

- filming New York City street life. Morris, "In 'The Wiz Live!' on NBC, a Search for More in the Emerald City."
17. Elliott, *Rethinking the Novel/Film Debate*, 4.
18. For Lessing, the image (the province of "show" and not "tell") was sculpture, but in adaptation studies it is usually considered the territory of film.
19. van Kerkhoven, "Looking without Pencil in Hand," 142. Emphasis in original.
20. *Ibid.*, 146.
21. I refer to Joseph Roach's theory of "surrogation," Peggy Phelan's emphasis on ephemerality, and Marvin Carlson's notion of ghosting. See Roach, *Cities of the Dead*; Phelan, *Unmarked*; and Carlson, *The Haunted Stage*.
22. The root of the word *theatre* is *theatron*, a Greek word meaning "seeing place"; *auditorium* is a Latin word meaning "hearing place."
23. Elliott, *Rethinking the Novel/Film Debate*, 139.
24. *Ibid.*, 167.
25. *Ibid.*, 229.
26. While it is impossible to prove or locate the origin of theatre, our earliest extant records (thus far) point to the Abydos passion play in Egypt and the City Dionysia in Ancient Greece.
27. Otto, *The Idea of the Holy*.
28. Eliade, *The Sacred and the Profane*, 11.
29. Barnette, "Staging the Numinous," 416.
30. Sources in the public domain are typically sought for creative and financial freedom and flexibility, as previously mentioned.
31. Freud, "The 'Uncanny,'" in *Collected Papers*, vol. 4, 404. Emphasis in original.
32. See Schechner, *Performance Theory*.
33. Freud, "The Uncanny," 369–70.
34. "Colonbari Mini Documentary."
4. Palimpsestuous Pleasures
1. See Alexander, *The Poetic Achievement of Ezra Pound*, 144. Following his statement that "it is pointless to deny that Pound is a magician, the question is whether his magic works," Alexander's only reference to this term is that "it becomes clear that Pound has a faculty for what might be called palimpsestuous-ness, the literary romance of the past carried to new depths of verbal resonance. He also, by an act of neo-humanism, brings the past alive into the present."
2. Hutcheon, *A Theory of Adaptation*, 6. Genette, *Palimpsests*, 5.
3. Genette, *Palimpsests*, 5.
4. Ezra Pound's *The Cantos*, a long and unfinished poem, combines different languages and cultural/historical references in a seemingly unstructured order.
5. Alexander, *Poetic Achievement*, 144.
6. Chemers's *Ghost Light* uses the sequence of "Go deep!" "Go wide!" and "Go long!" to introduce educational exercises meant to facilitate the introductory practice of dramaturgy. In his preface he explains that to "go long" is to place the information "in the context of a long conversation among theater practitioners, historians, and critics in changing social conditions through time," xiii.
7. Ermath, "Agency in the Discursive Condition," 47.
8. Ermath, "Agency in the Discursive Condition," 57.
9. On pleasure and spectatorship, see Ubersfeld, "The Pleasure of the Spectator: On pleasure and dramaturgy," see Koszyn, "The Dramaturg and the Irrational."
10. Proehl, "The Images before Us," 130.
11. Proehl, *Toward a Dramaturgical Sensibility*, 81.
12. For more on fanfiction, see Grossman, "How Harry Potter Became the Boy Who Lived Forever."
13. See, for example, Magelssen, *Simming*.
14. Lehmann, *Postdramatic Theatre*, 8.
15. Fusco, "Elevator Repair Service."
16. Bailes, *Performance Theatre and the Poetics of Failure*, 179.
17. Elevator Repair Service. "Shows: Gatz."
18. Elevator Repair Service. "Shows: *The Sound and the Fury*."
19. For an intriguing discussion of the way that ERS's *Room Tone* (2002) "managed to unsettle something fundamental in [his] definition of how space works and how it is even defined," see Petralia, "Reshaping Spatiality," 11.
20. Elevator Repair Service. "Shows: *The Sound and the Fury*."
21. Stoicheff, Muri, Deshayre, et al., eds., *The Sound and the Fury: A Hypertext Edition*.
22. Padgett, "William Faulkner Trivia."
23. Stoicheff, *The Sound and the Fury: A Hypertext Edition*. These passages are in "Sequential display of narrative time in Benjy's section" under "Visual Displays" on this website, contributed by Kathleen Murphy, a member of the hypertext team.
24. Sartre, "On *The Sound and the Fury*: Time in the Work of Faulkner." See Stoicheff, *The Sound and the Fury*.
25. Intriguingly, Stoicheff's scholarship, like Alexander's, is on Pound.
26. Shakespeare, *Macbeth*, act 5, scene 5, lines 19–28. The "idiot" in question here is not necessarily Benjy. As Joel Deshayre reminds readers: "All the Compson brothers are incapable of rational conduct at some point. . . . It is clear that Quentin, Jason, and Benjy all misrepresent the world in their minds." See Deshayre, "A Brief Analysis."
27. Bailes, *Performance Theatre*, 149, emphasis in the original.
28. The role of Caddie was sometimes played by Maggie Hoffman, one of the newcomers to this production, and the role was originated by Katie Scelsa.
29. Elevator Repair Service, Program for *The Sound and the Fury*, 2015.

30. Personal interview with Vin Knight, New York City, 22 April 2015.
31. That said, the trend for contemporary theatre is away from such predetermined experiences, in what Andy Laverder has called “theatres of encounter,” including immersive theatre events like those produced by Punchdrunk.
32. Personal interview, John Collins, New York City, 22 April 2015. See appendix 1.
33. Interest in this family has proliferated, apparently. There is now another documentary, *The Wild and Wonderful Whites of West Virginia* (Tribeca: 2010).
34. Personal interview, Ben Williams, New York City, 23 April 2015. See appendix 1.
35. *Ibid.*
36. According to Williams, as it turns out, several of his friends from Tennessee knew Stanley Hicks and reported that he had once made them a banjo out of opossum hide.
37. Williams interview.
38. *Ibid.*
39. Bailes, *Performance Theatre*, 149.
40. Collins interview, his emphasis.
41. *Ibid.*
42. *Ibid.*
43. *Ibid.*
44. For more on their approach to problem solving through ensemble theatre, see Bailes, *Performance Theatre*, as well as Ana Pais, “A Way of Listening?: Interview with John Collins” in Trencsenyi and Cochrane, *New Dramaturgy*, 115–24.
45. Collins interview, his emphasis.
46. Williams interview, his emphasis.
47. Collins interview.
48. For the remount, the new actors were: Daphne Gaines, Rosie Goldensohn, Maggie Hoffman, and Lucy Taylor. The previous actors were unavailable for the Public run. There were also three new technicians, two stage managers, and one costume assistant.
49. Williams interview.
50. *Ibid.*
51. According to Faulkner’s first rendering of the fictional Yoknapatawpha County of Mississippi (circa 1936), within twenty-four hundred square miles, the population was made up of “Whites, 6298; Negroes, 9313.” See “Mapping Yoknapatawpha.”
52. Collins interview. Although Sokol is a woman, her portrayal of the (castrated) Benjy does not feel like a collusion.
53. Collins interview.
54. We will return to this question of representation via casting as a tool of stage adaptation in greater detail in chapter 8.

55. I did not inspect earlier production programs for *The Sound and the Fury*.
56. Collins interview.
5. How to Do Things with Birds
1. Iñárritu, *Birdman* (screenplay), 81.
  2. Taylor, “Watching the Skies,” 2.
  3. *Ibid.*, 3.
  4. Taylor, “Watching the Skies,” 6. According to Taylor, the gates to Janus Geminus (the shrine for Janus) stood open whenever Rome was at war, and closed in peace—this latter the rarest of events. According to tradition, over the course of the regal period and the republic the shrine was closed only twice: once under Numa Pompilius and again briefly by T. Manlius in 235 B.C. (Varro, *Ling.* 5.165). Augustus closed the shrine three times during his principate, and later emperors occasionally followed suit.
  5. Green, *Ovid, Fasti* 1, 75. He admits that this is an indirect and “extravagant etymology” but claims it is in keeping with Ovid’s innovative work in *Fasti*.
  6. Nagle, *Ovid’s Fasti*, 40, lines 1.111, 113–14. All direct translations of *Fasti* are taken from Nagle’s translation.
  7. Nagle, *Ovid’s Fasti*, 40, lines 1.105–10.
  8. Nagle, *Ovid’s Fasti*, 41, lines 1.143–44. Nagle translates this reference as Diana but others (e.g., Green) prefer Hecate for 1.141; this stems from a conflation of the two goddesses that dates back to the nineteenth century. For more on this, see Green, *Ovid, Fasti* 1, 85.
  9. *Fasti* 1.39.
  10. Green, *Ovid, Fasti* 1, 83.
  11. Kaster, *Macrobius*, 93. *Sat.* 1.9.4.
  12. Taylor, “Watching the Skies,” 12.
  13. *Ibid.*, 14.
  14. *Ibid.*, 12.
  15. *Ibid.*, 37 (*Fasti*, 6.105–68).
  16. Festus, 422, quoted in Taylor, “Watching the Skies,” 26. See also note 108 on this page of Taylor for more about liminal gods.
  17. Taylor, “Watching the Skies,” 16–17.
  18. Aronson, “Their Exits,” 340.
  19. Neil, “Hooked on Classics,” 6.
  20. Newlands, *Playing with Time*, 144.
  21. Although Ovid names Janus’s victim Carina or Cranaë in *Fasti*, it appears that he means to reference Cardea, since she is more typically associated with Hawthorn (or whithorn) wands and is the Roman goddess of hinges (a power that Ovid oddly suggests Janus gave her). Cranaë (or Carina) “held the keys of the Underworld” and was known as the “harsh or stony one,” but had no known links