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**THE
VISIT**

A FULL LENGTH PLAY MASTER'S THESIS

THE VISIT: A FULL LENGTH PLAY MASTER'S THESIS

A thesis submitted in partial fulfillment
of the requirements for the degree of the
Master of Fine Arts

by

Rosalia A. Portillo, B.A.
Trinity Christian College, 2009

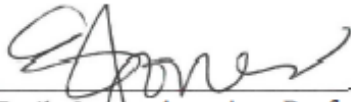
May 2018
Lindenwood University

ABSTRACT

The Visit served as my thesis production to fulfill the requirements for a Masters of Fine Arts from Lindenwood University. This paper details my role as director in the production from its conception, to production, to evaluation. I will explore the details of my process for the project as well as what I have learned.

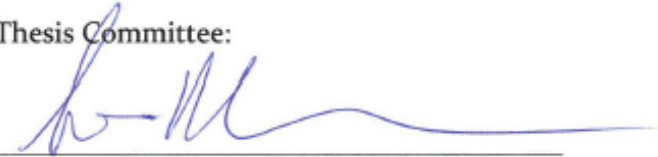
This thesis is approved for
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To my Mom, who always cheered me on and never let me quit.

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CHAPTER ONE: INTRODUCTION

As an artist, I've always been drawn to pieces with a strong social message that challenges those who experience it both artistically and as an audience member. When submitting pieces to be considered for my thesis production, I chose works I was moved by that also presented a profound challenge. The musical *Grey Gardens*, book by Doug Wright, delves into intricate familial relationships, particularly between a mother and daughter, which grow and change over several decades as well as interesting opportunities directorially with the dual cast. Henrik Ibsen's *An Enemy of the People* is steeped in questions of morality and social responsibility. *Spring Awakening*, book by Steven Sater, wrestles with the dichotomous process of puberty—both painful and joyous. *Rhinoceros* by Eugene Ionesco, an absurdist play that confronts social conformity and norms. It also presents intriguing production challenges with the titular rhinoceros. Struck by the hard questions the play poses, *The Visit* by Friedrich Dürrenmatt had interested me for almost a decade.

This interest in pieces that challenge the audience is evident in the work I've chosen to direct in my first two years of study. David Mamet's visceral *Oleanna* and Shirley Lauro's haunting *A Piece of My Heart* both found ways to engage the audience through narrative, which invited discussion and further thought after the final bow. *The Visit* offered similar potential with exponentially greater challenges.

For the sake of clarity, please note: when discussing the production or historical events I will use past tense, whereas events within the play are present tense.

The Script

The Visit is a singular play, which tells the story of a fictional European town

named Gullen. The town is a small, close-knit community, long past its glory days, and now, along with its inhabitants, lives in financial ruin. The play opens with the town waiting for Claire Zachanassian to arrive by train. Claire, a Gullen native turned eccentric billionaire, provides the town hope with the prospect of blessing the town with an influx of cash. The town selects Anton Schill, a well-respected man in his 60s, to shoulder the responsibility of securing the money from Claire, selected because of his prior romantic relationship with her. The townspeople honor Claire with a banquet where she announces that she will help the ailing town on one condition—that the town kills Anton Schill as justice for his past indiscretions.

Forty years ago, when she was seventeen and Schill was twenty, Schill got her pregnant and denied paternity. She took him to court, but Schill hired two men to claim they had also slept with her, causing her to lose the case. She left Gullen after being ostracized by the small community. She traveled to Hamburg to start a new life where she was forced into prostitution by her status as an unwed mother. She gave birth to a baby girl who was immediately taken away by the authorities. The baby died within a year. Claire ensnared a rich man who was visiting her at the brothel and they were soon married. Her first husband died, but she had since remarried several times – becoming wealthier with each match.

Claire wants Schill killed as a form of justice for his lying about the baby and, subsequently, causing her exile from town and the death of their child. The Burgomaster (Mayor) of the town grandly refuses her offer, to which she responds simply – “I can wait” (Valency 38).

There is a slow but inevitable shift in the town from declining her offer and standing behind Schill, to accepting her offer and damning Schill to death. Schill tries to appeal to the police, the politicians, and the church, but no one will admit that the tide of public opinion is turning against him and towards accepting Claire's proposal. Schill attempts to leave town but is stopped by the townspeople at the train station. No one physically holds him, but their presence signifies that he will not be allowed to leave even though they are not yet going to kill him. After the townspeople disperse, there is a pivotal moment when a truck driver comes by and offers Schill a ride out of town. Schill declines the offer. This signals the character shift in Schill from rebuking Claire's claims to accepting responsibility for his past and, in doing so, his death.

Ultimately, Schill is condemned to death through an official town vote and killed by the townspeople. Claire gives them the money before departing with Schill in a casket.

One of the first challenges this production encountered was in securing the licensing to produce the play. I needed to choose an English translation for which to apply, as the original script by Friedrich Dürrenmatt is in German. After reading popular translations by Joel Agee, Maurice Valency, and Patrick Bowles, I chose the Agee script with which to move forward. Agee's offered a comprehensive translation that included the absurdist elements which drew me to the script in the first place, as well as a rhythm to the text that was unmatched by the other translations.

When I first submitted the application for a performance license to Samuel French for the Joel Agee translation of *The Visit*, they informed me that the rights were not available. Upon further investigation, I found that Samuel French also lists the Maurice

Valency translation, and inquired about licensing for that translation instead, only to find that they did not allow licensing for any translation of *The Visit*.

I found Joel Agee's information on his website and contacted him via email to try and find out if there was another agency with whom I could secure the rights. Mr. Agee responded with encouragement for the project and his blessing, but unable to grant me legal rights to producing his translation, directed me to Susanne Bauknecht, who is the Rights Director at Diogenes Verlag. Diogenes Verlag is a Swiss publisher who manages Dürrenmatt's original German work.

The following day, I heard from a different representative from Diogenes Verlag, Andrej Ruesch, who asked me a few basic questions regarding the production (size of the audience, when will it be performed, etc.) He informed me that the Agee translation is strictly prohibited and that Maurice Valency, who wrote the original Broadway translation of *The Visit*, is the only English translation the Dürrenmatt estate will allow to be performed. Mr. Ruesch gave me Maarten Kooij's email address, Maurice Valency's agent at ICM Partners, as Valency holds the rights to the performance of his translation. I contacted Maarten Kooij in regard to the licensing with a fading hope that the rights could be procured.

Mr. Kooij offered to reach out to Samuel French on my behalf in regard to the royalties for the Maurice Valency translation. By the time I reached this step, it had been almost three weeks since Samuel French rejected the rights; the necessity for needing to secure licensing for my thesis production was pressing. My mentor suggested choosing another play from my thesis submitted titles. This would also take time to be approved. I let Mr. Kooij know that I would be moving on to another title and thanked him for his

time. He graciously offered to write an email to David Kimple, the Licensing Manager at Samuel French. With hopes of procuring the licensing for *The Visit* dwindling, I redirected my efforts to preparation for an alternate project—Eugene Ionesco’s *The Rhinoceros*.

This all happened, serendipitously, right before Lindenwood’s spring break, which allowed for dedicated time to work on a new script analysis and research. Three days later, I received an email from David Kimple stating that, if I had not fully moved on, *The Visit* was now available for Lindenwood to produce. In a follow up phone call, he told me that my emails around the world had started communication between agencies, which led to the Valency translation’s licensing to be offered in North America again. I applied for the rights and was approved.

Goals and Vision

After securing the rights to perform the play I moved forward into preparing for the design process. *The Visit* grapples with profound universal themes in a way that doesn’t allow the audience to passively take it in, but instead asks them to engage and make connections throughout. When considering how I wanted to approach bringing this script to the stage, the theme that most struck me was dehumanization. The play deals with this two-fold. First, as an active process by which the town dehumanizes Schill through the rationalization that he wronged Claire and, in doing so, excuses their killing him. Second, the toll dehumanization takes on the human psyche as seen in Claire. As I explored visual imagery and textual analysis, it was clear that the townspeople were going to play a large role in the production. They would be integrated into each scene, harmless in the beginning turning more ominous as the play progressed. Eventually, this

necessity to have the townspeople in the scenes was heightened as we decided to add masks to the production. The collaboration with Lindenwood's resident movement instructor, Natalie Turner-Jones, would be instrumental in creating a cohesive world where masks could exist as an element to heighten rather than distract. I wanted to utilize the space well both in design and staging to effectively tell the story without becoming muddled or overwhelmed. Having such a large cast both allowed for interesting use of actors in the space while also presenting a mammoth logistical challenge.

With the largest cast I've worked with at Lindenwood, I looked forward to a production that could integrate the directorial exercises and styles I'd been honing the past two years. I needed to budget my time in a way that would allow the necessary work to be done while also keeping all of the actors invested in their roles through notes, questions, and ideas.

The Production

The Visit was performed in the Lindenwood Theatre in the J. Scheidegger Center for the Arts located on Lindenwood University's St. Charles, MO campus. The show ran from November 2nd, 2017 to November 4th, 2017. All three performances ran in the evening with an average audience size of 150 patrons. The show rehearsed predominantly in the choir room on the second floor of the J. Scheidegger Center for the Arts. We rehearsed intermittently on the main stage where there was attention paid predominantly to movement and spacing.

Natalie Turner-Jones served as the Movement Director for the project. She ran several rehearsals designated for movement work, and was instrumental in the overall

integration of movement particularly with the townspeople as chorus, mask work, and navigating movement throughout the space within and between scenes.

The design team included faculty, staff, and BFA students. Our Scenic Design was done by Louise Herman. The Lighting Designer, Tim Poertner, was assisted by Kevin Proemsey, a BFA Technical Theatre and Design Student. Sound Design by Olivia Long, a BFA Technical Theatre and Design Student, and Costume Design by Stuart (Stu) Hollis assisted by Melanie Scranton, a BFA Technical Theatre and Design Student. Grace Tritsch, a BFA Stage Management Student, Stage Managed the production assisted by Emily Curtis and Riley Mayne, also BFA Stage Management students.

CHAPTER TWO: RESEARCH AND CHARACTER ANALYSIS

I would ask you not to look upon me as the spokesman of some specific movement in the theatre or of a certain dramatic technique, nor to believe that I knock at your door as the traveling salesman of one of the philosophies current on our stages today...for me the stage is not a battlefield for theories, philosophies, and manifestos, but rather an instrument whose possibilities I seek to know by playing with it. (Dürrenmatt 288)

The Playwright and His Plays

Friedrich Dürrenmatt achieved worldwide fame in the mid-1950s and enjoyed success throughout his life. He was born in 1921 to Reinhold and Hulda Dürrenmatt in the town of Konolfingen in Switzerland, not far from the capitol of Berne (Whitton 2). His father was a Protestant Minister with an open mind who kept his house open to all who wanted to visit no matter their religion or background; this provided Dürrenmatt with a childhood filled with discussions on a wide range of topics had by people from all different walks of life (Whitton 2). It was his grandfather, Ulrich Dürrenmatt who stoked the literary flames of Dürrenmatt in his youth (Stade 74). His grandfather, born and raised on a farm, was a poet and satirist who worked his way from being a schoolmaster, to the editor of a newspaper, to an elected official in the National Assembly (Stade 74). Dürrenmatt identified more with his grandfather, who died 13 years before Friedrich was born, than with his father, though, “it’s easier to admire a grandfather you have never met than a father you have to live with” (Stade 74). As the son of a Minister, Dürrenmatt benefitted from the conversations in his house and the literary history behind him. The household, while lively with conversation, did not afford Dürrenmatt many opportunities to socialize with his own age group. He preferred reading and study and this “early isolation, an isolation compounded by his position as the pastor’s son... [and] the quite

different social stratum into which this forced him” had an incredible influence on him (Whitton 3).

His family moved to the Swiss capitol of Berne in 1935 and, in 1941, he signed up as a military recruit for a short-lived military career as a shoe shiner until he was discharged in 1942 due to his poor eyesight and weight (Whitton 5). After his discharge from the military, he began his studies at the University of Zürich where he studied philosophy. He also spent time with Expressionist-influenced painter, Walter Jonas, where they would have discussions about “non-academic, non-priestly, non-authoritarian” philosophy, painting, and writing (Whitton 5).

Rather than continue his academic career through the doctorate program, he chose to leave the academic sphere in pursuit of a writing career (Northcott viii). He married an actress by the name of Lotti Geissler in 1946 in a service officiated by his father; they had three children, Peter, Barbara, and Ruth (Whitton 5). Though he did not get along well with his parents, he remained dutifully close to them. His wife was a partner in life and in business, astutely managing the practical and financial aspects of his career (Whitton 5).

His first play, *It is Written*, was produced in 1947 and a year later his second, *The Blind Man*, was produced, (Crockett xv). In 1949, *Romulus the Great* was produced; his first tragicomedy, it was also his first great public success telling the story of the last Caesar of Rome, Romulus, and how he allows for the fall of Rome because he “is convinced that the Roman Empire is rotten through and through and richly deserves to be destroyed” (Peppard 36). This foray into tragicomedy marked a shift in Dürrenmatt’s

work as “the technique of presenting the serious in comic guise will be the hallmark of his style” (Peppard 37).

Romulus the Great was Dürrenmatt’s first great success, but he was struggling to provide for his family; this was compounded by his newly diagnosed case of diabetes (Peppard 36; Crockett xvi). He took to writing smaller narratives in the form of cabaret acts, radio plays, and novels in order to provide for his family (Crockett xv). The most notable of his novels was *The Judge and his Hangman*, written in 1950, and *The Pledge*, written in 1958, the latter of which was made into a Hollywood film starring Jack Nicholson and Sean Penn in 2001 (Crockett xvi). Throughout the rest of the 1950s, he wrote several more plays including *The Marriage of Mr. Mississippi* in 1952, *An Angel Comes to Babylon* in 1953, and *The Visit* in 1956 (Crockett xvi).

He also wrote the script for an opera, with music by Paul Burkhard, titled *Frank the Fifth: Opera of a Private Bank*; this opera was not well received and was thought to be “a poor imitation of Brecht’s *Threepenny Opera*” (Crockett xvi; Peppard 62). It was also during this time that he was able to purchase a house for his family in Neuchâtel, Switzerland which would be his home base for the rest of his life (Crockett 6). He would travel and lecture, giving his famous and oft-quoted series of lectures based on his essay, *Problems of the Theater* written in 1955 (Peppard 14).

He worked regularly over the next two decades and enjoyed growing success with his expanding works, including *Hercules and the Augean Stables* in 1963, *The Meteor* in 1966, and *The Anabaptists* in 1967 (Crockett xvii). Besides *The Visit*, Dürrenmatt’s *The Physicists*, produced in 1962, is one of his most well-known and produced plays worldwide (Crockett xvi). *The Physicists*’ central character is named Möbius. He commits

himself to a sanatorium to keep his scientific findings from falling into the hands of a government who would use it to cause widespread harm (Peppard 67). Möbius is a similar character to Romulus and Anton Schill in his desire to sacrifice himself, though in all three cases the sacrifice doesn't end in the larger good, as Möbius has his work stolen by the sanatorium's psychiatrist and sold to the highest bidder (Peppard 70).

In 1968 Dürrenmatt began a collaboration with a theater collective who produced his work, *Play Strindberg*, in February 1969, though he left the collective following his major heart attack in April 1969 (Crockett 10). He continues to work, though his focus shifts from writing to directing, notably Shakespeare's *Titus Andronicus* and Georg Büchner's *Woyzeck* (Crockett xvii). As Dürrenmatt's collection of work grew, he also took up other forms of art from painting and drawing to collage, eventually having his own collection of art published in 1978 (Crockett xvii).

His first wife died in January 1983; he remarried in May 1984 to Munich journalist, actress, and film-maker Charlotte Kerr after meeting at a production of his 1983 play *Achterloo* (Whitton 6). Kerr and Dürrenmatt worked together on *Achterloo IV*, which Dürrenmatt produced and directed "as his farewell to theatre" in 1988 (Crockett xviii). Dürrenmatt continued working until his fatal heart attack in 1990, just shy of his seventieth birthday (Crockett 13). Dürrenmatt was one of the most internationally well-known Swiss playwrights whose work is still produced today.

Production History

Der Besuch der alten Dame was first produced in Zurich, 1956 (Crockett xvi). It was translated into English by Maurice Valency, titled *The Visit*, for its Broadway debut in 1958, starring married couple Alfred Lunt and Lynn Fontaine (Northcott xii).

This translation is the only one legally available for licensing in North America; however, it “is not a completely true version of the original as it was toned down for the husband-and-wife duo” who originated the roles on Broadway (Northcott xii). The play was adapted for the French stage where, upon seeing it for the first time, Eugène Ionesco commented that “if he had written such a play, he would not have bothered to write anything else” (Whitton 114).

In 1964, the play was made into a feature-length film but was “radically changed [...] by giving it a happy ending” where Serge Miller (originally Anton Schill in the Valency translation) is spared death; his punishment instead: having to live in a town filled with people who agreed to kill him (Northcott xii). The change was made “after Dürrenmatt had sold the rights, and when he learned of it he said ‘I cannot be forced to go and see it’—and he did not” (Northcott xii).

The play was adapted into a musical by the iconic composing partners John Kander and Fred Ebb, starring Chita Rivera as Claire Zachanassian, in 2001 (Brantley). This production was first produced at the Goodman Theatre in Chicago, IL and was moved to several different cities, along with changes in cast and production staff, until it settled on Broadway at the Lyceum Theater in April 2015 (Brantley). The play, during this time, was unavailable for performance in North America as detailed in Chapter 1.

The World of the Play

The Visit takes place in a small fictional town named Güllen, located “somewhere in Central Europe” in 1956 (Valency 5). The most important historical event to consider when discussing the world of the play is World War II.

The war had taken its toll both physically and socially in every country on the continent (Appendices G.2 and G.4, page 155-156). While most countries either aligned with the Allied or Axis powers, one country remained famously neutral – Switzerland.

While Switzerland did take in thousands of refugees from surrounding countries, “keeping Switzerland out of the War was certainly not a matter of angelic innocence, but survival in ruthless times” (Braunschweig 1). Due to their neutrality in the war, and deft negotiations, the Swiss maintained trading and banking relationships with both Axis and Allied nations (Braunschweig 7). There were “deep-rooted anti-Nazi sentiments [with] the overwhelming majority of Switzerland”, but the country dealt with them in order to ensure their own survival (Braunschweig 6). The Swiss government made deals with the Axis powers to keep their country from being invaded and their culture destroyed.

The exchange Claire and Pedro share in Act 2 describes Gullen in quaint terms:

PEDRO. Oh, this little town oppresses me.

CLAIRE. Oh, does it? So you've changed your mind?

PEDRO. It is true, I find it charming, delightful—

CLAIRE. Picturesque.

PEDRO. Yes. After all, it's the place where you were born. But it is too quiet for me. Too provincial. Too much like all small towns everywhere (Valency 51).

Perhaps Claire's first description of the town provides a more apt description: “a miserable blot on the map” (Valency 14). Indeed, the name of the town itself offers insight in the translation of German to English as “Gullen is from ‘Güllie’, a Swiss dialect word meaning liquid manure” (Crockett 82). The town is in shambles. They've reached out to the government for help to no avail, and they are desperate to revitalize their town and hang on the vestiges of their cultural significance.

We know the town is in Europe, as Burgomaster responds to Claire's proposal in Act 1, "Madame Zahanassian, we are not in the jungle. We are in Europe" (Valency 38). While it was important to consider the geographical location and the time period when creating the world of the play, the play is not bound to a strictly realistic design.

There are intrinsic elements of the fantastic in Claire and her entourage. Their odd demeanor and peculiar characteristics call for a world where their oddities are believable though still alien. There are particular locations mentioned in the play with indications of staging, such as Claire residing above the action in Act 2, but the style of the play is open to interpretation. I knew that the derelict nature of the town needed to be represented as well as an impression of the time, but the theatricality of the piece did not need to be Naturalistic in order to convey these basic elements.

CHAPTER THREE: DIRECTORIAL IDEAS & METHODS

“We can achieve the tragic out of comedy. We can bring it forth as a frightening moment, as an abyss that opens suddenly” (Dürrenmatt 291).

Directorial Ideas

Before even opening the script, the idea of a ‘tragicomedy’ intrigued me.

Dürrenmatt believed that there was no way to write pure tragedy anymore because society doesn’t value guilt or personal responsibility the same way. His talk “Problems of the Theatre” clarified the idea of the reasoning behind the play not being written as a tragedy:

...presupposes guilt, despair, moderation, lucidity, vision, a sense of responsibility. [...] Responsible men no longer exist. On all sides we hear: ‘We couldn’t help it,’ ‘We didn’t really want that to happen.’ And indeed, things happen without anyone in particular being responsible for them. Everything is swept along and everyone gets caught up somehow in the current of events. We are all collectively guilty, collectively bogged down in the sins of our fathers and of our forefathers. We are the offspring of children (291).

Instead, it is through the tragic elements that comedy can be found. The conceit of the story—justice for money—draws the audience in.

The conceit transforms the crowd of theatregoers into a mass which can be attacked, deceived, outsmarted into listening to things it would not otherwise listen to. Comedy is a mousetrap in which the public is easily caught and in which it will get caught over and over again (Dürrenmatt 291).

Each of the three central groups, the townspeople, Claire and her entourage, and Schill have very specific objectives. All three of these groups are either void of, lose, or gain humanity; it was this realization that brought forward the overarching theme of Dehumanization. Dürrenmatt was deeply affected by the “violence and dehumanization brought about by right-wing and left-wing extremism and totalitarianism in the period

preceding and during the Second World War (Hitler and Stalin)” (Federico 92). This influence is very apparent throughout the play. This political connection to the time resonated with my own experience in the current political climate only a few months into Donald Trump’s presidency and the polarizing effect the election had in the U.S. While this connection fueled my desire to tell the story, I didn’t think it was necessary to change the setting of the play.

Claire both embodies dehumanization and sets in motion the dehumanization of those around her—namely her entourage and the townspeople. At the beginning of Act 2 Doctor and Teacher are trying to convince Claire to invest in the town and give up the idea of killing Schill which she declines telling them “the world made [her] into a whore; now [she] make[s] the world into a brothel” (Valency 70). This line is the distillation of her twisted mindset. Her early trauma, abandoned and branded a whore by Schill and the town as well as her stint in the brothel, shaped her worldview in her old age—so of course, she is able to purchase a man’s life like a loaf of bread; her own life was ruined by the same logic. She also treats the men in her entourage as objects.

Kobby, Lobby, and Bobby are in Güllen with Claire in order to provide proof of their perjury in the bastardy case long ago. They provide entertainment or service but are never viewed as individuals with their own thoughts and desires. Mike and Max were purchased off death row in America, become bodyguards, and cart horses for Claire. Pedro is only present to fulfill a schoolgirl dream of marrying in the Güllen Cathedral. He acts as a plaything to Claire much as the corruption of Güllen brings her satisfaction.

At the start of the play, Güllen is a close-knit, quirky community with ambitious dreams and schemes to better the town and its inhabitants. In accepting Claire’s proposal,

whether it is doing the deed itself or simply keeping quiet when they could have spoken out, they have lost their humanity. As the Burgomaster puts it to Claire when she first lays out her terms, “In the name of humanity. We shall never accept” (Valency 38); in the end, they do because the “powers of rationalization have put a veneer of respectability on the transaction” (Crockett 80). Although this is set into motion by Claire, I didn’t want to let the townspeople people off the hook in terms of responsibility. They make the choice to kill Schill and, in doing so, choose to give up their humanity in favor of progress and prosperity. This root would become impetus for the the heavy ensemble and mask work in the play.

Anton Schill starts the play as a well-liked and respected townspeople. After Claire’s proposal, he quickly loses his status in the town and becomes increasingly paranoid and fearful. He attempts to leave Gullen on the train but is prevented from leaving by the townspeople. He has another opportunity to leave when a truck driver offers him a ride; instead, Schill chooses to stay. The truck driver scene is one of the biggest differences in this translation and allows there to be a clear moment where Schill makes a decision instead of simply being trapped; he knows it will mean his death, but it is also a means of taking responsibility for his past indiscretions and regaining his humanity.

While dehumanization was of the most prevalent themes, “there is no single, simple message or moral in *the Visit*, but rather a powerful action with a wide range of suggestibility” (Peppard 62). The idea of justice is explored throughout the entire play. This theme revolves most heavily around whether or not Claire should be able to buy Schill’s life as justice. Schill struggles the most with whether his murder would be

justice; he tries to flee but ultimately chooses to accept his fate as Justice for his past wrongdoing as he says to Burgomaster, “for me that will be justice. How it will be for you, I don't know” (Valency 77).

Women's rights and Prostitution are two additional themes that subtly intertwine throughout the play. Claire got pregnant at seventeen while unmarried. Society punished her relentlessly for it. Once married and wealthy, she turned the tables. She remarried, each time gaining wealth and, eventually, taking the position of a masculine figure. She still had a skewed worldview due to her past as she mentions to Teacher in Act 3: “The world made me into a whore; now I make the world into a brothel” (Valency 70). Even though it is her proposal and her money in question, neither Claire nor any other women are allowed into the town vote.

These striking themes needed to be staged with an equally striking design. I was very interested in using the large ensemble this show calls for and wanted to explore using movement work to use bodies to define and manipulate the space. Visually, I wanted to explore skeletal and minimal design to allow the space to remain open and flexible as well as allowing free and easy movement. Knowing that I was going to be doing a show in such a large space, I wanted to use the stage to its fullest, exploring the extremes and playing with the periphery of the space using the ensemble. Once Claire arrives, the townspeople are ever present in varying degrees. In Act 1, they want to sneak a peek of her and eavesdrop on the conversation. This action is nosy but harmless. Their presence becomes more menacing after Claire's proposals. They are ever present in order to keep tabs on Schill and make sure he doesn't leave town.

The shift in the townspeople's motivations also inspired an interest in exploring the use of Anne Bogart's Viewpoints. I wanted to explore topography and how a curvy and large pattern in the beginning which gives way to a linear and harsh pattern as the townspeople turn against Schill would physicalize the change in a perceptive way to the audience. (Bogart and Landau 45).

Collaborative Philosophy

“Collaboration implies a meshing of ideas ... a production team is comprised of separate individuals who indeed cooperate with one another, but also inspire and affect each other to produce a cohesive production.” (Roznowski and Domer 1)

I believe that an open and collaborative environment, from the design room to the rehearsal room to the performance, is essential in any project. A director needs to be fully prepared through thorough analysis, research, and a very extensive knowledge of the text. They are responsible for bringing a vision to the table. It is imperative to know the story you want to tell, and to make sure the vision of the show is in service to that story. At the same time, a director should remain open to any new ideas the designers may suggest, and sincerely consider all of them. Ego must be set aside in service of telling the story with the best ideas in the room. There is also a responsibility, on the director's part, to make sure that all concerns and questions are addressed. This often happens in one-on-one or small group meetings. When that is the case, open communication and clarity are key to making sure all on the team are actively included in the collaboration.

As the process moves from the design room into the rehearsal room, the actors are the main partners of collaboration. A safe environment, where actors are free to ask questions and explore dangerous emotional ground, is key. I have often found that

allowing an actor to explore a character while aiding them through adjustments and exercises produces a much more in-depth and surprising character than giving specific emotional or physical direction. As is true in both the design and rehearsal room, open communication and respect for one another's ideas is crucial. The director also needs to give positive feedback to solidify ideas or character choices that work.

Though not as intimate or long term, there is also collaboration between the audience and the director. Each audience member views the play through their own lens and, while I do not believe a production should be steered solely by these inclinations, there are considerations to be made. There is a message you want the audience to walk away with, and in design, character, and staging, you are keeping the audience in mind and asking them to explore the world of the play with you. I do not ever want to pander or condescend to an audience – they are smart and will draw connections even if they were not the ones for which we planned.

Directorial Methods & Style of Working

There are two worlds in which the director lives—the rehearsal room and the design room. Both are equally as important and both call for the director to have a clear and concise vision that serves to tell the story. Ultimately, the director guides the process and works with the talent on their team, both in the rehearsal and design room, to form the production. I did not want to claim sole ownership of the story. In the book *Notes on Directing*, compiled by Russell Reich with instruction from Frank Hauser, there is a quote that inspired me early on in this process with regards to directing.

“You are not the parent of this child we call the play. You are present at its birth...like a doctor or a midwife. Your job most of the time is to simply do no harm. When something goes wrong, however, your awareness that

something is awry—and your clinical intervention to correct it—can determine whether the child will thrive or suffer, live or die.” (Hauser 9).

It was my goal to inspire all those involved to take ownership of the production under the auspices of my own vision for the story. While all have ownership, I believe that the end production, including all the words and images heard and seen on stage, are the responsibility of the director. If the play dies – it’s ultimately the director’s responsibility.

When working with a cast, the director needs to come into rehearsals with a plan of how to approach the work while always being ready to scrap it in favor of a new path or tending to a new obstacle along the way. A director benefits from a working knowledge of acting techniques and exercises. Different adjustments will call for varying exercises, notes, or questions to be used, and so continued expansion of this toolkit is incredibly important.

The structure of the rehearsal calendar is very important (Appendix H.1, page 158). I prefer to start rehearsal with tablework or preliminary workshopping which can include the in-depth reading of scenes and discussion of the script, hot seating (where the actors take turns coming into rehearsal costume and are interviewed by myself and the cast), and improvisation inspired by the script.

During my first year at Lindenwood, Emily Jones, my directing professor and mentor, taught me a fundamental lesson in the difference between result-oriented direction and active direction, centering our discussion on the book *Directing Actors* by Judith Weston. Weston posits that “good direction, that is, playable direction, generates behavior in the actor, so it is active and dynamic rather than static, sensory rather than intellectual, and objective and specific rather than subjective and general” (28). *The Visit*

had extremely high stakes. Objective-based direction, focusing on what a character wants (objective) and how they get it (tactics) allows for more doing and less emoting.

I've also been heavily influenced by the Meisner technique particularly as it pertains to truly listening and being connected to your partner while living truthfully in the moment. As Larry Silverberg discusses in his text *The Sanford Meisner Approach*, “the way to make it look like the first time is for it to be the first and to achieve this we must be living fully in the present” (3). Stressing the immediacy of the story and the necessity of living presently in each moment as if it were the first is of paramount importance. This is done through Meisner exercises as well as attention paid, from day one, to encouraging actors to fully engage in the scene whether they are speaking or listening.

For this production, I asked the actors to take time, prior to the start of rehearsals, to do some character analysis which prepared them for their hot seating (Appendix H.3, page 162). This rehearsal process would be different than others I'd held due to the addition of a Movement Director. This addition meant we could also begin the rehearsal process with movement work to develop character and textual connection. Doing this work early on lays a foundation for the blocking rehearsals that follow. It has become my practice to work through the blocking organically, setting up the space and allowing the actors to explore on their feet with guided suggestions as we proceed. We then work on specific scenes and work through adjustments that need to be made to physicality or intention. This process is followed by spot-work and run-throughs accompanied by notes. I have been taught, and firmly believe, that the work—often through, but not limited to,

post-run notes—may continue up until the curtain goes up on that first night and, indeed, should.

The atmosphere of the rehearsal room is as important as the specific work you are doing. I like to keep a focused rehearsal room while allowing space for levity, especially when working with emotionally taxing material.

Working with designers also requires a toolkit. Your ideas for story and mood need to be communicated clearly to your team so they can, with their own exponential set of talents, take those ideas and translate them into their respective designs for the show. With designers and actors there is a foundation of trust and respect that the director needs to establish early and often.

My style of work is similar to sculpting. I approach a blank slate with my directorial tools and thorough analysis of the text – and I chip away, finding the details, nuance, and specificity along the way. The story is in there, but I shape it and let it breathe.

While I felt able to use these elements throughout the production, this show was a departure from previous work in several respects—including the sheer size of the project from the 26 actors in the cast to the much larger venue. The cast size made it imperative that I prioritize the work while keeping the ensemble invested and working together. The new venue meant that I had to consider the performance from a new scale and adjust my mind's eye to view designs and the stage pictures accordingly. My previous experience at Lindenwood had all been in the Emerson Black Box Theater, a 150-seat venue, which was far more intimate. The stage size and shape were negotiable and the audience considerably closer. In comparison, the 1150-seat Lindenwood Theatre is a proscenium

with a ramped seating area where there would be a considerable distance from the actors on stage and the first rows of the audience. This larger scale calls for a shift in approaching the design as well as the scene work. I wanted to use the space fully and create scenes where there were spaces for the characters to find cohesive motivation for movement.

Alongside the expanded space and cast size, *The Visit* itself has the capability for a much broader interpretation than work I had done previously. It incorporates so many themes and historical considerations that needed to be considered. I had to take care in the preparation for my first concept meeting to solidify the story I wanted to tell, and with what I wanted the audience to take away.

The opportunity to implement my years of study into this thesis production was daunting, but with a professional team and a talented group of undergraduate actors, I felt ready to start the process.

CHAPTER FOUR: THE PROCESS

Auditions and Casting

“Some say directing is 60 percent casting, others say 90 percent. Regardless, it’s a lot” (Hauser 17).

Auditions for the Lindenwood University fall 2017 season, consisting of *Avenue Q* and *The Visit*, were held in April 2017 during the spring semester. Auditions consisted of a Cattle Call audition, April 3rd, followed by two scheduled nights of callbacks, April 4th and April 11th. I was fortunate during auditions and callbacks to have Natalie Turner-Jones, my Movement Director, in the room with me who offered valuable input through the lens of movement and as a sounding board for scheduling and casting decisions.

During my time at Lindenwood, I have been present at almost all of the Cattle Calls both as a director or assistant director casting shows as well as an observer who provided feedback on the student’s auditions. My main objective in the first round of auditions was to judge an actor’s innate personality and parse whether they will fit into the world of the play. *The Visit* boasts a large cast (not including doubled characters), made up of 20 males and 6 females. I chose to go into auditions without the confines of casting gender for both artistic and pragmatic reasons. I believed *The Visit* did not require men to play men or women to play women, though I did want to keep the characters the gender assigned in the play. The themes and dramatic action in the play could still be served with women playing male characters, or vice versa, as long as the actor was right for the character. Other considerations in this regard were casting a show alongside another production, which also required several male characters, as well as the pool of male actors being limited in number.

As we shifted into callback rehearsals, my intentions became much more specific – to find both principal and secondary characters who could work well together as an ensemble. The first night of callbacks was scheduled with couples reading a scene between Claire and Shill and four-somes reading Man 1, 2, 3, and 4 scene. This allowed the actors to work through the scene as a team and gauge their willingness to play with their fellow actors. I chose to give minimal redirects to those reading for Claire and Schill as this first round was to see who worked well on partner and how they fit the material and character. The Man 1-4 callback focused on creating small ensembles with each foursome and gauging individual's strengths within each separate ensemble. We finished the scheduled readings early and so decided to do a second round of ensemble reading with some of the actors who were not as strong in the first round. This was incredibly helpful as it allowed the actors to relax and blossom and solidified who would be best to call back for our second night.

Between our first night of callbacks and our second, we had to hold an additional night of callbacks on April 9th to accommodate conflicts. This night was an abridged version of our second callback evening including a simple movement game and short sides. We called in all of our Anton Schill candidates to read with the women being considered for Claire, who included Brianna Howard who was cast in the role. This evening's groups that read Kobby and Lobby made strong physical and vocal choices that set the bar high for the second night of callbacks.

The second night of callbacks started with readings of a Claire and Anton scene by those still in consideration. While there were some strong pairings, by the end of the night the casting for Anton and Claire was solidified. I chose to have small groups read

scenes with more predominate ensemble characters as well as a smaller group read the Police, Kobby and Lobby scene in Act 1. With the movement work laying a foundation of play and emphasis on discovery, the night went incredibly well. In addition to the current students, I also called back three high school seniors who were going to be freshman in the fall. All of the actors I saw were strong in different ways and made the decisions tough, which, in the end, was really a blessing.

The two characters I wanted to solidify first were Claire Zachanassian and Anton Schill. Brie Howard, who played Claire Zachanassian, stood out from the first with a profound connection to the character. She also spoke with an understanding of the text, which I believed would be an incredible asset from the start.

Claire's entourage was considered as two categories: the higher ranking Bobby and Pedro, and the pairs of Mike and Max and Kobby and Lobby. Victoria Rossi was cast as Pedro, and also doubled as Radio Reporter during Act 3. Bobby was originally cast with a current student in the role but was recast with Logan Willmore. Kobby and Lobby were the most difficult characters to cast. In callbacks, there were many strong takes on their physicality and unique quirks. The mischievous Cece Day was cast as Kobby, alongside Katelynn Wilson's playful Lobby. There was an added consideration in casting Mike and Max: the actors needed to have the capability of carrying a small sedan chair with an actor seated. Eric Bemus, a current student, and Tyler Woehl, an incoming freshman, to play Mike and Max.

While all of the men I called back for Anton Schill read well, Hunter Fredrick best fit the role. For the loving and pragmatic Schill family, I chose Megan Wiegert as Frau Schill, Bethany Miscannon as Otilie Schill, and Caleb Ellis as Karl Schill.

When considering the casting for the townspeople I wanted to make sure to cast strong and complimentary personalities to allow the town to develop a rich cast of characters. Through the extensive ensemble and movement work, I hoped to find actors who would work well closely and intimately with others. For the eccentric and excitable Burgomaster, I chose Jordan Wolk alongside Jamie Greco who was cast as the Burgomaster's wife.

There are three townspeople who act as moralistic characters. Duncan Phillips was cast as Teacher, the most vocal naysayer. The earnest and deadpan Wil Spaeth played Pastor while the passionate, charismatic Patience Davis played Doctor. Two more conniving townspeople were the Policeman, played by Alexander Johnson, and the Painter, played by Tim Lewarne.

For Man 1, 2, 3, and 4, I chose actors who showed an exceptional capability to make strong character choices, while also feeling and tuning into the rhythm of the others in the scene. Maya Kelch played the leader Man 1, Colby Danner played Man 2, and Miranda Rehm played Man 3. Matthew Hansen, another incoming freshman, auditioned via video and was cast as Man 4.

First and Second Woman, who would double as Burgomaster's Granddaughters, were played by the mature yet playful Allison Krodinger, and young and vulnerable Valerie Grant. Breonna Jackson's ability to play tough, no-nonsense suited Stationmaster who would double as Reporter, while Paige Epperson's openness and high energy fit the Conductor and who would double for Athlete and the Sacristan.

Once we posted the cast list, the doubling sheet (Appendix H.4, page 163) was put together and sent out.

Design Meetings

Before the first concept meeting, I worked to find a way to discuss the core theme of the play, dehumanization, in terms of visual and theatrical elements. My advisor, my movement director, and I shared ideas for visuals which could help illustrate this theme to the design team. Images of old, historically rich towns juxtaposed with aerial views of row houses spoke to this theme but felt static. Eventually, a very stark image finally struck a chord (Appendix G.1, page 155). The line of the image coupled with the startling masks was the image with which I wanted to move forward. This image also inspired the idea to use masks in the production. Keeping this image and additional theatrical elements in mind, I started planning for the first of two concept meetings. I walked into my first meeting with the exciting concept of choral mask work and a penchant for minimal and pragmatic design.

My presentation to the design team highlighted the historical context of the play, as highlighted in Chapter 2. The bankrupt town would be a hodge-podge of early 20th century elements, having never fully recovered from World War II. Its citizens unable to purchase new clothing or household goods for the past several decades was also central to the aesthetic. There were also ties to the early 2017 American social and political climate that I wanted to discuss early on, particularly the idea of an idol, Claire Zachanassian or Donald Trump, and their proposing unimaginable wealth at the cost of morality. There was discussion regarding the extent to which the current societal connection would impact the design directly, as well as how the masks would function within the story.

The second concept meeting allowed for further conversation regarding the thematic elements of the play and minimal discussion regarding the masks. This meeting

solidified that the time period would not include design elements pertaining to current politics. There was also a short discussion about the use of the space and how movement would be heavily incorporate into the show. The overall concept, as we moved into the design meetings, was for a world that was simple, skeletal, open, and flexible keeping in mind the concept—dehumanization. After the first design meeting, the need to specify the concept became apparent. My advisor suggested finding a more active description of the story to which I presented: *Desperation Corrupts*. This is apparent in the town and their desire to revitalize their finances and their cultural reputation at whatever cost. It also manifests in Claire's arch as her love and desperation to gain Schill's love causes her to plan the town and his downfall.

She also suggested that I bring in additional images to help illustrate the type of space I was describing (Appendices G.7-13, page 156-157). These images would also help visualize the way I wanted to incorporate movement into the design at the ground level so that the two could create a harmonious world in tandem.

Moving into and through design meetings, there were three major issues that arose. The first was simply time. The design process for *The Visit* was comprised of two concept meetings followed by four design meetings. This process is fairly standard at Lindenwood. However, *The Visit's* meetings conflicted with several other university wide projects, which pushed back the timeline of the design development. This caused many of the design decisions to be made in one-on-one or small group meetings held after the last design meeting was held. These meetings largely happened after the end of the spring term and, as such, our student Stage Manager was working in a different state for the summer and unable to make the additional meetings held to solidify the designs.

In her absence, I attempted to keep the designers, stage managers, and the Movement Director in the loop with the developments. There was also the need to begin construction on time which put much needed, but looming, deadlines on the remaining design discussions.

The second, and most contentious issue, was the use of masks in the show. In the first design meeting, I discussed style of masks and how I'd like to use them throughout the show. The meeting was dominated by this discussion; the decision to add a supplementary meeting with the designers and directors was arranged. The meeting was scheduled a little less than a week after the first design meeting. The intention was to allow designers and directors to gather detailed materials and images to be discussed at the meeting. The meeting started with, and was dominated by, a prickly dialogue between the directors and the designers regarding the inclusion of masks. Masks were considered, in the initial sketches from Stu, to be a completion of the transformation begun through makeup and clothing inspired initially by the Brutalist movement.

I met one-on-one with Stu to view his new set of renderings for the costumes. It was in this meeting that he and I were able to connect the masks to the yellow shoes and the other new belongings the townspeople had, which indicate their complicity in the killing of Anton Schill. The first set of renderings were very close to the finished costumes, which were simplified to incorporate the mask design inspired by the very first image brought to the concept meeting.

The last issue was the continual evolution of the scenic design. In most design processes of which I've been a part, the scenic design is the first to be finalized, and helps to visualize the world of the play and how the other design elements are incorporated. I

did not have a strong mental image of specific design elements, but I wanted to emphasize the desire to have an open and flexible space that could accommodate large groups and move fluidly. A mutual desire of Louise and me was the incorporation of the actors into the design as a means to define space as well as the movement of the set itself. We wanted the townspeople to create the town and move us from moment to moment, while also creating an ever-watchful presence. The scenic design went through several iterations. During our second design meeting Louise brought the first model with three skeletal, two-story cubes with the lower half mesh-screened and which would act as the backdrop to the entire show. We discussed the need for the space to be more open and to allow ability to flow through the space. The next design meeting, she brought several sketched vignettes, primarily for Act Two in the town and an abstract forest (Appendices E.1-6, page 130-131). There would also be projections of a skewed town or town-like structures in the back (Appendix E.7, page 131). At this time, Stu suggested using the projected town to inspire the scenic pieces we would use, and physically have them pulled from the projection almost like a magic trick. This idea was incredibly intriguing and spurred a one-on-one meeting with Louise to discuss this idea.

Louise and I met and went through each scene individually to discuss what was needed and how the actor's movement could help enhance this idea conceptually and pragmatically. During the final design meeting, it came to light that our current projection capabilities were not suitable for the needs of the design Louise and I had been discussing and, in the interim, Louise had started exploring a new direction for the design. In this meeting, she brought in a rendering of a series of flats (Appendix E.8, page 131) and described her idea for the rest of the design, which sounded more realistic than we had

initially discussed. During this meeting, further clarification was made about the style of the play.

Following this meeting, Louise and I had a few more one-on-one meetings to come to a consensus about the direction of the design. A turning point in the design was in pointing out the strongest scene in any iteration of the designs, the forest (Appendix E.2, page 130), and discussing what we liked about it and how to incorporate that feel into the rest of the play. As previously discussed, these meetings happened outside of the school year without meticulous notes being taken by the Stage Manager. Despite having smaller meetings with designers to keep them in the loop, the cohesiveness of the design suffered due to the gap in communication.

The Designs: Scenic

The text of *The Visit* has several design elements that are integral to the story. The use of yellow shoes, new goods, and clothing represent the shifting opinions of the town. The balcony Claire perches on in Act Two offers a visually dominating presence that is overlooking the gradual turn of the town. The overarching story element that influenced the scenic design was Gullen's shift from a quirky, rundown community that has rough edges, to a straight and sleek Gullen that has have accepted Claire's terms. The play opened on the train station comprised of a simple ramp leading off stage opposite a train shelter, with ample seating, and an outhouse. With the text and the sound revolving heavily around the train coming and going, this simplistic setting was used in each act, with less scenic elements each time. (Appendices E.24, E.32, E.37, page 139, 143, and 146)

The Golden Apostle Lobby followed the idea of simplicity with a single table and chairs diagonal from a front desk. This allowed the townsmen to discuss Claire's arrival as well as a clear path way for Claire's luggage – including a panther cage and the coffin.

The Forest, in Act 1 and Act 3, consisted of three lines of trees flown into place. Incredibly tall, to mimic their age and history, they dominated the scene and created a stunning stage picture as well as ample opportunity to allow the townspeople to hide behind them (Appendices E.26 and E.35, page 140 and 145). In Act 1, the townspeople are acting as nosy individuals who want to keep an eye on Claire and make sure she will help their town. In Act 3, the townspeople, hiding behind the trees, are all masked and intent on keeping an eye on Schill to make sure he doesn't leave.

The Banquet Scene was a unique challenge, as there were entrances, static action sections, and all 26 actors onstage. Minimal furniture was used. A banquet table, made to look like two slightly different tables put together with mismatching chairs and a small table stage right, were framed by a platform with a wide staircase from which Claire and her entourage descend into the scene (Appendix E.27, page 141). The platform was used in Act 2 for the town so this helped the transition move smoother and faster.

The town had upstage set pieces which remained throughout all of the scenes in town. This consisted of Claire's balcony and three ramps leading to platforms which mimicked the streets of the town. The platforms had stairs leading into the downstage playing space which allowed for fluid movement as well as ample opportunity for the chorus to navigate the town easily. All of the interior scenes happened downstage of the balcony and platforms, rotating on and off stage (Appendices E.28-31, page 141-143). The interiors gave the impression of the space with relying too heavily on solid walls or

too much furniture. All pieces included were used for a specific purpose. The town setting comes back for one scene in Act 3 when we are back in Schill's shop. The shop has been restocked with new and expensive goods (Appendix E.34, page 144).

The top of Act 3 opens inside of a barn. The designed piece that would represent the interior of the barn was flown in and the scene was dressed with items for seating as indicated in the text (Appendix E.33, page 144). Act 3 also included a town hall meeting in which we used several benches, chairs, and a podium to create (Appendix E.36, page 145). The idea was for this scene to be easily moved to flow directly into Schill's death scene.

Three layers of portals framed the stage with the capability to go from a slanted, slightly askew appearance to a straight up and down, marking the shifting of the quirky, rundown community with rough edges to a straight and sleek look (Appendices E.24-37, page 139-146). This was accompanied by projections on the upstage screen displaying square and rectangle shapes, reminiscent of a distant skyline, that would start the show askew and irregular, slowly shifting throughout the show to completely straight and rigid (Appendices E.38-48, page 146-148).

Props were used in a realistic style with food, such as the chocolate the Woman eat in Act 2, being present and edible. The exception to this rule were firearms, cigars, and cigarettes. We used an unloaded long rifle for Policeman and Pastor and unloaded pistol for the Burgomaster. The other guns were obscured in darkness and distance from the audience, so we opted to use painted wood cutouts for the rifles the townspeople use.

The Designs: Costumes

The costumes were divided into categories: the Visitors and the Visited. The

Visitors include Claire and her entourage. They are all dressed in a severe and tailored manner, crisp and specific. Claire is the most stylish, dressed in modern clothing with elements of big cats, referencing her shared pet names with Schill, present in almost every outfit (Appendix F.1, page 149). Her clothing all included deep red, strong and royal, frequently with accents of yellow which connected her with her entourage. Her primary outfit had layers, including a pencil skirt, interior jacket and several jacket options. Those different option were used to reflect the mood of her character, whether it be guarded in her overcoat or open and vulnerable in just her basic outfit. Her outfit in the banquet scene is a more severe, matronly outfit; intimidating and ready for making a deal. She changes into an outfit she can comfortably sit back and observe the town from atop the balcony. At the top of Act 3, Claire is dressed in a decadent fur-trimmed wedding gown, white, with deep red undertones. It is young and elegant, though we do not see the wedding. Claire leaves the town in her primary outfit covered with her black overcoat.

The rest of Claire's entourage was heavily influenced by the inherent character quirks each of the individuals or couples possessed. The hierarchy of the men who comprise the entourage affects their choice, or lack thereof, of dress. The further out from the center of power, Claire, the more alien the outfits would become to reflect that lower power. All of the entourage have a yellow element in their outfit, prescribed by the script. Bobby wears a smart blue suit with an asymmetrical yellow vest (Appendix F.2, page 149). Pedro often carries fishing gear around with him and so we took this idea to the extreme, as he is constantly preoccupied to the point of obsession by fishing, by having his character constantly wear full fishing gear (Appendix F.2, page 149). Mike and Max wear matching black suits with yellow undershirts and white bowties. A bowler hat tops

the outfit, creating an ironically whimsical outfit worn by two physically intimidating and violent men (Appendix F.2, page 149). Kobby and Lobby were dressed in outfits that Stu described as ‘little spies’ (Appendix F.2, page 149). The matching leather overcoats with rubber boots paired with the yellow wig and pompom hats were a reflection of their childlike characters and the way Claire has stripped them of their masculinity and agency.

Schill’s outfit was not unlike the other men in town (Appendix F.3, page 150). His costume changes were practical—an apron while he’s working a jacket for more formal scenes. His coat for the end of Act 2 does have fur trim on it reminiscent of Claire’s cat motif though it is much subtler on Schill.

The Visited, or the Townspeople, are all grounded closer to reality while still possessing similarities with the Entourage, especially with the men. Collars are straight with no wings and sit higher up, while vests, such as the Burgomaster’s (Appendix F.5, page 151) are also asymmetrical. Most of the townspeople who held a job had a particular outfit which their costume was meant to echo, though in a minimal and abstract manner; this could be seen in Policeman (Appendix F.6, page 151), Teacher (Appendix F.7, page 151), Doctor (Appendix F.8, page 152), Pastor and Sacristan (Appendix F.9, page 152), Painter (Appendix F.10, page 152), Conductor and Stationmaster (Appendix F.11, page 153), and Athlete (Appendix F.14, page 154). This carries over into the men from out of town who aren’t part of Claire’s entourage, including: Photographer, Radio Reporter, Reporter, and Truck Driver (Appendix F.15, page 154).

Schill’s family was costumed in more simple clothing with muted tones, and then, in Act 3, changed into more extravagant clothing and accessories as their characters accept Schill’s fate and recuse themselves from the vote (Appendix F.4, page 150).

Frau Schill, Burgomaster's Wife, and First and Second Women all wear knee-length dresses with varying muted colors and similar striped detail in the front. The Burgomaster's Wife's dress varies slightly to reflect her higher status in town (Appendix F.5, page 151). First and Second Woman's dresses are more vibrant than Frau Schill's, as they are more youthful characters (Appendix F.13, page 153). The Burgomaster's Granddaughters wore outfits reminiscent of a school uniform (Appendix F.5, page 151).

Man 1, 2, 3, and 4 wore more casual costumes to reflect their status in town (Appendix F.12, page 153). The men grew shabbier from one to the next with Man 1 being the most put together, owning a shop and leading the group. Man 2 is a bit shabbier, as he has been unemployed for several years and living on welfare. Man 3 has a blue collar job and so his costume is more rugged. Man 4 is the shabbiest, homeless and unemployed.

The Designs: Lighting

The lighting design emphasized the change in the town from Act 1, warm and inviting, to Act 3, cold and unnatural. Tim used softer colors and shapes in Act 1 which shifted to the use of more directional and harsh light as the play progressed.

Act 1 opened to a warm, soft light that lit the playing space in a more natural way (Appendix J.5, page 170), highlighting the warmth of the community. There were subtle shifts used to direct attention as the action shifted placement on stage. This was incredibly helpful, especially considering Act 1 has some of the largest group scenes whose focuses were clarified and enhanced through Tim's lighting. The forest scene's texture and play with shadows (Appendix J.23, page 173), in both Act 1 and 3, created the forest's depth and age.

Light was used to help define space in Act 2, specifically with the interior scenes and the Balcony (Appendix J.2.14-17, page 172). The interiors were accented with gobos signifying windows and sunlight (Appendix J.16, page 172), but there were also instances of the light moving in an unnatural fashion throughout Act Two which mimicked the shifting of the town's resolve. The end of Act 2 is when the harsh light began to fully creep into the scenes, specifically with the train station. There was also consideration taken with the masked chorus as to whether or not they were intentionally in shadows (spying) or well lit (confrontational) (Appendix J.14-16, page 172).

Act 3 started incorporating unnatural directional light in the barn scene with Claire's exit and continued to raise the tension throughout. The Town Hall vote and the execution were lit with unnatural pools of light accompanied by footlights creating an intimidating and menacing stage picture (Appendix J.23, page 173). The final moment of the play, at the Train Station, used a strong, stark light coming from the direction of the 'train' serving as the dramatic exit for Claire and the coffin. It also allowed one last picture of the town gathered together in the light, side lit in an unnatural manner, to watch Claire leave and then they abruptly disperse into the darkness.

The Designs: Sound

The sound design reflected period sound effects, specifically the train station arrivals and departures, which were meant to signify the specific sounds called for in the text. The train station posed a particular challenge with the timing of the arrivals and departures being so ingrained into the text. Olivia and I also worked together to find music to play when the Eunuchs were 'performing' songs for Claire offstage. The music

always played over other dialogue and so had to be simple enough to not overpower yet retain their personality.

Olivia and I spent time together listening to music and discovered the style we wanted to use to show the shift in the tone of the show. Music played an integral part pre-show, intermission and post-show music as well as during transitions. One of the first pieces we settled on was for the opening; the piece was very playful and pithy followed. The rest of Act 1 had light and simple melodies that were reminiscent of European Folk music, fitting the time and place of the play without pigeon-holing the town. As the play progressed, the music shifted to a darker tone, with each transition playing with lower pitches and longer, more drawn-out melodies.

Rehearsal Process

Prior to rehearsal, Grace emailed out a handout with a short character analysis with a message encouraging them to explore the text and their character prior to the start of rehearsal. This would be helpful not only for the incoming freshman but also to lay common ground work from which to spring board into rehearsal. The schedule for the first two weeks split each rehearsal into movement work and tablework. The goal during this time was to create a safe space where exploration and play could flourish. This would ensure individual actors were aware of their bodies to enable exploration of specific physicality for their characters as individuals and groups; it also served to create a connected ensemble. The tablework consisted of hot seating and read through of the script with avid discussion about difficult language, themes, and plot points. The Designers came into the first rehearsal and spoke briefly about their designs. It was

followed by a short talk from me about the overall theme of Dehumanization and how it would factor in to the play. With introductions over, the work began.

The first week introduced movement work to the cast. We used games and exercises to explore character and group dynamics (Appendix J.1-3, page 170). We also introduced masks as a concept and explored how to put on a mask and reveal its character. We also had a full read through of the script and three nights of hot seating where I assigned the actors into groups (Appendix H.5, page 164) with whom they could work. The second week of movement built on the ensemble work and used exercises to explore scenes through the lens of movement, sans text, in order to find the physical life of the characters and the ensemble.

Following the movement and tablework boot camp, we began blocking rehearsals. My hope had been that, with the movement rehearsals exploring the text physical, that transitioning into organic blocking, would be a smooth transition. As a director, blocking happens in waves with the first round of laying the foundation for the scenes. This is then followed by spot work where there are adjustments, and movement is refined by working through more specific moments. Act 1 had the largest scenes with all the actors on stage for long periods of time. This posed a challenge in finding clear and fluid stage pictures and movement for them. The blocking was more or less chronological. After we finished blocking an act, we would take the time to run it, with notes following. Blocking rehearsals lasted for two weeks, and then we held a design run to which I also invited Patrice Foster, a performance adjunct at Lindenwood, who specializes in voice.

Following the design run, I met with the designers and professors in attendance to receive notes. Overall, the notes revolved around specifying movement and stage

pictures, and working with the actors to make more specific choices that would engage the audience from the first moments. After discussion with Emily, I decided to move up the off book date a week and a half earlier to allow for more rehearsal time off book.

At this time, I also checked in with the mask building process. We discussed the timeline for getting masks into rehearsal to work with which resulted in my ordering some thin neutral masks to begin using (Appendix J.4, page 170) to allow the shop to continue working on the masks without interruption.

Over the next two weeks we did spot work. Natalie and I worked together with the ensemble in Act 1, creating more specificity in the relationship between the townspeople prior to Claire's proposal. Creating a close-knit community was crucial to the development of the plot. We also began working with the neutral masks to find more specific blocking for the Act 2 scenes, and worked on how the ensemble would enter, exit, and inhabit the space. Natalie and I spent time with the entourage, Claire, and Schill working on physicality in order to specify character choices.

After consulting with Nick Kelly, our resident fight choreographer and performance professor, fight choreography was implemented into the Act 2 Policeman scene with Nick in attendance to observe. I also spent time with Schill on his relationships to the characters he has smaller scenes with in Act 2, his family, and Claire. For most of this rehearsal, I used the concept of "Major and Minor" as well as other exercises from the book *Why is that so Funny?*, including The Fixed Space game which developed into balancing the space, and the drum game (though we played with tambourines) (Wright 65; 67; 74). The exercises resonated the most with Claire and Schill, particularly The Drum (tambourine) Game, with the forest scenes developing a

power dynamic and struggle which had not been present before. Burgomaster and Schill also found some interesting moments in The Fixed Space game.

In the past, I'd used the Meisner technique to work with actors to help them connect with their partner and stay rooted in the scene; however, after working for several weeks with Hunter and Brie, their connection as actors was strong but the stakes and nuance of their relationship still needed work. Using physical games from *Why is that so Funny?* allowed Hunter and Brie to engage physically in the power struggle between these two characters. They translated that into their shared scenes and individual development. I used similar exercises with Schill and Policeman, Burgomaster, Pastor, and the Schill Family to explore character relationship and power dynamics. At the end of the two weeks, we had another run through with Emily and Patrice once again in attendance.

After discussing observations and notes with Emily, there was a shift in the following weeks of rehearsal from focusing on blocking and stage pictures to text work and story arc. Emily suggested asking Patrice Foster into rehearsal to hold a speech clinic where we could focus on the vocal instrument as well as connecting to text vocally. This workshop was a godsend and helped many of the actors to connect to their text in a new way. In the following weeks, we did spot work with a focus on the text and the arc of the show. A lot of time was spent working in Act 2 trying to help build to the final train station confrontation. We worked in detail with Schill to build the stakes and connect to the text. There needed to be balance with the townspeople between their menacing quality and the idea that they aren't there to hurt him because "for them it is still a harmless game, for they still naively believe in human perfectibility" (Crockett 86).

During this time there was also tension in rehearsal during large scenes, as several of the actors were having trouble with memorization. Both the stage management and I had several talks with the cast. It progressed slowly, which caused frustration both for stage management and myself, as well as the actors who were fully off book. There was also a setback with integrating sound, as the sound effects we were getting from Olivia were not usable in rehearsal and adjustments weren't made in time to use them prior to technical rehearsals.

We continued to work on adjusting blocking as the scene work progressed. Furniture and set pieces were moved in order to break up the largely horizontal playing space in Act 2. During the final week in the choir room we made several large adjustments to the blocking. A bench was incorporated into the Church scene to help the flow and establish a stronger space for the scene to unfold. Masks were added into Act 3 to try and clarify the story the masked chorus was telling. We were able to use the masks for two days before moving onto the stage, which was jarring as the masks (Appendix J.18, page 172) were much more visceral than neutral masks. They also required a huge adjustment for the masked chorus, as the masks were quite a bit thicker, with less of a field of vision than the neutral rehearsal masks we were using. We had a final run through in the choir room and then excitedly moved into technical rehearsals.

Technical Rehearsals

Technical rehearsals required flexibility and quick observation in order to get through on time. We had our share of incidents from cracked ribs and kidney stones forcing actors to miss precious tech rehearsals to actors fainting and feeling dizzy while on stage during cue-to-cue, causing rehearsal to grind to a halt.

The first day of technical rehearsals began with a short talk from Grace about firearm safety in the show, including protocol for receiving and turning in firearms from the assistant stage managers. The first two days were split into shift rehearsal and spacing rehearsal. Part of the blocking actors were given included transitions, as the set required many hands to make them quick and smooth. The first day of rehearsal two of our crew members did not show up. They were removed from the show, leaving us short two crew members backstage. This resulted in a bit of a slower process, as the crew had to adjust. As expected, there were also significant changes to my original blocking once we were in the space and were able to work with the set pieces. The flown elements took several runs to be flown in smoothly but eventually helped quicken the transition timing for the scenes in which they were utilized. While the majority of the scenic elements were navigated easily, the balcony and the coffin required extra attention. Whenever we were in the center of Gllen, the balcony had to be the last set piece on, due to its size (Appendix J.16, page 172). We had to run this sequence multiple times, meaning the entire stage had to be cleared. The cast and crew got a handle of the transition, but was the longest shift rehearsed.

The coffin had been built to industry specifications, which caused two issues. The coffin needed to be carried by at least four people but during Act 3, when it was carried in by Claire's entourage. The grip they were using caused some deep bruising for one of the actors and made it unsafe to hold. This was easily fixed by adjusting their grip and, for safety, a handle was added to allow a fifth person to help carry it out. The other issue came when the coffin needed to be carried offstage via the ramp in the train station (Appendix F.37, page 146). The actors had to side step precariously on the edge of the

platform in order to fit, which caused a safety issue. The solution to this was to have the entourage carry on the coffin and set it on the ramp itself, which would then be wheeled offstage by an unseen crew member. The entourage would then file out after it. This solved the issue—though the set piece had to move in an irregular fashion. This was still preferable to having a safety issue. I believed that with the stark, unnatural atmosphere the lighting and sound would add, it would not be distracting.

By the end of the second day, we had about ten pages left in spacing and so the decision was made to start the third day with spacing and then continue into cue-to-cue rehearsal as scheduled.

As a director, there were adjustments in navigating how I worked during tech rehearsals, having to make sure I considered the full breadth of the audience's viewpoints as well as composition on stage. The cue-to-cue rehearsals, however, were the biggest difference working in the Lindenwood Theatre versus the intimate Emerson Black Box Theatre. This did not have to do with the space itself, but the proximity to and way I had to communicate with the designers during the cue-to-cue. Communication about changes or adjustments was very difficult and positive observations were not always communicated fully. Olivia, my Sound Designer, was situated next to Grace, which made our communication easier. Sound cues took the longest to work. We had to spend an inordinate amount of time over the two cue-to-cue days adjusting the Act 1 Train Scene cues to make them work with the crossings, arrivals, and the drowning out of dialogue on stage. Several nights, after rehearsal, Olivia and I stayed after rehearsal several times in order to finish writing cues and solidify sound effects, cues, and levels. Cue-to-cue

rehearsals lasted for two full nights, spilling over into the first half of our 10 out of 12 rehearsal.

We finished our cue-to-cue at the start of the 10 out of 12 followed by a partial technical run. For the latter half of this rehearsal, we had our first dress rehearsal.

Although I had gone to several fittings, seeing all of the costumes on stage with all of the technical elements was, and is, always a delight. The actors, too, were palpably excited after a week of start and stop rehearsals. The run through went very well and the quick changes were rehearsed with minimal difficulty. Emily came to see the end of the show to watch the coffin exiting, as I was unsure if it might be distracting after seeing the final technical aspects layered on top of it. She gave me encouragement that the exit fit the tone of the play and was not distracting. We also had two students from the Lindenwood Legacy online magazine present during the run to take pictures. I spoke with Essi Virtanen, the reporter who was writing a story on the play, about her impressions and she had positive feedback overall, commenting especially on the strong image of the masked chorus and how it struck her as Schill's paranoia. This rehearsal was followed by a day of rest.

The last week of rehearsals included two nights of full dress rehearsal, a preview performance, and then opening night. Coming back from a full day off I was excited to see a reinvigorated run after some much needed rest. I was sorely disappointed. Though I do not know the specifics of why, the cast overall was not engaged and had very low energy, which severely affected the overall pace and quality of the run. Natalie and I both had words with the actors following the run through. This also happened to be the night that Emily came for her final observation. I met with Emily the following day and was

given some huge notes to incorporate during our last run. The largest of these notes included changes to the through line of the masked chorus. She, like Essi, saw them as a manifestation of Schill's paranoia, though she said this was even unclear at times. If I wanted the masks to signify the townspeople's choice to kill Schill and, in doing so, the loss of their humanity, it needed to be clarified through reworking these scenes. I took immediate action and spoke with stage management about using time before the run to rework all the scenes in Act 2 that had the masked chorus. I spoke with Natalie prior to her arrival to let her know about the impending changes. I then wrote up an outline of the changes that needed to be made and, along with Natalie's help, met with the actors for an hour to rework these scenes. I also gave a note adjusting the final moment of the play's blocking. The actors took all of the changes in stride and incorporated them very well. We started the final dress rehearsal an hour and fifteen minutes late, which meant we did not get a full run through. Even though we did not make it through the full show, I saw a marked change in the run through. The pace of the show was still not right and much of the discovery of each new thought and event was missing throughout.

Our audience for preview was small, but the energy of having an audience to perform to, no matter how small, reinvigorated the cast. The run went well and the last round of notes were given. The show was out of my hands and the doors were ready to open for the first performance.

Performances

It's surprising how a house of 134 in a venue that holds nearly 1,200 can still seem like a full house with an attentive audience. Performances are always the strangest part of any process, as the show marches on without any more input or direction from me.

Though there were some minor hiccups in the form of late entrances and shaky transitions, the three performance went well.

I attended every performance and had notes streaming through my head each night, but the work was done and soon the show closed. Kind words and gifts were shared and 50 plus sweaty actors, technicians, and one director tore down the set in the blink of an eye. The show closed.

CHAPTER FIVE: EVALUATION

Once a play I've directed is open, one of my favorite practices is to simply listen to murmur of the crowds after the show as part of the anonymous crowd. Having a propensity for choosing work with the intent of provoking the audience into further discussion, I find that listening to whether the audience is left discussing the play or if they are discussing what local eatery to meet at post show is an immediate indicator of whether I have failed or succeeded. Following every evening's performance of *The Visit* I was incredibly pleased to hear people discuss the play with fervor. That is not to say that there are not changes I would have made in hind sight or that the play was absent of mistakes or missed opportunities, but there was satisfaction in finally sharing this story and seeing the audience engage with it and continue the discussion once the curtain closed. Following the weekend of performances, I received two letters containing detailed feedback regarding the production. Both of these letters came from audience members unaffiliated with the Lindenwood program but shared their knowledge and experience as a preface to their feedback. They both praised the use of ensemble, particularly the chilling masked chorus, and the style of the show both in the acting as well as the design elements. These letters echo the general feedback I received from friends, family, and community members who saw the show.

While the immediate response of the audience was uplifting, there was justifiable criticism and questions I encountered while taking in varying student and faculty feedback.

Faculty and Staff Feedback

The first Lindenwood staff members to offer their thoughts on the production

were John Fisher and Jordyn Wofford who work in the Lindenwood Box Office. John offered overall praise for the show while Jordyn shared that she had anticipated not enjoying the performance after hearing about the content, but ended up appreciating the show and enjoying the production. Directly following a performance, Jon Garrett, an adjunct vocal coach and musical director, offered his sincere congratulations along with his family on a job well done. He was astonished by the production quality and the strong performances.

Professor Larry Quiggins, one of the performance faculty member, praised the overall story, particularly the second half, Act 3, of the show. The tension could've easily dropped, but he praised the show for keeping the interest high as well as the stakes. He offered that Kobby and Lobby were very interesting and well formed. This attention to style is a critique he had for the characters, specifically movement, overall. He enjoyed the stylized moments and suggested that they could've been implemented more universally throughout. He pointed out the entourage and how the otherworldly characteristics could've been pushed especially in entrances and exits as a unit to create more of a distinction between the visitors and the visited.

Donna Northcott, who specializes in performance of classical theatre – particularly Shakespeare – praised the stage pictures, pointing particularly to the use of the flown elements in the forest scenes and the overall shift of the tone in the play from warm and inviting to cold and sterile. She praised several of the actors, including Megan Wiegert's portrayal of Frau Schill, saying that Megan's character was clear even before she spoke, and the women who played breech roles, particularly Patience Davis, for their consistency and commitment to the male physicality and bravado. She also praised

Duncan Phillips as Teacher, Wil Spaeth as Pastor, and Hunter Fredrick as Anton Schill. The exception to this was Cece Day and Katelynn Wilson as Kobby and Lobby. Donna felt as though they always seemed female and that they didn't fully fit into the world of the play. She suggested this was partially due to the androgynous costuming (Appendix J.7, page 171). She also did not understand the need or the intention of the projections, as they didn't seem to blend into the scenic elements until the very end of the show.

Nick Kelly, who consulted on the fight choreography for the show, had a lot of questions about casting choices, specifically doubling. We discussed Caleb Ellis as Schill's son and how Nick interpreted his presence as Truck Driver and Photographer and Schill seeing his son in these people – a type of hallucination. After discussing the reasoning, both practical and character driven, behind these choices the larger issue of style came up. He felt the masks were an interesting concept which opened up the possibility for the audience to find symbolism throughout the play with every detail. He felt the mask work needed more specificity as the chorus did not have unified styles of movement which made their function unclear and their presence distracting at times. He also touched on costumes, specifically how the yellow, which started to pop up in the townspeople's clothing in Act 2, could've been more prominent and pervasive. While he felt that the end of the play had some strong moments, he felt that I needed to make sure to consider the extreme of the audience seating when looking at stage pictures as the vote scene in Act 3 was partially obscured due to the seating arrangement on stage being too narrow. He did praise the use of the tower as a means for Claire to physically be above the town lurking over the action and he wanted to see that extremity played with. Another element he mentioned, as did Larry and Donna, was pacing. He felt the pacing was

uneven particularly the transitions as well as entrances and exits. He mentioned the barn scene at the beginning of Act 3 where Bobby had to cross the full stage twice to announce visitors and then to bring them in all before the scene could really get started. He suggested that this could've been alleviated with adjusting the blocking and thinking proactively when developing the scenic design.

The head of our Stage Management program, Stacy Blackburn, offered feedback about the production as someone who had been part of the process from the beginning through technical rehearsals. When discussing my role as a director, she offered valuable insight suggesting that I continue to work on decisiveness both in design meetings as well as rehearsal. There was miscommunication between myself and designers due to my lack of clarity at times or needing to think on a decision which lead to some confusion and issues later in the process. As for the production itself, she felt that while the changes she saw me make with the masked chorus through technical rehearsal clarified their purpose somewhat, their purpose as a theatrical convention was still confusing and were not needed to tell the story.

My scenic designer Louise Herman also offered a different perspective as a team member on the production. She felt that the production suffered from a lack of clarity in my directorial vision particularly with the overall tone and mood of the play. She felt, too, that I needed to be quicker in giving feedback in the moment to alleviate confusion. The blocking and use of the stage was the central subject of her feedback. We talked specifically about Claire, and who she felt was not always placed in a position of power on stage, which took away from her character's power. She mentioned the train station scene in Act 1 and how the use of the sedan chair sometimes angled Claire in an odd way

which took power away from her. This was also echoed when discussing the final scene, that the last moment of the play did not resonate with any feeling of guilt or remorse from the town. While she liked the look of the masks, she felt their purpose was still confusing. She pointed, too, to the forest scene in Act 1 and the ensemble's presence and participation. She said their creating sound effects, woodpeckers and wind, and using Doctor, who falls out from behind a tree, as a mistaken deer was odd and did not make sense.

Emily Jones, my mentor and head of the Lindenwood Theatre Program, offered her feedback along with faculty observations. The faculty feedback echoed other feedback I had received during our post-mortem meeting, the need for quick, concise decisions, the need for a stronger vision, and working on communication overall. Emily's feedback focused on the rhythm and energy of the show. She felt that the show never truly found its rhythm which caused the show to feel sluggish at times. The long rehearsal process, ten weeks including technical rehearsal, was detrimental to the energy of the show as well as individual actors. I needed to find a way to reinvigorate, empower and excite the actors in the work throughout the process. Similar to other feedback I had received regarding style, she felt that I could've gone further with the outlandish and stylized design and character elements in the show. There should've been more attention paid to creating more specific character quirks and idiosyncrasies across the board. She singled out Victoria Rossi as Pedro as a character who badly needed more specificity and who got lost within the entourage, having no strong characterization. She also pointed out Alexander Johnson as Policeman, whose character was under developed and who suffered from issues with diction and projection. She praised some of the stage pictures

and the use of ensemble, particularly the banquet scene. She also enjoyed the comedic moments in which Kobby and Lobby brought. Emily had been there with me throughout the entire production and knew the journey and development the masks took. Directly following the show, she said that the last minute changes I had made had clarified the story they were telling. In further discussion, she praised my willingness to take a risk in incorporating a new element but that the masks could've still been a stronger statement with more specific choices in staging.

Actor and Student Feedback

I spoke with many students following the shows closing and their feedback was positive overall. There were many people who praised the costuming and scenic design, Claire's wardrobe being a particular star of the show. Weston Lundy, a junior at Lindenwood, was emphatic in his praise of Brie Howard's portrayal of Claire, whom he loved to hate. He also detailed his love of the scenic design – particularly the forest scenes. There was universal praise for Kobby and Lobby, who people enjoyed and missed when they were absent in Act 2 and 3. Jake Blonstein was one such student who praised Kobby and Lobby. He also commented on the pace being a bit too slow in the beginning, particularly for Claire, but that the show picked up after the first scene. Every student I talked to felt compelled to share their theories about the story and what the masks meant. This ranged from them being a manifestation of the town's or Schill's guilt to the symbol of the town's corruption, the latter being my original intent.

Following the end of the show, a survey was sent out to the actors in *The Visit* with questions regarding me as a director and their experience with the show. The feedback I receive from these surveys was anonymous and had both positive and

constructive comments. There was a consensus that the hot seating and movement workshops were appreciated and helped the actors to explore their character's inner life and physicality on a very deep level. They also expressed appreciation for inviting in Patrice Foster to do a vocal workshop as well as the style of blocking where the scene is discussed prior to reading through and then organically blocked and the scene develops. They did feel that the rehearsal process was too long, causing a dip in morale and excitement for the project. I used the term 'let's play with it' to get actors who were intellectualizing about choices they were making in order to get them to focus on doing instead of thinking but this became frustrating for some of the actors as they felt as though there wasn't always clear direction given as to what choices were good and which would not work. They wanted to develop clear boundaries for their characters to develop in and wanted stronger direction overall.

They liked the acting exercises I used throughout and appreciated the time spent working with them on their concerns. There were also several people who commented on the rehearsal room being a place where they felt safe to engage in delicate emotional material and felt that they could ask questions and their concerns would be heard. One or two of the commenters felt that there was discord between the notes I would give and those Natalie would give, especially as rehearsals went into technical rehearsals and notes were being emailed out instead of given in person.

Personal Evaluation

This production was incredibly challenging. While watching the show with an audience in the house, I found myself, for the first time as a director, unable to turn off the voice in my head that is constantly taking notes and dissecting. Opening night was

tempered by ‘what ifs’ and ‘I wish we had time to...’ In some respects, this is a healthy practice as an artist. I find that the more distance I get from the production, the more I am able to appreciate the true blessing it was to be able to work with the amazing group of students I had and what a great learning experience working with professionals in the design room was. As I’ve taken in feedback both on the show and on my job as a director, there is a common thread that pops up. Communication is at the heart of most of the issues I had both in the design room and the rehearsal room.

Walking into my first concept meeting, I knew the play well and was ready to facilitate open discussion about the project and engage in a collaborative process. There were many obstacles the team had in the first few meetings, and I should’ve been more proactive and taken a stronger stance in leading the team. With the disjointed design process we had, I could’ve done a better job of keeping everyone in the loop which would’ve, in turn, made for a more unified production. I believe that I kept the story central when discussing the designs, asking questions and suggesting changes in order to make sure the story was effectively told. With time and experience, my ability to give feedback in a more direct and concise manner will improve, but I also need to work on trusting my gut and not trying to be nice at the expense of the wrong design choices being explored. With a room full of professors who I respect and have learned so much from, asserting myself in a leadership capacity was difficult, and I was not always successful at this, which allowed the design to end up in a place that wasn’t always what I had pictured or heard. My lack of assertiveness was, ultimately, self-sabotage, as I allowed deadlines to pass without consequence, with sound design specifically, which impacted the ability to fully develop scenes in rehearsal. While my diplomacy was at times not strong enough,

I do think that my ability to be open to ideas and set aside ego was an asset to the production and allowed for risks to be taken even if they were not all successful. I would have rather tried something daring and failed than played it safe and mediocre. I could've implemented this belief more strongly as a director in the rehearsal room and pushed the actors to make stronger choices.

In looking through the production photos and hearing feedback about the show, I regret not pushing the stylization of the design but also the movement farther. There could've been more specificity, especially with the entourage. Where the design is modest in some elements, particularly the yellow present in the costumes, I needed to ask for more to create the shift in the town stronger physically. While I am proud of many of the stage pictures we were able to create, I should've taken more care from start to finish—how the characters enter into the scene and exit. The onus for this specificity lands squarely on my shoulders.

The school year before *The Visit*, while working on my second year project, my senior graduate student Jason Flannery was starting his thesis production of *Macbeth*. He, too, had a large cast and was directing on the mainstage. Following his production, we talked about his triumphs and his difficulties. During this discussion, he talked about the pitfalls of working with a large cast and how it can be incredible to have all those minds in one room but can also be difficult when trying to balance time. The takeaway was to be mindful to include all the actors in the production and not allow actors and, subsequently characters, to fall through the cracks while spending too much time on principal characters. I took this to heart and did my best to make sure that time was spent with each actor either through rehearsal, notes, or outside meetings. I also took many

opportunities, though as mentioned above I could've done more, to encourage specificity and answer any questions the actors had. I believe I addressed questions and issues that were raised. Natalie and I both made a point of creating a safe space for exploration and play. The ensemble, as a result, was well connected as a community of actors. I also utilized all the tools I'd learned as a student over the past three years as much as possible, exhausting every avenue in order to service the production. Again, communication was the biggest obstacle in the rehearsal room. My direction was not always clear to the actors and required clarification. I should have asked for stronger choices from my actors by giving them concise notes about what worked and what didn't, so they could form a clearer boundary within which to grow their characters.

This production was the most challenging I've ever worked on in every aspect. I'm proud of the work I did and glad that I am able to walk away with a sense of the directorial and personal shortcomings I need to continue to work on as a professional. *The Visit* tells a story about the loss of humanity and paths we have to be cautious of which may lead to destruction. Any frustration I had throughout was always filtered through the simple truth that we are all human and make mistakes, but I am eager to take the lessons I learned on this project and continue to hone my craft and tell stories that challenge audiences in kind.

Appendix A: Rehearsal Journal

August 28th, 2017

First Rehearsal tonight! I am so happy, after what we got through with the read through, with the casting choices I've made. It is so refreshing to hear the play read and enjoyed by the cast. It breathes new life into the show and adds so much. The humor shined through and I'm so happy that the cast as a whole gets what is going on. The movement work helped to immediately put us all in the room together in a playful place that led beautifully into the read through. The cast was adventurous with the read through and made some wonderful discoveries. Wil reading the Pastor made it new again, he gets so much of the subtext already! Kobby and Lobby are already playing together – it is lovely.

Starting the rehearsal off with minimal talking, after consulting the 'tips on directing' book, felt odd. I am so used to going right into the read through that taking a step back and hearing the descriptions and pictures from the designers be an introduction, after a brief introduction on the central theme of Dehumanization from me, was really the best lead in. I felt like I did very little tonight and let the play of rehearsal start and I hope moving forward I can stay out of my own way.

August 29th, 2017

Really productive rehearsal tonight. The movement work so far has helped immensely with the following discussion. There is already a bond forming with the cast and so many of them are stepping outside of their comfort zone. The discussion tonight was very fruitful. The pitfall it fell into at times was other hypothesizing situations that really are interesting for discussion but aren't necessarily working towards filling out the character. One of the actors during hot seating came in with a huge amount of energy and, through

the questioning that kind of settled into an eager pressing, fell into a more genuine place and the relationship with his wife became so interesting. There are places I want to lead the discussion but it maybe that some of the dynamics I want to explore would do better t approach in another setting.

Towards the end of rehearsal's hot seating I had to step in to kind of quell the questioning as Jordan kept getting questions about whether he considered himself a murderer. He answered as I think his character would, fiercely denying it. It's that pitfall where the cast is hyped at the connections they are making about the themes and the content, but the questions aren't leading to character discovery. Tomorrow I am going to make a point of steering and rewording questions to better facilitate the discussion.

August 30th, 2017

While tonight's rehearsal was compressed by the long, first of the year company meeting, I feel very motivated walking out of rehearsal. Today I got a couple questions from Brie about hot seating and realized that some notes were going to be useful before moving forward. The cast took the notes beautifully and those in the hot seat, Claire, Bobby, and Pedro, were really open to the questions. The world of the play is starting to form for them all and I think really starting to dig in the play tomorrow will help get them digging into the text. There is some analysis, especially of the subtext in Act 1, I think will help the work and hope it will also spur them to start making those connections. I'm so impressed by them today.

We also started in with an introduction of mask work today and it was almost like the first day of rehearsal where I felt like I could breathe a breath of relief that the room was willing to be on board with the masks and that they started making connections to the

play slowly was an added bonus. There was a kind of mean comment made about one of the actors I wasn't quite sure how to handle. The comment was made in jest but I don't think it was appropriate or kind. I may have to watch the dynamic amongst some of my upperclassmen that they don't confuse familiarity of each other with permission to be toxically critical especially in the rehearsal room.

August 31st, 2017

Movement today went in a really great direction. The cast worked on energy in the body and tension both in the body and with their intentions which is a great segue into the character and scene work for next week. Getting into character masks was a little jarring for some of the actors. Some were more visibly shaken than others by the deceptively simple task of putting on a mask. There was a bit of holding back with all of them but they recognized it right after taking off the masks. Continually breaking down the walls of holding back and not following instincts.

We finally got into digging into the script today after reconfiguring the week and it went well. Some of it I feel like I'm leading by the nose but my hope is that by taking a lot of time in the beginnings of Act 1 where there is a lot more subtext will help the text analysis as we get into scenic work and help them dig deeper and make those connections that were missing on the first read through.

September 4th, 2017

Today we got into try some ensemble games to find a group heartbeat and they were interesting to see. There was a game called copycat where the cast stood in a circle shoulder to shoulder and would just copy any movement they saw and let it grow. I've seen variations on this before but seeing it with such a large group was something

different entirely. It took a while for the group to find a way to go with the flow and to not have a particular leader. Alex sticks out as someone who tries to lead games instead of being part of the group, though Natalie guided them to a point where the circle was confident and found a groove.

We had a jam packed hot seating session tonight. The Schill family came in with a very interesting dynamic. Megan is making some very strong choices for Frau Schill and Caleb and Bethany are finding their own in the family. I'm surprised, in a good way, by Caleb having never worked with him before. He made a really interesting choice with Karl, making him almost painfully shy, which could be very interesting to play with how that would change in Act 3.

September 5th, 2017

We finally got to flocking tonight and it was such a great leap forward. All of the work up to this point helped the cast slip so easily into this exercise and we were able to play with so many aspects of the play, without text, and find some interesting physicality. After playing with the basic flocking we shifted into character and the groups started to shift with Claire and the entourage eventually breaking away and the townspeople existing separately. We did play with the group v. Schill and some very interesting dynamics started to develop. I'll be interested to see how continuing this exercise and digging even deeper into the scene work will go. It was intense tonight and I think being on the stage tomorrow will heighten the energy.

September 6th, 2017

Hot seating tonight was disappointing. I feel like the group of people, Doctor, Teacher, and Pastor, have so much to mine but the energy is so different and much less focused

than previous sections. I wonder if it might be because we had such an intense movement day today. After warm ups and exploring the space with some body swings, we moved into flocking transitioning from introduction into scene and character driven work faster. The split in the group happened nicely and we tried several different scenarios with Schill and playing with closeness and release and it was incredibly focused. I think the tension of that followed by a break released the focus making the rest of the night so unfocused. That isn't to say there weren't some good questions, but it became about making jokes and I think I should've stopped it sooner and tried something different. I will have to make sure and address this lightly tomorrow. We've been at hot seating for a while and it could just be the fatigue of tablework.

September 7th, 2017

Rounded out the week with a good movement day and a much more focused tablework day. I was happy to get to some very specific gender workshopping, the girls playing breech were very engaged in the work and we saw some immediate growth. It was also very informative to hear this in context of movement. I was excited to get to the tablework of Act 3 because I knew it would lead into some good discussion and it did. I felt the last push mixed with excitement to get started on blocking next week. The hot seating went well with Man1-4 coming in with great specificity and a willingness to fully answer and delve into questions.

After rehearsal there was some discussion about movement this week affecting actors outside of rehearsal and, while I knew this was a discussion we would probably need to have eventually, I'm surprised by how much it is already needed. I need to make

sure I take enough time to think on how to discuss cool downs and strategies for them to start using in private practice through the show.

September 11th, 2017

First night of blocking tonight and we got everything scheduled, for the most part, done. Tonight was a real eye opener about staging large group scenes. The scenes took much longer and I realized the power of having a lot of people in the room for the good and the distracting. I came in with a very particular written out plan for the Golden Apostle scene with just a little room to play in the beginning which sort of took over in a way I didn't expect. I did a small exercise with the cast to get us into the scene and I felt like it became a comedic improv game and I couldn't adjust it to rights. The choice to speak and work through the scene went okay after we got into it but I left it not as cleaned up as I had hoped which sort of spiraled the rest of the night. We got to everything on the schedule, but I could've had more time with it. Tomorrow I will come at it more decisively and try to keep the large group scenes more straight forward and leave the playing for smaller groups because mixing the two at this point was not as helpful as I had hoped. The one spot where I felt like using exercises really helped was with the fixed point game with Hunter and Brie. We got to a really interesting place but it left me with more questions than answers and I feel like I have to sit on the scene and figure out another way in moving forward. A lot of layers.

September 12th, 2017

Rehearsal was long but productive tonight. Act 1 has presented a lot of issues that needed to be worked through tonight. Some sections took longer than expected but we got through almost everything scheduled and, what we didn't, I think we can make up the

time in our schedule. Working with such a large group has been an ongoing adjustment. There are so many full group sections in act 1 where people are present for a presentation or at a ceremony and the rough work has been okay but is going to be a challenge smoothing out. I also think that I need to adjust my plan with the schedule to include some intentional masked figure blocking time to make sure we have a rough idea of it for our design run.

September 13th, 2017

Tonight's rehearsal went well. It was good to get a run in for the cast but it also helped me to see what we worked on yesterday through a new lens and I felt good about writing notes on work to be done and it gave me ideas on how to fix spots. As we started working Act 2 I'm realizing that the way our set pieces are angled is not working in spots and is affecting the scene dramatically. I stayed and went over notes with Grace and I think it is something that we can adjust. We got through all but two pages of the daily call and I am optimistic that we can finish Act 2 tomorrow. Adding in the townspeople to the forest today really lit a fire under the concept for me and I'm excited about the second layer of work on Act 2 with the masks.

September 14th, 2017

The take away at the end of this week is that I've learned a lot and am going to implement it next week. Working with blocking the large groups this week was daunting in ways I didn't expect. In past directorial efforts I've had a small group where I'd created a collaborative space and there was room for thought and change. I find with this large group that I need to be more precise about areas in the blocking and then finesse as we go into working. I'm SO GLAD we moved up the off book date. There was some

fabulous character work going on today despite still being on book and some places where I know the work lies. The blessing of the movement and hot seating is that the characters all have a foundation I know we can find a route to even though some of it has been lost as we moved into blocking which is not unexpected. I'm exhausted after coming from week 2, through a full weekend of auditions for *Threepenny Opera*, and into the next week. I remember in the past when observing my senior graduate student Jason Flannery he discussed his discovery of how valuable that time away, weekends, can be for the process. I feel optimistic about heading into next week as we are ahead of schedule on blocking.

September 18th, 2017

We got some really nice work done today. The run through of Act 2 showed a lot of the work that needs to be done but I think we will get there. The tendency with the actors is to find straight lines so I need to be careful as I adjust to keep sightlines in check, proscenium is turning out to be tougher than any other set up (almost). I'm looking forward to digging into the scenes in act 3 but can't wait for the actors to get off book. They are asking some great questions but the scene work isn't connecting right now because, for the most part, they are just reading off the page.

Emily emailed me a really interesting video with some Viewpoints work. I think there is something there for the end of Act 2 train scene. The close proximity to him isn't working right now, the tension is gone and the townspeople's statement is too strong for that point in the play.

September 19th, 2017

We are getting tantalizingly close to finishing Act 3 but it still feels like there is as much work to go back and clean up the blocking. It was a relief to get back to the banquet scene and work with Jordan on the banquet scene monologue. The Police scene is going to be a thorn in my side. The setup of the smaller scenes in Act 2 are posing a challenge in stage pictures but I need to make sure to balance the picture with the character work. Alex was so strong in auditions but I'm missing some of the candid nature now. We'll have to come back to it.

September 20th, 2017

FINISHED (the first round) OF BLOCKING! That feels like a weight is lifted off my shoulders though I am nervous for the designer run tomorrow. I have found that, in most things from writing to blocking, I start with a very rough draft and then go back and par it down and adjust. I think there will be a lot of notes tomorrow but what we worked on tonight was solid. It has been a challenge navigating the space in my mind until tonight. These last scenes in this open space have been images in my mind since I read the play – especially the set up for the vote into the sentence. The very end of Act 2 and Act 3 still need to be adjusted to find the right tone, hopefully notes tomorrow and talking through it will provide new insights.

September 21st, 2017

Having so many bodies in the room today for the designer run created a palpable tension. The run through went very quickly and it felt like there was no time to breath. We were missing Jordan and so having one of our ASMs on stage reading throughout also gave the scenes with him a faster and more monotone feel than I've seen in the past. The actors are still very much married to their scripts which makes me nervous for off book next week

but going into working rehearsals I think the repetition we will do will be helpful. I only met with Tim directly after the run through and discussion with him was encouraging as he was able to get the feel of the play and only had some minor questions. I feel like he and I have been on the same page since the beginning so I'm excited to final talk specifics as we move along.

I met with Stu and Louise, my costume and scenic designers respectively, together the day after the run and we went through some questions they had and talked about notes they had throughout the play. There are points in the barn and the church scenes that they had questions about motivations for the characters which we discussed and tried to see if there was anything scenically to adjust but we decided not to adjust the scenery too much but instead look at adjusting the blocking which I knew was a goal in the coming weeks. I spoke with Olivia, my sound designer, Monday and she echoed my observation that the show went at a breakneck speed. She and I worked through half of the sound plot and discussed the moments with a better understanding than I've felt previously.

I talked with Emily about her notes as well and there are a lot of big notes. The hardest one I'm having a time with is finding a way to keep building engaging characters with the Teach, Pastor, and other men in the beginning. We talked about Hunter and what feels like judgement of the character, he is not letting the character live the events. It's the same with the townspeople in Act 3. Emily asked if they were supposed to feel bad about the decision and it is just so frustrating that that is where we are right now. It's like a constant tug of war trying to find ways to let the cast just allow the characters to do what they want – not what they should. I knew stage pictures would be a note and I got some

good note from the run tonight, the first run through is always so rough. Besides end of Act 2, the very end of the play is the scene I'm struggling trying to find the moment. I had such strong images for Act 3 in my head but a lot of them are just not working now on the actors and in the space. I'll have to think on it.

September 25th, 2017

I had Hunter in all night tonight to work on his relationships to the different people he has scenes with. We used some movement exercises and then injected dialogue into them in order to explore the scene from a new angle and break them out of the dead pan pace we got stuck in last week. The exercises all went well and they worked with being off book. Jordan and Wil had some good work. During both the pairing with Claire and Schill's family I spent some time touching base about the character histories and let that lead into the movement and scenic work. Claire and Schill's relationship really deepened, their power dynamic became so interesting during the tambourine game. They did the best job of integrating the exercise into the scene.

September 26th, 2017

Tonight's work was wonderful! It is always such a joy to see Natalie work. I took a lot from her direction of the townsmen and I feel like there is finally some play happening – some collaborative engagement in the scenes. It was wonderful to be in the actual space today, for everyone, and get the chance to feel it out. Seeing the play with the townspeople and their relationship really starting to peak out was very inspiring. The actors blossomed with the play which is something I will have to keep in mind. I can feel that I'm getting bogged down in this process because it has been such a long one, I've

lost some of the joy which is why tonight's rehearsal was so refreshing. I'm looking forward to doing more of it tomorrow with the full chorus.

September 27th, 2017

Focus today was wonderful and led to some great discoveries. Getting back to the top of Act 2 and working those scenes was very much needed and I was so happy with the work, specificity and group dynamics, that we were able to implement into the scenes today. I'm realizing a lot of this work will shift when we add masks, but it feels like we are building a base that the actors can pull from when those are added.

September 28th, 2017

Today was a mixed bag. I had Alex missing unexpectedly and the work we did felt, at the end of the day, like time would've been better spent working somewhere else. I'm having a lot of trouble getting sound cues from Olivia and so today I brought in some of my own. These worked in the sense that we have a feel, on the ground, of what the cue should sound like and how long it should be but I with the frustration with the cues I don't think the character work that was needed with the sound was accomplished. The other blocking we got to in Act 1 went really well, whittling away at it.

October 2nd, 2017

Character work today was, overall, very much worth the time. Claire's physicality is really coming along. Adding in the 'character' clothing and shoes provoked almost all of the characters. Victoria is a hard egg to crack, I need to try and find a way to provoke her – Pedro is so aloof right now he is completely lost. Hunter started to make so headway with connecting to the physicality which will give us a good access point for him in the scene work.

October 3rd, 2017

Today the work started to feel like we were spinning our wheels. At the beginning of this process we read through and discussed each scene, the through-line, and any difficult language. Today's rehearsal felt like a rehashing of that in part. I'm also struggling with the Pastor scene. All of the Act 2 small scenes are building to the train station but the Pastor scene has a much different feel. I think because it isn't the same type of menace, there is a struggle for the actors to feel the tension. I tried using questions and breaking down the scene but it feels like a scene I will have to revisit and maybe look at physically what I can suggest to help.

October 4th, 2017

We got a lot of great work done today! I worked with Olivia during the day today on the song and got to teach it to the cast which was great. I felt relief from them that there is something in place and I'm happy with the melody overall. I love the mixed choir group as a comedic convention throughout the play and I think having a solid song will enable them to really settle into the characters.

The monologue work with Jordan today went great. There was a struggle with him very much still being on book, but the discussion about the Mayor's character overall and spending some much needed time talk about his character's arch and motivations really helped. We tried to play an opposite in the speech, instead of playing the dark brooding menace just laughing through the whole speech, and it really breathed life into the character. I think this will be a good touchstone for Jordan and me to have as we continue the work as well.

October 5th, 2017

We had a run through today and I'm leaving rehearsal with mixed feelings. We haven't run some of the scenes in quite a while and there was some inevitable slow down with refreshing blocking and transitions. The bigger issue is that there isn't growth happening with many of the characters. It's as though there's disconnect between their understanding of the script and characters, which I've seen in tablework and hot seating, and incorporating it into the scene work and their specific lines and scenes. The run through gave me some solid notes to work on in the coming weeks; this point in rehearsal can be very intimidating and I need to do some checking in with Emily tomorrow about what I'm seeing.

Tonight was the first time trying to add in some mask work for the Mayor and Schill's Family at the top of Act 3 and I'm not sure it will work. These two moments are ones I've had in my head since the beginning, especially the family in terms of incorporating mask work, but it feels disjointed now from the rest of the play. I think I need to really check in with the mask work through the play and make sure it is all telling the story I want it to.

October 9th, 2017

After talking with Emily last week, Patrice Foster came to rehearsal tonight to do some voice and text work. It was amazing to see her work and help them use the voice to connect to the text. In some ways this was bitter sweet because there were questions she asked the actors and they seemed not to know the answers even though we spent so much time on tablework. I feel invigorated in the text after seeing her work, especially with Victoria as Pedro and in the Police scene. Victoria has been having trouble accessing Pedro and there was a moment where Patrice connected Victoria's love of fishing with

over compensating and it connected Victoria to her prop and grounded her in a way I hadn't seen before.

The Police scene also came leaps and bounds particularly because Patrice was able to connect with Alex and help him connect his voice to the lines. The build of the scene made so much more sense and, even though I know we've worked and talked about the flow of the scene, the voice work really helped take it to a new level. I hope it sticks.

While there was a lot of great work happening there was also an odd moment tonight which is a small cause for alarm. Wil and Hunter were starting their scene with Patrice and Wil was completely closed off. Patrice tried several times to find a way in but he very visibly wasn't going to go there. It was frustrating but also concerning. Eventually she asked him if he wanted to continue and he said no so we moved on. This was a new experience for me to have someone so shut down in rehearsal and it was difficult to know how to approach him. It was also so disappointing to have such a wonderful workshop happening and to have a hiccup in the work, the scene would've really benefitted from her work.

October 10th, 2017

We got some great work done today on Act 1. After the workshop yesterday I was hopefully that the work would continue today and grow, which it did. Act 1 overall is logistically the most difficult but instead of worrying as much about stage pictures and transitions, I am going to really work on the text following our workshop yesterday. We didn't work on much from Act 1 during the workshop so tonight was infusing those

scenes with attention to the text. I think it went well and I feel like overall people are responding well to the shift in work.

October 11th, 2017

Tonight was a rough night and I'm leaving rehearsal feeling a little shaken. We started work on Act 2 tonight, again specifically looking at the text. Act 2 was what we spent the bulk of the workshop time on and I was hopeful that they would bring some of that work back into rehearsal and build on it. The store scene went well but once we got into the Police scene and on, the work started to drop off. I persisted in working on clarification of subtext and operatives, but then we got to the train station at the end of Act 2 and everything fell apart. This scene hasn't quite settled movement wise and I think it is affecting the flow of the scene; however, there is also very clearly issues with line memorization. In my past experience, line bashing has been a useful way – especially in large group scenes – to help find a rhythm to a scene and more easily fix small line issues which is where this scene was. I know we need to look at the blocking in this scene, but the lines aren't there even when running the movement as we've had it. We ran Act 1 after a period of line bashing and the run went very well from the audience perspective. It wasn't until after rehearsal one of the actors approached me about some questions and, through the conversation, it came out that the line bash cause a lot of stress and anger. I don't know if it was the format, having Grace and me behind the table and them in a circle or just the repetition of the exercise, but it caused some real distress. There was a lengthy discussion about how that stress seeped into the run and that what we were seeing was raw emotion – but not in a good way. Listening to them run lines for me was helpful to hear the text and visualize the scene, but in doing so I tuned out of the emotional

temperature of the room. I know, moving into tomorrow, that I need to check in with the actors and try to find a way to move forward.

October 12th, 2017

The work at rehearsal went well tonight, the check in at the beginning was rough. I've had a day of checking in with both teachers and actors about last night's rehearsal. The check in at rehearsal was largely an airing out of frustration over the line bash. After hearing what people's thoughts were, and knowing the stress it caused, I think there is a huge lesson for me to take away. I need to keep my head in the room to keep myself open to what is happening in the room. On the other side of the coin, I made sure to voice why I had them do the exercise and the intention behind it. There were assumptions of anger and frustration that the actors believed the people at the table giving lines and I felt, which wasn't true. Beyond the frustration of dropping lines, that was what fed the anger and resentment that happened which, again, makes it all the more imperative to keep my head in the space and aware of what is going on in the room.

The run felt much more focused but we had to stop so close to the end. I really do feel like we ended the week in a good place both in the relationship with the actors and in the work.

October 16th, 2017

Today we worked on the mask scenes with the show masks – exciting! These masks have a very different personality than the neutral masks we've been using. The scenes were definitely altered by their addition and added new tension to some of the scenes. After doing the text work last week, especially in Act 2, it is interesting to see them continue to grow with the addition of masks. There is a learning curve with the new, heavier/bulkier

masks we'll have to keep working through. They are very deep and severely alter vision and breathing which we knew and had talked with the actors about, but is still different to have them in the masks for long periods.

Today's rehearsal also solidified for me that the Act 3 masks of the mayor and Schill's family aren't working. Seeing them in the real masks and the process of putting them on/taking them off just isn't landing how I had pictured.

October 17th, 2017

The run today went alright. There are a lot of notes to send out. The energy was good but the actors seemed really relaxed especially into Act 3, no stakes. This was especially apparent in the barn scene. It's getting to the point where we have runs scheduled and I'm taking notes which I'm excited about. With so many people and such a large show there are notes I've missed that I think will finally get out through written notes. There is also possibility for clarification and specificity in written notes that can be helpful. I'm a little worried about pace right now, the show is tightening but the pace still feels clunky especially in some of the larger scenes.

October 18th, 2017

So all of our beautiful masks have to stop being used due to an internal issue and I'm heartbroken. We just got to start working with the masks and to now have to revert back to the neutral masks is such a setback. With all of that being set aside, the work tonight was very satisfying. After discussing the need for the masks to have a longer through line in the play, into Act 3, Natalie and I worked on implementing those additions. The story feels like it is really getting there with the masks, but I'm nervous about having to wait until we're in the space to really see the masks and the changes all together to make sure

it is all gelling. We also finally landed on the end of Act 2's movement. I know this has been an irritating section with the line bash issues and the general lack of specificity in this scene, it felt so satisfying to finally have solid and poignant flow in the scene.

October 19th, 2017

Last run through in the choir room! I tried to do some small scene work before the run tonight to varying success. The Act 2 Police scene has lost a lot of the text work and settled into an odd rhythm. I think we are at the point where the huge shift in space will shake up some of the scenes and refresh the work. We've been in rehearsal for a long time and it has been a struggle this week to make adjustments. I'm giving notes several times and there is some character discussion's I've had that haven't been fruitful which is disappointing. I'm looking forward to getting into the space and getting some energy and pace back.

October 23rd, 2017

First day in the big theater! Finally working with all the furniture while getting to see all the transitions and scene spacing was wonderful. It is a little daunting to make split second choices on such a large scale but I think we got through a great amount of work today especially considering such a gigantic change in space, props, and furniture. The transitions were rough, but I'm so happy that we've assigned the actors and been rehearsing with it in mind because we are now down a couple of crew members. The helper instinct in me wants to problem solve that, but I'm keeping my head in the bigger picture.

October 24th, 2017

Good amount of work done today, though just shy of finishing. I'm hopeful that we'll finish tomorrow. I'm excited to get lights and sound into the mix tomorrow. Working in the big theater is so different from working in the 150-seat black box. I find myself prowling a lot more and second guessing spacing.

October 25th, 2017

We had to finish spacing today which set the schedule off a little bit, but I'm confident we'll make it through everything. It was very different being so far from the sound and light designers in this space. Finally seeing the lights on the scenes is so wonderful. The actors are really owning the space which is great. I'm always nervous during this period because we go from running the show to slowly working in tech, I'm hopeful that the runs will go well when we get there.

The actors playing Cece and Katelynn spoke with me tonight about the coffin being too heavy and causing injury. I was distraught to hear this news and will take time to readjust, but this instance also reminds me that I need to be checking in with the actors more and making sure I'm available to address their concerns too.

October 26th, 2017

Cue-to-cue continued tonight. Again, the distance from the designers felt odd and I made an effort to try and communicate more, especially with Tim. The issue with the coffin causing injury while being carried had to be address but I'm glad we were able to communicate and solve an issue. Sometimes these small victories and solved problems are what keep the team going.

October 27th, 2017

The actors were antsy tonight. Cue-to-cue is so close to being done but we have to finish tomorrow. The energy in the room during tech notes is tense and I'm struggling to find the right words to give notes. I haven't had this big of an issue before and it is extremely frustrating. I don't know if it's the space a sheer size of the project that is affecting me or just that standing in front of a group of professionals you respect is always going to be intimidating. This week has been a hard go with sound, I've stayed past dismissal several nights to allow for Olivia to work at the board and stayed with her to go over music and cues, but I'm frustrated that a lot of this wasn't done outside of tech week. It has affected our ability to really do a cue-to-cue with sound and nail down cues when they are having to be rerouted or rewritten.

October 28th, 2017

Long day today but I'm thrilled to finally see all the costumes together. The actors have always responded well to putting on a specific outfit for their characters and I think having them on everyone really built the world. After the high of seeing the costumes comes the frustration of the pace. I know there is always some adjustment, but the pace of the show has really not settled into a good rhythm and I'm concerned that we're getting close to opening and the show may start to drag. With that in mind, I'm cautiously optimistic that the rest tomorrow will help everyone come back reinvigorated.

October 30th, 2017

Tonight's rehearsal was extremely disappointing. I don't know what was going on with the actors as a whole, but the run was excruciatingly slow and unfocused. There was almost no way to give notes because it was so different than the last run we had. This was another time, among so many in this process, where I've been thankful to have Natalie in

the room with me. She has been there through this whole process and, while I expect many notes from Emily tomorrow, the talk we had to have with the actors after the run came from both Natalie and I and I felt so supported, even though the circumstance was awful. The run tonight led into another tense tech meeting following the run. After some discussion with Natalie and Stacy about talking with the designers, I tried my best to give short, concise notes that were both positive and constructive.

October 31st, 2017

After my meeting with Emily today there were some huge changes to the masks we needed to make. While I know it was frustrating for everyone, I am proud of how I handled taking the notes and implementing them with a level head. Throughout my time as a student I've always tried to take to heart the idea that changes can be made right up to opening night – this just stretched that further than ever before. Every mask section in Act 2 was restaged and it shifted the entire story being told, I believe for the better. I was so proud of the way the actors took it and ran with it, though I know there was some hesitation. I think it helped to clarify the story I wanted to tell with the play. I had to sacrifice having John Lamb, our photographer, there for Act 2 to make the changes which is sad – but I know we can get pictures from other sources that came to tech as well and the time spent tonight will help the show.

November 1st, 2017

Preview tonight. I just sent my final notes and have put down the pen. This has been a very different process than any before but I think it's time for the audience to come. I'm excited but nervous for opening tomorrow.

Performances

There is something odd about the state I always find myself come opening night. My job has become obsolete and I've handed over the production fully to the actors, crew and technicians. It has been a long week of tech and has challenged me more than any other process I've ever been through. I feel so proud of the work we've done and am anxious for both strangers and loved ones alike to bring their own energy into the space and fuel the show.

Appendix B: Script Analysis

Script Analysis for *The Visit*

- I. Given Circumstances
 - a. Environmental Facts
 - i. Geographical
 1. Güllen, Germany, Europe
 - a. Golden Apostle Interior
 - b. Woods of Konradswiel
 - c. Golden Apostle Balcony
 - d. Schill's Store
 - e. Town Hall – Burgomaster's office
 - f. Cathedral – Pastor's office
 - g. Train Platform
 - h. Petersen's Barn
 - i. Golden Apostle Auditorium
 2. How do the characters describe the place they're in?
 - a. Güllen – The townspeople have a deep connection to their town and the land it is on to the point that their status is synonymous with the town itself. The town, in Act 1, is run down, in bankruptcy, whose people are starving. By Act 3, the town is starting to look better – the people are well dressed, new buildings and renovations happening – but there is no solid foundation, it is built on death and debt.
 - i. The townsmen discussing Güllen while waiting for Claire's train to arrive
 1. Third Man. We're rotting.
 2. First Man. Starving.
 3. Second Man. Crumbling.
 4. Fourth Man. The whole damn town-
 5. Third Man. Once we were a center of industry.
 6. Painter. A cradle of culture.
 7. Fourth Man. One of the best little towns in the country.
 8. First Man. In the world.
 - ii. And later, when Claire's train stops unexpectedly, the townspeople exclaim:
 1. Painter. But the "Flying Dutchman" never stops!

2. First Man. It's stopping.
 3. Second Man. In Gullen I
 4. Third Man. In the poorest-
 5. First Man. The dreariest
 6. Second Man. The lousiest-
 7. Fourth Man. The most Godforsaken
hole between Venice and Stockholm.
- iii. When Claire arrives she exclaims "God!
What a miserable blot on the map!"
 - iv. When Claire first reveals her proposal the
Burgomaster immediately says "...we are
not in the jungle. We are in Europe."
 - v. The Teacher, trying to convince Claire to
buy and fund local factories, mention Gullen
as once an equal to the booming towns
around them and could be again if we would
invest.
 - vi. We hear the new bells installed at the church
which hint at the renovations taking place
around town.
- b. Golden Apostle Interior – Throughout the play,
different characters bring up the town's history as a
cultural center and one claim echoed through each Act
1s that Goethe spent a night at the Golden Apostle.
 - c. Woods of Konradswail – The woods are both
enchanted and threatening. They hold a lot of vivid
memories for Claire and Schill, but also a lot of pain.
The tree that they carved their names into in their youth
has now grown and their names have pulled apart –
mirroring their status in life. At the end of the play, the
tree is dying – symbolic of the impending death of
Schill and closure for Claire.
 - i. Claire tells her husband the woods of
Konradswail will provide some good fishing
because there is a brook there.
 - ii. A place where Claire and Schill used to meet for
romantic and sexual encounters. People in the
town were not unaware of their relationship.
They know the romance happened and went up
in flames; produced "ashes"

- iii. Burgomaster. But what does she expect to find in the Konradswiel forest?
 - iv. Policeman. The same thing she expected to find in the old barn, I suppose. The - the-
 - v. Teacher. The ashes of her youthful love.
- d. Golden Apostle Balcony – This is a large balcony that overlooks the town street and is near Schill’s shop. Claire is able to call down to Schill from the balcony and describes it as one similar to where she first saw Schill.
- e. Schill’s Store - After Act 2, the store starts to carry more and more new/expensive items. There are also improvements made Schill comments on calling the look ‘modern’
- f. Town Hall – Burgomaster’s office
 - i. There are blueprints on the wall and a new typewriter is brought in during the course of the scene in Act 2. The office, much like the town, is shabby but slowly improving.
- g. Cathedral – much like the rest of Gullen, the Cathedral is a grand old building in disrepair. During Act 1, the Pastor and Burgomaster discuss the bells being fitted with new ropes so they can ring out. The bell is replaced in Act 2 as Schill cays incredulously “a new bell! You too, Pastor?”. By Act 3, we learn, through Karl Schill, that there are four new bells. This slow integration of the new and decadent is the indicator of the Cathedrals decrepit state in Act 1 to a glorious renovation in Act 3.
- h. Train Platform - The trains used to stop by more when Gullen was prosperous but now they all just go zooming by. This is one of the most diverting pastime for some of the townsfolk and is the means of Claire’s deliverance into the town in Act 1. The men working on the train are irritated with Claire’s sudden stopping of the Flying Dutchman which disrupts their schedule.
 - i. First Man. Our only pleasure-watching trains.
 - ii. Station Master. Madame, if you wished to visit the town, the twelve-forty from

Kalberstadt was entirely at your service.

Arrival in Gullen, one-seventeen.

- i. Petersen's Barn – A place where Claire and Schill used to meet for romantic and sexual encounters. Claire still views the barn with reverence.
 - i. Policeman: I'm just back from Schiller's barn. My God! What a scene I She had us all tiptoeing around in the straw as if we were in church.
 - ii. Claire: It's stifling here. But I love this old barn. The smell of hay and old straw and axle-grease – it is the scent of my youth.
 - j. Golden Apostle Auditorium – this is the location of the official town vote where press is invited and, as such, lends the idea that it is a nicer hall that is impressive enough to show off to the press. The Burgomaster sends the townspeople off to check the doors and we hear several men calling back that doors are locked which gives us an idea that this hall is large enough to warrant multiple entrances.
3. Is there any special significance to the place they are in?
- a. Economic – The town is utterly bankrupt. Claire, unbeknownst to the town at the start of the play, has been systematically buying up every inch of the town, shutting down and closing up businesses, so that it will fall into ruin. Her plan worked perfectly. This level of poverty puts them in the prime position for Claire to swoop in and make her offer they can't refuse.
 - b. Political
 - i. The Burgomaster talks about the origins of the town in his speech for Claire. The town was founded by "Elector Hasso". The 'elector' here is a reference to the conquering Romans. A Prince-Elector, or simply Elector, was the King of Germany within the confines of the Holy Roman Empire. In the 12th century, the election of the King was regulated to a small group of men called the college of electors. This signifies that Gullen would've been founded between the

12th century and the fall of the Roman Empire at the beginning of the 19th century.

- ii. On a global scale, WWII ended a decade prior to the start of the play. This war brought almost universal devastation across the continent and forced a completely restructuring and rebuilding of large swaths of the continent.

c. Social

- i. Many of the townspeople comment on Gullen's previous high standing in the cultural landscaping stating "Goethe slept here" and "Brahms composed a quartet". The town is small and its townspeople are very tightknit. This means that justice is dealt out both through the judicial system but also through public opinion.

d. Religious

- i. The town has few major attractions, one of the largest is the cathedral. Claire brings her fiancée to the town with the explicit purpose of marrying in the Gullen Cathedral, her lifelong dream. Even the train personnel mention the beauty of the gothic Cathedral as a local highlight. The cathedral is an asset in this way and echoes the view of religion in this town throughout the play. The Pastor is respected among the town and even chastises the Burgomaster in Act 1 when the Burgomaster says

Burgomaster. Gentlemen, the
millionairess is our only hope.

Pastor. Under God.

Burgomaster. Under God. Naturally.

- ii. In Act 2, the Pastor seemingly consoles Schill who is convinced the townspeople are going to murder him, telling Schill "Hell is within you". He tells Schill that what he is perceiving in the townspeople is really his own guilt reflected back at him. Just a few lines further into the scene, a brand new church bell tolls and the

Pastor is imploring Schill to 'flee' so Schill will not 'lead [them] not into temptation by staying'

ii. Date and Time

1. In what day, month, year, century, season, time of day, etc.?
 - a. The story was set in the year it was performed, 1956. It is early Autumn. Between Act 1 and Act 2 only one day has passed while Act 3 takes place a week after the end of Act 2. Act 1 and 2 begin in the early hours of the morning and ends in the early afternoon, two days in a row. Act 3 takes place in the afternoon and into the evening.
2. Do the characters have anything specific to say about when they are?
 - a. Fourth Man specifies that "at 11:27 the 'Flying Dutchman'" will arrive. This is the train Claire arrives on even though the town was expecting on the "12:40 from Kalberstadt". The "Flying Dutchman" arrives two hours early and makes an unexpected stop.
 - b. We hear about the past, specifically Claire and Schill's relationship, as "long past" and "ancient history". Bobby says that Claire offered her the job as her butler twenty-five years ago, but we know that she worked as a prostitute, met her first husband, and has had eight husbands since then.
 - c. Schill's son talks about going out and finding work to which Schill responds "working on the rails in all this heat"
 - d. Claire describes how she first met Schill and how it was a "a day in autumn without a breath of wind, warm...".
 - e. Burgomaster drops in on Schill during Act 3 and bids him a "good afternoon" then informs him that "the town council meets tonight".
3. Is there any special significance
 - a. Economic - This play takes place almost exactly a decade after the end of WWII and the destruction that was waged across Europe and the economic toll of the war on the continent is slowly being

overcome. Güllen is surrounded by thriving towns which tells us that the area has bounced back from the war, though Güllen was being held back financially by Claire for decades.

- b. Political - As mentioned above, this period after WWII was one of devastation and wide spread hunger and poverty. That all started to change however in 1955 when the government began to implement changes to tax and minting policies which boosted the economy and spending capabilities of the average German citizen. They would've been part of West Germany, the large Capitalist, anti-Communist half of the country.
 - c. Social - Europe prior to WWI and WWII was a fundamentally different place. The industrial revolution had fundamentally altered life, but the World Wars changed the world in a profound, all-encompassing way. Güllen is a small town with a small population of people who are yearning for the days of the past. The memories they dwell on are those from not decades, but centuries ago. Their connection to the history of their land and their community is forever altered by the decision to take Claire up on her offer. They have chosen the towns progress, their 'sacred goods', over the community and individual.
 - d. Religious - Western society at that time, and still, is a very Christian faith based society. The culture of religion is woven in with the townspeople's everyday life.
- b. Previous Action – What happened before the play began?
 - i. Claire and Schill were having a romantic relationship which went sour
 1. They were together for a long period of time
 2. They were sexually involved
 - a. Claire explains, during the banquet scene at the end of Act 1, that they had sex enough in the forest and in the barn, and that it was uncomfortable, so she bribed an old woman with potatoes so they could use her bed

3. Claire became pregnant and Schill denied that he was the father
 4. Claire filed a paternity suit against Schill
 - a. Schill bribed two men, Jacob Hueblein (Kobby) and Ludwig Sparr (Lobby), with a bottle of schnapps to come in and testify that they had been sleeping with Claire at the same time he was. They did, and the suit was dismissed
 5. During Claire and Schill's relationship, Mathilde was watching and waiting for Schill so she could be with him
 - a. Schill knew this and wanted to marry her which was, partially, why he refused Claire. Claire's father was an architect, but not a very successful one.
 6. Schill and Mathilde were married and had two children
- ii. After Claire left Gullen
1. Claire had a daughter who was taken from her.
 - a. Her daughter, Genevieve, died within a year.
 - b. She took up prostitution as a profession which is where she met her first husband.
 2. The town's factories have been shut down and the town is in bankruptcy
 - a. Claire has been slowly buying up the town and ensuring its demise to place them in the perfect position to accept her proposal
 3. Claire married an Armenian Oil Baron who died and left her a fortune
 - a. She has been married seven times at the start of the play.
 4. Claire purchased the lives of two death row inmates at Sing Sing prison and contracted them to herself.
 5. Jacob Hueblein and Ludwig Sparr fled Germany but were found by Mike and Max, who proceeded to castrate and blind them.
 6. Claire found the judge who dismissed her paternity case and offered him a job he couldn't refuse – as her butler
 7. Claire has been heavily involved in philanthropic work.

II. Dialogue (From the perspective of the playwright's intent.)

- a. What kinds of dialogue do the characters speak?
 - i. The language is largely realistic in the beginning. There is a distinct rhythm to the townspeople dialogue, it sounds like a lilting

conversation. In Act 1 and 2 the townspeople are more ‘careless’ with their conversations in that they interrupt each other without care. There is a familial feel. Once the town starts to plot, everything, including the speech, becomes more particular and planned.

- ii. The pair of Eunuchs are the first to have drastically different speech patterns in their repetitive and unison lines. It is eerie and otherworldly.
 - iii. Throughout the play, the dialogue starts to change into a more metered rhythm and the characters start to hide their intentions or meaning, whereas in the beginning of the play the characters came right out and spoke their minds to each other about the town and each other.
 - iv. By the end of the play, Claire lays bare her truths as the townspeople spiral into the threatening pattern of speech adopted from Claire in Act 1. Schill is the only one who maintains a realistic speech pattern throughout.
 - v. The call and response sections during the vote in Act 3 mimics Nazi rallies in Germany in the late 1930s and 1940s.
- b. Relevant Choices of Words, Phrases and Sentences
- i. Claire’s last name – Zakanassian is a combination of three wealthy men’s names – Zacharoff, Onassis, and Gulbenkian
 - ii. Claire arriving on the Flying Dutchman – The Flying Dutchman is a nautical legend regarding a captain who died from a mutiny, rightfully so as he almost killed his crew and his passengers due to alleged drunken stubbornness. He was cursed and was made to sail the sea on a ghost ship, never being able to dock the ship and often leading other sea travelers to their death.
 - iii. When Claire first arrives she is described as an avenging ‘fury’ or goddess of vengeance “beating her black wings”
 - iv. The Teacher says she reminded him of a Medea or Clytemnestra, both women who killed their loved ones – Medea due to betrayal, Clytemnestra to escape her marriage.
 - v. References to Romeo and Juliet.
 1. The Teacher refers to the play when talking about Claire and Schill’s romance
 2. In Act 2, Claire and Schill end up in a distorted version of the balcony scene
 - vi. Zakanassian as an “old golden beetle”
 1. A term of endearment

- vii. Ruminating on the past in the forest
 - 1. Their first time in the forest, Schill tries to manipulate Claire through his invoking their past. He brings up specific moments they shared in the forest which leads into fond memories from their youth.
 - 2. The second time in the forest, Claire asks Schill to tell her about herself at 17, through his eyes. They discuss their child and the hardships Claire had to endure, everything is laid bare.
- viii. Claire's jokes when she arrives (see no evil, hear no evil, speak no evil)
 - 1. Policeman should shut both eyes
 - 2. Pastor hears confessions of the dying, even those sentenced to death
 - 3. Tells the Doctor the next time someone dies to say the cause of death is a heart attack
 - 4. After Claire and Schill's first meeting in the forest, Claire again jokes morbidly about strangulation. Schill brushes it off.
 - a. Schill. What a golden sense of humor!
- ix. Claire's belief that she can buy herself justice
 - 1. Claire: I wish to buy justice.
Burgomaster: But justice can't be bought, Madame.
Claire: Everything can be bought.
- x. Inversion of Logic
 - 1. When Schill asks the Policeman to arrest Claire, the Policeman refuses Schill with the logic that one billion is too much to ask for a murder. Schill's life isn't worth a billion so she can't be taken seriously, so he can't arrest her.
 - a. Policeman: Let anyone, any time, make the slightest threat to your life, and all you have to do is let us know. We'll do the rest.
 - 2. The Burgomaster comes to see Schill at his shop and tells him about the community vote. He tells Schill to keep quiet or they'll deal with him without a community meeting. When Schill replies that he's 'glad to hear an open threat' the Burgomaster retorts saying "I'm not threatening you, Schill, you're threatening us. If you talk, we'll have to act. In advance". This means that the Burgomaster is saying

Schill's threatening to expose their murder plot is a threat while their planning to murder him is harmless.

3. At the town meeting, the Teacher speaks about the charge and calls for justice. He says they have committed a crime by allowing injustice, and so to right that wrong 'justice' must be done on the original sinner – Schill.
 - xi. Daughter: Cest tres chic, n'est-ce-pas? – French Translation: This is very chic, is not it?
 - xii. Trull – whore
 - xiii. Pfennig – small German coin, no longer in circulation
 - xiv. Psalter is a books of psalms
 - xv. Munificence – Generosity
 - xvi. Opel – small 2 door car
 - xvii. Grey's Elegy – a poem ruminating on a church's graveyard
 - xviii. Bark Borers – a hard shelled insect that finds cracks or holes in large trees and digs into them, feeding on sap. Some species become moths.
 - xix. The Prophet Amos – his prophecies often dealt with divine justice and following God's law; his story and prophecies are detailed in the Old Testament
 - xx. Turnverein – a group of famous European Athletes and gymnasts who performed all over the world
- c. Choices of Images
 - i. The whole town rotting
 - ii. The welcome sign, one side being formal the other informal
 - iii. Claire in her sedan chair carried around like royalty
 - iv. The coffin
 - v. Claire's Red Hair
 1. When talking about her marriage to Zachanassian she says "He found me in a Hamburg brothel. It was my red hair that attracted him to me"
 - vi. Panther in his cage
 - vii. Claire on the balcony throughout Act 2
 - viii. Claire and Schill's tree dying
- d. Choice of Peculiar Characteristics
 - i. Claire's
 1. mangled body – smashed hand and leg
 2. Macabre sense of humor
 - ii. Kobby and Lobby
 1. were castrated and blinded

2. Speak in unison, complete each other's sentences, and repeat words
 - iii. Pedro's obsession with fishing
 - e. Structure of Lines and Speeches
 - i. Repetition
 1. The Eunuchs speaking in unison and repeating each phrase twice (duality)
 2. In Act 2, the Burgomaster and Policeman both respond with exactly the same words to Schill's concerns. This echoes the repeating of the Pair, two men who were on Schill's side but were converted to Claire's – one pair by torture, the other by greed.
 3. Several of the townspeople meet Schill at the train station at the end of Act 2. When he tells them of his plan to travel to Australia, they try to dissuade him by reminding him that 'one of those two little eunuchs immigrated to Australia' and the Policeman says Schill would be safest here, and the rest of the group echoes in unison "Most safe, Most safe". The repetition continues to creep up throughout the exchange at the end of Act 2, when Schill starts to question them about construction going on they keep repeating 'so what?'
 4. The entire call and response is repeated for the press when there is a malfunction.
 - ii. Riddles
 1. When Claire first arrives she is hiding her true purpose initially and so when she speaks to the townspeople she speaks in riddles. They aren't questions, but veiled references/foreshadowing of her ultimate proposal.
 2. The Burgomaster starts to mimic this near the middle to end of the play. This is evident in the Act 2 when he brings in the gun and tries to get Schill to offer suicide without having to come out and say it. He isn't as smooth as Claire.
- III. Characters (Consider characters separately and as a group or groups)
- a. How are they related?
 - i. Claire & Pedro – Claire treats her husbands as dispensable. She imposes her will on them and they comply.
 - ii. Anton Schill and Claire Zachanassian– They were lovers in their youth. Claire became pregnant by Schill but he did not want to marry her as he had his sights set on the store keeper's daughter

(and shop). He lied to destroy her credibility. She left and he went on with his life while she tried to survive and, once in a stable position, began plotting her justice (revenge). He is complimentary towards her when she arrives while she is like a cat playing with a mouse who doesn't know he's about to be eaten. Schill tries to dismiss her desire to have him killed as retribution, but eventually comes to terms with his wrongdoing and the pain it caused her. Their relationship is almost tender in the end as Schill is completely vulnerable to her, admitting his wrong doing.

- iii. Claire and her Entourage – she does not care for them emotionally but does treat all of them with care to keep them comfortable befitting their status in the hierarchy. Even Kobby and Lobby are fed regularly and given wine. They are, in turn, loyal to her and will help her get what she wants – Kobby and Lobby are the most tenuous but they have also been so abused physically and emotionally that they find Claire's proposal humorous even though they had to bring up painful memories.
- iv. Bobby (Chief Justice Hofer) and Claire – he was the judge on her paternity case almost 40 years ago – he ruled in favor of Schill due to the false evidence. 25 years ago she found him and offered him a job as her butler, justice serving her. She made him a salary offer he couldn't refuse and has served her ever since. In Act 3 she states that he will soon be sent off to the opium dens after he is of no more use to her.
- v. Claire and the Townspeople – Claire wants to punish the townspeople for their treatment of her. The townspeople want to embrace Claire and give her what she wants to that she will revitalize the town with her money. They do not immediately warm to her personality but try to impress her.
 - 1. Claire. Your hopes were an illusion, your vision empty, your self-sacrifice a stupidity, your whole life completely senseless.
- vi. Mike & Max – They were both inmates from New York, sentenced to die in the electric chair at Sing Sing prison.
- vii. Mike, Max & Kobby, Lobby – Mike and Max have a bit more freedom than Kobby and Lobby. They are also the ones who “castrated and blinded” Kobby and Lobby. They are the muscle of the entourage. Mike and Max were purchased by Claire but still enjoy some of the freedoms of life which, in turn, explains their

exhibiting signs of loyalty to Claire. They enjoy the power they have over Kobby and Lobby.

- viii. Kobby (Jakob Hueblein) & Lobby (Ludwig Sparr) – they are incredibly close to one another due to their shared trauma.
- ix. Schill and his wife – Schill jilted Claire when they were young so that he could marry Mathilde. She is seemingly loyal to him in the beginning, crying out when the proposition is made; however, by Act 3 she is buying goods and services just as much as any town's person and is proud. She even tries to boast to Schill about their daughter taking lessons and their son purchasing a car and being a good driver.
- x. Schill and his children – Schill does not think much of his children when discussing them in Act 1 saying they have no sense of 'ideals' to which Claire responds 'that'll come'. By the end of the play his children have ambitions and are pursuing education and stature, but only through the possibility of wealth gained by his own death.
- xi. Schill and the Townspeople – this relationship changes drastically. Schill is a well thought of local businessman who is in line to be the next Burgomaster when the play begins. Once Claire comes into town and makes her proposal, he slowly loses his status and the townspeople justify hating his actions enough to kill him.
 - 1. Schill. I have come to claim the protection of the authorities.
 - Burgomaster. Against whom?
 - Schill. You know against whom.
 - Burgomaster. You don't trust us?
- xii. Schill's Wife (Mathilde Blumhard), Schill's Daughter (Ottilie), and Schill's Son (Karl) – they are Schill's family who don't participate in the killing of their husband/father, but do purchase goods they can't pay for and, during the town vote, are off on a car ride abstaining from participation. Schill's wife is proud of her children and believes they all deserve the finer things in life.
- xiii. Burgomaster – He is a politician through and through and tries to be friendly with all those in the town. He is a central figure among the townsfolk, being the central figure who welcomes Claire and gives a speech for her (containing a lot of false information).
- xiv. Pastor – he feigns religious piety but begs Schill to 'flee' because he knows that the town cannot resist temptation.
- xv. Teacher – the flawed moral/humanist mouth piece. He stands apart from the townspeople being the only one who attempts to tell the

press the real deal being struck between the town and Claire. The town attempts to silence him but it is only when Schill tells him to be quiet that he resigns to the will of the town. He tries with the doctor, in vain, to get Claire to rejuvenate the town through investment.

- xvi. Doctor (Doctor Nüsslin) – he has cared for the people of the town his entire life. The Teacher mentions that the Doctor got offers outside of town which he turned down, choosing to stay and serve the town. He isn't as social connected with the people, always slightly outside of the conversation – but nearby.
- xvii. Policeman (Officer Shultz) – he is very involved in the town. He is comfortable drinking at Schill's store, around all the people of the town. He is welcomed warmly by the Burgomaster in the Golden Apostle.
- xxviii. First-Fourth Man – they are a fixture in the town, always have information on the goings on around town but aren't directly involved themselves
- xix. Painter – he is an artist. He mentions that he used to be in pursuit of high art, but has been relegated to painting things like the welcome sign because he can't find work. He is very vocal about his needs.
- xx. First Woman & Second Woman – they are very close and are seen shopping and strolling together. These two know all the gossip in the town and are eager to share. They are flirtatious for sport.
- xxi. Station Master and Conductor – the conductor comes through town and interacts mainly with those in the train station which includes the Station Master. They have a small bond over their shared desire to keep the train schedule running smoothly.
- xxii. Reporter – an outsider in town. He is there to report on Claire and the vote and he wants to see the story in a positive light but is willing to dig into anything that seems fishy.
- xxiii. Radio Reporter – he is a relative outsider but has relationships with the other members of the press. He is perceptive on a different level than the reporters, listening and watching to the townspeople and picking up on the tension at the end of Act 3.
- xxiv. Photographer – he is a follower. He goes where directed and is more concerned with work than the event he's filming.
- xxv. Burgomaster's Wife (Annette Dummermuth) – she is a support for the Burgomaster, listening and weighing in on town matters behind

the scenes. She recognizes the importance of the public image and works to put her best foot forward.

- xxvi. Burgomaster's Granddaughters – they are fairly oblivious to the world around them. They are very sheltered to the ways of the world living in such a small town, but they do understand that they are a bit higher in the hierarchy than the average townspeople but they don't flaunt it.
 - xxvii. Athlete – a show off who hogs the spot light, doesn't play well with others.
 - xxviii. Sacristan – he supports the Pastor.
- b. What are their roles in life?
- i. Claire Zachanassian/Clara Wascher– she is a millionairess. She does philanthropic work throughout the world which has made her beloved by the masses. She is very high in the social and economic class.
 - ii. Schill – he owns a shop in Gullen. They sell groceries, cigars and cigarettes, alcohol, and other consumable goods. At the beginning of the play, he is very well thought of within the town and is higher on the social and economic ladder in the sphere of Gullen.
 - iii. Pedro – he is wealthy in his own right but, since marrying Claire, has become more leisurely and passive in his desire to please Claire.
 - iv. Bobby (Chief Justice Hofer) – until 25 years ago, he was a small court judge. When Claire approached him and offered a large salary, he became her butler. He is not high in social class but because of his large salary we can assume he is higher than the Gulleners in economic status.
 - v. Mike & Max –muscle men who serve Claire. Their primary job is to carry Claire around in the sedan chair. When the eunuchs start to talk too much, they are responsible for punishment. They are not particularly high in social or economic status, but lives comfortably under the auspices of Claire.
 - vi. Kobby & Lobby – they are weapons that Claire is strategically planning on pulling out. Their personal status is very low though they live well under Claire, being regularly fed and allowed to play music.
 - vii. Schill's Wife (Mathilde Blumhard) – She helps Schill with the store when he is incapacitated. She also cares for the home and the children.

- viii. Schill's Daughter (Otilie) – she is looking for work in Act 1, but later we see she is settling into becoming a student.
- ix. Schill's Son (Karl) – he says he is going to look for work, but gave that up to pursue driving lessons. He doesn't have the same work ethic as Schill but wants the same, and better, possessions.
- x. Burgomaster – he is the political head of the town. He is out there avidly taking care of town business and scheming to try and help his town get out from under the huge amount of debt they are under. He is the one who is most responsible for the success and failures of the city.
- xi. Pastor – he is to care for the spiritual wellbeing of the townspeople. He receives people for counseling and confession while also guiding those with moral dilemmas. He is very well thought of socially but he is not economically well off.
- xii. Teacher – He is the local school teacher, they sometimes call him the principal. He is fluent in Greek mythology and is high minded when it comes to morality. He touts humanism as his guiding principle. He is respected but not always followed.
- xiii. Doctor (Doctor Nüsslin) – he is the medical doctor in the town. He is a little better off than most, but he is no were near rich. He has stayed in the same town to his detriment.
- xiv. Policeman (Officer Shultz) – the local police officer, he is aware of his standing in the small town as a powerful figure. Right in the beginning of Act 1 he tells Claire that he picks and chooses when to see injustice, depending on the person and the crime. He is respected among the townspeople.
- xv. First Man (Hofbauer) – He owns a shop intown and is the leader of the Man 1-4 group. He is close with Mayor and the other higher ups in town but not higher status himself,
- xvi. Second Man (Helmsberger) – he has been out of work and on welfare for five years. Though he is poor, he likes to have a good time and this endears him to the people in town.
- xvii. Third Man (Wechsler) – he has a regular job delivery eggs and other goods. Reliable and more practical of the men. Lower status in the town but still well liked.
- xviii. Fourth Man (Vogel) – not regularly employed but make themselves available around town, not so much to help but to be around when conversations happen. Loyal to the town and the townspeople he finds worthy.

- xix. Painter – he is a fine artist whose talents, he feels, are wasted on small side projects like the banner. He is most often ignored and doesn't have high standing socially or economically.
- xx. First and Second Woman – These women do not work, but they are in charge of their respective households. They are very judgmental of others and will listen to others who engaged them in conversation so that they can store the information for later use.
- xxi. Stationmaster – he is in charge of the train schedule at the Gullen station. He doesn't have many trains stopping in his location and so he is very rigid about those who do. He spends most of his time in the station so he isn't as well connected in the town, but he is respected.
- xxii. Conductor – a passer through, he is not well known in the town but people are used to his call when the one train stops.
- xxiii. Reporter – His name is their job, and they pursue it non-stop. He is in Gullen to report on the marriage of Claire and to dig into the human interest story. He never really scratches the surface of the real story. They are well thought of by the townspeople as a means to solidify Claire's promise or help them in their career. He makes a livable wage but are not ostentatiously well off.
- xxiv. Radio Reporter – Similar to the reporters, the radio reporter is there to report on the marriage of Claire and the Town's 'ancient democratic traditions'.
- xxv. Photographer – he is there to capture on film the wedding, the vote, and B-roll for the news stories about Claire's home town. He doesn't interact as much with everyone so he is not high on the social ladder, but he is part of the same press group who will secure Gullen's wealth.
- xxvi. Burgomaster's Wife - her job is to make her husband look good by putting herself out in the community and keeping him informed of the town gossip and events.
- xxvii. Granddaughters Hermine and Adolphine –their job is to become proper young ladies who can be well married. Their job is obscured by the destitution of the town and, in turn, their family – but the Burgomaster expects it of them none the less.
- xxviii. Athlete – he is an entertainer. He is well liked for it, but he keeps to himself a lot when not performing.
- xxix. Sacristan – he is the right hand to the Pastor. He is well respected by the town and given reverence, but he is not economically well off.

- c. What do they think of each other?
- i. Claire – she is never truly loved by the townspeople. She is feared by her entourage and the townspeople while the world and large reveres her. Schill is not afraid of her, but he does not love her, as he claims in Act 1, either. He is using her and she knows it. Schill softens towards her in the end – not to like or love, but the respect and honor as an old friend and lover. He knows he did her wrong and doesn't blame her. The townspeople's language towards her changes drastically as the play goes on. They are very off put by her arrival and describe her almost as an otherworldly creature. Towards the end of the play, the townspeople have softened towards her, or her millions moreover, and start to speak of the wrong Schill has done her and how wonderfully kind she is. Their heart of hearts has not changed, they know what she is asking is monstrous – but they are willing to do it any way.
 1. Conductor. Claire Zachanassian? Oh, my God I...But that's naturally quite different. Needless to say, we would have stopped the train at once if we'd had the slightest idea.
 2. Teacher. ...when this woman suddenly appeared on the platform a shudder tore through me.
 - a. He also compares her to Medea and Clytemnestra
 3. The Station Master is furious when Claire pulls the emergency stop on the train but once he is told who Claire is his entire demeanor towards her changes.
 4. The Townspeople think she is weird right off the bat. Schill has to keep them in line by saying her morbid talk is just her joking. Her carrying a coffin and a black panther in tow only feeds the flame.
 5. Schill: You were young and beautiful.
 6. The first time in the forest, Schill laments on his having never travelled the world like Claire. She says he shouldn't bother with travelling the world saying she knows the world. This indicates that she doesn't think highly of the world in general.
 - ii. Schill – at the start of the play, Schill is very well thought of. Even before the scheme to get Claire to donate money to them, it is obvious that the townspeople spend a good deal of time in his shop and together at the Golden Apostle. As the play move forward, the townspeople's loyalty is cracked and begins to splinter following Claire's proposal. At the start of Act 2, we already see people have

made up their minds – they just don't have the guts to say it out loud. Claire still loves Schill. It is a twisted and contorted love, by betrayal and time, but she wants him still. In the first act, she brings a coffin with the intention of taking Schill with her – to keep him with her always. Her entourage know this and do not hate or hurt him, none of them go to the train station at the end of Act 2 because they know the townspeople will stop him.

1. Burgomaster. Schill, for many years you have been our most popular citizen. The most respected and the best loved.
 - a. This is echoed in Act 2 by the Second man and hurraed by all in the shop.
 - b. Again in Act 1 after Claire has arrived and they are off to the woods the Burgomaster toasts to Schill “Gentlemen, to the best-loved citizen of this town. My successor, Anton Schill!”
 - c. This opinion alters by the middle of Act 2. The Burgomaster tells Schill ‘man to man’ that Schill will not be the next Burgomaster because the Burgomaster must have “certain moral qualities” that he doesn't believe Schill possesses, but that the townspeople will still have a high regard for Schill and treat him the same.
 2. Claire doesn't feign flattery, she tells Schill almost immediately that he is “gray, and soft”
 3. In Act 3, some of the townspeople have grown disapproving of Schill's behavior, while others are downright hostile. The Third man calls Schill a ‘bastard’ while the Policeman calls him ‘swine’ for the way he treated Claire.
- iii. Pedro – he is almost as famous as Claire, being recognized by Woman 1 and 2 from newspaper articles. Claire needs him in order to live out her fantasy of marrying in the church and finds amusement in his company even though she doesn't truly love him.
1. Second Woman. The fiancé.
First Woman. They're to be married this week. It will be a tremendous wedding.
Second Woman. I saw his picture in the paper.
First Woman. Ah, what a man!

- iv. Bobby (Chief Justice Hofer) – Claire trusts him to do what she hired him for beyond Bobby duties. She calls to him throughout the play for a myriad of different things and tasks and he is prepped and ready for their arrival and his part in unfolding the plot. The townspeople find him strange at first, but once they find out about his past they are taken aback as he was once a respected man in their community.
- v. Mike & Max – Claire has the most affection for these two men. The townspeople are intimidated by them, but grow comfortable when they side with Claire that the two men will help them if need be.
- vi. Kobby & Lobby – the townspeople find them strange in the beginning and are flabbergasted by the reveal of them being from Gullen. It is especially ironic because by the end of the show the townspeople are mimicking the speech and sycophantic nature of the Eunuchs. Claire treats them well, but does not have any affection for them.
 - 1. When they first arrive and start in about getting fed cutlets and ham, the Policeman comments “rich people have strange tastes”
 - 2. Claire describes them like dogs when she refers to her first meeting with Schill, they were following him around and Schill had to throw stones at them to get them to leave
 - 3. When they were men in Gullen Claire describes them following her and Schill saying they were like “two dogs, sniveling and giggling and snarling”
- vii. Schill’s Wife (Mathilde Blumhard) – she is well liked among the town, as long as she keeps Schill in line. She is not well thought of by Claire because of their past and Mathilde having ‘won’ Schill away from her. Claire doesn’t spend time blaming Mathilde, though she call her out on having always been around, waiting for Claire and Schill’s romance to die so she could swoop in.
 - 1. Claire. She had money.
 - 2. Claire mentions that Mathilde was always ‘lurking’ and ‘on the lookout’ for Schill because she had a crush on him while Claire was involved with him.
 - a. Claire. You've grown a little thin and dry, my poor Mathilde.
 - 3. At the top of Act 2, Schill tells his children they have a good mother

4. In Act 3, she is happily selling items on credit to those in store. She does not speak kindly of her husband and simply goes along with the crowd trying to silence any who tries to tell the press about Claire's proposal. The Teacher tells her she should be 'ashamed' because she is about to betray Schill.
- viii. Schill's Daughter (Ottilie) - The Teacher, in Act 3, also expresses disappointment at her when she doesn't stand with him to chastise the townspeople about telling the press. Her mother is proud of her by Act 3 as she is pursuing an education and becoming a joiner.
 1. In Act 1, while talking with Claire in the forest, Schill says his children have "no sense of ideals"
 2. Teacher. Girl, you disappoint me. It is your place to speak. But you are silent and you force your old teacher to raise his voice.
 - ix. Schill's Son (Karl) – Schill is disappointed in his son, but detaches himself from his son and his family as lost to him. Karl was supposed to be out looking for work, but once Claire's proposal came – he abandoned the job search in favor of learning to drive. This would've taken him a bit of time and so it is proof that even Schill's son was planning for Claire's money to come to them.
 1. In Act 1, while talking with Claire in the forest, Schill says his children have "no sense of ideals"
 - x. Burgomaster – the Burgomaster is highly respected in the town. Claire does not respect him, but knows he will work for the town's best interest. By the end of the play, Schill doesn't trust his intentions anymore and loses respect for him.
 - xi. Pastor – he is above reproach to those in the town. As a man of God, he holds a very high seat of opinion.
 - xii. Teacher – he is well liked in the beginning of the play but becomes a nuisance by the end. His inserting his ideals into the towns plan becomes tiresome and dangerous to them. He is yelling out warnings into an echo chamber.
 - xiii. Doctor (Doctor Nüsslin) – He is well liked in the town and is the quiet companion to the Teacher in the quest to find another to get Claire's money.
 - xiv. Policeman (Officer Shultz) – he is respected among the townspeople but it is common knowledge that he is in certain townspeople's pockets. He has a hot temper but the Burgomaster is able to cool him down.

- xv. First Man (Hofbauer) – Act the beginning of Act 2, Schill lets him buy cigarettes on credit because ‘it’s him’ and not some random person off the street. Schill trusts him at the start but loses trust in him as the town shifts their opinion.
- xvi. Second Man (Helmberger) – he is very well liked in the town. He is very social and is well thought of by the Gulleners.
- xvii. Third Man (Wechsler) – he is very well liked in the town. He is very social and is well thought of by the Gulleners.
- xviii. Fourth Man (Vogel) – he is liked in the town. He is not as social as the 1-3 men but is still accepted by the town and invited to the banquet.
- xix. Painter – he is part of the community, but he is simply tolerated. He is contracted to do painting jobs, i.e. the sign in the beginning, so the community knows who he is and trust him enough for the task – but he is more of a loner.
- xx. First and Second Woman – these woman are the town gossips and so while they are respected for their status of women who’ve fulfilled their roles, people are wary around them because they know these two will always be listening and will use information against you.
- xxi. Station Master – he is like a fly to Claire, she isn’t really bothered by him – but he is an annoyance. He is viewed by the townspeople as respectable but curt.
- xxii. Conductor – he is good at his job which commands respect.
- xxiii. Reporter–The townspeople are actively trying to hide their intentions from him while he is asking around town about Schill. Claire views them as puppets; they are on the train in Act 1 but Claire says she isn’t ‘ready’ for them yet.
- xxiv. Radio Reporter – he is respected among the press group, distinguished. He is among the group that Claire sees as puppets. He is also very attune to emotional climate and so he is a danger to the townspeople.
- xxv. Photographer – he is welcomed as someone who can bring notoriety to the town, but he is also someone the townspeople are on guard with him, wanting to only put forth a squeaky clean image of themselves.
- xxvi. Burgomaster’s Wife (Annie Dummermuth) - Claire says Annie was the top of their class in their youth. Claire is not mocking her in the way she does Mathilde, but does respect her either. It just

makes sense that the Burgomaster would choose the ‘top girl’ to marry.

- xxvii. Burgomaster’s Wife and Granddaughters Hermine and Adolphine - The Burgomaster counts his family after his possessions. In both instances in Act 1, when he mentions them it is in a list where his hat and coat come first.
- xxviii. Athlete - Claire is amused by the Athlete, seeing an immediate use for him and his ‘strong hands’ that could be used to strangle someone. He is respected among the town.
 - 1. Claire. The band deserves it more than I. They blow from the heart. And the human pyramid was beautiful. You - show me your muscles. Superb. Wonderful arms, powerful hands.
- xxix. Sacristan – The Pastor leans on him for support and to help with duties in the cathedral, he trusts him.
- d. What do they think of themselves?
 - i. Claire
 - 1. She knows that she is a very powerful woman and isn’t shy about reveling in her status. She knows that her desire to have Schill killed comes from a very dark, twisted place but doesn’t apologize for it. She doesn’t try to hide her injured limbs, taking pride in being rebuilt and stronger.
 - a. She knows she has aged and doesn’t pretend to be a timeless beauty
 - i. Claire. I am the same? Oh no, my black panther. I am not at all the same.
 - b. In the banquet scene, Bobby questions Claire in the mock trial and she doesn’t shy away from her sordid past as a prostitute owning it
 - i. Bobby. And what happened to you?
 Claire. I became a whore.
 Bobby. Why?
 Claire. The judgment of the court left me no alternative. No one would trust me--no one would give me work.
 - ii. Anton Schill
 - 1. In Act 1, Schill is sure of his status in town and his popularity and takes pleasure in it; however, in his discussion with Claire we see a vulnerable moment where he opens up about his acute sense of failure and stagnation in the town and himself

- a. Schill. My God, Clara, look at me. A broken shopkeeper in a bankrupt town!
- 2. By Act 3, Schill has changed utterly, taking responsibility for his past actions and facing his faults which allows him to take some genuine pride in himself as he has finally owned up.
 - a. Schill. But now I have conquered my fear. Alone. It was hard, but it's done. And now you will have to judge me. I will accept your judgment. For me that will be justice.
- iii. Pedro – he is self-assured in a way that can only come from years of affluence and luxurious living. He believes he is a great fisherman.
- iv. Bobby – Bobby is very aware of the situation with Claire and accepts his role in it. He knows what she is asking of the town and doesn't feign an emotional connection with the case – he's in it for the money.
- v. Mike and Max – Sure of themselves. Knows their place with Claire and takes advantage of the freedom under her auspices.
- vi. Kobby and Lobby – they have been brutalized and psychologically traumatized so their view of themselves is a little skewed. They know they are the lowest in the hierarchy of the entourage and play into the entertainer's role because they think it endears them to Claire.
- vii. Schill's Wife (Mathilde Blumhard) – she is very sure of her position in the town. She feels superior to the other women.
- viii. Schill's Daughter (Otilie) – she believes that she is very intelligent and just needed the means to study instead of work. She thinks very highly of herself.
- ix. Schill's Son (Karl) – he knows he isn't the brightest guy so the fortune coming to the town allows him to not have to work and pursue hobbies that will make him more desirable
- x. Burgomaster – he believes he has the most power of the Gulleners. He takes on the responsibility of the wellbeing of the town and believes that holding the office means he is a cut above the rest.
- xi. Pastor – he is more self-aware, or at least accepts the position they are in, than some of the other Gulleners. When Schill comes to see him in Act 2, he tries to wear the pious, judgmental face but he has to confess that he is weak.

- xii. Teacher – he believes that he is a humanist - rational thinking, individual first – who has to educate others on the right way of being no matter what the consequences. He believes he is morally right and only falters when Schill tells him to just accept it, the fight is feudal – something bigger is at work and he can't resist it.
 - 1. Teacher. Your name will never again be mentioned in this town. That's how it will be.
 - Schill. I don't hold it against you.
 - Teacher. But I do. I will hold it against myself all my life.
- xiii. Doctor (Doctor Nüsslin) – he thinks he is a good man who lives by the Hippocratic oath, doing whatever he can to avoid harming another. He is drawn into the plot when all other routes are exhausted and is the one to announce Schill's death by heart attack, what Claire tells him to say in Act 1.
- xiv. Policeman (Officer Shultz) - He knows that he is not incorruptible as he answers Claire's question about him turning a blind eye by saying "How else could I get along in my profession?"
- xv. First Man (Hofbauer) – he is a leader within his own circle, he isn't afraid to get his hands dirty.
- xvi. Second Man (Helmberger) – he is First man's right hand man. He will get done what needs to happen in order to ensure his living.
- xvii. Third Man (Wechsler) – He believes he has the moral high ground and looks down on Schill very quickly, he backs up First and Second Man.
- xviii. Fourth Man (Vogel) – he knows that he is a follower but he makes himself useful.
- xix. Painter – he believes he is extremely talented but that, due to circumstance outside of his control, he is being wasted in the poverty stricken town.
- xx. First Woman – she believes that she earned her status in the town by staying out of public trouble.
- xxi. Second Woman – she believes that she earned her status in the town by staying out of public trouble.
- xxii. Station Master – he is very sure of himself and secure in his position. He touts the whole railway association at Claire before realizing who she is, after which he kowtows. He is always looking for an opportunity for advancement.
- xxiii. Conductor – he doesn't like to stir up trouble, keep his head down and he will stay out of trouble.

- xxiv. Reporter – he is very sure about his ability to sniff out a story. He doesn't have shame on any level, willing to do just about anything to get the story.
 - xxv. Radio Reporter – he is very confident in his work. He knows his job is secure and so he doesn't stress about much except deadlines.
 - xxvi. Photographer – he believes he is very good at his job, he is very curious about the world around him and believe he is good at finding out the mysteries in the story.
 - xxvii. Burgomaster's Granddaughters Hermine and Adolphine – they both believe they are secure in their social status and so focus their efforts on making themselves in the image of their mother.
 - xxviii. Athlete - He is proud of his work, obliging Claire when she requests more tricks
 - xxix. Sacristan – he believes he is doing God's work in assisting the Pastor.
- e. Who is the protagonist?
 - i. Anton Schill is the protagonist. He has the most stark character growth spurred by the central conflict of the story which is very specific to him. Both the town's reliance on him, first as a representative/informant then as a murder victim, and Claire's focus being on his death shows his importance in the story and how the plot is driven by his actions.
 - f. Who is the antagonist?
 - i. Claire is the antagonist. Her goal is to cause Schill's death but this will provide a twofold result. Though she does not kill, or order one of her entourage kill, Schill - she does facilitate it through the offering of money to the town. She has been actively putting all the pieces in place for years. She bought up the town factories and shut them down knowing it would obliterate the town's economic structure. She comes to the town to offer money for blood having already hedged her bets that the townspeople would take her up on it. She wants those in Gullen to lose their humanity through murder and complicity the same way she lost hers through Schill's betrayal, prostitution, and injuries. Schill's death is a catalyst by which she can exact revenge on not only the man who wronged her, but also those who stood behind him, and said nothing, while he did it.
 - g. Polar Attitudes
 - i. Schill has the biggest attitude shift. He starts the play very self-assured in his position in the town and his family. Throughout the

play the world around him shifts. He is at the center of it but has no control. The only way for him to cope is through acceptance of the situation and taking responsibility for his actions – even if they are extreme. He ends the play with his dignity intact while also having fundamentally shifted his perception of his past, his own character, and those around him.

- h. What is the character's super objective?
- i. Claire – to purge her past
 - ii. Schill – to survive, it changes in Act 3 – to own up to his wrongdoings
 - iii. Pedro – to please his wife
 - iv. Bobby – to serve his mistress
 - v. Mike – to serve his mistress
 - vi. Max – to serve his mistress
 - vii. Kobby – to escape torture
 - viii. Lobby – to escape torture
 - ix. Schill's Wife – to climb the social ladder
 - x. Schill's Daughter – to climb the social ladder
 - xi. Schill's Son – to gain goods with the least amount of effort
 - xii. Burgomaster – to provide a means for his town to prosper
 - xiii. Pastor – to foster spiritual growth, in Act 2/3 – to preserve his conscience
 - xiv. Teacher – to educate the minds of the town, in Act 2/3 – to preserve his conscience
 - xv. Doctor – to heal the sick and injured, in Act 2/3 – to preserve his conscience
 - xvi. Policeman – to safeguard the community from harm he deems as dangerous
 - xvii. First, Second, Third, and Fourth Man – to acquire the means to live a comfortable life
 - xviii. Painter – to propagate his work
 - xix. First and Second Woman – to climb the social ladder
 - xx. Stationmaster – to keep the station in working order
 - xxi. Conductor – to get his passengers to their destination on safely.
 - xxii. Reporter – to find the story
 - xxiii. Radio Reporter – to entertain his audience
 - xxiv. Photographer – to capture the scene in the fullest
 - xxv. Burgomaster's Granddaughters – to climb the social ladder
 - xxvi. Athlete – to perform the best he can
 - xxvii. Sacristan – to assist the Pastor in his duties

- i. How strong is the Character's will?
 - i. Claire – She has an extremely strong will. She has been planning this visit for years, buying up the town and shutting down factories. She has been bidding her time and, even as she waits for the townspeople to inevitably come around to her proposal, she is cool as a cucumber – smoking cigars and remarrying twice while in town.
 - ii. Schill – He has a strong will. He exhausts every avenue to try and make sure he won't be killed. When he tries to leave on the train he knows he can try to leave but that his fate is sealed. After his super objective shifts, he is staunch in his refusal to ease the townspeople's guilt or burden.
 - iii. Pedro – he has a weak will. While he is able to keep doing the sport he loves and not upset Claire too much, he uses over the top flattery in order to stay in Claire's good graces and doesn't put up any fuss when she sends him away.
 - iv. Bobby – He has a fairly weak will. He was a highly respected judge when Claire approached him, moving forward in his career. He couldn't resist taking money in exchange for his dignity trading a prestigious job for a service job.
 - v. Mike and Max – They have a medium will. Complacent to Claire's command, but they follow her because she treats them well. Unlike Bobby who is loyal for money and guilt, they are loyal because Claire is good to them. This loyalty isn't unusual given their gangster past where in a mob family you're either loyal or you're dead.
 - vi. Kobby and Lobby – They have a weak will. They are completely at the mercy of Claire and, by extension, Mike and Max. They do not fight back or try to run, instead they try to exist within the oppression while taking any bits of joy they can find.
 - vii. Schill's Wife – She has a strong will. She is willing to turn a completely blind eye to the town's intentions so that she and her children can get a leg up. She avoids the vote all together by taking the children to the movies. She shows signs of her selling Schill out early in Act 3 by her interactions with the townspeople, agreeing with them about Schill keeping his mouth shut.
 - viii. Schill's Daughter – She has a fairly weak will. She is following the tide moving around her. She is taking classes to better herself.

- ix. Schill's Son – He has a weak will. He doesn't go to work but instead lazes about, taking up driving and shopping as his main pass time.
- x. Burgomaster – He has a very strong will. While the rest of the town is buying small goods, the Burgomaster is contracting large projects and improvements to the town which all but guarantee the town's improvement by one manner or another.
- xi. Pastor – He has a weak will. He even admits this is Act 2 saying "We are poor weak things, all of us". He tries to justify his thoughts through condemnation of Schill, but it is short lived. He knows he is condoning wrong in pursuing Schill's murder, but he does not speak against it.
- xii. Teacher – He had a fairly strong will. He stays fairly persistent throughout about his condemnation of the town's indifference to the proposal as 'not a threat' and so, in turn, bringing it about as necessary by their own actions. He tells Schill that the town has always known it would murder Schill, even the Teacher says he knew he would – but he fights against that inevitable end.
- xiii. Doctor – He has a medium will. He tries to save Schill by talking with Claire about buying up the businesses, but in the end he does what Claire tells him 0 pronouncing the next death as a heart attack.
- xiv. Policeman – He has a strong will. He is one of the first people to become hostile towards Schill. He says in his first interaction with Claire that he is corruptible, and knows it. His character from then on is, not surprisingly, one of the first to be turned to the Claire side. He is pretty open about his thoughts on Schill's guilt and doesn't hide his anger towards him.
- xv. First, Second, Third, and Fourth Man – They have strong wills. They, like the Policeman, are more easily won over to Claire's proposal. They are not constant in their daily life – not having steady jobs or a steady family life. They want to get a leg up and they'll do what they have to to get it.
- xvi. Painter – He has a strong will. He is very self-centered in terms of getting more prestigious work and he is willing to do what he has to in order to commission better projects.
- xvii. First and Second Woman – These woman have a fairly strong will. While they don't do much to directly cause Schill's death, their complicity signifies their desire to follow through on Claire's proposal.

- xviii. Station Master – He has a fairly strong will. When Claire pulls the emergency brake, he throws everything and the kitchen sink at her as a threat. He is aware of social order however and so he pulls back on his condemnation once he realizes who she is.
 - xix. Conductor – He has a fairly strong will. He controls the train and is secure in his role so when he calls for ‘all aboard’ or services the line he is confident in his job and position.
 - xx. Reporter – He has a fairly strong will. He goes through many different sources to try and sniff out an interesting story.
 - xxi. Radio Reporter – He has a strong will. He takes his time in reporting the scene in the court, embellishing for dramatic effect.
 - xxii. Photographer – He has a strong will. He gets to the best spot to find the mark for his camera.
 - xxiii. Burgomaster’s Granddaughters – They have a fairly weak will. They enjoy the benefits of living under the privileged auspices of their father, but they do not strive to better their standing.
 - xxiv. Athlete – He has a fairly strong will. He pushes himself as hard as he can to perform for Claire.
 - xxv. Sacristan – He has a strong will. He is loyal to the Pastor and is quick to get him what he needs.
- j. What are the character’s morals?
- i. Claire – Within her own worldview, she has very high morals. She was taught from her youth that the world doesn’t run the way fairy tales go or even like Shakespeare – where the lovers die but the families learn their lesson and bury the hatchet. She was denied justice through Schill’s buying of testimony. She had to endure the life a prostitute, marginalized and abused, in a life where people’s true natures reveal themselves.
 - ii. Schill – He starts the play with low morals, looking to exploit the woman he impregnated and abandoned for money, but as the play goes on his morals improve. Once he accepts his fate and his responsibility in bringing it about, his moral standing improves immensely. The townspeople won’t acknowledge the shift, still trying to scapegoat him to ease their own conscience, but it improves none the less.
 - iii. Pedro – he has medium morals. His pursuits aren’t harmful to anyone, but he also is disparaging of people living their everyday lives commenting on how boring it all is. He doesn’t use his power and wealth to benefit others as far as we know.

- iv. Bobby – He has medium morals. He is looking out for number one and he is going to be best served following Claire’s lead. There is also an element of shame over his part in the case which ruined her and he plays his part well in Claire’s proposal.
- v. Mike – He has low morals. We know that he was sentenced to die in Sing Sing for being a gangster so he must have committed some pretty heinous crimes prior to the show. He maintains his tough guy persona as he provides intimidation for those who would contradict Claire and punish those who would go against her wishes.
- vi. Max – He has low morals. We know that he was sentenced to die in Sing Sing for being a gangster so he must have committed some pretty heinous crimes prior to the show. He maintains his tough guy persona as he provides intimidation for those who would contradict Claire and punish those who would go against her wishes.
- vii. Kobby – He has low morals. He was willing to ruin a girl’s life for a quart of schnapps and a pat on the back from Schill.
- viii. Lobby – He has low morals. He was willing to ruin a girl’s life for a quart of schnapps and a pat on the back from Schill.
- ix. Schill’s Wife – She has fairly low morals. She craves security for her family which is understandable in a mother, but her end doesn’t justify the means.
- x. Schill’s Daughter – She has low morals. The Teacher chastises both mother and daughter for their betrayal of their father and unwillingness to speak out against those who would do him harm.
- xi. Schill’s Son – He has low morals. He lies about going to find work and is unabashedly proud of his new car and ability to drive; a skill he only acquired after not going to find work or a means to pay for any of his new goods.
- xii. Burgomaster – He has low morals. He isn’t really concerned with what is right or wrong but by which means he can get the money for the town.
- xiii. Pastor – He has medium morals. He knows what is right and wrong. He does not speak out against it, but unlike the Policeman or Burgomaster who slip too easily into the justification of Schill’s murder, the Pastor truly struggles with it.
- xiv. Teacher – He has fairly high morals. He is one of the only characters who shows a true sense of shame about their actions. While the rest of the town finds justification by blaming Schill or

ignoring the Act 1 itself – the Teacher tries to face it head on – he is just fighting an inevitable end.

- xv. Doctor – He has medium morals. As a physician he has taken an oath to help, or at least not harm, others. Claire’s proposal tests the Doctor and he eventually has to come to terms with his role in the scheme as all other avenues are fruitless.
- xvi. Policeman – He has low morals. He turns a blind eye to a murder threat and he allows murder in front of him.
- xvii. First, Second, Third, and Fourth Man – They have fairly low morals. They live their lives in pursuit of the comfortable and jump at the chance to acquire a comfortable living without much physical effort.
- xviii. Painter – He has fairly low morals. He is part of the vote cast to kill Schill and does it unabashedly.
- xix. First and Second Woman – They have low morals. They aren’t concerned with moral right and wrong so much as what is fashionably right or wrong – what the group thinks.
- xx. Stationmaster – He has medium morals. His concern for Schill’s death is as an outsider. He is not as involved in the town as some, like the Burgomaster or Policeman, but does feel the town’s poverty the same as the town. Schill’s death is the means to get a better station and better situation.
- xxi. Station Master – He has fairly high morals. He values a job well done.
- xxii. Conductor – He has fairly high morals. He values doing a good job and keeping the trains promise to its customers.
- xxiii. Reporter – He has medium morals. He will do what it takes to get the story, not always savory – but it is hard to measure this as low in context with the rest of the moralistic fiber of the characters in the play.
- xxiv. Radio Reporter – He has medium morals. He is trying to do his job to the best of his ability and isn’t part of the real story unfolding in the auditorium.
- xxv. Photographer – He has medium morals. He isn’t as interested in the human element of the stories, he is absorbed by his work.
- xxvi. Burgomaster’s Granddaughters – They have medium morals. They know about the proposal but have most likely been shielded or convinced by their parents that Schill is a criminal. In their minds, criminals deserve punishment.

- xxvii. Athlete – He has fairly low morals. He is in the line of men who descend upon Schill and murder him.
 - xxviii. Sacristan – He has fairly low morals. Unlike the Pastor who struggles with the decision, the Sacristan keeps adding on the vestments – piling on the clothes of the Cloth in an act of irony. The more the Sacristan puts on the Pastor, the closer to exposing his moral crisis he becomes.
- k. Scene objectives? (Desire)
- Unit 1
 - a. Schill – to prepare for Claire’s arrival
 - b. Burgomaster – to prep Schill
 - c. Pastor – to sanctify the preparations
 - d. Teacher – to report his findings
 - e. First Man – to gossip about Claire
 - f. Second Man – to prepare the train station for Claire’s arrival
 - g. Third Man – to prepare the train station for Claire’s arrival
 - h. Fourth Man – to prepare the train station for Claire’s arrival
 - i. Painter – to finish painting the sign
 - j. Stationmaster – to clear the platform
 - k. Conductor – to inform passengers of their location
 - Unit 2
 - a. Claire – to tolerate the fake praise
 - b. Pedro – to follow his woman
 - c. Bobby – to provide support
 - d. Mike – to carry Claire
 - e. Max – to carry Claire
 - f. Kobby – to follow orders
 - g. Lobby – to follow orders
 - h. Schill – to flatter
 - i. Burgomaster – to impress
 - j. Pastor – to bless the occasion
 - k. Teacher – to entertain
 - l. First Man – to catch a glimpse of the famous lady
 - m. Second Man – to catch a glimpse of the famous lady
 - n. Third Man – to catch a glimpse of the famous lady
 - o. Fourth Man – to catch a glimpse of the famous lady
 - p. Painter – to show off his work
 - q. Stationmaster – to keep the train running on time/to please Claire

- r. Doctor – to dazzle
- s. Policeman – to keep the peace
- t. Mixed Choir – to sing
- u. Burgomaster’s Daughter 1 – to look adorable
- v. Burgomaster’s Daughter 2 – to look adorable

Unit 3

- a. Burgomaster – to congratulate
- b. Teacher – to digest the welcome
- c. Policeman – to report back Schill’s progress

Unit 4

- a. Claire – to ensnare
- b. Schill – to endear Claire to him
- c. Pedro – to catch some fish
- d. Bobby – to provide Claire with cigars
- e. Mike – to guard
- f. Max – to guard
- g. Kobby – to entertain
- h. Lobby – to entertain
- i. Townspeople – to eavesdrop

Unit 5

- a. Claire – to make a proposal
- b. Schill – to sweet-talk
- c. Pedro – to support Claire’s mission
- d. Bobby – to provide evidence of Claire’s claim
- e. Mike and Max – to keep everyone in line
- f. Kobby and Lobby – to provide evidence of Claire’s claim
- g. Burgomaster – to butter up Claire/to deny Claire
- h. Pastor – to ordain the proceedings
- i. Teacher – to appeal to Claire’s mercy
- j. Doctor – to engage Claire in intelligent conversation
- k. Policeman – to keep everyone in line
- l. First Man – to get a free meal
- m. Second Man – to get a free meal
- n. Third Man – to get a free meal
- o. Fourth Man – to get a free meal
- p. Painter – to receive praise
- q. Schill’s Wife – to support Schill
- r. Schill’s Daughter – to endear Claire to Schill
- s. Schill’s Son – to endear Claire to Schill
- t. Mixed Choir – to sing their hearts out

- Unit 6
- u. Athlete – to perform
 - a. Claire – to enjoy the show
 - b. Schill – to assert his appreciation/to discover why people are buying so many things on credit
 - c. Bobby – to help Claire get ready
 - d. Schill's Daughter – to reassure her father
 - e. Schill's Son – to reassure her father
 - f. First Man – to buy
 - g. Third Man – to deliver eggs
 - h. Second Man – to buy alcohol
 - i. First Woman – to buy groceries
 - j. Second Woman – to buy groceries
- Unit 7
- a. Claire – to relax
 - b. Schill – to force Policeman to arrest Claire
 - c. Pedro – to amuse himself
 - d. Bobby – to serve Claire
 - e. Policeman – to deter Schill from pushing the matter
- Unit 8
- a. Claire – to recall her past loves
 - b. Schill – to appeal to the Burgomaster
 - c. Pedro – to tease
 - d. Bobby – to serve
 - e. Burgomaster – to pacify Schill
 - f. Third Man – to deliver the typewriter
- Unit 9
- a. Claire – to revel in the town's turn
 - b. Schill – to find sanctuary
 - c. Pedro – to distract Claire
 - d. Bobby – to make himself available for Claire's use
 - e. Pastor – to sooth his conscience
 - f. Sacristan – to assist the Pastor
 - g. Townsman – to kill the panther
- Unit 10
- a. Claire – to receive condolences
 - b. Schill – to threaten Claire
 - c. Pedro – to pout
 - d. Bobby – to inform Claire
 - e. Teacher – to offer condolences

- f. Mixed Choir – to sing
- Unit 11
- a. Schill – to escape Gullen
 b. Townspeople – to deter Schill from leaving
 c. Truck Driver – to aide a sorry soul
- Unit 12
- a. Claire – to amuse herself
 b. Mike – to protect
 c. Max – to protect
 d. Teacher - to convince Claire
 e. Doctor - to appeal to Claire's logic
- Unit 13
- a. Schill – to force the Gulleners to dirty their hands
 b. Schill's Wife – to sell merchandise
 c. Schill's Daughter – to show off
 d. Schill's Son – to show off
 e. Teacher – to tell the Reporter the truth
 f. Man 1-4 – to keep the truth from coming out
 g. Painter – to keep the truth from coming out
 h. Reporter – to question Anton Schill
- Unit 14
- a. Schill – to deny the Burgomaster
 b. Burgomaster – to convince Schill to commit suicide
- Unit 15
- a. Schill – to take solace in his family's love
 b. Schill's Wife – to avoid a scene
 c. Schill's Daughter – to dodge Schill's questions
 d. Schill's Son – to dodge Schill's questions
- Unit 16
- a. Claire – to comfort Schill
 b. Schill – to confess his responsibility in Claire's misfortune
 c. Townspeople – to keep tabs on Schill
- Unit 17
- a. Schill – to absolve himself
 b. Burgomaster – to accept Claire's proposal
 c. Townspeople – to vote yes
 d. Teacher – to make one last attempt to save his soul
 e. Reporter – to report on the trial
 f. Radio Reporter – to describe the scene
 g. Photographer – to get just the right shot

Unit 18

- a. Schill – to accept justice
- b. Townspeople – to get Claire’s money
- c. Claire – to confirm Schill is dead

Unit 19

- a. Townspeople – to wash their hands clean

IV. Meaning of Title - The title of the play is the central plot point. The townspeople are paid a visit by an old townswoman. The title is non-threatening on its own and encapsulates the simplicity of the offer Claire, the visitor, has for her hosts.

V. Events

- a. The initial event of the play is Claire’s arrival in Gullen
- b. The inciting incident of the play is Claire proposes One Billion to the town if they kill Anton Schill
- c. The central event of the play is when Schill is killed
- d. The main event of the play is the townspeople returning to their everyday existence

VI. Tempo

a. Play

- Unit 1 - 5
- Unit 2 - 5, 9, 7
- Unit 3 - 6
- Unit 4 - 5
- Unit 5 - 7, 9, 8
- Unit 6 - 6, 9
- Unit 7 - 8, 6, 7
- Unit 8 - 7, 6
- Unit 9 - 6, 7, 9
- Unit 10 - 6, 8
- Unit 11 - 6, 7, 8, 9
- Unit 12 - 6,7
- Unit 13 - 6, 7
- Unit 14 - 5
- Unit 15 - 6
- Unit 16 - 4, 5
- Unit 17 - 6
- Unit 18 - 4, 10, 3
- Unit 19 - 5

b. Characters

- i. Claire - 6

- ii. Schill – 6, 9, 4
- iii. Pedro - 4
- iv. Bobby - 5
- v. Mike - 8
- vi. Max - 7
- vii. Kobby - 6
- viii. Lobby - 6
- ix. Schill's Wife - 5
- x. Schill's Daughter - 5
- xi. Schill's Son - 5
- xii. Burgomaster - 7
- xiii. Pastor - 6
- xiv. Teacher - 8
- xv. Doctor - 6
- xvi. Policeman - 7
- xvii. First Man - 5
- xviii. Second Man - 6
- xix. Third Man - 3
- xx. Fourth Man - 6
- xxi. Painter - 7
- xxii. First Woman - 5
- xxiii. Second Woman - 5
- xxiv. Stationmaster - 8
- xxv. Conductor - 6
- xxvi. Reporter - 8
- xxvii. Radio Reporter - 6
- xxviii. Photographer - 6
- xxix. Burgomaster's Granddaughter 1 - 4
- xxx. Burgomaster's Granddaughter 2 - 4
- xxxi. Athlete - 7
- xxxii. Sacristan - 8

VII. Mood

- a. The beginning of the play feels worn and run down. Similar to an old Victorian house that hasn't been taken very good care of but has a lot of history and personality. It isn't scary, but cluttered and settled. It is more relaxed. The tension builds during the banquet scene and boils over with Claire's proposal. It goes back to a simmer in Act 2 but there is an undercurrent of turmoil. As the townspeople turn against Schill, the relaxed, old, natural feel is replaced by stark, unnatural, unfriendly tension.

Appendix C: Action Chart

The Visit Action Chart

Revised 14 July 2017

Maurice Valency Translation

SUBJECT TO CHANGE

KEY: X = Onstage	T = Top	E = Enters
O = Onstage with no Dialogue	M = Middle	L =Exits
* = Offstage Dialogue	EN = End	

ACT I	Unit 1 p. 1-13 Introduction	Unit 2 p. 13-23 Claire Arrives	Unit 3 p. 24-25 Golden Apostle 1	Unit 4 p. 26 – 30 In the Forest 1	Unit 5 p. 31-38 Golden Apostle 2
Claire		* T 14 EM 14 LT 15 EM 15 LE 21		ET 26 L EN 30	ET 31 LE 38
Ill	E EN 7	X LE 21		ET 26 L EN 30	ET 31
Pedro		EM 14 LT 15 EM 15 LE 21		ET 26 LM 26 EM 30 L EN 30	
Bobby		EM 14 LT 15 EM 15 LE 21		ET 26 LM 26 ET 28 LM 28	ET 31
Max		ET 21 LE 21		ET 26 LM 26	ET 36
Mike		ET 21 LE 21		ET 26 LM 26	ET 36
Koby		ET 22 LE 23		ET 26 LM 26 EM 30 L EN 30	ET 36
Loby		ET 22 LE 23		ET 26 LM 26 EM 30 L EN 30	ET 36
Frau Schill					ET 31
Otilie Schill					ET 31
Karl Schill					ET 31
Burgomaster	E EN 7	X LE 21	X		ET 31
Pastor	E EN 7	X L EN 21	X		ET 31
Teacher	E EN 7	X LE 21	X		ET 31
Doctor					ET 32
Policeman		EM 19 LE 23	E EN 24		ET 31
First Man	X	X LE 21	X O	X	ET 31
Second Man	X	X LE 21	X O	X	ET 31
Third Man	X	X LE 21	X O	X	ET 31
Fourth Man	X	X LE 21	X O	X	ET 31
Painter	X	X LE 21	X		ET 31
First Woman			X O		ET 31
Second Woman			X O		ET 31
Stationmaster	x	X L EN 13 * T 14 EM 14 LT 15 EM 15 LT 17			
Conductor		* T 14 EM 14 LT 15 EM 15 LT 17			
(D) Reporter					

(D) Radio Reporter					
(D) Photographer					
(D) Mixed Choir		E EN 18 L E 21			
Burgomaster's Wife					ET 31
(D) BM Daughter 1		E M 19 L E 21			
(D) BM Daughter 2		E M 19 L E 21			
(D) Athlete (Performer)					ET 31
(D) Sacristan					
(D) Truck Driver					
(D) Hotel Clerk			X		

The Visit Action Chart

Revised 14 July 2017

Maurice

~~Valency~~ Translation **SUBJECT TO CHANGE**

KEY: X = Onstage	T = Top of Scene	E = Enters
O = Onstage with no Dialogue	M = Middle of Scene	L = Exits
* = Offstage Dialogue	EN = End of Scene	

ACT II	Unit 6 p. 39-47 Ill's Store 1/ Balcony 1	Unit 7 p. 47-52 Police Station Ill & Policeman/ Balcony 2	Unit 8 p. 52-55 Town Hall Ill & Burgo/ Balcony 3	Unit 9 p. 56-58 Church Ill & Pastor Balcony 4	Unit 10 p. 58-59 Claire & Ill Balcony	Unit 11 p. 60-64 Ill Tries to Get on Train
Claire	ET 46	X	X	X	X LM 59	
Ill	X LEN 45	E EN 47 LM 51	E M 52 LM 55	ET 56 LEN 57	E M 58 LEN 59	ET 60
Pedro	E M 44 LM 44 EM 46	X LT 52	X			
Bobby	ET 46 LM 46 EM 47 LM 47		E EN 55 LEN 55		ET 58 LT 58	
Max						
Mike						
Koby						
Loby						
Frau Schill						
Otilie Schill	X LM 41					
Karl Schill	X LM 41					
Burgomaster			X			ET 60 LEN 63
Pastor				ET 56 LE 57	E M 59 LEN 59	E M 60 LEN 63
Teacher					ET 58 LM 58 EM 59 LEN 59	E M 60 LEN 63
Doctor			E M 55 O LEN 55	E EN 57 O LEN 57		E M 60 LEN 63
Policeman		X	E M 55 O LEN 55	E EN 57 O LEN 57		ET 60 LEN 63
First Man	E M 41		E M 55 O LEN 55	E EN 57 O LEN 57		E M 60 LEN 63
Second Man	E M 43		E M 55 O LEN 55	E EN 57 O LEN 57		E M 60 LEN 63
Third Man	E M 39 LT 40		E M 55 O LEN 55	O?		E M 60 LEN 63
Fourth Man			E M 55 O LEN 55	O?		E M 60 LEN 63

Painter			E M 55 O L EN 55	E EN 57 O L EN 57		ET 60 L EN 63
First Woman	ET 42					E M 60 L EN 63
Second Woman	ET 42					E M 60 L EN 63
Stationmaster						E EN 61 L M 63
Conductor						
(D) Reporter						
(D) Radio Reporter						
(D) Photographer						
(D) Mixed Choir					ET 58 L M 58 E M 59 L EN 59	
Burgomaster's Wife						E M 60 L EN 63
(D) BM Daughter 1						
(D) BM Daughter 2						
(D) Athlete (Performer)						E M 60 L EN 63
(D) Sacristan				ET 56 L EN 57		
(D) Truck Driver						E EN 63 LT 64
(D) Hotel Clerk						

The Visit Action Chart

Revised 14 July 2017

Maurice

~~Valency~~ Translation **SUBJECT TO CHANGE**

KEY: X = Onstage	T = Top of Scene	E = Enters
O = Onstage with no Dialogue	M = Middle of Scene	L = Exits
* = Offstage Dialogue	EN = End of Scene	

ACT III	Unit 12 p. 65-70 Barn	Unit 13 p. 70-75 Ill's Store 2	Unit 14 p. 75-77 B. master w/gun	Unit 15 p. 77-79 Goodbye Family	Unit 16 P. 79-81 In the Forest	Unit 17 p. 82-85 The Vote	Unit 18 p. 85-88 The Sentence	Unit 19 p. 88 Goodbye Ill
Claire	X LM 70				* M 79 EM 79 LM 81		ET 87 LM 87	
Ill		EM 73	X	X	X	X	X OT 87 LM 87	
Pedro								
Bobby	ET 65 LT 65 EM 65 LM 65						ET 87 LM 87	
Max	EM 69 LM 70						ET 87 LM 87	
Mike	EM 69 LM 70						ET 87 LM 87	
Koby							ET 87 LM 87	
Loby							ET 87 LM 87	
Frau Schill		X LM 74		ET 78 LT 79				X
Otilie Schill		EM 72 LM 74		ET 78 LT 79				X
Karl Schill		EM 72 LM 74		ET 78 LT 79				X
Burgomaster			EM 75 L EN 77		X	ET 82	X	X
Pastor					X	ET 82	X	X

Appendix D: Cast List

**THE
VISIT**
Cast List

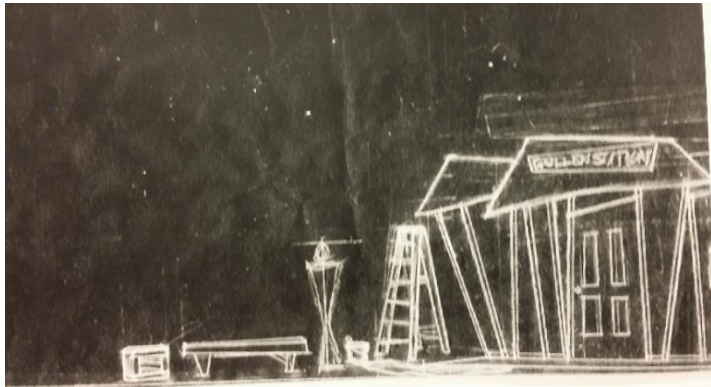
The Visited

Anton Schill – Hunter Fredrick	First Man – Maya Kelch
Frau Schill – Megan Wiegert	Second Man – Colby Danner
Otillie Schill – Bethany Miscannon	Third Man – Miranda Rehm
Karl Schill – Caleb Ellis	Fourth Man – Matthew Hansen
Burgomaster – Jordan Wolk	Painter – Timothy Lewarne
Pastor – Wil Spaeth	First Woman – Allison Krodinger
Policeman – Alexander Johnson	Second Woman – Valerie Grant
Teacher – Duncan Phillips	Stationmaster – Breonna Jackson
Doctor – Patience Davis	Conductor – Paige Epperson
	Burgomaster's Wife – Jamie Greco

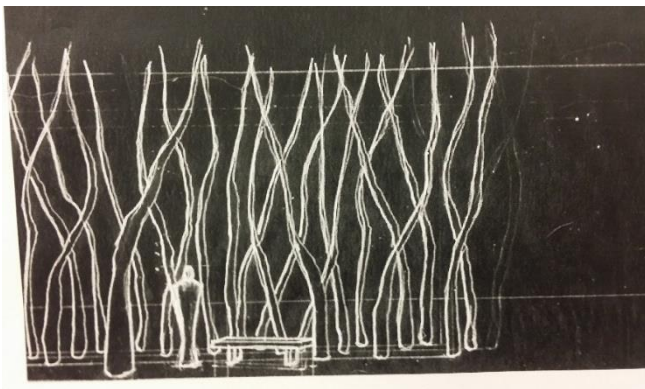
The Visitors

Claire Zachanassian – Brianna Howard
Pedro – Victoria Rossi
Bobby – Logan Willmore
Max – Tyler Woehl
Mike – Eric Bemus
Kobby – Cece Day
Lobby – Katelynn Wilson

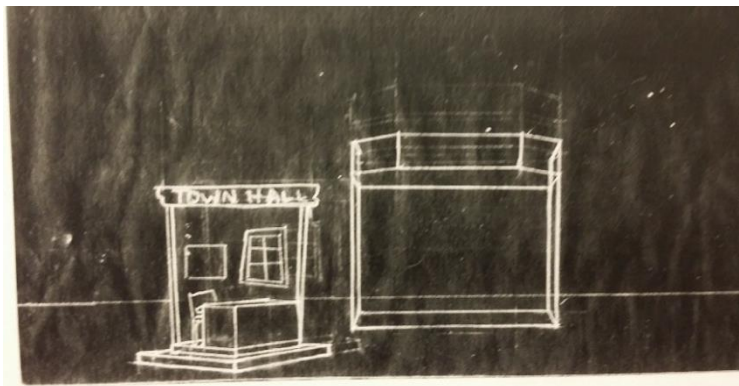
Appendix E: Scenic Sketches/Renderings and Ground Plans



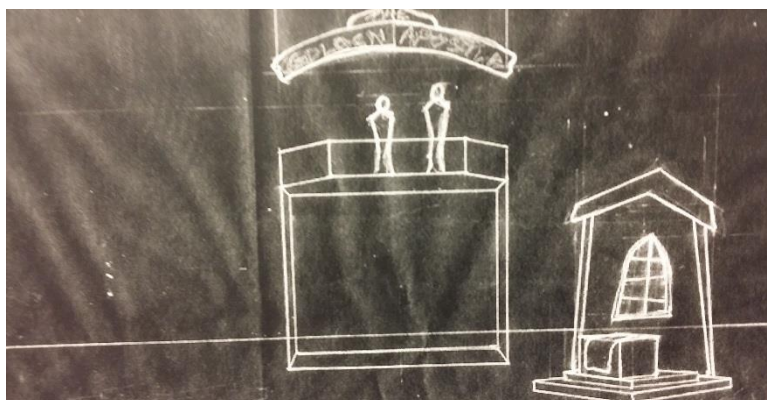
E.1: Early Concept Sketch of Act 1.1 Train Station
Artwork by Louise Herman



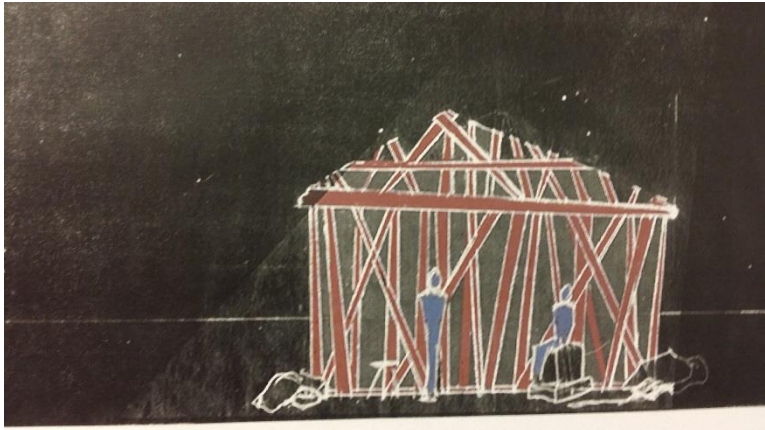
E.2: Early Concept Sketch of Act 1.3 The Forest
Artwork by Louise Herman



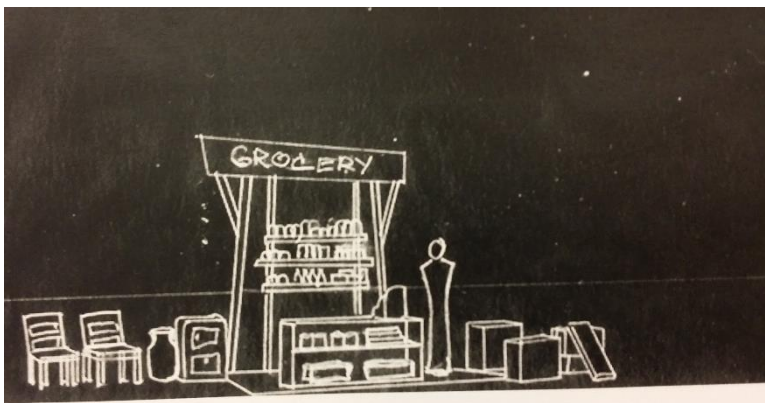
E.3: Early Concept Sketch of Act 2.3 Mayor's Office and Balcony
Artwork by Louise Herman



E.4: Early Concept Sketch of Act 2.4 The Church
Artwork by Louise Herman



E.5: Early Concept Sketch of Act 3.1 The Barn
Artwork by Louise Herman



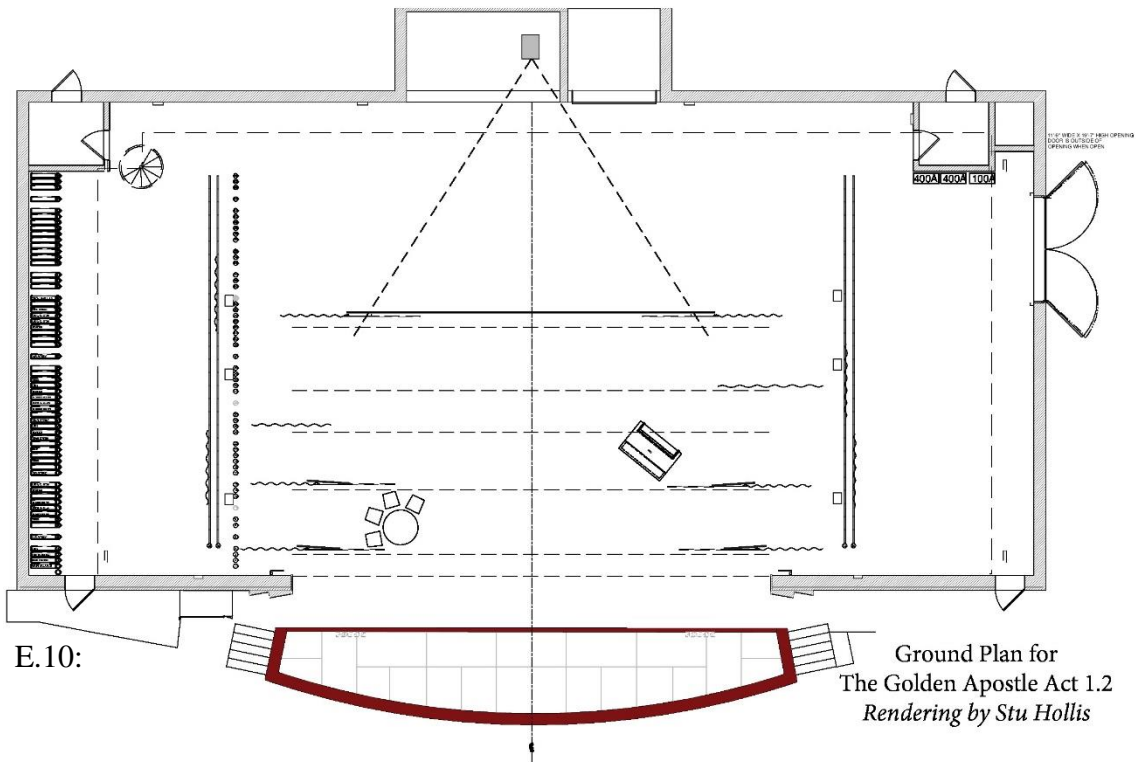
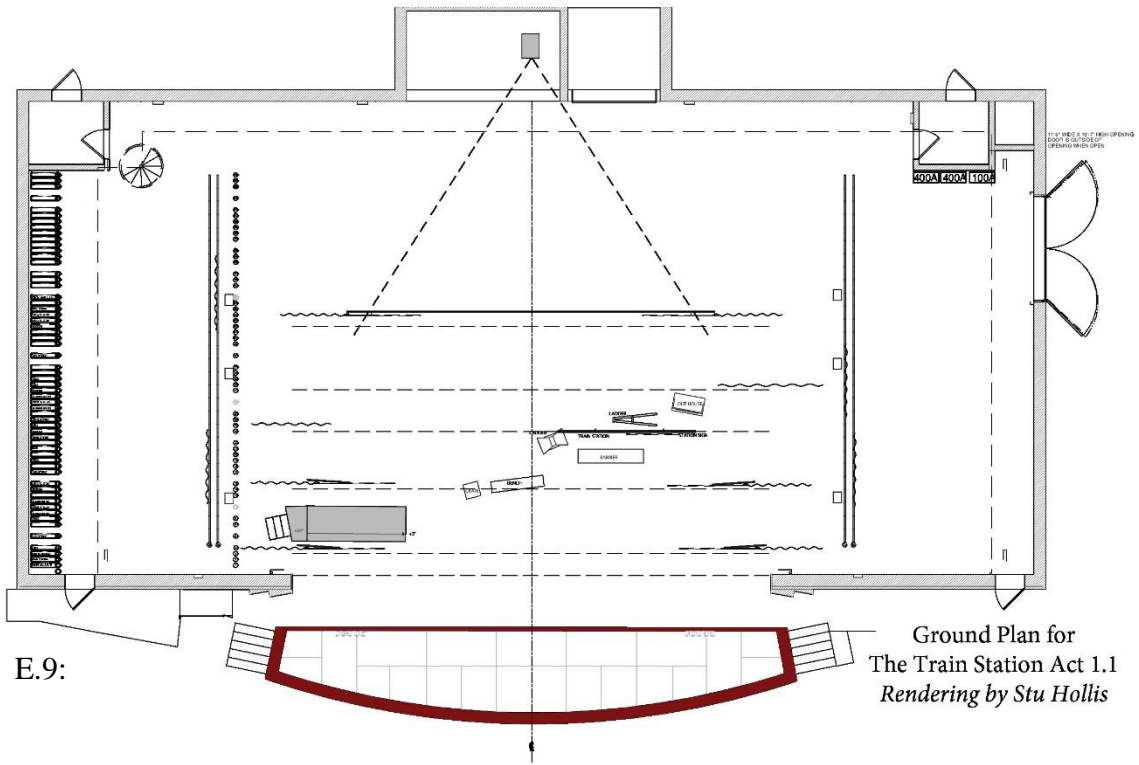
E.6: Early Concept Sketch of Act 3.2 Schill's Store
Artwork by Louise Herman

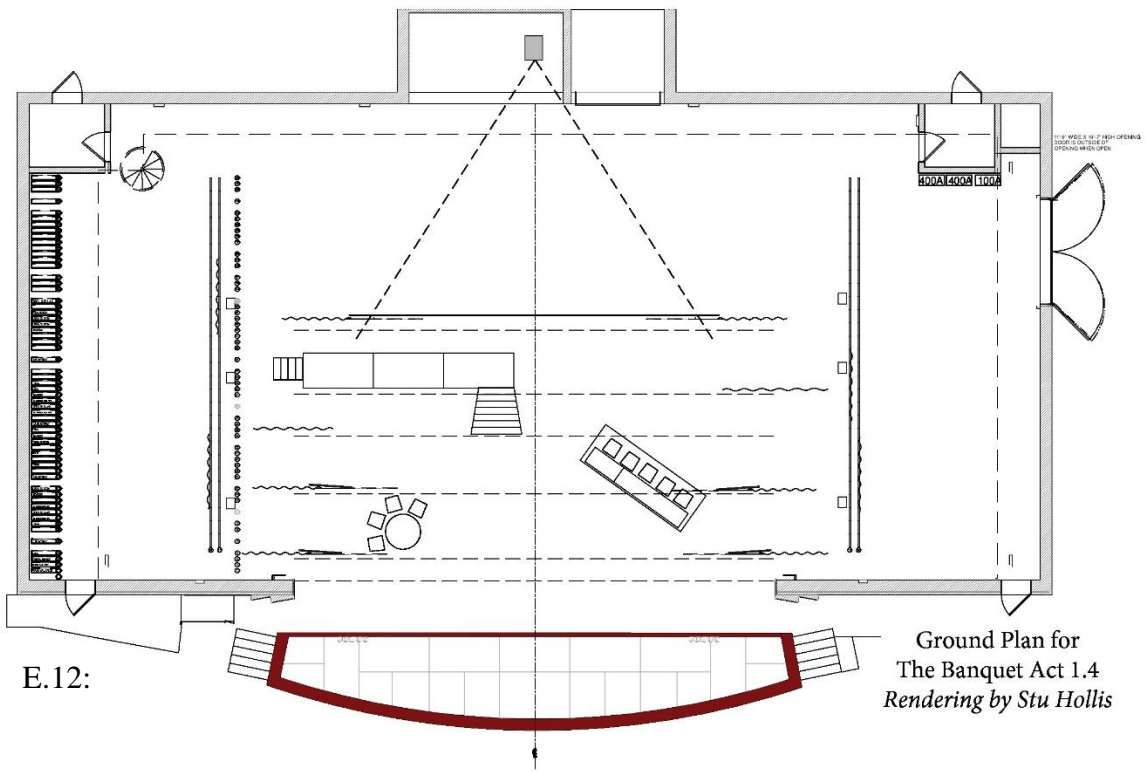
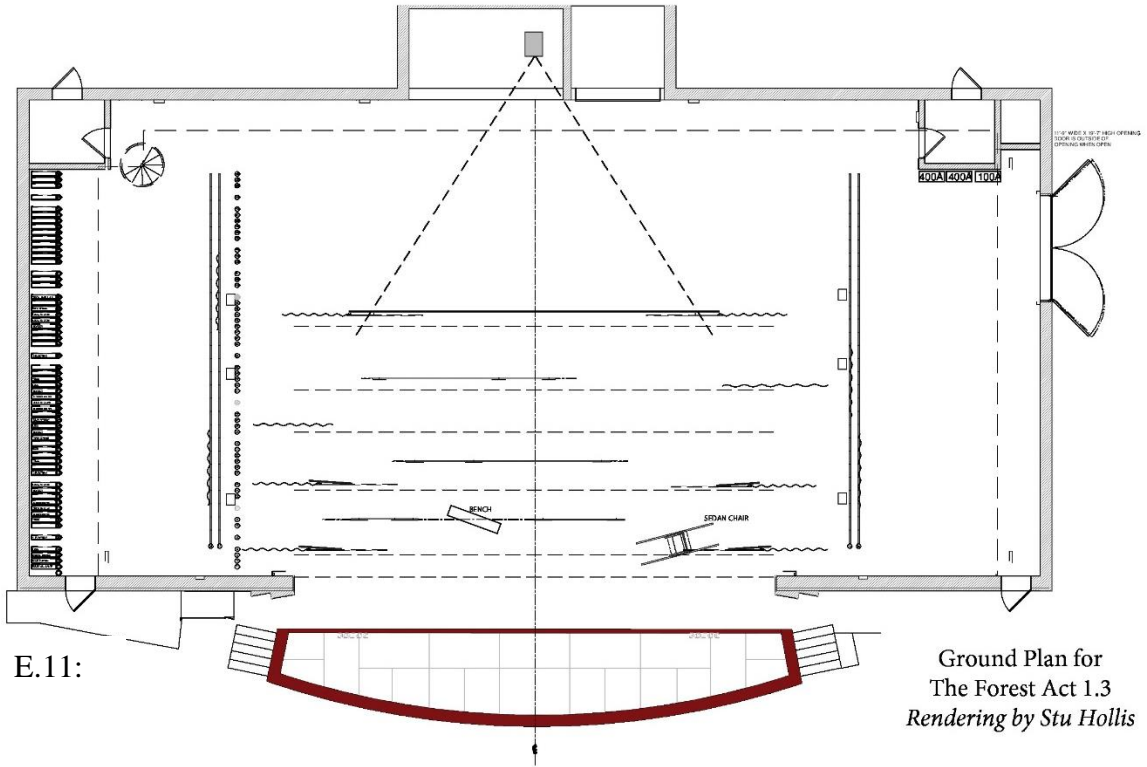


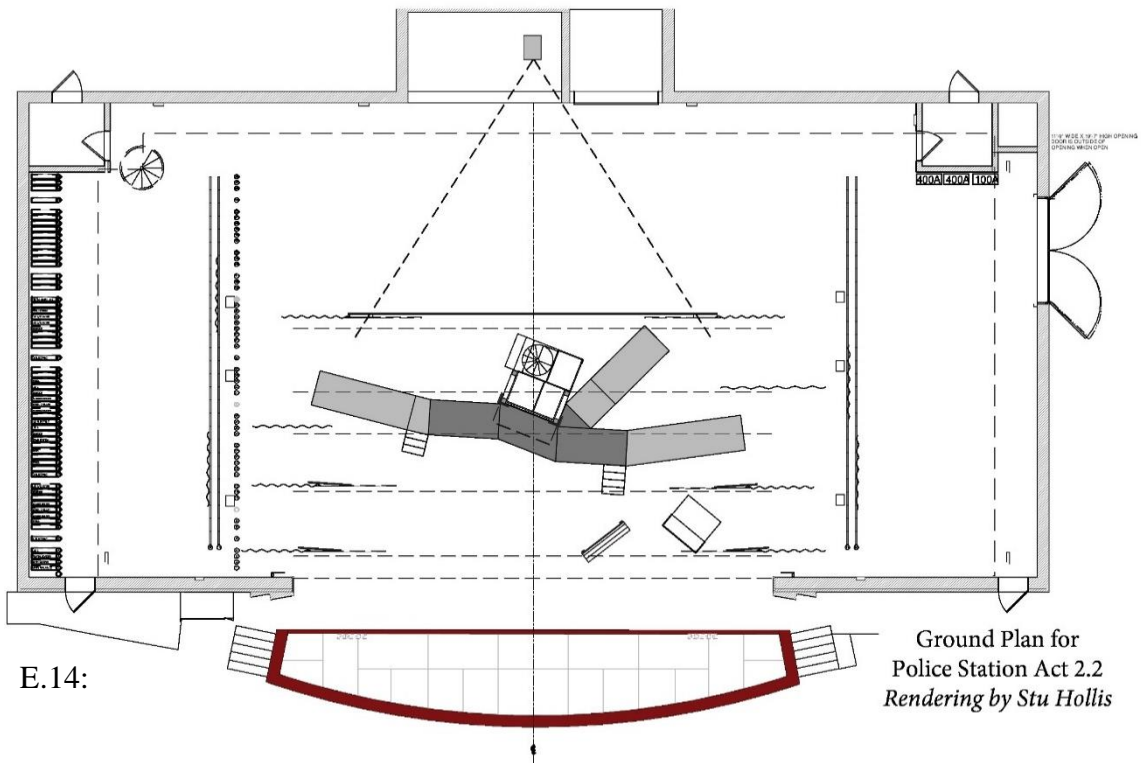
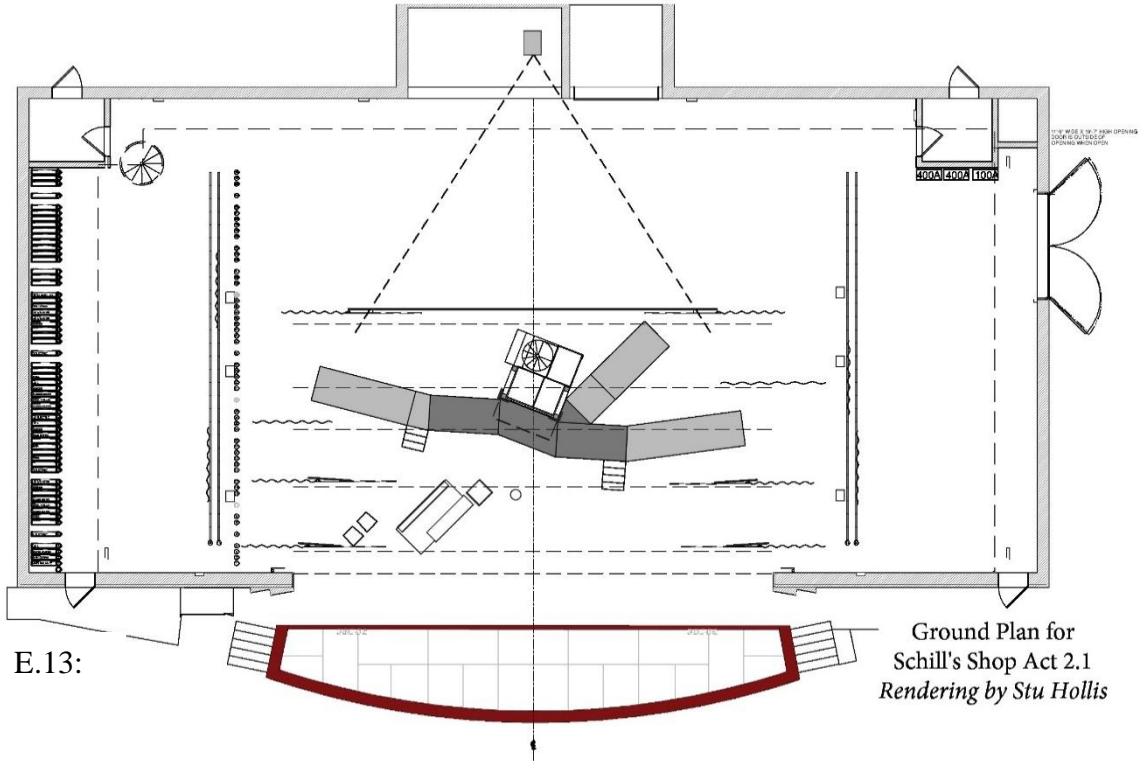
E.7: Early Projection image. *Rendering by Louise Herman*

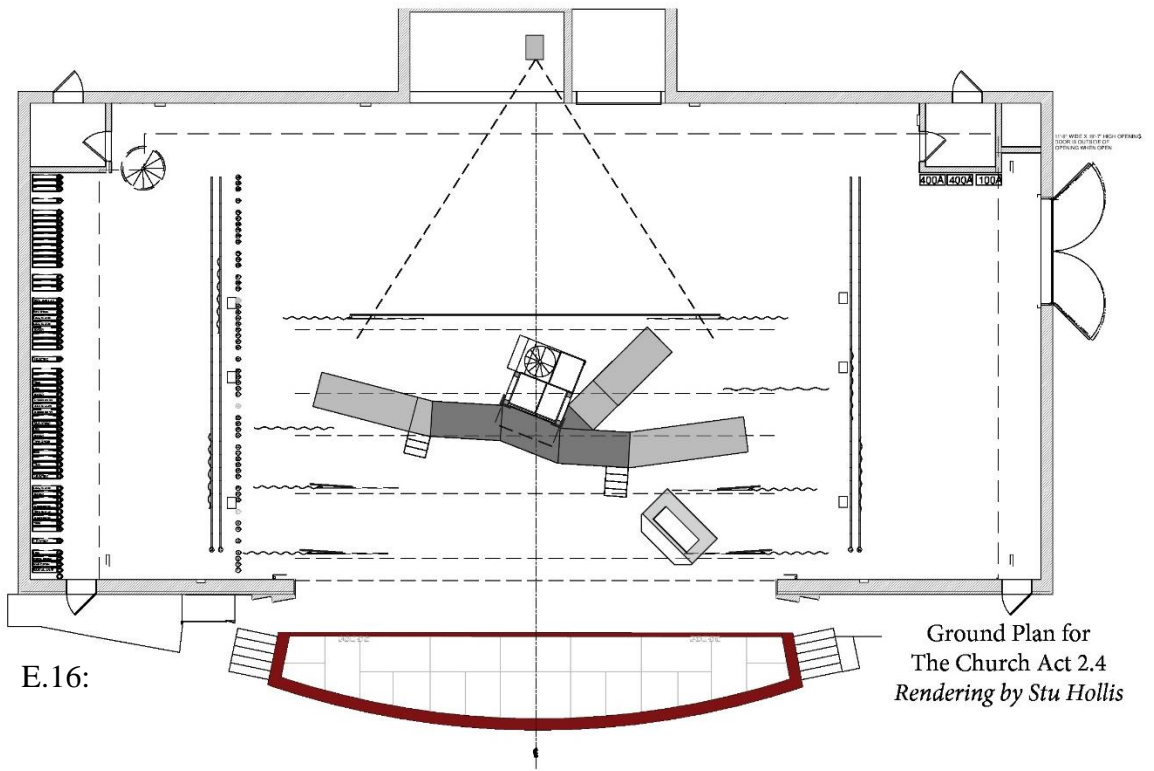
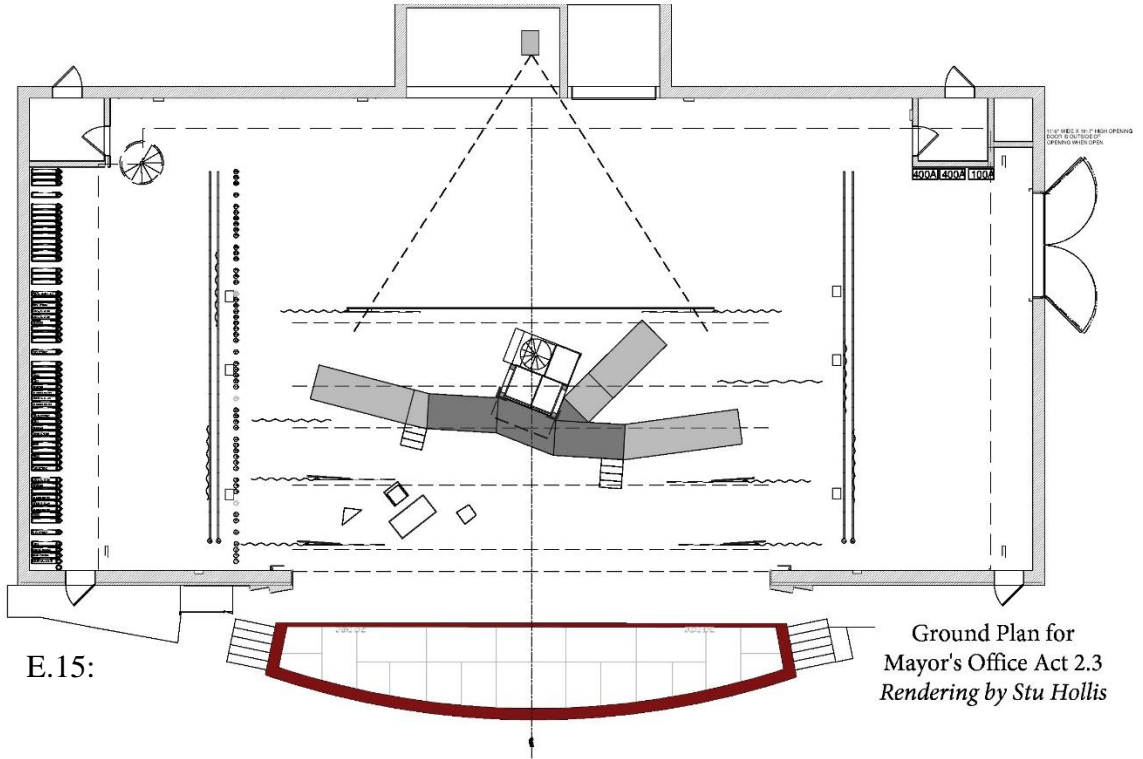


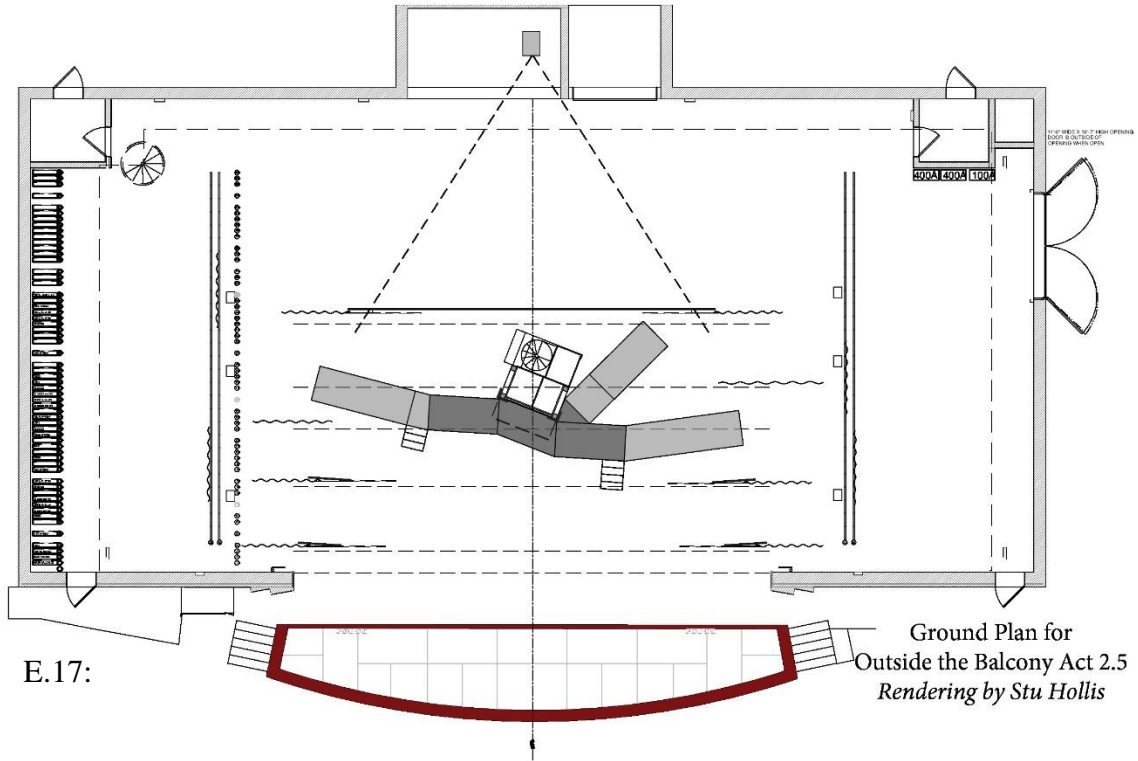
E.8: Early Concept Rendering of Upstage Town Possibilities
Rendering by Louise Herman





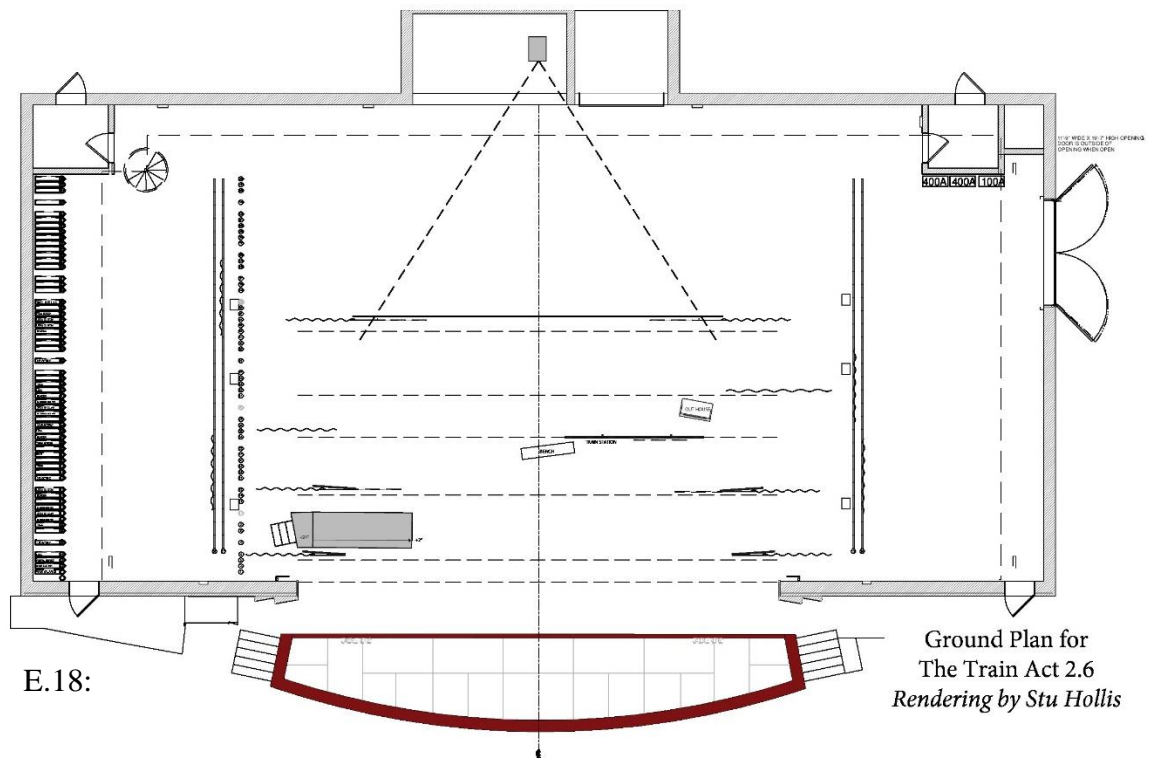






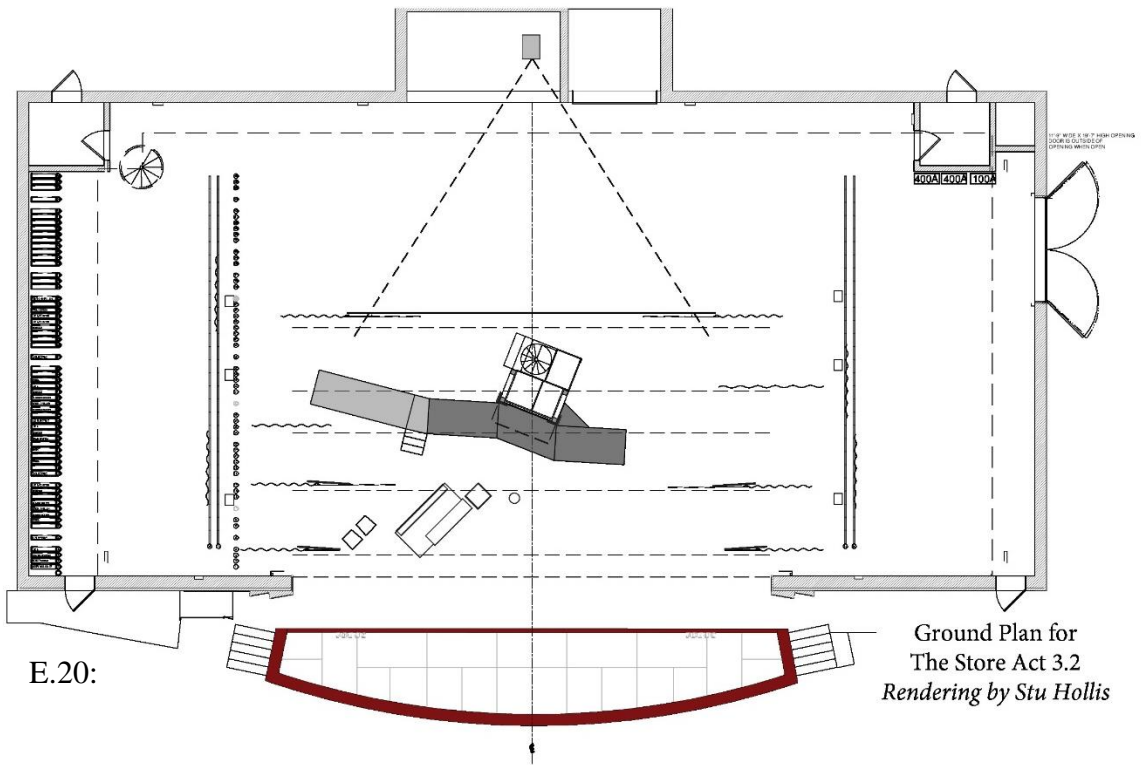
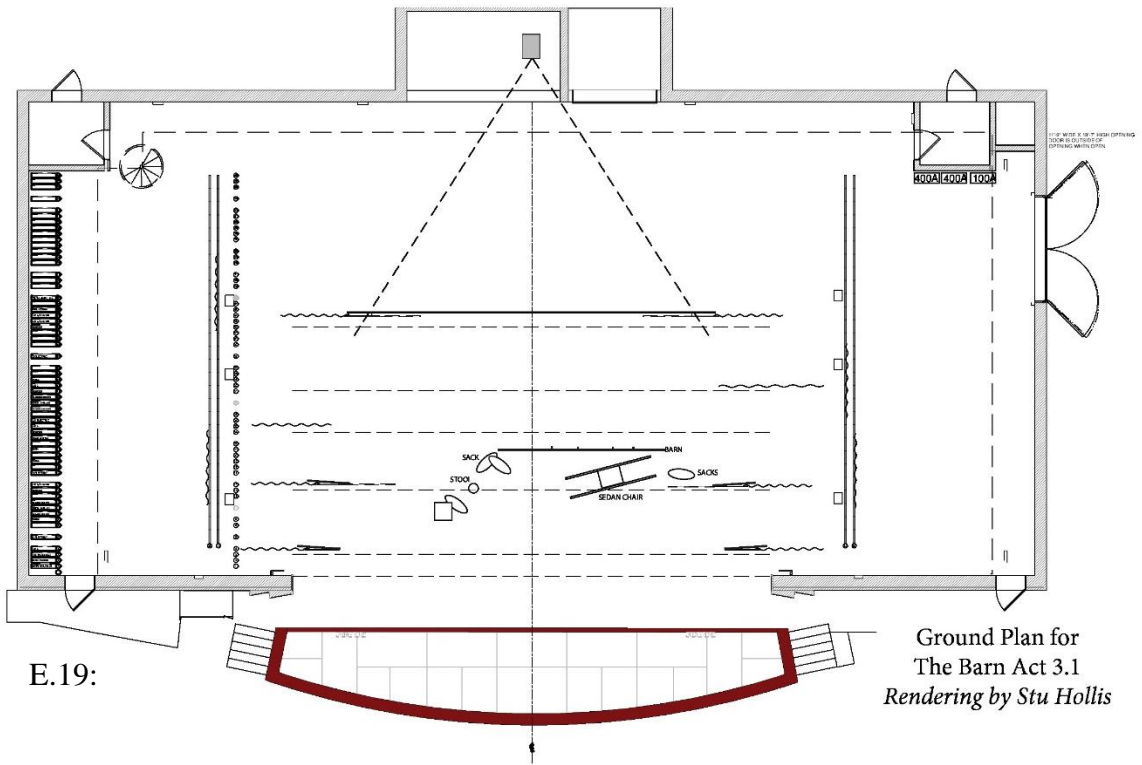
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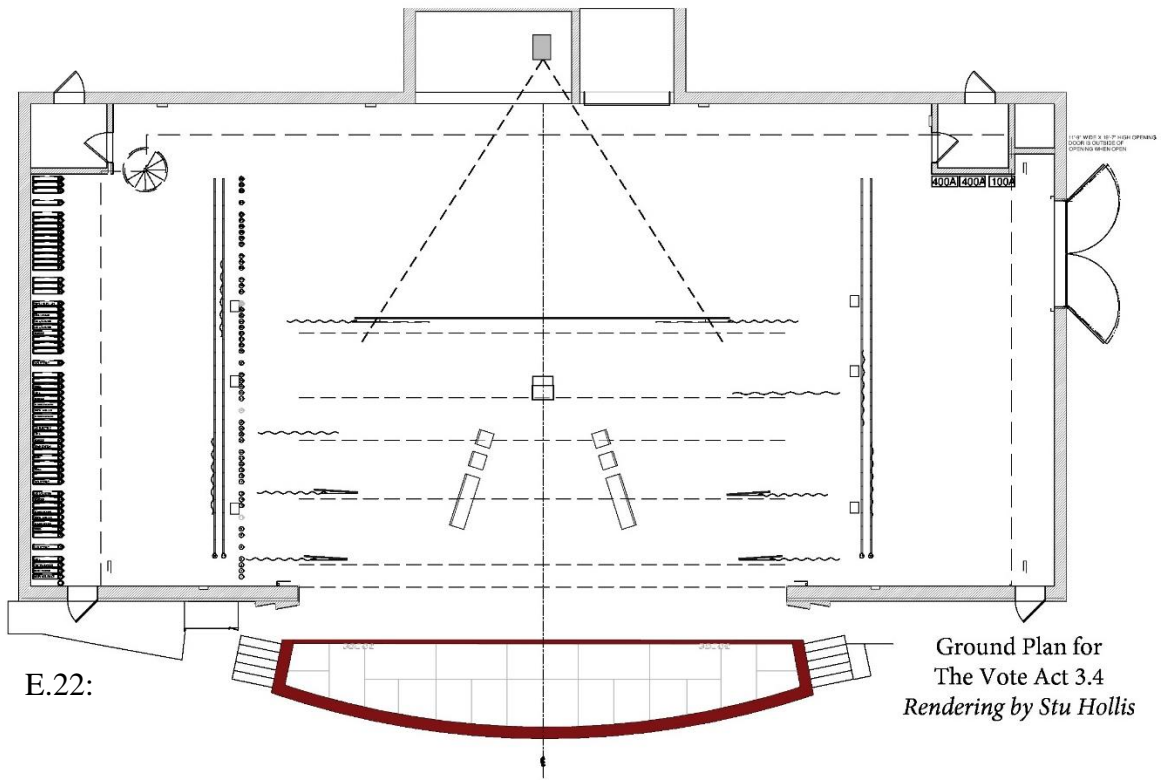
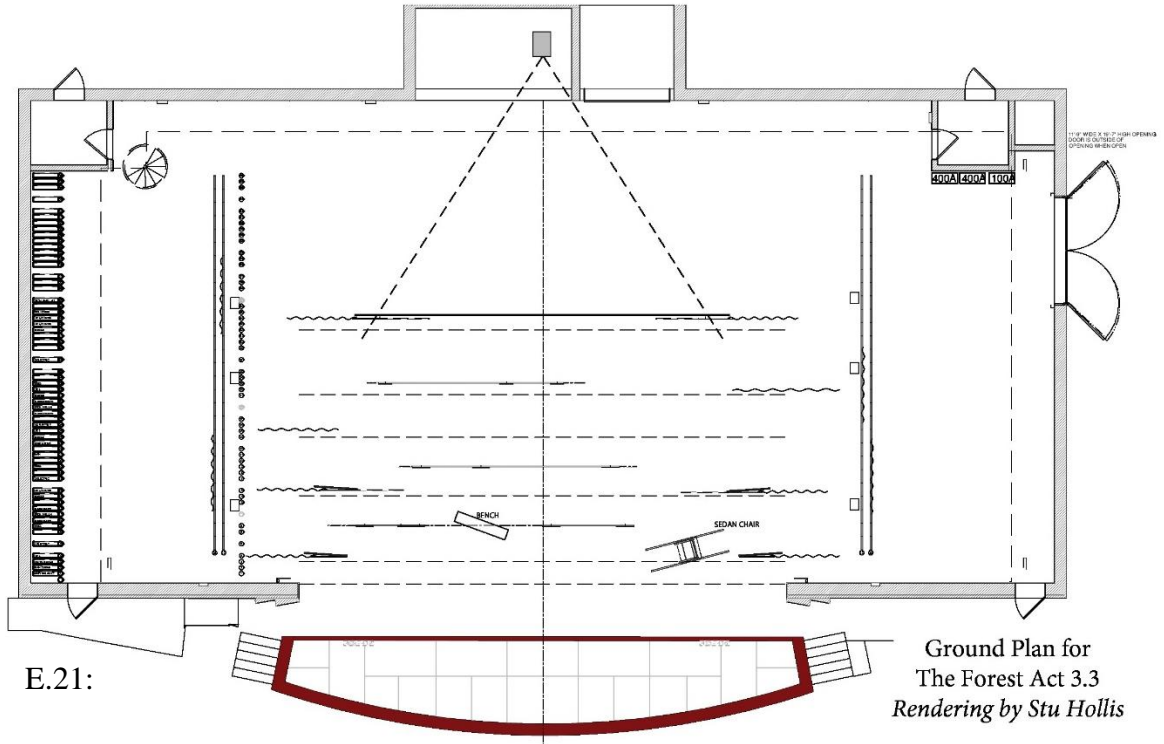
Ground Plan for
Outside the Balcony Act 2.5
Rendering by Stu Hollis

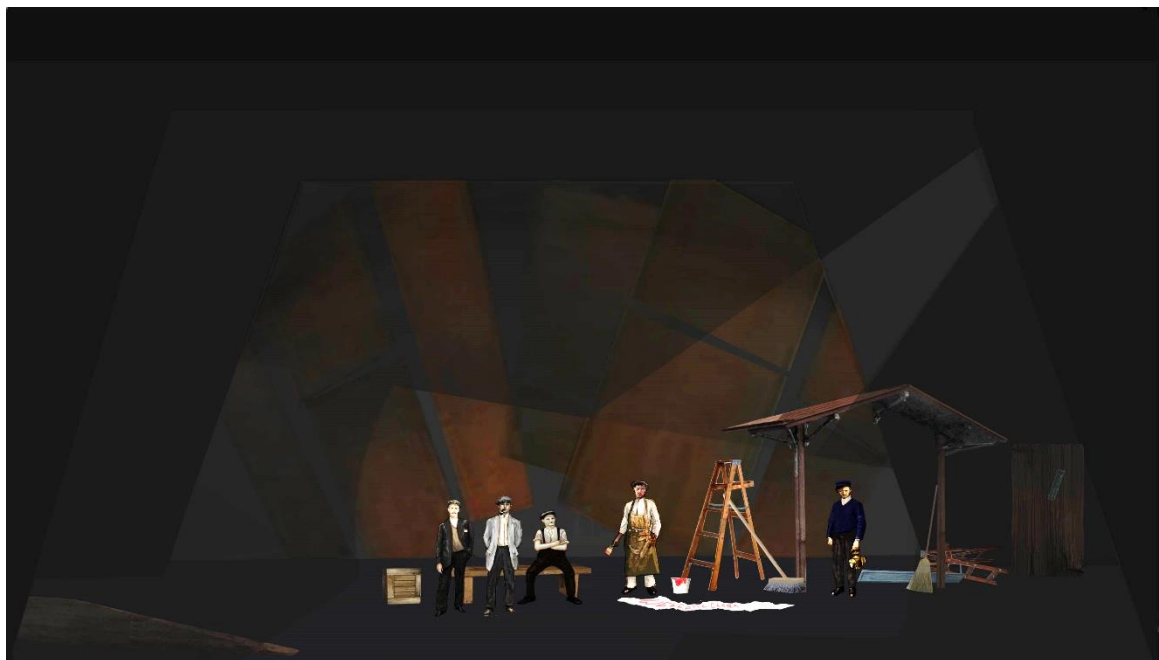
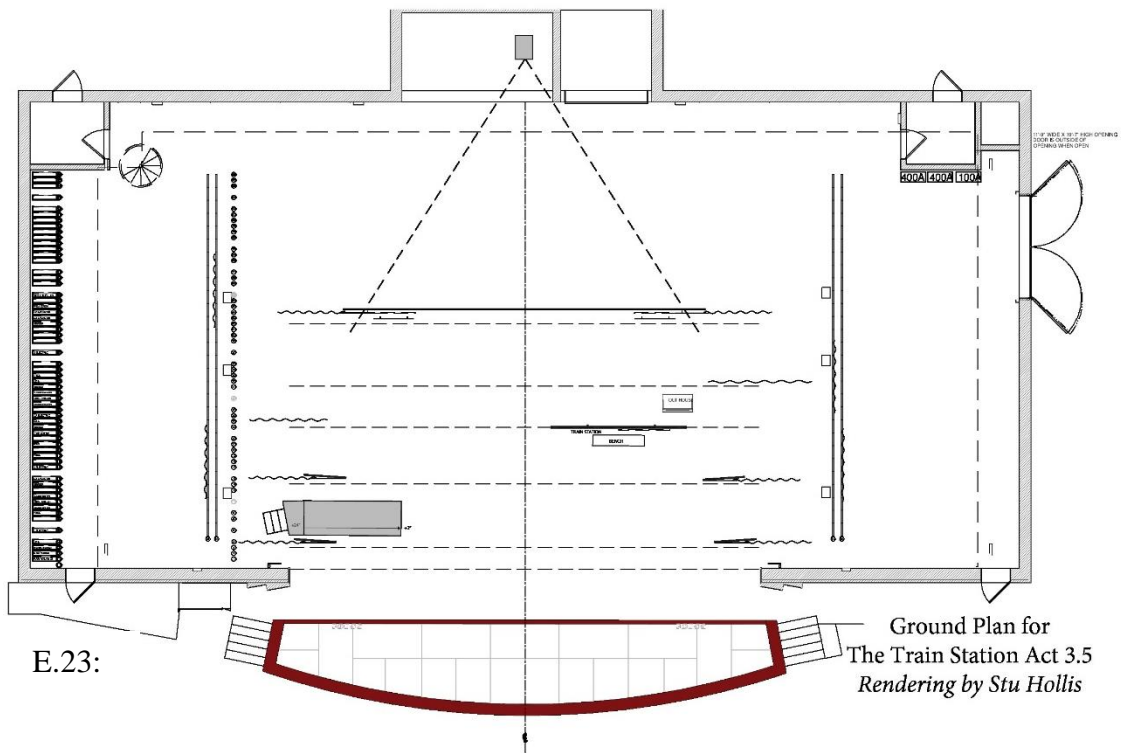


E.18:

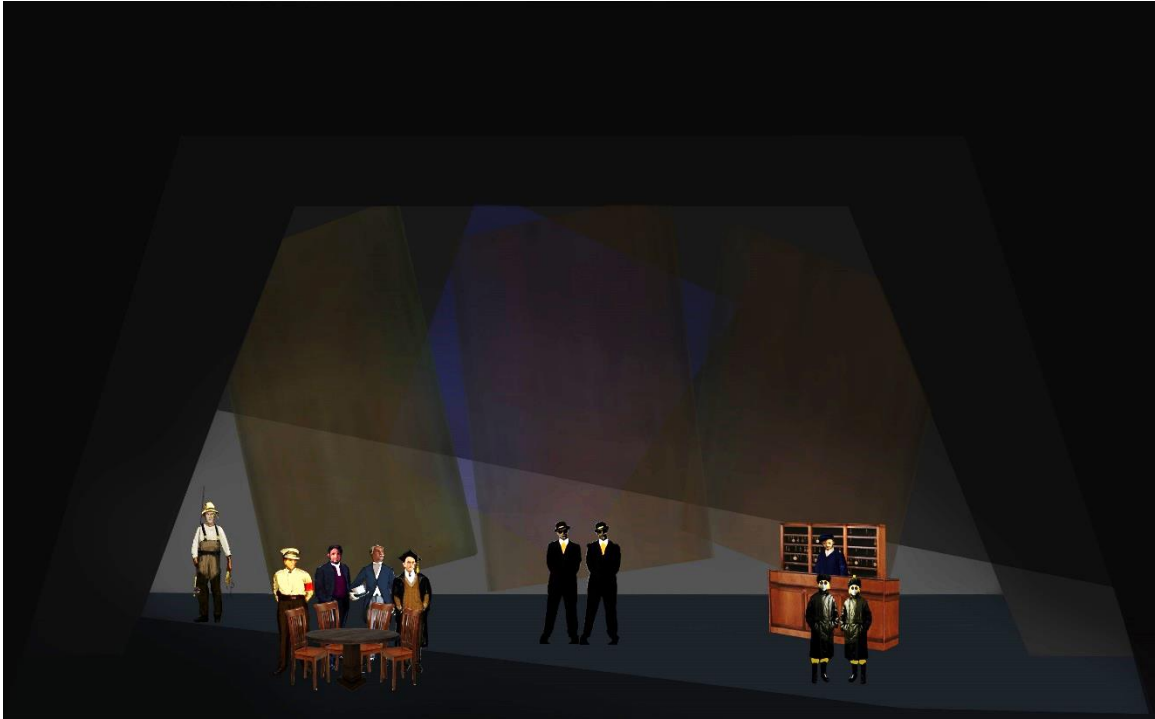
Ground Plan for
The Train Act 2.6
Rendering by Stu Hollis







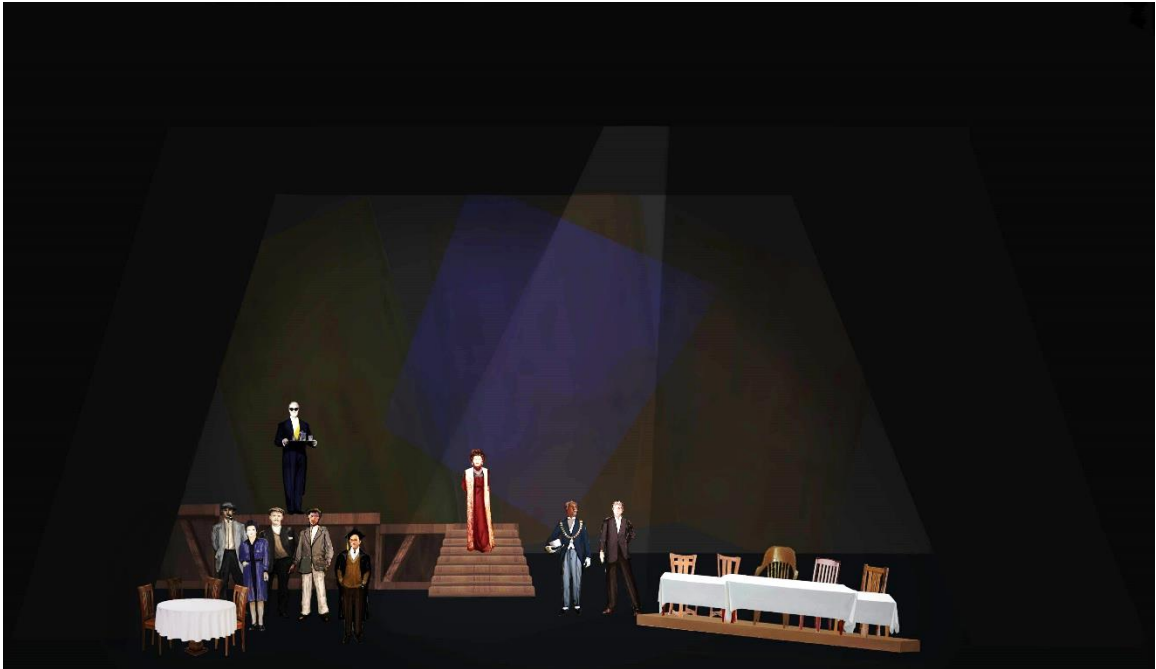
E.24: Final Rendering of The Train Station Act 1.1 Artwork by Louise Herman



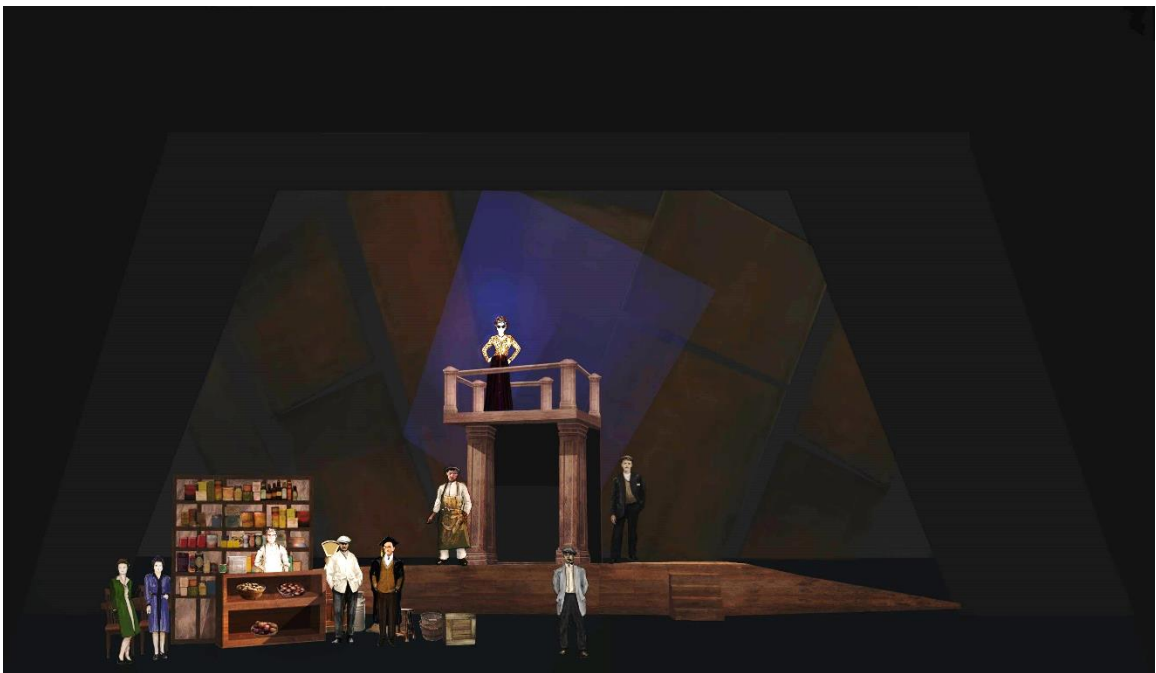
E.25: Final Rendering of The Golden Apostle Act 1.2 Artwork by *Louise Herman*



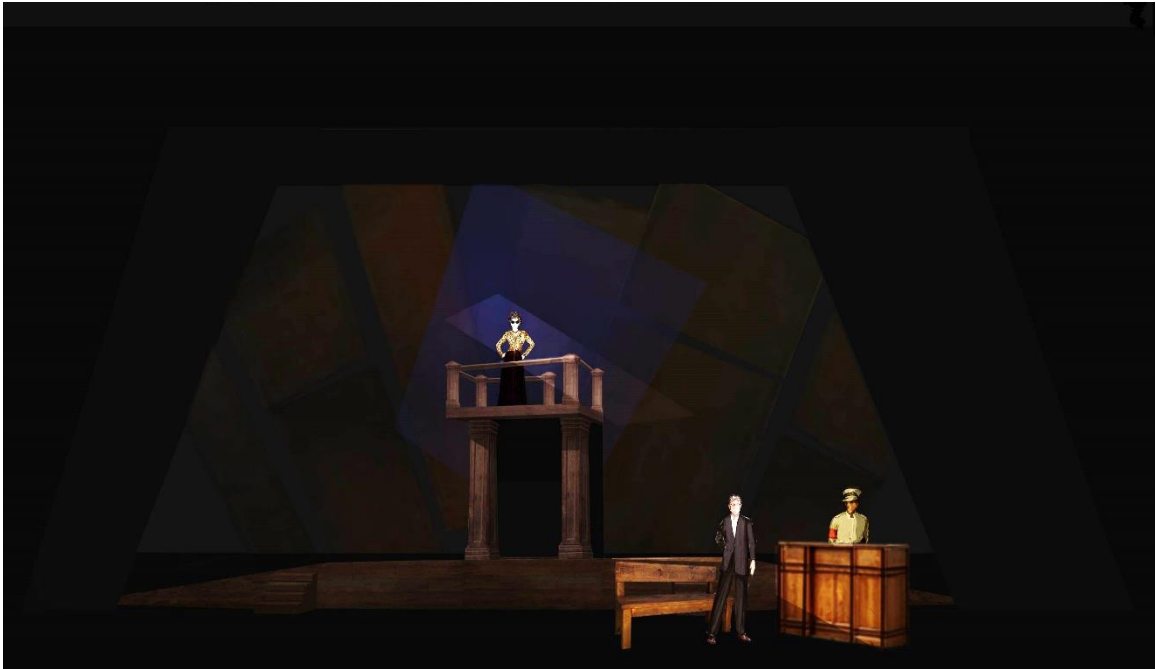
E.26: Final Rendering of The Forest Act 1.3 Artwork by *Louise Herman*



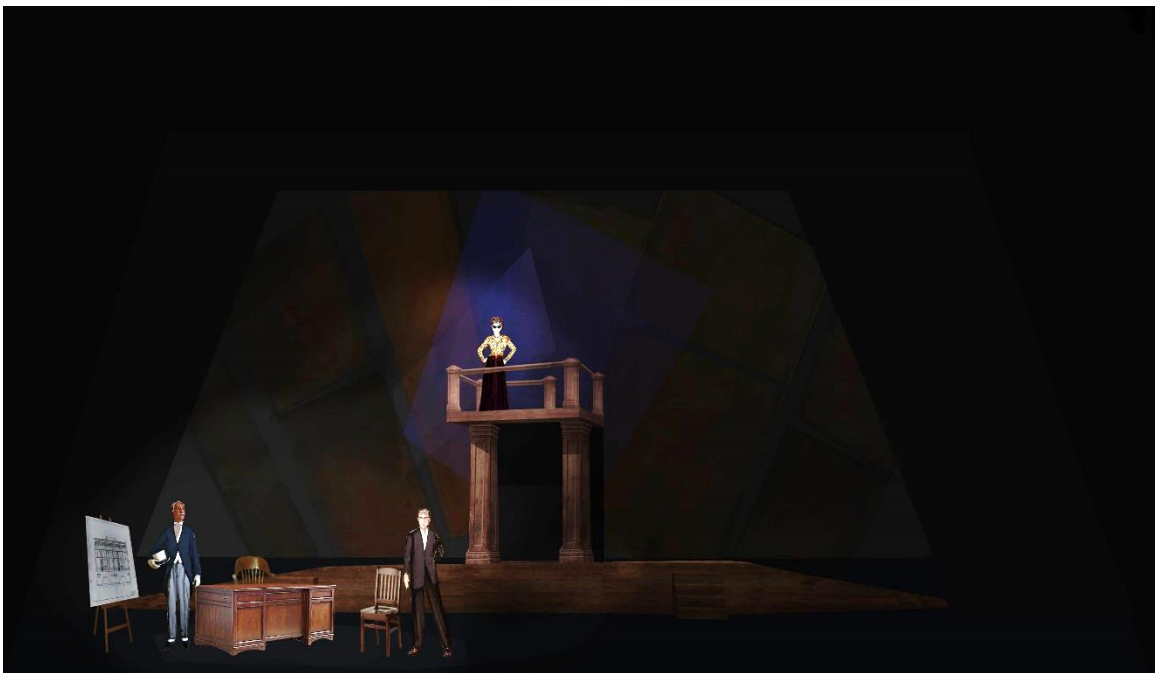
E.27: Final Rendering of The Banquet Act 1.4 *Artwork by Louise Herman*



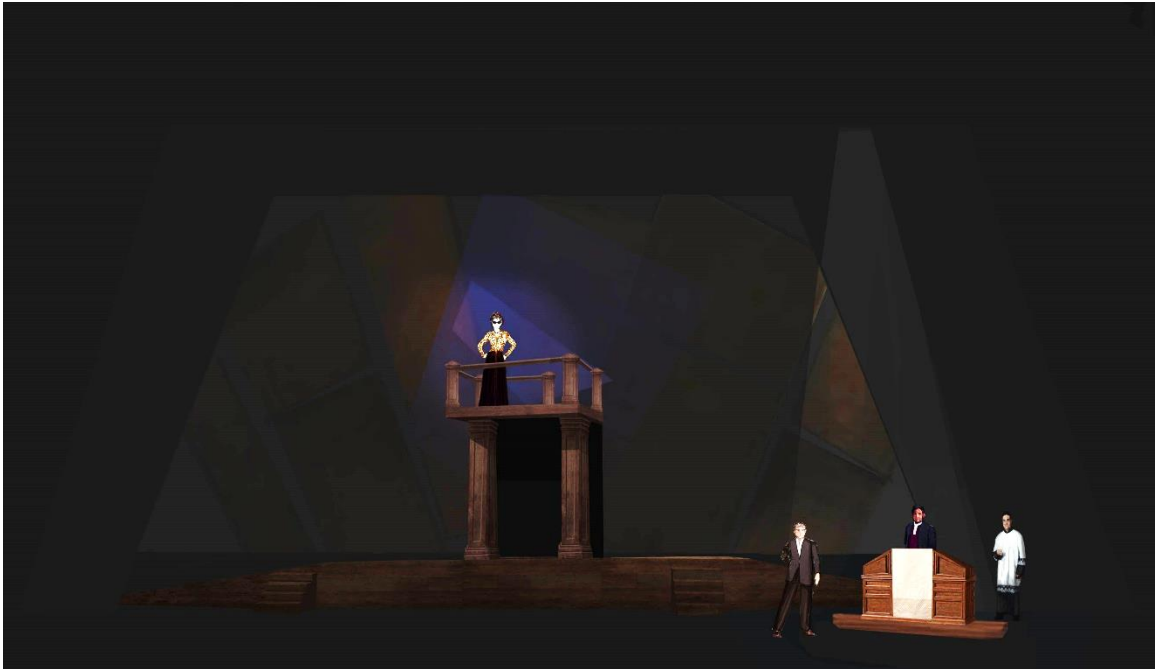
E.28: Final Rendering of Schill's Shop Act 2.1 *Artwork by Louise Herman*



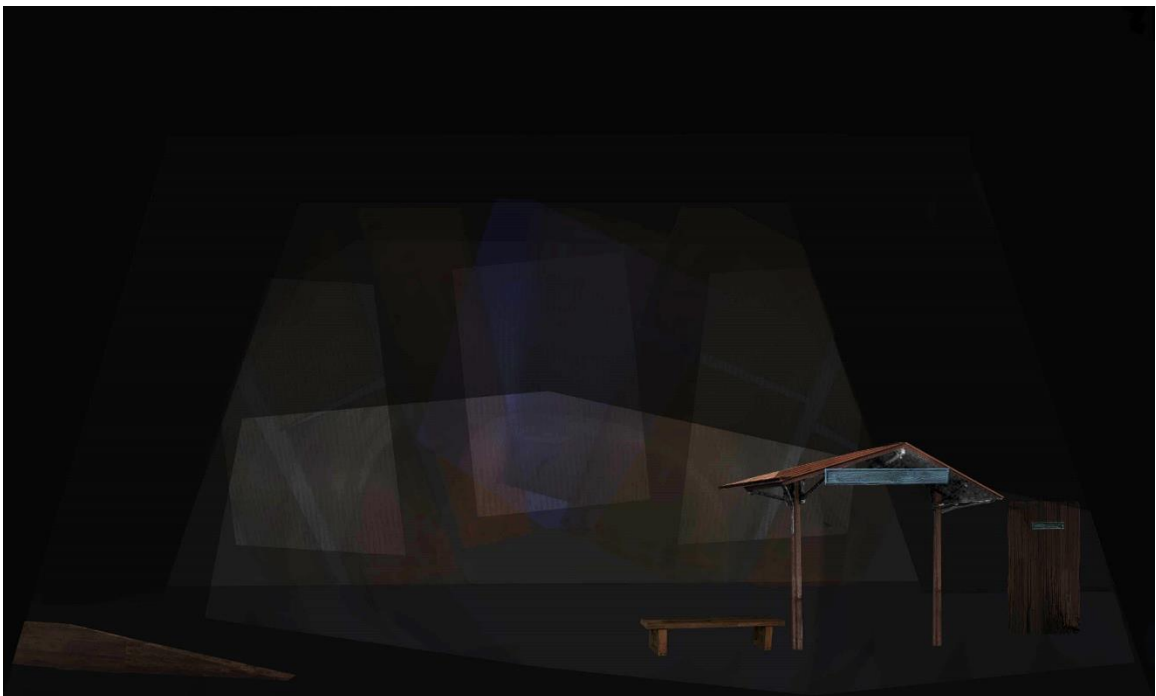
E.29: Final Rendering of The Police Station Act 2.2 Artwork by *Louise Herman*



E.30: Final Rendering of The Mayor's Office Act 2.3 Artwork by *Louise Herman*



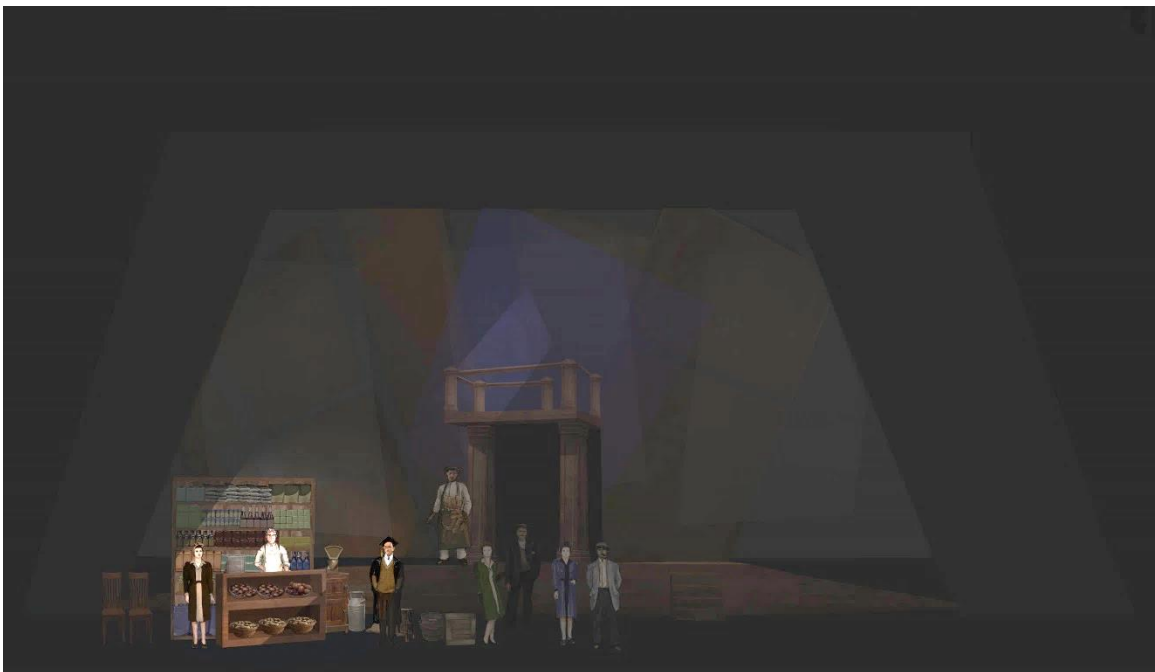
E.31: Final Rendering of The Church Act 2.4 *Artwork by Louise Herman*



E.32: Final Rendering of The Train Station Act 2.6 *Artwork by Louise Herman*



E.33: Final Rendering of The Barn Act 3.1 Artwork by Louise Herman



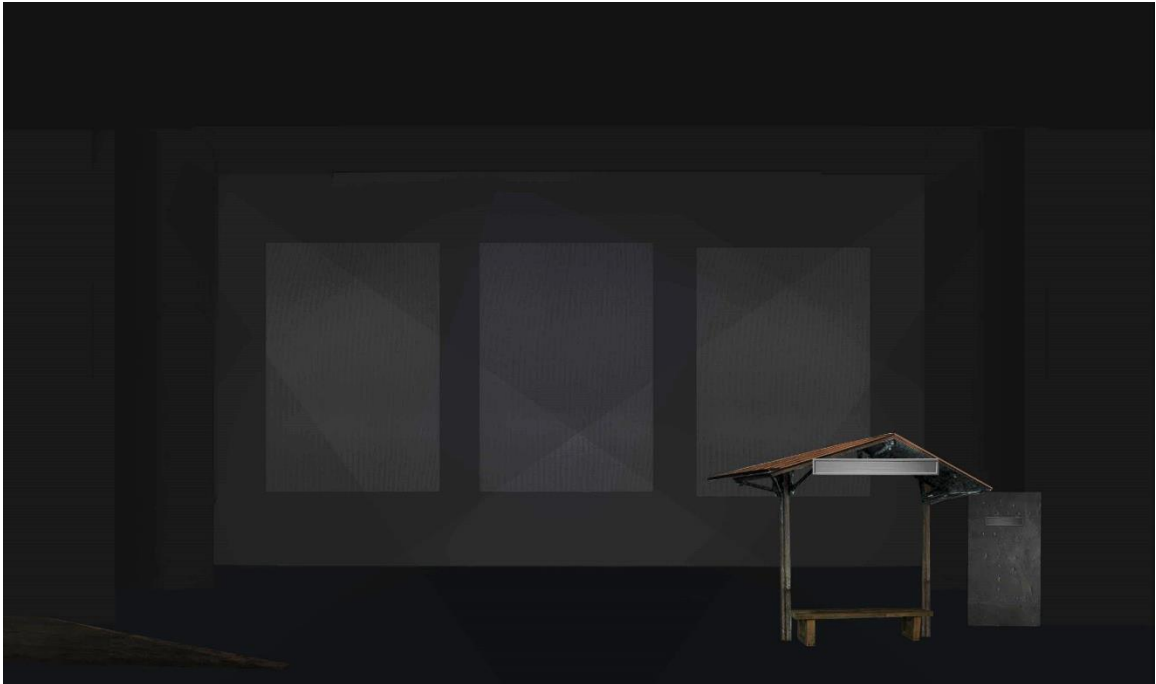
E.34: Final Rendering of Schill's Shop Act 3.2 Artwork by Louise Herman



E.35: Final Rendering of The Forest Act 3.3 Artwork by *Louise Herman*



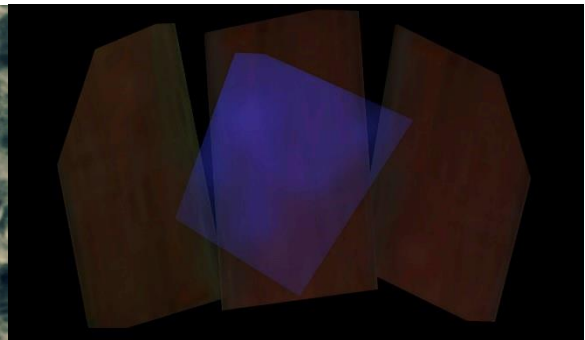
E.36: Final Rendering of The Vote Act 3.4 Artwork by *Louise Herman*



E.37: Final Rendering of The Train Station Act 3.5 *Artwork by Louise Herman*



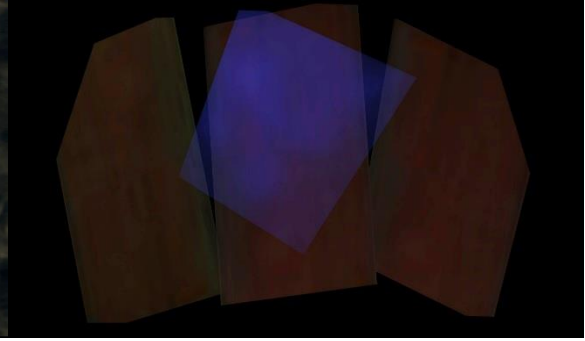
E.38: Projection for The Train Station Act 1.1 *Rendering by Louise Herman*



E.39: Projection for The Golden Apostle Act 1.2 *Rendering by Louise Herman*



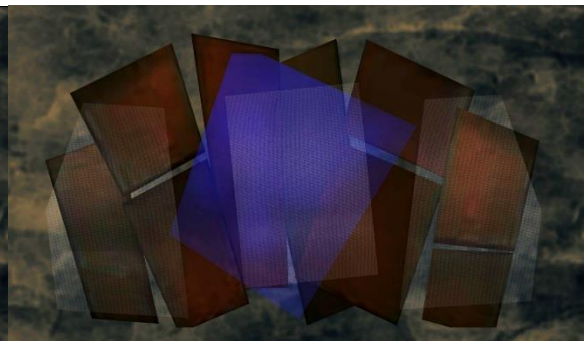
E.40: Projection for Forest Act 1.3
Rendering by Louise Herman



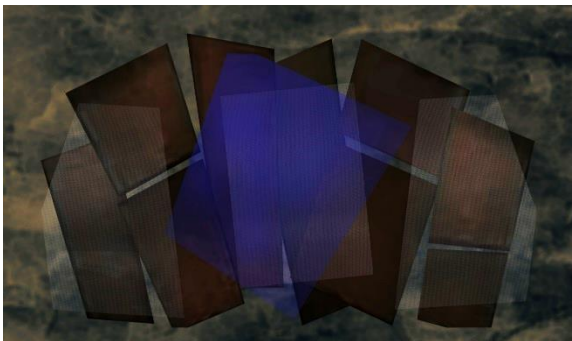
E.41: Projection for The Banquet Act 1.4
Rendering by Louise Herman



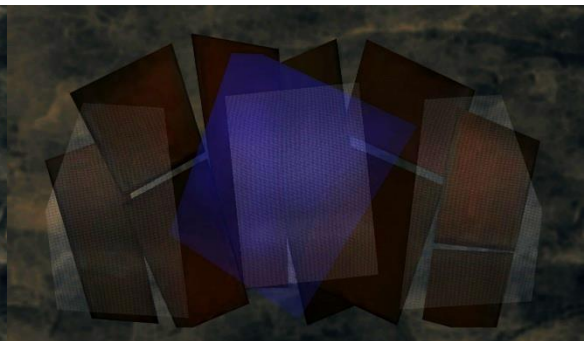
E.42: Projection for In the Town Act
2.1-2.5 *Rendering by Louise Herman*



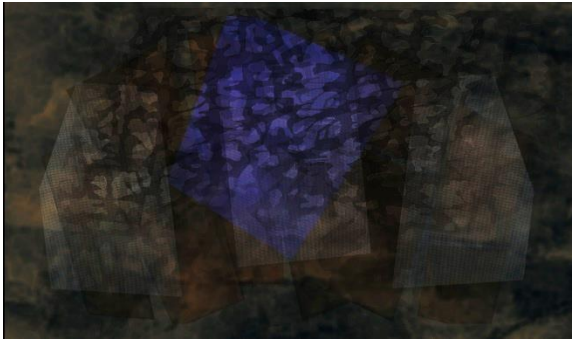
E.43: Projection for Act 2.6 *Rendering
by Louise Herman*



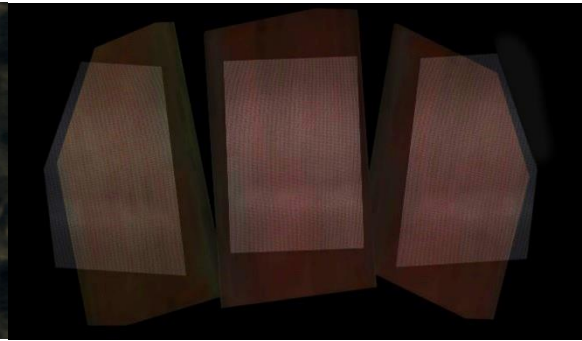
E.44: Projection for The Barn Act 3.1
Rendering by Louise Herman



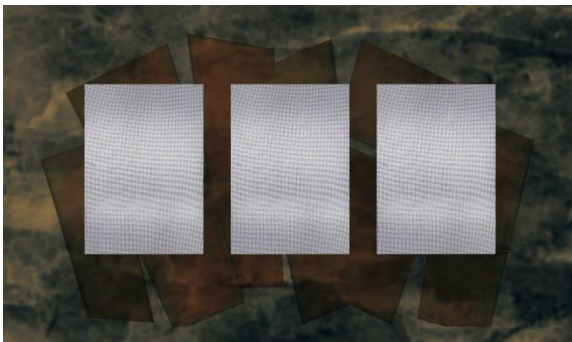
E.45: Projection for The Store Act 3.2
Rendering by Louise Herman



E.46: Projection for The Forest Act 3.3
Rendering by Louise Herman



E.47: Projection for The Vote Act 3.4
Rendering by Louise Herman



E.48: Projection for The Train Station Act
3.5 *Rendering by Louise Herman*

Appendix F: Costume Renderings



F.1: Renderings for Claire Zachanassian, played by Brianna Howard
Renderings by Stuart Hollis



F.2: Renderings Bobby, Mike and Max, Pedro, and Kobby and Lobby, played by Logan Willmore, Eric Bemus and Tyler Woehl, Victoria Rossi, and Cece Day and Katelynn Wilson respectively *Renderings by Stuart Hollis*



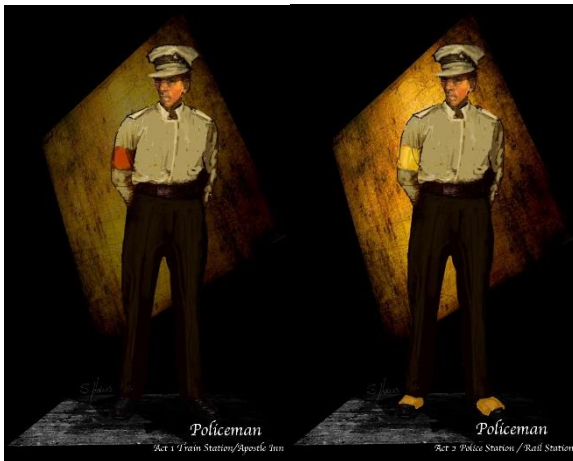
F.3: Renderings for Anton Schill, played by Hunter Fredrick *Renderings by Stuart Hollis*



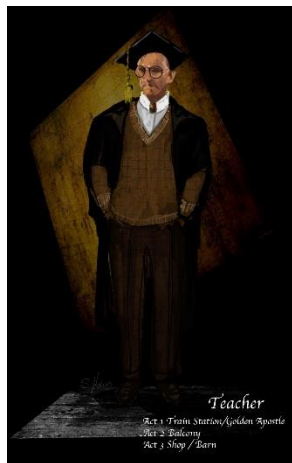
F.4: Renderings for the Schill Family: Frau Schill, Karl Schill, and Otilie Schill, played by Megan Wiegert, Caleb Ellis, and Bethany Miscannon respectively *Renderings by Stuart Hollis*



F.5: Renderings for the Burgomaster Family: Burgomaster, Burgomaster’s Wife, Burgomaster’s Granddaughters, played by Jordan Wolk, Jaime Greco, Allison Krodinger, and Valerie Grant respectively *Renderings by Stuart Hollis*



F.6: Renderings for Policeman, played by Alex Johnson *Renderings by Stuart Hollis*



F.7: Renderings for Teacher, played by Duncan Phillips *Renderings by Stuart Hollis*



F.8: Renderings for Doctor, played by Patience Davis *Renderings by Stuart Hollis*



F.9: Renderings for Pastor and Sacristan, played by Wil Spaeth and Paige Epperson respectively *Renderings by Stuart Hollis*



F.10: Renderings for Painter, played by Timothy Lewarne *Renderings by Stuart Hollis*



F.11: Renderings for Conductor and Station Master, played by Paige Epperson and Breonna Jackson respectively
Renderings by Stuart Hollis



F.12: Renderings for Man 1, 2, 3, and 4, played by Maya Kelch, Colby Danner, Miranda Rehm, and Matthew Hansen respectively
Renderings by Stuart Hollis



F.13: Renderings for Woman 1 and 2, played by Allison Krodinger and Valerie Grant respectively
Renderings by Stuart Hollis



F.14: Renderings for Athlete, played by Paige Epperson *Renderings by Stuart Hollis*



F.15: Renderings for Photographer, Radio Reporter, Reporter, and Truck Driver, played by Caleb Ellis, Victoria Rossi, Breonna Jackson, and Caleb Ellis respectively *Renderings by Stuart Hollis*



F.16: Renderings for the masked Townspeople *Renderings by Stuart Hollis*

Appendix G: Concept and Research Images



G.1 Concept image – the ghastly image of the masks along with the line of people in identical clothing conveyed the idea of dehumanization and served as the inspiration for the mask design.

Post-War Research Images



G.2: Ypres, Belgium 1919 post-WWI
Picture by Getty Images



G.3: Desolate Town *Picture by Stat-Dev*

Post-War Research Images (cont.)



G.4: Mosfilm recreation of WWII devastation *Picture by Dmitry Chistoprudov*



G.5: German Refugees WWII *Picture by Peter J. Carroll*



G.6: Salaparuta, Sicily *Picture by Wevillas*

Scenic and Spatial Inspiration Images



G.7: (left) *Rodin*, a ballet produced by the Israeli Opera Tel-Aviv-Yafo, 2015

G.8: The pop-art runway at Michalsky's Fashion Week



Scenic and Spatial Inspiration Images (cont.)



G.9: Richard Strauss' *The Woman Without Shadow* produced by De Nederlandse Opera Amsterdam



G.10: *William Tell* produced by the Royal Opera, 2015



G.11: *Valkyrie* by Richard Wagner, design by Josef Svoboda, 1974 Nederlandse Opera Amsterdam



G.12: *The Sign in Sidney Brustein's Window* produced by Goodman Theatre



G.13: Frantic Assembly's *The Believers*

Appendix H: Rehearsal Schedule and Handouts

H.1 – Rehearsal Schedule



Director: Rosie Portillo

SM: Grace Tritsch

August Rehearsal Schedule						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	28 6pm-10pm Read through and movement rehearsal	29 6pm-10pm Movement rehearsal and tablework	30 6pm-10pm Movement rehearsal and tablework	31 6pm-10pm Movement rehearsal and tablework	1	2

Updated: 6/15/17

The Visit Rehearsal Schedule
Schedule Subject to change

Page 1



Director: Rosie Portillo

SM: Grace Tritsch

September Rehearsal Schedule						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
3	4 6pm-10pm Movement rehearsal	5 6pm-10pm Movement rehearsal	6 6pm-10pm Movement rehearsal on mainstage	7 6pm-10pm Movement rehearsal	8	9
10	11 6pm-10pm Block Act I	12 6pm-10pm Block Act I	13 Block Act II	14 Block Act II	15	16
17	18 6pm-10pm Block Act II	19 6pm-10pm Block Act III	20 Block Act III	21 DESIGNER RUN	22	23
24	25 6pm-10pm Working rehearsal	26 6pm-10pm Working rehearsal on mainstage	27 6pm-10pm Working Rehearsal	28 6pm-10pm Working Rehearsal	29	30

Updated: 6/15/17

The Visit Rehearsal Schedule
Schedule Subject to change

Page 2



Director: Rosie Portillo

SM: Grace Tritsch

October Rehearsal Schedule						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1	2 6pm-10pm Working rehearsal	3 6pm-10pm Working rehearsal on mainstage	4 6pm-10pm Working rehearsal OFF BOOK	5 6pm-10pm Working rehearsal	6	7
8	9 6pm-10pm Run and spot work	10 6pm-10pm Run and spot work OFF BOOK NO LINE CALL	11 6pm-10pm Run and spot work	12 6pm-10pm Run and spot work	13	14
15	16 6pm-10pm Run and spot work	17 6pm-10pm Run and spot work	18 6pm-10pm Run and spot work	19 6pm-10pm Run and spot work	20	21
22	23 6pm-10pm SPACING	24 6pm-10pm SPACING	25 5pm-11pm TECH	26 5pm-11pm TECH	27 5pm-11pm TECH	28 11am-11pm 10 out of 12

Updated: 6/15/17

The Visit Rehearsal Schedule
Schedule Subject to change

Page 3



Director: Rosie Portillo

SM: Grace Tritsch

October cont./November Rehearsal Schedule						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
29	30 5pm-11pm TECH	31 5pm-11pm TECH	1 TBA: Matinee or evening preview	2 Performance	3 Performance	4 Performance Strike immediately following

Updated: 6/15/17

The Visit Rehearsal Schedule
Schedule Subject to change

Page 4

H.2 – Technical Rehearsal Schedule

Tech/Show Schedule for *The Visit*

Monday, Oct. 23

5:30 PM	Deck Crew Called
6:00 PM	Cast Called
6:05 PM	Fight Call
	<i>Fredrick/Johnson</i>
6:15 PM-8:45 PM	Shift Rehearsal
8:45 PM – 11:00 PM	Spacing
11:00 PM	End of Rehearsal Day

Tuesday, Oct. 24

5:30 PM	Deck Crew Called
6:00 PM	Cast Called
6:05 PM	Fight Call
	<i>Fredrick/Johnson</i>
6:15 PM-9:00 PM	Shift Rehearsal
9:00 PM – 11:00 PM	Spacing
11:00 PM	End of Rehearsal Day

Wednesday, Oct. 25

5:30 PM	All Crews Called
5:45 PM	Wig Call – <i>Davis,</i> <i>Howard, Jackson,</i> <i>Kelch, Rehm, Rossi</i>
6:00 PM	Cast Called
6:05 PM	Fight Call
	<i>Fredrick/Johnson</i>
6:10 PM – 8:30 PM	Sound/Mic Check
8:30 PM - 11:30 PM	Cue to Cue
11:30 PM	End of Rehearsal Day
11:35 PM	Tech Notes in House

Thursday, Oct. 26

5:30 PM	All Crews Called
5:45 PM	Wig Call – <i>Davis,</i> <i>Howard, Jackson,</i> <i>Kelch, Rehm, Rossi</i>
6:00 PM	Cast Called/Fight

call/Mic/Sound Check

7:00 PM – 11:30 PM	Cue to Cue
11:30 PM	End of Rehearsal Day
11:35 PM	Tech Notes in House

Friday, Oct. 27

5:30 PM	All Crews Called
5:45 PM	Wig Call – <i>Davis,</i> <i>Howard, Jackson,</i> <i>Kelch, Rehm, Rossi</i>
6:00 PM	Cast Called/Fight
	call/Mic/Sound Check
7:00 PM – 11:30 PM	Cue to Cue
11:30 PM	End of Rehearsal Day
11:35 PM	Tech Notes in House

Saturday, Oct. 28 – (10 out of 12)/First

Dress

11:30 AM	All Crews Called
11:45 AM	Wig Call – <i>Davis,</i> <i>Howard, Jackson,</i> <i>Kelch, Rehm, Rossi</i>
12:00 PM	Cast Called/Fight
	call/Mic/Sound Check
1:00 PM - 4:30 PM	Tech/Run
4:30 PM	Dinner Break
5:30 PM	All Crews called
5:45 PM	Wig Call – <i>Davis,</i> <i>Howard, Jackson,</i> <i>Kelch, Rehm, Rossi</i>
6:00 PM	Cast Called/Fight
	call/Mic/Sound Check/Dress
7:30 – 11:30 PM	First Dress
11:30 PM	End of Rehearsal Day
11:35 PM	Tech Notes

Sunday, Oct. 29

Day Off

Monday, Oct. 30 – 2nd Dress

5:30 PM	All Crews Called
5:45 PM	Wig Call – <i>Davis, Howard, Jackson, Kelch, Rehm, Rossi</i>
6:00 PM	Cast Called/Fight call/Mic/Sound Check/Dress
7:30 – 11:30 PM	2 nd Dress
11:30 PM	End of Rehearsal Day
11:35 PM	Tech Notes

Tuesday, Oct. 31 – 3rd Dress/Photo Call

5:30 PM	All Crews Called
5:45 PM	Wig Call – <i>Davis, Howard, Jackson, Kelch, Rehm, Rossi</i>
6:00 PM	Cast Called/Fight call/Mic/Sound Check/Dress
7:30 – 11:30 PM	Preview/Photos
11:30 PM	End of Rehearsal Day
11:35 PM	Tech Notes

Wednesday, Nov. 1 – Preview

5:30 PM	All Crews Called
5:45 PM	Wig Call – <i>Davis, Howard, Jackson, Kelch, Rehm, Rossi</i>
6:00 PM	Cast Called/Fight call/Mic/Sound Check/Dress
7:30 – 11:30 PM	Preview/Photos
11:30 PM	End of Rehearsal Day
11:35 PM	Tech Notes

Thursday, Nov. 2 – Performance 2

5:30 PM	All Crews Called
5:45 PM	Wig Call – <i>Davis, Howard, Jackson, Kelch, Rehm, Rossi</i>
6:00 PM	Cast Called/Fight call/Mic/Sound Check/Dress
7:00 PM	½ hour
7:30 - 10:00 PM	Show

Friday, Nov. 3 – Performance 3

5:30 PM	All Crews Called
5:45 PM	Wig Call – <i>Davis, Howard, Jackson, Kelch, Rehm, Rossi</i>
6:00 PM	Cast Called/Fight call/Mic/Sound Check/Dress
7:00 PM	½ hour
7:30 - 10:00 PM	Show

Saturday, Nov. 4 – Performance 4

5:30 PM	All Crews Called
5:45 PM	Wig Call – <i>Davis, Howard, Jackson, Kelch, Rehm, Rossi</i>
6:00 PM	Cast Called/Fight call/Mic/Sound Check/Dress
7:00 PM	½ hour
7:30 - 10:00 PM	Show

Change Over immediately following the show

H.3 – Handout given to actors prior to the start of rehearsal intended to aide in character analysis and preparation.

THE VISIT

Actor Handout

1. The Basics

- Name (Full name if possible)
- Age (Be specific)
- Posture/Physical Stature
- General and Specific Health (Illness or handicaps?)
- Place of Birth
- Place of Residence (For how long?)
- Occupation
- Income (Economic bracket/class)
- Group Identity (Ethnic, Racial, Cultural, or National)
- Social Class and Status (Aristocrat/Peasant, etc.)
- Belief systems (Religion, Spirituality, God or gods)
- Politics (Democracy, Bureaucracy, Meritocracy, etc.)
- Cultural Attitudes (Social Value System)
- Sexuality (Who you want, how you want them, and how badly)
- Social Mores and Rules (To which your character adheres)
- Temperament (General Disposition)
- Fears, Phobias, Obsessions
- Catastrophic or Defining Events in your Character's life

2. Objectives and Obstacles

What is my character's superobjective?

- An overarching goal that drives your character's actions through the entire play. Generally the superobjective stays the same throughout the play; however, if you feel your character's superobjective changes – note where in the play it changes and why.
- Think about objectives using active/verb words in a short phrase which spur your character into active choices (to kill, to avoid, to protect) – *avoid* any objective starting with 'to be...' and/or that uses emotions - 'to be happy'.
- If your character gets their superobjective, what is the ideal outcome? What will happen?

What is the central obstacle keeping your character from achieving their superobjective?

- Something/one in the play that blocks your character from achieving their superobjective.
- If your character doesn't get their superobjective what will happen?

Once you've thought about your character's superobjective, look through each scene your character is in and identify the scene objective they have in each scene.

- How does each objective get them closer to their superobjective?
- How do they go about achieving these objectives/what are the tactics they use to get their objective?

H.4 – Character Doubling Chart

The Visit Doubling

	W1 Allison K	W2 Valerie G	M1 Breonna J	M2 Paige E	M3 Victoria R	M4 Caleb E
Unit 1			Station Master			
Unit 2	B.M. Daughter 1	B.M. Daughter 2	Station Master	Conductor	Pedro	
Unit 3	First Woman	Second Woman	Desk Clerk			
Unit 4					Pedro	
Unit 5	First Woman	Second Woman		Athlete		Karl
Unit 6	First Woman	Second Woman			Pedro	Karl
Unit 7					Pedro	
Unit 8					Pedro	
Unit 9				Sacristan	Pedro	
Unit 10					Pedro	
Unit 11	First Woman	Second Woman	Station Master	Athlete	Pedro	Truck Driver
Unit 12						
Unit 13	First Woman	Second Woman	Reporter			Karl
Unit 14						
Unit 15						Karl
Unit 16						
Unit 17			Reporter	Athlete	Radio Reporter	Photographer
Unit 18				Athlete		
Unit 19	First Woman	Second Woman		Athlete		

H.5 – Instructive handout given to answers for their scheduled hot seating

Hot Seating

Introduce your character to the cast!

On the day you're assigned to go into the hot seat with your group:

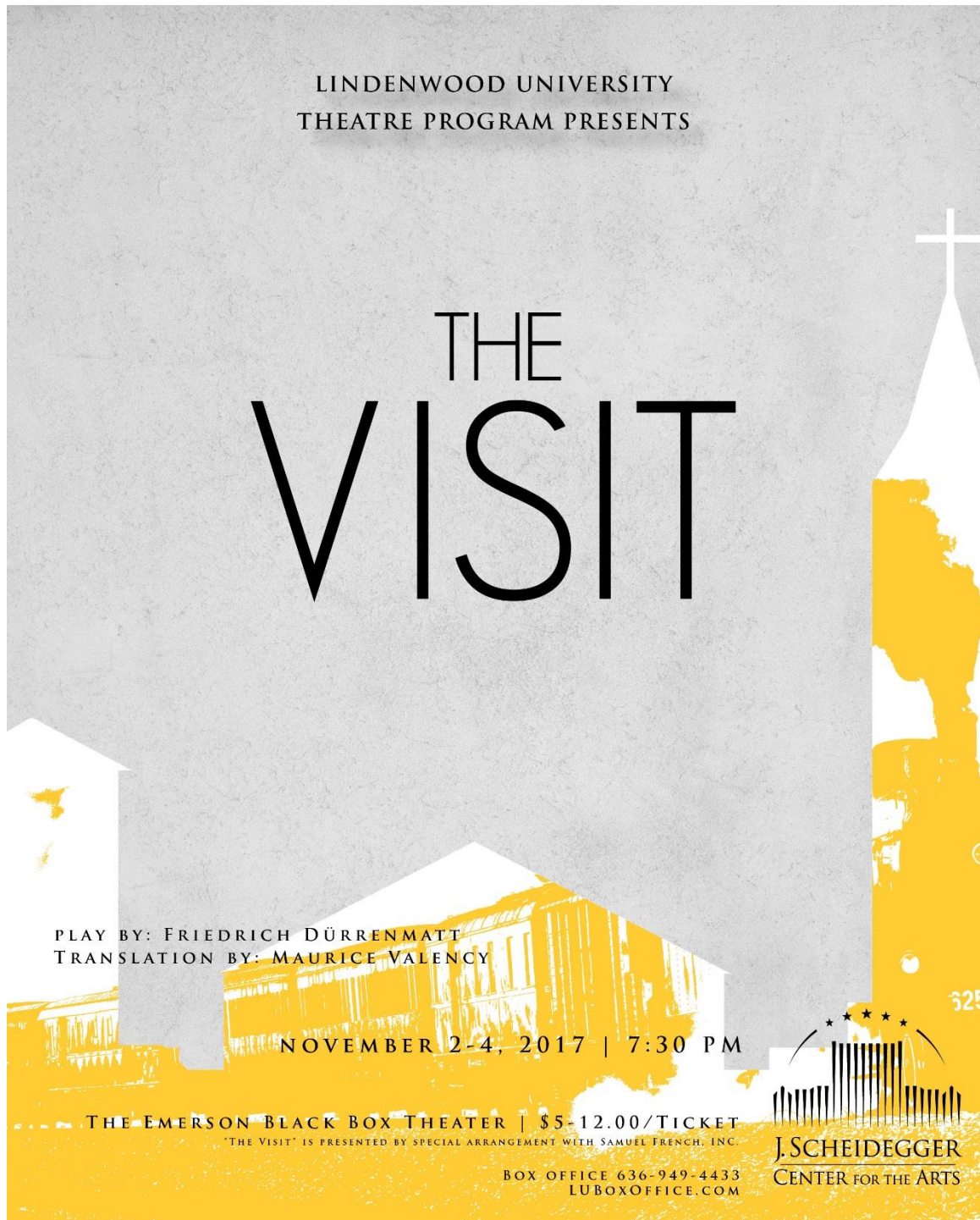
1. Come to rehearsal in costume (whatever you have at home that is similar to what your character wears) and sit together with your group in character
2. Prepare and give a 1-2 minute monologue introducing yourself including:
 - a. Basic Information you feel is most important to your character (use your actor handout: name, age, etc.)
 - b. What are your relationships to the people in your group and others in the play?
 - c. Any other information you feel is important to share about your self
 - d. You can bring in notes to refer to if needed, but we want you to talk to us as 'off book' as possible
3. After your introduction, Rosie and the cast will ask questions about your character. These questions can be about anything that happens in the play or questions we have about the character. This is a chance for exploration both with what is given in the script and discoveries about your character.

When it isn't your day for hot seating, be prepared to ask questions.

Hot Seat Groups

8/29	Anton Schill – Hunter Fredrick Burgomaster – Jordan Wolk Frau Burgomaster – Jamie Greco	
8/30	Claire Zachanassian – Brianna Howard Pedro - Victoria Rossi Bobby – Logan Willmore	
8/31	Group 1	Mike – Eric Bemus Max – Tyler Woehl
	Group 2	First Blind Man – Cece Day Second Blind Man – Katelynn Wilson
9/4	Group 1	Son – Caleb Ellis Frau Schill – Megan Wiegert Daughter – Bethany Miscannon
	Group 2	First Woman – Allison Krodinger Second Woman – Valerie Grant
9/5	Painter – Timothy Lewarne Policeman – Alexander Johnson Athlete – Paige Epperson Stationmaster – Breonna Jackson	
9/6	Pastor – Wil Spaeth Teacher – Duncan Phillips Doctor – Patience Davis	
9/7	First Man – Maya Kelch Second Man – Colby Danner Third Man – Miranda Rehm Fourth Man – Matthew Hansen	

Appendix I: Production Poster and Online Article



I.1 – Production Poster for *The Visit* Designed by Natalie Peterson

I.2: Lindenwood Online Magazine Lindenlink's Article written by Essi Virtanen with Photos by Mitchell Kraus

LINDENLINK

Lindenwood University's online student publication

HOME NEWS A&E SPORTS OPINIONS MULTIMEDIA ADVERTISING ABOUT US ▾

HOME > A&E > 'The Visit' questions humanity's morals through dehumanization

'The Visit' questions humanity's morals through dehumanization

🕒 October 31, 2017 👤 Essi Auguste Virtanen 📁 A&E 💬 0



Brie Howard as Claire Zachanassian and Hunter Fredrick as Anton Schill during "The Visit" dress rehearsal on Oct. 28 in the Lindenwood Theater. The show opens on Thursday, Nov. 2, and runs through Nov. 4.
Photo by Mitchell Kraus

ESSI AUGUSTE VIRTANEN | *Editor-in-Chief*

A tragicomedy "The Visit" takes over the Lindenwood stage this week with a minimalistic set, haunting masks, dashing 1950s costumes and a message about morals that will leave theatergoers thinking.

"I tend to be drawn to shows that have a social message underneath it or is going to leave an audience talking and questioning what happened and trying to make connections to real world circumstances," said Rosalia Portillo, the director of the production.

According to samuelfrench.com, "The Visit" originally was written in German by Friedrich Dürrenmatt and translated by Maurice Valency. It tells a story of Claire Zuchanassian, a wealthy woman who returns to her hometown offering an unimaginable amount of money to help her debt-ridden town. However, she has one condition: She wants one of the villagers dead to get justice for the disgrace the man caused her.

Portillo, who is directing this as her master's thesis project, said this dilemma in the story raises a lot of ethical questions. This show is known for having various themes, but the one concept Portillo focused on was dehumanization.

"It's easy to judge someone or to look at a very specific action that someone took and to say that that defines them, instead of looking at the whole of someone's life and what drives them to a certain action," she said.

Senior acting student Hunter Fredrick portrays Anton Schill, the man whose life is wanted in the play, which will be the last character he will perform on Lindenwood's stage.



He said the play "boils down" to one question: What do you value?

"There is a sense of what do you value and how does your past come back into your present?" he said.

"And so with Anton, it's, 'OK, how do I accept the flaws of my past and how do I apologize for that? How can I redeem myself from that? How do I deal with that?'"

"The Visit" is an ensemble show with 26 actors in the cast. For acting senior Hunter Fredrick, "The Visit" will be his last show at Lindenwood. "On Nov. 4 will be the final curtain call," he said. "So it'll be my last bow in this building." Photo by Mitchell Kraus

Musical theater student Brie Howard portrays Claire Zuchanassian in the production, and she said there is more in her character than "avenging fury."

"In the rehearsal process she has grown in my heart as this woman who has been really hurt and feels the desire to hurt back," she said.

Portillo said the matter of morals in this show is not black and white, and Fredrick agreed.

"The weird thing with 'The Visit' is there is no definite good person, bad person," he said. "There is no definite protagonist, antagonist, and at the end of the show, the audience gets to decide that for themselves."

This year's Lindenwood theater season offers a set of distinctive shows, each giving something new both for theater students and audiences. The first show, "Avenue Q" last month showcased puppetry theater, and now "The Visit" will integrate use of masks.

Portillo said the masks are "a choral element" working as a representation of how things shift within the town and its people throughout the play.



Musical theater major Brie Howard said costumes are "so well color coordinated with the characters and who they are." She also said there are a lot of details, like all of her jewelry, which was handmade. Photo by Mitchell Kraus

Fredrick said the masks are "haunting."

"When you see the mask the personality of the actor behind it is completely gone," he said.

Howard agreed.

"It's interesting how people's bodies change because getting in those masks, you put on the personality of the mask," she said. "You don't have to make your face. You don't have to make any kind of reaction time. It's all in your body so your whole body is having to act for you or do whatever it is."

Natalie Turner-Jones, the movement director of the show, said movement is essential when working with masks.

"Mask work is a process that requires guidance to explore its use, understand its impact on the body, and for its integration into the story of the play," she said. "Movement directors facilitate the successful establishment of an ensemble capable of functioning as a chorus."

Besides the masks, Portillo said it is the narrative of this play that makes the show stand out in how it is constructed and in the way of creating a guessing game for the audience.

"It's a story told in a different way that you would traditionally see a lot of times," she said. "And I think that fits in with the overall season; we're seeing a lot of different narratives than we've seen before."

Portillo said she has always liked more minimalistic production style, which is how "The Visit" has been designed with simple sets but using sounds, lighting and costumes "actively."

"I like the idea that less is more and things are there for a really specific purpose and ... these choral elements and the movement work that lives in a space that is open and allows for the movement as a more minimal, abstract world that we've built," she said.

Fredrick said that even though there is theatrical entertainment value in this show, it is the message that will stick with the audiences when they leave the venue.

"It's going to make you think at the end," he said. "It's going to leave you very conflicted in a lot of your own thoughts because at the end of the show, you are going to be changed."

"The Visit" runs in The Lindenwood Theater at 7:30 p.m. on Nov. 2-4. Students with valid Lindenwood IDs can get two tickets for free. For more ticket information, call the Lindenwood Box Office at 636-949-4433.

*"It's going to make
you think at the end.
It's going to leave you
very conflicted in a lot
of your own thoughts
because at the end of
the show, you are
going to be changed."*

— Hunter Fredrick

Appendix J: Rehearsal and Production Photos



J.1: Natalie Turner-Jones speaking to the cast prior to a movement rehearsal in the choir room. *Picture by Rosalia Portillo*



J.2: The casts playing an ensemble building game during a movement rehearsal in the choir room. *Picture by Rosalia Portillo*



J.3: End of a flocking exercise in the choir room, exploring the turn on Schill. *Picture by Rosalia Portillo*



J.4: Using rehearsal masks for the first time. *Picture by Rosalia Portillo*



J.5: Schill and the townspeople plan for Claire's arrival. *Picture by Mitchell Kraus*



J.6: Townsppeople hiding following Claire's unexpected early arrival. *Picture by John Lamb*



J.7: Kobby and Kobby when they first arrive in town. *Picture by Mitchell Kraus*



J.8: Claire and Anton meeting again for the first time in forty years. *Picture by John Lamb*



J.9: Claire and Schill's talk in the forest Act 1 looked on by the townspeople. *Picture by John Lamb*



J.10: Burgomaster welcomes Claire to the banquet. *Picture by Mitchell Kraus*



J.11: The townspeople hearing Claire's proposal. *Picture by Mitchell Kraus*



J.12: Claire's entourage during the banquet's mock trial. *Picture by John Lamb*



J.13: Schill comforts his frightened family.
Picture by Mitchell Kraus



J.14: Man 1 and 2 visit Schill's shop and discuss Claire's proposal. *Picture by Mitchell Kraus*



J.15: Schill shop, Woman 1 and 2 enter the store wearing new yellow shoes. *Picture by John Lamb*



J.16: Schill pleads with the Police to arrest Claire while she sits high above. *Picture by John Lamb*



J.17: Pedro tries to charm Claire on the balcony. *Picture by Mitchell Kraus*



J.18: Schill tries to decide if he can escape on the train. *Picture by Mitchell Kraus*



J.19: Claire laughs at Teacher and Doctor's futile plea for her to invest in the town with killing. *Picture by Mitchell Kraus*



J.20: Claire tells Teacher that there is no other choice. *Picture by Mitchell Kraus*



J.21: The Schill family enduring Schill's questions before leaving town. *Picture by Mitchell Kraus*



J.22: Claire and Schill's last talk in the forest. *Picture by Mitchell Kraus*



J.23: Schill a moment before he is killed by the townspeople.

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