
 337 *Disgusted:* And he did.
 338

339 BLOOD
 340 Fortunately, the Man/Maid Servant was there to catch him before he did
 341 himself a mischief.
 342

343 *Man/Maid Servant runs out on stage, obviously caught by surprise that s/he*
 344 *should be needed. S/He doesn't make it in time. Percy hits the floor. S/He looks*
 345 *abashed.*
 346

347 PHLEGM (MAN/MAID SERVANT)
 348 "Why, good Sir Per Se,"
 349

350 BLOOD
 351 ...said the servant,...

352

353 YELLOW
 354 ...sycophantically.
 355

356 PHLEGM (MAN/MAID SERVANT)
 357 "How come you to fall apoplectic? Have you again misplaced your looking
 358 glass?"
 359

360 BLACK
 361 Horrified, the Man/Maid Servant proceeded to revive the frail thing.
 362

363 *Man/Maid Servant holds Percy's eyes open and allows him to gaze upon*
 364 *himself in his hand mirror.*

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BLOOD

Finally, much enraptured with his visage, our protagonist stirred.

ICHOR (PERCY)

"If only we could rouse every morning to such a sight!"

BLOOD

...exclaimed Percy.

ICHOR (PERCY)

"Pray tell us dearest saviour, whither has our hankie absconded?"

PHLEGM (MAN/MAID SERVANT)

"Why, I put it in drawer of your stand."

ICHOR (PERCY)

"How is it that you touch our belongings with common hands? Oh, there's nothing for it now—it must be burned. Here, take it away. 'Tis despoilt, and we will have no more use of it."

BLOOD

The servant left and did as told.

BLACK

Percy began to make a mental inventory of necessary errands.

ICHOR (PERCY)

"Well, first of course, we must replace our handkerchief. Perhaps we shall call upon good Mr. Hirsuite Featherbottom. Surely he would secure us the finest of kerchiefs, indeed embroidered with silken threads and of most complicated crochetwork!"

BLACK

You see, the fop hoped to look good for the nobility and so, finally, to be accepted by them.

PHLEGM

Restoration society, in some ways, was like our own today. The nobility represented a rank of elect, determined by birthright.

YELLOW

Read: nepotistic, inherited privilege.

BLACK

Percy, like all fops, was a social climber.

411

412

BLOOD

413

Is it so bad to want recognition? Percy is only trying to be visible.

414

415

YELLOW

416

When, rather than questioning hegemony, you just wanna fit in, yes.

417

418

BLACK

419

The kerchief isn't only for fitting in.

420

421

PHLEGM

422

It also serves to draw attention. When you're abject impossibility, your first concern is to be actually noticed.

423

424

425

BLOOD

426

Besides, how much do we academics really resist hegemony?

427

428

YELLOW

429

Critical Cultural Studies.

430

431

BLOOD

432

Yet, when it seems the only way to be recognized in the academy (at least for promotion) is to accumulate lines on a vita, don't we all have to "sell ourselves" a little bit?

433

434

435

436

BLACK

437

Publish or perish.

438

439

YELLOW

440

Whatever. The more commentary, the longer the show, people. Ichor?

441

442

ICHOR (PERCY)

443

"And we shall have to send for new tabac for our snuff box. Gentlemen must have only the choicest French stuff. Why, we should perish ere ever we are caught in public with English rubbish! Servant!"

444

445

446

447

BLOOD

448

The servant appeared as bidden.

449

450

Beat. We hear frantic footsteps backstage. Man/Maid Servant enters out of breath.

451

452

453

ICHOR (PERCY)

454

"Call upon the tobacconist. Arrange for the best Eiffel Tower snuff to be brought without delay,"

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BLOOD

...said Percy,...

YELLOW

...anachronistically.

PHLEGM

Now the snuff box and tobacco represent...

YELLOW

Interrupting, harshly: Are you going to explain *everything* in this show?

BLACK

If the accessories mean anything at all.

Man/Maid Servant turns to go, but is called back.

ICHOR (PERCY)

"And then to the hosier and haberdasher. Have them send 'round someone to fit us for new hose and laces. We fear these make our extremities seem ungainly and not properly pale.

Man/Maid Servant again turns to go, but is called back.

ICHOR (PERCY)

"Then to the perfumer for more orange water—we can't have our person reeking of a dustbin in the presence of our good friends! Then to the tailor, wigmaker, hairdresser, farrier, cobbler, butcher, baker, and candlestick maker. We shall want new coats, new hairpieces, a hairstyle *à la mode*, shoes for our coach, shoes for our feet, and sundries. And we must have wax candles—not these dreadful common tallow sort, for as *notre ami* Sir Fopling Flutter rightfully observed, 'How can you breathe in a room where there's grease frying?' Then to the barber, for we are quite in a mood to let blood. Now be quick and back before the hour. We shall require your assistance undressing for our afternoon nap. Please go, before your slovenly dressed frame tires our eyes too much to be able to attend the play to-morrow.

Man/Maid Servant exits.

"So truly those of taste need must suffer useless help! 'Tis enough to drive a person to distraction!"

YELLOW

What an idiot!

502 ICHOR
 503 As they set the stage for the second act, the narrators discussed their disgust.
 504 YELLOW
 505 It's so pretentious!
 506
 507 PHLEGM
 508 Fops are vain. What did you expect?
 509
 510 YELLOW
 511 A title character that's a little less two-dimensional.
 512
 513 BLACK
 514 All is vanity.
 515
 516 BLOOD
 517 Oh, so what? Think of Percy as charismatic megafauna. You know, kind of
 518 cute, but still dangerous. *Imitating a campy bear*: Grr!
 519
 520 YELLOW
 521 Please. Percy's vacant! It's all superficial! There's no person here! *Indicating*
 522 *Percy*: That's just a thing! It's made up of accessories!
 523
 524 PHLEGM
 525 "Mere interest in the things of fashion magically transforms men weak enough
 526 to indulge it into things themselves, to shrink them, dissolve them, render them
 527 ineffectual—if charming."
 528
 529 BLOOD
 530 Isn't that a little deep for you?
 531
 532 PHLEGM
 533 I didn't write it; Laura George did.
 534
 535 BLACK
 536 Ah, explicit citation. Hallmark of good professionalism.
 537
 538 ICHOR
 539 Well, we wouldn't want to appear out of step with contemporary trends.
 540
 541 BLACK
 542 *Somewhat snidely to Yellow*: After all, it is the current *fashion* in scholarship.
 543
 544 BLOOD
 545 It's like an academic... *To Ichor*: What was it?
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ICHOR

Hairstyle *à la mode*.

BLOOD

Hairstyle *à la mode*.

YELLOW

Frustrated: It's responsible!

BLACK

And conceited.

PHLEGM

Not *everyone* in the world values ownership over ideas.

BLACK

In the seventeenth century, playwrights stole each other's work all the time without attribution or permission. That was the fashion.

YELLOW

But it's not the fashion anymore! We've learned from our mistakes!

BLACK

Snidely: How very *progressive* of you. And such exemplary attention to current tastes!

YELLOW

I am not a fop!

BLOOD

Sweetly reassuring: You keep telling yourself that, honey.

ICHOR

Interrupting: So, the stage is set for our tragedy. Our protagonist's fatal flaw? Vanity.

ACT THE SECOND

Wherein Sir Per Se is Present at the Waverley Estate and Receives Insincere Welcome

tech cue:
projection on upstage screen: "Act The Second..." appears then fades

Scene 1

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PHLEGM

Eight hours (or fifteen seconds) later.

ICHOR

Just before Sir Per Se arrived to the Waverley home, Lord Oldcock Waverley and his wife, Lady Prudence Waverley, were arguing.

Stage right lights up. Present are Oldcock and Prudence

BLOOD (PRUDENCE)

"I heard a tale from Countess Busy Bawdy today, dear husband. She described an old fox caught fleeing the henhouse this morning, egg still wet on his lips."

YELLOW (OLDCOCK)

"Lady Bawdy was ever free with her words whilst the brandy flowed. Indeed, her fondness for metaphor shall long outlast her clear complexion. Pray tell, who is it that caught the fox so indisposed?"

BLOOD

Hmm. They might need some help with this. *Metaphor Translator appears on upstage screen.*

BLOOD (PRUDENCE)

"To hear her, a common stableboy observed the scene with much delight, as in his haste, the fox had been too busy to fasten up his fur completely before his escape, or else he found the weather too warm to protect his legs entirely."

YELLOW (OLDCOCK)

"Indeed, what an unfortunate creature. I swear that he would be quite embarrassed to be observed in any vulnerability."

BLOOD (PRUDENCE)

"His vulnerability was such that Busy quite imagined the fox's own mate would regret her choice in him."

YELLOW (OLDCOCK)

"Such a dull fiction! To what purpose would you listen to it? Have you a mood to invest in the egg trade now, my sweet?"

BLOOD (PRUDENCE)

"Not as yet, but eggs do seem to be the preferred meal of inconstant vermin in this town, do they not? Over the motives of the Countess, perhaps you might indulge a guess, as you are no doubt the *slyer* of us."

637 YELLOW (OLDCOCK)
638 "I have no idea what benefit Busy Bawdy sees for you in this story, unless you
639 are now taken with a new habitude of foxhunting. I confess, such would be
640 quite unseemly for a lady of your station."
641
642 BLOOD (PRUDENCE)
643 "Are you concerned for my good name and reputation?"
644
645 YELLOW (OLDCOCK)
646 "It falls to the lot of a husband to ensure the social security of his family."
647
648 BLOOD (PRUDENCE)
649 "But what of the fox and his mate? Think you that he showed anxiety over
650 hearth and home when he busied himself molesting the hens for their eggs?"
651
652 YELLOW (OLDCOCK)
653 "I imagine he thought he wouldn't be caught satisfying his hunger."
654
655 BLOOD (PRUDENCE)
656 "But now that he has been found out, what consolation would you give to the
657 slighted mate?"
658
659 YELLOW (OLDCOCK)
660 "I might suggest that she not begrudge the fox an egg or two when she has a
661 coney squirreled away in her nest."
662
663 BLOOD (PRUDENCE)
664 "Do you accuse me of impropriety?"
665
666 YELLOW (OLDCOCK)
667 "Not I, my dear, but an old fox accuses."
668
669 BLOOD (PRUDENCE)
670 "You have shamed me, my husband."
671
672 YELLOW (OLDCOCK)
673 "Not I, my dear, but an old fox's mate has done the work herself."
674
675 BLOOD (PRUDENCE)
676 "Think you my own larder insufficient? I have egg a'plenty."
677
678 YELLOW (OLDCOCK)
679 "Not true, my dear, for I am quite convinced good Mister Rakish has plundered,
680 cooked, and eaten up them all."
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BLOOD (PRUDENCE)

"Perhaps, if you took me to market once or twice a week yourself, I would not send for an errand boy with my demands."

YELLOW (OLDCOCK)

"I have neither time nor inclination to spend a shilling more on your grocery list, dear wife, for now I fancy eating out. Sometimes, a husband becomes bored with home-cooked meals."

BLOOD (PRUDENCE)

"And, so much the better, for your carriage is too tiny to carry me off. Very well, the kitchen is closed, the door locked."

YELLOW (OLDCOCK)

"Yet, I'm sure you keep a spare key under your mat for Jack Rakish, letting him enter at his leisure."

BLOOD (PRUDENCE)

"I do, for he never needs assistance finding the keyhole."

ICHOR

At this, the servant entered.

YELLOW (OLDCOCK)

"And how is my little *chicken* today?"

ICHOR

Lady Prudence didn't find that funny.

Metaphor Translator out. Prudence furiously and extensively mimes shouting at Oldcock while the Chorus remains silent. She leaves.

PHLEGM (MAN/MAID SERVANT)

"Sir, Lord Cutlass Witty and the Lady Constance Witty have arrived by coach. I have shown both to the drawing room."

YELLOW (OLDCOCK)

"Very good. I'm sure the wife will attend to them presently. Now do be sweet and help me to brush my hair."

ICHOR

The Man/Maid Servant did as instructed. As was his custom, Lord Oldcock took liberties with his servant's body.

Stage right lights fade to 1/2 as Oldcock gropes Man/Maid Servant.

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Scene 2

ICHOR

Meanwhile in the drawing room, the guests were becoming restless for the appearance of their hosts.

Stage left lights up. Present are Cutlass and Constance.

PHLEGM (CONSTANCE)

"We should leave."

BLACK (CUTLASS)

"We must stay."

PHLEGM (CONSTANCE)

"How think you that appearance here will enhance our reputation?"

BLACK (CUTLASS)

"I assume you have in mind Busy Bawdy's tale of Oldcock's embarrassment this morning."

PHLEGM (CONSTANCE)

"One also hears rumors that he pays his Man/Maid Servant similar attention. I gather Lord Waverley has gotten himself into an either/whore dilemma."

BLACK (CUTLASS)

"Men of Oldcock's station and wanting condition are expected to indulge in indiscretions."

PHLEGM (CONSTANCE)

"Then perhaps he ought to take a mistress like a respectable gentleman. I don't begrudge our host indiscretion. He should, however, keep his indiscretions more discreet."

BLACK (CUTLASS)

"But what of our hostess's frolicking with Jack Rakish? Surely you save some judgment for her?"

PHLEGM (CONSTANCE)

"If a lady needs her field plowed, what better tool to use than a rake?"

BLACK (CUTLASS)

"Or, perhaps garden implements seek their kin. What better match for a rake than a hoe?" *They laugh.* "But look sharp. Here enters she of wounded feelings and much-tilled earth."

774 *Prudence enters. Stage right lights fade to black. Oldcock and Man/Maid*
 775 *Servant make their way slowly to stage left.*

776

777 BLOOD (PRUDENCE)

778 "Forgive my delay, my good friends. You are most welcome."
 779

780

780 PHLEGM (CONSTANCE)

781 "Kind Lady Waverley, I must ask, despite the boldness, have you invited Percy
 782 Per Se to our gathering?"
 783

784

784 BLOOD (PRUDENCE)

785 "Indeed, I have not. I cannot abide the thing."
 786

787

787 PHLEGM (CONSTANCE)

788 "How considerate of you, my lady."
 789

790

790 *Oldcock enters.*

791

792 YELLOW (OLDCOCK)

793 "My friends, you are most fortunate, for I have secured the attendance of Sir
 794 Per Se this evening!"
 795

796

796 BLACK (CUTLASS)

797 *Aside:* "How inconsiderate of you, my lord."
 798

799

799 YELLOW (OLDCOCK)

800 "He is due presently, and for much time have I been eager to endure the
 801 pleasure of his company. Imagine my disappointment when I heard he had left
 802 for France!"
 803

804

804 PHLEGM (CONSTANCE)

805 "What good chance—for you—that Percy has returned from holiday."
 806

807

807 BLACK (CUTLASS)

808 "In truth, we also have sought to be pleased by Sir Per Se's company, yet often
 809 we too find ourselves disappointed.
 810

811

811 ICHOR

812 The Man/Maid Servant entered and informed the company that the fop had
 813 arrived and was waiting without.
 814

815

815 YELLOW (OLDCOCK)

816 "How wonderful! I shall fetch our guest." *To Man/Maid Servant:* "Come along,
 817 ducky." *They leave. Prudence fumes politely.*
 818

819 PHLEGM, BLACK (CONSTANCE/CUTLASS)
820 "We should leave."
821
822 BLOOD (PRUDENCE)
823 "You must stay."
824
825 PHLEGM (CONSTANCE)
826 "I do so detest this thing's company. Percy knows nothing of witty
827 conversation."
828
829 BLACK (CUTLASS)
830 "He talks incessantly of clothes and things."
831
832 BLOOD (PRUDENCE)
833 "He is altogether vain."
834
835 PHLEGM (CONSTANCE)
836 "He pretends French accents and puts on airs."
837
838 BLACK (CUTLASS)
839 "He tediously faints and prances."
840
841 BLOOD (PRUDENCE)
842 "And, his makeup seems hastily applied."
843
844 PHLEGM (CONSTANCE)
845 "Cheap, common trash."
846
847 BLACK (CUTLASS)
848 "He is an inane, insufferable, idiot."
849
850 *Oldcock enters with Percy and Man/Maid Servant.*
851
852 YELLOW (OLDCOCK)
853 "He is here!"
854
855 ICHOR (PERCY)
856 "Oh, our adoring and deserving fellows, what fortune for you that we should
857 grace you with our presence! Dear Lady Prudence Waverley! *Enchanté!*
858 Precious Lord Cutlass Witty, allow us to embrace you! Oh, and Lady
859 Constance Witty! Your figure cuts such a dash, we feel positively lightheaded,
860 overcome by your beauty!"
861
862 *Percy swoons. Man/Maid Servant catches him.*
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YELLOW (OLDCOCK)

"Percy was just telling me that he has come into the most salacious gossip."

ICHOR (PERCY)

"Indeed, though we haven't quite the full of it. On his/her way to the tailor this morning, our Man/Maid Servant spies the most indecorous display. On rounding the corner in an unseemly neighborhood—by way of a shortcut, mind you; we always insist that our help be seen only in the comeliest areas of town, yet this one sees fit to mar our reputation by shewing his/herself in seedy quarters—on rounding the corner, our servant sees an old, rather distinguished gentleman fly from a whore-house! Now who this man was escapes us, as we have only the vaguest of descriptions. He was of your height, Lord Waverley, with a slim build, somewhat balding head, and a tawny, smartly pointed goatee tacked to his face.

The other characters slowly realize they've heard this story.

"In a superlatively undignified gallop, with much to-do, this old cock loses grip of his breeches and down they come a'tumbling, exposing the man's thingy! Well, at this, the whole street roars with laughter, till all bepiss themselves. To hear our servant tell the story, it was quite a small thingy, too. Perhaps he had tried to negotiate half price for his prostitute, owing to his wanting endowment!

Oldcock is visibly embarrassed and angry.

"Well, this was such a delicious bit of news that we bade our servant forego the rest of the day's errands and ride with us posthaste to Countess Bawdy to recount the whole affair. We'll be damned if she didn't find it the most amusing story!"

BLOOD (PRUDENCE)

"Ahem. What a diverting tale, Sir Per Se."

ICHOR (PERCY)

"Gentlemen of taste need always wear wit like a fine lace collar. Speaking of which, you must see the linens that we purchased on our holiday abroad! Gad, they stop our very breath! Silks from Venice! High-heeled shoes from Milan! Laces from Nancy! Coats from Paris!"

PHLEGM (CONSTANCE)

Interrupting: "You seem to be well turned out, at any rate."

ICHOR (PERCY)

"'Tis but breeding, my Lady Constance Witty. If only the whole world were made of such quality as ours!"

910 BLACK (CUTLASS)
 911 "And novel customs. Do all the French kiss each other so when they meet?"
 912

913 ICHOR (PERCY)
 914 "Nay, I confess, only we of excellence."
 915

916 YELLOW (OLDCOCK)
 917 "You're a fraudulent, effeminate thing! You look no better than a scullery
 918 maid!"
 919

920 *The nobles look aghast at Oldcock for his unseemly display of emotion.*
 921

922 ICHOR
 923 Scandalized, the fop retorted with media,
 924

925 YELLOW
 926 ...anachronistically.
 927

928 **Scene 3 (Adele's Laughing Song)**
 929

930 *sound cue:*
 931 *Adele's Laughing Song (sung by Florence Foster Jenkins)*
 932

933 *tech cue:*
 934 *music begins: video projection on upstage screen (video1-"silent movie" of*
 935 *song lyrics)*
 936

937 *light cues:*
 938 *music begins: Blood special to fade to 2/3, all other chorus lights fade to black,*
 939 *stage lights to 1/5 blue*
 940 *on final chord: chorus lights up full, stage lights up full white*
 941

942

943
 944 *Music ends. Players and Chorus stare at Blood in shock. Beat.*
 945

946 ICHOR
 947 But unfazed, Lord Waverley continued self-identification by abjecting the
 948 other.
 949

950 YELLOW (OLDCOCK)
 951 "You know nothing of witty conversation! You talk incessantly of clothes and
 952 things! You're vain! You pretend French accents and put on airs! You tediously
 953 faint and prance! You're cheap, common trash, an inane, insufferable, idiot.
 954 And, your makeup is ridiculous."
 955

956 *Stage left lights fade out. Prudence, Oldcock, Cutlass, Constance, and*
 957 *Man/Maid Servant exit.*

958

959

Scene 4

960

961

As he walks home, the Chorus changes the set into Percy's home.

962

963

BLACK

964

As Percy left, a thought emerged.

965

966

ICHOR (PERCY)

967

"We have never been spoken to thus in the whole of our life! Perhaps our Lord
 968 Waverley suffers from an excess of yellow bile."

969

970

Yellow glares alternately at Ichor and Percy.

971

972

BLOOD

973

He tried to put on his best face,...

974

975

Percy looks at himself in a hand mirror.

976

977

YELLOW

978

...but failed.

979

980

light cue:

981

stage lights fade to 1/2 blue

982

983

BLACK

984

The fop was swept over with emotion. For the first time ever, the character
 985 began to doubt the love and admiration of the nobility.

986

987

PHLEGM

988

The London streets were cold, dark, and unfeeling.

989

990

BLOOD

991

When Percy arrived home, he consoled himself with his only true friend.

992

993

Percy sits at the vanity.

994

995

BLOOD

996

Percy's vanity was the only thing that really took any notice of him, you see.

997

998

ICHOR (PERCY)

999

"For no one else in the world entire casts such a favourable light upon our
 1000 distinguished person! Gad, alas!"

1001

1002 YELLOW
 1003 Oh, I'm supposed to feel sorry for him? What is this? A sentimental play?
 1004

1005 PHLEGM
 1006 The author does seem to have confused his genres here.
 1007

1008 BLOOD
 1009 Oh, one minor flaw. *Excited:* It's like a beauty mark!
 1010

1011
 1012 **ACT THE THIRD**
 1013 *Wherein Sir Per Se Receives Goode News and There is Dancing*
 1014

1015 *tech cue:*
 1016 *projection on upstage screen: "Act The Third..." appears then fades*
 1017

1018 **Scene 1**
 1019
 1020 *Lights up stage left. Percy is seated at the vanity.*
 1021

1022 PHLEGM
 1023 The next morning,
 1024

1025 YELLOW
 1026 ...our protagonist came to a decision.
 1027

1028 ICHOR (PERCY)
 1029 "We shall away again to France, for verily, there is no good taste to be had
 1030 here."
 1031

1032 YELLOW
 1033 The servant entered and said,
 1034

1035 PHLEGM (MAN/MAID SERVANT)
 1036 "Your pardon, I have a letter here, come directly by courier."
 1037

1038 ICHOR (PERCY)
 1039 "Take it away, for ne'er again shall we suffer torment at the hands of these
 1040 Londoners."
 1041

1042 PHLEGM (MAN/MAID SERVANT)
 1043 "But this is writ in the hand of Countess Busy Bawdy."
 1044

1045 ICHOR (PERCY)
 1046 "And she a foreigner of late from the Continent! Oh pray that she still smiles
 1047 favorably upon our person!"

1048
 1049 *They freeze. Stage left lights fade to 1/4. Stage right lights up full. Prudence*
 1050 *and Jack are lounging on a daybed, unkempt and half dressed.*
 1051

1052 PHLEGM

1053 Meanwhile at the Waverley estate, Jack Rakish and Prudence Waverley were
 1054 engaged in post-intercourse intercourse.
 1055

1056 BLACK (JACK)

1057 "Truly? How embarrassing for your husband."
 1058

1059 BLOOD (PRUDENCE)

1060 "And then, says Percy, that Oldcock must have tried for a discount because of
 1061 his small member!"
 1062

1063 *They laugh.*
 1064

1065 BLOOD (PRUDENCE)

1066 "Well, my husband shouted so fiercely at the creature, I thought the one would
 1067 burst and the other faint!"
 1068

1069 BLACK (JACK)

1070 "Would that Lord Waverley had voiced his displeasure in a more palatable
 1071 fashion. Nonetheless, the fop deserves abuse. I swear, I have never met such an
 1072 insincere person."
 1073

1074 YELLOW

1075 The servant burst into the room...
 1076

1077 *Man/Maid Servant dashes off stage left, crosses backstage with much clatter,*
 1078 *and enters stage right, huffing and puffing.*
 1079

1080 *Annoyed: ...bearing a letter.*
 1081

1082 *Man/Maid Servant has left the letter with Percy. S/He runs backstage again,*
 1083 *emerges stage left and snatches the letter out of Percy's hand. Beat. S/He*
 1084 *purposefully crosses to stage right and presents the letter to Prudence.*
 1085

1086 PHLEGM (MAN/MAID SERVANT)

1087 "Here comes a letter for you, m'lady, from Countess Bawdy."
 1088

1089 BLACK (JACK)

1090 "What good tidings can we expect from the towne gossip, I wonder."
 1091

1092 BLOOD (PRUDENCE)

1093 "Oh, do read it to us. My eyes are unaccustomed to her foreign scribblings."

1094

1095 *They freeze. Stage right lights fade to 1/4. Stage left lights up full. Man/Maid*
 1096 *Servant dashes back to Percy and places the letter in his hand.*

1097

1098

ICHOR (PERCY)

1099 "Oh, do read it to us. Our eyes are quite full of tears at our predicament!"

1100

1101 *Stage right lights up full. Man/Maid Servant sighs, takes the letter back, stands*
 1102 *up center, and reads to both parties.*

1103

1104

PHLEGM (MAN/MAID SERVANT)

1105 "My dearest friend, please be convinced that I hold no ill will toward you or
 1106 your company due to your recent shame. Rather, accept my invitation to my
 1107 husband Seaman Philandr Bawdy's residence this evening, where there will be
 1108 frivolity and dancing. All your best acquaintances are likewise invited. Masks
 1109 are optional. Yours in condolence, Countess Busy Bawdy."

1110

1111

BLACK (JACK)

1112

"How presumptuous."

1113

1114

ICHOR (PERCY)

1115

"How kind!"

1116

1117

BLOOD (PRUDENCE)

1118

"How cruel."

1119

1120

BLACK (JACK)

1121

"Yet, still a boon, for Busy Bawdy is well connected. Her continued favor
 1122 testifies that your reputation remains unspoilt."

1123

1124

ICHOR (PERCY)

1125

"We shall go, of course."

1126

1127

BLOOD (PRUDENCE)

1128

"We shall go, of course."

1129

1130

ICHOR, PLHEGM (PERCY/PRUDENCE)

1131

"Make haste to Countess Bawdy and inform her that we shall be in attendance
 1132 this evening as she has requested."

1133

1134

ICHOR (PERCY)

1135

"And call upon Sir Merriweather Quince, for he still possesses our best mask. A
 1136 fair friend he may be, but we know him to have a vice for appropriation. Secure
 1137 its return, for we shall want to satisfy the Seaman's good taste!"

1138

1139 *Man/Maid Servant starts to leave stage left, then does a double-take, and starts*
 1140 *to leave stage right. Another double-take. S/He leaves stage left. Lights fade to*
 1141 *1/4. Chorus sets the stage for Scene 2.*

1142

1143

Scene 2

1144

1145 *All Players are present for the following scene. The Chorus members should try*
 1146 *to establish distinct voices for the characters they narrate. The Players*
 1147 *gradually enter and take their places as the Chorus argues.*

1148

1149

PHLEGM

1150

This evening, the Chorus stalls for time as it changes the set.

1151

1152

YELLOW

1153

I can't believe you think it's OK to just rip off someone's scholarly work.

1154

1155

BLOOD

1156

He didn't say that.

1157

1158

BLACK

1159

All I said was that it's the current fashion to cite your sources. And, fashions
 1160 change.

1161

1162

YELLOW

1163

But some fashions need to be kept, developed, added to, not replaced like a
 1164 worn-out wig.

1165

1166

PHLEGM

1167

For example?

1168

1169

YELLOW

1170

Thinking: Reflexion in research.

1171

1172

BLACK

1173

Hence, the vanity. Why else have our vanity if not for reflection?

1174

1175

BLOOD

1176

I think he said reflexion.

1177

1178

PHLEGM

1179

Agreeing: He said reflexion.

1180

1181

ICHOR

1182

Clearing his throat: The nobles were gathered at the Bawdy residence. Said
 1183 Countess Bawdy,

1184

1185 *Stage lights up full. We see a party scene. Present are all the Players except for*
 1186 *Percy. They are wearing no masks. Man/Maid Servant stands with a tray of*
 1187 *food.*

1188

1189

BLOOD (BUSY)

1190

"My friends, it does my heart good to find you in such high spirits."

1191

1192

YELLOW (PHILANDR)

1193

"Indeed, we are truly blessed by our Church-of-England-Christian, male God to
 1194 be given into the care and admiration of such upstanding persons of quality,"

1195

1196

ICHOR

1197

...proclaimed Seaman Bawdy.

1198

1199

YELLOW (PHILANDR)

1200

"And fear not, for when our company is fully assembled, we shall begin the
 1201 dancing. We wait for just one more person."

1202

1203

BLACK (CUTLASS)

1204

"Let us divert ourselves in the meantime. How do you find the behaviour of our
 1205 audience to-night?"

1206

1207

If the audience has performed according to the direction of the Prologue, the
 1208 *first dialogue is used. If, however, they have behaved as audiences today*
 1209 *normally do, sedate and not disruptive, the second dialogue is used. The latter*
 1210 *is the default dialogue, as contemporary audiences will likely never match the*
 1211 *chaos of Restoration audiences. In any case, Yellow makes the call.*

1212

1213

Dialogue 1

1214

1215

YELLOW (OLDCOCK)

1216

"Hmm. Quite the spectacle, I daresay."

1217

1218

BLACK (JACK)

1219

"Yet, is this not the unruly behavior we asked for?"

1220

1221

BLOOD (BUSY)

1222

"Indeed, they are taking their charge well. Could we expect otherwise from
 1223 lovers of performance?"

1224

1225

PHLEGM (CONSTANCE)

1226

"How fortunate they are fond of praxis."

1227

1228

BLOOD (PRUDENCE)

1229

"Yes, they understand that the reason for theatre-going has changed little, at
 1230 least as far as the Communication department here is concerned."

1231

1232

YELLOW (PHILANDR)

1233

"How is that?"

1234

1235

BLACK (CUTLASS)

1236

"Restoration audiences went to plays not only to see, but to be seen."

1237

1238

BLACK (JACK)

1239

"And this department reminds its members that attendance and *participation* in theatrical events, professional seminars, talkbacks, and the like demonstrate social and scholarly responsibility."

1240

1241

1242

1243

YELLOW (OLDCOCK)

1244

"Their absence will be noted, they are told."

1245

1246

PHLEGM (CONSTANCE)

1247

"Thus, some may come to be seen, not necessarily to see."

1248

1249

BLACK (JACK)

1250

"All is vanity."

1251

1252

BLOOD (BUSY)

1253

"Then this audience is favorable to our thesis?"

1254

1255

BLACK (CUTLASS)

1256

"So it seems, for they have embraced the challenge set for them."

1257

1258

BLOOD (PRUDENCE)

1259

"Indeed, after having been informed that Restoration theatre, that we expect their participation..."

1260

1261

1262

PHLEGM (CONSTANCE)

1263

"...foregoing their usual silent audiencing shows their exteriority changes with the rhetorical situation."

1264

1265

1266

YELLOW (PHILANDR)

1267

"So, they are never inventional unless such behavior is socially exigent?"

1268

1269

BLACK (CUTLASS)

1270

"How shrewd. Perhaps in this case the transgressive ceased to be inventional and became merely reactionary."

1271

1272

1273

YELLOW (OLDCOCK)

1274

"This is the *différence*. Should we be subversive, we still cannot help but somehow reify hegemony. Should we embrace hegemony, well what revolution is there in that?"

1275

1276

1277

1278

PHLEGM (CONSTANCE)

1279

"So much for invention in the Post-Modern world. How fruitless."

1280

1281

BLACK (JACK)

1282

"All is vanity."

1283

1284

BLOOD (BUSY)

1285

"But enough comment on our audience. To be seen or to see, tonight's performance promises to further challenge them."

1286

1287

1288

BLACK (CUTLASS)

1289

"For we expect our work to have consequence. You demand it."

1290

1291

Dialogue 2

1292

1293

YELLOW (OLDCOCK)

1294

"Hmm. Not too lively, I daresay."

1295

1296

BLACK (JACK)

1297

"Indeed, how very rude of them to remain so refined."

1298

1299

BLOOD (BUSY)

1300

"Yet, can we not forgive them? After all, they are as much influenced by society as we."

1301

1302

1303

PHLEGM (CONSTANCE)

1304

"They simply fail to understand."

1305

1306

BLOOD (PRUDENCE)

1307

"Yes, the reason for theatre-going has changed little, at least as far as the Communication department here is concerned."

1308

1309

1310

YELLOW (PHILANDR)

1311

"How is that?"

1312

1313

BLACK (CUTLASS)

1314

"Restoration audiences went to plays not only to see, but to be seen."

1315

1316

BLACK (JACK)

1317

"And this department reminds its members that attendance and participation in theatrical events, professional seminars, talkbacks, and the like demonstrate social and scholarly responsibility."

1318

1319

1320

1321

YELLOW (OLDCOCK)

1322

"Their absence will be noted, they are told."

1323

1324

PHLEGM (CONSTANCE)

1325

"Thus, some may come to be seen, not necessarily to see."

1326

1327

BLACK (JACK)

1328

"All is vanity."

1329

1330

BLOOD (BUSY)

1331

"Surely, though, they mean to show us respect by their silence."

1332

1333

BLACK (CUTLASS)

1334

"In a most stubborn ethnocentric fashion."

1335

1336

BLOOD (PRUDENCE)

1337

"Indeed, after having been explicitly informed that Restoration theatre, that we

1338

expect their participation..."

1339

1340

PHLEGM (CONSTANCE)

1341

"...they mean to cling mightily to their own cultural performance, though told

1342

that to do so would offend."

1343

1344

YELLOW (PHILANDR)

1345

"So, the habituated truly has become sedimented?"

1346

1347

BLACK (CUTLASS)

1348

"The cultural performativity of their stylized repetition has become invisible to

1349

them."

1350

1351

YELLOW (OLDCOCK)

1352

"Worse. They were clearly encouraged to abandon their usual audiencing, yet

1353

they obstinately refused to do so, thinking they can somehow observe us

1354

objectively."

1355

1356

PHLEGM (CONSTANCE)

1357

"So much for critical reflexion; I suppose our prologue was useless."

1358

1359

BLACK (JACK)

1360

"All is vanity."

1361

1362

BLOOD (BUSY)

1363

"But enough abuse of them. To be seen or to see, no one comes to the theatre to

1364

be publicly flogged."

1365

1366

BLACK (CUTLASS)

1367

"Yet, we expect our work to have consequence. Alas."

1368

1369
 1370
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 1372
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 1413
 1414

End of Dialogues

YELLOW (PHILANDR)

"Enough now, I say, for here comes our long-expected guest!"

Man/Maid Servant re-enters with Percy, who is wearing a ridiculously gaudy mask.

ICHOR (PERCY)

Ah, the joys of high society! Seaman Bawdy and wife, allow us to flatter you for the impeccable appointment of your grounds!

PHLEGM (CONSTANCE)

"Surely, dear hosts, you had anticipated an evening of sophistication."

BLACK (JACK)

"That much is clear. This one possesses such constant, convoluted chatter I fear the rest of us will be left speechless."

YELLOW (OLDCOCK)

"Stay yourself, Percy Per Se..."

ICHOR (PERCY)

Interrupting: "Oh, we intend to stay, but how do you know us, sir, when our person is adorned so with this gorgeous mask—lately procured from the sticky fingers of Sir Merriweather Quince—that we're sure hides all traces of our fine features?"

BLACK (CUTLASS)

"Sir Per Se, you cannot hope to hide your affected airs, your mincing gait, your unseemly voice, and your ostentatious accoutrements all by means of a mask, no matter its quality."

ICHOR (PERCY)

"We must strenuously object to your mistreatment of our carriage, good sir!"

BLACK (JACK)

"By your leave, friends, I shall engage the scoundrel. I have my dueling pistols, and my aim is not wanting for accuracy."

ICHOR (PERCY)

"Oh, our fluttering heart!"

PHLEGM

He swooned.

1415

YELLOW (PHILANDR)

1416

"My dear Sir Per Se, fear not, for no harm will come to your person whilst you remain my guest."

1417

1418

1419

ICHOR (PERCY)

1420

"Forgive us, our gracious host, but it was not corporate injury that moved us.

1421

Rather the *gauche*...-ness-isiosity of your company verily offends our *à la mode*

1422

sensibilities, for no gentleman of the current fashion resorts to barbaric

1423

violence! How vulgar and backward the suggestion! Gad, it stops our very

1424

breath!"

1425

1426

PHLEGM (CONSTANCE)

1427

"You frequently pledge to stop breathing, Percy Per Se, yet always you

1428

continue to prattle on. Perhaps making good your promise requires some

1429

assistance?"

1430

1431

BLOOD (BUSY)

1432

"Friends, let us not fall to grumbling, for you have all come to dance,"

1433

1434

PHLEGM

1435

...said the hostess,...

1436

1437

YELLOW

1438

...who herself believed heartily in the epistemology of embodiment.

1439

1440

BLOOD (BUSY)

1441

"Let the dancing commence then, and let us see whether you still hold the same

1442

grudges after the musicians have finished their work. Maestro!"

1443

1444

Scene 3 (I Don't Feel Like Dancing)

1445

1446

sound cue:

1447

I Don't Feel Like Dancing

1448

1449

light cues:

1450

music begins: stage lights to 3/4

1451

on "claps" during music: stage lights bump to full white and orange and back

1452

to 3/4 white

1453

on final chord: stage lights up full white

1454

1455

During the song, two groups have a "dance off." The first group consists of

1456

Jack, Prudence, Oldcock, Constance, and Cutlass. The second group is Percy,

1457

Man/Maid Servant, Busy, and Philandr. The groups begin antagonistically,

1458

each with its own style. During the bridge, they come to "understand" each

1459

other, connected through embodiment of each other's "moves." During the final

1460

chorus, they dance together, incorporating each other's dance style. It ceases to

1461 *be a competition and becomes an exhibition for the audience and a silent*
 1462 *protest against the Chorus.*

1463

1464

1465

1466 *Music ends. The Players fall to laughing, congratulating and hugging each*
 1467 *other, now reconciled.*

1468

1469

YELLOW

1470

Seeing them: Oh, this is horseshit.

1471

1472

ICHOR

1473

Whoa! Temper, temper! *To the audience: Why don't we give you a few minutes*
 1474 *to decide that for yourselves?*

1475

1476

tech cue:

1477

projection on upstage screen: "Intermission" appears

1478

1479

They leave.

1480

1481

INTERMISSION

1482

1483

music cue:

1484

house lights up full: intermission music begins

1485

1486

tech cue:

1487

music ends: projection on upstage screen fades

1488

1489

light cues:

1490

upstage projection appears: stage lights to 1/2, Chorus lights fade to black,

1491

house lights up full

1492

two minutes remain in intermission: house lights flash to 1/2 and back

1493

intermission music ends: house lights to 1/3, stage lights fade to black

1494

beat after intermission music ends: Chorus lights up full, house lights to 1/8

1495

1496

1497

ACT THE FOURTH

1498

Wherein the Chorus Members Engage in Overmuche Criticism and Abandon

1499

the Play, only to Rejoin it Later, and Sir Per Se Hosts a Party

1500

1501

tech cue:

1502

projection on upstage screen: "Act The Fourth..." appears then fades

1503

1504
1505
1506
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1543
1544
1545
1546
1547

Scene 1

The Chorus re-enters.

PHLEGM

After the intermission,...

ICHOR

...the nobles received news from Percy.

BLOOD

Our protagonist was to host his own party, and all were welcome.

BLACK

The new friends were thrilled to be invited.

YELLOW

This whole play is ridiculous!

PHLEGM

As the characters readied themselves backstage, the narrators indulged in more criticism.

BLOOD

You seem so angry. How can I help?

YELLOW

Don't pull that shit with me.

BLACK

She's just being kind.

YELLOW

She's not. Her *character* is supposed to be concerned, not her.

BLOOD

"She's" standing right here. Please don't talk about me like I'm not in the room.

PHLEGM

Searching the script, to Blood: Is that in the script?

BLOOD

Teasingly: Not telling!

1548 YELLOW
 1549 All of these characters are unrecoverably self-centered. Why should we
 1550 implicate ourselves by telling their story?
 1551
 1552 ICHOR
 1553 I'm sure the author has a good reason. Why don't we ask him?
 1554
 1555 YELLOW
 1556 Don't try privileging psychological intention. The author is dead.
 1557
 1558 ICHOR
 1559 Is he? *Calling backstage: Oh, author! Silence. Beat. Percy!*
 1560
 1561 *Percy appears from the wings, stands center, and poses. He continues to do*
 1562 *business and pose as the Chorus argues.*
 1563
 1564 ICHOR
 1565 Here's your author; he seems pretty alive to me.
 1566
 1567 YELLOW
 1568 Cute. You know what I mean.
 1569
 1570 ICHOR
 1571 This author is alive and physically present in his own text. Yet, you said "The
 1572 author is dead." Or should I try to guess your psychological intention?
 1573
 1574 BLOOD
 1575 *To Ichor: I think he meant metaphorically dead.*
 1576
 1577 YELLOW
 1578 Then why did he only come when you called for Percy?
 1579
 1580 BLACK
 1581 'Cause that's the way he wrote our lines.
 1582
 1583 PHLEGM
 1584 *She reads from the script: "Ichor: 'Is he?' Calling backstage: 'Oh, author!'*
 1585 *Silence. Beat. 'Percy!' Percy appears from the wings, stands center, and poses.*
 1586 *He continues to do business and pose as the Chorus argues. Yellow:"*
 1587
 1588 YELLOW, PHLEGM
 1589 (")Are you really trying to say that thing is the authorial voice? It hasn't said
 1590 one word in the whole play.(")
 1591

1592 PHLEGM
 1593 "Still reading: He indicates Percy. At her voicing of the stage directions, the rest
 1594 of the Chorus glare at her. They do. Blood!"
 1595
 1596 BLOOD, PHLEGM
 1597 (")What about non-verbally?(")
 1598
 1599 PHLEGM
 1600 "Ichor:"
 1601
 1602 ICHOR, PHLEGM
 1603 (")I'd wager that our Faculty Patron, who rendered such a stunning prologue,
 1604 might object to your denial of bodily epistemology.(")
 1605
 1606 PHLEGM
 1607 "Blood:"
 1608
 1609 BLOOD, PHLEGM
 1610 (")And isn't the power of embodied understanding what angered you about the
 1611 dancing before the intermission, what you called 'horseshit'?(")
 1612
 1613 PHLEGM
 1614 "Yellow:"
 1615
 1616 YELLOW, PHLEGM
 1617 (")You're avoiding the question. Percy's obviously vain.(")
 1618
 1619 PHLEGM
 1620 "Blood:"
 1621
 1622 BLOOD, PHLEGM
 1623 (")The nobles are always concerned about their reputations, so they're vain,
 1624 too.(")
 1625
 1626 PHLEGM
 1627 "Black:"
 1628
 1629 BLACK, PHLEGM
 1630 (")And, the author *did* write and co-direct a show, and then cast himself in the
 1631 lead role.(")
 1632
 1633 PHLEGM
 1634 "Yellow:"
 1635

1636 YELLOW, PHLEGM
 1637 (")Nobody really believes that Percy missed his cue at the beginning. So, the
 1638 author's vain, too. Why is he making us champion such a corrupt story?("
 1639
 1640 PHLEGM
 1641 "Ichor:"
 1642
 1643 ICHOR, PHLEGM
 1644 (")Phlegm?("
 1645
 1646 PHLEGM
 1647 "I'm not sure. I lost my narrative privilege with him when he transformed into
 1648 Percy. She indicates Percy. I can't see into him anymore. All I can do is look at
 1649 the fop and read its exterior. Yellow shouts at Phlegm."
 1650
 1651 YELLOW, PHLEGM
 1652 (")Will you cut that out!?(")
 1653
 1654 *Take. Phlegm stops reading.*
 1655
 1656 BLACK
 1657 *Aside: I guess you'll just have to sort it out at the talkback.*
 1658
 1659 BLOOD
 1660 *Raising her hand: Ooh, Ooh! I have a critique, too!*
 1661
 1662 ICHOR
 1663 *Beat. Yes?*
 1664 BLOOD
 1665 *Cautiously: Am I the only one who thinks Percy's acting a little gay?*
 1666
 1667 PHLEGM
 1668 We cut that part, too. The show was running long, remember?
 1669
 1670 BLOOD
 1671 I know, I know, but I don't think you can put a male fop on stage nowadays and
 1672 not address his, well, effeminate performance.
 1673
 1674 ICHOR
 1675 OK, but we'll have to make it quick. *To audience: Put on your thinking caps*
 1676 *and get ready for a bibliographic blitz.*
 1677
 1678 BLACK
 1679 *Forlornly: What time is it?*
 1680

1681 *"Theory Time! A Kleinau Performance Tradition!" appears on upstage screen.*
 1682 *Slides advance indicating the sources cited by the Chorus. They read from their*
 1683 *scripts.*

1684
 1685 PHLEGM

1686 "The fop's extreme exteriority provides a great testing ground to explore
 1687 vanity."

1688
 1689 ICHOR

1690 "But don't forget, that same extreme exteriority also allows this character to
 1691 trouble contemporary understandings of homosexual performance."

1692
 1693 YELLOW

1694 *With mock enthusiasm: "In what way?"*

1695
 1696 ICHOR

1697 *Mocking Yellow, irritated: "I'm so glad you asked! As we—and probably our*
 1698 *audience, too— have observed, the fop acts in an effeminate manner. Today,*
 1699 *we read such a performance as 'the homosexual role.'"*

1700
 1701 BLACK

1702 "But, for Restoration society, effeminacy did not equate with homosexuality."

1703
 1704 ICHOR, BLOOD, YELLOW, PHLEGM

1705 What!?

1706
 1707 BLACK

1708 "[T]he most common associations with male "effeminacy" were uxoriousness,
 1709 foppery, libertinism, *omnisexuality*, and paradoxically, *asexuality*, but only
 1710 rarely exclusive *homosexuality*."

1711
 1712 PHLEGM

1713 "But after the Restoration, when the new middle class of merchants and soldiers
 1714 developed in England, respect for the aristocracy and its excesses declined. The
 1715 'magnificence' of fops seemed suddenly inappropriate.

1716
 1717 BLOOD

1718 "The 'fop became the focus of an emerging middle-class critique that equated
 1719 effeminacy, sodomy, and aristocracy.... [T]he fop's luxury...symbolized the
 1720 decay of manly virtues."

1721
 1722 YELLOW

1723 "'Effeminate' fashions...give rise to suspicious behaviour such as men's kissing
 1724 each other, and this in turn leads to the actual practice of sodomy."
 1725

1726

ICHOR

1727

"The new middle class's increasing displeasure with the elite was connected to the aristocracy's extravagance. So, the fashionable and even 'radicals' began to

1728

'dress down.'"

1729

1730

1731

PHLEGM

1732

"It was only well after the Restoration that, 'in the nineteenth century, cross-dressing often became the only distinguishing feature by which to identify homosexuals.'"

1733

1734

1735

1736

BLACK

1737

"Camp, as a performance of exterior excess and interior lack through 'gesture,

1738

posture, speech, and costume,' signified homosexuality to our later era."

1739

1740

ICHOR

1741

There's your troubling of contemporary understandings of sexuality performance. Today, a fop's performance is Campy, presumably signifying homosexuality. Yet, here we have, on this stage before us, an effeminate male that is *not* homosexual.

1742

1743

1744

1745

1746

BLOOD

1747

The fop or the author?

1748

Silence.

1749

1750

1751

ICHOR

1752

Well, the author is currently acting like a duck, and writes about duckish things,

1753

so...

1754

1755

BLOOD

1756

But Percy flaps, waddles, quacks, and preens like a duck and isn't a duck.

1757

1758

YELLOW

1759

He's done it again! We're all paying attention to him! This is just more vanity!
Beat. More seriously now: And we shouldn't put up with it anymore. We have a critical obligation to recognize the social consequence of our work.

1760

1761

1762

1763

Pause. The Chorus seems to consider his words.

1764

1765

ICHOR

1766

What do you suggest?

1767

1768

YELLOW

1769

We should let the tragedy take its course without our interference. Let the characters speak for themselves. We'll all see what comes of it.

1770

1771

1772 *They all realize what he's proposing.*

1773

1774

BLOOD

1775 *To Ichor:* We can't do that. You know what happens at the end of the act. We're
1776 supposed to intervene!

1777

1778

BLACK

1779 *To Ichor:* It feels a little *self-centered* to abandon the play just to prove a point.

1780

1781

PHLEGM

1782 *To Ichor:* And, you realize this is already scripted, right?

1783

1784

BLOOD

1785 *To Ichor:* What about the story? Who'll narrate it? Who's gonna change the set?

1786

1787

ICHOR

1788 *Absently:* The Players can do all that. *Beat.* Yellow's right. We're leaving. *She*
1789 *starts to exit.* Come on.

1790

1791

Beat. They exit.

1792

1793

Scene 2

1794

1795 *Percy and Man/Maid Servant enter to stage left. Lights up downstage right.*

1796 *Beat. Percy and Man/Maid Servant walk to their "new" position downstage*

1797

right.

1798

1799

PERCY

1800 And, secure the services of the upholsterer, for we cannot abide these fabrics.

1801 The shame that our person will endure for having a couch not striped according

1802

to the latest fashion! Gad! It stops our very breath!

1803

1804

He swoons. Downstage right lights out. Downstage left lights up. Present are

1805

Cutlass and Constance.

1806

1807

CONSTANCE

1808 Certainly all the finest in towne are sure to be present, for our constant and

1809

eternal friend, Sir Per Se is notorious for the quality of his parties!

1810

1811

CUTLASS

1812 *Earnestly:* 'Tis true, his figure cuts such a dash! *Stiltedly:* Oh, our breathing. It

1813

is very likely to cease! Oh, goodness!

1814

1815

He swoons awkwardly. Downstage left lights out. Upstage right lights up.

1816

Present are Busy and Philandr.

1817

1818

BUSY

1819

I always knew our friends would come to adore Percy in time. He is such a
finely turned-out gentleman.

1820

1821

1822

PHILANDR

1823

True, my good wife. You have always been the best judge of character.

1824

1825

*Upstage right lights out. Upstage left lights up. Present are Jack and Prudence,
making love indecorously on a daybed. Beat. Upstage left lights fade out.*

1826

1827

*Downstage right lights up. Percy is laying on the floor. Man/Maid Servant is
fanning him with Percy's recently bought, huge, embroidered handkerchief.*

1828

1829

*Beat. Downstage right lights out. Downstage left lights up. Cutlass is laying on
the floor. Constance is fanning him with her hand. Beat. Downstage left lights*

1830

1831

out. Upstage right lights up.

1832

1833

BUSY

1834

Do read the invitation again, Philandr. I find his prose so enchanting and
original, and not at all plagiarized!

1835

1836

1837

PHILANDR

1838

*Reading: "Our dearest friend, please be convinced that we hold no ill will
toward you or your company due to our erstwhile estrangement. Rather, accept
our invitation to our residence this evening, where there will be frivolity and
dancing. All your best acquaintances are likewise invited. Masks are optional.*

1839

1840

1841

1842

Yours in style over substance, Sir Percy Per Se."

1843

1844

BUSY

1845

What grace, and so decidedly *not* patchwritten! Why, 'tis fit for an Illinois
university's long-range plan!

1846

1847

1848

*Upstage right lights out. Upstage left lights up. Prudence and Jack are still
making love. Oldcock enters. Metaphor Translator appears on upstage screen.*

1849

1850

1851

OLDCOCK

1852

What's this? Fowl play!?

1853

1854

PRUDENCE

1855

Hardly foul, dear husband. It's rather quite fair!

1856

1857

Metaphor Translator out. Upstage left lights out. Downstage right lights up.

1858

Percy is sitting up, berating Man/Maid Servant.

1859

1860

PERCY

1861

'Tis the second trope you've sullied! And this one of Parisian manufacture! Oh,
there's nothing for it! Burn it, we say! And on your way, we have a small

1862

1863

number of errands for you to effect before to-night's festivities. First, to the

1864 milliner, for we shall want a smart tricorne beperched upon our fair tresses so to
 1865 suit the new upholstery.

1866

1867 *Man/Maid sighs. Downstage right lights out. Downstage left lights up. Cutlass*
 1868 *is still lying on the floor. Constance is still fanning, holding her tired wrist and*
 1869 *exasperated. Beat. Downstage left lights out. Upstage right lights up.*

1870

1871

PHILANDR

1872 'Tis wonderful to speak for ourselves again! How dreadful being discursively
 1873 constructed, don't you find, my dear?

1874

1875

BUSY

1876 Indeed! However did the author justify splitting our voices from the bodies that
 1877 give them birth and situation?

1878

1879

PHILANDR

1880

Perhaps he has been reading René Descartes,

1881

1882

BUSY

1883

Aside: Said Philandr, *not* anachronistically,

1884

1885

PHILANDR

1886

or Judith Butler,

1887

1888

BUSY

1889

Aside, yawning: He said, *quite* anachronistically.

1890

1891

Upstage right lights out. Upstage left lights up. Metaphor Translator appears
 1892 *on upstage screen.*

1893

1894

OLDCOCK

1895

So here he is, plundering your larder again, my sweet chicken!

1896

1897

PRUDENCE

1898

Pray peace, husband, for I have egg a'plenty for all who have a hunger!

1899

1900

JACK

1901

Indeed, I understand this fox's mate is eager to find two cocks in her henhouse!

1902

1903

Beat. Oldcock looks to the audience and considers. Beat. Metaphor Translator
 1904 *out. Upstage left lights out. Downstage right lights up.*

1905

1906

PERCY

1907

And, to Number 17 Cherry Tree Lane to speak with George Banks. We shall
 1908 want to have words with his nanny. His brutish children have lodged their kite
 1909 in our chim-chimney for the last time!

1910

1911 *Downstage right lights out. Downstage left lights up. Cutlass is sitting with*
 1912 *Constance.*

1913

1914

CUTLASS

1915 Is it not yet time for the party? How slowly the plot plods on without narrative
 1916 summary!

1917

1918

CONSTANCE

1919 Let us rest then, dear husband. Carrying noble station does tax the body so!

1920

1921 *They curl up in each other's arms. Downstage left lights fade to 1/3. Upstage*
 1922 *right lights up. Busy and Philandr are asleep, cradled in each other's arms.*

1923 *Upstage right lights fade to 1/3. Upstage left lights up. Oldcock is lying on the*
 1924 *bed, flanked by Jack and Prudence. They are smoking. Upstage left lights fade*

1925

to 1/3. Downstage right lights up.

1926

1927

PERCY

1928 And finally, go back one week in time and post a notice outside the Kleinau
 1929 Theatre. Kindly assure everyone that this play is entirely fictional. We do hope
 1930 that we have not implied any undue generic expectations on their part beyond
 1931 those of readers theater, post-modern theater, Greek tragedy, comedy of
 1932 manners, and parable. Should any feel put out, do invite them to our *soirée*...to-
 1933 night.

1934

1935 *Man/Maid Servant sighs and exits. Downstage right lights out. Beat.*

1936

Downstage right lights back up.

1937

1938

PERCY

1939 Oh, we could kick ourselves, were we not pacifistic-esque! With our servant
 1940 thus departed, who is to undress us for our afternoon slumber? Oh! Putting
 1941 ourselves to bed would be too vulgar to bear! We faint at the thought! *He*
 1942 *swoons and faints. Aside: And we did.*

1943

1944

Stage lights out. Players set the stage for Scene 3.

1945

1946

Scene 3 (Hold Me, Thrill Me, Kiss Me, Kill Me)

1947

1948

sound cue:

1949

Hold Me, Thrill Me, Kiss Me, Kill Me

1950

1951

light cues:

1952

music fades in: stage lights fade to full red and 1/2 orange

1953

during vamp sections: stage lights bump out orange and back to full red and
 1954 *1/2 orange*

1955

as music fades: stage lights fade to 1/3 blue, beat, and then fade to black

1956
 1957 *In the first verse and chorus of this song, as he sings, Percy performs a stylized*
 1958 *court dance with an S/M feel and pushes a daybed just downstage of center.*
 1959 *The Players then enter and begin to dance after his manner during the second*
 1960 *verse and chorus. As Percy weaves through them and brushes against them,*
 1961 *their dance melts to sexual groping and frottage. During the third verse and*
 1962 *chorus, the Players fall to orgy around the daybed, where Percy is passively*
 1963 *and asexually resisting them. He is tied down, when the Chorus enters and*
 1964 *witnesses the scene.*

1965

1966

1967

1968 *As the music ends, the Players orgiastically claw at Percy, exclaiming over his*
 1969 *fine taste and apparel. Despite his meek protests, they rip his accoutrements*
 1970 *and clothes off of him. Though he pleads with the Chorus for help, they refuse*
 1971 *to intervene. He is left nearly naked and apparently dead. The Players freeze in*
 1972 *horror over what they have done. The Chorus seems satisfied. Silence. Pause.*

1973

1974

1975

ACT THE FIFTH

1976

Wherein the Play Comes to Second Climax and Ends

1977

1978

tech cue:

1979

projection on upstage screen: "Act The Fifth..." appears then fades

1980

1981

Scene 1 (Diva Dance)

1982

1983 *During the first half of this song, the Players reverently arrange and carry out*
 1984 *Percy's body, leaving the Chorus witnessing silently while Man/Maid Servant*
 1985 *sings. They also carry out his accoutrements, as though they were holy relics.*

1986 *During the second half of the song, they re-enter and, threatening them through*
 1987 *intimidating gestures, corral the Chorus to center stage. The Chorus,*

1988 *meanwhile react verbally to the Players, reminding them of their previous*

1989 *implication in the cruelty to Percy and warning them that no actions now will*

1990 *redeem them. In the final moments of the song, they slit the throats of the*
 1991 *Chorus.*

1992

1993

sound cue:

1994

Diva Dance

1995

1996

tech cues:

1997 *music begins: video projection on upstage screen (video3-lyrics "melting" from*
 1998 *Italian to English)*

1999

2000

light cues:

2001

music begins: Phlegm special up 1/2, stage lights to 2/3 blue

2048 CONSTANCE
 2049 Continue to earn extra credit and admiration,
 2050
 2051 CUTLASS
 2052 Continue to appear to be responsible members of a theatre-loving community,
 2053
 2054 CONSTANCE
 2055 Continue to amass accomplishments on our resumés,
 2056
 2057 CUTLASS
 2058 Continue to worship at the altar of copyright,
 2059
 2060 CONSTANCE
 2061 Continue to fear that we're frauds,
 2062
 2063 CUTLASS
 2064 Continue to put on our best faces,
 2065
 2066 PRUDENCE
 2067 Continue to be seen. And we don't blame us for our vanity. As we present our
 2068 show, you present your own, no?
 2069
 2070 PHILANDR
 2071 All we ask is that you take notice of us,
 2072
 2073 BUSY
 2074 That, occasionally, you are distracted from yourselves by us,
 2075
 2076 CUTLASS
 2077 That you see us,
 2078
 2079 CONSTANCE
 2080 That you look at us,
 2081
 2082 JACK
 2083 Look at me.
 2084
 2085 OLDCOCK
 2086 Look at me.
 2087
 2088 PRUDENCE
 2089 Look at me.
 2090
 2091 **Scene 3 (Look At Me)**
 2092
 2093 *sound cue:*

2094 *Look At Me*
 2095
 2096 *tech cues:*
 2097 *music begins: "Finale" projection on upstage screen*
 2098
 2099 *light cues:*
 2100 *on triangle during introduction: stage lights up 1/2 white, house lights to 1/8*
 2101 *after first "What you see ain't what you are getting:" stage lights up full white,*
 2102 *blue, orange, and red*
 2103 *on "Sometimes I don't recognize...:" white stage lights out*
 2104 *on first "Look at me" after bridge: stage lights up full*
 2105 *on second "I'm your fantasy" during coda: house lights slowly fade up*
 2106 *on second "So who d'you wanna be?" during coda: stage lights fade to black*
 2107
 2108

.....
 2109

Music fades.

2110
 2111
 2112 *Fin.*

EPILOGUE FOR THE SEDATE AUDIENCE

2115 *Presented by Man/Maid Servant*

2116
 2117 So, as our play has ended with a bow,
 2118 I must endeavor a corrective now.
 2119 For while you watched us sweat to entertain,
 2120 And illustrate the power of the vain,
 2121 We marked you too. Oh yes! We watched you sit
 2122 And quietly, sedately try to fit
 2123 The role to which you usu'ly adhere.
 2124 That is to say, you failed to shout and jeer
 2125 As we requested not so long ago,
 2126 Before the curtain opened on our show.
 2127 So, though we gave you liberty to rail
 2128 Against our players or, if moved, to hail
 2129 Them for exquisite wit or splendid craft,
 2130 You chose politeness. Then again, you laughed.
 2131 And that, I guess, is fav'able enough.
 2132 For, even though we asked for cruder stuff,
 2133 'Tis difficult at times to just let go
 2134 And misbehave when you've been taught to show
 2135 Respect by hushed, subdued tranquility.
 2136 (This might be how you show *your* vanity.)

2137
 2138 We'll read intention psychologic'ly.
 2139

2140 'Cause all of us prefer to think you prize
 2141 Our play and work it took to realize.
 2142 That said, we wish you all a pleasant night.
 2143 We hope our efforts here have put to flight,
 2144 At least provision'ly, the day's concerns
 2145 And given respite from life's troub'ling turns.
 2146 To fail in this, for actors, would be death.
 2147 We're vain! Oh Gad, t'would stop our very breath!

EPILOGUE FOR THE ENGAGED AUDIENCE

Presented by Man/Maid Servant

2151
 2152 Before you leave our house this evening, please,
 2153 Attend my offering of well-earned praise.
 2154 We are so grateful that you played your part
 2155 By hollering rejoinders crass and smart!
 2156 For we had feared that audiences now
 2157 Might shirk these duties and elect to show
 2158 A somewhat passive audiencing style.
 2159 You've proven our anxieties false. For while
 2160 You sat and watched us sweat to entertain
 2161 And illustrate the power of the vain,
 2162 We marked you too. Oh yes! We watched you there
 2163 So riotously fidget in your chair.
 2164 You shouted out throughout our tragedy,
 2165 Attracting stares and glares...fopulously!

(And, illustrating thus *your* vanity!)

The cast applauds the audience.

2169
 2170 That said, we wish you all a pleasant night.
 2171 We hope our efforts here have put to flight,
 2172 At least provision'ly, the day's concerns
 2173 And given respite from life's troub'ling turns.
 2174 To fail in this, for actors, would be death.
 2175 We're vain! Oh Gad, t'would stop our very breath!

THESIS

Ichor & the Four Humours Present: Percy Per Se Himself Presenting: Fopulous! or All is Vanity (A Tragicomedy of Manners in Five Acts with Narrated Interludes and Dancing) in three ways unpacks the concept "all is vanity" through a historical materialist revisioning of the performatively transgressive, culturally inventive fop, in both its social and its staged instantiations. First, by aligning the societies of Restoration England and contemporary U.S.America, this play highlights cultural needs to be "seen" in both Restoration theatres and U.S.American academe, specifically in the Speech Communication Department at SIU, thus questioning our current conceit (vanity) as scholars. Second, by showing the embodied fop to be an exemplar of effeminate *a*sexuality, this play problematizes readings of homosexual performativity as effeminacy, thus questioning superficial (vain) exterior readings of sexual performance. Third and finally, by establishing an oppressive narrative frame and later removing it, giving voice to previously mute performers (and thereby metaphorically effacing the mind-body split), this play illustrates the hollowness (vanity) of both Cartesian valorization of the mind and discursive monadism.

APPENDIX B

The following pages contain a digital reproduction of the program distributed to Fopulous's audience members.

THE MARION KLEINAU THEATRE

Presents

Ichor & The Four Humours Present:

Percy Per Se

Himself Presenting:

FOPULOUS!

or

All is Vanity

(A Tragicomedy of Manners in Five Acts
with Narrated Interludes and Dancing)

A PIECE OF WORK

OCTOBER 4-6, 2007

BY

[INSERT AUTHORITY HERE]

8:00 POST MERIDIEM

In honor of The Four Humors Presented by Sir Per Se, Master of the Academy

FOPULOUS!

or *off* a *Play* (A Tragicomedy of Manners in Five Acts with Narrated Interludes and Dancing)

DIRECTED BY

Bennett Whitaker & Jessie Stewart

ACT THE FIRST

*The Streets of London and the Residence of Sir Per Se
Wherewith the Play Begins and Sir Per Se Recites in Verse*

ACT THE SECOND

*The Waverley Estate and its Environs
Wherewith Sir Per Se is Present at the Waverley Estate and
Receives His Guests*

ACT THE THIRD

*The Residences of Sir Per Se, the Waverleys, and the Bawdys
Wherewith Sir Per Se Receives His Guests and There is Dancing*

— Minute Intermission —

ACT THE FOURTH

*The Residences of Sir Per Se and the Nobles
Wherewith the House Members Engage in Circumspect Criticism
and Abandon the Play, only to Repair it Later,
and Sir Per Se Hosts a Party*

ACT THE FIFTH

*The Residence of Sir Per Se and in Liminal Space
Wherewith the Play Comes to a Grand Climax and Ends*

DATE: AMBIGUOUS AND AMBIGUOUS

The Programme

Ichor & The Four Humours Present: King Lear, Section of Preceding:

FOPULOUS!

or Mr. Turgidomedy of Manners in Five Acts with Interludes, Intrudes and Dancing!

Ichor & The Four Humours (The Chorus)

Ichor - Jeanette L. Mendoza
 Yellow Bile - Brian Healy
 Blood - Aubrey Huber
 Black Bile - David Alva Hanley-Tejeda
 Phlegm - Charlie Hope Dorsey

Stock Characters (The Players)

Lady Prudence Waverley - Anna Wilcoxon
 Lord Oldcock Waverley - Nicolas J. Zaunbrecher
 Man/Maid Servant - Nic(k)
 Lady Constance Witty - Robyn Lovecchio
 Lord Cutlass Witty - Drake Caraker
 Jack Rakish - Carlos Cravens
 Countess Busy Bawdy - Antoinette McDonald
 Seaman Philandr Bawdy - Kevin Krebbs

Dramatis Personae

The Fop (Oh, Gad!)

Percy Per Se - as himself

Additional Persons of Note

FACULTY PATRONS	<i>Anne Fletcher, Ronald J. Pelias</i>
TECHNICAL DIRECTOR	<i>Joe Hassert</i>
ASSISTANT TECHNICAL DIRECTOR	<i>David Sharp</i>
LIGHTING DESIGNER	<i>Christine Jacky</i>
MOVEMENT/DANCING/ STYLE ADVISOR	<i>Lori Merrill-Fink</i>
PUBLICITY	<i>Jake Simmons</i>
FOOTSERVANTS/CREW/ SET CONTRUCTION	<i>SPCM 390 Students</i>

Those Deserving Special Appreciation

<i>Anne Fletcher</i>	<i>Ronald J. Pelias</i>
<i>Lori Merrill-Fink</i>	<i>Ron Naverson</i>
<i>Mindy Hamel</i>	<i>Merrweather Quince</i>
<i>Marion Kleimau</i>	<i>Victoria Frisch</i>
<i>Jessie Stewart</i>	<i>Suzannah Bunny Le Baron</i>
<i>Brenda Prell</i>	<i>Kevin Krebs</i>
<i>Nightlife</i>	<i>The Daily Egyptian</i>
<i>SIU Theatre Department</i>	<i>SIU Speech Communica- tion Performance Faculty</i>

SUGGESTIONS FOR THINGS TO SHOUT
DURING THE SHOW

- “Learn your [lines/blocking/choreography]!”
 - “Speak up! I can’t hear you!”
 - “Hey Prudence, do you make housecalls?”
 - “Down in front!”
 - “Judith Butler didn’t say that!”
 - “I want my money back!”
 - “I love you, Percy!”
 - “Hey [cast member], my number is [phone number]. Call me when you get off stage!”
 - “What the hell is that supposed to mean?”
 - “You tell ‘em, Yellow!”
 - “Boring!”
 - “How much longer is this gonna take?”
 - “Quiet down! I’m on the phone!”
 - “Hey Jack, your fly’s open!”
 - “What a handsome poof!”
 - “You suck!”
 - “Why isn’t my name in the program?”
 - “I knew I should have gone to Biloxi Blues!”
-

ABOUT THE CAST

Drake Caraker is a freshman in Computer Engineering and Music Theory/Composition. Reflecting on the show, he says, "It's a ridiculous, raunchy romp through the wrongly romanticized Restoration."

When prompted to elaborate on performance in general, he responded, "I have no time for such inane questions. Performance is a good thing." He would like to thank Timothy James Lovett.

Carlos Cravens is a senior in Performance Studies from Energy, Illinois. His first Performance was in the Moe Lab when he was in grade school. He wants to thank his parents for their love and support and also the Performance Studies faculty for not killing him all these years.

Charlie Hope Dorsey is a junior in Performance Studies. She loves to perform. "I am a star," she says. "so performance is me Hollywood, here I come." She would like to thank her mom for giving birth to her, and to all the rest of you [us?].

David Alva Hanley-Tejeda is a second-year Ph.D. in Performance Studies. As a conceptual artist and "theory head," David outright rejects epistemologies of the body, opting instead for purely conceptual (unembodied) theory building strategies. One colleague remarked of David, "He's so theoretical, he needs to be put on an I.V." He thanks the director for casting him as a disembodied voice and an apathetic cliché.

Brian Healy is a first-year Master's student in Performance Studies. He has a beard.

ABOUT THE CAST

Aubrey Huber is a first-year Master's student in Performance Studies. "Performance," she says, "is like being a chicken parading like a peacock." She thanks Bennett and Jessie that this is the most organized and beautiful show she's ever been in, saying that if she weren't married, she'd go for a fop like Bennett.

Kevin Krebbs is pursuing a second Bachelor's, this time in Speech Pathology. Of the show, he says, "You know you're part of something special when you're waiting in the wings and you're so caught up, you almost miss your cue." He would like to thank Kenneth Troeller for 20 years of having his back, and also Jarmie Rivera for patience and understanding, and for listening to the soundtrack a thousand times.

Antoinette McDonald is a Ph.D. student in Performance Studies. Having been in numerous performances on the Kleinau stage and others, she considers *Fopulous!* to be second only to her own production last year. She thanks Bennett, Jessie, and the whole audience for adoring her throughout the show.

Robyn Lovecchio is a sophomore in Cinema and Radio/Television. "Being part of this show," she says, "was one of the best experiences I've had." Performing is her deepest passion, "always was and always will be." She thanks the cast and the directors.

Jeanette L. Mendoza is a first-year Master's student in Performance Studies, specifically interested in body modification as performance. She says, "Performance is cheaper than therapy!" and invites all, "Look at me! Really—Look at me! You think I'm pretty." She

ABOUT THE CAST

thanks Bennett and Jessie for this opportunity and also her ever-supportive partner/husband, Tony.

Nic(k) is a senior in Performance Studies, also a zombie enthusiast. On thoughts about the show? ♡
Nic(k) thanks, “my mother—for inspiring a love of the stage.”

Sir Percy Per Se is a freelance fashion and style consultant, having worked for *Vogue*, *Fubu*, and *Women’s Wear Daily*. In his free time, he enjoys dinner at court and spending time with his friends Merriweather Quince, Hirsute Featherbottom, and George Villiers, Second Duke of Buckingham. He sends his love to that saucy minx, Nell Gwynn and appreciates the audience’s fervent devotion and admiration.

Anna Wilcoxon is a junior in Performance Studies. “This show has been extremely fun to work on,” she says, thanking Bennett for giving her an opportunity to work in the Kleinau for the first time.

Nicolas J. Zaunbrecher is a first-year Ph.D. student in Performance Studies and Philosophy of Communication. As a vainglorious representative of the arbitrarily privileged class of SPCM Kleinau performers, Nic enjoys being better than everybody else for no reason. Fopulous!, he says, “taught me to love again.” He would like to thank you, all the little people.

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NEPOTISTIC, INHERITED PRIVILEGE
PROVIDED BY:

[In the original program, an advertisement for my father's business was included on this page, not only in gratitude for his financial underwriting for the play, but also, as the title for this page suggests, to trouble the "authority" of authorship and to simultaneously "cite" my sources assiduously, both personal and financial.]

PRODUCTION NOTES

The morning toilet, the secret breath check, the way we preen when we think no one sees us, so much of the behind-the-scenes production of our daily performance remains hidden from scrutiny. Yet, we continue to do it, make sure we've got our best faces on, whether trying to impress an other or ourselves. Even those who eschew such "superficial," bodily fastidiousness clothe themselves in story, identity, and history. We make up ourselves with literal and figurative accoutrements.

So, are we as unacquainted with vanity as we might pretend?

It's been a joy to work with Percy on his show—the cast, crew, Jessie, and I all agree his revelatory style and grace has inspired us to embrace our own inner fops. I hope he does the same for you. I would like to extend to him my personal thanks and appreciation.

Reflecting on Populous! is perhaps the most pleasurable part of this experience for me. We tend to focus on the finished product, the sharpened wit, the splendid craft, yet I take comfort in the process of production, the sharpening of wit, and the crafting of splendor. I treasure all of the work that the cast and crew have invested in this show, marveling at their patience and determination, their commitment to, well, populous...isosity. Now, if you'll excuse me, I have to go update my vita.

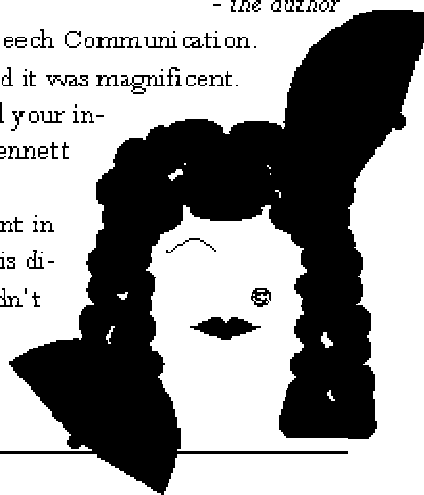
- the author

Jessie Stewart is a Ph.D. student in Speech Communication.

This is her first work in the Kleinau, and it was magnificent.

To the cast, she says, "Thank you for all your intense work." She is also thankful that Bennett has both style **and** substance.

Bennett Whitaker is a Master's student in Speech Communication. Populous! is his directorial debut in the Kleinau. He couldn't have asked for more a more dedicated, passionate cast and crew. "Thank you; I'm proud of you and so very grateful."



VITA

Graduate School
Southern Illinois University

Bennett P. Whitaker

Date of Birth: September 16, 1979

423 Beechtree Rd.
Columbus, OH 43213

sicine.geo@yahoo.com

Capital University
Bachelor of Arts; Religion, French; May 2001

Columbus State Community College
Associate of Applied Science, ASL Interpreting and Education, May 2004

Special Honors and Awards:

Marion Kleinau Theatre Award for Best Newcomer in Performance. 2007.
Marion Kleinau Theatre Award for Outstanding Artistic Achievement for Ichor & The Four Humours Present: Percy Per Se Himself Presenting: Fopulous! or All is Vanity (A Tragicomedy of Manners in Five Acts with Narrated Interludes and Dancing), 2008.

Research Paper Title:

Some Queer Bodies, Per Se: An Explication of Actors' Bodies in Ichor & The Four Humours Present: Percy Per Se Himself Presenting: Fopulous! or All is Vanity (A Tragicomedy of Manners in Five Acts with Narrated Interludes and Dancing)

Major Professor: Ronald J. Pelias