

Lindenwood University

Digital Commons@Lindenwood University

Theses

Theses & Dissertations

8-2014

Anna Karenina: A Full Length Play

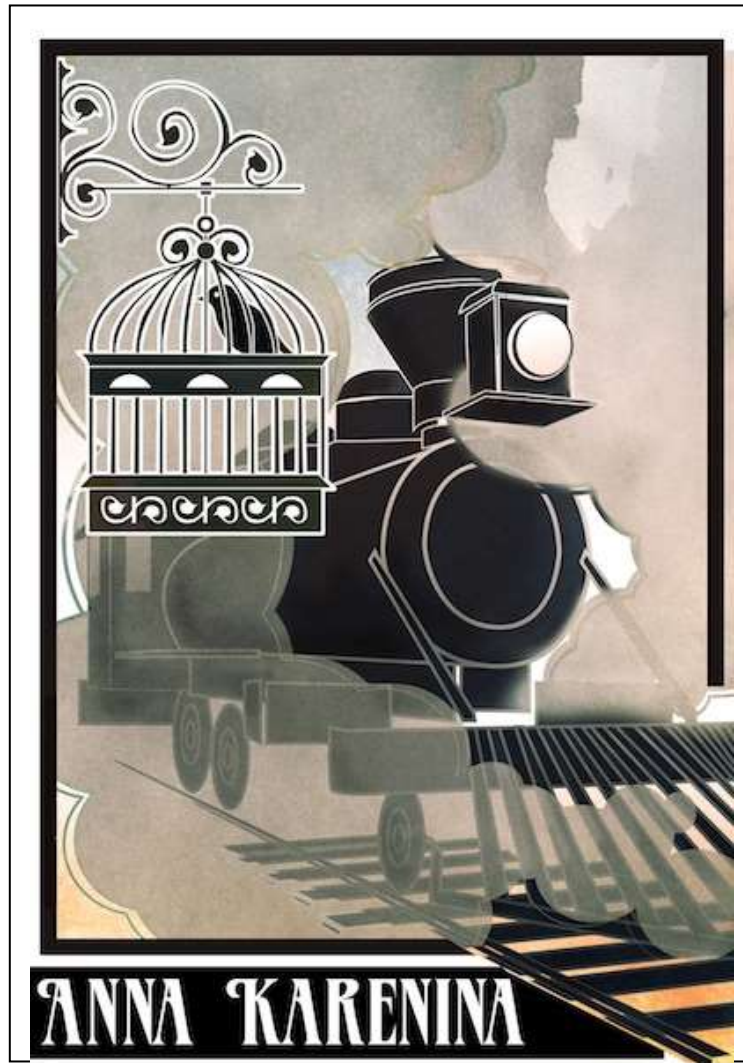
Serena McCarthy

Follow this and additional works at: <https://digitalcommons.lindenwood.edu/theses>



Part of the Theatre and Performance Studies Commons

ANNA KARENINA: A FULL LENGTH PLAY MASTER'S THESIS
A thesis submitted in partial fulfillment
of the requirements for the degree of the
Master's of Fine Arts



Serena McCarthy B.A (hons), M.A
University of Plymouth
Lindenwood University

August 2014
Lindenwood University

ABSTRACT

Anna Karenina: A Full Length Play brings Leo Tolstoy's classic novel to life on the theatrical stage. This classic addresses issues of gender roles, social hierarchies, and the nature of love in the Russia of the 1860's. The unforgettable themes in *Anna Karenina* such as love and destiny have thrilled readers and audiences for years.

ACKNOWLEDGEMENTS

Special thanks are due to the cast and crew of *Anna Karenina*. My thesis supervisor Emily Jones for being a constant sounding board, and helping me to articulate the images, and ideas, that were living inside my head. My Mum, Carol McCarthy, for not letting me quit. Last, but by no means least, Mr. Morton, my first ever drama teacher who started it all.

DEDICATION

“To rout out all that was not life and not discover when I came to die that I had never really lived.” Walt Whitman

In memory of F. D McCarthy

TABLE OF CONTENTS

I.	Chapter One: Introduction	1	
	1. The Production	1	
	2. Synopsis and Characters	2	
	3. Themes	4	
II.	Chapter Two: Research	9	
	1. Leo Tolstoy	9	
	2. Helen Edmundson	12	
	3. The World of <i>Anna Karenina</i>	13	
III.	Chapter Three: Directorial Ideas and Methods	14	
IV.	Chapter Four: The Process	19	
	1. Choosing the Play	19	
	2. Audition/Casting Process	21	
	3. Design	25	
	4. Production	28	
	5. Rehearsals	29	
	6. Technical Rehearsals	33	
	7. Performances	34	
V.	Chapter Five: Evaluation	36	
	1. Design	36	
	2. Production	37	
	3. Casting	39	
	4. Rehearsal	41	
VI.	Appendices	45	
	1. Journal	43	
	2. Script Analysis	69	
	3. Cast List	103	
	4. Action Chart	105	
	5. Rehearsal Schedule	106	
	6. Design Powerpoint	108	
	7. Images	109	
	8. Production Photos	110	
VII.	Works Cited	116	

Chapter 1 Introduction

“He looked at her as one might look at a wild flower one had plucked, in which it was difficult to trace the beauty that had made him pluck and so destroy it” (Tolstoy 238).

Throughout the process this quote inspired and guided my thesis project. It conveys, to perfection, the tragedy, selfishness, passion, and loss contained within the story of *Anna Karenina*. The quote comes from, the moment in the novel where, Vronsky is looking at Anna, who is contemplating suicide. The life they have dreamt of is impossible to achieve, and the foreboding sense of tragedy, in this quote, is almost palpable. That is where the thinking about this production started. My thesis paper will demonstrate how my thinking changed through the process of design, rehearsal and production.

The thesis production of *Anna Karenina* took place at the J Scheidegger Centre for the Arts, in the Emerson Black Box Theatre, on the campus of Lindenwood University. We performed April 10th through April 13 2014. The rehearsals took place in the space from the very beginning of the process, which was a great asset. It made the transition from bare room to full set easier, and in a play that requires actors to create multiple locations in their imagination, it was helpful to have one consistent rehearsal space. Lindsey Longcor was the Stage Manager, Katie Hilner was the Assistant Stage Manager, and Taylor Palmer was the Assistant Director. Serena McCarthy was the

director of the production and Emily Jones was the thesis supervisor. You can see the complete cast and crew list in Appendix 3.

The script was written by British playwright Helen Edmondson, who adapted it from the novel of the same name by Leo Tolstoy. Dramatist Publishing Services published the play and issued the rights to perform the play.

Synopsis and Characters

Anna Karenina centers around five years in the life of the title character. Anna is a young girl trapped in a loveless marriage to an older man. They have been married for nine years and have a child. After a chance encounter, at a railway station, Anna begins an affair with the successful, handsome, and somewhat arrogant, Count Vronsky. They fall deeply in love. Anna experiences a spiritual and sexual awakening, and a love she has never felt before. As their affair deepens, Moscow society rejects Anna, and Anna becomes insecure and nervous. This and Karenin's refusal to let Anna see Seriozha puts pressure on her relationship with Vronsky. Anna Karenina and Vronsky run to Italy to try to escape the rejection and stigma and to give their relationship a opportunity to develop in a healthy environment. They become bored and restless, and the cracks in their relationship deepen. They return to Moscow and Anna's frail psyche begins to unwind as she is trapped on multiple levels; literally in her home as she is rejected by society, as well as mentally, in the imaginations of a paranoid, insecure mind. Her husband has refused to let her see her son, and the conflict between maternal and sexual love heightens and threatens to consume her. As her frail psyche crumbles she becomes addicted to Morphine while she tries to control and manipulate Vronsky. Anna becomes insecure and jealous: though Vronsky remains faithful, she is unable to trust him.

Ultimately she loses her battle with life and love. The tragic motif, that we see, in the opening scene of the play, is repeated.

From my first reading of the story, I was attracted to the strong female characters. Anna and Dolly, the long-suffering wife of the philandering Stiva, both have some incredible, in depth monologues. These are great for an actor to explore. At the same time Kitty is a fascinating character. She takes the bold, almost unheard-of in the period, step of refusing a man she does not think she can love. She does this in the hope of loving Vronsky. Her journey from Vronsky's rejection to loving and being satisfied by Levin is a beautiful awakening. The other women in the script are strong in their own ways.

The story centers on the entwined lives of Anna Karenina and her confidante Levin. Anna Karenina says from the beginning

Anna: This is my story.

Levin: It seems it is mine too (Edmondson 2).

As their memories come alive and they realize how much they are intertwined, we are also introduced to the circle of aristocrats their stories revolve around. There are Dolly and Stiva, an aristocratic couple, struggling with their relationship. We are introduced early in the story to Dolly's younger sister, the lovely Kitty. The young Count Vronsky who is dashing and a heartbreaker; Alexei Karenin, Anna's husband, the governor of the province; Princess Betsy, a socialite who loves the gossip of society. Petritsky, the lazy soldier, is Vronsky's partner in crime. We also meet Levin's country peasants, who are resistant to the plans of their visionary overseer. We meet various other characters, guests, peasants, and railway travelers; these are played by members of the ensemble. There is also the Muffled Figure. She represents Anna's struggle with desire,

death, and her own sense of fate. She is a character that is great to connect with because of the flexibility and artistry in creating a silent character.

Themes

The story of *Anna Karenina* is deep and complex. Helen Edmondson tries to encapsulate the four hundred-page novel into a two-hour stage-play. The story has many sub plots and nuances that are deceptively complex. The play clips through scenes and time as if they provide no barrier to the audience.

The major theme in the story of *Anna Karenina* is that of love in its different forms. Tolstoy wrote in the novel *Anna Karenina*

There are as many loves as there are hearts (Tolstoy 345).

Even in this abridged adaptation, the types of love and their nuances are examined closely. We see several type of love explored: maternal, marital, brotherly, unrequited, illicit, and also powerful friendship. We also see how love blinds someone to accept another person's behavior. For example Dolly, Stiva's wife, is willing to accept her husband's infidelity because of her love for their children. Anna Karenina fights a fierce battle both outwardly and inwardly as she tries to reconcile her love for Vronsky and her love for Seriozha, her son. She can only have one and her love for both is intense and passionate. She battles throughout the play with the consequences of her choices. The conflict within herself affects all her relationships and the depth of her ability to love to feel two types of love, frightens and, ultimately, destroys her. If her love for Vronsky had not been as passionate, she would not have fought so hard with Karenin or tried to comply with his demands. On the flip side, if her love for her child had been less fierce, she would have been able to walk away and fully accept Vronsky and the life he offered.

Following on from this observation, it would be amiss of me to not mention the major theme of the subjugation and treatment of women. Anna Karenina is quite cruelly ostracized and Moscow society refuses to accept her relationship with Vronsky. Vronsky's own mother refuses to call on Anna or see their child Anni. At the same time, she welcomes Vronsky into her home and encourages him to abandon Anna and her child. Stiva, Anna's own brother, on the other hand, is well known in Moscow as a philanderer and yet he is accepted in society. Stiva is even praised by Countess Vronsky as a good and upright husband.

The theme of the tension between old and new is explored, throughout the story. Tolstoy saw himself as a prophet bringing Russia into the industrial age. The character of Levin is Tolstoy's most autobiographical and we see this tension most in Levin's character and behavior. Levin is the forerunner trying to bring modern technology into the agricultural world of the Russian peasant.. The tension is also apparent in his relationship between Kitty and Levin. He is an aristocrat, and trying to survive in the industrial age, he thinks that he his forward thinking. Levin is progressive in his work yet, and perhaps more importantly, to the story of *Anna Karenina* his real heart is exposed in his attitude to women. Although he wants to be forward thinking in his work, his ideal wife is one who says;

Levin: My wife and I will stand at the gate with our visitors and watchour herd come home. My wife will say, 'Kostya and I reared that calf like a baby. What interests him interests me (Edmondson11).

Later in Act Two when Kitty and Levin are talking

Levin: You could take an interest in my work
Kitty: I have my own interests (Edmondson 66).

Kitty, Levin's wife, is significantly younger than Levin and is socially progressive for the time; she firmly tells Levin she has her own interests. At this point, Levin begins to accept her as an adult and shifts in his thinking about his wife. The tension between ancient and modern is seen in the relationship between Anna and Betsy as well.

Betsy: And what about the divorce? Is that all settled?

Anna: ... No, no it isn't.

Betsy: Oh. Of course, I will ignore the conventions, but other people won't call on you Anna, until you are married. But divorce is so simple nowadays – no sooner said than done (Edmondson 68).

As you can see from this quote Betsy reassures Anna that once the divorce is settled she will be able to call on her, but until then, she cannot. Betsy also comments how easy divorce is nowadays. This statement in Act 2 of *Anna Karenina* shows the change that is beginning to happen in the society and world of *Anna Karenina*. Betsy speaking openly about divorce is a major shift in her thinking. There is still that tension though: as Moscow society becomes more modernized, the old standards are lost. This thematic element of one world, or era, ending and another beginning is present throughout the story. The burgeoning middle class threatens the very existence of the elitist aristocratic class. People like members of the Vronsky family, who have climbed their way to their position, and Konstantine Levin, who is trying to modernize to preserve his wealth and expand the middle class, represent those on the edge of the changes.

We also see the burgeoning of a middle class threatening the life of the aristocracy. Dolly and Stiva are aristocrats struggling financially. Stiva sells Dolly's forests to finance his lifestyle until she finds the courage to say no to his request. At the other end of the scale, Vronsky and his mother have earned their place in society from the middle class and Countess Vronsky, most of all is determined to stay there. Tolstoy's

ability to write this and Edmondson's ability to translate it to the stage makes for a multilayered story that is dense, but interesting. This is visible in the final few scenes of Act One; we go from the horse race, to the financial and relational struggles Dolly is facing, to Levin's crusade with the farmers, and Karenin's threats to Anna Karenina, all within a few pages. The final scene in Act One is a conversation between Levin and Nikolai. Nikolai is Levin's brother. In the short scene, they grapple with both his poverty and sickness. At the same time, Vronsky and Anna Karenina are fighting for their relationship and Anna's freedom from Karenin. Karenin's letter appears and Anna's furious struggle against his rules, is abruptly halted. She resigns herself to a life without sexual love to maintain contact with her son. (see appendix 9). The script is haunting and moody and you can almost see the decayed opulence as the epoch ends and the ideas of modernity are born and take root in the lives of the characters.

Another theme that is explored through the story is the power of desire. There are several moments where the two central characters, Anna and Levin, are so overwhelmed with their desires that they physically manifest them subconsciously. Levin creates his life with Kitty as his wife. Anna, in a powerful scene, creates a seductive Vronsky as she talks with her husband. I used music from "Pictures At An Exhibition" to heighten these moments (see appendices 21 and 22). These scenes made a strong emotional connection for me. I also loved the challenge of creating them in a theatrical environment. I could imagine them happening in a film, but we would have to create them in a specific way in order for them to be successful in an intimate stage setting like The Emerson Black Box.

Anna and Levin, our two protagonists, also grapple with the idea of fate and its role in their lives. Anna has a strong belief in fate and omens, whereas Levin is more

cautious and grapples with the idea of fate and the role of destiny in his life. He also questions the existence of God. Anna, on the other hand, knows God created her. Levin sees fatherhood as his destiny and thinks he would recognize his destiny if he had a child. Anna feels trapped in motherhood without a fulfilling sexual partner. She sees her destiny as a prisoner of a faith, which controls her behavior, and limits her desires. Levin's viewpoint is almost opposite, saying that she can't know, her future destiny. This polar opposite viewpoint in the protagonists is a great conflict to explore with actors.

These themes permeate and give depth to the fascinating group of characters that make up the world of *Anna Karenina*.

Chapter 2 Research

Leo Tolstoy

Leo Tolstoy was born in Russia on September 9th, 1828, and died in November in 10. He was born the 4th of 5 children, into a well known aristocratic farming family. Tolstoy was orphaned as a young child and was raised on the family estate by his older siblings and other relatives. He was first published in his early twenties. *Anna Karenina* was his second novel, first published in 1869. His first novel was *War and Peace*, which was published in 1867. *War and Peace* is widely considered to be one of the greatest novels of all time. This opinion is mostly due to the novel depth and breadth and its incredibly complex and yet cohesive story. *Anna Karenina* was also critically acclaimed and is still regarded as one of the best novels of the 19th century.

In the early 1860's, Tolstoy traveled through Europe and met the French novelist Victor Hugo in Paris. The battle scenes in *Les Miserables* and the battle scenes in *War and Peace* show the influence Hugo had over the young novelist. During his time in Paris, he bore witness to a public execution. This birthed in Tolstoy a huge mistrust of government as having an overwhelming control of individuality. He saw the established government as an evil force determined to corrupt its citizens.

There are some striking similarities between Tolstoy's life and the life of Constantine Dimitrovich Levin, one of the major characters in the novel. The play centers around the fact that Levin and Anna's story is somewhat entwined, so these autobiographical similarities become of heightened importance. Tolstoy married a woman 13 years younger than he was; she was a friend of his brother's. This fact mirrors

Levin's relationship with Kitty, as does Tolstoy's behavior the night before the wedding, in which he made his wife read his journal of sexual exploits - he also included the fact that one of the peasant women on his estate had borne him a child. Their relationship deteriorated after their marriage, and despite the fact that she bore him 13 children, five of which died in infancy, Tolstoy abandoned his family and sought to live an ascetic life of Christian anarchy.

For most of his life Tolstoy never questioned his status as a *barin*, (a landowning gentleman), and he was proud of his noble heritage. He continued to behave like an aristocrat, long after he dropped his title, and started wearing peasant clothes, because it was in his blood (Bartlett 12).

Something must be said of Tolstoy's rather interesting death. He had renounced his aristocratic lifestyle and finally separated from his wife. Several children, who had been involved in his daily care as his health deteriorated, noted that he had been speaking and writing of death with increased frequency. Then, in the dead of night, in the middle of winter, completely unannounced, Tolstoy left his home. Unbeknownst to his family, he traveled south to by train. He died of pneumonia at the Astapovo train station, after the stationmaster allowed him into his home and his personal doctors gave him injections of morphine. The police and local authorities tried to limit the public presence at his funeral, but thousands of people, mostly peasants, lined the streets and praised Tolstoy for his work as a social reformer. The obvious similarities to the funeral of *Anna Karenina* described in the latter part of the novel can only be described as uncanny. The remaining members of the Tolstoy family abandoned Russia after the revolution. They settled in Sweden and sought to continue his work on social reform.

Tolstoy's influence extends far beyond his family circle:

‘He is never dull, never stupid, never tired, never pedantic, never theatrical!’ said James Joyce, Irish absurdist writer. Virginia Woolfe proclaimed him to be the greatest of novelists (Bartlett 28).

His influence also spread beyond the literary world to the philosophical one. As Tolstoy grew older, he became more and more of a political and social reformer. In 1884, he wrote a book called *What I Believe*, in which he openly confessed his Christian faith. Later in the book, he unpacked his philosophy of resistance to evil through non-violence. Tolstoy also credited his conversion to a philosophy of nonviolence, and the ethical teachings of Jesus, to his time served as a second lieutenant during the Crimean War. His experiences there are noted in his autobiographical work *Sevastapol Sketches*, in which he outlines his own horrors and near-death experiences in war. He would identify himself in today’s terms as a pacifist and was influenced by the writings of American Quakers of the period. His work *The Kingdom of God Is Within You*, which is an analysis of The Sermon on the Mount, paying particular attention to the phrase “turn the other cheek” was a direct influence on Mahatma Ghandi and his principals of nonviolent resistance to evil.

Another similarity between Leo Tolstoy and the character of Levin in the novel and play *Anna Karenina* is his passion for the welfare of the serfs. At the time the novel was written, the emancipation of the serfs had only taken place a few years earlier and yet Levin is depicted as a prophetic figure. He is shown as a beacon bent on educating the reluctant farmers to become successful business-minded farmers utilizing modern technological advances. Tolstoy also had a passion for the education of the serfs. He saw education as the catalyst for social reform. On his return from the Crimean War, he started thirteen schools for the children of the serf families, encouraging his wife and

children to become involved in their education. Much like Stiva encourages Anna to start on her return to Moscow.

Helen Edmondson

Helen Edmondson is a British playwright born in 1964. She is most well known for her adaptations of classic literature having written adaptations of *Anna Karenina*, *War and Peace*, *The Mill on the Floss*, and most recently, *Frankenstein*. These works have all toured nationally and have had extensive runs at the National Theatre in London. She is a collaborative playwright and works closely with the company that is originally producing her work. She has worked most extensively with Shared Experience Theatre Company, who are based in Oxford in the United Kingdom.

My work with Shared Experience is one of collaborator and writer. To me, it is the most creative role that a playwright can hope to achieve (Edmondson 4).

She creates the work in consultation with the creative staff that are going to produce the piece. This collaborative nature shows through in narrative. This attracted me to the play as I was looking for an opportunity to collaborate with the actors in my ensemble.

The World of the Play

Anna Karenina is set in Russia in the 1870's. The Industrial Revolution had swept the world during the early part of the 1800's, but due to certain social structures in Russia, they were lagging behind and were only beginning to see the effects of Industrialization by the time our story starts in the winter of 1867.

There are several historical factors that had influence over the social climate that Tolstoy was writing about. The first and perhaps the most significant was the Emancipation Proclamation that was signed into existence in Russia in 1863. This

basically put an end to the serf and peasant subsistence farming communities that had worked in Russia for generations. It was meant to release the serfs from their masters and enable them to pursue life in the industrial age. Practically, this act meant that the farmers who had been working on the landowner's estates for multiple generations were homeless and expected to find work on the estate or elsewhere and provide for their families outside of the largess of an aristocratic ruler. The emancipation of the slaves in Russia was ultimately a disaster. Landowning aristocrats did not want to pay former serfs a living wage and serfs were unable to adapt when this feudal system, which had been all their community had known for generations, dissolved. There were some in the communities who became entrepreneurs and joined the ranks of the middle class during this period. Chekov, who was a close companion and friend of Tolstoy, writes about this in his play *The Cherry Orchard*. In this story, a former serf returns to the country and purchases the home of an aristocratic family. Both Tolstoy and Chekov saw themselves as prophets speaking to the aristocratic class, warning them about their fate if they did not adjust to the industrial progress that was changing the world. However Tolstoy struggled with this notion as he still identified himself as an aristocrat.

Tolstoy's family meant a great deal to him. The Passage in part two of *Anna Karenina* in which the old Russian noble Levin scoffs at nouveau riche aristocrats like Vronsky...expresses a fair degree of his own snobbery (Bartlett 21).

One of the interesting facts about *Anna Karenina* is that very little is told us of her early life. We know that she has a brother; beyond that very little is mentioned about her childhood. We know that she was told to marry Karenin at a young age, and that she bore him a child. This shows us something of the culture that the play exists in. Women were

seen as little more than property and their lives were not important as individuals. This fact heightens the suffocation that Anna experiences.

The overriding religious view of the time was Orthodox Christianity. This very liturgical denomination put a lot of emphasis on outward shows and ceremonies. The characters in *Anna Karenina* would have been very familiar with that attitude. At the same time that attitude, permeated the aristocratic circles in which *Anna Karenina* exists. The focus was very much on making a show of happiness and love and perfection, and the inner feelings were not important.

Chapter 3 Directing Ideas and Methods

Directing Methods

The director stands at the helm of a production to cast a strong vision and ensure that the design, staging, and performance are cohesive and stay true to the playwright's intent. This was my conviction prior to *Anna Karenina* and definitely was my goal through the production process for *Anna Karenina*.

In the past, as a director, I have always been able to establish and maintain a good relationship with my cast. This cast was a challenge to that record in several ways, not least its size, and the administration of having the entire company on stage throughout the rehearsal. This choice meant that actors were often called to rehearsal for scenes in which they did not speak. Lindsey Longcor and I tried to minimize the waiting as much as possible but there were moments when I know the actors were frustrated. In my mind, at least 95% of the time this was unavoidable. It was also a challenge, given the dark and depressing nature of the production, to keep the energy and work level high. We did this by using a ball to play keep away as part of our warm up and also by talking openly about how we felt about the scene as both characters and real people. As a director, you perform most of the day, and I purposed, from the beginning, that the actors, would always see a good attitude, and a high level of commitment, from me in every venue possible. I determined that I would set the tone for the rehearsal, and by being engaged and passionate about the work. I made it clear to the cast and crew that, I expected nothing less from the actors involved in the project.

The actor-director relationship is a complex one; I believe they need and rely on each other. The director as an outside eye must help the (sometimes narcissistic) actor to

see outside of himself or herself and focus on the big picture of the production. In the beginning of the process, -to make the actor feel at home. I aim to say yes to all the ideas they suggest. It is amazing how bad ideas seem to slip away as the actor gets a greater understanding of their character and their role in the production.

One of the guiding principles in my direction of *Anna Karenina* was the idea of the connection between image and action. I made the choice to keep the actors on stage for the entirety of the performance. Once this decision had been made, it became then a question of “What do I do with them?” This is kind of a chicken or the egg situation. I wanted to explore the image and action relationship, so I chose to have the actors on stage. Ultimately I think the story is told best by an ensemble of actors invested in the action throughout the duration of the story. There were several times during the production when I tried to juxtapose the image. I wanted to make the images people saw directly conflict with the story that they were being told. There were two times when I was distinctly aware that I had chosen this principle. The first was after the horse race. Dolly and Levin are talking about the joy of parenthood and the peace found when you are in union with nature and your circumstances. At the same time, lying on the floor contemplating the dissolution of her marriage, we see Anna. I planned for this moment to see the juxtaposition between reality and ideal (See Appendix 9). The later moment that also portrayed this idea was when Dolly goes to Karenin and begs him to forgive Anna and to take her back into her home. She talks about Stiva’s nobility, and three feet away from her we see a tableaux of Stiva with one of his women. She also talks about Anna’s desire to reconcile and her desperate unhappiness. Again, just a few feet away from them sit Anna and Vronsky looking happier and more content than they have ever looked.

These moments heightened the themes of the story (See Appendix 9). We also saw this juxtaposition at the wedding as Dolly opens up and shares her fears for Kitty on the happiest day of her life, her marriage (See appendix 9).

There were other times through the production that we saw the progression of decline through the image and the action. The first of these was toward the beginning of the show as Anna Karenina and Levin describe their differing opinions of Life in Moscow. The tableaux changed from pleasant to depraved as we saw through the thin veneer of their public appearance. We also saw the progression of decline through the image in the second act of the show. As Anna Karenina is unraveling and in her mind, running out of options, I had the ensemble get closer and closer to the downstage area until ultimately she had nowhere to go but onto the train tracks that would destroy her.

There were moments when I planned to employ the images to enhance the action rather than stand in opposition to it. This was particularly successful in the moment where Anna and Vronsky first meet at the train station. I had the actors go to meet each other and then, simultaneously as they heard Vronsky's theme, and Anna and Vronsky met, they froze. This heightened the importance of this meeting for the audience.

The story of *Anna Karenina* is tragic and complex. It is set in a time period very different from ours, and yet the universal themes make it relevant and invigorating to our culture today. I wanted the audience to comprehend and grasp the story that Edmondson condenses in *Anna Karenina*. At the end of *Anna Karenina*, I wanted the audience to walk away with a crippling sense of loss and tragedy. At the centre of that tragedy is the idea that this could have been avoided if Anna Karenina had had the support and

acceptance of her community. I wanted the audience to realize that the discrepancy in expectations of men and women was at the heart of the tragedy of *Anna Karenina*.

The themes at the centre of *Anna Karenina* are love in its various forms. I wanted to highlight not only the maternal love that Anna Karenina feels for Seriozha but also the awakening passion Anna feels as she begins her relationship with Count Vronsky. I wanted to explore the pain of unrequited love between Kitty and Levin, but also the sweetness at the centre of their marriage when they finally fall in love. Their marriage is not perfect but at the centre is a commitment to work together. In the end, Levin chooses the love of his wife and child.

Another central theme to the story of *Anna Karenina* is the idea of feeling stifled or suffocating and not being able to escape from your position within society. To help communicate this idea to the audience, I made the decision early in the process to have the actors on stage throughout the performance. This created the idea that they were always being watched and also that the actors were trapped. From the beginning of the process in 2012, I saw *Anna Karenina* as a bird trapped in a cage, and as much as I wanted her to escape, a trapped bird cannot escape from its cage. It must choose to make the best of it or die. As the action drew to the climax, I made the choice to move the actors further and further down stage. This gave the impression that she was feeling significantly more trapped and her choices to survive were diminishing.

You're actors, damn it, not feelers (Silverberg 29).

This quote succinctly sums up my directing philosophy. Acting is doing and doing is a result of wanting. In an emotionally charged story such as *Anna Karenina*, I definitely wanted to put the emphasis on the actors playing action and seeking an

objective that they needed. As I was working through my analysis, I kept track in the script not only of the action but the obstacles that stood in the way for the actors. This idea guided the action of the story as I moved into the rehearsal process. I used these driving questions to guide the actors into discovering their obstacles and then figuring out their tactics to maneuver around them. I often found myself using the obstacles that the characters were facing to influence or guide the tableaux and images that the other characters were making. In the second act in particular, as Anna Karenina begins to disintegrate, showing Kitty and Vronsky in love in Anna's mind infused that moment with the crushing sense of insecurity that ultimately causes her demise.

Chapter 4 Process

Choosing the Play

Choosing *Anna Karenina* as my thesis project was a difficult decision. I had originally wanted to direct a show that was incredibly new and had some of the same elements of creativity that *Anna Karenina* provided. I had also been intrigued by the play *The Lion in Winter* by John Goldman. I was initially drawn to that play because I love the juxtaposition of the historical nature of the story with the modern language and devices that the playwright uses to make the story accessible. *Anna Karenina* had some of the same characteristics in the script. The piece is definitely a period one, but the language is contemporary and there are so many theatrical elements that attracted me to the story. I was particularly interested to play with the relationship between the actors performing on the stage at any given moment juxtaposed to the observers in the story. Another thing that attracted me to *Anna Karenina* over *The Lion in Winter* was the strong female roles. Besides Anna, Dolly, Kitty and Betsy are also very strong characters. This was one element that persuaded me to go with *Anna Karenina* over *The Lion in Winter*, *Anna Karenina* is a challenging piece that whets my appetite for creativity and theatricality. It was a bold and interesting choice for my thesis project. In terms of Lindenwood Theatre I think it was different to anything that had ever been done there, certainly in my frame of reference (2007 – 2009 and 2012 to 2014). I liked this idea as well.

From the beginning of my time at Lindenwood, one of my goals has been to be a better designer's director. I have always enjoyed the text analysis part of the directing process and view the text as the director's primary tool (Hodge 18). I wanted to develop my practice in the way I communicate and work with the design team. This learning goal is a primary reason I was attracted to the script of *Anna Karenina*. It takes place in

multiple locations, sometimes at the same time. The show is abstract in nature and has a lot of room for designers to get creative and requires the director to cast a strong vision for the world they are creating. I was excited about putting together my design presentation and working with the designer to create the world of Anna's desires and destiny.

The relationship between Anna and Levin also attracted me to the script. They are competitive from the beginning, from who is more miserable, to who is more in love. Helen Edmondson wrote her adaptation to explore this relationship and it is evident from the script that it is a complex one with multiple layers. They interact like brother and sister, at times infuriating and mocking each other with reckless abandon. At other times they become very competitive, with trying to prove to the other that their situation is worse. In Act One

Anna: ...Please- I know what I have done and God knows what will happen to me now, I am in his hands I am just a girl, I am Anna...I had to I love him.

Levin: Love?

Ana: Yes. Love. It is not just an affair like other people have...

Levin: Stop

Anna: It is love. The same love which you feel for Kitty and for the spring and your child who is not born yet.

Levin: Don't dare compare yourself to those pure things (Edmondson 31).

And in Act Two Levin boasts of his wife and wants nothing more to do with Anna.

Anna: Levin, speak to me, please, where are you now?

Levin: I am back on my estate, with my wife (Edmondson 64)

The nonlinear timelines and the artistic way that the playwright includes the physical subtext of the character's desire is another element of the story that stirs my creativity. It gives the director a chance to experiment with the way we communicate time passing, and the relationship between image and action. The relationship between what is

happening and what the other characters are, do, or portray in any given moment also attracted me to the story. I felt from the initial reading that to tell this story effectively the actors would have to be on the stage the entire time. This meant I had to create the world in a series of pop up books. Anna and Vronsky are commencing their affair while Betsy watches and Karenin prays. Moments like those and the moments like the horse race and the mysterious character of The Muffled Figure also attracted me to the story.

Auditions

Casting *Anna Karenina* was an incredible challenge. I was looking for an ensemble cast who could play multiple characters and who could cope with the physical challenge of the tableaux and images that were an integral part of the performance. I was certain that it was not enough to be able to stand still. It would also be necessary to instill those statues and pictures with strong, yet stifled, desire. This factor represented a challenge that couldn't be seen in the cattle call style audition set up that we have at Lindenwood. This is mostly because we needed more time and a large group of actors. Given this, I decided to start the callbacks with a group activity where the actors made pictures from different points in the story of *Anna Karenina*. I did this to see who from the group of actors I had called back could create images with their body and fill them out with action and objective. It had a bonus of also revealing who from the performers called back had read the play, as it was clear who was and was not familiar with the story. It became obvious that some of the lower classmen were not skilled to think in this way and they skulked at the back. At the same time, several students were making incredibly strong, active choices. I was grateful that I had Emily Jones present as a second pair of eyes during this process because she could see things I could not. I then took the exercise

one step further and in the next series of pictures I asked the students to express their action verbally in one active sentence by stating what their character was thinking. This activity further illustrated who would be willing and capable of the style of work I was looking to create in *Anna Karenina*.

As we moved into the monologs and scenes that I had chosen, I was reminded of this quote from the notes on directing: Don't expect the character to walk in the door. If he does, hesitate before casting him... An important distinction, then, to make at this early stage in the process is not, 'Is he convincing as the character?' but 'Can he play it?' (Hauser/Reichn18).

There were several actors who came in with very definite choices about how their vision of the character would be played out. This made me hesitate in casting that actor. This choice was particularly true in the casting of the role of Vronsky. It was also obvious that this actor wanted a particular actress to play Anna Karenina. This choice worked against both of them in the audition process because they could not create the same depth of relationship with the various actors who were in consideration for the roles. On the other hand, different actors played a strong magnetic attraction to the various women auditioning for the role of Anna Karenina and vice versa.

Casting is a complicated Venn diagram of decisions. Each decision has a trickle down effect on the other choices. This fact is heightened in this production because this play centers on a few key relationships. It is important that the actors who play these roles have not only the emotional depth, but also the chemistry with their scene partners to create these intricate and multi-layered characters. At the end of callbacks, I had two complete cast lists based on whom I chose to play Anna Karenina. I had narrowed my

choice for Anna down to four women. It became obvious that I needed to see more from them to be able to make the best decision. I gave the ladies the scene in which Anna is high on morphine. I asked each of them to make a private appointment for me to watch the monolog. In the second round of callbacks, it became clear that Ali Pinkerton would play Anna. I didn't see the fully rounded character and when I asked her about the objectives in this scene, and in the earlier monologue, she did not give me an emotional road map. The other three candidates all focused on what Anna was feeling rather than what she was trying to accomplish. The need to play objective in such an emotionally charged situation as the story of *Anna Karenina* was something I was absolutely set on, and in the end Ali's ability to identify objective was a major deciding factor in the casting of that role. Ali also had the advantage of being a particularly striking woman. When she entered the room for the callbacks I wanted to look at her. Throughout the group activity and in the scenes, she didn't try to play a full, rounded version of Anna Karenina. Instead, she focused on playing the action and objective at that moment in the story.

Casting the rest of the female roles was an easier choice. Tanya Sapp and Shelby Lewis were the obvious choices for Dolly and Betsy. Erin did a fantastic audition for Anna and I wanted to work with her. Using her in the multiple roles was a great challenge for her and she has the ability to physically create the character on stage. Laura Shultze, like Ali, is a taller actor and has the depth of decorum for the Countess Vronsky. The challenge role, in casting for the women, was the role of Kitty. She is a complex character, who needs to be both strong and sweet. She is the antithesis to Anna Karenina in every way. She turns down the man she does not love, requires loyalty and then seeks to serve her husband in whatever is required. The actor who plays Kitty needs to be able

to keep the mood joyful even in the midst of a very dark story. Her character represents hope and at the end of the story her love for Levin is what enables him to choose his family over his desire to save Anna. She is also described several times in both the script and the novel as being beautiful. These factors make this a difficult role to cast. Hannah, the actor who was cast as Kitty, is very striking and gave a playable audition as Kitty. She was also in contention for the role of Anna Karenina. In my interaction with her she seemed to give a very sweet and intelligent reading as Kitty. There were a couple of other choices but she was the strongest. I liked the ensemble of the women.

Casting the male roles in the story was much easier than casting the women. Daniel Sukup made such good playable choices as Levin. Ben Cotter had by far the best connection with Ali as Vronsky. Ben is a very intuitive performer and his playability as Vronsky made me confident, even though he's a freshman, that he could handle the complexity of the role. Cole Figus is a born showman and extrovert. There is something loveable about his presence on stage - even when he was playing the cheating Stiva, you could not help liking him. I chose to use Christian in the roles of Petrisky and Vassily. I was not sure about using Christian in a bigger role, but he had an interesting demeanor and, read well as the laid back Petrisky.

I also had the challenge of the Muffled Figure to cast. At this point in the process, I wanted the character to operate as the train conductor - a controlling and looming presence that held Anna's desires and led her toward them even though they were destructive. I chose to cast Brian Minatchy for several reasons. He is very strong physically on the stage. He is also intelligent and in the auditions talked about the Muffled Figure in ways that were thoughtful another bonus for him is that he is taller than

Ali and can appear to physically dominate her in a way that a shorter actor would not be able to do as convincingly.

Casting in an educational environment is slightly different from casting in a professional environment. We had to give consideration that this process is a training environment for the students and they must be given opportunity to grow. Maybe this factor does not exist in the professional world. We also had to make sure that at least an attempt was made at handing out roles fairly. The faculty did not want to give any one performer three leads and another student nothing. At the same time, I did not want to compromise the integrity of the production. It is a fine line and added to the anxiety for me as a first time director in this environment. The casting meeting went pretty smoothly, and I did not have any major conflicts with the other directors. I was able to have all my key choices for the show. As I posted the list, I was confident that I had made the best decisions available for the characters.

The path of true love or theatre production never does run smooth! At the end of the semester, I found out that Brian Minatchy was ineligible, and Cole Figus had to withdraw from the production for personal reasons. I replaced Cole with unknown, transfer freshmen named Will Pendergast. The decision to do that was much easier than replacing the Muffled Figure. I decided to take that character in a different direction to enable me to use Kathryn Welbourn as the Muffled Figure. That change made a distinct difference to the outcome of my thesis production. I will talk about that decision further in the evaluation section of this paper.

Design

As a director I have a notorious dislike for any set change, necessary or not. They take the audience out of the world of the story and even the quickest and smoothest transitions disrupt the story. When I was faced with the script of *Anna Karenina*, which takes place in over forty different locations, I knew I had to find an environment in which this story could live. I could not, and had no desire, to, create a literal representation of the story. As I was preparing my design presentation, I went back to my text analysis and made a note of all the themes that I found in the story. At the same time, I started listening to music from the period. I found a recording of Mussorgsky's "Pictures at an Exhibition" by the Chicago Symphony Orchestra. As I listened, I found myself creating images from the story of *Anna Karenina*. I heard Levin and Anna in their narrative moments looking at pictures and trying to locate each other. This infused my idea of the world of the play of *Anna Karenina*. It is essentially a memory play; what if it were set in an art gallery of sorts? An art gallery, where the pictures came to life, and as characters, told the story. I continued to listen to the music as I thought through this idea. The most striking and evocative piece of music to me was the piece entitled "Haunted Castle." It created in me the sense of strangled desire that haunts *Anna Karenina* and also the decayed sense of opulence that is present in the story as the aristocratic way of life disintegrated during this time. This collided with my idea of an art gallery, which by nature is stark and bright. I looked at images of art galleries as I listened to the music, and whilst both had value, I began to see that the haunted nature of the story needed to live somewhere gloomier than an art gallery. *Anna Karenina* is essentially a memory play. Anna and Levin somewhat reluctantly live out their memories. I saw these as the pictures that would create the narrative, but where did they exist if not an art gallery? As I read

through the script, I saw that there was so many times when the memories recalled as unpleasant - Kitty's refusal of Levin, Anna's negative relationships and bitter moments as her rejection by society becomes apparent. It appeared to me that these memories would be stored in a place where nobody went very often, where desires could be covered in dust and memories inevitably decayed. As I listened to "Haunted Castle" again, I had the idea of this play living in an attic where picture frames were stored and desire could be buried in trunks with other items that had been placed in storage, never to be seen again. I began to look for images of a dusty attic to influence the design team. These images better reflected the ideas I had concerning the look and feel of the production. In Appendix 7 of my thesis you can see the slide show for my design process. In Appendix 5 you can see the renderings that Donnell Walsh, my scenic designer, created. The difference between the renderings prior to the design meeting and after the design meeting is incredible. I began to see the story on a whole new level as I looked at the scenic design.

I hit my first roadblock in the design process as I began to look at the colors and designs for the costumes. Louise Hermann, Costume Designer, had picked a very bright and warm pallet for the characters and an oyster and lilac combination for Anna Karenina. I struggled to see how these colors represented decayed opulence. The muted, strangled look we were attempting to create had totally disappeared. I had several conversations and meetings encouraging her to change the palette of the costumes and eventually managed to reach a compromise of colors and style that I thought represented the vision.

Maureen Berry, who was the original lighting designer for *Anna Karenina*, found some excellent images. I loved her use of texture and isolating people to create location. We added an extra row to my action chart that depicted both time of day and season of the year. This element enabled her to better create the images that we would work from during the process of *Anna Karenina*. Her research was so useful that when she had to resign from the position at Lindenwood during the production, Tim Poertner was more than able to pick up the baton and take her initial design and research further.

As far as sound was concerned, I think I had the most concrete ideas about what I wanted. The collection of music from *Pictures At An Exhibition* had influenced my thoughts about the design so strongly that I wanted to use that palette in the final production. Chris Watson seemed open to this idea and began to work on moments where he thought I could include the music and represent the characters with different themes. I also knew that with the absence of literal places and things, sound would be key in identifying specific locations such as the train station, the horse race, and the ball. Chris seemed to agree with this idea and began to research sounds and music that would create these scenes. Overall, at the end of the design process I felt very confident, if somewhat daunted, about the challenge ahead of me as we moved into the rehearsal and production process.

Production

In the initial stages of production *Anna Karenina* was hindered by the fact that the process had to be delayed because the previous show *Into the Woods* was behind schedule. This turned out to be a blessing in disguise. Once we had begun to rehearse on the stage, it became apparent that the initial design for the attic where the characters

would spend the entire story was too small. With the use of the scrim being such that the actors could not pass through the scrim, it meant that the action of the story all had to take place in a very restricted area. I had looked at the design and thought it would be manageable, but it became apparent that extra real estate would be highly beneficial for the production process. I knew that any change to the design would have to be approved by the production team and was not guaranteed to be approved. Thankfully, because we were behind schedule in the production, and construction had not yet begun on the set for *Anna Karenina*, we were able to increase the real estate. This factor was definitely beneficial to the integrity of the production.

Dave Hahn, interim technical director, chose to build the set using several of the stress skins we had in stock from previous productions and then to construct several others of these platforms to create the real estate of the design. Louise did a wood treatment on top of this to give the appearance of a wooden floor. The large screens at the back were lined with scrim. This gave the appearance of actors appearing and disappearing through the windows.

Rehearsal

We had several conflicts, with actors who had outside commitments for work or personal reasons, we had to work through and then the change in casting added another level of conflicts to the rehearsal schedule. I planned to rehearse the action of the scene in the beginning of the evening and then add the tableaux and work the scene in the second half of the evening. This plan gave the actors minimal sitting-around time.

In the first few days of rehearsal, I concentrated on working with Anna and Levin on their narrative scenes that link the story of *Anna Karenina* together. The three of us

worked through these scenes really quickly. I was deliberate in establishing at the beginning of these scenes, “What is the objective for each of the characters in this scene at the top of each moment?” This was integral to the action of the story because these could easily have been demoted to the linking portions and not regarded as being part of the action of the story. At all costs, I wanted to avoid this situation. Daniel and Ali were both very good at identifying their objective and identifying the conflict with their scene partner as a source of acting material.

In the first week, we also worked on the preliminary blocking of the three intimate scenes in *Anna Karenina*. This got the actors comfortable with the idea of being close to each other and working through these moments. It also helped me to realize that when it comes to sex on stage less is more. We can imply a lot, without showing a lot, and the impact is greater when most of the physicality is left up to the imagination of the audience.

Apart from the work with Ali and Daniel on the Anna /Levin scenes, we worked through the script in a linear fashion. I marked in my script the blocking for the speaking and for the images. We also left several hours for working on choreography of the ball.

There are three trunks on the stage for our production of *Anna Karenina*. I had each of the actors do a character exercise, answering a question about what they had put in each trunk. The trunks were:

- 1) Something you never want to see again
- 2) Something you treasure
- 3) Something from your childhood

Each night at the rehearsal I had one of the actors share their items that were in the trunks. This gave them a sense of owning the landscape of the space the story inhabited. It also gave some extra dimensions to their characters as they thought about their character's previous action and behavior. In an epic story like *Anna Karenina* where so much happens outside of real time and in a condensed nature, it is important that the actor remain rooted in their character.

Things went well until the first stumble through of the production. I realized that I had fallen into the rookie trap of trying to be clever with the screens and tableaux and using too much stuff. In the day between the first stumble through and the next rehearsal, I found a completely clean copy of the script of *Anna Karenina* and read through the story in one sitting. This took me back to my initial love for the story and the tragedy and beauty within it. I also became aware at this point of the pernicious and ubiquitous nature of shame in the story of *Anna Karenina*. This manifests in several ways with different characters. Anna and Levin both have what I called the run and hides: they remove themselves from situations when they feel shame and where they are afraid that they might feel shame. Karenin deals with his shame by control and making his circumstances certain so that he can avoid feeling the shame of a broken marriage or an estranged wife. The most surprising discovery about shame was that both Vronsky and Kitty react in anger when they are feeling shameful. Vronsky becomes irritated with Anna when she tries to control him and keep inside. Kitty, on the other hand, becomes angry with Levin when he refuses to let her come with him to see his brother. I made these discoveries in this additional read through, and as a result, I made the choice to restage much of the first act. I chose to bring everything downstage and use the second platform as a menagerie,

allowing more space for the statues and pictures. These add more layers to the tableaux. It had the advantage of more space to make the tableaux more specific and more based on the relationships of the characters. This choice combined with losing a rehearsal to snow led to a major disruption and several changes in the schedule. I also had two actors missing for choir concert commitments, and to top it off, I had an actor become sick and miss two key rehearsals. At the same time Lindsey Longcor, my stage manager, left on a trip to Southeastern Theatre Conference. This factor meant that communication was more complicated and the changes were not as simple to communicate with anyone.

Once we got back on track, the simplified action heightened the important moments of the story and brought to the forefront the integral elements of the story. I had the actors do an exercise in journal writing as they worked through these changes, focusing on the shame that their character felt and the importance of working through that within the context of the story of *Anna Karenina*. Shelby Lewis, who played Princess Betsy, responded to this exercise in a profound way. She realized that her need for perfection causes her to reject Anna. Her character does so in spite of the fact that she feels compassion for her and empathy for her situation. She then applied this to the action using the action sentence “I am rejecting you to protect my precious reputation.” This revelation, injected so much energy into the early scene where Anna Karenina and Vronsky are discovered by Karenin. In turn, it heightened the juxtaposition and conflict within Betsy. She wants the scandal-mongers and gossipers to know that the illicit encounter occurred in her house. She also encourages Anna to follow her passion for Vronsky and then, in the later scene where Anna Karenina is trying to enlist Betsy’s help to get access to visit Seriozha, Betsy is fuelled to reject Anna Karenina because of her

appearance in society. Both Shelby, who played Princess Betsy, and Ali, who played Anna Karenina, recognized this powerful shift in Betsy's allegiances and were keen to play with them.

There were several moments that I struggled with in the blocking and staging of *Anna Karenina*. These were: Anna and Vronsky at the train station, the horse race, the rejection of Anna Karenina at the opera, and the final moment. I changed my mind multiple times and experimented with these moments several times through the rehearsal process. Each time I would go back to my script and analyze and examine the playwright's intent for these moments. The additional read through clarified what I thought about the story and helped me translate this idea to the stage. The read through I did between the stumble through and the next rehearsal really crystallized what were the important elements in those complex moments of the story.

Once we had re-staged the majority of the show, I was left with several working rehearsals to fix and work moments and transitions. I combined this with running an act each night and then a full run through of the show, with notes and some fixing before we went in to the tech procedure the following week.

Tech and Dress Rehearsals

Lindsey Longcor and I worked well together throughout the process of *Anna Karenina*. I was confident in her ability to lead the cast and crew through the tech process. It can be difficult for the director to relinquish the control at this point in the process, but because I trusted Lindsey to maintain the integrity of my vision it was easier. Lindsey started out by talking through the tech process with the actors and designers. She emphasized the importance of staying still and quiet during the inevitable holds. She was

definitely in control of the situation and knew what standard of behavior she expected. I sat between Tim and Lindsey and was able to discuss options with Tim easily. The rehearsal schedule left three nights of four hours for tech. Then eleven days off for Spring Break. I was definitely feeling the pressure of the break and the need to get the show smooth and working prior to the break. In conflict with that, I knew that the lights were an integral part of the production, and knew that Tim had been hindered in his progress because the set construction had fallen behind schedule. We spent two and half nights of the tech on cue-to-cue and then managed to squeeze in a tech run. After Spring Break, I held a line bash for the actors who were available. This was helpful to refresh the actors and made the dress rehearsal and everything that is added during that week less overwhelming.

The dress rehearsal was delayed due to a challenge with the hair and costumes. The second night I had a few moments I wanted to re-stage, as the way they looked with costumes were a little altered. We also had photo call, which I totally enjoyed the experience of creating. I made a few minor blocking changes after each rehearsal, but apart from that, I was secure that the actors could tell a good story. As always, I found myself wishing for an extra week to solidify the performance and would like to have paid some more attention to the pacing of the production.

The preview and final dress with audience talk back went well. The audience members asked good questions and the cast were talkative as we interacted. All in all there was a great sense of anticipation as we finished up the rehearsal process.

Performance

There is nothing as helpless as a director on opening night (Ball 97). I held my composure and for the most part managed to let the panic and desire to be in control of everything fall on Lindsey's shoulders. We did four performances to mostly sold-out performances. This challenge is not difficult to surmount with a large cast, and a small space. The audiences were appreciative and for the most part very complimentary. There were some challenges with late audience members and interruption that caused some distractions to the actors. This factor was especially obvious on Saturday evening.

Chapter 5 Evaluation

“The BEST stage production I have ever seen... in my life.” So commented Paul Knubley after seeing *Anna Karenina*. My first reaction was to question how many stage productions he had actually seen, as I thought this was a little enthusiastic. However, it is a good thing to hear after so much hard work.

Design

I think that my design presentation (see Appendix 4) and my overall vision for the production were one of the more successful and impressive elements of the production. I had some solid ideas in terms of the vision and concept and walked that fine line between casting a vision and letting the designers do their work well. I think this element was particularly successful in the areas of scenic design and lighting. The team that created those elements really grasped and worked within the constraints of the production I was trying to create.

I think that I could have pushed Louis Hermann, the costume designer, further in coming into the vision of the production. The costumes were beautiful, and well crafted, but I do not think they served the overall vision of the production well. In evaluating, I think I should have said something like “abstract period” rather than saying period. I think the costumes in general were too prescriptive and literal for the non-linear, haunted style of the production. I would rather have had something more generic in style, which had some flexibility, and could alter easily from one character to another. I was so concerned about her initial choices for the color palette that I lost sight of the structure of the costumes and the way they would serve the production. This was especially true with

the costumes for Anna, Kitty and Betsy. I was more pleased with the structure of the costumes for the male characters. I did try to talk to Louise about this issue when I was given the designs. When I asked her for options she responded:

“These are the designs.”

I also asked her for some alterations to make the costumes look more decayed. Her response was that they would not be useful in stock if they were semi-decayed. This factor should not have been a mitigating one in the production choices.

Production

There were several factors in the production process relating to personnel changes and another production. These challenges meant that the members of the production team were stretched to the breaking point as we began the production process. This problem is not uncommon and it was a lesson in tact and diplomacy to walk through this sometimes-tricky situation. I was incredibly passionate about this project the entire time. In contrast with that, I am very prone to avoiding conflict in any way possible.

Thankfully my desire to avoid conflict was overridden by the passion I felt toward the project, and I pressed as much as I could to make sure that the production value reached its potential. At the same time, I was also pleased with the way that I conducted myself in the production meetings. Given the personalities of the other designers and technicians, and my role on the production team, it would have been easy for me to succumb to the atmosphere that the production team was more than understandably fatigued. At one point Dave Hahn, interim technical director, commented that if it were not for my passion and diplomacy he would have walked away from the production during the first week of the build. This statement was encouraging to hear

from a colleague, and a mark of my success in managing the designers and technicians in less than ideal circumstances.

There was one overwhelming situation that was less than ideal during the production process: my dual role as both director and prop master for the production. This happened as Jim Koehnle resigned as Tech Director for Lindenwood at the semester break. Dave Hahn then had to step up to be TD for *Anna Karenina*. Dave was meant to be the prop master for *Anna Karenina* and I was to assist him for my Graduate Assistant hours. Once Dave became TD, it was clear, that there was no one else available to be the prop master. Thankfully, this was a very light prop show. There were very few props to construct and as the production progressed that amount was further reduced. There were, however, two significant times when I had to be both prop master and director and they held differing opinions.

This position also led to a vital piece of the production, the covers for the screens in the beginning, being somewhat sidelined (see appendix 9). They were constructed from muslin that we had in the shop. Dave thought I was working on them and I thought he had taken responsibility for them. In the rush of the final tech there was a miscommunication and the screens were not complete. As the director this was frustrating and I did not know how to reprimand myself for something I thought had been taken care of by Dave Hahn. His role as the Tech Director was to supervise me as prop master. Ultimately they were complete, but the dual role led to conflict that could have been avoided. The other moment was with the candles for Levin and Kitty's wedding. As a prop master, I thought the director was crazy. As the director, I wanted to see them

before I made my final decision about the candles. Ultimately I ended up enjoying the image of the candles and holders in the wedding sequence. (See appendix 9)

The increase scale of the set provided some challenges. It meant that the edges of the frames did not match up with the edges of the platforms, and because of the delay in the build, the railings on the back of the stairs were not in place as we started the tech process. This situation put the actors in danger. However, because the back stairs were used so little, it was not a huge problem.

The choice to construct the set out of stress skins rather than regular platforms was never discussed in the design or production meetings. I am not sure how I would have intervened or maneuvered through this conversation if it had been discussed. I know that Dave Hahn (interim tech director) regretted making this choice because again he said it was building for the needs of the stock rather than the specific needs of the production. I think that the overall look of the attic would have been marginally improved by a different choice. I do however think that the sound of the actors moving would have been greatly diminished with the set construction being platforms rather than stress skins. Obviously, this would have been a great asset. The platforms would also have been quicker to construct and perhaps given more time for the lighting prior to the tech process.

Casting and The Muffled Figure

For the most part I think I did a great job of casting *Anna Karenina*. The actors were able to grasp the intricacies and challenges of their roles and brought interesting ideas to the rehearsal process. However, the casting of the role of Kitty was a mistake. Hannah Pauluhn was one of my final choices for Anna Karenina and I chose to use her in

the role of Kitty instead. She did not want to play Kitty as anything other than a strong willed and defiant woman who would not back down. When I tried to talk to her about Kitty's love for Levin being the motivation for everything and the hurt she feels when he will not let her be a productive and full participant in their marriage is hurt because she loves him. Hannah was reticent to change, and barely altered her performance. She also played Kitty as a more antagonistic role - rather than the foil to Anna Karenina's depression, she played Kitty as an equally dark character. I tried to counter this, explaining my understanding of the character time and again, but ultimately Hannah did not want to play this role and ignored my direction. Hannah is personally a very strong and intelligent performer and when I suggested Kitty was lighter than she imagined, she responded by saying "She's not unintelligent, though." I agree she is not unintelligent, but she is young, hopeful and keen to be married. I never saw those ideas in the way Hannah portrayed Kitty.

My original interpretation of the Muffled Figure was something between the two images you can see in Appendices 5, 6 and 7: The lantern man and G is for Gentleman. This Muffled Figure was very much part of the railway. He was the train conductor of Anna Karenina's desires leading her to her doom. In the rethinking of the character when the casting changed, the definition of the character was lost. Katie and I talked about her character as part of Anna's desires and will. However, in the changes, she became something that was more representative of death. This factor was something I wanted to avoid and I think I lost my definitive choices through these changes. If I had been able to let go of the old idea more quickly, I would have established the new idea of The Muffled Figure as Anna Karenina's strangled desires more fully. I would have had her present and

integral in the moment where imaginary Vronsky seduces Anna Karenina. I would have also had the Muffled Figure more present in the scene where Anna is admitting her desire for Vronsky to Levin. In the change of casting and the short production period, I lost something of the deliberate choice in the representation of the Muffled Figure and instead it became a representation of death. That is not how I wanted the character to appear at all.

Rehearsal

I think I did a good job managing the actors in the rehearsal process. I wrote a rehearsal schedule that tried to accommodate the different schedules for the actors involved. Toward the end of the process, in the week before tech, I had a run through on Monday, a couple of working rehearsals, combined with an act run and then a final run on the Thursday. Some of the actors felt that this schedule had too many runs and the time could have been spent working on more of the moments in the performance. I disagree and planned the schedule to give attention to the transitions between scenes. Also, because of the changes we had made, this schedule allowed enough time for the actors to be really on top of the big picture of the show.

Since the beginning of my time at Lindenwood, my fellow directing students and I have been talking about avoiding results-driven direction. In the book *Directing Actors*, there is some really good advice for directors in avoiding giving vague directions such as “tighten up that cue.” I think I took this message to heart and removed that phrase and others like it from my directing vernacular. However, I failed to replace it with the specific directions and with guiding the actors through questions to enable them to highlight the important moments in the story. This mistake meant that there were times in

the performances that the intensity was not varied at all. This meant the audience was not always able to understand what were the important moments and parts of the performance dragged. I think next time I will avoid the results driven direction such as “pick up the pace” etc. Instead I will ask questions, earlier in the process, that help actors to discover what the important and life filled moments are in the performance.

In terms of acting I was actually most pleased with the group scenes. The moments at the railway station, the horse race, the ball, and the end all worked effectively. I would have pushed Daniel further into his super objective as Levin. He articulated his objective to educate and protect Anna but never fully grasped the gravity of that statement until too late in the process. I also would have pushed Ben Cotter further in his investigation into the character of Vronsky. Ben is an intuitive performer and played Vronsky very nicely. However, he could have gone further into the suffocation that Vronsky feels once they move back to Moscow. He is doing everything right and trying to make Anna happy and not cheating on her and everything he does drives her further into her own insecurities. We saw Ben become frustrated but it lacked the intensity that this feeling of suffocation should generate.

As a response to the technical aspects of the performance, I was really pleased with the lighting. There were a few things that I would have liked to heighten such as more light on the front of the scrim so that we couldn't see the actors when they were getting into place behind the scrim. There were also several moments when the color scrolls were changing during a transition. I think I could have pushed Tim to remove these, but I think that was something that came down to a lack of time. I would like to have been able to see the tracery more under the stage so that the industrial theme was

more heightened. I think this could have been easily achieved by using a grey duvetyn underneath rather than a black one, or painting the trace work with a bolder steel gray, rather than an almost black that was used. In terms of sound, I should have pushed Chris Watson to hear the train sound earlier and should have been more specific with when and where the sound of the train was supposed to appear. In the performances, I realized that the sound of the trunk being slammed at the end of the horse race was a much better representation of the horse being shot than the canned gunshot we had recorded. If I had known this at the beginning of the process, I would not have used the canned gunshot at all.

In terms of administration, I used my rehearsal time wisely. It worked well to block the images and then the action. In the beginning, I made the mistake of trying to be too clever with the screens and had the groups moving too much. This mistake was rectified, but I feel like I wasted some time in the early process due to this complication. I could have required more of Taylor throughout the process. I had her working on sight lines and should have had her move around the space more during the rehearsal.

Overall, I learned three big lessons from my thesis project that will definitely inform my directing practice in the future. The first was to avoid the trap of trying to be clever. Find the essence of your story and highlight the playwright's intent: nothing more. Second, choose your actors carefully. Avoid putting someone in a smaller role if they know they have been considered for a bigger role. Finally, do not view conflict as a sign that your process is unsuccessful. Conflict is a natural part of a collaborative process. Learn to be comfortable with it and know that as the leader it is going to be impossible to keep everybody happy.

Appendix 1 Thesis Journal

October 2012 – Selecting the Play

Choosing the script for my thesis was not easy. I wanted something theatrical, with strong characters and depth. Initially I wanted to do something more contemporary perhaps even with a devised portion. This would not be possible in the context of the Lindenwood University program. My first reaction to the *Anna Karenina* script was overwhelmingly positive. It is a very theatrical piece with some very strong roles for women.

The character of the Muffled Figure also intrigued me; it seems to represent death and so much more. He is the agent of death, in as much as; people see and interact with him when they die. He also seems like a figment of Anna's most negative thoughts and seems to feed on her negativity.

I am also intrigued by the nonlinear timelines of the story and the theatrical possibilities that are contained within the staging of this play. It leaves a lot of room to explore the collaboration between director and designers, as well as director and actors.

There were some drawbacks though, primarily the fact that the show has been recently made into a movie and as hard as we try we cannot escape from the images that these have made in people's minds.

October 24th 2013

Once the theater faculty has approved *Anna Karenina* as my Thesis production had approved the play I sat down and read it in one sitting. I was overwhelmed by the scope of the production. I got my freak out, out of the way and began to enjoy the moments of the play that were coming to life. I also began to let the play live in my imagination. I

then read it as if I were each character just reading their lines out loud and beginning to watch them move through the storyline where they overlap and where they surprise me.

January 6th 2013

I read through the script again today. The challenge remains simple. I need to create 50 different physical locations on one unit set. I noticed that Anna and Levin constantly ask each other “where are you.” This makes the job easier as they clarify for the audience. It also sets up the framework that the characters are in an otherworldly place acting out their story. The question began to rise in me “where do I want this story to exist?”

And where do the different timelines exist?

June 7th 2013

I am re-reading the novel *Anna Karenina* at the moment. Today I found this quote “He looked at her as a man might look at a faded flower he had plucked, in which it was difficult for him to trace the beauty that had made him pick and so destroy it.” For me this sums up the story of *Anna Karenina* beautifully. There is a strong visual there that I want to bring out in the design that everything is faded and decayed, the relationships and the physical surroundings. This play is more haunting than I ever imagined.

October 3rd 2013

The play is filled with moments that the characters seem to create from their desire. A desire timeline, so to speak, they bring these moments into the action of the story from their imagination. There are also specific times when they tie together the elements of the story. Anna is thinking of Vronsky and then he tells the story of his desire for Anna to his partner Petritsky.

November 18, 2013

1st Design Meeting

Overall, I was pleased with the direction of my design meeting. I think I cast a good vision of the atmosphere for the show as well as asking good questions of the designers to enable them to do their job. We had a fruitful time of discussion at the end of the meeting and the ideas and questions from the production team helped me bring some more clarity to my design and concept. I was pleased that the designers were able to pick up on my intent.

The big questions that the design team asked were about creating the literal moments in the abstract location of the play. I was able to answer this question with a great example of how we can use something iconic like the sound of a train whistle to create a very literal place without the physical presence of a train station. As we were discussing the idea of reality verses abstract I realized that the sound scope of the performance will be as important as the visual cues in creating environment physically and emotionally. I need to have some sound cues for the moments when the desire is being created physically.

Another question that was asked was about the Muffled Figure. Although I know how I to want him to act, like a puppet master, an ever present figure and a definitely connected to Anna. I do not have a strong idea of what I want him to look like. I asked Louis Herman (Costume Design) to give me some ideas because all I can say is I don't want him to look like the V for Vendetta man.

November 19, 2013

Meeting with Donnell Walsh

I was excited to have my first follow up meeting for the design process. Donnell had some great design ideas one in particular really captured the idea of the threshold within

the framework. I was particularly encouraged by the difference between the first designs he had from before the design meeting to afterward. I could see that the information I had shared on themes and concepts had really made a difference in his design. He also grabbed the idea of the frames and introduced the idea of dust cloths to cover the frames and chandeliers at the beginning. It was a great idea and a powerful image to reveal the mood and world of the play.

November 23rd 2013

I have been thinking more about the Muffled Figure. As I look through the script I realized that in some ways he is very connected into the railway. He is often hammering on iron, he is present at the railway station and when Anna and Vronsky dance on the railway line. I found an image from a Victorian child's abc book *G for Gentleman*. He is a particularly creepy looking thing. I am also intrigued by the image I found of the lantern man as I think of the Muffled Figure as a type of railway worker.

November 25th Advisor Appointment

Emily and I talked about the transitions and tableaux/ living scenery for the show today. This will help in figuring out how I split up my rehearsal time. We also looked over the design one thing that we noted was that the scrim frames create a funnel system to where there is only a 3ft entrance upstage through which the characters can enter. There are twelve people in this show who all need to get on and off the stage this could cause a major problem.

December 2nd

2nd design meeting

The meeting went well. More ideas. Donnell shared his vision, for the set, with the group. There were encouraging and helpful comments from Dave Hahn, the tech director. Louise shared some of her research images. These gave us a good idea of the silhouette we would be working with. I really liked the color of the gown she had chosen for Anna which would make her stand out from the muted tones of the rest of the crowd. I fell in love with the picture she showed for Countess Vronsky it is absolutely the image I want to create.

December 5th

Louise and I talked through a rough idea of the costume plot for the show today. I also shared with her my ideas for the Muffled Figure. She added the idea of adding metallic taps to the shoes to further link him to the Industrial Revolution. I am beginning to form an image in my head for this character and seeing him as the conductor, of the sad and slow train, on which Anna Karenina inevitably rides.

December 16th

With semester grades in I discover that one of my cast the Muffled Figure is not eligible to be in the performance. If this had been, one of the other more defined characters, the replacement would have been easier. However, it is not and I am using this opportunity to reexamine and imagine the Muffled Figure again. The male options I have are both potential weak spots. I am once again reimagining this figure.

January 13th 2014 Thesis Meeting

Emily and I discussed the research and analysis I did into the Muffled Figure. The connection between the figure and Anna and the pieces of action that are in the script are

a great starting block. She clearly represents death and strangled desire and the character is full of the “What if moments.”

January 13th 2014 Design Meeting 3

I shared my ideas for the Muffled Figure with the group and it was all very positive. I feel confident that the entity will better capture the elements I am looking for and enhance the overall feel of the show.

I was a little frustrated with the costume designs for the show. We had initially talked about Anna being in a color and the other characters being more muted and tied into the scenery. We had also talked about a specific silhouette for Countess Vronsky. Louise had changed the colors for Anna to being neutral tone and the silhouette we had discussed for Countess Vronsky was switched to another character leaving the Countess Vronsky looking way more maternal and kind than I imagined her.

The meeting about color

Louise came into the meeting with a selection of colors that reminded me of toothpaste and bubblegum. These are not the colors I want to work with for the show and don't represent the decayed opulence and attic feel I have talked about since the beginning of the process. They may well represent her understanding of the characters but they do not enhance the show. There is a direct reference to Anna not wearing lilac and that was the color Louise had chosen. I felt pleased with the way I handled the situation and stood my ground about the colors. We also discussed the possibility of a sexier vixen like silhouette for Countess Vronsky, which will be closer to the one that she showed me in the first design meeting. I am hopeful that she will make the changes in this area.

Scrim Meeting

Dave Hahn, Donnell Walsh, Joe Stoltman and I had a meeting today about the function of the scrim. We discussed the necessity of characters moving through the scrim and the function of scrim as a useful piece of technology. We decided that the scrim has to be solid, in order to function well in the story. Donnell is going to look at some ways to open up the stage so that we do not have the funnel effect that we are trying to avoid.

January 27th 2014 Design Meeting 4

The final design meeting went smoothly today. Louise brought in some colors that are potential options for the characters. They are much more muted and have an air of being covered in age. I was expecting to have to battle with her in the meeting so the choices she made were welcome. At the opposite end of the spectrum Maureen shared some ideas and research for her lighting design that captured my heart so completely that I am excited to work with her. We also broadened the stairs on the platforms to the main staging area. This will avoid the funnel system for people who are entering and exiting. I was nervous going into the design process, as I am not always a designer's director however I am pleased with the work and the team and the positive atmosphere there is surrounding my show.

January 31st Replacing Stiva/Nikolai

Although we have not started rehearsals for *Anna Karenina* I have begun working on the blocking and staging the characters in my eye since October. It is really hard now to start thinking of a new actor. We had some more auditions and the choice was clear that Will Pendergast should join the cast in this role. He seems to work with Dolly the best and I think he is believable as Anna's brother.

February 3rd Initial Train Meeting with Sound and Lights

Over the weekend I thought about the train and although I am disappointed the Hogwarts train won't fit in the black box. I like the ideas we have discussed of ways to suggest a train. Chris is going to put a speaker underneath the main bank of seats and Maureen is suggesting some light ideas to help create the environment and locale. Maureen has created a drop box for us to share files more easily. It seems like a great way to aid communication between the different departments.

First Rehearsal

The goal of the first rehearsal is to get through the first rehearsal! I feel like we accomplished more than just surviving. I cast a strong vision for the atmosphere and look of the show. It was great to have the read through and finally hear the characters I have been living with for so long. For the most part the actors were making strong decisions and choices.

After the read through we had a great discussion about the world of the play, Anna's suicide and the role/purpose of the Muffled Figure. We also talked about themes and ideas and parallels that we see in the story of *Anna Karenina*. I was impressed with the insights and ideas the actors brought to the table.

February 17, 2014

The play centers so much around memories, so I decided to start my character work there. I had the characters think of a memory for each of the trunks 1) A memory from childhood 2) A memory from childhood they were desperate to forget 3) A memory that they treasure. This forced the characters to create the world in which they inhabit.

I also had them improvise and talk about the first time that Anna and Levin meet. There were some challenges establishing which period of time I am talking about at a distinct moment in time. I think this was partly nerves on the part of the actor and their desire to get things “right.”

In the second part of the rehearsal we started to block through the opening moment of the play between Anna and Levin. Both Ali and Daniel had some great ideas and I was really pleased with what they brought to the rehearsal. This process is going to be one of keeping them on track rather than beating them to get ideas.

February 18th 2014

The second rehearsal was also productive, we did some character work with the bigger group. I was concerned that Ben didn't know the age of his character or where he lived.

The facts about the characters are important however I am more concerned that the characters are hitting on the idea of where they are and being able to create that environment at a moments notice. They did a really good job of creating their environments and attaching themselves to them. The environments are important for the world that they inhabit.

I am realizing that the character of Kitty is more complex than I originally thought. Part of this is due to the fact that she is, at the beginning of the play, often a figment of Levin's imagination or desire. This is distinctly different to the way she is in person. I need to work on keeping those choices separate for the actors.

Production Meeting 1 2/19/2014

The production meeting asked a lot of questions today. The steamer trunks are an integral part of the production and today we talked about building and procuring them. One of the

intimate moments between Anna Karenina and Karenin takes place on the trunk so it is going to have to be wide enough for them to lie down on This makes a big trunk that is not easily moveable.

February 19th 2014

We started the evening running through the space again and going through the housekeeping rules the first rehearsal with the entire cast in the space, and I set the standard pretty high we worked on two group scenes with emotionally important scenes. I did this for two reasons. One, they are very time consuming, and energy and commitment to the project are high at the beginning of the project. The second reason was that I wanted to give them room to grow through the process and the more time we give them the better. The final reason was that I wanted to get the actors into the framework of the world. We achieved all these objectives and I was pleased with the work.

I also played the music from the pictures at an exhibition that I have been using as my inspiration for the threshold. I had the actors used it to evoke their creation of the attic. It was a great experience and I was impressed by their insights. This piece relies so heavily on their ability to create a space in time that I wanted to make the music create this moment.

I also tonight put two scenes together in chronological order it was encouraging to see the transitions work. There's a long way to go!

All the Awkward stuff 2/20

In the first part of the rehearsal, we worked on some Levin and Anna scenes. It was great to see the relationship developing as we worked through the scenes.

Then we worked through the awkward stuff! The physical sex scenes are intensely important to this production and it is absolutely necessary that the actor is invested in them. I had been mostly concerned with the way they would happen physically but paid attention to the where and the when question for the actor enabled them to get comfortable with the scene.

Masking meeting

We had a meeting today to talk about masking the stage so the actors aren't visible before they make their entrances and exits. This was simple to solve because the actors are only entering the stage at the beginning and end of each act. We decided to keep the side stairs unmasked as only the Muffled Figure uses those entrances and exits.

February 24th 2014

The demands of a period piece are tough for a young actor so I had Emily Jones attend tonight's rehearsal and give the actors a physicality rundown in the way that they behave and sit and stand. It was well received and insightful. For the most part the work carried through to the rehearsal. It is something that I will have to stay on top of through the process.

We started working on the tableaux tonight and I just don't know what to think about them. They are a great image and very impacting. We have some very literal moments and I need to make sure the tableaux are filled with objectives rather than just empty pictures. The actors grew more comfortable as they got used to the way that we were working. This transferred into more creative images. I am hoping that the earlier tableaux will improve as they get used to the idea and framework we are working within.

February 24th, 2014

Today's rehearsal was productive we blocked through pages 13 – 25 and added the tableaux into the scenes that we have started working on. I was nervous because this includes the moment with Karenin and Anna that Nathan had found so uncomfortable. I warned him at the beginning of the rehearsal and then I worked on that moment. He said he had accepted it and although it still looks forced there is a moment or two that seems motivated.

The relationship between the tableaux and the action are beginning to emerge and I like that. I am pleased with all the character choices I am seeing in everyone so far apart from Ben. He is still very much the 18 year old boy and still standing and stopping. I gave him some specific homework pointers and I will see where that takes his character work.

February 25th 2014

We worked on a lot of the crowd scenes today. I put the words in people hands and included simple blocking. It worked well and we made a ton of progress quickly. Group scenes can be hard and it was great to keep the actors focused. We then worked the scene with Dolly and Levin that states their point of view. This big scene needs more attention but I was glad to get the majority of the blocking down. We are close to being blocked for the whole of Act 1 this is a good feeling.

February 27th 2014

I was tired going into this rehearsal and the actors were too. It was a big rehearsal with more of the group scenes and so I took the time to do a relaxation exercise and a slightly longer warm up. This created a working environment that was fruitful. We finished blocking act 1 and then worked on choreography. I am pleased with the progress of Act

1. At the end of the second week of rehearsal and I am still enjoying the process and the actors are bringing choices to the table.

March 2nd 2014

Rehearsal cancelled due to snow!

March 3rd 2014

After yesterday's snow I was hasty to regroup and get to work. We picked up after a brief warm up and began working on Act 2. I like the work we have done at the top of the Act and it is exciting to see the arc of the play developing. Then we ran Act 1 for the first time. There were a few mistakes and the main thing I was aware of was that the main playing area is sometimes empty.

March 4th 2014

As director, and leader of the production, management is an important issue. I have been aware that one bad attitude can really effect a rehearsal and group. It was true tonight when we were working on a scene this evening one of the actors had a horrible attitude and everything I tried to rescue the mood seemed to send her spiraling downward at speed. I don't want to let it slide or make a mountain out of a molehill. In the end I had a private talk with that actor and although her attitude issues did not disappear completely she was better. I think the problem stems from her wanting to be Anna Karenina but was not cast as that character.

The rest of the rehearsal went well as we tried to highlight the important moments of the story. I am pleased with the changes we have made and everything is progressing well.

March 5th 2014

We worked on the choreography for the Muffled Figure and Karenin this evening. Nick Kelly (fight choreographer) did a great job of jumping in to the process and understanding the needs of the production. This took twice as long as I thought so I had cast members waiting around. Fortunately I didn't have to deal with the attitude from actors, I was impressed with their diligence and attitudes. There were several moments where I saw real action tonight especially in the moments between Kitty and Levin. Also, Dolly continues to make discoveries and add value at every moment possible. I am really pleased with her work.

March 6th 2014

I was thrown off my game at the top of tonight's rehearsal when a faculty member came into my rehearsal unannounced. It seems as though she was spying on me for a cast member. This definitely threw me off my game and sent me into a tale spin. She left after 30 minutes and never gave any feedback or comments.

I was concerned going into tonight's rehearsal. We had a lot of ground to cover because we had fallen behind and the last rehearsal of the week is typically the least focused. I called the actors at different times and as the evening progressed we made good use of the time. We ended up with some of our best work this evening. I have been using more diagonals and these are adding to our stage pictures in really positive ways. We had chance to get into some beginnings of digging into the characters a little with Kitty and Vronsky. It was great to hear their ideas and the development of their characters. I am encouraging them to dig deep and find their objectives. We managed to get back on track, actually ½ a page ahead and then worked on choreography. I like the energy and changes of image in the ballroom scene.

March 10th 2014

Today, we had a very focused rehearsal. It was great to have Lindsey back. She is developing into a great stage manager. We reworked a few moments in act one and then ran act two. It was the first time the actors were off book and it was quite frightening. Some of them were close, but most of them were forgetting and then getting flustered and then forgetting more. We gave line notes and a few acting notes but I am anxious to get through the designer run so that we can start digging into the characters and sharpening up the intentions and objectives.

Designer Stumble Through 3/11/2014

There is nothing as helpless as a director on opening night (Ball 97).

I would like to add an addendum to that statement. There is also nothing as overwhelmed as a director at a stumble through. I had questions coming from all directions. I became increasingly aware of the need to stage Act 1 a lot more simply and the need for the actors to improve their comprehension of their traffic patterns. We had changed some of the blocking in Act 1 and not had opportunity to run the entire act since the changes. We also had two key performers missing. This distracted actors who didn't have people they relied upon to help them find their spots and then started to second-guess themselves and their locations. Act 2 has been worked, more recently and went more smoothly in terms of the traffic patterns. There were more lines flubbed but I cannot learn lines for them. I realized I did not like Anna being carried off by the Muffled Figure at the end.

At the end of the rehearsal I didn't know what to say about the progression of the performance, as we need the entire company in order to make the tableaux work. I focused on this and then released them making a schedule to work on acting moments

with the some of the key characters tomorrow. This is making the best use of the time available. I think I managed to convey my sense of understanding their plight and wanting to fix their panic but being unable to do so at the present time. Tim Poertner, my lighting designer, was encouraging about where we are in the process. That was particularly helpful, as he doesn't give compliments easily.

Production Meeting 3

Louise Hermann, who is also the scenic artist, spoke about painting the floor panels going in different directions so as to cover the seams more completely. I disagreed and said that the seams would be more noticeable if they were painted in different directions rather than all vertical. Tim Poertner agreed that, from a lighting standpoint, it would be easier to disguise the seam if we were all in one direction. Louise agreed to this idea.

March 12th , 2014

We had to shuffle things around because of the choir concert and I am anxious that there are still some moments where I don't have the solution to solve the problem. I am aware that the solution is to simplify and remove clutter of both pieces and ideas and focus on relationships both spatially and between the characters. I worked with some moments between Kitty and Levin that have been causing some problems. Kitty is a strong woman, but after the run through, I hated the bitch. Hannah has been giving me some bad attitude in rehearsal and I confronted it with her today. She responded in a fairly positive way especially after she had realized that I was not going to back down. It was even better in the second scene after the marriage the moment became even more tender and

We also worked on the very top of act 1 where the Muffled Figure enters. We discover her in the space very much connected to Anna which establishes two facts 1) That the

Muffled Figure is the rule maker in charge of “The Threshold” 2) That there is a connection between Anna and the Muffled Figure that they are in some sense the same person.

I am starting to tell the story better. I am struggling with some of my ideas about the Muffled Figure. Since the change in casting and the rethinking of this character I have not changed the action to include the element of her being Anna’s desires. The character is becoming more and more about death that is not what I originally wanted. I am not sure what changes I can make to better communicate this complex problem.

March 13th, 2014

I was nervous about the management of tonight’s rehearsal but it went really well. We worked with Simon who plays Seriozha and then worked on the trouble spots with the traffic patterns. The story was lost in the traffic patterns and simplifying makes the images more about the relationships and the characters rather than the spectacle of the scrim.

The actors worked really hard and I enjoyed their development of their characters it makes highlighting the powerful moments in the scrim so much stronger. Lindsey was so wonderful this evening and helped with a lot of the management issues. I like the synergy of our team.

March 24th 2014

Tonight we picked up where we left off working through simplifying the images in Act 1. I have been highlighting the fact with the cast that this play is about relationships. Intense and complex relationships, so when they are in a tableau, I emphasized the need to think

about their relationship with their picture partner and how they feel, or what they need from that relationship. This direction inserted more energy and focus into the tableaux. We finished up by running Act one I am much happier with the way that the important moments are highlighted now. However stressful the changes have been they have improved the action and production immensely

March 16th 2014

I did the same thing with Act 2 as I did with Act 1 today and then I ran the scene. I thought it would take less time but I was wrong. The actors were sluggish and hard to get moving and so it took longer. I am much happier with the train sequence now and the entire ending is working better. I still want to improve the two moments of Anna's rejection from society but I am pleased with the direction in which they are moving.

March 17th 2014

The platforms for the set were loaded in today. I was nervous about the actors making that transition and also keen to see a run through after all the changes we have made over the past week. I couldn't be happier with them! They managed all things well. We took seven minutes off the total length for Act 1, which is awesome seeing as they had to maneuver stairs. The production is not ready yet I still want to push the music scene and the opera house scene further and we are going to dedicate some time to those moments, but generally I am very pleased with the progress! We worked so hard last week to fix everything that I am excited to move forward.

March 18th 2014

Tonight we worked the problem spots from the run through. I had been struggling with the rejection scenes and having them build without appearing contrived and literal. I think

the rejection scene at Betsy's house is building nicely as I focused the actors into their relationships. I have progressed closer to where the society rejection scene needs to reach but I am still not entirely convinced that the actors know what they are doing.

Then we ran Act 2 and I was excited to see the progress from yesterday, the scenes are working well and popping together. I am excited to see the work progress at such a rate!

Production Meeting #4

We talked through some of the final production aspects today. Although people are feeling stressed and tired there was still a positive attitude toward the project. I was pleased that we resolved the schedule conflicts of people needing time in the black box peacefully.

March 19th 2014

This show is enormous, it is overwhelming to the actors and there is so much to remember let alone the objectives of their characters. Nothing could be truer tonight. We have so much progress over the past week but in the day since we have worked some of the moments I felt like their progress disappeared. I am overwhelmed with the enormity of the task ahead of me and the spring break crisis and the fact that we only have two more working days until tech rehearsals start.

I did see progress in the run through tonight but I am frustrated that things I have worked have disappeared. I am also feeling the pressure of time and regretting my mistakes at the beginning.

March 20th 2014

I took a long time today to go over the notes from my yesterday's run. I am frustrated I have to pay such a costly price to for the mistakes I made early on and that the quality of

the show is going to be seriously compromised because of these mistakes. I gave a lot of notes and worked some moments in the scene and then we ran through act 1. It was good to see those moments improve.

March 24th 2014

Today was absolutely crazy. In my role as prop master I was aware that the tech schedule was behind and there was a ton of work to be done. In my role as director I am torn between wanting to be further ahead and ready.

In the rehearsal we worked several moments in the show and I was pleased that a lot of the notes I had given on Thursday were put into action. I had trouble connecting with a couple of the actors tonight especially with the moments when I was talking about where to start from. It is easy as the director to have the page in my hand to see the information from the actor's perspective and get even more specific about the moments that they need to find in the play. Once we had established the place we were in the actors were better able to follow me. I am glad we had some time to review some of the new moments because they needed the attention.

The run was lacking energy tonight. The commitment and energy were not helped by the fact that an actor was absent. This group of actors needs to learn flexibility!

March 25th 2014 1st Tech

This show has 278 cues and 13.5 hours designated for tech. This reduces to less than 3 minutes a cue. We worked hard tonight and got to pg. 31 in the script. There is a long way to go and I am nervous that adequate time has not been allotted in the schedule. I have been vocal about this since the beginning schedule was announced to me. Tim described the evening the best evening of theatre ever. I trust him and his skills but I

think the progress was so minimal. I feel like we need to be moving faster through the evening. The overwhelming consensus was that tomorrow night would be move faster.

March 26th 2014 2nd Tech

Tonight felt less focused than last night we seemed to be moving slower with some lengthy holds. We only made it through another thirty pages of text and I was hoping to have gotten a lot further than we did. We have five more hours of tech tomorrow and then an eleven-day break. As it looks right now we will not get another run through until first dress. The cues Tim is building are beautiful, and create so much majesty to the performance but enough time has not been allotted to the tech process and the actors will be put in a position that is totally unfair! They will run the show the next time on first dress, two weeks since the last time that they got to do a run through. I have said since the beginning of the process that this schedule was ridiculous. Now as the director I am accountable for a predicament that I have not caused and been very vocal in my concern. I do not know what to do... It will not be ok and I feel lied and cheated.

March 27th Tech Rehearsal 3

This rehearsal was the last commitment many of the actors had before Spring Break and it showed. We had to tell them to be quiet multiple times during the cue-to-cue part of the rehearsal. This is exacerbated by the fact that because the actors are on stage the entire show they have perhaps ten – fifteen minutes when they are standing in the same position in a large group. In tech terms that is 1.5 hours standing in the same spot in a large group. While not acceptable, it is understandable. We managed to squeeze a full run through in tonight. At the end of Act 1, my stage manager asked if we could skip the pages with no cues to get the actors out on time. I said no as it would mean it was a full two weeks since

they had had a complete run. I felt it was necessary for the integrity of the production. We ended up finishing 6 minutes over time. This is a major accomplishment considering the amount of work we covered in this evening. The production manager did not agree and attacked me publicly for going over time. I was tired and pointed out the fact that six minutes overtime was a lot cheaper than the ten additional hours shows are usually allotted. She then accused me of whining and causing bad feeling in the department. I felt this was harsh and an over reaction. I have been involved with the tech process enough at Lindenwood to know that while we strive to work within the confines of a professional environment, it is educational and we also want to make sure the students, including in this case me, are able to succeed. I felt that the time rule was harshly applied in this instance. In similar situations, even with shows with more tech time allotted, this rule has not been applied so harshly.

April 7th, First Dress Rehearsal

With the advent of the first dress and the break I was very nervous going into tonight's rehearsal! Sitting in the theatre waiting for the show to begin was not my favorite part of the directing process. I was generally pleased with the performances and the style of the show putting all the pieces together. I have been concerned about the costumes from the beginning. They are beautiful. They look fantastic. However the words I have used such as decayed opulence, haunted, muted and other elements are missing from the design. I do not know how to communicate this any clearer to a designer who refuses to listen and told me to change the line! Tim has done a fantastic job on the design of the lights to create.

April 8th Second Dress.

We started this evening by fixing a few moments from the run through and then got the rehearsal underway. It was so much cleaner than the previous night. I was pleased. We had some problems with the timing of the train the whistle in the final sequence. Anna Karenina and the other characters did admirably but it is the climax of the production. In the tech notes Chris assured me that the mistake would be corrected by tomorrow evening.

April 9th

Technology! There was an issue with the SD card not working in the sound system. The decision was made by Stage Management to use the CD instead. The significant difference is that the SD card does not progress to the next track whereas a CD has to be manually paused. This meant that there was some random ringing of bells and gunshots in places where there should have not been in the performance. After Chris had promised me that the train would be in the right place it was wrong again this evening. Stage Management asked Chris to add a 20 second safety to the end of each track. He agreed in the meeting and then was overheard talking negatively, and rudely after the meeting to other students not associated with the production. In the change over from the SD card to the CD the levels were all different again so it was agreed to meet at 1:30 for a sound tech to set levels and check cues.

April 10th Sound tech

I managed to build some bridges back to with Chris and repair some of the damage that was done during the final tech. I feel confident that after running through the train sequence several times today that it will go off without a hitch tonight!

April 10th Opening Night

There is nothing as helpless as a director on opening night (Ball 97). I have absolutely loved this process. I have enjoyed working with the actors and technicians, I love the story telling and the creative journey we have taken through the process. I was terrified as I sat in the black box, surrounded by a bunch of friends. We started on time, which was a miracle, and the show ran smoothly. I could tell that Ali Pinkerton was nervous, but she settled in and by the middle of the first act, she was totally dropped in and on top of the action.

April 11th 2nd Performance

Tonight, Lindsey forgot to call the cue for the machine gun. This meant that we only had the slam of the trunk for the sound of the horse being shot. I loved this ambient sound. If I had realized earlier that this would have sounded so good, I would have used it for the shooting sequence, rather than the canned sound effect.

April 12 3rd Performance

Tonight was dogged with a huge amount of audience interference. There were several people who came in late, cell phones going off and being dropped, and finally in act two there was a smoke alarm intermittently beeped throughout the performance. Through it all the actors held their composure. I could tell they were distracted. It was difficult for me to concentrate. I had some ideas about things I wanted to change and improve in Act II today. I had a great idea to simplify the interaction between the Muffled Figure and Anna Karenina at the top the act and also the interaction between Anna Karenina and Karenin during the almost death scene. That scene is really about control and I wanted to show that moment with more definite domination from him rather than the observant master.

April 13 2014 Closing Show

Prior to the show today I talked with the house manager about some ways to improve audience etiquette. We agreed on two times toward the beginning of Act 1 where latecomers would be admitted and we also added a personal reminder to patrons about turning off their cell phones. This worked well, I thought the atmosphere was much more focused and there was not a single noise interference. I am incredibly disappointed that none of the other, except Emily Jones theatre faculty have come to see the show; this sends a terrible message, not only to me, but to the other students who they are meant to advise and evaluate.

Appendix 2 Script Analysis

Script Analysis

1 Given Circumstances

a. Environmental Facts

i: Geographical

Russia

Moscow

St. Petersburg

Italy

ACT I Locations

- The Countryside outside Petersburg
- The train between Moscow and Petersburg (393 miles at a maximum speed of 45 mph)
- A nothing space
- The Drawing room of Stiva's house in Moscow. They are an aristocratic family
- family who have fallen on hard times through bad management. Stiva has been sleeping in the drawing room.
- Kitty's family home in Moscow. A wealthy family
- The train station in Moscow
- Levin's country house a well cared for farmhouse
- Stiva's house in Moscow the drawing room
- The library in Stiva's home
- The Ballroom at the home of Princess Betsy
- The Karenin house, cold and sterile but wealthy, their bedroom
- Levin's country house
- Betsy's House for the ball
- Karenin's study in the Karenin house
- The bedroom in Vronsky's quarters or maybe Anna's imagination
- Racetrack
- The country estate of Dolly and Stiva, outside by a river
- The garden's at the Karenin home
- Levin's field's at harvesttime
- Vronsky's room in the barracks
- Karenin's study
- The barn at Levin's country house
- The drawing room in Levin's country house

ACT TWO

- A nothing space (A Picture Gallery)

They are in the Karenin's home and the home of Stiva simultaneously. At the same time Stiva is visible with one of his women.

- The drawing room of the Karenin's home
- Stiva's home the drawing room.
- The drawing room of the Karenin's home
- Anna's bedroom the Karenin home
- An Orthodox confession booth
- Levin's country home
- An Orthodox chapel
- The Palazzo in Italy, looks flashy but is actually very decrepit and falling apart
- Levin's country house
- Nikolai's death bed
- The music room at Betsy's house
- The Garden's of the Karenin home
- Vronsky and Anna's apartment in Petersburg
- Crazy desire moment
- Back at Vronsky and Anna's apartment Petersburg
- Karenin's house (part of the dream sequence)
- Stiva's club in Petersburg
- Vronsky's apartment in Petersburg
- Dream sequence
- Kitty and Levin's home in Petersburg
- Vronsky's apartment in Petersburg
- Karenin's house in Petersburg the study
- Stiva and Dolly's home in Petersburg
- Levin's country home
- The streets in Petersburg
- The train station.

The action moves quickly as Anna descends into psychosis and Kitty prepares to have her baby. They switch back and forth between Levin and Anna

There are all these literal location that the story takes place in. However, there are two other timelines going on at the same time. First, there is the place where Anna and Levin meet and tell the story. I have chosen to make this a space called the threshold. They ask each other "where are you now?" it seems as if they are finding and losing each other as the story slips out of their control and fate and their unspoken desires take over the action. The members of the ensemble are telling their story but it is also happening to them.

Secondly, there is the desire timeline. There are moments in the story where the desire of the character is so strong that they physically create their desire while outwardly saying and doing something different. It is a physical subtext that the audience sees. There are times when the character is unaware of the character that the desire timeline has created. This is starkly contrasted with the moment of realization that the character/desire is there and is their own feelings. It is as if they are confronted with their own desire for the first time. In a world governed by propriety their feeling can only be subdued for so long, before they burst out of the characters and create their own entity. This manifestation is an important part of the action of Anna Karenina

How do the Characters describe the space they are in?

Levin hates Moscow and loves the simple life of his country estate.

Anna feels stifled by Moscow society. This is a reaction to the attitudes and mores as much as to the physical place.

Levin says Moscow makes him ashamed to be an aristocrat. This is again a reaction to the attitudes rather than the physical place.

Levin talks fondly about his country estate he sees it, and hard work, as a form of escape.

Levin describes Moscow as full of sin and dirt.

Anna describes her pleasure at being home (with Karenin)

Levin talks about the astonishing beauty of Spring in the country. He loves the countryside because of the freedom it affords him. It also seems to cause him some anxiety because his workers don't love it as passionately as he does.

Kitty describes the balls as vile and disgusting because of the way that men look at her.

Dolly talks about her distaste at the state of the house in the country and Stiva has kept secret the amount of land, which is rightfully Dolly's that he has sold. She seems happier there than in Moscow.

Levin talks about his harmony with the peasants on his country land. It brings him a sense of purpose.

Anna describes the Pallazzo in Italy as having lofty ceilings and mosaic floors. Later she describes it as beginning to look shabby with cracks in the plaster and stains on the curtains. As the house falls apart the cracks in their relationship appear as well.

Is there any special significance to the place they are in?

Moscow/Petersburg represents the old money, the upper class and the aristocracy who have ruled unthreatened for hundreds of years.

The Moscow/Petersburg attitude is socially very much based on looking the right way and behaving within the prescribed ideas. It is stifling to any kind of freethinker.

Moscow/Petersburg society is very patriarchal. Wives are the property of their husbands. Women are expected to behave submissively while their husbands behave very differently.

Levin's behavior and plans for his country estate represent a new way of thinking it is a socialist one politically. Each worker becomes a shareholder working for profits rather than a wage. This idea is radical, politically and

economically, for the time period. The ideas of the industrial revolution are ground breaking to this group of people.

Vronsky and Anna's life in the Palazzo is poor by standards of their lavish life in Russia. It seems they are social outcasts but free from the constraints of tradition they find a moment of peace and happiness.

Levin rejects the philosophy of the church.

Anna describes feeling trapped and suffocated in Moscow particularly after she and Vronsky return.

Kitty struggles to share the space with Levin. She cannot establish her space in his home.

Anna struggles to adjust to life back in Petersburg. Vronsky with a role and a regiment does not struggle in the same way as Anna.

Vronsky and Anna associate Petersburg with their old life and Moscow with a chance at being a normal family. Is this because they would be away from the people that know their story?

li Date and time

The play takes place after the emancipation reform of 1861. This gave peasants land rights and was the first significant step away from the Master and Serf culture that had ruled Russia for centuries. This story starts in the Winter 1867 and concludes in Winter of 1872. Anna Meets Vronsky at the train station in the snow. They were in Petersburg for several months before they started their affair. Then they become pregnant and travel to Italy before they settle there for at least two years. They return to Petersburg in the Autumn of

1864. We know this because Dolly has been pregnant and birthed her 10th child and they only had 5 children living when the play starts. Four children die during infancy/ in-utero during the course of Stiva and Dolly's relationship.

1) Do the characters have anything specific to say about when they are?

Levin is excited about the possibilities of the future. He travels to Europe to see how the Industrial revolution has affected the way they farm and manufacture. His hope is to use these methods on his farm. The other characters seem almost blinkered from any kind of change. They live their life surrounded by excess almost exactly the same way as their Grandparents lived. Cracks are beginning to show though as Dolly and Stiva seem to be constantly selling off land to maintain their lifestyle. In the end she stops him from selling off any more land as a means to curtail his extra marital affairs.

They want their lives to stay the same however stifled they seem. Anna tries to escape but is trapped in a society that views women as a piece property.

2) Is there any special significance (economic, political, social, and religious) to when they are?

This play exists in a changing society. The lifestyle of the aristocracy is changing and dwindling through bad management and ancient practices. Business men such as Levin are a new breed trying to make money. The serf/ peasant culture is resistant to this freedom largely because this is the way they have lived for centuries. The religious structure of the time is a patriarchy

with orthodox Christian roots. Their religious practice or pretense of it was very important. The view of God in the play is that he is vengeful and judgmental.

3. Previous Action

- Anna and Karenin are married and have a child
- Stiva has been having an affair and Dolly has discovered it
- Dolly is pregnant for the 11th time
- Vronsky and Levin have both been pursuing Kitty
- Kitty rejected Levin in the hopes of marrying Vronsky
- Levin proposed to Kitty at a skating rink in Moscow
- Levin is inspired by the emancipation reform and attempts to bring his farm into the modern era
- Stiva wrote to Anna to ask her to come visit in the hope that she can reconcile his wife to him
- Anna has seen a Muffled Figure all her life
- Levin's parents died when he was young
- Anna and Vronsky met once briefly. They both remember it
- Anna was anxious about leaving her son for the first time to visit Stiva
- Vronsky is a social climber not a true aristocrat
- Levin has a large family (brothers and sisters) that used to fill his country home with laughter
- When Vronsky was a boy he rescued a woman from drowning

- He also gave up half his property to support his brother
- Anna reads a lot of books
- Anna was married before she knew the meaning of love
- Karenin and Vronsky met briefly one time
- Stiva is reckless financially and uses Dolly's money (inheritance) to bail himself out
- Stiva bought the little ballerina an amethyst brooch
- Karenin was elected member of the senate
- Levin's family has an aristocratic legacy
- Levin was a playboy but is determined to renounce his old life and settle down with the one woman who can make him happy
- Levin searches for ways to inspire the peasants to work harder
- Levin's, brother Nikolai had a strong athletic body but now he is going to die
- Karenin used to refer to Anna as Ma Cherie

Dialogue

A) What kinds of dialogue do the characters speak?

The characters talk in a heightened stylistic way. It is clearly influenced by the fact that the script is adapted from a novel. They have an elevated and formal style to their speech. The Characters of Agatha and the Bailiff have a different style of speech, because they represent people outside of the Bourgeoisie. The sound is somewhat poetic and lyrical and filled with imagery. There is a narrative quality, as if the characters are discovering their story or telling it as it unfolds.

B) Relevant Choices of Words, Phrases and Sentences:

Anna and Levin ask each other constantly, “Where are you?”

There are several times when people are describing action as it unfolds onstage:

- Vronsky’s memory of Anna at the ball.
- Levin describing Moscow.
- Levin and Kitty both describe the botched proposal at the skating rink.
- Levin describes the country and the workers.

There is a connection between what the characters speak, what their desire is and what appears on the stage. The poetic/heightened nature of the text develops these moments. Images of the City and the Country.

The characters use strong adverbs and adjectives to describe both themselves and others, repulsive, insignificant, vile, this raises the stakes of their attitudes and behavior.

C) Choices of Images

The characters describe events that the audience cannot see. They must create these pictures with the language. The horse race, the train station, Levin describes the stars and paints pictures of the countryside this represents his passion and energy for a vibrant life. Anna and Levin paint a very different view of Moscow society. Although they are both tired of it, Levin judges it whereas Anna accepts its nature as unchangeable.

Levin uses the phrase “no one in Moscow looks at the stars” it is a judgment on them and their style of living being introspective and narcissistic. They do not want to feel small and if looking at the stars makes you feel anything it’s small. The characters often tell minute details about themselves to the other characters such as Levin says “I live with my dog and my house keeper” This reminds of the way someone would talk about themselves to someone they just met. They are establishing their part in the story as if they don’t know who the other characters are and they just find themselves with their own story to tell.

D) Choice of Peculiar Characteristics

The characters use a lot of questions, Anna and Levin particularly; they are trying to make sense of the world they find themselves in. Karenin uses a very formal and elevated style of talking. When they address each other, the title they use, is always carefully chosen. The actor must understand how these titles are a tool or a weapon, depending on how they use them. They use these titles to flatter, belittle, and inform, the other characters of what they think of them.

E) Structure of Lines and Speeches

At the beginning Anna and Levin use very short sentences. It is as if they have been stuck in a room together and are trying to establish their boundaries and understanding of each person. The language between them is not familiar. As they get together and begin to share their stories their language becomes more relaxed.

Meaning of Title

The title of the Play is *Anna Karenina*. It is the title of the novel that the stage play was adapted from. It is the name of the main character.

Philosophical Statement

The philosophical statement is about Man's inability to adapt will leave them empty. It asks the question How does one change or escape from a circumstance and how far will we go to be acceptable and loved. Do you have the strength to live the life you desire.

Symbolism

- Muffled Figure** Death, desire, History, Story teller, Demon. Always introduce the way to destruction/ freedom.
- Hammer on Iron** Industrialization, New Order, working class uprising, Death knell time is ticking, threatening. When the MF taps on hammers on the iron it is almost as if he is saying "I am building these tracks for you." Death is at hand; each time the hammer on iron comes it speaks to an increase in the intensity/ pace of the story. A new chapter is beginning.
- Sack** Working class, dirt, womb, hope, physical labor, predatory nature of death, kidnaps Anna, Capture.
- Moscow** Old Ideas, Aristocratic rules, polite society, hidden depravity. Karenin returns to Moscow to tell Anna the details of the divorce etc. He returns to the old attitudes.
- Countryside** Idyllic life style, freedom, romance, new order, everything Anna can't have, escape oblivion, happiness.

Stars	Dreams, how tiny we are, hopes, destiny, happiness, the vastness of the universe, ultimate expression of God's creativity. At the wedding they throw paper stars, all Kitty and Levin's dreams come true, at the end when Anna enters as a desire of Levin she looks up at the stars and is satisfied and happy for the first time. Anna wants Levin to do the same.
Children	Purpose, future, purity, vocation, woman's goal, hope.
Religion	Judgment, outward control, God is only a judge, Authority, final word.
Railway Widow	Despair, A bad omen, power of fate, foreshadowing future pain.
Money	Power, Security.
Ribbon and Scarves	A game, the futility of trying to catch the wind, things that are outside of the characters control or grasp, the MF is ethereal un-catch able and therefore uncontrollable.
The Ball	The beginning of the affair, the cracked image, the frivolities with which we approach life and disguise our real feelings. Opulent nature of Moscow society. The antithesis of the country living and the ideas Levin lives for.
Marriage	Ultimate fulfillment, order, ultimate entrapment, contract made/ completed. The ideal in that society.

Dancing	Freedom, hope, work, flirtation.
Peach	Sweetness and innocence of childhood, maternal love, The Karenin family's wealth.
Money	Power bargaining chip, motivation to stay married,
Anna	Anna is a familiar type to the Russian society, She represents everything Levin/ Tolstoy hated about old Russia. She is also grasping for freedom but then needs the comfort/ security of the old society and Karenin's protection. She is a femme fatale with a destiny she feels is inevitable.
Horse Race	Anna a delicate mare, sex, Foreshadows what is going to happen to Anna and Vronsky. Ultimately what Vronsky is going to do to Anna, Vronsky's frustration at the situation Vronsky's passion for Anna. Juxtaposition between Karenin and Vronsky. You can push all you want but ultimately that might destroy you, The pursuit of your desire can and will negatively effect someone or something else.
Tashkent	The last throws of power for the Tzar. Vronsky is still a part of the old order. He is part of the Tzar's regime as much as he wants to escape the old ways he is a prisoner of it.
Peasants	The peasants symbolize the power of the new order but also the work it would take to move everybody into the new

order. The power that slavery/control is having on these people.

Wall of People The standard of society and the rejection of Anna when she doesn't live up to that society. Rejection of Anna's behavior.

Stroking Anna Vronsky, Karenin and the MF all do it. It speaks of their view of her as a child or a pet, something to be comforted or placated. They all want to own her in some way.

Pg. 73 Karenin represents death to Anna, and entrapment as Anna feels more and more despair. Karenin becomes stronger and stronger.

Pg. 75 The moment when Karenin is berating Seriozha for not knowing his patriarch is a powerful image symbolizing what Anna is doing as a Mother of Seriozha. IT is her desire sabotaging herself again.

Confession Karenin as priest, how much he represents the judgment of God to all the characters. How much they used religion to support and promote their own ideas!

Portraits Anna and Vronsky pose for them, as if their life in Italy isn't real. It's a painting it can't live that way or it can't be kept that way. It's a representation of life. Anna is almost deliriously happy Vronsky represents the isolation that he

feels being sequestered. Anna would be that way if they were in Moscow.

- Noose** Obviously a death omen. Levin rejects it, Anna is intrigued/enchanted. Hypnotized by it. MF asserts his control by taunting Anna with it.
- Hand** Kitty and Levin use holding hands to communicate love juxtaposed with Anna and Karenin using hands to communicate hatred and desperation. Helplessness of Vronsky's power over Anna. Hand reaches out in forgiveness.
- Personas** Who they are/ Who they want to be/ who society thinks they are. Do their public and private personas match?
- Dreams** premonitions, hidden desires, biggest fears, connections between characters. Muffled Figure's lair?
- Vronsky/Karenin** symbolizes once again Anna's conflict, her power over them, the fact that they are now open about their affair.
- Pacing** Disgust/ disinterest in how the story is unfolding yet powerless to do anything about it.
- Time** Levin constantly says "I don't think I've come at the right time" Symbolizes disappointment/ misfires in relationship. Anna's sense of doom she calls all time soon. Levin sees a bright new horizon. Anna sees miles and years of misery.

She has the opportunity to escape but she isn't strong enough to hold it.

Themes

Different standards for men and women.

City verses Country.

Love and desire and the power they have over people.

The dangers and delights of challenging social mores.

Changing social times and inability/ reluctance to respond to it.

Escapism.

Religion as a source of hypocrisy.

Event

Initial – Vronsky gives 200 roubles to the woman whose husband was just killed by the train.

Inciting- Anna publicly refuses to go home with Karenin.

Central- Anna throws herself under the train.

Main- Anna looks up at the stars.

Tempo

The tempo in *Anna Karenina* is much like a steam train. It starts slowly and builds to a climax before crashing into a wall.

Mood Describe the mood of the play as it begins and discuss any changes in mood as the play progresses.

The play has a ghostly mood to it. There are moments of ethereal magic and haunting beauty in the language and the images. There is from the beginning a sense of foreboding and this builds incrementally through to the end of the story.

Characters

Anna

Given Circumstances: Desperate/ trapped

- Has a child, a boy, devoted to him, Karenin is the father.
- Was a shy child
- Fears humility
- Wants to be addressed as Anna
- Struggles to express negative things especially to her husband, she's a people pleaser
- Attracted to Vronsky's kindness to the widow of the killed railway worker
- Fears exposure and shame
- Tries to fight her feelings for Vronsky with love for her son
- Desperate for Vronsky in tension with the fact that she doesn't want to be like Stiva
- Feels as if there is no way she can get what she wants from life
- Craves adventure

- Feels alive for the first time she dances with Vronsky
- Scared of the intensity of her feelings for Vronsky
- Driven to paranoia
- Fears death in childbirth
- Dreamt she was going to die in childbirth
- Knows she has sinned
- Becomes sick with puerperal fever (a disease contracted during child birth)
- Escapes to Rome, Naples and Venice
- Forgets the pain she has caused Karenin
- Frightened of her love for Alexei (Vronsky)
- Has a daughter with Vronsky named Anni
- Is rejected by polite society in Petersburg including Vronsky's mother
- Starts to slip into psychosis
- Agrees to ask Karenin for a divorce and move to Moscow
- Becomes addicted to Morphine
- Finally meets Levin and entraps him in her snare
- Travels to Moscow
- Throws herself under a train

Desire: Anna is driven by her emotions. She wants to escape and have an adventure.

She wants to escape reality. She is idealistic about love.

Will: Her will is ultimately very strong. It takes a certain power to be able to commit suicide.

Dialogue: Uses rich but short sentences at the beginning of the play. Dialogue becomes longer as she begins to unravel. Uses repetition of phrases and partial phrases as she disintegrates. Levin and she both repeat the phrase where are you now?

Moral Stance: High for everyone else, low for herself, openly has an affair, doesn't understand why people react negatively to her behavior.

Decorum: Anna is regal and striking she attracts attention every time she enters the room. She has a power, particularly over men, forces them to do whatever she wants. Impeccably dressed but comfortable with it.

Adjectives: Beautiful, striking, enigmatic, depressed, desperate, fatalistic, and wistful.

Mood Intensity: 10, everywhere she goes Anna attracts attention.

Super Objective: Searches for her identity and authentic love.

Image: Humming Bird in a cage, delicate and trapped.

Betsy

Given Circumstances:

- Princess
- Hostess
- Society Matron
- Wants the scandal of Anna and Vronsky because she wants her soiree to be remembered
- Represents everything Levin despises

Desire: To maintain the status quo to enjoy her lavish and indulgent lifestyle.

Will: Weak.

Moral Stance: Low.

Dialogue: Stilted, quiet language.

Decorum: Excellently put together in the latest fashions.

Adjectives: Spoiled, Pampered, Rich.

Mood Intensity: High.

Super Objective: To entertain the rich and be seen in Moscow.

Agatha

Given Circumstances:

- Servant to Levin
- Peels potatoes

Desire: Quiet life.

Will: Strong, rough around the edges.

Moral Stance: Low, would do just about anything for money.

Decorum: Rough.

Adjectives: Poor, hard working, bitter.

Widow

Given Circumstances: Husband is killed in a train accident.

Desire: Get her husband back, provide for her family.

Will: Weak and destroyed.

Moral Stance: Not to proud to ask for help.

Decorum: Distraught.

Adjectives: Grieving, scared, worried.

Mood Intensity: High, her husband has just been killed.

Dolly

Given Circumstances:

- Married to Stiva
- Has multiple children with him
- Dear, fine woman in love with Stiva, thought she was the only woman he'd ever loved
- Speaks down to Stiva almost treats him like one of her children
- Accepts help from Levin when Stiva tells her she must
- Sees her children as part of herself and her destiny
- Goes to Karenin and beseeches him on Anna's behalf for the sake of propriety
- Refuses to let Stiva sell another forest

Desire: Wants a normal family life. Wants to raise and family and be comfortable.

Doesn't see the need for drama or challenging the status quo.

Will: Weak willed, puts up with a lot from Stiva for a long time and then stands up to him a little bit.

Moral Stance: High moral stance, believes in monogamy and protecting family

Decorum: Described as beautiful and a dear fine woman.

Adjectives: Maternal, nurturing, patient.

Mood Intensity: Low, although she is beautiful she is often over looked, could walk into a room and no-one would notice her.

Super Objective: To protect her children and family from scandal.

Countess Vronsky

Given Circumstances:

- Vronsky's Mother
- Travels with Anna from Petersburg to Moscow
- Has other children Vronsky is her favorite
- Refuses to see Ann after her return to Moscow with Vronsky

Desire: Wants her son to marry and secure their position in society.

Will: She is strong willed, she treats Anna Karenina rudely in the beginning of the story and then refuses to see her after she begins her affair with Vronsky.

Moral Stance: She is hypocritical, putting standards on Anna Karenina that she does not live up to, or expect her son to live up to.

Decorum: She is held and controlled all the time.

Adjectives: Mean, snobby, rude.

Mood Intensity: Low, she is passive in her resistance, pretending to play nice when in fact she is ready to destroy the other person.

Super Objective: For her son to maintain his position in public society.

Karenin

Given Circumstances:

- Married to Anna
- Ugly ears
- Anna calls him a puppet

- All about Business and duty
- Doesn't engage Anna emotionally
- Appreciates Anna's attempts to reconcile Kitty or Stiva
- Duty driven
- Trapped in his own moral code
- Ambitious but not for personal reasons
- Wants to do a good job because that is the right thing to do
- Methodical
- Likes routine
- Has a speech impediment
- Cracks his finger joints
- Masks his pain with propriety
- Anna describes him as a tight little knot of ambition
- Gives Anna several heartless warning about her behavior
- Can't separate his feelings for Anna and Seriozha
- Berates Seriozha for not knowing his scripture verse, he does this in front of Anna to hurt her and show her what she has caused him to do.
- Represents life in the hallucination, is able to remove death and protect Anna. This leads to him suffocating and stifling her.
- Refuses to let Anna see Seriozha, tells her she is dead.
- Vacillates back and forth on whether to grant the divorce

Desire: Would rather be right than passionate.

Will: His shame motivates him to always need to be right and take the high ground.

Moral Stance: Exceptionally high, uses his moral superiority to control people!

Dialogue: Stilted and controlled dialogue. Deliberate word choices.

Decorum: Always well presented and together but no matter how hard he tries
something always goes wrong is out of place etc.

Adjectives: Boring, methodical, hard hearted.

Mood Intensity: Passive aggressive, calm but stern.

Super Objective: struggles to maintain the status quo by regaining control of Anna and
Seriozha.

Vronsky

- **Given Circumstances:** Friends with Stiva
 - Has an affair with Anna
 - Rejects Kitty
 - Devoted to his Mother
 - Jokingly self-deprecating
 - Generous
 - Gives a large sum of money to the railway widow
 - Officer in the military
 - Turns down promotion
 - Starts an affair with Anna Karenina
 - Resigns his commission in the military to travel with Anna to Italy

- Becomes bored with their lifestyle
- Starts copying/ faking the work of other artists
- They are both faking respectability
- Father's her child Anni
- "Cheats" on Anna with a little French girl at an Athenian party
- Begs Anna to stay away from his mother
- Returns to Petersburg and takes up his army position and playbiy ways for his friends
- Leaves Anna to deal with and own all the shame and shunning

Desire: Strong desire to get Kitty and then Anna...Always wants something new

Will: He is a strong willed character but also flighty in that once he has what he wants he wants something else.

Dialogue: Up beat, friendly, almost salesman like!

Moral Stance: Vronsky has no qualms about starting an affair with Anna. His moral stance is low. He tries to place the blame on Anna and continue with his regular life.

Decorum: Fashionable and irresistible.

Adjectives: Playboy, commitment phobic, charming, alluring.

Mood Intensity: Light and playful.

Super Objective: needs to escape boredom by always seeking some new plaything.

Levin

Given Circumstances:

- Friend of Anna's brother
- Brother figure to Anna
- Working hard to escape from polite society
- Low opinion of military officers
- Pure in his love for Kitty and hard work
- Desires a simple life of love, peace and integrity
- Gets rejected by Kitty and leaves Moscow vowing never to return
- Is really part of the new order in Russia trying to break away from the middle class way of laziness, wants to empower the people to be driven by profits not serfdom
- Thinks about death all the time
- Goes Europe to learn about modern farming methods
- Finally gets Kitty to marry him
- Seeks to be vulnerable to win Kitty
- Irritated that Kitty has resumed contact with Vronsky
- Doesn't want Kitty to come and see him on his farm
- Gets news that his brother is dying
- Initially doesn't want Kitty to come with him to visit his dying brother but relents at her insistence
- Is moved by the way Kitty cares for his brother as he dies and finds a way to forgive her and move on
- He is impressed by her tenacity and maternal instinct

- Returns to Moscow at the request of Kitty's father
- Goes with Stiva and Vronsky to meet Anna for the first time
- Falls under Anna's enigmatic spell
- Despises this about himself and runs to Kitty
- Agrees to leave Moscow with Kitty immediately
- She has a son
- Brings a voice of reason to Anna

Desire: Levin has a really strong desire and is ready and willing to fulfill it. He is motivated to work by the pain in his heart.

Will: Levin makes a snap judgment, I'm leaving Moscow etc. and sticks by them. He has a strong will.

Moral Stance: Proudful, doesn't believe in the churches teachings. Believe in monogamy and sticks to hit, feels betrayed easily has a high moral stance and character.

Dialogue: Repeated phrase "where are you?" elevated style, talks about himself in the 1st person.

Decorum: Strong physicality.

Adjectives: Disgruntled, Innovative.

Mood Intensity: Laid back but can get intense if unhappy or displeased. This behavior is particularly seen in his relationship with Kitty.

Super Objective: needs his life to have purpose.

Stiva

Given Circumstances:

- Anna's Brother
- Married to Dolly
- Has several children
- Has numerous affairs with au pairs and governess'
- Foolish with money
- Continues to cheat on Dolly
- Runs out of his own money
- Asks Dolly and finally Dolly says no to him.
- Continues to cheat on his wife

Desire: Stiva is driven sexually, he will do whatever it takes to get women to sleep with him.

Will: Stiva has a strong will and no morals.

Dialogue: Very manipulative, precise but almost poetic, deliberate word choices to get what he wants,

Moral Stance: Low doesn't care who he hurts just wants to get what he wants.

Decorum: Impeccably well dressed, good carriage, slimy.

Super Objective: needs fulfillment to cover how much of a failure he is.

Adjectives: Hedonistic, playboy, fat, Enigmatic.

Mood Intensity: Laid back, joker, playful, light hearted.

Kitty

Given Circumstances:

- Dolly's sister
- Refused Levin

- Part of Moscow society
- Favorite color is Lilac
- Becomes very ill due to nerves/ anxiety
- Agrees to marry Levin
- Moves to his Farm in the country to escape from the memories she has of her desire for Vronsky
- Wants to be treated as an adult not a child
- Then throws a tantrum like a child
- Nurses Levin's brother before he dies
- Discovers Levin's diary from the time they were separated
- Returns to Moscow with Anna
- Sees that Anna has bewitched Levin in the same way she entrapped Vronsky

Desire: Kitty's desire is strong. Although she is innocent and naïve she is not unintelligent. She is a capable and loving woman desperate to be a wife and considered an adult.

Will: Kitty is a strong willed person. She refuses Levin because she does not love him in a time when women were not really supposed to do that. She then refuses to back down about being a wife to Levin and caring for his brother.

Moral Stance: Her moral stance is high and she believes in love and passion within the context of a true, monogamous, love relationship.

Decorum: Her behavior is well secured and devoted. However, she does not back down easily and clings to her desires.

Adjectives: Innocent, naïve, devoted, willful.

Mood Intensity: Although she keeps it light she is an intensely strong willed woman who is in love with Levin.

Muffled Figure-

- **Given Circumstances:**
 - Represents Death,
 - Drags her onto the stage
 - Acts like a silent narrator
 - Anna has seen him since childhood
 - Anna refers to him as the demon
 - Dances with Anna
 - Woos her to death

Peasants

- **Given Circumstances:**
 - Workers on Levin's farm
 - Used to being told what to do and resist Levin's changes
 - The new modern methods and way of thinking scare them
 - Levin wants to empower them to own their work

Desire: weak, want to survive

Will:

Moral Stance: Survival brings out the best and the worst in people.

Decorum: Ragged and Peasant like.

Adjectives: Poor, dependant hungry.

Mood Intensity: Down trodden.

Appendix 3 Cast List

Anna Karenina

CAST

Anna Karenina	Ali Marie Pinkerton
Princess Betsy	Shelby Lewis
Dolly	Tanya Sapp
Kitty	Hannah Pauluhn
Agatha, Governess, Widow	Erin McRaven
Countess Vronsky	Laura Schultz
Karenin/Priest	Nathan Hinds
Vronsky	Ben Cotter
Stiva/Nikolai	Will Pendergast
Levin	Daniel Sukup
Petritsky	Christian Hake
Muffled Figure	Katheryn Welbourne

CREW

Director	Serena- Mary McCarthy
Asst. Director	Taylor Palmer
Tech Director	Dave Hahn
Master Carpenter	Chris Speth

Stage Manager	Lindsey Longcor
Asst. Stage Manager	Katie Hilner
Set Design	Donnell Walsh
Lighting Design	Tim Poertner
Costume Design	Louise Hermann
Sound Design	Chris Watson
Properties Master	Serena-Mary McCarthy

Appendix 4
Action Chart

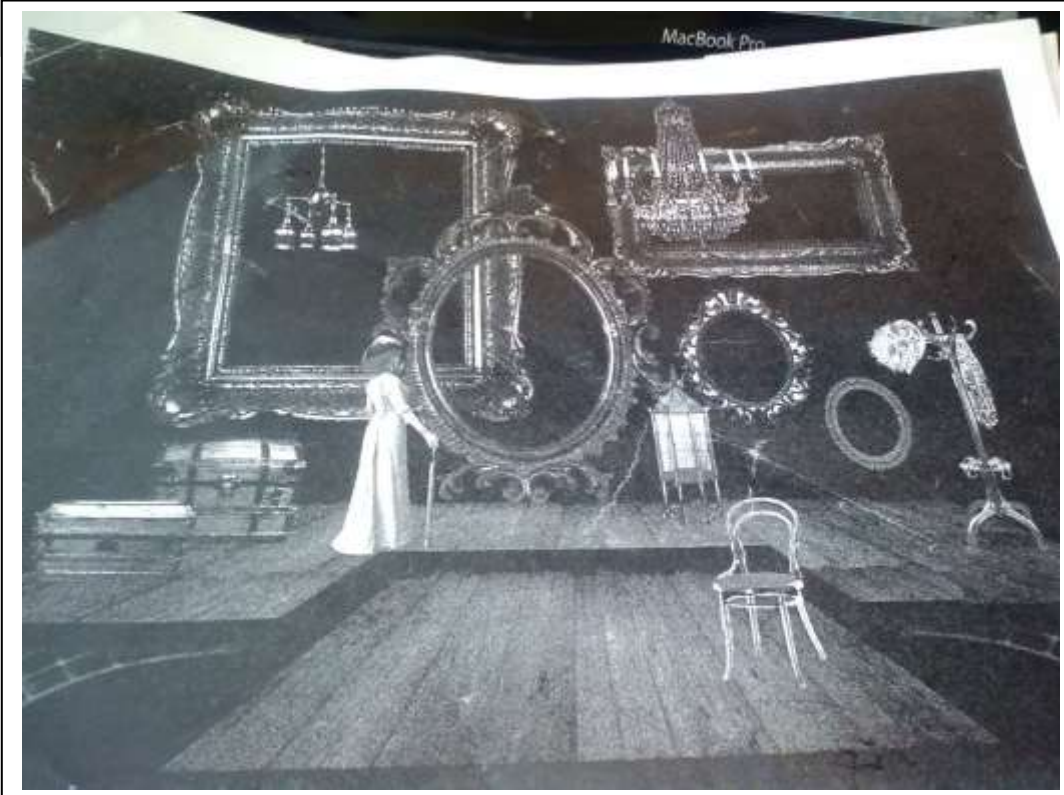
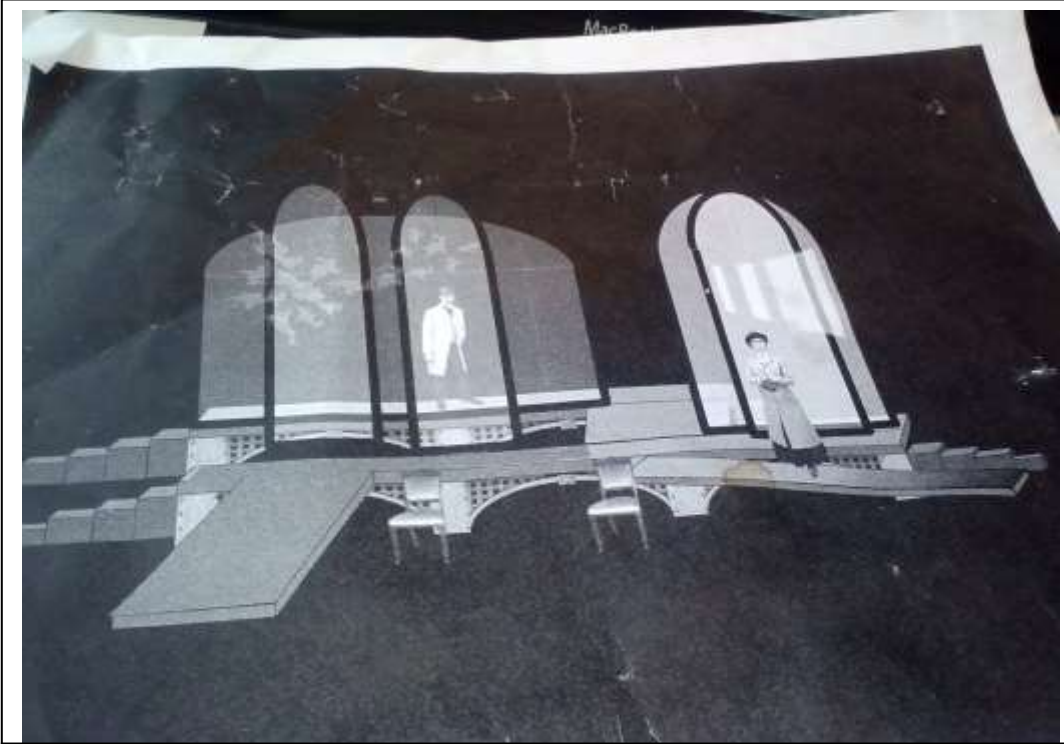
Unit	1	2	3	4	5	6	7	8	9	10	11	12	13
Time of Day	Midnight	Afternoon	Midnight/ countryside scrim	Lunch	Evening	Midnight	Sunset	Afternoon	Night	Morning	Night	Morning	Midnight
Notes	Levin Anna and MF	Stiva Dolly etc.	Moscow Parties	the proposal	Train station	Levin admits the rejection			Ball scene allow a long time for rehearsal	Train w/Vronsky			
Pg #s	1,2	2, 3	3 to 5	5 to 6	6 to 8	8 - 10	10- 12	12-16	16-17	17- 19	19 - 21	21- 25	25
Character													
Anna	x		x		x	x	x	x	x	x	x	x	x
Levin	x		x	x	x	x	x		x	x		x	x
Vronsky					x			x	x	x			
Karenin									x		x		
Stiva		x			x				x			x	
Kitty				x			x	x	x				
Dolly		x						x	x				
C.Vronsky					x				x				
Agatha							x		x				
Priest									x				
Betsy									x				
Governess									x				
Nikolai													
Bailiff									x			x	
Seriozha													
Petritskv									x				

	14	15	16	17	18	19	20	21	22		
Unit	Evening	Night	Afternoon	Afternoon	Evening	Afternoon	Night	Morning	Evening		Mic
Time of Day	Ball	V &A make	horse race scene	Summer River		Peasants	Vronsky & Petritsky	Peasants		I	
Notes											
Pg #s	25-29	29-31	31-34	34-37	37-40	40-41	42-43	43-45	45-47		48
Character										I	
Anna	x	x	x		x	x	x	x	x	N	x
Levin	x		x	x	x	x		x	x	T	x
Vronsky	x	x	x		x	x	x			E	x
Karenin	x		x							R	x
Stiva	x		x							M	
Kitty	x		x	x						I	
Dolly	x		x							S	
C.Vronsky										S	
Agatha										I	
Priest	x		x							O	
Betsy										N	
Governess					x						
Nikolai									x		
Bailiff					x						
Seriozha							x				
Petritsky											
Widow	x	x	x	x	x	x	x	x	x		x
Figure						x		x			
Peasants	x		x								
Guests											

23	24	25	26	27	28	29	30	31	32	33	34	35	36	
Midnight	Evening	Different time for each place!	Afternoon	Night	Evening	Day	Day	Afternoon	Evening	Night	Morning	Night	Midnight	Midnight , c train!!!!
		4 scenes at once			Wedding									Ending
48-50	50-51	51-54	54-56	56-60	60-63	63-64	64-68	68-69	69-74	74-77	77-80	80-82	82-84	84-86
x	x	x		x		x	x	x	x	x	x	x	x	x
x	x	x	x	x	x		x			x	x	x	x	x
x				x		x			x	x	x			x
x	x	x	x	x					x			x		
	x	x			x					x		x		
	x	x			x		x		x		x		x	x
			x		x				x				x	
									x					
					x									
								x						
				x				x						
							x							
									x					

Appendix 5

Pre and Post Design meeting Set Designs



Appendix 6
Rehearsal Schedule
February 2014

~ February 2014 ~						
◀ Jan 2014						Mar 2014 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4	5	6	7	8
9 Read Through 12:30 – 4:30	10	11	12	13	14	15
16	17 Anna, Levin, Muffled Figure 6:00 – 7:00 - Character Work 7:00 – 10:00 Block MF, Anna, Levin scenes pg 1-5, 8 - 10	18 Karenin, Kitty, Anna, Vronsky, Levin, Agatha, Character Work 7:00 -10:00	19 6:00 All Pg, 17 - 23 Hot Seating, Train Station, Block 5,6 10-12 (to Dolly's entrance)	20 6:00 – 8:00 Anna Levin Scenes 8:00 Add Vronsky, Karenin, Muffled Figure (all the awkward things)	21	22
23	24 6:00 – 7:00 Physicality Workshop 7:00 – 10:00 pg 1- 10 Slot Betsy/ Dolly in	25 6:00 Block Agatha's entrance pg10 to Levin's entrance pg 21. 8:00 All called Tableaus 9:00 Choreography	26 6:00 – Levin's entrance on pg 21 – 31 Levin's entrance 8:00 All called Tableaus 9:00 Singing	27 6:00 Pg 31 – top of 40 All Called Horse Race 9:00 Choreography	28	Notes:

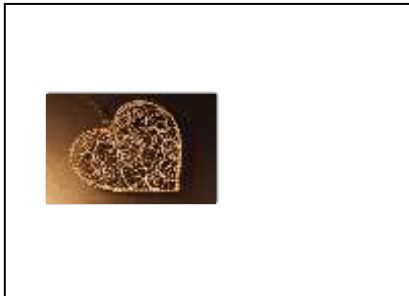
March 2014

~ March 2014 ~						
◀ Feb 2014						Apr 2014 ▶
	Mon	Tue	Wed	Thu	Fri	Sat
						1
2 4:00 All called block the end without Ali and other non Anna pages.	3 6:00 – Pg 40 – end of Act 1 8:00 Run Act 1	4 6:00 – Pg 48 – 58 Muffled Figure exits 8:30 All Called Tableaus 9:00 – Choreography	5 6:00 – Pg 58 – 68 Betsy and the guests leave 8:00 tableaus	6 6:00 Pg 68 – 77 Stiva exits 8:00 Tableaus 9:00 – Choreography	7	8
9 12:30 Pg 77 - 85 2:30 Run Act 2	10 No Books 6:00 All Called 6:30 Stumble through	11 6:00 All Called Work 1-23	12 6:00 All Called Work 24 - 45	13 6:00 All Called Work 46 – 65	14 6:00 All Called Work 65 - 88	15

~ March 2014 ~						
◀ Feb 2014						Apr 2014 ▶
	Mon	Tue	Wed	Thu	Fri	Sat
16 12:30 All Called Run through/ Work	17 6:00 All Called TBA	18 NO LINE CALL 6:00 All Called Run through	19 6:00 All Called Work Rough Moments	20 6:00 All Called Run through/ Work	21	22
23	24 Spacing / work	25 Spacing Run/ work	26 Tech	27 Tech	28	29
30	31	Notes:				

~ April 2014 ~						
◀ Mar 2014						May 2014 ▶
Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7 Actors 6:00 Dress Rehearsal 7:30	8 Actors 6:00 Dress Rehearsal 7:30	9 Actors 6:00 Dress Rehearsal 7:30	10 Actors 6:00 Show 7:30	11 Actors 6:00 Show 7:30	12 Actors 6:00 Show 7:30
13 Actors 12:30 Show 2:00	14	15	16	17	18	19

Appendix 7
Design Power Point





Appendix 8 G is for gentleman, a key image in my imagining of the Muffled Figure.



Pictured left is the lantern man. He is another key image in my thinking about the Muffled Figure

Appendix 9 Production photos
All photos by Tim Poertner



Muffled Figure in costume



Pre-show screens, with the light effect they look quite mysterious.



Levin, Dolly and Anna



Levin, and Kitty in scrim.



Anna, and Karenin in the scrim



Dolly and guests with the candles



First view of the characters inside the scrim



The Horse Race



Anna and Karenin talk. Vronsky is created as a physical representation of Anna's desire



The Train



Dolly praises Stiva to Karenin, meanwhile Stiva is with one of his ladies

Works Cited

Ball, William. A Sense of Direction. Quite Specific Media Group Ltd, 1988.

Bartlett, Rosamund. Tolstoy: A Russian Life. New York: Profile Books, 2010.

Edmondson, Helen. Anna Karenina. United Kingdom: Dramatists Publishing, 1994.

Edmondson, Helen. Mary Shelley. United Kingdom: Nick Hern Books, 2012

Hauser, Frank. Reich, Russell Notes on Directing. New York: Walker Publishing Company, 2003.

Hodge, Francis. Play Directing: Analysis, Communication and Style. New York: Prentice Hall College Division, 1994

Silverberg, Larry. The Sanford Meisner Approach: An Actors workbook. New York: Smith and Kraus, 1994

Tolstoy, Leo. Anna Karenina. New York: Dover Publications, 1939.

Weston, Judith. Directing Actors. Studio City: Michael Wiese Productions, 1996.

“Tolstoy” Wikipedia: The Free Encyclopedia. Wikimedia Foundation, Inc. 22 July 2004. Web. 10 Aug. 2004.

www.facebook.com/PaulKnubley