

# **KILLING THE MODERN THEATRE: A NEW MEDIUM TO AUGMENT STAGE PERFORMANCES**

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## **ABSTRACT**

Paul Simon, in "[The Dangling Conversation](#)," asked "Is the theatre really dead?" Yes, traditional theatre of the literary, mechanistic age is. Consequently, the play script and its format are dead because we have moved to the electrical, electronic, digital (EED) age and theatre is no longer just humans on a stage delivering dialogue, action and possibly song with realistic or even impressionistic sets. This paper shows how Electronic Digital Displayed Script With Embedded Multi-Media (EDDSWEMM), in a way, acts as a "[Bridge Over Troubled Water](#)" from the new EED age to the old literary age.

In fact, the whole of society has changed, and theatre needs to follow. Marshall McLuhan, the Toronto philosopher, stated that the societal impact of a new medium is far greater than its content. And, that a new medium requires a new form; it opens doors for new content that includes the content of the old print media. A crisis is that changing a play script format for any reason is tantamount to professional suicide.

This paper follows up on my 2017 presentation at ISSS in Vienna, Austria, of "MS Windows Productivity Research Applied to Theatre"--a peer reviewed paper that lays a scientific foundation for projecting an electronic, digital script with embedded multimedia. It showed how the construct "Viewability," that I named, applies to theatre and script projection. Projection is a form of display of information. Drama displays, by human dialogue and action, the information in a script. Microsoft Word is used to write a script, and by means of Object Linking and Embedding (OLE), visual multimedia--represented by icons--may be embedded in the script. Display may be initiated by double clicking on icons in the text. Similarly, sound may be embedded and "played" by double clicking on music icons. In the interest of increased Viewability, non executable production cues may add additional information to the script. Stage drama is synchronized with the projected script.

The resulting script, displayed on a monitor, also acts as a new digital-literary genre for the individual reader or actor rehearsing at home. Its presentation lies somewhere between the old, formatted as for a typewriter, literary based paper script and a traditional full production augmented by EDDSWEMM.

This paper shows that there are many reasons for EDDSWEMM forecast by McLuhan's follow up and popularization of *Understanding Media ...* in a subsequent book, *The Medium is the Massage ...*. I identify additional reasons such as the obvious advantage to the deaf. McLuhan did not extensively treat theatre as a medium for communication.

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I review the Dramatists Guild modern play script format and show that it is part and parcel of the old literary/mechanical age. My proposed new EDDSWEMM format includes the content of the old (sacred) script format. The possibilities of additional content using EDDSWEMM are wide open. Risk averse producers and theatres often look for tried and true literary works to ensure a gate, but if they want something new and are to survive, they will have to provide material that bridges EED to the old age. Directors, playwrights and audiences are always looking for new material but are locked into the old format; projection at least provides a reason to begin delivering dramatic material in new ways.

Visualization, in this paper, is by projection of this paper.

EDDSWEMM requires technical resources that exceed those that Microsoft currently provides for document production. Hopefully, this problem will be resolved as part of future research and can be reported in the next ISSS conference.

I would like to dedicate this paper to Harrison Holmes Cochran, without whose interest, encouragement and kindness I would have never made it to this point.

Keywords: Social Change, New Medium, Theatre, Playwriting

### INTRODUCTION

This paper introduces a new medium, Electronic Digital Displayed Script With Embedded Multi-Media (EDDSWEMM) that is compared with a typewritten script.

#### Hyperbole

(McLuhan, 1967) says:<sup>1</sup>

- A. "These are difficult times because we are witnessing a clash of **cataclysmic proportions** between two great technologies [mechanistic print and electrical/electronic/digital (EED)].
- B. 'Students of media are persistently attacked as evaders, idly concentrating on means or processes rather than on "substance." The dramatic and rapid changes of "substance" elude these accusers. Survival is not possible if one approaches his environment, the social drama, with a fixed unchangeable point of view--the witless, **repetitive response to the unperceived.**' (10)
- C. "**We look at the present through a rear view mirror.**" (75)
- D. '**In the name of "progress," our official culture is striving to force the new media to do the work of the old.**' (82)
- E. " **We have abolished writing**, the specialized acoustic-visual metaphor that established the dynamics of Western civilization."

McLuhan did not apply his theory extensively to theatre, but in my abstract I noted that:

F. The theatre, based upon a typewritten paper script, is dead.

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<sup>1</sup> Because most citations are from (McLuhan, 1967), material quoted from that reference will not be cited again except when page numbers are given, and then only the page numbers will be given in parentheses.

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G. Therefore theatre must develop less reliance upon the paper script.

Continuing with McLuhan:

H. **"The story line must be abandoned."**

By now, if you are a Dramatists Guild<sup>2</sup> theatre person, I have either piqued your interest or you have totally abandoned me. This paper is for those that are interested in a medium to augment contemporary theatre, ameliorate problems with the above, and even result in positive, bookending hyperbole in the concluding sections. I quoted some more hyperbole of McLuhan's points above that I also judge to be some of the most important.<sup>3</sup> I shall attempt to develop A.-H. more below and include others later--relying heavily upon directly quoted material.

Considering A. above further, we approach the new with the psychological conditioning and sensory responses of the old. This clash naturally occurs in transitional periods. In late Medieval art, for instance, we saw the fear of the print technology expressed in the theme The Dance of Death. Today, similar fears are expressed in The Theatre of the Absurd. [We see in 2018, zombies, violence, bad language, excessive sex, drugs, etc.] Both represent a common failure: the attempt to do a job demanded by the new environment with the tools of the old." (93) [Theatre] " ... anxiety is in great part, trying to do today's job with yesterday's ... concepts." (9)

A. N. Whitehead supports this cataclysmic view with his quote, "The major advances in civilization are processes that all but wreck the societies in which they occur. (6-7)

The print-mechanistic age is defined as adding to individualism, private, fixed points of view, the power of detachment and non-involvement.

Considering B., many people on Fox News cling to a written Constitution, scriptures, written laws, ritual and traditions, oaths, or EEDs, and schedules. The standard format in the theatre, described later, is an example. If producers see a non-standard script they do not consider it on its merits.

Regarding C., the quote reinforces the middle of A., in that people who do not accept the EED culture cling to the old. McLuhan makes the point in *Understanding Media...* (McLuhan, 64) that the old medium becomes sacred when a new medium appears. An example is Jewish use of handwritten scrolls in high ceremonies when books would be much less expensive and much easier to use; no offense meant to that faith that is the foundation of three religions.

D. is reinforced by the fact that in theatre, although new technology is being continually added, the format of the script is not changed to accommodate it and modern word processors. Forward strides are being taken in education.

Educational instruction was organized in terms of classified information--subjects were unrelated. But now, in America, many institutions of higher learning are allowing students more

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<sup>2</sup> [Dramatists Guild of America Web Site](#)

<sup>3</sup> I subjectively evaluated points in the main reference for my purposes by **bolding** the most important, **highlighting** the next most important and merely listing the rest. A.-H. and further discussion of them are ordered by me, then I took highlighted points in the order that they appear in the book first to discuss older age media and then to discuss my new medium. The **Other Points** section treats the rest in book order. Material enclosed in double or single quotes is generally direct from the primary reference and is cited according to the convention laid out; other material may be my paraphrases of what is in the book.

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elective choices and curriculums are becoming more interdisciplinary--certainly allowing or even mandating use of calculators and smart phones and especially computers and the Internet. The former was true for President Charles Eliot of Harvard, and educators are using multi-media in curriculum vitas. (Buckner, 2017) Many churches use projection in formal and informal services. McLuhan insisted that education should move from imposing **reductionistic discipline to discovery**, even of the popular culture, and in recent decades that shift seems to have taken place to the dismay of the "old schoolers."(100)

E. supports D.; students cannot do math without calculators; many people today do not talk or write to each other. People walk around and drive around texting, checking tweets, and watching videos. Google replaces encyclopedias and dictionaries. People get news by cable TV and social media, not newspapers.

F. and G. are my comments logically derived from the above and applied to the theatre.

H. is a McLuhan idea; this is anathema to theatre. However a drama might illustrate an emotional truth.

The context of this paper is the theory (McLuhan, 1964)--particularly as condensed, summarized and popularized in (McLuhan, 1967). Emphases are upon reasons for the new medium, advantages for using it and examples--particularly how they relate to McLuhan's theory. The theory asserts that "all media are extensions of some human faculty," (inside front cover) that new medium affects society and that those effects are more important than the content (information that it delivers). "Societies have always been shaped more by the nature of the media by which they communicate than by the content of the communication." (7) He pounds home his point by, " ... electric technology is reshaping and restructuring patterns of social interdependence and every aspect of our personal life." (8) Also, a new medium requires a new form and the form stimulates new content. The new form is the thorn in the side of theatre. Other details of the theory will be given throughout this piece.

I shall describe the "standard" play script format and a format for EDDSWEMM directly. The following sections give the definitions and context to help understand the meat of the paper.

### **A Brief History of Communication and Display**

The most distinguishing attribute of the human species is the superior (relative to all other species) ability to communicate--not the upright stance or opposing thumb and forefinger. From grunts and body language, as depicted at the opening of *2001*,<sup>4</sup> we developed oral/aural communication (language) and a phonetic alphabet and writing. Somewhere along the way, in France,<sup>5</sup> people painted images on cave walls and about 12,000 years ago, in Turkey (see 2.), people started carving bas reliefs of animals on T shaped pillars. These were forms of display to communicate. The quill writing and printing are forms of display. (48) Rudimentary books were developed by the Nag Hammadi monks (Buckner, 2017, slide presentation). Gutenberg invented the movable type printing press and we were in the literacy-mechanical age. The typewriter and

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<sup>4</sup> *2001: A Space Odyssey* is a 1968 epic [science fiction film](#) produced and directed by [Stanley Kubrick](#). The screenplay was written by Kubrick and [Arthur C. Clarke](#), and was inspired by Clarke's short story "[The Sentinel](#)". A [novel also called 2001: A Space Odyssey](#), written concurrently with the screenplay, was published soon after the film was released.

<sup>5</sup> From the World famous cave of Lascaux to the most recent discovery of Chauvet, France has some of the most spectacular prehistoric cave art in the world. Ranging from about 30,000 to 12,000 years ago, cave art is found in limestone caves found in southern France.

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stock ticker are electro mechanical devices to print from human keystrokes and electrical impulses. Wang<sup>6</sup> developed the first practical word processor and Microsoft and Apple dominate the market now with software applications that run on PC's. The Internet, social media and smart phones bring us about up to date. Aural devices play .MP3 music files. All of these media afforded better and faster communication of information. We are now in the age of EED.



**Figure 2. Göbekli Tepe Temple Pillar With Bas Relief**

### **Other Display Media**

Display is a generic term for all media that deliver information by visual means. Stage actors display themselves and the director displays the set and properties. The EDDSWEMM script may be displayed by projection or on a monitor. Other examples of display are tomb paintings in Egypt, Torah scrolls, Nag Hammadi Codices, printing, lithographs, theatre posters, photographs, art, television, motion pictures, social media, virtual reality (VR) and holograms.

### **The Modern Dramatists Guild Format**

The modern Dramatists Guild format is typical of the literary-mechanistic age--based upon a typewritten, paper, format, where tab stop positions are meaningful as to the various elements of a dramatic script. It is assumed that 8.5 x 11" paper is used. A full specification, with some discussion is given at: [Dramatists Guild Format](#). Details are:

1. Stage direction starts at the center of the page.
2. Dialogue starts 1.5"<sup>7</sup> from the left side of the page and ends 1" from the right side.
3. Top and bottom margins are 1".
4. Page numbers are right justified at the top of the page in the header.
5. If there is music/singing the score must be in the script.
6. If there are lyrics they must be in the script.
7. Rule of thumb timing is one minute per page.
8. Use black ink.
9. Use white paper.
10. Use the 12 point Courier font.
11. See the endnote for title page details.<sup>i</sup>
12. See the endnote for the Dramatis Personae page.<sup>ii</sup>
13. If the play contains more than one act, indicate the act number with a Roman numeral, followed by a dash, then the Arabic page number. If the acts in the play were also broken into separate scenes, an Arabic scene number would appear between the Roman numeral act number and Arabic page number.

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<sup>6</sup> Wang Laboratories was a computer company founded in 1951, by [An Wang](#) and G. Y. Chu.

<sup>7</sup> To allow room for 3 hole punching. Brass brads and backing plates bind the script.

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14. ACT and SCENE designations: Each new act and each new scene within an act start at the top margin of a new page. They are indented 4 inches from the left edge of the page. The act designation is typed in all caps, and is underscored. Double-spaced below this comes the scene designation, if your play is subdivided into scenes: this, too, is indented 4 inches from the left edge of the page. It is also underscored, but it is NOT in caps.
15. CHARACTER NAMES: Character names are all caps and indented 4 inches from the left edge of the page. Once the character name is typed, there is never a double space that follows... the next line after a character name is never blank and is either dialogue or a brief stage direction if needed.
16. Dialogue: Left justify the dialogue but don't right justify it. In fact, don't right-justify any element of your formatted script. Don't hyphenate words that are not spelled with a hyphen... move that word down to the next line.
17. Stage directions: All stage directions appear in parentheses, 2.75 inches from the left edge of the page. Each line of stage directions on the page should not extend past approximately 2.5 inches before wrapping to the next line. Character names are always capitalized in stage directions. If they take place within a character's dialogue, they are single spaced below the dialogue. Then the dialogue resumes, single spaced below the internal stage direction. If a stage direction takes place between one character's dialogue and another character's, then the stage direction is double spaced in its own separate area between the dialogue of the two characters.
18. (CURTAIN)/(BLACKOUT)/(END OF ACT)/(END OF SCENE) designations: When a scene ends, the Blackout or Curtain designation is double spaced below the end of the scene, indented 4 inches from the left edge of the page. It is typed in all caps and appears in parentheses: (BLACKOUT), or (CURTAIN). Then, double space below this designation and use the same style to write (END OF SCENE) or (END OF ACT). These designations are to "either/or" or like black and white--too limited. What if the director wants to control speed of curtain opening/closing? To specify subtitles of lighting control? To control other rail positions? In the EDDSWEMM format, the cue numbers change to indicate beginnings of new scenes and acts,
19. Simultaneous dialogue: When two characters speak at once, both character names and their dialogue are written on the same line. There's no hard rule about indentation.

These kinds of script elements are predominately designated by position on a horizontal line of the script; the convenience and space saving of hyphenization is proscribed. The automatic wrap around of modern word processors is lost. Bold, underlining and parentheses are used but not italics nor color--not present on a typewriter but standard on word processors. No provision is made for designating quoted text, verse or a translation into a foreign language. The eye has to jump all around the page.

If one uses a popular formatting app, see [Final Draft Specifications](#), one effectively has to learn the rules for another word processor and pay for it. Final Draft places a convention for indicating a continuation of dialogue/stage direction on the next page at the top of the page, taking up space. An advantage of Final Draft is that it automatically repaginates when changes are made to a script. A disadvantage of MS Word is that it wastes space doing automatic widow/orphan control, but that feature may be turned off. It is evident that the Dramatists Guild format has a high degree of fragmentation.

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Many playwrights use word processors instead of Final Draft and some choose to use their own formats. See [Play Formatting Examples](#). I have never had an actor protest the EDDSWEMM format

### **A Brief History of Theatre**

The theatre of the Western world began about 2,500 years ago in Greece. Actors were men, including men playing women, and they used costumes and choruses. Famous plays are still performed.

Aristotle wrote a theory of theatre that is still taught in academic departments.

During the Middle Ages, theatre declined except in the Roman Catholic Church where it was used to teach stories from the Scriptures and traditions of the church.

Theatre bloomed in the Renaissance, aided by the invention of the printing press, and culminated in the works of Shakespeare that were strictly dialogue; that is why each director, adding his/her own interpretation of action, sets, etc., can come up with different performances.

During the 19th century, lime lights were used as footlights, resulting in the expression, "in the lime light." More and more elaborate, realistic, or impressionistic sets were built for different plays. With the advent of the electric age, elaborate lighting became possible with lighting instruments hung and focused on bars called "electrics" over the stage and even over the audience (AP's). Modern instruments may have different focal lengths, have motorized irises to broaden or narrow the beam, different Kelvin operating temperatures (colors), have filters for different colors including motorized color wheels to change colors, and are digitally controlled in intensity. Sound can be from microphones hung over the stage or, more recently, wireless microphones worn by individual actors. Elaborate sound mixing boards to control sound from microphones, CD, tape, etc. are common in theatres of any size. The German director, Bertholt Brecht, exposed the electrics and sound equipment on stage as part of the setting. The fad faded, but is staple in any rock concert and even modern pop and classical concerts with laser shows, towers, and moving projectors.

Tennessee Williams premiered "The Glass Menagerie" in 1944 and included projection of titles that was not used until the turn of the century in a television production of the play. (Buckner, 2017) Academic institutions began using projection of film clips at about this time in theatre departments and, now, use of moving projectors is common. Advanced uses of projection have been seen in recent years in "War Horse" and "Shen Yun."

My innovation is projecting the script. Another innovation is use of OLE to deviate from the rigid, text only, on white paper script with the advent of powerful word processors.

### **Why Is Theatre a Social Industry?**

Social is used to characterize organizations with multiple parts interfacing together in a friendly manner. Theatre has many parts working together like any other parts of society: there are theatre personnel, critics, producers, directors, designers, casting and rehearsal space renters, actors and their agents, casting agents, playwrights and their agents and--most important of all--the audiences. Any reasonable performance has an intermission with drinks where audience members may socialize, and the actors take curtain calls. Most colleges and universities have drama departments. Broadway and off Broadway are major attractions in New York City. Drama has been a vital part and influence on Western society for 2,500 years.

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### Process

One may elect to skip this section; for lack of space it has been moved to the supplemental file.

### MORE OF MCLUHAN'S THEORY

#### Defining the EED Age

McLuhan makes important points about the EED age presented below in order from front to back of the main reference.

He notes that the Internet provides instant communication and that "communication insures [sic] that all factors of the environment and of experience co-exist in a state of active **interplay**." (63) EDDSWEMM moves towards this. Substituting "playwrights" for people in general, in the EED age, "[playwrights] use multiple models for exploration--not from a **fixed point of view**. We should suspend judgment on what model [or format to use] to the end. (69)

McLuhan feels that in the present age, people are trending toward a global tribal view--toward a global tribal village (GTV). (100) Perhaps one can take a global view of communications using the new media.

The popularity of "Star Wars"<sup>8</sup> film and television series' supports McLuhan's assertion that the youth of his day (affected by EED) lived more **mythically and in depth**.

In McLuhan's day, students began simultaneously dropping out and teaching in to keep from being propagandized and, instead, propagandized instructors. [That may have gone too far with some of today's instructors taking such far left stances as to make fair and balanced in education a mockery. ] The drop out represents a rejection of nineteenth century technology and the teach in an effort to shift the educational **process toward discovery**. [The cast in an EDDSWEMM play might do that.] (101)

Our age has been characterized as the information age; McLuhan says, " ... in the age of information, most transactions are handled electrically." (101) Furthermore, playing of sound and imaging electrically/electronically brings about a considerable drop in the visual component...and a considerable increase in the other senses. Television has **increased sensitivity and involves more participation**: can EDDSWEMM do the same? The projection and display in the traditional, literary genre play, make the audience see the screen like TV. In other words, in watching TV and EDDSWEMM, the mind of the audience is more involved, making the experience more cool.

My reaction to the TV discussion (126) is: Can both TV and EDDSWEMM make the audience more earnest, **more dedicated**? Can they get a **truer understanding** of the media? Both TV and EDDSWEMM are " totally **new technology which demands new sensory responses**. (128) They are therefore both cooler. In EDDSWEMM **we can have** special editing effects such as abrupt zooms, elliptical editing, no story lines, and flash cuts. We can still have story lines, but augmented by that content--a cross between TV and "drama."

These innovations **will make former media better than** ever. (131)

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<sup>8</sup> "Star Wars" (later retitled "Star Wars: Episode IV – A New Hope") is a 1977 American **epic space opera** film produced by Gary Kurtz and written and directed by **George Lucas**. It is the first film in the original **Star Wars** trilogy and the beginning of the Star Wars franchise. Lucas was heavily influenced by Joseph Campbell who taught mythology.

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### Other Points in the Theory

Finally, also in order of occurrence in the main source, McLuhan makes the following points in order from front to back. To many, what I have given of the theory may seem like a hodge podge of ideas and that is a fairly accurate assessment. It has been noted that McLuhan often does not really get down to saying what he means until deep or late into a book. (Bobbitt, 2011) It is my observation that he deals with ideas--not rules or forms. I shall at another time present a guide or model for use by playwrights based upon ideas rather than a storyline, per se. McLuhan seems to emphasize youth and education and many of my quotes are from these categories.

#### *The Old Age*

In contrast to the EED age, McLuhan says that, "The alphabet and print technology fostered fragmenting process ..., specialism ... detachment." (inside back cover) This supports the hodge podge observation above, as does the sub title of the book, "*An Inventory of Effects*" (McLuhan, 1964). McLuhan calls his book a visual and literary experience," putting it squarely in the old age. "In contrast, EED " electric technology fosters unification ... and ... involvement." (101)

Regarding difficulties in bridging from one age to the next, McLuhan notices that "Words and meanings of words predispose the child to think and act in certain ways." (101\*) Parents' influence is outweighed by the world as a sage. (14) To a certain degree, we are what we have heard, what we speak. This can be changed by education. The former technology is mechanization that conditioned psychological responses and concepts making observation irrelevant. In his education section, (18) McLuhan notes that the TV-smart phone<sup>9</sup> home where world news and views about everything contrasts with the school that is like a factory with production lines, classifications and inventories and there is no childhood; he/she was an adult before the 17th century and is now in two worlds--neither of which inclines him/her to grow. It takes effort to grow--to learn. Theatre people must do this to take advantages of the ideas of the new age and its opportunities. If they do not, they will become irrelevant.

It is the youth that must bridge the gap between ages. The youth of McLuhan's day were the youth of the late '60's; they are retired now and have grown children in professional positions. It is important that they understand not only the influences and effects of EED but also its uses; uses may be good or bad. [Youth] "lives mythically and in depth;" (9) those former youths that now control theatre must not be shallow and literal, fixed, rigid--like in the old age." Our time is a time for crossing barriers, for erasing old categories--for probing ground. When two seemingly disparate elements are imaginatively poised, put in apposition in new and unique ways, startling discoveries often result. (10)

Regarding electric circuitry, it ' has overthrown the regime of "time" and "time" and "space," and pours upon us instantly and continuously the concerns of all other people." Projection shows the audience the concerns (what is in the mind of, unspoken) of a character.

Regarding specialism, in the context of jobs, McLuhan says that "From the fifteenth to the twentieth century, there is a steady progress of the fragmentation of the stages of work that constitute the "mechanization" and "specialism," and, "Now job patterns tend to blend into roles of work that resemble teaching, learning and "human" service ... [with loyalty]. One of the mantras of theatre people is that the playwright must not teach a lesson, and, because he has to

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<sup>9</sup> In the first decade of this century I introduced smart phones into plays and the people in First Stage fiercely resisted them being in a play.

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make a living, that charitable work--either working for no pay, or dramatizing that--is verboten. It is time in the EED age to come together and, at least sometimes, show charity at work and be charitable. McLuhan says, "there is absolutely no inevitability as long as there is a willingness to contemplate what is happening,(25) so there is no such thing as no message or no gratis in playwriting. Furthermore, in a section about others, he says, "Our new environment compels commitment and participation. We have been irrevocably involved with, and responsible for, each other, ... ." With projection the live cast has to synchronize with it and work together; the age of the star is gone. People with unconquerable egos will not make it.

McLuhan sees that print "...is an extension of the eye."(36-37) The audience's eye; this is of the old age in that the text of the old kind of script is seen--bridging the gap between the old and new ages. But also all kinds of static and moving images may be displayed as well as colored fonts, text background, page shadings, different colors for each character name and narration and whatever the mind can imagine. Projection is also an extension of the eye as is all display.

The costuming is more than an extension of the skin; (38-39) it is an extension of the character, and, because the audience sees it, it is an extension of their eyes. Why can't EDDSWEMM also be an extension of their eyes, containing, but also adding more, than print with images? And the sound from it is an extension of the ear added to the dialogue of the cast. Both involve the audience more--are extensions of the central nervous system (CNS). McLuhan asserts, "electric [electronic/digital] circuitry is an extension of the central nervous system." EDDSWEMM uses EED, therefore it acts as a CNS extension involving the audience on a wholly new plane.

Involving more and different senses with EDDSWEMM changes the ratios of involvement of different senses with others. 41 "When these ratios change, men change." "Media, by altering the environment, evoke in us unique ratios of sense perceptions. The extensions of any one sense alters the way we think and act--the way we perceive the world." This idea is highly significant; by using EDDSWEMM, the playwright can change audience perceptions of the theatre and the theatre can have a significant, new, impact upon the world. Does anyone want to have a positive impact worldwide?

McLuhan asserts that the dominant sense organ of pre print societal orientation was the ear. (44)The phonetic alphabet gave man an eye for an ear.(44) On the same page, he noted that words and sentences are strung together in a definite order encouraging habit of perceiving visually and spatially particularly in uniform space and time. Progressing in this line of thought, "'Rationality" and logic came to depend on the presentation of connected and sequential facts and concepts.' But, especially in the EED age, McLuhan says that we are visual people operating in continuous connected visual space--hence. uninterrupted vertical scrolling. (44-45) EDDSWEMM helps theatre conform to this notion. Projection extends/breaks up visual space.

Considering the alphabet and writing, McLuhan says that the technology of the alphabet leads to fragmenting--thinking in departmentalized parts. Projection displays several parts at the same time (45) --like the three ring circus of yesteryear. Writing followed speech as a form of communication. McLuhan says, "Until writing was invented, man lived in acoustic space: boundless, directionless, horizon less, in the dark of the mind, in the world of emotion, by primordial intuition, by terror. Speech is a social chart of this bog." It is interesting how the space age brings horizons into focus. "The goose quill put an end to talk. It abolished mystery; it gave architecture and towns; it brought roads and armies; bureaucracy; it was the basic metaphor with which the cycle of civilization began, the step from the dark into the light of the mind. The

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hand that filled the parchment page built a city."(48) Parallels in bringing an end to talk may be TV, social media and texting. Now, with EED, print is sacred. Projected EDDSWEMM unifies writing, vision and sound.

McLuhan says that printing is a ditto device that confirmed and extended the new visual stress. (50) It provided the first uniformly repeatable "commodity," the first assembly line--mass production. (50) This is amplified by Xerography. In the theatre paper scripts are dittoed and re dittoed with every revision; with EDDSWEMM costs may be reduced if not so many paper scripts are printed. Printing provided the relatively expensive portable book that could be read in isolation and privacy.(50) Using EDDSWEMM on a computer allows an individual to do that but also allowed is more inspiration by a playwright and perhaps more inspiration to his/her audience, individual or collective. "Men could now inspire....," says McLuhan. (50)

In discussing *The Renaissance Legacy*, (53) McLuhan says that in art, the vanishing point was invented and nurtured a sense of Self Effacement in the artist and audience; the observer could be detached and uninvolved. Observe that in the pre EED age there is more detachment and now there can be more involvement. Continuing, according to McLuhan, "The instantaneous world of [electric/electronic/digital] informational media involves all of us, all at once. No detachment of frame is possible." Note that our age is frequently referred to as the information age.

Going back two ages, McLuhan says that primitive, pre-alphabet people integrate time and space as one and live in an acoustic, horizon less boundless, olfactory space, rather than in visual space. Projected EDDSWEMM revives those capabilities, i.e. we may recapture qualities of a tribal village--but globally. [Electric/electronic/digital] circuitry is recreating in us "The multidimensional **space orientation** of the "primitive.'" (56) This assertion could have been added to the hyperbole above.

In one paragraph we encounter a somewhat plethora of interconnected ideas: (63) McLuhan asserts that "Our electronically configured world has forced us to move from the habit of classification to the mode of pattern recognition." EDDSWEMM is somewhat of a pattern: context/mood/meaning may be repeated. The GTV theme is repeated (67): "The new electronic interdependence recreates the world in the image of the global village." Interdependence is promoted between cast, playwright and audience using EDDSWEMM. This implies that dependence is promoted by the print media. Continuing with McLuhan's thought, the [playwright] is the thermostat controlling this and it would be wise to extend the controls to all of the senses. The environment of EDDSWEMM is not a passive wrapping but an active process that is invisible. Counter situations can summon attention to see and understand more clearly. We avoid a fixed point of view. Inspired by McLuhan (68), I assert that we can arrange the EDDSWEMM environment as a work of art, as a teaching machine designed to maximize perception and to make everyday drama a process of discovery.

McLuhan uses the word environment (84-85) in a culture that may be thought of as ambiance. (Carvalho, 2013) Environments are invisible. Their ground rules, pervasive structure, and overall patterns elude easy perception. McLuhan considers the Emperor in the tale of his new clothes. 'Well-adjusted courtiers, having vested interests, saw the Emperor as beautifully appointed. The "anti-social" brat, unaccustomed to the old environment, clearly saw that the Emperor "ain't got nothin' on.'" The new environment was clearly visible to *him*.' The standard play script format ain't got nothin' on in the EED age.

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What a segway to humor. The following quote is a good model for a play; note that it could be in EDDSWEMM while the stage dramatization is deadly serious. "Humor as a system of communications and as a probe of our environment--of what's really going on--affords us our most appealing anti-environmental tool. It does not deal in theory, but in immediate experience, and is often the best guide to changing perceptions. Older societies thrived on purely literary plots. They demanded story lines. Projected material, not the script text, has no story line. Today's humor, on the contrary, has no story line--no sequence. It is usually a compressed overlay of stories."(92)

Connecting the environment with professionalism vs. amateurism, McLuhan moves on. "Professionalism is environmental. Amateurism is anti-environmental. Professionalism merges the individual into patterns of total environment. Amateurism seeks the development of the total awareness of the individual and the critical awareness of the ground rules of society. The amateur can afford to lose. The professional tends to classify and to specialize, to accept uncritically the ground rules of the environment. The ground rules provided by the mass response of his colleagues serve as a pervasive environment of which he is contentedly unaware. The "expert" is the man who stays put." Classify the EED age playwright as the amateur who will soon replace the professional.

Expanding on McLuhan's ideas about youth, " We must live with the living."(100) Theatres that do not lean forward to present day youth culture will soon have no significant, positive influence. McLuhan felt that the youth of the '60's were not permitted to approach the traditional heritage of mankind through the door of technological awareness because of their parents' and leaders' backwards looking views. Does this apply to electronic/digital/social media? McLuhan felt that the youth of his day wanted roles and goals--active involvement--not specialized jobs. Some companies seem to seek such employees today. Young playwrights seeking more active involvement, rather than the production process being sub divided among themselves, directors, cast and producers, may consider using EDDSWEMM.

McLuhan compares and contrasts vision and sound, both in EDDSWEMM, asserting that where a visual space is an organized continuum of a uniformed connected kind, the ear world is a world of simultaneous relationships. (101) The new medium helps bridge the two ages.

With EED, McLuhan asserts (114) that precision is sacrificed for a greater degree of suggestion. Myth is the simultaneous awareness of a complex group of causes and effects [as opposed to Socrates' precision of the written word]. EDDSWEMM may be used to suggest moods, what is going through a character's mind, irony and whatever the playwright's imagination leads him/her to include. However, McLuhan observes that our technology forces us to live mythically, and continue to think fragmentally on single, separate planes. This of course increases anxiety; better to change society. Myth [Star Wars] means [a playwright] putting on the audience, putting on one's environment...and the English language [and if a musical is being written] with musical effects--putting on a whole vesture, a whole time, a *Zeit*. (114)

Regarding oral/aural vs. visual communication, 'Most people find it difficult to understand purely verbal concepts. They *suspect* the ear; they don't trust it. In general, we feel more secure when things are *visible*, when we can "see for ourselves.'" (115) With projected EDDSWEMM the audience may get a fuller sound-picture of what a character's dialogue may mean.

McLuhan says that Joyce saw no advantage in being locked up in each cultural cycle as in a trance or dream. He discovered the means of living simultaneously in all cultural modes while

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quite conscious (120). EDDSWEMM can be used to accomplish this and is why multi-media is important in it as well as dual dialogue and action on stage and virtually in the projected script. Audience expectation may be aroused by such simple means as headings and titles. The simultaneity and oneness suggest the answer to conflict. My thoughts are that, drawing on McLuhan, dialogue is cooler than projected type but body language adds coolness to the visual. Sound and simultaneity add coolness in EDDSWEMM and the text in it bridges to the old print age. Projected lyrics overcome the leeriness of the aural. (Conversely, digital songs embedded in EDDSWEMM obviate the standard script format need to include scores and lyrics.)

McLuhan asserts (122-123) that authorship proceeds from print and needs to be stressed less; the benefit of "teamwork exceeds that of private effort." Uh oh, should theatre people forego fame, glory and higher paying specialized functions?

Regarding the senses, "In television, there occurs an extension of the senses of active, exploratory touch which involves all the senses simultaneously, rather than that of sight alone." (125) Goggling accomplishes this, perhaps more so. Using EDDSWEMM approaches this capability.

### **The Suggested EDDSWEMM Format**

#### *General Remarks and Front Matter for EDDSWEMM*

EDDSWEMM is formatted to save space and allow the eye to more or less track down the center of the page. There is much more flexibility and unification in this format with cues (including lighting), dialogue, action, sound and stage direction all in one document. End notes and footnotes are allowed. Generally, the script is directly prepared as a word processor, production, script document instead of as a simulated, typewritten document--saving the extra expense and effort to learn Final Draft. Macros may be created to automatically position the cursor and format different script elements. The result of all of this is many less strokes and operations to perform--offset to some degree by addition of production cues. If they are considered a distraction, they may be partially grayed out, reduced to a small font size such as 4 point, or shrunk to essentially a line by choosing 1 point. They can be restored to 12 point by selecting the entire script and choosing 12 point for everything or selecting them individually and setting up to change the font size and just hovering the cursor over 12. In general, the new format contains more and different information than the old.

The format for the title page may remain the same--only it is not numbered. The format for Dramatis Personae may be retained, but more flexibility is advised to get all of the information for a character on the same set of lines if possible. Character names are bold and in all caps. I advise that the character name, gender, age (range) and a brief description of role--possibly including ethnicity--be included. Two files are recommended, or if one file is desired, joining different divisions may be employed. The first file is front matter, including the title page and Dramatis Personae (that does not immediately follow the title page). This is because I was taught in college to develop the characters, summarize the story line as a synopsis, include a ground plot (and perhaps even a lighting instrument plot), and include **the initial setting**.

Page separations are eliminated making widow/orphan issues irrelevant, but the milepost of the page (bottom) is lost. Instead, production cues (left justified to a 1" margin<sup>10</sup>), including Curtain, Blackout, and End are introduced both to serve as mileposts and generalize rail and lighting

---

<sup>10</sup> May be 2" if deemed important enough to show on a standard size 8' x 8' projection screen

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control. Many resources of Word are used such as right justification for verse and quotes (that are put in quotation marks), italics, and optional different colors for different character names instead of different positions on the horizontal line. Margins are 2" from either edge and left justification is preserved. Color images, including single, slide show, video and URLs on the Internet are encouraged. Colored text and highlighting are encouraged. Sound, including music and songs with lyrics

cs, sound effects, ring tones, tones such as for Morse code, may be embedded in the script (generally centered). Notes are allowed and may contain complicated stage directions. Character names are bold in caps and lower case for stage directions, notes and action. The action line in parentheses is substituted for the stage direction line interior to dialogue and may contain stage direction. There should be some vertical separation between action lines and dialogue, say 4 points, to more clearly distinguish them from dialogue. In character, aside and direct dialogue may be designated in action lines. Act and scene numbers may be in headers if the script is assembled from different divisions, but are not put with page numbers. Act and scene titles and numbers are similar to the standard format and are centered and not required to start at the top of a page. The end of play and intermission cues are bold, all caps and centered. Lines may be numbered outside the left margin as mile posts like in a legal document. Settings (not stage) for different acts and scenes are illustrated in examples to follow. Below act and scene titles (that were intended to be projected by Tennessee Williams in "The Glass Menagerie" (Buckner, 2017) in 1944 may be information as to what characters appear in the scene, which ones have dialogue and do not, and the numbers of their lines. It is the prerogatives of the audience to look at the projection or not and it is assumed that they will do both as they choose.

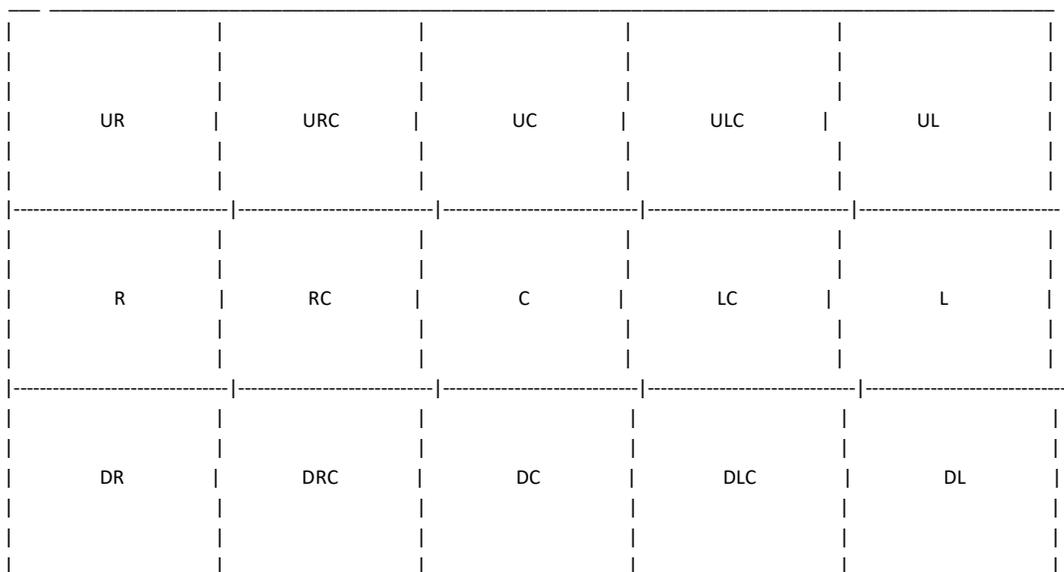
It is much easier to treat this format specification discursively, in general, than the standard format. Some individual specifications follow:

- 1) Dedication: "To ... ," without quotes, centered vertically and horizontally.
- 2) Foreword: The word "FOREWORD" centered horizontally at top in bold; skip one line.
- 3) Acknowledgements: the word, "ACKNOWLEDGEMENTS" after one blank line as above.
- 4) Dramatis Personae: after one blank line as per standard format; Role, Name and Player are sub headings in bold caps and lower case after one blank line, followed by a blank line. Double casting is indicated for both character names.
- 5) Character Back Stories: "CHARACTER BACK STORIES" in bold all caps, centered horizontally after one blank line, followed by a blank line. Sub headings are full character name, left justified, in bold caps and lower case, optionally followed by parenthetical expression giving maiden name if female after "nee'," or nickname, both bold, age, life status if relevant, gender and other information if necessary, followed by a period. Then capitalized phrases necessary to define character to actor. References to other characters (first names or nick names bold caps and lower case). Double cast character names are preceded by an asterisk and are not separated from the list by one line denoted by an asterisk and bold and lowercase is followed by "double cast."
- 6) Themes, motifs and Central Questions: follow after a blank line--centered horizontally in bold all caps as "THEMES, MOTIFS AND CENTRAL QUESTIONS" followed by a blank line. Sub headings are left justified bold and in all caps, followed by a double dash and listed in capitalized words or phrases separated by commas. Central questions are capitalized interrogatory sentences.

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- 7) **COSTUMES, PROPS, PROPERTIES AND SCENERY:** as above with sub heading **PROPS**, followed by indented sub sub heading in bold caps and lower case "Weight bearing", and further sub headings indented, beginning in caps, as necessary. The next sub sub heading is "Non weight bearing." The next sub heading, **PROPERTIES**, is followed by a capitalized list of small properties, not large pieces of scenery or set pieces. The next sub heading, **SCENERY**, is broken into sub categories of "Flying" and "Non Flying" in bold caps and lower case, followed by an indented list as for Properties.,
- 8) **ACTING AREAS** is a diagram of stage position abbreviations from UR to LL. The heading in bold all caps is centered below and followed by blank lines. See Figure 1.

### ACTING AREAS



**Figure 1. Acting Areas.**

- 9) **GROUND PLOT:** Similar to the above showing a plan view of the unit set or sets. The set pieces may be labeled or numbered with an index below giving their names
- 10) **SET DESIGN(S):** Separated by blank lines, bold, all caps, centered, followed by descriptions of the set or sets. Any references to characters are bold caps and lower case character names.
- 11) **Pitch material:** followed by a blank line, the title and author centered in bold, all caps and caps and lower case respectively on separate lines followed by a blank line. The log line centered in bold all caps is followed by a blank line and an 8 word or less encapsulation of the play. It is followed by a blank line. As per the log line, a 30 second elevator speech may follow, followed by a five minute pitch and the **STORYLINE**. The introduction, if there is one (may be in the front matter), and act and scene headings and numbers, are indented and followed by colons. A paragraph summarizing each follows. Again, character names are bold in caps and lower case, The Intermission, if present, is separated by blank lines and is in bold caps and lower case.
- 12) **TIMING:** The relative time (date, time of day) may be included to aid the director and is best described by an example (extra vertical spacing to accommodate line numbering):

# NEW MEDIUM FOR THEATRE

## TIMING

### TIME LINE

#### INTRODUCTION

"The present"

July 4, 2003, Michael and Cynthia are injured.

December 21, 2004, Cynthia dies, is cremated.

December 29, 2005, Funeral for Cynthia,

#### ACT I, DUST UNTO DUST

##### Scene 1, The End of the World

Mid-December, 2005, Rose Hills, California.

The above may be followed by a description of set and costume changes.

##### Scene 2, Isolation

##### Scene 3, Dr. Death

The next evening.

13) EMBEDDED AND INCIDENTAL MUSIC: Following a blank line a description of background music and music that is a direct part of the play, if it is a musical), incidental music to be played during seating, intermission and exiting, may be described. The left justified heading is bold all caps. Sub headings, after a blank line, are bold caps and lower case, centered. Note that background music does not add to play time and incidental music is played only as long as is necessary, for example, to cover scene changes.

14) A list of sound cues of music may be best described by example:

BACKGROUND AND INCIDENTAL MUSIC CUE OBJECTS EMBEDED IN CON TE PARTIRO SCRIPT	Track
(SOUND 0001 Alan Jackson - Like Red On A Rose	3:32)
(SOUND 0002 Elvis - What Now My Love	3:16)
	...
	total 6:48
	Acts I-II
(SOUND 1100 Jennifer Lopez - Selena - Dreaming of You	4:07) 1
...	
(SOUND 3603 Louis Armstrong - What A Wonderful World	2:21) 14
	Total 2:22:14
	Introduction 6:48
	Grand Total 2:29:02

15) A list of embeddings of incidental music provided for selection may be included as is shown by example:

#### Incidental Music

(SOUND 0001:



OLE is removed to save file space

Alan Jackson - Like Red On A Rose.mp3

...

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The copyright line is repeated at the end of the front matter.

### *The Body*

The formatting for an EDDSWEMM play script body is best conveyed by commented example (note the use of blank lines to separate script elements):

```
43  {PROJECT 0000: [This Script]}
44
45  CON TE PARTIRO (Time to Say Goodbye)
46
47  INTRODUCTION - 368
48  The present, this theatre.
49
50  MIA, KENT, BOB, BEVERLY, FLO, MICHAEL, JULIO, DOLPHIN PUPPET
51  (JOHN), LARGE DOLPHIN, SMALL DOLPHIN
52
53  RAIL NN CURTAIN 0000: Opens at "normal" speed.
54  [LIGHTS 0000: Black except up 40% in bar and house.]
55  (SOUND 0000A, B, C, etc: [Front matter incidental music during
56  house seating])
57
58  ENTER R 0000A,B,C: Julio, Large & Small Dolphin into bar.
59
60  NOTE 0000: Some of the seating incidental
61
62  JULIO (no lines)
63  (As Julio "punches up" the incidental music
64  on the jukebox, he stops occasionally to ...
65
66  (SOUND 0001: Like Red On A Rose -- Alan Jackson...
```

Text highlighted in yellow is for narration and/or American Sign Language(ASL). Gray text is deemed unnecessary to show in projection for audiences. The setting is given just under the title of the part of the play if it changes. The approximate number of lines of text are shown for this part. The characters that appear in this part are listed. A convention not discussed differentiates between characters that have lines and those that do not. I am open to suggestions as to other needed conventions. A hyperlink is given for Sound cue 1 to save file space. Six production cues are shown:

- The Project cue indicates that the entire script is to be projected. Side margins are 1" and material deemed important to the audience has 2" side margins for a 8' x 8' screen.
- The Curtain cue is generalized for any Rail position shown by NN.
- The cues are numbered, 0000, 0001, for act, scene and up to 0099 of a particular type. An introduction has no act or scene number.
- The Blackout cue is generalized for any Lights cue.
- Action lines are italicized and enclosed in parentheses.

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- The Sound cue may assume different variations, and A, B, etc. designate different OLE songs. A general description of sound is put in square brackets. Cue 0001 contains an OLE song designated by the music icon; double click the icon to play the song. The length of the (full) track is given by the time. All songs are not necessarily played to the end. The VLC media player allows more than one sound to be played at once.
- The Enter cue is bookended by the Exit cue, as shown later, and the position of entry is designated by the abbreviation from the acting areas chart in the front matter. A, B, etc., designate characters from the following list.
- The note is indented to show on an 8' x 8' screen from its normal left justified position at the left 2" margin.
- The first character has only an action line.

67 MIA  
68 *(direct dialogue)*  
69 Hi, my name is Mia. I'm single, but am ...  
70

The action is not deemed necessary for the audience to see and is reduced to 4 point.

71  
72 MIA, KENT  
73 Welcome, Bob.  
74 BOB  
75 Another theme, alcoholism, is a serious ...  
76

- Mia and Kent speak the same dialogue in unison.
- To save space, the blank line is omitted before BOB because the preceding dialogue ends far enough away from his character name. This convention may be generalized for all script elements.

77  
78 EXIT R END 0003-0005; 0007: Bob, Beverly, Flo; Dolphin puppet  
79 (John)  
80 **NOTE** 0001: Michael goes to bed; Julia, Kent  
81 ...

82 **RAIL NN** CURTAIN END 0000: Closes slowly during last incidental  
83 seating music, completing its closure 30 seconds before the end  
84 of the song.

- Note how the ends of the scopes for the Enter and Rail cues are designated. Note the numbers of the Enter cues Ended in the Exit cue.
- A period is at the end of a Note.
- Note the stage direction in the Curtain End cue.

85 *(SOUND 0002: starting at 40% house normal and rising to 100% of*  
86 *house normal by 2:30, coordinated with projection 0000*

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87 **What Now My Love** *OLE cut to save file space* 3:16)

88 **What Now My Love--Elvis Aloha Hawaii**

- Note that the stage (projectionist) direction in the Sound cue. Cues containing icons are separated from the text by a blank line.
- In the Project cue below, note the credit and the lyrics provided to be synced with the music; note the image to be shown in synchronization with the lyrics. The scope of the credit Project cue ends after the first two lines of lyrics are heard to give the audience time to read the credit. Because the script is projected, no image Project cue is needed.

89 {PROJECT 0001: "(Words & music by Sigman - Becaud)}

90

91 What now my love

92 Now that you left me

93

94 {PROJECT END 0001}

95



96

97 [**LIGHTS** END 0000: **House and bar lights fade** from 40% to blackout  
98 starting at the last incidental seating music song and ending 30  
99 seconds before it ends.]

100

101 **ENTER** R 0007 **Cynthia** (**Mia**) to table behind scrim.

102



CQ DX.mid

103 (SOUND 0003: Morse code, 740 Hz, 18 wpm *barely audible*  
104 *increasing to volume of amplified dialogue throughout ,,,/)*

105

- Note the stage (lighting operator) direction in the Lights End cue.
- Note that Cynthia "enters" before Act I begins.

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- Note the stage direction to the sound board operator in Sound cue 3. The "./" delimiter indicates that the sound scope ends here.
- This Introduction could have been included in the front matter; in this play it is intended to start on time with additional seating allowed instead of waiting the equivalent time for late arrivals.
- Note the optional Epigraph below intended to emphasize the importance of the background music (multimedia). Also, the epigraph is common in books (literature) blending it with drama in EDDSWEMM.

106  
107 It was always the music. - Roy Rogers  
108

109 **CON TE PARTIRO (I WILL PART WITH YOU):**  
110 **The 21<sup>st</sup> Century Good Shepherd**

111  
112 **ACT I, DUST UNTO DUST \*\*\***  
113 **Scene 1, The End of the World**  
114 **Mid-December, 2005, Rose Hills, California.**

- The play proper starts above with its title, translation and subtitle.
- Note the title of the act as per Williams in "Glass Menagerie."
- Similarly, the scene is given a title and the setting follows; (no special position) "SETTING" word is required.

115 (SOUND 1101:  Car\_Tires\_Screech\_04.wav ./)

116 **MICHAEL**  
117 Ohhh ... Coroner? Oh, God, **NO!**

118 EXIT UL END 1102A,B: **Voice 1**, **Voice 2**.

119 [**LIGHTS** END 1103: Flashing red light goes out.]

120 (*Michael opens eyes, looks around the room.*)

121 Crap.

122 (*Swings feet off of bed and onto floor.*)

- The 01 Sound effect cue for Act I, Scene I is fully projected so that the audience may see the double clicking of the icon to "play" it.
- A 4 point line separates Enter and Exit cues from other text and action from dialogue and action and dialogue from other text.

123

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**MICHAEL**  
(Michael goes to, sits on bedside, turns on lamp on bedside table--picks up his cell--)

**KENT**  
(Kent to Mia, parallel with other action.)

So, how 'bout driv-  
...

- Dual dialogue and action for two characters.

124 RAIL NN **CURTAIN** END 2100: Closes.

125 EXIT R END 2100A: **Bob**.

126 EXIT R END 2103: **Beverly**.

127 (SOUND 2103: *Incidental The Platters Smoke Gets In Your... 2:40*)

128 **FLO**, **KENT**, **MICHAEL**, **JULIO**, **BOB**, **MIA**, **PAUL**, **MELISSA** 368

- The last Curtain End ends the scene.
- The Sound cue 03 for Act II, Scene 1 is for incidental music to cover a scene change; OLE is deleted to save file space.
- Below is the Intermission cue.

129 RAIL MM 2701: Fly **Large Dolphin** in bar.

130 **INTERMISSION**

131 Secretary Stanton, if I couldn't  
132 laugh I would have to cry.

133 --Abraham Lincoln

134 **KENT**, **MIA**, **JULIO**, **DOLPHINS** (**SQUIRTING, PUPPET**) 322 ...

135



136 (SOUND 3609: end of message.mid ./)

137 **ALL OF CAST**

138 End of message!

139 {PROJECT 3615: " **END** "./}

140 {PROJECT END 0000: [This Script]}

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- The Project cue 15 for Act III, Scene 6 projects the End of the play cue.
- The next cue bookends the initial cue and ends the projection of the script. One might elect to put it after the copyright notice that is repeated.

### ANALYSIS OF CONTEMPORARY THEATRE ELEMENTS & EDDSWEMM

In *Understanding Media ...*, (McLuhan, 1964) McLuhan characterized media as cool or hot where cool indicated more stimulation of the central nervous system. The following is subjective analysis of theatre performance entities:

#### Contemporary Theatre

Entity	Characterization
Set pieces	Hot, color adds coolness, realism decreases
Properties	Warm, manipulation adds coolness
Action	Cool, visual leans toward GTV, body language is cool
Dialogue	Warm, aural leans toward GTV, depends on fixed script
Lighting	Warm, visual, not fixed, almost infinitely variable
Script	Hot, fixed, literary-mechanistic, bound to storyline
Costumes	Warm, fixed, variable in design, manipulation adds coolness
Projection	Warm, increases viewability & thus coolness, only supports script
Sound effects	Warm to cool, adds aural sense, stimulates CNS, toward GTV
Music	Warm to cool, adds aural sense, involves CNS, maybe emotional
Songs	Cool to warm, adds aural sense, more emotion, variety, toward GTV

#### EDDSWEMM

Entity	Characterization
Projection	Cool, inclusive of audience, deaf & playwright, stimulates central nervous system, provides options & variety, idea oriented, visual, moves toward horizon increase, may support or complement stage performance, provides virtual character(s), may show what is in character's mind, memories, open to more content
Text	Hot to warm, literary but not so mechanistic, bridge to old medium, may obviate narrator and ASL
Cues	Warm, increases viewability & productivity at end stages of production, visual & not typically literary, may stimulate CNS
Images	Warm, visual, more stimulating especially if color & motion, if Youtube videos ameliorate difficulties regarding music rights
Front matter	Warm, increases productivity & Viewability at end stages of production, aids actors, directors and designers, inclusive of playwright & deaf.

#### Script Attributes of Literary-Mechanistic Age vs. EED Age

Table 1 lists, in alphabetical order, attributes discussed in this paper of the literary-mechanistic and electrical/electronic/digital ages applied to the standard play script and to an EDDSWEMM

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script. Those shown in italics were first discussed in (Buckner, 2017). The negative attributes, from the point of view of the medium, are bold.

**Table 1. Attributes of Standard and EDDSWEMM Scripts.**

<b>Standard Script Attributes</b>	<b>EDDSWEMM Script Attributes</b>
Action limited to characters, flying scenery	<i>Action in OLE execution, characters, moving images, scrolling script, more important than dialogue (Buckner, 2017, 3)</i>
<b>Anxiety arises from trying to do old job with new concepts</b>	Advances civilization
<b>Backward looking</b>	Anxiety of theatre eliminated
Black and white	<i>ASL interpretation not needed</i>
Bounded	Attention summoned by counter situations
<b>Childlike qualities (positive) are absent</b>	Audience is more dedicated
Classifying	Audience is more earnest
<b>Connected concepts</b>	Audience is the TV-like screen with EDDSWEMM
<b>Connected facts</b>	Audience may watch or not
<b>Content becoming extreme</b>	Audience's mind is more involved, cool
Departmentalized	Augments contemporary theatre
Dependence	Boundless
Detached	<i>Brechtian qualities</i>
Directional	Character names may be in different colors
Director seizes control	Childlike qualities (positive) are encouraged
<b>Ergonomics of eye lacking, must skip around more</b>	<i>Choreography required (Golden, 2016)</i>
Files: 1	CNS is extended
<b>Fixed</b>	<i>Color opportunities</i>
<b>Format does not accommodate new technology</b>	<b>Concepts (ideas) do not have to be connected</b>
<b>Format resistant to new content</b>	<b>Concepts do not have to be sequential</b>
Formatting of dual dialogue and action not prescribed	<i>Cool</i>
<b>Formatting provision for verse, foreign language, quoted text lacking</b>	<i>Creativity of playwright invited</i>
<b>Fragmented</b>	Credits allowed
	<i>Deaf inclusive</i>
<b>Front matter not numbered</b>	Depth of content increasable for youth
<b>Growth is not fostered</b>	Detachment is decreased

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Horizon bound	<i>Direction opportunities increased</i>
Individual	Directionless
<b>Inevitability present</b>	Dramatis personae content expanded
Involvement suppressed	Dynamic
Isolation of literature	Ear is extended
<b>Learning not emphasized</b>	EDDSWEMM unifies writing, speech and sound
<b>Literal</b>	Editing effects that are special are possible
Literary-mechanistic age is sacred	EDSSWEMM a work of art
<b>Mechanization conditions psychological concepts making observation irrelevant</b>	Education is increased
<b>Mechanization conditions psychological responses making observation irrelevant</b>	EED age is leaned toward
<b>Mileposts are Page numbers and Act/Scene numbers-somewhat redundant</b>	Elements: more allowed
Music scores and lyrics contained	<i>Emotions can be dramatized more</i>
<b>Notes: not allowed</b>	Ends of Act, Scene, Play cues simplified
<b>Observation is irrelevant</b>	Environment factors may co-exist in state of active interplay
Officially sanctioned	Environment is altered by new medium
Old	Experience factors may co-exist in state of active interplay
<b>Operations: more</b>	Extension of some cues
Passive	Eye is extended
<b>Perception lacking</b>	<i>Facts do not have to be connected</i>
Point of view fixed	<i>Facts do not have to be sequential</i>
Position identifies script entities	<b>Files: 2</b>
Print encourages perceiving in space-time	Flexible
Print encourages the habit of perceiving uniformly	Format being new invites new content
Print encourages the habit of perceiving visually	Format: old inclusive of old content
Print is sacred	<b>Format is not presently accepted</b>
Print leads to departmentalization	Format more consistent
Print leads to fragmenting	Format not protested by actors
Privacy reading literature	Format same for title page and Dramatis Personae
Private	Formatting for verse, foreign language, quoted text lacking may use right justification

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<b>Psychological conditioning not frozen for old</b>	Formatting of dual dialogue and action freedom allows foot in door for change
Rationality depends on connected and sequential facts and concepts	Forms do not predominate
<b>Reductionistic</b>	Fragmentation is reduced
<b>Rigid</b>	Front matter enhanced
<b>Sensory responses limited</b>	<b>Front matter entities not familiar to producers</b>
Sequential concepts	Front matter numbered separately
Sequential facts	Generalization of some cues
<b>Service not emphasized</b>	Global tribal village leaning--global view
<b>Shallow</b>	Growth is fostered
<b>Some cues lack generality</b>	<i>Help to audience can be suggested</i>
Space oriented	Horizonless
Specialized	Humor can be more involved (Shakespeare)
Stage direction and action formatted the same	<i>Idea based, including abstract</i>
<b>Standard Script Attributes</b>	Impact upon the world by theatre can be significant
<b>Strokes: more</b>	<i>Increases viewability</i>
<b>Theatre is being killed</b>	Independence
Time length thought to be estimatable	Inevitability not possible with observation
Time oriented	Innovations make standard script better than ever
Traditional	Integrative
Uniform	<i>Interdisciplinary</i>
Uninvolvement	Internet: usage allowed
Visual characters, set	Intuitive
Visual space & time world to live in	Involvement is fostered=cool
<b>Witless</b>	Involvement universally and instantaneously
<b>Work of old media thought doable by new</b>	Literalism diminished
<b>Writing is being killed</b>	<i>Literary genre with multi-media new</i>
81	Load in and load out time/expense shortened when virtual aspects are used
	Loyalty increases
	Medium is more truly understood
	<b>Mileposts only in cue numbers</b>
	<i>Missed line can be seen</i>
	<i>More ergonomic to read</i>
	<i>Multi-media inclusive</i>

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	Music scores and lyrics eliminated by OLE
	Mythical content increasable for youth
	New form open to new content
	New media work is done
	Notes allowed
	Observation becomes relevant
	OLE increases multiple sense use
	OLE sound drops visual component
	Operations: less
	Paperless script
	Pattern recognition
	People's concerns continuously communicated
	People's concerns instantly communicated
	Perception of new media is present
	Playwright can change audience perceptions
	Playwright can now inspire
	Playwright controls all of the senses
	Problems with old format ameliorated
	<i>Production cues allowed and suppressible</i>
	<i>Productivity increases</i>
	Psychological conditioning open to new
	Rationality is not binding on the playwright
	Ratios of involvement of different senses with each other are changed
	<i>Reinforce characters</i>
	Rules do not predominate
	Scopes: delineated by cue Ends
	Sense extensions alter the way we act
	Sense extensions alter the way we perceive the world
	Sense extensions alter the way we think
	Sense inter-involvement ratios that change changes the way we act, think and perceive
	Sensory responses increased
	<i>Separation of characters allowed</i>
	Simpler
	Societal interdependence promoted
	<b>Society all but wrecked</b>

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	<i>Space of theatre increased</i>
	Space on vertical axis saved
	Space orientation overthrown
	Space-time unification
	Specialism reduced
	Stage direction separate from action
	Story lines can be absent, i.e. emotional truth
	Story lines may be augmented--TV x drama
	Strokes: less
	Teaching increases
	<i>Team effort required</i>
	<b>Technical difficulties with MS Word</b>
	<b><i>Technical rehearsal required more</i></b>
	Technology of today is accommodated
	Technology that is new demands new sensory responses, cooler
	<i>Three ring circus effect</i>
	Time orientation overthrown
	Unification is fostered
	Varied
	<i>Variety is added</i>
	<i>Virtual cast members</i>
	<i>Visual in entirety except for sound</i>
	<b>Visual space is extended and broken up</b>
	Word resources identify script entities
	World to live in becomes acoustic, horizonless, boundless, olfactory

**Table 2. Percentages of Positive and Negative Attributes in Table 1.**

<b>Print</b>		<b>EDDSWEMM</b>	
<b>Bold (negative)</b>	<b>Normal (Better to Good)</b>	<b>Bold (negative)</b>	<b>Normal (Better to Good)</b>
35	46	8	140
<b>Percentages</b>			
43	57	5	95
<b>Totals</b>	81		148

Table 2 shows that there are 83% more attributes identified by McLuhan and me in EDDSWEMM compared to the standard script format. And, 43% of the standard script attributes are negative whereas 95% of the new script attributes are positive. This is strong, quantitative support for EDDSWEMM.

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### SUMMARY AND FUTURE WORK

#### **Reasons to Use EDDSWEMM**

- It is there--may be used.
- It includes the deaf, audience, all production roles, leans toward global tribal village
- It is cooler.
- It adds to productivity.
- It increases viewability
- It affords virtual characters.
- It provides variability.
- It leans toward the EED age.
- It bridges to the literary-mechanistic age.
- It is free from the storyline.
- It may provide more emotional experiences.
- It provides for almost unlimited variety.
- It provides for almost unlimited forms of content.
- It may reduce dependence on the paper script.
- It uses word processors.
- It is easier to edit.
- It allows almost unlimited playwright creativity.
- The audience may see execution of OLE elements.
- It is new.
- To fulfill the EDDSWEMM attributes listed above.

#### **Multiple Screen Projection**

At the expense of more dollars, more than one projector and screen might be employed during a stage performance. Or, alternatively or additionally, large screen monitors might be used, both on stage and around the theatre. One could have one screen/monitor per character or a screen/monitor might be used for one or more virtual characters. If EDDSWEMM were used to show the audience what, unspoken, were going through the mind(s) of one or more characters, then the effect could be worth the extra expense, and it could be recovered in increased ticket sales and or prices. Good will (interest, critical acclaim) is worth a lot. A multi-screen scenario could be used for more special effects, and some theatres might elect to have permanently installed projection equipment and/or monitors to attract productions using EDDSWEMM. The creative possibilities are virtually endless.

#### **Virtual Reality**

An artist, Nancy Baker Cahill, has created a 4th Wall augmented reality app to use on a smart phone that she created to show her studio art anywhere in the world. She creates art in three dimensions and it is possible to walk around a piece and see it from any position. One can move with the phone and enter the studio, view a two dimensional piece hanging on a wall, walk closer to it and see it appear larger, walk out of the studio onto a Hollywood street and other capabilities. This raises the possibility for an actor's body cam to show a virtual set or set piece from various perspectives according to his/her position. The entire set could be virtual--

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eliminating load in and load out expenses, time and effort; one merely installs the set software/data for ones production at each theatre that performs it. Again, the possibilities are virtually, if you pardon the pun, endless. Cahill includes olfactory media with her multi-media art. Her app web site is [nancybakercahill 4th-wall](http://nancybakercahill.com).

### Scaling Up

In a future paper, the expected consequences of scaling up numbers of screens/large monitors and usage of EDDSWEMM will be discussed. Scaling, applied to electronic money and the Internet has been discussed by (Bobbitt, 2011).

### Overcoming Technical Obstacles

The suggested format for EDDSWEMM is seamless vertical scrolling like an email, website or grocery receipt. MS Word does not have this capability. A work around is possible, but the right margin is lost and has to be reset each time the document is loaded. Some mileposts, such as every 30 blank or not blank lines, automatically added in the left hand margin of the EDDSWEMM script, would be very helpful. Attempts have been started with Microsoft to add these capabilities to Word and it is hoped that they will be successful. The VR and multi-screen scenarios are fodder for future research and development.

### Achieving a Full Performance

Two professional, paid, stage readings, with different venues and projectors, were held in December of 2016. I am seeking collaboration to achieve fully performed multiple short plays and/or a full length play. A full performance of the beat, "Bright Star" was achieved in December, 2017.

## CONCLUDING HYPERBOLE

- A'. It is time to use drama to teach and to show charitable work being done.
- B'. EED revives the qualities of primitive, pre-alphabet people and we may live in a global, tribal village.
- C'. When two seemingly disparate elements are imaginatively poised, put in apposition in new and unique ways, startling discoveries often result.
- D'. Because EDDSWEMM uses EED, it acts as a CNS extension involving the audience on a wholly new plane,
- F'. Teamwork exceeds private effort.
- G'. By using EDDSWEMM, the playwright can change audience perception and theatre can have a significant, new impact upon the world.

## CONCLUDING REMARKS

In the Los Angeles area, Theatre is heading toward its last death pangs, if it is not already dead, as evidenced by the extreme content. Because of practical, economic pressures and psychological predisposition, the tools of the electric/electronic/digital age are only being used to do the work of the manual or electric typewriter. EDDSWEMM is one medium that may augment traditional theatre by best doing new work with new formats and new content while still being inclusive of traditional dialogue and action. Actors, directors, designers, and the technical crew and playwrights must work as a team and the playwright may be challenged to take the lead. The story line may be retained or abandoned in favor of dramatizing an emotional situation or a

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particular experience of import. We may lean forward, at least communication wise, toward the global tribal village and regain the myth, pre-writing, positive characteristics of the primitive people, and take advantage of significantly more possibilities provided by EDDSWEMM. The strong quantitative support for the new format is compelling.

These conclusions are not limited to theatre, but, rather, may apply to education, churches, politics, other forms of entertainment and any social organization imaginable. The new medium is appropriate for the EED age and may help change the world for the better.

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<sup>i</sup> The Title page Top Margin: 3.5 inches, Left Margin 4 inches, Right Margin: 1 inch, Bottom Margin: 1 inch. The play's title is printed in ALL CAPS (4 inches from the left side of the page.) Two spaces below the title is an underscore line, which runs the exact spacing length of the title. (Like the title, the underscore line begins 4 inches from the left side of the page.) Two spaces below the underscore line is a description line such as "A Play in Two Acts". Note the capitalization here. Two spaces below the description line is the word "by" -- not capitalized. Two spaces below the byline is the playwright's name. If the play's copyright has been registered, put this information in the lower left hand corner of the page, at the left margin. Put your contact information (minus your name-- that's already on the page) in the lower right hand corner of the page. The title page is not numbered.

<sup>ii</sup> Dramatis Personae page (The "cast of characters" page): The Dramatis Personae page comes directly after the title page. This page is not numbered. Top Margin: 1 inch Left Margin: 1.5 inches Right Margin: 1 inch Bottom margin: 1 inch. On the top of the page, the words "Cast of Characters" (note capitalization) are centered and underlined. Two spaces below the "Cast of Characters" line, you'll enter the first name in your list of the character names. The character names line up on the left margin, are underlined and followed by a colon. To the right of each character's name, at a tab setting of your choice, comes a brief description of the character. Two spaces below the character description comes the name of the next character, in the left margin, underlined and followed by a colon... etc. See the example of the Dramatis Personae page if you're confused. If there's enough room, put the Scene and Time descriptions for the play somewhere below the character list (your choice). Center the word "Scene" -- capitalized-- and underline it, and two spaces below it write the scene or place where your play takes place at the left margin. (Such as "A college dormitory overlooking a parking lot.") Two spaces below this, center the word "Time" -- capitalized-- and underline it. Two spaces below it write the scene or place where your play takes place at the left margin. (Such as "The present.") If there is no room for a description of Scene and Time on the Dramatis Personae page, put it on a separate page following this one.

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