

# *The Rivals: Digital Dramaturgy*

By Richard Brinsley Sheridan  
Directed by David Schweizer  
The Pearlstone Theater

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Swooning lovers, plucky maids, wily valets, irate guardians, and of course a duel: this is the world of Bath, which leaps to sparkling life with matchless wit and lively invention in this enduring classic. With all the brilliance of his fellow Irish scribes Oscar Wilde and George Bernard Shaw, Sheridan single-handedly revived English stage comedy with his landmark play.

## The Rivals

### Glossary of Terms and References

**Anchorite:** a recluse, hermit (42)

**Approbation:** official approval (75)

**Baronet:** a hereditary honor given to a commoner. In terms of rank, baronets lie at the bottom between the baron, the royal version of a baronet, and the knight, the lowest rank. Men are addressed as Sir and their wives as Lady. The title is now obsolete. (5)

**Bath:** was founded by ancient Roman settlers who were intrigued by the wealth of naturally hot water that runs around 120 degrees Fahrenheit. After bathing in the spring, many reported being cured of skin ailments, such as leprosy, psoriasis, or ringworm. The Romans believed that the Sacred Spring was a gift of the gods, so they built great stone baths where the spring water was pumped in. Even into the 19th century, physicians reported recoveries from skin ailments after bathing in the springs, though modern scientists are much more skeptical. Though Bath waned in popularity for many centuries, in the 18th century, interest rose again and the ancient architecture and Roman Baths underwent restoration. Moving into the 1760s, some of the upper class citizens who visited Bath balked at the amount of lower class citizens regularly taking advantage of the amenities and privileges usually only offered to the upper class. With the upper class at an unfavorably small minority, the exclusivity Bath formerly enjoyed was slowly evaporating. Sheridan himself was a resident of Bath and observed the lives of how the more civilized society functioned in the uncomfortable mixture of social classes. Soon after, tourist popularity declined, leaving the door open for many artists to inhabit the area after Sheridan's time, such as Jane Austen and William Herschel.

See also, Pump-room [image Bath 1]

**Billiard-marker:** similar to a caddy, for pool players—takes care of their billiard needs and records the progress of the game (206)

**Billing:** to kiss and whisper amorously (76)

**Bumpers:** a cup or glass filled to the brim, often used in a toast (29)

**Cerberus:** three-headed watchdog of classical mythology, guarding the entrance to Hades (76)

**Circulating library:** a public library, or a small collection of books that can move to different locations, depending on availability (8)

**Constitution:** disposition, set of principles (19)

**Cormorant:** a greedy person (61)

**Coxcomb:** a conceited and pretentious dunce (49)

**Currency:** the modern equivalent of Sir Anthony's £3,000 a year is £191,000 (\$306,000), making Lydia's £30,000 about £2,000,000 (\$3,200,000) (5, 9)

One guinea equals roughly £67 (\$109) modern, so Captain Absolute, as Ensign Beverly, had sent with his letters at least £2,000 worth of merchandise and money (15) [image Currency]

**Derbyshire Petrifications:** Petrification is the process of turning objects into stone; it is a rare form of fossilization. These fossils were found regularly in Derbyshire, a town in northern England. The residents found what they called a petrifying well, where they could go to see this process actively taking place. In the well, heavily mineralized water would spray objects and they would eventually turn to stone. The residents of Derbyshire began to leave objects there to be petrified, which would then be sold to visitors. (89) [image Petrified Well]

**Duce:** devil, dickens (4)

**Dower:** a gift made by a man to his bride and her parents (52)

**Dueling:** In the 18th century, dueling was illegal in England, however these laws rarely discouraged citizens from personally defending their honor. To duel, you had to have a high social standing—a gentleman of noble birth. It was considered poor taste for a lower class citizen to challenge an upper class citizen for a duel, and dishonorable in the opposite case. Dueling arose as a solution for conflicts, either slight or grave, and upon completion of the duel, regardless of the outcome, all conflicts were deemed settled. The terms of the duel are to be settled by the two duelers, including time, place, weapons, distance, and the lengths to which the duel will be satisfied. Duels were not always to the death, as injury or a single shot fired would often suffice. If caught dueling, especially if death is the outcome, the offender could be tried for premeditated murder. However, convictions were rare, as juries would acquit the offender under the grounds that dueling was an acceptable and honorable way to settle gentlemen's conflicts. [image Dueling Pistols]

**Ensign:** the lowest ranked officer of the infantry, whose duties were to carry the colors of the regiment (4)

**Fag:** tired, exhausted, or weary due to labor; to droop or decline

**Farrago:** hodgepodge (22)

**Fluxion:** a precursor to the derivatives and differentials of modern mathematics, created by Sir Isaac Newton to explain variables in calculus. (16)

**Fordyce's Sermons:** a guidebook for women, featuring instructions for optimum femininity. A popular instruction: "Men of the best sense have usually been averse to the thought of marrying a witty female." (14)

**Gemman:** a "low" abbreviation of gentleman (36)

**Gout:** a recurring disease that features painful inflammation of joints in usually the hands and feet (4)

**Grenadier's March:** a popular British march played for Grenadiers, the strongest and largest soldiers dedicated to throwing grenades and often leading the charge in battle. It is used primarily when "trooping the color," a ceremony that features soldiers marching their colors (flags) during a parade. Usually takes place on the queen or king's official birthday, which rarely coincides with their actual birthdays. (59)

**Hark'ee:** abbreviation of 'hark at ye' (5)

**Harridan:** a shrew, scolding woman (49)

**Indite:** to write, to dictate (59)

**Jackanape:** a ridiculous, insolent idiot (32)

**Lieve:** gladly, willingly (44)

**"like the bull's in Cox's Museum":** In 1772, James Cox, a jeweler and toymaker, opened a museum with animal puppets that had parts, such as eyes or elephant trunks, that were animated. The Museum, while mildly entertaining at first, greatly decreased in interest and by 1775, Cox had license to organize a lottery to sell all of his artifacts. (32) [image Automaton]

**Looby:** a foolish or stupid person (26)

**Lud:** Lord (9)

**Minority waiters:** waiters who are not salaried, but are paid a few shillings a day, or an unemployed waiter (20)

**Monitress:** the female version of monitor, who keeps order or admonishes (84)

**Mort o' merrymaking:** a great quantity of sport or entertainment (6)

**National debt:** In the 18th century, Britain was at war with France and to finance this war, instead of raising taxes, the government borrowed money with the intention of paying it back with interest. By 1775, England had amassed around £150,000,000 in debt, with the number steadily increasing as Britain headed toward the American Revolution. Currently, Britain's national debt reaches as high as nine hundred million pounds. (6)

**“not unsought be won”:** taken from John Milton's Paradise Lost (82)

**“Odds \_\_\_”:** Odd is an alternative to saying God, possibly used to avoid blaspheming on a technicality (24)

**Plaguy:** annoyed, vexed (39)

**Poltroon:** a contemptible coward (96)

**Postillion:** the person who rides the lead horse in order to guide a team of horses drawing a coach (4)

**Prince of Charioteers:** an epithet given to Nestor, King of Pylos in Homer's Odyssey. Nestor was too old to engage in active combat, so he led his troops by chariot. (4)

**Pump-room:** The social center of the town, the Grand Pump-Room was built in the 18th century and has a fountain that holds hot spa water for drinking. Shortly after its construction, the Pump-Room's inhabitants enjoyed the exclusivity of upper class company. However, as construction in Bath continued to expand, the Roman Baths, much like its city, lost its exclusive status. (6)  
[image Bath2]

**Puppy:** a brash or conceited young man (29)

**Race ball:** In areas where horse racing competitions were held, such as Derbyshire, balls would be held in honor of the races that were attended by the middle and upper class and kept with the etiquette of more traditional balls (26)

**Reversion:** a future interest in property left in the control of a grantor or the grantor's successor (21)

**Quagmire:** an embarrassing or awkward situation (57)

**Quietus:** a release from life; death (92)

**Sal Volatile:** smelling salts, to be used in the event of uncontrollable swooning. One ladies' guide to travelling states, "And remember, never travel without a 'small flask of brandy', 'strong smelling salts' and an 'eau de toilette.'" (9)

**'Sdeath:** a shortening of 'God's death' (19)

**"secret as a coach-horse":** Coach-horses are generally privy to any important and secret conversations happening inside a coach, which they would never be able to speak of (5)

**Sentry-box:** a small box where sentries, or guards, can stand during bad weather (91) [image Sentry]

**Simony:** the sinful purchasing and selling of sacred objects that may or not actually be sacred, as well as buying high religious office. Commoners would purchase these in order to gain favor with God and erase their sins. (16)

**Sirrah:** an extended form of 'sir' used to indicate contempt of your inferiors (32)

**Smithfield Bargain:** expression used for marriages and matches where the female is bought and sold like cattle in Smithfield (86)

**Sot:** a fool (42)

**Tambour:** a fish like the puffer (27)

**Thread-paper:** a strip of folded paper serving to hold skeins of thread in its divisions (6)

**Upbraid:** to reprove, criticize (43)

**Varlet:** an attendant or servant (72)

**Virago:** a shrew, an ill-tempered scolding woman (45)

**"Zounds!":** an oath of surprise or anger, a variation of 'God's wounds' (6)

# What Happens In Bath...

By Whitney Eggers, Production Dramaturg

*Of all the gay Places the World can afford,  
By Gentle and Simple for Pastime ador'd,  
Fine Balls, and fine Concerts, fine Buildings, and Springs,  
Fine Walks, and fine Views, and a Thousand fine Things,  
Not to mention the sweet Situation and Air,  
What place, my dear Mother, with Bath can compare?  
—Christopher Anstey, Letters From Bath (1766)*

Bath began in 43 AD as Aquae Sulis, an ancient Roman spa built around natural hot springs. While the glamour of the city itself fluctuated as empires grew and fell around it, the curative powers of the waters ensured the spa's survival until the city, by then known as Bath, experienced a rebirth when Queen Anne took the waters in 1702.

With the Queen's visit, Bath suddenly became the place to see and be seen, transforming from a rather seedy, ill-kept town to a fashionable holiday city. The 18th Century became Bath's heyday. As historians Constance Spender and Edith Thompson write,

*“Everybody came to Bath. It was the veritable Academy of Fashion—celebrated men and noble ladies, musicians, playwrights, philosophers, divines, statesmen. At any hour a crowd of such distinguished folk could be met in the Pump-Room, and with them came idlers, gamblers, duellists, and fortune-hunters.”*

Bath was a circus, and its self-proclaimed ring

master was the eccentric Richard “Beau” Nash, known as the King of Bath. In 1704 Bath's Master of Ceremonies died, and Beau Nash—a former officer and lawyer turned gambler—received a unanimous vote to replace him. Nash took his position seriously, imbuing what had largely been a nominal title with nearly royal importance. He repaired the bumpy roads to Bath, built new assembly rooms, and re-built the Pump Room, a gathering place for visitors to drink the saline waters of the hot springs. But most important, he mandated social behavior, creating a social code that didn't adhere to the rules of London. Private assemblies were forbidden in an effort to ensure large gatherings across social groups; contrary to London custom, dances were to be led in rotation, rather than by the highest-ranked person present; and dueling, an activity restricted to gentlemen, was outlawed. In Beau Nash's Bath, visitors found respite from the rigid social distinctions that bound them in London. Somewhere along the 40-hour coach ride, class and rank fell away.

In his expectations of polite behavior, Nash was as idiosyncratic as he was autocratic—hand-in-hand with his rules for social conduct came his rules for social graces, many of which provoked as much entertainment as respect. Written with wit in mind, the “Rules to be Observed at Bath” that he posted in the Pump-Room decreed, for example:

*That the Elder Ladies and Children be content with a Second Bench at the Ball, as being past, or not come to,*

*Perfection.*

*That the Younger Ladies take notice how many Eyes observe them. N.B. This does not extend to the Have-at-Alls.*

Other rules included a prohibition against wearing aprons to assemblies—then a fad among women—and an official end time of 11 o'clock to all public gatherings. That no man or woman sat above another in Bath became apparent when Nash tore an apron from around the waist of the Duchess of Queensberry, and refused a dance with Princess Amelia after the clock struck 11.

Such compulsory unconventionality could only be maintained by a tacit agreement among visitors: King Nash, strictly speaking, had no real authority. But whether from amusement or a desire for escapism, everyone played along, creating a sort of make-believe land of what was once just a place to soak tired joints. Bath's unique backdrop of extravagant romance, largeness of character, and dramatic duels made it a theatrical playground where the unexpected became an everyday occurrence.

Nash's reign ended with his death in 1761; but thanks to his offbeat efforts, Bath had established itself as a holiday hotspot until the 1800s. The success of Nash's life work found expression in one writer's observation from 1791, in the middle of a bloody revolution in France: "Bath, happy Bath, is as gay as if there were no war, nor sin, nor misery in the world." Sheridan couldn't have found a better setting for the lighthearted entertainment of *The Rivals* than the city made for the extraordinary.





# Beautiful Burlesque

By Whitney Eggers, Production Dramaturg

Above all else, *The Rivals* is pure entertainment. Larger-than-life characters share the stage with deliciously outlandish language and preposterous plotlines. Mrs. Malaprop's verbal contortions, Faulkland's sentimental sighing, and Lydia's wildly romantic imagination constitute not just a period comedy of character, but a comedy about the character of an entire period.

When Sheridan wrote *The Rivals* in 1775, the “sentimental” comedy of manners shared the English stage with a rotating repertory of Shakespeare plays, established dramas, and inoffensive comedies. In decided contrast to the theatrical vogue that preceded it—the bawdy, willfully licentious Restoration comedy—Georgian theater prized gentility and sentiment. Plays emphasized grace and restraint in distress, and tear-jerking performances that Oliver Goldsmith, an 18th-century playwright who preferred audience's laughter to tears, called a “species of Bastard Tragedy.” Goldsmith ridiculed the

“Sentimental Comedies... [which] have had of late great success, perhaps from their novelty, and also from their flattering every man in his favourite foible. In these Plays almost all the Characters are good, and exceedingly generous... and though they want Humour, have abundance of Sentiment and Feeling.”

The continued pursuit of this line of morality led to plays of such unbearably fine feeling that one critic called them “oppressively genteel.” This newly sentimental attitude presented itself as a symptom of the changing values of English society—even manifesting in the political sphere, where Members of Parliament were observed to openly weep or faint, caught in the grip of legislative passion.

With the recently ended Seven Years' War, the initial stages of the Industrial Revolution, and looming conflict with the American colonies, life in 1775 England resembled anything but the light fare depicted on its stages. But the Stage Licensing Act of 1737 had placed severe restrictions on what could be produced, nearly eliminating the presence of current events—or more precisely, satires of the government—on the stage, and decreeing that new plays had to meet the approval of a government censor, who kept an eye out for any possible controversy. The Act also limited the number of theatrical venues where plays could be seen: only two playhouses, the Theatre Royal Covent Garden and the Theatre Royal Drury Lane, were licensed theaters.

Granting licenses to only two theaters had palpable effects, on both the style of acting and the style of play seen on London stages. As the audiences of closed theaters began to crowd the remaining legitimate venues, house sizes increased to accommodate them. This in turn created a greater physical distance between audience and performers, necessitating bigger, less specific choices by actors simply in order to be seen. Larger audiences also required wider appeal in play choices in order to cater to the largest possible percentage. The resulting seasons relied on a

broad swath of Shakespeare, alternating with established dramas and inoffensive comedies. Few new plays debuted; those that did adhered to tried-and-true plots and characters.

Dulling of detail in both performance and writing meant that stock characters such as the country bumpkin, the irascible Irishman, the wily servant, and the falsely learned woman became a go-to in contemporary drama, along with predictable plotlines—for example, “a rich heiress fends off advances from an odious suitor,” or “a love match between youths faces the disapproval of parents scheming for children’s advancement.”

Sheridan, in his first-produced play, seized on these familiar structures and character archetypes and lampooned them. Favorite romantic plotlines twist into absurdity; character foibles soar into hilarity; and even contemporary morals receive their due. Lydia Languish, the girl whose head is turned by reading romance novels, and Mrs. Malaprop, her phrase-mangling aunt, let Sheridan deride the widely held belief that learning was downright dangerous for a girl: a 1773 magazine warned guardians that a novel, “when a young woman makes it her chief amusement, generally renders her ridiculous in conversation, and miserably wrong-headed in her pursuits and behavior.” Not one but two central couples help Sheridan mock the ludicrous endpoint of overwrought sentimentality, and country bumpkin Bob Acres illustrates the folly in going too far for fashion.

The immediate, wild success of *The Rivals* showed Sheridan’s skill at burlesque. That the play still, 236 years after its premiere, delights audiences points to Sheridan’s greater comic mastery. For in *The Rivals*, Sheridan did not just create a clever parody of the literary fads of his day, sending up romance novels and sentimental comedies; he also managed to write a burlesque that was itself a brilliant version of precisely what he parodied, and offered an enduring dissection of some very universal foibles. Grinning at the delightfully performative veneer coating 1775 England, Sheridan extends an invitation to unparalleled entertainment that still lives and breathes today.

## **Biography: Richard Brinsley Sheridan**

By Whitney Eggers, Production Dramaturg

Few have ever parlayed popularity into international eminence as successfully as Richard Brinsley Sheridan. Swapping his dueling sword for a pen, then exchanging his pen for a seat in Parliament, Sheridan traded on his charm and his linguistic facility to become one of the most respected orators and writers in England.

Growing up in a family of some scholarly accomplishment— his father, godson of satirist Jonathan Swift, was an actor and elocutionist; his mother was a popular novelist and playwright— Sheridan’s appreciation of language was all but predetermined. By the time his family moved from London to Bath in 1770, Sheridan’s interest in writing had surfaced in a few translations and flirtations with drama; meeting, falling for, and running off with his new neighbor, the beautiful singer Elizabeth Linley, gave him the material to make writing a serious pursuit.

The circumstances of their courtship might have been torn from the pages of a romance novel: Sheridan's main object in eloping was to save Elizabeth from the advances of an aggressive, married major. The attention and scandal brought on the major in the wake of Sheridan and Linley's flight resulted in two duels, the second of which left Sheridan gravely wounded—and newly famous.

Preceded by their melodramatic reputation, the Sheridans arrived in London and quickly found themselves in the rather uncomfortable position of being both well-known and broke. Looking for a quick way to support his new family, Sheridan turned his romantic notoriety into a full-blown comedy, *The Rivals*. Set in the world of Bath and based loosely on his recent experiences, Sheridan's first play earned him a badly needed paycheck; even more popularity; and, with his purchase of a share in the Theatre Royal Drury Lane, his own theater.

Close on the heels of *The Rivals*, Sheridan, in a burst of productivity, wrote *St. Patrick's Day* (1775), *The Duenna* (1775), *The School for Scandal* (1777), and his metatheatrical farce *The Critic* (1779). But prolific as he may have been, for Sheridan, playwriting was only a means to an end; after five short years, he used his position as a theater manager, and the understanding of the cultural climate it afforded him, to nab a place in Parliament.

As a Member of Parliament, Sheridan grew fully into his gift as a wordsmith, dazzling crowds with his oratorical facilities. But the grace and ease that he displayed as a playwright and MP translated into an ease-cum-irresponsibility that left him penniless upon his death in 1816. Whatever his financial state, Sheridan's worth remained undisputed—the poet Lord Byron wrote the following at the news of his death:

Long shall we seek his likeness, long in vain,  
And turn to all of him which may remain,  
Sighing that nature form'd but one such man,  
And broke the die—in moulding Sheridan!

## Why do we stage OLD plays?

Sometimes, as a director, I have to ask “What's so great about *old plays*?” Sure, it seems obvious. They have stood the test of time—audiences continue to enjoy seeing them. But actually that's not exactly guaranteed. Other old artworks are more durable. An old painting looks the same as the years pass (it might get a little dirty), an old movie beams out from the projector as it did when it first held folks spellbound in the dark. Old music is recorded to perfectly preserve it. But live theater has to be created fresh each time—and I am reasonably sure that many of you have sat through the kind of dull productions of old plays by Shakespeare, Shaw, etc., that made you wonder, *what was all the fuss about?* That's because unless theater is done with the same sense of discovery that made the play a success the first time around, it's a dead experience. So I like to think that the best old plays to keep performing are the ones that inspire us to treat them as if they were brand new.

### *Like The Rivals.*

Here's what happens: a group of opportunists, fortune hunters, love-smitten suitors, and highly volatile parents all converge on a vacation resort, and what follows is a maze of confused

identities and breathless clandestine communication that results in some genuine revelations. The characters are so adorably self-involved that they could have escaped from a reality TV show. The rabid communicating by letter is as incessant as the texting that binds us together today. And, above all, the conflict between greed and romance seems particularly acute in today's troubled economic climate.

Sometimes, to wake up an old play, we directors feel called upon to update the setting and put actors in modern dress. With *The Rivals*, the characters felt so alive and immediate that we felt that keeping them in period clothes (sort of) was, oddly enough, the most effective way to feel their contemporary impact. A kind of *dream* of another time with modern issues and neuroses throbbing through it.

Richard Brinsley Sheridan was a bit of a timeless wild man. He fought not one but two duels to win his lady love, whom he then married in a secret runaway event. He was Irish born but lived in London way beyond his means, pretending to have money until he finally made a lot of it with *The Rivals*, his first play. His motive in writing this play was clear—to make a *buck*. One era's commercial entertainment becomes a *classic* centuries later...

That's why we do old plays.

Not because “everything old is new again,” as the saying goes—but because *some things are*.

*Like The Rivals.*

—David Schweizer, Director

## What the pluck is a malapropism?

Playwright Richard Brinsley Sheridan started a revolution in misspoken hilarity with Mrs. Malaprop.

Learn about Mrs. Malaprop's word play as well as about those who have so bravely followed in her footsteps.

“A centimeter? If any centimeters come crawling into this room, I'll step on 'em!”

Sally Brown (good ol' Charlie Brown's little sister from the Peanuts comic strip and TV show) has a tough time in school. The days drag on, the information is not interesting, and all she wants to do is snuggle with her sweet babboo, Linus. That must be why she's gotten all mixed up and makes up oodles of malapropisms.

“Britain was invaded in the year 43 by Roman Numerals.”

“Some people are right-handed. Some people are left-handed. There are other people who are able to use both hands with equal ease. Such people are called Handbidextrous.”

“There are seven continents: Africa, Asia, Australia, Europe, North America, South America, and Aunt Arctica.”

“The largest dinosaur that ever lived was the Bronchitis. It soon became extinct. It coughed a lot.”

"They have miscalculated me as a leader."

After eight years in office, President George W. Bush had made enough linguistic errors during speeches and the like to coin his own term for word error: Bushisms. But of course, homage must be made to Mrs. Malaprop, the original mother of miscommunication.

"We cannot let terrorists and rogue nations hold this nation hostile or hold our allies hostile."

"I am mindful not only of preserving executive powers for myself, but for predecessors as well."

"If the terriers and bariffs are torn down, this economy will grow."

“As Bob as my witless...”

Rugrats follows the adventures of Tommy, Chuckie, Phil and Lil; four babies that aren't afraid to explore their world, even when things get scary...or confusing. Shown through their perspective, the courageous foursome attempts to understand the adult world around them, struggling to speak like their parents and mistakenly substituting the wrong words, thus creating hilarious malapropisms.

Angelica: “Do you swear to tell Ruth, the whole Ruth, and nothing but Ruth, so help you Bob?  
...Just say you do.”  
Phil & Lil: “You do.”

“That was the final nail in the coffee!”

“I saw this movie, King Krong, where he was pushed off the Entire State Building.”

“Chicken Pops' is what turns little kids into chickens. That's why Chuckie has to stay inside. If the grownups let Chuckie outside, he'd get eaten by a cat!”

“Maybe I oughta get one of them priests in to exercise with her.”

Archie Bunker from All in the Family is a World War II veteran and working man. Despite his bigotry and stubbornness, he is a lovable character, made more lovable by his constant malapropisms.

“This is a Jewish cake! They give this to a Jewish kid before he gets circumscribed.”

“The Bible, if ya read it you'd know. It's right in the beginning there, in the Book of Generous.”

“What do I look like, an inferior decorator?”

“At night they all come out of the subway and they're hooverin' around the corner.”

“What a maroon!”

Bugs Bunny is the king of smug trickery. But despite this wascally wabbit's ability to escape from hunters, avoid the clutches of monsters, successfully sing opera, and even outwit aliens, the English language still proves to be a frontier to be conquered. “What a maroon!”

“Yoo-hoo! Mr. Pie-rate!”

“What a gulli-bull! What a nin-cow-poop!”

“It's a moo point.”

Joey Tribbiani is one of six main characters on the show Friends, where he with pals Ross, Rachel, Chandler, Monica, and Phoebe take on life in Manhattan. Joey is a struggling actor who always has luck with the ladies, despite his simple-mindedness.

Joey: “Rach, you gotta find out if he's in the same place you are. Otherwise, it's just a moo point.”

Rachel: “A moo point?”

Joey: “Yeah. It's like a cow's opinion. It just doesn't matter. It's moo.”