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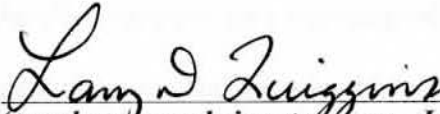
THE TRIANGLE FACTORY FIRE PROJECT MASTER'S THESIS

ABSTRACT

The Triangle Factory Fire Project brings to light one of the worst industrial accidents in the history of New York City. The lives of 142 young immigrant workers were lost in a literal inferno, greatly due to the lack of safety regulations within the factory. Witness statements and actual transcript from the trial of factory co-owners Max Blanck and Isaac Harris illustrate the events that brought about some of the greatest change in safety regulations in American history.

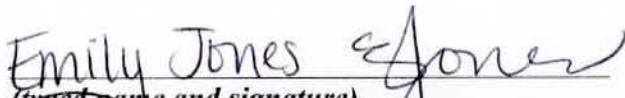
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Thesis Chair

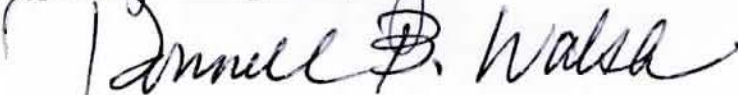


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ACKNOWLEDGEMENTS

Special thanks are due to the cast and crew of *The Triangle Factory Fire Project* for their hard work and dedication, as well as Lorie O'Leary and Stacy Harris, without whom I would not be able to present such myriad productions at FZN. Special thanks also go out to my wonderful administration and the school board of the Fort Zumwalt School District for supporting the arts so vehemently in our schools.

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Chapter One: Introduction

The Triangle Factory Fire Project was presented by the FZN Panther Players on November 21, 22 and 23, 2013 at the Fort Zumwalt North High School auditorium. The production was the culmination of eight weeks of rehearsal with twenty-seven students in grades 9-12 from Fort Zumwalt North and South High Schools.

On March 25, 1911 a fire broke out on the eighth floor of the Asch Building in New York City. Within thirty minutes, the fire engulfed the eighth, ninth, and tenth floors, which were all occupied by the Triangle Shirtwaist Factory. The locked doors on the Washington Place side of the building trapped the workers of the Triangle Shirtwaist Factory, forcing them to head to fire escapes, the roof, or the one open exit on the Greene Street side of the building, which was already in flames. By the time the fire was extinguished, 146 people, mostly very young immigrant women, had lost their lives. The Triangle Shirtwaist Factory Fire remains one of the worst workplace related tragedies in the history of New York City. The trial of factory owners Max Blanck and Isaac Harris brought about some of the most radical changes in building safety codes in the United States.

The Triangle Factory Fire Project by Christopher Piehler (in collaboration with Scott Alan Evans) utilizes witness statements and actual trial transcripts to bring the events of the fire to the stage. I have always been intrigued by the story of the Triangle Shirtwaist Fire, and upon reading the script, decided it would be a challenging and significant piece of material for the November production at Fort Zumwalt North High School.

The script of this production is unique. The original intent is to have all forty-two characters portrayed by five male actors and four female actors. The actors would be divided into Actor 1, 2, 3, 4 and 5 for the male roles and Actor A, B, C and D for the females. These roles served as the newsie and advertisement characters, which fill the spaces in between scenes with newspaper headlines and advertisements of the time period. The remaining thirty-three characters were then divided among the nine actors. A change of accessory or accent was all that would differentiate these characters for the audience. As I read through the script, I felt that this approach would be too visually confusing for my audience demographic. I also prefer to have a larger cast for the fall show, as that is the time when incoming freshmen are showing interest in the program. There is always a bit of strategy that goes into casting. I knew I would have to use my more experienced performers if I was going to present the show the way the playwright originally intended, so I decided to take advantage of the artistic license given by him and divide the script into more manageable, less intimidating roles. This decision afforded me the opportunity to work with many more students and offer newcomers a chance to experience the process of a main stage show without being completely overwhelmed.

Other than the "actor" roles within the script, there is a combination of historically accurate characters and some other characters that are created specifically for the script. Less detailed accounts from certain eyewitnesses were combined with the family history of another factory worker to create a more complete character. The most interesting example of this is the character of Margaret Schwartz, who served as the catalyst for the trial of Max Blanck and Isaac Harris. Margaret Schwartz was a twenty four year-old

factory worker who lost her life in the fire. In the script, her story was also combined with elements of Clara Lemlich's, who was the inspiration for the uprising of 20,000, the inspirational labor strike of 1909. Margaret's Act I strike speech of *The Triangle Factory Fire Project* was taken directly from Lemlich's, sparking the labor strike:

I have listened to you all talk for three hours now. I have no further patience for talk. The fact is, because a few of us women went to a meeting to hear about a union, all of us got locked out. This is not something to talk and talk and talk about -our lives are at risk. The owners will not let us earn our living; all we have is each other. Let us pledge ourselves to the union they're so afraid of. I move we go on a general strike (Piehler 14).

A great deal of this dialogue is taken from Lemlich's speech at Cooper Union in November of 1909 and lends to strengthen the impact of Margaret's character within the context of the play. Her character was also combined with another worker who was recently engaged and had a brother employed at the factory.

Several of the characters within the script are combined with others in this manner, or given dialogue that, if researched, is proven to have been from the transcript of a different person's testimony or witness statement. I felt it was very important for my students to understand that although this was a documented historical event, certain liberties were taken to increase the dramatic impact of the characters and the script. Therefore, although they were required to research the fire, the students were instructed to create their characters based upon the back story provided by the playwright and the vision of the production.

Simply put, my vision of this production was to inform the FZN audience about the atrocities of the Triangle Shirtwaist Fire, and to allow the audience to connect with the victims on a very human level. History is all too often merely a story in a book. I wanted the students of FZN to see these victims as real living and breathing young people. Many of the workers at the Triangle Factory were the same age, if not younger, than the target high school audience, and had the same types of hopes and dreams to find careers, love and family. The fire, although a horrible tragedy, was also an example of how distrust and greed can lead people to take advantage of others. Despite the changes brought about by the fire, there are still many lower-class people that work long hours for little pay, and many unfair labor practices in the United States and abroad. Education about the tragedies of the past is in part a way to keep history from repeating itself.

Chapter Two: Research and Character Analysis

Christopher Piehler is an actor, comedian and writer who lives and performs in the Los Angeles area. He is also Editor-in-Chief of *T.H.E. Journal* and serves as editor for many educational publications. *The Triangle Factory Fire Project* is his only published play; a collaboration with Scott Alan Evans, the co-founder and co-artistic director for TACT: The Actors Company Theater.

The idea of the play was suggested within the company of TACT, and was first performed in May of 2004. Writers and actors collaborate to create new works as well as highlighting lesser-produced works in New York. Although the proposal of the material came a full year before September 11, 2001, Evans and Piehler drew parallels between the two tragedies. Both Piehler and Evans were working in New York on September 11, 2001 and were eyewitnesses to the heartbreak of 9/11. The examples of valor, self-sacrifice, and the perseverance of the human spirit were prevalent for both. In essence, the heart of the play becomes the connection between the audience and the characters onstage. The audience roots for the individuals in the script, willing them to dig down deep inside and find the courage and strength to escape. Despite their optimism, many do not escape, but they can find hope in the ones who are able to survive. Then the audience is witness to the gross injustice of the trial of Max Blanck and Isaac Harris. The conclusion of the play, much like the actual events, gives no closure, leaving the audience unsettled; the perfect type of performance to make each individual contemplate their own views on equality and justice.

The script of *Triangle* focuses on the events of that fateful day in March, 1911, from the point of view of not only the people fighting for their lives inside the top floors of the Asch Building, but also from the eyewitnesses of the tragedy several stories below. Much of the account of the fire is drawn from the words of William Shepherd, a reporter for the United Press, who was able to detail the panic, terror, vulnerability and even poignant heroism of the first-responders, workers and bystanders. Some of the scripting for the workers came from the survivor testimonials of the fire, while the dialogue for the deceased workers was pieced together from some survivor accounts with dramatized scripting from Pichler and Evans. The scripting for the second act trial of Max Blanck and Isaac Harris was taken mostly from the trial transcript found among the papers of Max Steuer, the defense lawyer hired by Blanck and Harris.

The first act of the script chronicles the events of the woman's labor strike of 1909, the day of the fire in March of 1911, the aftermath and despair of the day after the fire, and the indictment of Harris and Blanck three weeks later. The second act focuses mainly on the December, 1911 trial of Harris and Blanck, but also adds in scenes that emphasize reactions from survivors and their families. The major passages in time are filled in by actors shouting out newspaper headlines and relevant advertisements of the time.

The labor strike of 1909 actually resulted from small batches of workers that had begun to organize with the ILGWU, the International Ladies Garment Workers Union. Employers began to lay off union workers by claiming slow business trends. The owner would then hire new employees who were not organizing. Small groups began

establishing picket lines met with resistance by hired thugs and police. Eventually, the Women's Trade Union League joined the conflict and held a large rally on November 22nd. In this gathering, Clara Lemlich addressed the crowd with her speech that is quoted in *Triangle Factory Fire Project*, and sparked a massive general strike that saw thousands of workers walk out to the picket lines. The strike was not, for all intents and purposes, a resounding success.

The workers on the picket lines were largely immigrant woman. Police and courts did not feel compelled to treat these women with respect, as evidenced by the large number of arrests for disorderly conduct. The newspapers of the time also seemed resolved to sensationalizing the events of the day, focusing on stories of arrests and scuffles in the street rather than the issues of the strike itself. The women were also subjected to less than desirable innuendos about the status of their character, as women who loitered in a public space without a male were considered to be risking their reputation. The parallel between the strikers and prostitutes was even drawn in the courts, as judges would question the application of make-up as strikers faced charges.

When the companies and strike leaders offered a compromise of better working conditions and better wages but no union, the strikers refused. Prominent strike leaders began to break away from the cause and the strike effectively fell apart. The strike was declared over in February of 1910 and the strikers went back to work with the earlier compromise and the promise that owners would not prohibit union membership.

Although the strike did not provide the desired outcome, it was significant in drawing attention to the working conditions of the factories and establishing women as a

legitimate political voice. Sadly, because the agreements reached were not agreed upon by all of the factory owners, several of the strikers went back to work with no agreement at all. The Triangle Shirtwaist Factory was one such example. As a result of the overcrowding, lack of emergency exits, and the combination of a brick building filled with fabric goods and highly flammable oils, the fire at the Triangle Shirtwaist Factory was almost inevitable.

March 25, 1911 was status quo on the eighth, ninth and tenth floors of the Asch Building. The Saturday work day was a short one, so at around four in the afternoon, workers were beginning to pack up their machines and belongings in preparation to go home. Executives on the tenth floor were finishing up the books. Max Blanck, one of the owners, was getting ready to go shopping with his two young daughters that had accompanied him to work. On the eighth floor, a small fire broke out in the corner that soon engulfed the entire floor. The source of the blaze is still cause for speculation. Some theorize that a machine sparked. Others believe a worker was sneaking a cigarette. The spark ignited a basket of cloth and spread to the floors that were covered in oil used to lubricate the machines. Fire hoses did not produce water and the few buckets of water did little to douse the fire. As the eighth floor workers rushed to the elevators and stairwells, frantic calls were made to the tenth floor executives. In the panic that followed, the tenth floor operator left the phone receiver sitting on the table. No one could notify the ninth floor employees. Once the fire reached the ninth floor, chaos ensued.

The exit to the Washington Place side of the building was locked, leaving only the elevator and stairwell to the Greene Street side of the building. Because of the breadth of

the fire, the Greene Street stairwell was engulfed in flames. Distraught and disoriented, some people succumbed to the smoke and fire while others frantically jumped or were pushed out of the ninth story window. The few that were able to escape ran up to the roof and across a ladder to the building next door, walked across human chains formed by men between buildings or found their way down the elevator shafts by way of the steel cable. Those who waited for rescue were met with fire trucks that had neither the water pressure nor the ladder height to reach past the sixth floor of the building. In the end, 146 of the 500 factory workers were burned alive or lay dead in piles in the streets. The one fire escape from the ninth floor lay on the ground in a twisted heap, no match for the weight of the people that now surrounded it on the ground. The city did not have enough room for all of the dead and had to set up a temporary morgue on Charities Pier. Police worked to move the bodies while fighting off poachers that stole personal effects. Loved ones were often identified by rings, watches and other personal items, as some bodies were burned beyond all possible recognition.

In the aftermath of the tragedy, union leaders and families of the victims called out for the indictment of the factory owners, Isaac Harris and Max Blanck. On April 11, 1911, the grand jury indicted Harris and Blanck on seven counts of second-degree manslaughter for locking the doors of the Washington Street side of the building. Because of the courtroom expertise of defense lawyer Max Steuer, they were acquitted. Several individual civil suits were brought to court against the two men and were eventually settled in 1914 with each family awarded \$75 per life lost.

The aftermath of the fire saw a surge in union activity, sparked by the long funeral procession honoring the victims of the fire. New union-approved factories were visited by the prominent wealthy ladies who had given their money and support to the strike and the ILGWU and WUTL. Gatherings were held, but did little to bridge the gap between the classes or force the factory owners to make good on their previous promises.

Bitterness was evident in the speeches, as emphasized by the words of Rose

Schneidermann included in *The Triangle Shirtwaist Factory* excerpted from her speech at the Metropolitan Opera,

I would be a traitor to these poor burned bodies if I came here to talk good fellowship. We have tried you, good people of the public, and we have found you wanting. This is not the first time girls have been burned alive in the city. Every week I must learn of the untimely death of one of my sister workers. Every year thousands of us are maimed. There are so many of us for one job it matters little if 143 of us are burned to death. We have tried you citizens; we are trying you now and you have a couple of dollars for the sorrowing mothers and brothers and sisters by way of a charity gift. But every time the workers come out in the only way they know to protest against conditions which are unbearable, the strong hand of the law is allowed to press down heavily upon us. I can't talk fellowship to you who are gathered here. Too much blood has been spilled. I know from my experience that the working people can expect no aid from the law. The only way they can save themselves is by a strong, working-class movement (Piehler 68).

Understanding the different players within this story is essential when starting to assemble the production aspects of *The Triangle Factory Fire Project*. The socio-economic status and individual attitude of each character weave together to form the fabric of the play. The historical research of the culture of industrial New York sets the scene for the conflicts within the play. However, many of the characters are compilations of several people, and much of the script is the playwright's interpretation of their personalities and individual traits. Because of this, I felt it was imperative to focus on the development of plot and character within the script. A good deal of the script is fiction more than fact, so I wanted students to focus on the event as written in the script instead of trying to make the fictional script fit neatly within the historical facts.

Act One, Scene 1- THE STRIKE (1909)

The action of the play begins with reporter William Shepherd reminiscing about a lesson taught by his first editor. This prologue of sorts sets up his role for the remainder of the show. "...New York reporters see a whole lotta awful...the key is not to look for too long, not to get sucked in. Look away, look at your hand and remember: Who. What. Where When How" (Piehler 11). This establishes Shepherd as the commentator; the neutral voice among the emotional accounts of the others. The remainder of this opening also leads into the many occurrences of headline shouting. "Don't try to make sense of anything, just spit out the facts and give it a catchy headline. That's all most people read anyway. That and the ads" (Piehler 11). After the short prologue, actors call out headlines and advertisements to set up world of 1909 New York City. As in all of the newsie segments, relevant labor and strike headlines are intermingled with fashion and product

advertisements. The character of William Shepherd acts as a narrator recollecting the proceedings, but also stepping into the world of the play. He is unapologetically honest and factual throughout, often pointing out the hypocrisy of not only the owners of the factory and the judicial system, but also of the New York citizens who were so quickly able to move past the tragedy and on to shopping, holidays and social events as evidenced through the headlines. From the beginning of the play, Pichler establishes the mindset of the average New Yorker. While the strike may be the dominant issue for most of the characters, it was not always at the forefront for every citizen.

The last headline of the first scene refers to the Cooper Union Meeting led by Samuel Gompers. The action switches rapidly to the meeting itself, where we are introduced to several key players. Gompers is established as a strong leader and well respected. Rose Schneidermann, the moderator, then calls up Mrs. OHP Belmont. Belmont is one of many wealthy women that lent their voices to the strike. Although she is passionate about the plight of the workers, she does not receive the same type of ovation as Gompers. The laborers are tired of talk from wealthy white women who could not possibly understand their individual trials and struggles: they are ready for action. This collective opinion is then voiced by twenty-four year-old Margaret Schwartz, who forces her way to the podium to call for a general strike. During her struggle to reach the podium, the action freezes and we jump ahead to District Attorney Charles Bostwick addressing the jury at the future trial, establishing Margaret as our protagonist. Margaret is a simple young immigrant, intimidated to speak to the large crowd, but impassioned by her cause. Her words rally the crowd to action, and the script alternates between the

strikers chanting in the street, headlines focusing solely on the events of the strike, the Triangle owners forming their own alliances to stop the strike. The scene then builds to the climactic point where Margaret is attacked and beaten on the street by two hired thugs, only to persevere and join her fellow strikers at the end. Much information is revealed in this relatively short scene, to illustrate the working environment that led to the fire. The Triangle Shirtwaist Factory would only agree to shorter hours and a slight raise. Max Blanck and Isaac Harris had full confidence in their certified fireproof building and their labor practices.

Act One, Scene 2 – THE FIRE (MARCH 1911)

Act One, Scene 1 gave us an indication of the conditions for garment workers in the early 1900s. In Act One, Scene 2, we are introduced to the people within the story. This scene is written as a series of monologues. The monologues introduce the characters to the audience and chronicle each character's account of the fire. We are first introduced to Max Schwartz, Margaret's brother. Because of missing work the day before, they are both sent to the ninth floor for the day. Max is not happy but has no choice, as Samuel Bernstein, the superintendent and manager, makes the decision. Bernstein was living a charmed life. Max Blanck was his brother-in-law, and Isaac Harris was married to his cousin. Bernstein had been working at the factory for twelve years and had a lot of power over hiring and work assignments. As the action progresses, we are introduced to William Bernstein and Dinah Lifschitz on the eighth floor. They, along with Samuel Bernstein, represent the cutters and the bookkeeping staff that manned the eighth floor. Dinah calls Samuel over to approve a new hire, illustrating his high rank in the company.

On the tenth floor were the executives. Max Blanck and Isaac Harris were joined by Mary Alter, a clerk, and Eddie Markowitz, the head shipping clerk. As the bell rang for the end of the work day, a fire was discovered on the eighth floor. Both Bernsteins attempted to extinguish the fire, but the fabric and oil in the building were too much for the buckets of water on hand. The fire hoses had no pressure. Dinah sent a telautograph message to the tenth floor, but received no response from Mary, who was working on bills. She called the tenth floor and finally got Mary's attention. In the panic of the moment, Mary dropped the receiver. There was no way to alert the ninth floor.

On the ninth floor of the building were mostly finishers and lace cutters. Along with Max and Margaret were Kate Alterman, Rose Freedman, Ethel Monick, Yetta Lubitz and Abe Gordon, the belt boy. By the time they realized the building was on fire, the flames and smoke had already reached the floor. As the smoke and heat overcame the inhabitants of the building, each individual story of survival or death provided insight into the state of mind of each victim. Abe Gordon was one of the few who manages to utilize the fire escape before it collapses. Max, bitter about working on the ninth floor, rushed out of the building at the bell without waiting for his sister. When he realized the severity of the situation, his guilt and anger shape his character for the rest of the play. Margaret, bold and strong, spends her last moments determined to save her life and the lives of others. Yetta, young and scared, panics and tries to escape by following throngs of people out of the ninth-story windows. Rose Freedman takes a daring path through the flames and up to the tenth floor, where she finds that the executives have already escaped. Kate Alterman watches as her best friend is taken by the fire and also dashes to

the tenth floor, escaping across the roof to an adjoining building. Ethel Monick leapt from table to table, finally jumping for the center cable of the elevator shaft. Although knocked out, her new fur muff saved her hands from injury in the descent.

From the disaster, several helpers emerged. Frank Sommer, a professor at New York University, has students extend a ladder to reach the roof of the Asch building to help others escape. Samuel Bernstein, after sending the workers on the eighth floor out, headed up to the ninth and tenth to aid in the escape of many others. Officer John Meehan broke into the fifth floor to pull people in from the faltering fire escape. Fire Chief Croker tried in vain to keep people from jumping from the windows above. William Shepherd narrated it all from the street below. All who survived were bewildered by the enormity of the tragedy as Meehan begins to tag the corpses.

Act One, Scene 3 – CHARITIES PIER

In this scene, we met Bertha Schwartz, Margaret's mother. The chaos of newspaper headlines was intermingled with vignettes of Bertha trying desperately to get information from Officer Meehan, who was clearly devastated by the events of the day. Bertha insisted with great conviction that her daughter is not among the dead while Meehan tried to maintain his composure with the grieving mother, all the while searching for family members of the other 145 victims of the fire. Meanwhile, the actors continued to call out headlines while a street vendor tried to make a profit off trinkets stolen from the dead.

Act One, Scene 4 - THE INDICTMENT

The headlines continued to cry, calling the safety of the factory into question as Blanck announced the opening of the new headquarters for the factory. Rose Freedman appeared, claiming Blanck offered her money to testify for the owners in court:

Mr. Blanck met me and he said he'd do anything for me – he meant give me money - to testify in court that I'd saved myself through the Washington Place door. I said, "You're not kidding me, you dirty slob. Nothing doing." I didn't go back to work anymore. I went to college (Piehler 38).

District Attorney Charles Bostwick then delivered the indictment against Harris and Blanck. Among the newly focused cries of the headlines, Act One concludes.

Act Two, Scene 1 – DECEMBER, 1911

The second act of *Triangle* opened with Shepherd commenting on the frivolity of New Yorkers. The headlines, once focused on the fire and indictment, are now littered with Christmas novelty advertisements. Mrs. Belmont is seen rallying for justice as Bertha confronts her, too bitter to accept Belmont's message of "justice for all women." Belmont's last line, "Pray to God, She will help you" (Piehler 41) gives us a clear indication of Belmont's attitude toward the male hierarchy in 1911.

Act Two, Scene 2 – THE TRIAL BEGINS

Testimony from Ethel Monick and Chief Croker was heard in this scene. Testimony from the actual trial of Blanck and Harris was included throughout the second act. What was notable about this scene would be the introduction of Judge Thomas Crain and Defense Attorney Max Steuer. Max Steuer was one of the most famous defense attorneys in New York. He had a theatricality about him, and was cunning. He used these

skills often in the courtroom to divert attention and to discredit witnesses. Although his tactics were ruthless, they were also effective. In his interview with Chief Croker, he is simple and succinct. He establishes that the Chief never verified the Washington Place door was locked, and then concludes questioning with a commendation of the Chief's heroism at the scene. This respectful show was soon replaced by a persistent interrogation of Ethel Monick which included chastising her for arguing and referring to her as "little girl" (Pichler 45). The scene segued into Blanck and Harris' new building with the headlines highlighting the trial.

Act Two, Scene 3 – HARRIS AND BLANCK

Max Schwartz appeared in the office of Harris and Blanck, demanding his sister's last wages. In an attempt to connect with Max, Harris and Blanck recall their own time as laborers in a crowded apartment that doubled as a factory. They truly believe that their building was top of the line and that their previous experience taught them to treat their workers with dignity and fairness. In a telling moment, Harris begins to open up to Schwartz about the civil suits against the owners and was promptly halted by Blanck.

Blanck was clearly in charge. A stand-off was reached as both sides refuse to acquiesce.

Act Two, Scenes 4 – THE LOCK, 5 – KATE ALTERMAN, 6 – THE PROSECUTION RESTS, 7 – THE DEFENSE, 8 - DELIBERATION and 9 - THE VERDICT

As the trial progresses, myriad facts about the fire were revealed. Bostwick was overwhelmed many times throughout the trial as Steuer managed to discredit evidence and witnesses with flair and arrogance. The lock of the Washington Place door that the prosecution claimed to be melted in its locked position was quickly dismantled by

Steuer's expert witness. Kate Alterman, the prosecution's star witness, was forced to repeat her story over and over by a relentless Steuer. Not having mastered the English language, she was easily disoriented, making her testimony suspect to coaching by the prosecution. Between witnesses, Rose Schneidermann encourages young women to report poor working conditions to the Women's Trade Union League.

After the prosecution rests, Shepherd describes a New York tenement fire from 1905. The blame of the incident was laid on the shoulders of the Tenement House Department commissioner, Thomas C.T. Crain. Impartiality seemed impossible.

The trial continued with the defense presenting the testimony of two young girls who claim to have escaped from the unlocked Washington Place door. May Levatini was clearly the dominant personality between the two. As Bostwick questions, the story subtly changed as Ida Mittelman is shown to be a parrot, agreeing with whatever May had to say. Still employed by Blanck and Harris, the two had a lot to gain from their testimony. Bostwick used the testimony of Samuel Bernstein to cast doubt upon the girls' stories. Samuel Bernstein was quite different from the confident, heroic figure from Act I. Bostwick alludes to misconduct as he describes Bernstein's alleged attempts to bribe witnesses over the past year. His visits to May Levatini were brought into question. Bernstein slowly degenerated on the stand, reduced to shouting at the District Attorney. He was defeated by the evidence of an unusual pay raise awarded to him in the past year. When Steuer cross-examined, he played the only card remaining – asking Bernstein about his brother Jacob, who perished in the fire.

The trial escalates as Harris and Blanck are brought to the stand. Bostwick interrogates the two about the threat of theft in the building. Although determined that the amount of loss was no more than twenty-five dollars a year, several witnesses testified that watchmen were assigned to check workers' belongings at the end of the workday. Harris flatly denied the accusation, along with the witness statements that the door was to be locked on the Washington Place side to force workers to pass the watchman. When confronted with a witness statement maintaining that Harris had ordered the door locked, it became evident that he has no idea who the workers were in his building. Reminded of the man's name by Blanck, Harris only replied, "I never speak to those people" (Pichler 62). Steuer ended the examination by reaffirming that the owners did not order a locked door. Crain instructed the jury that in order to find the defendants guilty, they must without a doubt believe that Blanck and Harris knew the door was locked, and that the locked door caused the death of Margaret Schwartz.

As the jury deliberated, Bertha had a quiet moment to dream of the day when Blanck and Harris witness the pain and anguish that she was experiencing. Back in the courtroom, the foreman delivered a not guilty verdict. Headlines were interspersed with reaction from Belmont, Ethel and Bertha as Shepherd questioned the jury foreman. The orders of Judge Crain made a guilty verdict impossible. In a cruel twist, it was revealed that the foreman himself was a factory owner. Scene 9 closes with a distraught Max writing a letter to his mother. After his exit, his suicide was exposed in the press.

Act Two, Scene 10 – THE FUNERAL

This was my favorite scene in the script. Family and friends mourn the loss of Max Schwartz. Samuel Bernstein, by now a totally broken and pathetic man, attempted to pay his respects to no avail. Despite her apparent disgust, Kate Alterman momentarily seems to pity Bernstein and agreed to forgive him. Her ulterior motive is revealed when she asked Bernstein to help her get her job back to bring her cousin to New York.

Bernstein. You want me to talk to Mr. Harris?

Kate Alterman. Yes, please.

Bernstein. Didn't you hear? They fired me.

Kate Alterman. Oh.

Bernstein. Do you still forgive me?

Kate Alterman. No (Piehler 68).

This scene illustrated the desperate nature of the situation. Kate had been out of a job for several months and had to take a job with a lower wage. The garment workers were often the sole source of income in their family. The cost of living in addition to the pressure to bring over additional family members was overwhelming. To return to the factory with the knowledge of the catastrophic possibilities would have been an incredible sacrifice for Kate. At the end, her refusal to forgive Bernstein showed the development of her character. In the beginning, she was naïve. The fire and trial had shown her the worst in people, and brought out a more cynical side of her personality. She had changed.

Act Two, Scene 11 – REACTION

The script concluded with reflective monologues from Schneiderman and Belmont, still intent on their quest to form a strong union movement. Bertha maintained

that girls in the workplace cannot be protected and therefore every person in America was responsible for the tragedy. Shepherd questioned the ability of the survivors to move on. As headlines chronicled the changing political landscape of the next few years, the advertisements for the shirtwaist continued into the conclusion of the action.

Chapter Three: Directorial Ideas and Methods

The script was challenging to stage. The multiple locales and time periods, along with the limitations of the FZN stage forced my production team to be creative with the scenic elements and the staging of the production. The tragedy of the Triangle Shirtwaist Fire is not widely studied in the typical high school curriculum. I was determined to bring this historical event into the conscious of the students and staff of FZN, as well as the surrounding community. However, I did not want to over sensationalize the story.

The script, with its abundance of monologues and courtroom scene, already lent itself to over-dramatized emotion and staging. Young performers take lengthy speeches as an excuse to speak emphatically and attempt to produce melodramatic tears, instead of investing truthfully in the character and their journey. To combat this, I encouraged research of the fire by posting the list of character descriptions (see Appendix). This allowed the students to view these characters as real people, and in some cases, permitted them to research aspects of their life beyond the Triangle Shirtwaist Factory. Because some characters were fabricated or composites of many different people, some of the accents and nationalities were suggested. Several of the characters in the script stated exactly how long they had lived in the United States; other characters were more ambiguous with background information. This allowed the students a little flexibility with accents based upon their own interpretation and, quite honestly, their ability level. I was well aware that I had a large freshmen class entering my program, which led me to cut most of the doubling of roles suggested in the script. This allowed me to cast a large group of students without overwhelming newcomers to the program.

Now that I had determined the approximate size of the cast, the scenic elements became even more challenging. My Technical Director and I had already determined that the set would be a series of platforms – that afforded us the most versatile space. The size of the cast dictated that movement would be minimal. I wanted a definite divide between the fire and the street. Safety concerns prohibited the use of a ladder, so I also incorporated a bridge to accommodate the movement from the Asch building to the NYU building next door. The bridge also allowed me to elevate the judge to ridiculous heights, as well as make a shadowed archway for the thugs to occupy before the attack on Margaret. The open spaces under and above the bridge were purposely designed to frame our cyclorama, which curiously only spans twenty-five of the available fifty foot proscenium width. The varied levels gave me several possible configurations for each individual scene. The positioning of the actors in such a limited space proved to be as exact as hitting your mark for a film shoot. The smallest shift in position could potentially block another actor, or switch the audience focus. We were used to the limited space on our stage. Limited funds and lack of wing space had forced us to become creative.

The final scenic element that I wanted to include was a pair of matching projection screens on each side of the stage. The titles of each scene were projected onto the screens to aid the audience members with the multiple time jumps. Images from the Triangle Fire were also projected between scenes, with additional facts included at the conclusion of the show. Our lack of space in the wings made the rear projections challenging, but we were able to maneuver the angle to make it work. The projection

screens, along with the cyclorama, also enabled us to use lighting to dramatically convey the mood of each scene.

At FZN, we had to be very flexible and adapt to any problems that arise from each individual production. Autonomous use of the auditorium was not guaranteed. Assemblies, along with building and district meetings often dictate how much of the scenic elements could be on the stage and sometimes halted construction for several days. The students built the entire set and often needed extra time to work through problems. We were insistent that they work through issues instead of just giving them the answer. Sometimes this led to imperfect work. Sometimes paint was everywhere. Sometimes we did have to step in, but we encouraged the students to complete as much of the work as possible. Often, we adjusted the original dimensions when rehearsals began. That process gave the students the opportunity to apply creative solutions to any problems they may have encountered. This type of problem-solving was one the skills that our students could apply to all areas of their lives.

The creative problem-solving also applied to the performers. As a director, I am typically a control freak. I do not usually work in an organic way. In *Triangle*, I gave the students their basic areas, and we used the rehearsal process to work our way around the scenic elements and create the most visually striking composition possible. It was a departure from my usual directing style but was necessary for the style of the show. I wanted to give the students more opportunity to explore their individual characters. Yes, I could have designated a pose for every "freeze" section in the fire segment, but I did not want to force a character choice on the students. This made the rehearsal nights much

more involved and a lot longer. The results were very successful for some students, but not as much for some of my newer performers. Scheduling also became an issue, as I have always encouraged athletes and other involved students to participate in our productions. For *Triangle*, that proved to be a bit of a hindrance, as our football team advanced beyond their regular season and wreaked havoc on the rehearsal schedule, involving not only my District Attorney, but several other characters portrayed by cheerleaders and band members. This greatly affected the rehearsal time available, and sent our last two weeks into crisis mode. Overall, the process for this show was extremely collaborative. Students and faculty worked together to share ideas and overcome the many obstacles to produce an effective production.

Chapter Four – The Process

Auditions for *The Triangle Factory Fire Project* were held on Wednesday, September 11, 2013. At the September 3rd drama club meeting, students were introduced to the characters and storyline of the show, as well as being directed to different websites to begin researching possible accents. Scenes for the audition featured a good variety of characters from several different moments in the script (see appendix). The moments included the height of the fire, headline and advertisement sections and interrogation from the trial. On the audition form, students may indicate a role preference. I will always make sure they read their top choice, along with putting the student in at least one more reading of a different character. Additional scenes are added if time allows. *Triangle* had 45 people auditioning, so we were able to see individuals in several more scenes. Athletes were put at the beginning of the process so they could also attend their respective sports practices.

I cast by adjudication panel. The panel consists of myself, my Technical Director Lorie O'Leary and my Assistant Drama Sponsor, Stacy M. Harris. Although my musical auditions have always been conducted by panel, I only began panel auditions for straight shows seven years ago when my daughter started in my program. Even though she has graduated, I enjoy the alternate points of view and support I receive from the panel audition. However, final decisions are always mine. Lorie mostly helps to run the auditions and provide moral support, while Stacy provides a much larger voice in casting. For *Triangle*, we were faced with the ever-present dilemma of gender inequality. Thirteen of the auditioning students were boys, and thirty-two were girls. I had determined from

the beginning that I would not double the girls' roles to give twelve women an opportunity in the show. When I broke down the roles, there were fourteen men's roles (with doubling) and twelve ladies' roles, plus the ability to split up the headline shouters however I wished. Because of the historical nature of the script, I did not feel comfortable changing a major male role to a female, or having a female "pants" a role. Several male students did not audition because of scheduling conflicts, so we were faced with a problematic situation.

Luckily, I was aware of that conflict before the day of auditions because I required all audition and technical forms be returned two days before the audition. That gave me time to arrange those auditioning into groups, ensuring that I saw every student more than once in a few different roles. When arranging groups, I took into account the students' individual schedules and accommodated those that may need to leave early or arrive late. That also gave me several days to evaluate rehearsal conflicts and include the information on the adjudication comment sheets. The forms also provided Stacy with preliminary costume measurements. We rented all of our costumes from Opera Theatre of St. Louis. Stacy prepares for upcoming productions by pulling some items before the auditions. If a student's measurements do not match the initial pull, some creative alterations or possible re-pulling has to happen. This can potentially alter the color palette of the costumes, but Stacy has been able to adjust to the changes without sacrificing the design. Other advantages of the audition forms are the listing of the role preferences, whether or not the student will accept any role, if they are willing to adjust their hair length or color and if they are willing to have an onstage kiss. Obtaining this information

before auditions cuts down on the potential chaos and permits the auditions to run smoothly.

Once I received all of the auditions forms, I set out to make a schedule for the auditions (see appendix). Although some of the expected boys did not audition, I was cautiously optimistic to see some brand new faces. Within two hours I was able to see all scheduled auditions and some call-back monologues from the ladies. After the students left, we sifted through all of the forms to determine our cast. When casting, our very first task is to narrow the casting field. Students with elaborate scheduling issues or very basic problems such as volume are pulled from the pile in this step. It was immediately clear that the pre-audition breakdown of roles would have to change. I was going to have to utilize all thirteen men that auditioned. Their scheduling conflicts and/or lack of experience mandated combining some smaller roles together and not doubling roles with a larger line load. This was the best way to keep new students from becoming overwhelmed.

There was one choice that defied this formula. It was always my intention to not double the roles of District Attorney Bostwick and Defense Attorney Max Steuer. I was planning to hold to that conviction when I cast two brand new students in the roles. Both young men were seniors; one a football player and one a cheerleader. They both had dynamic personalities and stood about a foot taller than most of the boys in the cast. The young lady who was to portray Margaret was also new. She was an athlete and one of the taller girls in the cast. As we started looking at the thug roles, we realized that many of the young freshmen and sophomore boys would not appear properly intimidating to

rough up Margaret on the street. Although I had not originally wanted to double the roles, the visual of these two physically imposing males as the thugs proved to be the most appropriate casting choice. The decision was made easier by the fact that the thug lines were very minimal, and would not place undue stress on these two very green performers. Overall, I believe that the thug roles were each of the boys' favorite part of the show.

Other departures from my original casting breakdown were the roles of Eddie Markowitz and the Street Vendor. Although obviously supposed to be played by men, I did not have the men required. I therefore decided to use women in these roles. This afforded me the opportunity to utilize more women in the show. When the cast list was posted, only the named characters were listed. I decided to take my time and go through the script very carefully before assigning the newsie roles. I wanted to incorporate all of the cast into these roles. I had a group of fifteen that delivered the random lines throughout the show, but decided to use all twenty seven cast members to deliver the lines at the beginning and the end. I wanted to create an ensemble piece where the whole cast was the first and last visual image for the audience.

The design team for this production consisted of myself, Lorie and Stacy. Our design process is unusual. As the director of a high school production, I sketch out the basic design of the scenic elements, as well as crafting a lighting plan. Lorie acts as my Technical Director, indicating possible problems and solutions for all aspects involved. It is really a collaborative process. Stacy researches hair and costumes, sending me questions along the way about color palette and characterization. Each member of our team has a full time career outside of the extra-curricular production and family. We do

not typically have design meetings, but communicate heavily each day about the production.

Once the cast list was determined and the designs in motion, I began the arduous task of compiling a rehearsal schedule. My cast included members of National Honor Society, Student Council, Barbershop Chorus, Show Choir and Marching Band, along with students that held part-time jobs. On the athletics side, I had members of Cross Country, Swimming, Softball, Cheerleading, Varsity and Freshmen Football, Tennis, Volleyball and Golf. I broke the script down into small French scenes to aid in my scheduling challenges. I am a proponent of only calling active cast members to a rehearsal. I do not like to have my time wasted, and do not advocate wasting the time of others. I have found this policy to be particularly difficult for the freshmen, who are used to their middle school program using rehearsal time to play games and socialize while others are onstage working. This approach is not conducive to a focused work environment at the high school level. I find that if I respect the students' time, they are much more attentive to the task at hand when they are called to a rehearsal.

The variety of schedules, along with the fall drama club commitments, gave me a maximum of four rehearsals each week in a lengthy nine-week rehearsal block. While I felt the rehearsal time was adequate, the cast size was a concern. Any rehearsal beyond small scenic work would not fit into the drama room, and the auditorium was a coveted space in our building. I was also apprehensive about my current student demographic. I used to have very passionate students that learned lines within a two week span. After this basic work was finished, we were able to focus rehearsals on character and script

development, producing performances that were well beyond their years. Recently, I have encountered a wave of students that procrastinate heavily. Although quite talented, they struggled with memorization. I spent a great deal of time forcing them to line bash in rehearsals with the stage manager or myself, because they simply did not do the prep work. If they memorized their lines enough to make it through the show convincingly to the audience, they felt they had succeeded. No matter how much we tried to model a good work ethic, they saw that ideal as desirable, but unattainable. Although time had seen many of those students graduate, I was still concerned about the few upperclassmen who were witness to that generation and exhibited some of the same bad habits. I was hopeful that my seasoned veterans could model effective rehearsal principles and inspire the others.

The beginning of the rehearsal process was encouraging. We always start with a group reading of the script, followed by basic blocking rehearsals. In these rehearsals, we look at the basic areas of the set and how the action plays with the elements. We tape the areas out on the stage to give the performers a visual of the levels and potential obstacles. This dramatically decreases confusion once the construction begins. Two weeks into the process, the entire show was blocked and we were beginning scene work. The scenes for weeks three and four focused on Act I. This move was strategic, as the end of October was the end of football season. Because my two attorneys would be finished with their respective sports at the end of October, all resources would then be able to go into the show. They were instructed to have their lines memorized by the first of November. I began to become concerned at the first run of the show on October 28th. That was to be

the last rehearsal with book in hand, and I could tell that many members of the cast were not ready. The district-wide Safe Halloween community service night, Halloween, and the middle school production of *Aladdin Jr.* gave them one week to regroup and come back fresh. However, more obstacles soon presented themselves. One student had purchased tickets to a concert the week of the show. Used to the middle school rehearsal schedule, her mother had not read the schedule and mistakenly thought that tech week was an after school event. Although I work tirelessly to accommodate student schedules, I will not allow an absence the week of technical rehearsals, unless it is an unforeseeable medical emergency or state event. She ultimately decided to stay in the show and sell her tickets. One freshmen had repeatedly missed rehearsals. After several discussions with him about responsibility, I was forced to replace him. However, I had no one with which to replace him. I decided to reach out to other Zumwalt schools for a replacement. This solution has been employed many times in our district. A student from South High agreed to come in and perform the role. Not long after this, another student informed me that he had bought tickets to a highly coveted sporting event the week of the show. Referencing the rehearsal policy once again, along with the previous concert situation, I told him he would have to choose. He elected to go to the game, leaving me yet again with a male role to fill. I once again contacted South High to find another replacement, and was informed that the first South student was no longer able to do the production, but that two different boys were interested. A week and a half before the show, my final cast was in place.

During the stress of finding new cast members, scenic construction was well underway. The set consisted of thirteen platforms of varying sizes and heights. These levels represented the three floors of the Asch Building on stage right, a street level and floors of New York University on stage left with a six-foot tall bridge connecting the two sides. Two projection screens were built to attach to the platforms at the extreme downstage corners of the set. Behind the two screens were projectors that displayed images from the fire as well as the titles of each scene to keep the action as clear as possible to the audience. In Act Two, the stage was split into the defense and prosecuting sides of the trial, with the judge seated at the highest scenic point on the bridge and witnesses one level below the judge on either side. Two tables were brought out for the attorneys, with spectators on various levels on either side. Throughout the construction process, the company would rehearse on the different levels. Blocking changed to alleviate sight line issues. When walking under the six foot bridge (bottom supports reduced the height to about five feet eight inches), some cast members had to adjust. The height was unfortunate, but necessary, as I needed cast members to be able to walk completely across the stage levels at one foot height intervals. For some ladies, lifting a long skirt up a one foot step is a challenge. The one foot intervals only allowed us a maximum height of six feet at the middle. I felt that the bridge added to the overall theme of confinement that enhanced the mood of the script.

Costumes for this production were challenging. We had several small ladies and gentlemen to fit into period-appropriate clothing. The ladies required simple alterations; taking in the waist of a skirt or bringing up the length slightly. Alterations for the boys

were much more involved. Usually we switch outfits around a bit to find the best fit, but because the characters were so economically specific in this production, we were somewhat limited. Luckily, Stacy has become an expert at fitting most of the students over the years. Measurements are vital, of course, but when you are pulling from stock instead of building, you have to be able to see the potential fit of a garment after alterations.

Stacy's design included a much muted color palette. Most of the characters were lower class immigrants who would not be able to afford the pricey dyed fabrics. Also, many of the male cast members had to play more than one character. The addition of a jacket was used to change a factory worker into an expert witness in some cases. Large grey coats and hats for the thugs covered the richer fabrics of the attorneys. The more affluent characters had splashes of jewel tones in their outfits, or, in the case of Mrs. Belmont, a completely aubergine dress that truly set her apart from the other ladies. Rose Schneidermann and Mrs. Belmont were also given large, elaborate hats. Workers at the factory also exhibited a hierarchy. Yetta, Ethel and Ida were outfitted in simple smocks and headscarves. Rose and Margaret and some others were in simple, but tasteful skirts and tops. The shipping clerks were given black uniform-style dresses. Dinah Lifschitz, the cousin of Samuel Bernstein and the bookkeeper of the building was the most elaborately dressed of the women in the building. The men of the factory wore suiting separates, with the owners in full suits and Samuel Bernstein, important but not wealthy, sporting a jacket with his pants, shirt and tie. We had the workers roll up sleeves to differentiate the economic levels. Quite honestly, all men dressed so nicely at the turn of

the twentieth century, the colors of the fabric, accessories and the difference between a full matching suit and coordinating pieces is about all we could do to segregate the male cast members. The first responders and William Shepherd wore trench coats, hats or jackets that alluded to their profession, without being overly apparent. Subtle changes in the basic costume helped to transform the characters into a second look, if necessary.

Although make-up was simply natural in this production, the hair styles really helped to set the look of the time period. The men utilized gel to tame hair to a neat side or center part, depending on what worked best for the individual actor. The ladies, however, were far more complicated. The Edwardian styles of the early twentieth century, especially the pompadour, can be challenging to recreate. This problem was exacerbated by the availability of the students. Because of the scope of this show and the casting changes, the directors were scrambling to complete different elements and juggle home lives. The schedules of the lady cast members and wardrobe crew made a pre-tech week hair and makeup day an impossibility. Pictures of suitable hairstyles were printed for perusal by cast and crew. Foam electrical wire wrap was purchased to aid in the shape and height of the pompadour. Monday night dress rehearsal was trial and error. We had several young ladies with very long and straight hair. By Tuesday, we decided to vary the looks. Cutting the foam in half produced a much cleaner look. We rolled some hair on top, some on the bottom and varied parts on the girls. The three youngest girls in the factory, outfitted in their smocks, were given headscarves and long braids. Because they were under the age of seventeen, we felt this was a good compromise and lent diversity to

the overall design (and their hair was by far the thickest and longest, so that worked well).

The last technical elements to be added were lighting, sound, and special effects. It was obvious from the start that the number of cast members and rapid scenic shifts would necessitate placing the action with lighting. Each playing area of the stage had its own designated light. However, the light would tend to spill over because of the proximity of the acting areas, forcing actors to command the attention of the audience without the luxury of large movements in the small spaces. Actors in adjoining spaces also had to exhibit a great deal of discipline to not pull focus. The individual lighting zones then had to come together as a cohesive whole for the trial scene. Not an unusual task, but the limited number of lights at North High forced us to once again borrow from one of the other Zumwalt schools to fill the void.

Other than placing the action, we manipulated color into the design to evoke mood from the audience. The cyclorama was instrumental to display the changes. Warm amber backed the strike portion of the script, while a cooler, almost eerie purple-pink gave a ghostly glow to the trial. The trial lighting was intensified by standing the two deceased workers on the bridge. Their long white dresses shone in the light as they watched the entire proceedings over the shoulders of the judge. We utilized red for the fire, of course, starting at a very low intensity that eventually saturated the entire stage. Because I wanted such an intense red, in addition to the red on the strips for the cyclorama, we also flooded the stage with red par cans and scoops. It became necessary

to also lower the intensity of the face light as the fire progressed to make the red as powerful as possible.

To add to the realistic look of the fire, I began oscillating about the use of the fog machine. I despise fog machines. They hiss at inappropriate times. Our fog machine is difficult to control once it gets started. My audiences always believe they are dying of smoke inhalation. However, so much of the work in this show was of a stylized nature. I knew that my target audiences would have more of an emotional reaction if this one realistic element was included. In technical rehearsals, the problem became where to place the fog machine. The first trial placement was directly behind the ninth floor platform. This was ineffective, as the fog simply floated through the stage right openings and around the upstage areas. This centralized the smoke on the tenth floor. I realized that I wanted the smoke to start under the feet of the ladies on the ninth floor, so we decided to move the machine underneath the one foot platform. Because the platforms were already faced, the fog did not spill out efficiently, so our technical crew worked to trim some of the facing to allow the smoke to pass through. Once that was completed, the fog gathered around the feet of the girls on the ninth floor, eventually engulfing the space and thinning out over the stage and the rest of the spectators. The effect lingered for the aftermath of Charities Pier, while intermission gave the fog time to dissipate before the trial of Act Two.

With lighting in place, we finalized decisions on sound effects. The cast was too large to fit each member with an individual microphone, and I am not fond of using lavalier microphones in a play. Despite my personal preference, volume issues were

present with some of the cast, necessitating some form of amplification. We placed floor microphones out, as well as bringing down two of our three hanging microphones to aid with the performances on the upstage platforms. The center stage hanging microphone was left up purposely so as not to cast a shadow on the cyclorama.

The next sound component was music. I researched music from the time period of the show and found the majority of popular music centered on barbershop quartet or ragtime, which was not the style I desired. I switched my focus to dark, classical music and discovered a mix of Corigliano and Rachmaninov that served the production well. The music was played chiefly for scenic changes to accentuate to viewing of the historical slides and, more practically, to enable scenic shifts to flow gracefully. Music was also utilized for the pre-show and intermission. The most important music cue was at the conclusion of the production. After all lines were delivered, the actors remained motionless on the stage while the light faded to silhouette. During this effect, additional information was projected onto the screens for the audience, including the entire list of victims of the Triangle Fire. I was anxious to find the perfect ending piece of haunting music for the final impact of the show. The final selection was from a collection of Russian religious chants entitled "I Think of the Day of Judgment." It was the only vocalized piece in the show, a haunting chant by the Children and Male Choirs of the Moscow Choral Academy. Not only did the mood of the piece provide the perfect atmosphere, but the title added a special emphasis, if only for me.

Once all of the elements were in place, the show started to emerge in the week of technical rehearsals. My new cast members were memorized and integrated into the

production. For the first time in the weeks of rehearsal, stability was established. Our football team had not progressed to state competition, alleviating the stress of losing a cast member for a performance night. All of the cast was present and in costume and make-up. The projection screens were placed, technical elements set and the crew was ready with assignments. However, the stress of the former weeks was showing strain in some aspects of the performances. Some cast members were struggling. My two attorneys had a tremendous line load, and the football conflicts affected the nuances of their performances. Both young men were dynamic and striking figures, but they were also brand new to the stage. The interrupted rehearsal schedule greatly affected their preparation. Both young men were extremely apologetic and determined not to disappoint myself or their peers. To their credit, they worked countless hours on their own the last two weeks of rehearsal to master their lines, but unfortunately the lines were still their main focus the week of the show, leaving me no choice but to sacrifice some of the intricate interactions that would have made the courtroom scenes more intense.

Along with my struggling attorneys, I had a couple of other cast members who not only consistently botched their lines, but would break character and laugh at themselves when it happened. In my fourteen years at Zumwalt, I have never had a similar situation. Although I mentioned the problem with the demographic of my former students, this was unique as the roles portrayed by the actors had less than thirty lines in the entire script. The laughing and smirking demonstrated a disregard for the production that was infuriating. Even though the offenders were berated by the rest of the cast, I knew that production nights would include some stressful moments for me. When I see

the potential of a production, it is frustrating when the students do not show the drive to realize their own potential. It is a risk a director faces with such a large cast.

As the week progressed, lines improved significantly. Small problems were fixed and hair and makeup became a routine for our wardrobe ladies. Staging positions for when characters were in a soft freeze between the Act One monologues were slowly starting to come to life. Although there were still line problems, the other cast members recognized the problem areas and began filling in lines when necessary. This became the most compelling motivator for the irresponsible students, and the two young men finally delivered their lines at the appropriate times. Many students were delivering stellar performances, although I found myself wishing I had time to make the performances more even. Technical rehearsal week saw the overall memorization at the level it should have reached two weeks prior. The prepared performers received far more scene work attention, and it showed. Unfortunately, I was out of time.

Luckily, the performances were generally solid. Although some lines were dropped and some timing was not perfect, the students approached the performances with conviction and a sense of teamwork. Parents and faculty enjoyed the production and the history lesson within. Several of the faculty proclaimed the production their new favorite show. Although there were inconsistencies within the production, I was very impressed with many of my veteran and brand new performers. This was an unconventional and thought-provoking piece of theatre. Overall, the cast and crew approached the content with a sense of respect that shone through in their performances. In the end, their genuine portrayals drew empathy and admiration from the audience.

Chapter Five: Evaluation

In an email note, FZN Principal Mr. Joe Sutton reflects, “*The Triangle Factory Fire Project* served as our fall play at Fort Zumwalt North High School for the 2013-14 season. This production, which was powerfully directed by our own Theresa Nigus, was as memorable as it was dynamic. Once again, Mrs. Nigus challenged our students with a difficult piece and, once again, the results were remarkable. Students were stretched by their director, but responded with passionate performances that were reflective of the emotional content being delivered. The casting of the piece was spot on, and the technical crew, while also challenged with difficult tasks, filled their roles admirably. Teachers, students and patrons alike commented on the talent of our student performers and crew. These exemplary performances do not happen by accident, but are a direct result of the tireless commitment and dedication of Mrs. Nigus” (Sutton).

I am extremely fortunate to have such a supportive administration and parent community at Fort Zumwalt North High. The feedback from patrons of the show was overwhelmingly positive. Social Studies teacher and parent Stacie Wulfert wrote,

“The Triangle Factory Fire Project was a dramatic combination of history and theater. Audience members were presented with many facets of history as they came to life on stage. Themes such as feminism, inequality, poor working conditions, greed and immigration were presented in a way that made you care about the characters and their hardships as their struggles took place on stage. These are themes that are still present in our society as recently seen in the

struggle to raise the minimum wage as well as immigration issues that still top the news every night. As a history teacher students often read about these events, but this production brought history to life and taught empathy in way that is hard to do in the class room" (Wulfert).

Although I know the show was not perfect, or even as complete as I would like, the essential goal is to entertain and hopefully teach the audience. I was concerned that the unusual structure of the script and the depressing storyline would confuse or possibly bore some of the attending student body. However, many young students reacted enthusiastically, while older students stated they appreciated the more personalized approach to an event that was barely permitted a page in their history book. Parent Deb Teson wrote,

"Triangle Factory Fire was a history lesson for me and my family. Somehow we had not heard about it when we went through school, and I feel it was a tragedy that obviously could have been avoided and should never be repeated. Therefore, it is important that it is not forgotten or not taught in the history of America classes. Thank you for such a respectful show honoring the loss of lives during a not so long ago time in our country" (Teson).

As I reflect upon the production, I see it as a turning point for my department. I am beginning my fourteenth year at Fort Zumwalt North. The fluctuations of attitude and changes in the department have been essential to growth. This new school year will be bringing about new changes. The rehearsal schedule will involve more compromise from the performers. More scene work rehearsals will give actors the opportunity to learn the

lines more organically during rehearsal hours. Technical students are going to receive more design responsibilities. Student involvement will require more practical experience and responsibility. My team and I acknowledge that we micro-manage. It is difficult for us to give over control. However, I am no longer going to adapt to some lackadaisical attitudes, but infuse a passion and drive to create in more of my students. The department used to run as a student and teacher collaboration. As the years passed, students became increasingly involved in many different activities, which compromised the time they could devote to theatre. I began to stretch myself very thin to fill in the gaps and accommodate the various schedules. After *Triangle*, I began to realize that we had fallen into a pattern. Although I was proud of the production, I wanted to inspire my students to be better than even they could imagine. I began changing things up in the classroom as well as in the production season, providing much more guided instruction and challenging the students to examine character development on a much deeper level. This entire school year has given me a fresh outlook. If I expect the students to excel, they will; maybe not in every case, but enough to challenge them to achieve more than they could ever dream. Even though the show is my vision, the students must have an active voice so that the collaborative work of the past can take the department into a strong future.

Appendix A

Rehearsal Journal

Rehearsal Journal

The process and challenges of this production are outlined within my thesis paper. Because of the young performers involved, I would prefer to not go into detail about specific problems with individual students. I am attaching my rehearsal notes from the last two weeks of the production process for perusal.

10-22-13

Faith – Batiste

MOVEMENT DURING STRIKE

Blanck and Harris not in office til newsie yells

Strike call boring

Slow motion is boring

Back up gracefully newsies

Louder – Zach L, Cameron, Ally, Sierra T., Zach B,

Natalie I and Courtney Musket will probably be sitting at table/desks

Blanck and Harris enter after fire breaks out

Ladies react to Sydney talking about the annoying girl

Natalie leaves to tell Blanck USR

Jessica and Hailey leave with Natalie Irlmeier

My crowd needs to be further onstage

Shepherd should have left and come back

Get Sierra and Sarah and Cameron in line for “it was locked”

Then Sydney is on end

Crowd will be watching the fire.

Devon should be centerstage

People raise arms in air to tell him not to jump

We will be freezing in action type poses

We will add in some smaller movement sections Sierra, Sarah, Ally, Sydney, Cameron

After the man jumps, the crowd will change to much more frantic

Nice listening Faith – I see you seeing what Luke says.

Need space between thud and dead

Not bad with the Davids – much better.

Sydney will “fall” to center stage platform – you move downstage right later

Luke head centerstage to go around the corner

Crowd slowly leaves after Luke moves

Tichenour

Kate stand for your line then exit

11/4/13

Need people to be much more excited and into character.

Start paying attention to staying in characters

Strikers are monotonous – make chant less blah blah blah blah

Devon is more Italian than Hungarian

NO FIG LEAF POSES

Nice wonderful dancer line

When you enter, greet people, pose facing each other. Start playing with character

Nice interaction Zach L and Courtney

See – that’s not bad Ally

Sierra should be next to Ally teaching her a dance step

Always go back to what you were doing before

Find a pose and then talk to audience

Natalie – let’s get you to be mousey and a tad rushed and overwhelmed

Devon walk out as you are talking –don’t leave before

Nice Sydney – she is obviously an annoying woman
LUKE SCHRAND LEARN YOUR LINES
Nice emotion Zach Lee
KEVIN LEARN YOUR LINES/Jacob learn your lines
ACK! Not anyways, Ally
Lovely line memorization Sydney
Nice memorization Sarah
Bend over some Faith – change body position

11/5/13

Act II
6:41pm

Hailey – exhibit
Taylor – where is that accent going
Ben – opening statement
Nick – you have to look at the defense attorney to get him to talk
Sydney – nice job on lines

The lines for this act are abysmal.

Hailey and Jessica know their lines
Sierra – don't have the intention of asking a favor right away
Sierra be careful of how you are walking

11/6/13

6:05

Luke B Excellent volume, we need to work the monologues

6:17

Luke S Know where your line comes in
 All Cast think of the group mentality – I need more crowd noise
 Jacob W. Learn your lines, you have no idea and there is no excuse
 Sarah Change inflection for Mr. Bernstein was waiting for us
 Girls Nice start to poses
 Girls Now you are just being dumb
 Girls Yes, smile and react to Ethel when she says something about all of you.
 Prop Chair for Natalie and Courtney (Bent oak)
 Luke S Better than yesterday, but not where you need to be
 Zach Lovely yelling about fire/nice emotion
 Courtney Stay involved in what you are doing
 Girls Nice start – don't get too crazy, make sure you have a realistic interaction
 Courtney Tell me, not Zach
 Natalie Nice fire yell
 Courtney More screaming, but again, to me
 Luke Again, lines
 All Whatever your last line is, that is where your character is
 Jess/Hailey Go with Devon instead
 Girls What was that strange pose
 Cameron How many terrible panics are there
 Sierra Go to Greene Street side
 Girls Hey I like the circle
 Jackson/Will We need to get you further SC so Ally can be up on plat
 Sierra You did fall out
 Jackson You do not have to act out the small child because she is not there. Just see it
 Sydney Poor Sydney does not get to say it was locked
 Crowd BLAH
 Jacob Young intellectual disgusted by the conditions
 Crowd Do what Meehan says
 Girls You all look like you are throwing up
 Jacob Better – still work on cue lines especially
 Ally As soon as you have hands on fire, start backing up and disconnecting to higher level
 Girls You all just jumped
 Crowd Didn't get to see you looking
 Faith nice level
 Sierra/Sarah Oh well, she fell
 Ally Back up, turn, walk
 Sydney Walk to where Ally jumped/then go to 2'

Will Don't have to mime what they are saying
 Crowd No one loves each other
 Luke B Going SOOOOOO fast that I can't process
 Sam Shouldn't you be out of the building?
 The pantomime works better if you don't think of it as literal
 Sam burning to death
 Sam is in the elevator shaft with Sydney
 Sierra RED CURTAIN OF FIRE
 Crowd You cannot look bored/body position matters
 Sam C with fire chief/then move Max to S/ then move DS for bodies
 Sierra Stand right away
 Sam Yell!!
 Faith So creepy/notice Sam and run off
 7:16
 7:49
 Ally Stay planted on platform until you have finished talking
 Taylor Get the line for goodness sakes
 Luke B Always be engaged
 Jackson/Will Interact in the letter reading
 Ally Learn the chant
 Zach Watch yirs....that goes for everyone
 Natalie Nice – seeming overwhelmed
 Tenth floor needs poses
 Livi Strangely Heil Hitler
 Faith I think your leg broke
 Crowd Find your pose after the jump
 Cameron Run up, stop look around, breathing “they saved themselves”
 Luke Let Jessica be comforted by you. Sort of like a yoga pose
 Sam Did you forget to take Devon away?
 Sierra Nice sarcasm miss red curtain of fire
 Jacob Keep ahold of Zach and see what he sees then leave
 8:37

11/7/13

6:12

Luke B Hates this monologue
 Jessica LOUDER Actor line
 Taylor/Ciara More extreme DSL
 Taylor More empathetic to Ciara/less angry
 Nick Mush mouth
 Ben Volume/I know you are still working this monologue
 Nick It is entirely optional is to Ben
 Mitch Volume as well/again, I know you are working
 Seth Already partially memorized
 Seth Will be affected by what you saw
 Sydney Nice character
 Jackson Not so angry/trying to be personable/false
 Props Lock on charred door/needs to be opened
 Mitch/Ben Nice exchanges/looks
 Mitch Move to table when Kate is telling her long story to be there for wildcat line
 Mitch Cross to her on/nor you heard the signal
 Mitch Making her look bad about no one ever asked you about the fire
 Mitch A red curtain of fire to jury
 Ben As a matter of fact – not actually
 Ben You are trying to restore credibility
 Keep Kate/Steuer/Bostwick/Ida/Harris/Blanck
 Mitch You grab onto things people say and use it against them
 Will Louder
 Will Ten twelve, eighteen
 Luke Not so fast on the verdicts
 Devon Let's switch you to SR
 Sierra Less anger at first/more dismissive
 Work Zach and Sierra scene

7:18

11/13/13

6:27

LEARN THE OPENER

Pace is immediately killed
 Some of you look like you want to die
 Nice Sam Gompers
 Margaret rush more
 Livi go get Belmont and make her go left
 Sarah yell these lines out
 Nice exchange Mitch and Ben
 Boys are blah – you are not in character or seem to care
 Girls can be on platform too
 Luke should not be onstage for fight
 Ladies too soon of an entrance

Come in on actors lines
 Nice second monologue Luke
 VOLUME, People
 Get Yetta next to you Cameron
 Zach swing your feet to the ninth floor
 Devon sit if on 2'
 Much better conversations ladies
 Courtney and Natalie needs chairs
 SAME line problems in same places – no excuse
 Devon do not leave while Zach is talking
 Then Jessica can leave with Hailey at the same time as you
 Jess and Hailey can sit at SR plat if you want and notice the fire later
 Natalie do not leave the floor til after Levine line
 Devon move slightly more SL for this part
 Luke I do not believe in any way that you are stuck in a fire
 Natalie exit is awkward – we need to work it
 When you are talking – TAKE THE ATTENTION
 Zach should be on 3' platform
 Sierra go to Greene Street side
 Bernstein and Dinah can interact more around the door dialogue
 Ally sit after the dark fellow line (sit on 3' partial) Zach standing on it
 After it was locked Sydney to 2 foot
 Sam give them time to hold up their hands and look over at them
 ANYWAYS IS NOT A WORD
 Good progress Seth
 Jacob go to roof
 Zach and Sam in the same area – just be on the platform or right in front of it
 Ally will back straight up
 Yetta jumped should be immediate
 Sydney to 3' insert step down to 2' and then stay there
 Be aware of Luke's lines – several smiling when he said two more girls shot down
 YOU CANNOT YAWN ON STAGE
 You can yell right at Sam as Sam pushes you
 Sierra too soon
 You should be on the 8th until you run up
 Sierra the transitions are the same problem
 Devon should be upstage with the policeman
 Cameron and Sierra see the girls fall with Zach
 Jacob takes Zach away, girls are on 3'
 Maybe a girl hug
 Sydney let's get a sense of irony about the muff instead of anger
 Nice look at dead body Sam
 Luke you go super fast on lines you are unsure of
 Luke walk ds to their light
 Sam look at ring – no GS
 Necklaces have melted into sunken necks

Sam turn away – Ciara pull him around
 Faith SEE SAM AND RUN AWAY
 Stop fidgeting and playing with your clothes
 Harris and Blanck stay on stage for indictment
 7:19
 7:30
 Ladies will walk up as Luke is talking
 Don't lose the irony of the December speech
 Ladies should also be very happy for newsie lines
 Showing the frivolity
 We should have entered when actors were talking
 Taylor extreme DL
 People enter – then Bertha Max and Bostwick
 Sarah and Ally at back of platform watching over proceedings
 Don't be confused about the elevator Ben
 Nice opening
 Let Ben get to table and then look at Mitch
 May and Ida should sit next to each other
 Nice reactions Will and Jackson
 More aggressive Mitch
 Seth go straight to witness stand
 Nice anger about bodies Seth
 Seth stay in witness stand until after Ethel
 ¼ out Devon
 ACK fig leaf Will
 Jackson – he won't sit – ok – tactic change be his friend
 Take your time getting back
 SFX – slides in ACT II may have to be higher
 Ben and Mitch should use the 1 foot platform to your advantage
 Be aware of audience left and right
 Ben take lock – how do you know this is the lock
 Then Mitch takes it back
 Ben stay standing and watch him open that lock and oh crap
 Luke sit where Seth is right now
 Ben and Mitch when you are walking r and l talking to witnesses, use platforms
 Ally and Sarah – let's face the person testifying
 If on both sides – take a side
 Some VERY nice reactions
 Listen to the testimony and react as your character – do you despise the proceedings? Are you
 starting to change your mind about it?
 Maybe Courtney sees the downfall of Bernstein
 Do NOT stop listening to the trial – ever
 STAY in CHARACTER
 We are closer to a show – again, get the lines down
 Mitch – statement – play to jury more, not Kate
 Then go to platform – turn when talking to Bostwick

Stay on platform until the end
 Don't watch Luke talk to audience
 Hailey and Jess volume
 Sound – microphones at the stands?
 Zach nice hair change
 More yawning onstage – if you are bored, imagine the audience
 You MUST be engaged
 Zach you know where Ben is going with the pay angle
 Ben stay standing
 Ben and Mitch I see where this could go...please work lines
 Nice reactions to Will Cameron and Natalie
 Witnesses – do not sit back in your chairs. Always sit tall and to the front.
 Nick stand up to talk to jury
 Actors stay center
 When he says go do your duty – do a switch of placement, but be careful of Ciara
 Then move back to seats
 Nice Hailey/Jessica moment
 Luke/Luke exit then walk on DSL
 Ben don't hold arm out just take Ciara
 Ally no funeral
 Step onto plats with upstage foot
 No so sick at his touch
 Sierra start walking Zach must stop you
 Luke maybe be there and watch Sierra leave

11/14/13

6:41

Luke – better

Spread out a bit in the strike

Yay Sam

I am imagining the big hat

Try to be on a level

Imagining the suit

Sarah build volume to end

Strike signs

Much better boys

Vocalize more on punch Sarah

Be behind the tunnel and walk under it

It is not funny that you don't know your lines

Lovely Luke Brown

Devon should not be happy on the ninth floor

Natalie and Courtney let's ¼ the chairs out

8th floor you are boring when not talking
 Think of what you would be doing
 Yes Natalie exit that way
 Courtney you could stand sooner
IF YOU TALK YOU MUST GO TO THE FRONT OF THE PLATFORM
 You okay there, Faith?
 Sierra – order of lines
 Seth let's move you slightly stage left and upstage a bit
 Jacob you have to come across as a professor in a college. Be older and don't mess with your clothes
 Hands down when he says "When I saw that"
 This scene is atrocious
 Don't watch the other scenes while you are waiting
 Luke B so nice until you pulled your sweatshirt
 Skipped Cameron's line
 We should be on the bridge part
 Spread out 10th floor – you have to experiment with positions
 You have to move when you are talking Devon
 Sierra kicking girl speech better
 Zach the person is not there
 Luke/Seth and Sam need to center
 Cameron and Sierra get to lower 3' platform
 Luke wanted to say his line, but Sydney said "not this time."
 Center stage is the 0
 What did you see Luke? Apilodeagirls?
 Cameron be centerstage – don't walk into it
 Ben be in place on time
 The light will come up on Harris and Blanck with the indictment
 7:38 (57)

7:47

MAX AND BERTHA AND BOSTWICK SHOULD BE THE LAST ON THE STAGE

Ciara should be on left of Taylor
 Ally and Sarah - Start by facing Nick – then face front to attorneys. Don't lean against the rail.
 Stand straight with hands at sides
 Nick lean forward and look at Mitch – get him to talk
 Sarah – stop cracking joints and scratching
 Ally/Sarah – always keep focus on witnesses
 Mitch go to her to offer handkerchief/she refuses
 Back to owners on "these two men"
 Courtney – fig leaf pose
 Jacob – know what you are supposed to do.
 Jacob before scene go offstage
 Sarah picking at her eyes
 Jacob you cannot laugh
 Cameron pull back a little on the sadness

Devon and Ciara nice subtlety
 Ben and Mitch yay!
 Ben fabulous reactions
 Ben louder to defend Kate Alterman
 Use the 1' platforms gentlemen
 Mitch ¼ out more when looking at statement
 IT IS NOT EVER OKAY TO LAUGH AT YOURSELF BECAUSE YOU DON'T KNOW
 YOUR LINES
 Ally looking at girls, Bernstein is later
 Nick look at witnesses, too
 Skipped the rest of May and Ida's scene. ☹️
 Poor Ida and May ☹️
 Ciara hates Mitch
 BEN 1' PLATFORM for Bernstein breakdown
 Jackson and Will look worried
 Mitch go further stage right and you won't be so closed off
 Mitch be aware of the audience –don't close off
 This scene is not as good. ☹️
 Nick your feet cannot extend past the platform
 NICK STAND UP FOR THE JURY TALK
 CHANGE POSITIONS UPON DELIBERATION
 Nice reactions
 Hailey and Sydney switch places for change up
 Luke/Luke extreme left
 Devon – dermomms...
 Devon we were not laughing at you, we were fighting over a rosary
 PEOPLE GET TO THE FUNERAL
 Sierra –you stepped with the wrong foot
 8:35

11/18/13

7:00

Opener

Devon – please no pelvic thrust
 Blah blah – mush mouth in opener
 Foot noise terrible
 Taylor and Livi need heels
 Add smocks/headscarves after strike
 Jacob should be at the 0
 Get further strikers
 Margaret can take time – walk out after
 Nick Graceffa on the 5'
 Throw purse before you leave
 Where are the words, strikers – terrible

The Fire

9th floor you rock

Luke Schrand learn your lines

Devon stop at plat "I smelled smoke" then run out to stage left

Luke vary your stance some – especially when it goes to the tenth floor

Luke I cannot understand you – going so fast

Seth go stage left, not right and upstage a bit more

Zach move Dinah to the right

Zach move Dinah out of building

9th floor – no gagging – be subtle

10th floor move more stage left – don't get stuck behind Zach B

Donna - Mr. Blanck? Mr. Harris??? Who knows

FREEZE as soon as light changes – if you are uncomfortable, too bad

Jacob stand still – don't fidget your legs

Sam – excellent job

Exes be on the 5' or slightly beyond before Yetta jumps

Cameron do not get to the 10th until after Zach leaves

Seth and Sam – you can look toward the building – vary your poses so you are not just staring front the whole time

Sydney stop moving when Cameron is talking

Devon out of the light – more stage left

Devon make Sam come to you IN THE LIGHT

Herd of elephant executives on the platforms exiting

Please be center Luke Brown

The ambulance took HIM away – it's ironic

Luke – pile of dead girls. I heard the words – good job

Charities Pier

PROP – box for John Meehan

Devon be aware of audience

7:56

8:16

Jessica Hodge – tuck in your shirt

LOUDER GIRLS ON BRIDGE

Sydney stand and let them pass

Devon try to keep mom going, let her refuse

Ally you died in your smock – stay in it

Nick close your legs

Mitch slow it down a bit – really milk it – you go very fast and I sometimes cannot understand you

Devon left to early

People on witness stands LEAN MORE FORWARD – MOVE CHAIR IF YOU HAVE TO

Mitch and Ben have to cheat your faces downstage to help the microphones

Sydney quiet on the witness stand

Harris and Blanck

Sydney get a hanky for this scene

Top bench people need to clear for the Harris and Blanck scene

Will I cannot hear you

Kate Alterman

Luke B. sit by Cameron on edge of bench

If you are alone on the witness stand, sit on the outside chair

Ben and Mitch PLEASE CHEAT OUT

TALK TO THE JURY

Ben hold out statement toward the jury, then Mitch take it out of his hands

The Defense

Hailey and Jessica I can barely hear you

Mitch please don't mouth lines – don't get into that habit

Mitch go to the edge of the table the back way so you don't walk in front of Ben during Bernstein

I need to see more interaction between Steuer and Harris/Blanck

Deliberation

Ciara more center on the stairs

Luke Schrand you have no excuse to miss your entrance

Do not point gun at your head – let us wonder

FUNERAL NEEDS TO BE A GROUP

If you are at the funeral you must have a shawl

Sierra too fancy of a shawl

Sydney have the shawl on

HERD OF SOMETHING LARGER THAN ELEPHANTS

Sydney and Faith should be on floor

Thank you Jackson for moving so we see and pay attention to you – oh wait – I told you ALL to do that

9:13

11/19/13

7:05

Zach B – did not draw my attention

Cameron, no thumb push back

Ben – don't look at Margaret Schwartz – you are not there

Sarah – almost... I MOVE WE GO ON A GENERAL STRIKE

Jacob – you can't look up the air when you forget

Jackson – don't be by the thug

FIND CENTER

Walk straight out and then I don't think you left Margaret behind

Show concern for Margaret

Courtney come through tunnel, not in front of Cameron

Zach B – lines I was a belt boy – too long

Cameron – step out for executive lines

Luke – we were getting ready to go home
 Luke – the fire was growing larger
 Seth – come out during Natalie's line so you are there when the light comes up
 Donna – I helped Mary to the elevator
 Look at Zach L. and Courtney doing poses ☺
 I love how you all come alive when Stacy pulls out a camera
 Donna – I saw the file cabinets start to burn
 Sam – get to the center light before you talk
 10th floor is in on the pose action
 Seth – wait for the light before you say when he jumped
 Seth and Sam turn backs when he jumps
 Ally wait for the light to move
 Luke B – DON'T JUMP!! STAY THERE!!!!
 Sam and Seth – CHANGE UP POSES
 Yay!!!! Roof people made a picture
 Jacob – you can't look scared
 Zach L – we pushed all the people up there
 Cameron and Sierra – you should be on the 3'
 Luke B – let's try to get you more animated
 Sam – lovely tiredness
 Sam – look out at people in audience
 Actor D - Physicians and nurses care for... page 36
 Ben – your hands look weird
 Actor D – Harris and Blanck
 7:57

8:15

Luke B – first line blah
 People should look at Taylor soapboxing
 Ciara - Don't show picture so clearly
 I have no opening to make – I have to understand that
 Would you like to know what my defense is?
 Ally – further away from Nick
 Dead girls – you can feel badly for witnesses when they are upset
 Sydney – keep the handkerchief out
 SPEAK UP ON BACK PLATFORM
 Ben – people's exhibit 30...we skipped about 8 lines
 Ben – Mr. Moore what is the lock made of needs to come out much faster
 Ben – was there anything else that suggested that the door was locked? About 8 lines skipped
 DEAR GOD GET THE LOCK OPEN
 Ben stay looking at the lock til lights go down
 Jacob Ward do not run out to the stage
 Sierra a bit louder on platform
 Sarah – stop with the strange arm moves
 Ally gets shorter as the scene goes on – stay awake ☺
 Jacob – Prosecution rests

Luke B – arms are dead at sides – where is your notebook? This monologue needs work
 Will – white socks? Really?
 I can hear Hailey and Jessica! Yay!
 Ally – sigh....I can't turn any more...
 Jackson and Will very nice reactions to crazy Zach
 Ben – or....People's exhibit 31
 Ben and Mitch better playing to the audience
 Will and Jackson much better volume on plat
 Jackson if you get a hanky wipe your eyes
 Ben – you can pull a blouse out
 Mitchell – was there any rule in your shop....
 Livi should be out there with actors – Actor 5
 Taylor – not character shoes
 Luke look straight out until looking at judge
 Devon too soon blocked Ciara
 Devon – could you milk that a bit more?
 Sierra be careful of walking out of the light
 Sierra get closer to 1' where the light is
 Zach – please...get her to stay/faster
 Luke get out there faster/Livi come from bridge
 Luke B – posture
 Livi go CS
 But nice monologue
DO NOT WALK BEHIND LUKE BROWN
 Make fade ins longer for slides
 Jessica Hodge bow tie at collar
 9:09

11/20/13

7:05

Do not come out in costume before or after show
 Herd of cows over Ally and Sierra's lines
 Boys still some mush mouth
 Devon tripping over lines tonight
 Ladies be careful of floor mics in strike
EVERYONE LOUDER
 Lovely Cameron
 Lovely Ally
 Lovely 9th floor
 Natalie very nice – I love the interaction between you and Donna
 Luke Schrand mush mouth and know when you talk
 Luke Schrand again know when you talk
 Devon get all the way into the light
 Nice action on ninth like coming out of dressing room through people

Zach B step down on lower plat for fire escape when not talking
 10th floor get to the left of the platform
 Please don't freeze before light changes
 Jacob get on stage a little more
 Lovely arms up
 Lovely poses people – I am proud of you
 When we know our lines it is soooooo nice
 Ally soooooo sad my hands were on fire
 Seth and Sam – you can vary positions – PLEASE STOP STARING STRAIGHT FORWARD
 Better Luke B
 Cameron faster with the Yetta jumped
 Sydney be careful of blocking when you are ashamed of thinking of jumping
 CAMERON WAIT FOR ZACH TO LEAVE THE TENTH FLOOR
 Luke B. much better grotesque simile
 DEVON DO NOT WALK OUT OF THE LIGHT IT IS A DOWN LIGHT
 Sierra you are a mess with lines tonight
 Sierra go to your knees when you cry Margaret
 Cameron asks Sierra if she is alright – nice
 Nice dead body line Seth
 Yay Faith!
 Actor lines are sketchy
 Lovely Cameron
 Faith move toward left on platform so people can all move over
 7:55

8:10

Why can Ben Fick be quiet on platforms and girls cannot?
 Hailey mush mouth here
 Jacob DO NOT BACK UP
 Ciara Sillman do not break character
 Nick stand on first line
 Mitch look at audience for I have no opening
 Mitch be facing the audience for I hope that was helpful
 Fix fade times of slides
 Yay!! Exhibit 30!
 Donna if you need a lozenge for this part, get it
 You cannot pick at clothes and such
 Good boy Jackson
 Will Mudd Lorie says speak up
 Reactions nice
 Better pauses Luke S
 Much better Luke B
 Jessica?
 Moose keeter is my fave

Triangle Factory Fire Project Attendance/Measurements

Actor		9/23	10/2	10/4	10/7	10/8	10/9	10/10	10/14	10/15	10/21	10/22	10/23	10/25	10/28	11/4
Devon Gibbs	Max Schwartz	X	EA	X	A	A	A		X	A	X	X	EA		X	X
Zach Brunkhorst	Gordon/Hurwitz	X	X	X	X	X			X		X	X	X		X	X
Luke Schrand	Bernstein/Foreman	X	X	X	X	X			X			AS	L		A	X
Mitch Swaringim	Thug/Steuer	X	X	X	X				X		X	EA	X	X	EL	A
Ben Fick	Thug/Bostwick	X	FD	X	X				EL		X	EA	EL	X	X	EA
Nick Graceffa	Crain	X	L	X	X				L		X	X	X		X	X
Jacob Ward	Sommer/Moore	X	X	X	X	A			EA		EL	EA	A		EL	X
Luke Brown	Shepherd	X	X	X	X	X	X		X			X	X		X	X
Will Mudd	Harris	X	X	X		A			A	X	X	X	X		A	X
Noah Canada	Blanck	X	A	A	A	X			A	A						
Jackson Bollinger											L	X	X		X	X
Kevin Quinn	Crocker	X	EA	X	X	X			A			EA	X		A	X
Seth Kitchen																
Zach Lee	Bernstein	X	I	X	X	X		X	X		X	X	X		X	X
Sam Wells	Gompers/Meehan	A	X	A	X	X	X		X			A	A		X	X
Sarah Christoff	Margaret	X	X	X	X	X			X			X	X		X	X
Courtney Musket	Dinah	X	X	EA	EA	X	X		L		X	X	X		X	X
Jessica Hodge	Ida	X	X	X	X		X		X		X	X	X		X	X
Ciara Sillman	Bertha	X	L	X	X		X		X		A	X	A		X	S
Cameron Wulfert	Rose Freedman	X	X	X	X	X			X			X	X		S	X
Hailey Prichard	May	X	X	X	X		X		X		X	X	X		X	X
Sierra Teson	Kate Alterman	X	X	X	X	X		X	X			X	X	X	X	X
Natalie Irlmeier	Mary	X	X	X	X	X	X		X			X	X		X	X
Donna Lundry	Edith	X	X	X	L	X	X		X			A	A		A	X
Taylor Kelly	Belmont	X	X	X	A		X		X		A	X	A		X	X
Sydney Lance	Ethel	X	X	X	X	X			X			X	X		S	X
Ally Jones	Yetta	X	X	EA	EA	X	X		EA			X	X		EL	X
Livi Hill	Schneidermann	X	X	X	X		X		X		A	EA	X		X	X
Faith Mueller	Vendor	X	X	X	X		X		X			X	X		X	X

Appendix B

Analysis

Script Analysis – *Triangle Factory Fire Project*

I. Given Circumstances

- a. The time, place and geographical location of the script, including the socioeconomic status of the characters is fully outlined in Chapters One and Two of the thesis paper.
- b. The previous action of the play is also outlined in the thesis paper.

II. Dialogue

- a. All of the dialogue in the script is meant to be spoken realistically. The realistic dialogue is interrupted by headlines of the era shouted in “newsie” style between scenes for emphasis and to indicate passage of time.
- b. As mentioned in the body of my thesis paper, many of the phrases used were taken directly from the speeches surrounding the strike of 1909, transcripts of the Triangle Factory trial and testimonials from witnesses and survivors. This historical element added a poignancy to the script, allowing the audience to truly empathize with the characters onstage.
- c. The images created from the dialogue, in many instances, were truly horrific.

Shepherd, as the witness to the events, often added the most vivid images:

I’ve seen husbands kiss the bloodied lips of lifeless wives, heard wives whisper into the deaf ears of husbands as if they were napping and a tender word would wake them up; I’ve watched stunned mothers cuddle babies in the blue-gray shadow of death (Piehler, 17).

I learned a new sound. It was the thud of a speeding, living body on a stone sidewalk. Thud-dead, thud-dead, thud-dead, thud-dead. I call them that, because the sound and the thought of death came to me each time, at the same instant (Piehler, 29).

Most of the first act is made up of images. While the strike and the trial of Act II follow a more traditional scene structure, the fire segment is made up entirely of monologues. Each character describes his or her own unique perspective of the events in great detail, making the action come to life for the audience.

- d. Many of the characters are actual people from history with traceable backgrounds. However, the author of the script took many liberties, often combining characteristics

of several people into one character. Also, the characters had been residents of New York for various amounts of time. That fact. Coupled with the desire of the younger people to sound as “Americanized” as possible could often affect the accent of the character. Because of this, suggested accents were included in the character breakdowns (see Appendix C), and were then adjusted by actor interpretation and skill level. While I felt the accents were important, bringing the message of the script to the audience is the primary objective of any production. When working with young performers, a director has to be cognizant of when to let go of an accent for the sake of the storytelling.

- e. The structure of the speech is vastly different for many of the workers and the more affluent characters within the script. Many of the Triangle Factory workers within the script speak with stilted speech, reminiscent of any person for whom English is a second language. The headlines and advertisements alternate with all capital letters to encourage emphatic speech to regular sentence structure for less dramatic headlines.

III. Characters

- a. The character attributes and relationships are outlined in the character descriptions in Appendix C. The only relationships not outlined are the characters of Dinah Lifschitz and Samuel Bernstein, who are cousins. Samuel is also the brother-in-law of Blanck and the cousin of Harris’ wife. Although not specified in the script, in our production we suggested that this relationship biased Bernstein in the trial and kept him under the employ of Blanck and Harris even as he started to spiral downward. Eventually, even his familial connection could not help him as he became too much of a liability to the Triangle Factory.
- b. The roles and socioeconomic status are also outlined in Appendix C, as well as in Chapter Two of the thesis paper.
- c. The protagonist of the script is Margaret Schwartz. She is the woman that stands up and calls for a strike, and the focus of the trial after the fire. The antagonists would be chiefly Max Blanck and Isaac Harris, although Blanck is much more outspoken and forceful. Within the different scenes, a variety antagonists and protagonists present themselves to further individual stories. Throughout the play, the upper class characters show their disdain for the lower class. This contempt is, at times, obvious.

However, on occasion, the condescension is more subtle, as when Mrs. Belmont is on a soapbox outside the trial. Bertha Schwartz confronts the suffragette, questioning if she, as a wealthy woman who has lost nothing can really empathize with a mother who has lost her child. Belmont's answers give the audience insight to her true motives:

How do you want your daughter to be remembered? As another girl burned up in a shop, or as part of a mighty angelic host that helped her sisters earn the right to control their own destinies? All women grieve; it is one of the many burdens we carry for our men. I myself have buried two husbands. I have wept, I have torn the hair from my head. We all do that. But when the tears have dried, what do you do? (Pichler, 41)

Belmont's concern is the labor movement – not Margaret Schwartz or her family. When Bertha is not willing to stand and call for strikes and picketing, Belmont has no further use for her.

- d. See Character Chart
- e. See Character Chart
- f. See Character Chart
- g. See Character Chart
- h. See Character Chart

IV. Dramatic Action – see Action Chart and Scenic Breakdown in Appendix C.

V. Idea

- a. The title is simply the name of the factory where the action of the play takes place. The addition of the word project to the title suggests the events of the play were compiled to educate the audience on this important historical workplace tragedy.
- b. The Triangle Factory itself was the symbol of everything wrong with the working conditions in the early twentieth century. The play makes use of this by documenting the figurative and literal imprisonment of the lower class, and the lack of value placed on the lives of the immigrant working class population of New York City.

- c. The most prominent theme in *Triangle Factory Fire Project* is capitalism and its effect upon the individual. The almighty dollar was the main concern for the play's antagonists. The policy to lock the exits to prevent theft caused unbelievable loss of life. Sadly, the insurance policies held by the company resulted in greater financial gain at the expense of 146 factory workers.

VI. Events – see body of thesis paper for the events of the play.

VII. Tempo

- a. The tempo of the play starts at a 3 with a subdued monologue by Shepherd and then bursts into 7 with the reading of the headlines. The strike begins at a 4 with Gompers trying to ignite the crowd to no avail. The tempo picks up to an 8 with the speech given by Margaret and eventually soars to a 10 with the rally of the strikers. The headlines keep the tempo of the scene up as the workers start their picket line action. The tempo drops to a 4 with the composition of a letter by Max Blanck. The action jumps to an 8 again with the strikers and headline yellers keeping the action moving. Suddenly the action halts as we see Margaret heading home. As she realizes she is in danger, the tempo escalates to a 10 and suddenly halts. Headline shouters restart and strikers gain momentum as Kate helps a determined Margaret to the front of the line to end the strike on a 10.

For the fire, the action begins at about a 3 as Shepherd talks about the nature of reporting. We get introduced to the different factory workers and watch them as they go about their daily business through a series of monologues. As the fire intensifies, the action slowly climbs to a 10 as workers scramble to free themselves from the blaze. As the scenes concludes, the shock sets in and the action slows to a 3 as Meehan begins to tag the unrecognizable bodies.

At Charities Pier, the action is a slow and steady 3 in the aftermath of the tragedy. Bertha brings the scene to about a 5 as she desperately tries to search for her daughter. The scene closes at a 2 with Meehan still trying to match artifacts to victims.

The Indictment starts at a 3 and slowly builds to a steady 6 with the announcement of the indictment of factory owners Max Blanck and Isaac Harris.

Act Two begins at a 3 with the descriptions of New York in the winter and builds to a 5 in the altercation of Bertha and Mrs. Belmont. The trial starts at a 5 and builds with each witness examination. I did not want the action to go below a 5 so that the tension and the stakes of the trial would remain evident throughout. Different witnesses brought about varying tempo changes. Croker was treated with respect and stayed at about a 5. Ethel was berated by the defense, taking that level up to an 8. The scene with Harris, Blanck and Max Schwartz in the office of the temporary factory started at a 5 and built to an 8 as Max demanded his dead sister's pay. Back in the courtroom, the examination of the lock stayed at about a 5. The defense attorney knew that the lock testimony would go his way, and he cunningly built up to a 6 with the revelation that the lock could indeed be opened. The interrogation of Kate Alterman built to a 10 as the defense attorney mercilessly attacked her story and shattered her testimony. The headline yellers kept the intensity, then allowing Shepherd to bring the tempo down to a 4 as he revealed more ironic twists to the trial and the identity and possible bias of Judge Thomas Crain.

As the defense begins with their witnesses, the action climbs to a 7 as the prosecution begins to poke holes in the stories of Ida Mittleman and May Levantini. The action builds again as Samuel Bernstein takes the stand, reaching a 10 as Bernstein begins shouting at the prosecutor. The defense brings the tempo down to a 7 with the mention of Bernstein's brother, who died in the fire. Next to take the stand were Harris and Blanck. Their testimony, though important, never reaches the frenzy of the interrogations of Bernstein and Kate Alterman. The tempo comes down to a 3 as the judge gives jury instructions. Bertha's passionate monologue brings the tempo to a 6. The tempo stays there as witnesses await a verdict. The not guilty verdict brings the tempo to a 7, as people are distraught and leave in disbelief. Monologues that follow keep that pace until Max Schwartz enters the stage. Defeated and sad, he brings the tempo to a 3. At Max's funeral, the tempo stays at a 3, building to a 5 as Kate goes to Bernstein for a favor. At the end of the scene, the reaction starts at a 4 with Shepherd and slowly builds throughout the speeches of Schneiderman and Belmont to a 7 as headlines are

shouted out for the audience. Bernstein, with the last line, brings the tempo back down to a 3 as images from the fire and names of the victims close out the production.

- b. The inner tempo of each character follows the events of the scenes as described above.

VIII. Mood

Optimism (The Strike) - Hopeful- Enthusiastic - Shrewd - Oppressive -
Determination- Unassuming (The Fire) - Concerned - Desperate - Chaotic - Shock -
Devastation - Destruction (Charities Pier) - Encouraged - Anger (December 1911) -
Tension (The Trial Begins) - Disdain (Harris and Blanck) - Discouraged (The Lock) -
Distress (Kate Alterman) - Pressure (The Defense) - Frantic - Condescension -
Anticipation - Distress (The Verdict) - Desolation (The Funeral) - Speculation (The
Reaction)

Character Chart – *Triangle Factory Fire Project*

d. Self-Perception	e. Polar Attitudes	f. Objectives	g. Motivation	h. Moral Stance
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Max Schwartz – Max is the brother of Margaret. He does not love his job at the factory, but is proud that he can help support the family. He supports his sister in the strike, but is not always actively marching. On the day of the fire, he is upset to be put on the ninth floor as punishment for missing work and focuses mainly on getting out the door as fast as he can. When he realizes that the fire has started and his sister is still inside, he attempts to rush back in and save her, but is stopped by first responders. The death of his sister haunts him throughout the rest of the play. He tries to support his mother looking for his sister and hoping she is alive, but he knows that the reality is she is among the dead at Charities Pier. The trial is a constant reminder of how he failed his family. In a last ditch effort to regain some semblance of control, he confronts Harris and Blanck, demanding Margaret’s last wages. He does not succeed in securing the wages and goes on to watch Harris and Blanck go free. The guilt and shame become too much and he takes his own life. In our production, we added to his character by suggesting that he went to Blanck and Harris’ office with the intent to shoot them, which added higher stakes to his visit. His sense of right and wrong did not allow him to take another life.

Abe Gordon – Abe is a belt boy in the factory. He has proudly worked his way up in the factory and has great aspirations of taking the head machinist’s position. When the fire starts, he heads to the fire escape, but notices that it is about to fail. He fights with great determination to make his way to the outside safely.

Herman Hurwitz – A locksmith called by the defense to rebut expert testimony, he quickly and skillfully manages to dismantle the lock and embarrass the prosecution’s key witness. He is confident to the point of cocky.

William Bernstein – A cutter on the eighth floor, he is proud of his ability to work with large knives and cut precisely. He attempts to put out the fire with pails of water, but realizes it is of no use and soon abandons the effort to make his way downstairs to safety.

Jury Foreman – A factory owner, he can see the unique problems that face Harris and Blanck. Because of the dangerous precedent a guilty verdict could set, he can’t help but be slightly biased in his opinion.

Thug 1/2 – Hired by Blanck and Harris to silence Margaret, they ambush Margaret in the alley to scare her and intimidate her. The pure joy they take in their task makes the viewer believe that they would have no qualms about silencing her permanently. However, they stick to the job for which they were paid.

Max Steuer – The lawyer for the defense. Max Steuer was a very high-profile lawyer. In real life, he was shrewd and apparently dealt with the workers with a very light hand. However, in the production, he is painted to be much more of the stereotypical “go for the throat” defense

lawyer. He masterfully discredits witnesses – almost treating the trial like a strategic game of chess. His confident smile shows the joy in every victory. He loves to tackle these high-profile cases and is determined to make his mark on history.

Charles Bostwick – The Prosecuting Attorney. He is almost in over his head at times. He is portrayed as a man with a heart and a sense of justice who is greatly affected by the loss of the people he is representing. He almost relies too much on the human element of the tragedy, and gets out-manuevered by Steuer several times within the trial.

Judge Crain – A former tenement house commissioner that was used as a scapegoat in a 1905 tenement fire. He lost his political career and his position. He is now serving as the judge on the Triangle Factory trial. Although he does not have say over the verdict, his bias is clear.

Frank Sommer – A professor at NYU, he and his students were responsible for saving the lives of almost everyone on the tenth floor by sending ladders across to the roof of the Asch Building.

John Moore – The prosecution's lead lock expert. He tries valiantly to prove that the lock was indeed the cause of the death of Margaret Schwartz, but is soon proven incompetent by the defense.

William Shepherd – Our narrator, observer and philosopher. Shepherd begins by telling the audience how a reporter survives in this world. "The key is not to look for too long; not to get sucked in. Look away, look at your hand and remember: Who. What. Where. When. How. And write it all down as quick as you can. Don't try to make sense of anything, just spit out the facts and give it a catchy headline. That's all most people read anyway. That and the ads" (Piehler, 11). Shepherd is on hand for almost every event of the show. He observes the strike, writing down all pertinent facts. When the story of the fire begins, Shepherd once again introduces the action, but takes a back seat in the storytelling. "But I have a job to do, so I calm them down the only way I can: by letting them tell their story" (Piehler, 17). In the fire, Shepherd steps into the action, documenting the shocking events (see script analysis for quotes). His key rule soon fades into the background as Shepherd finds himself lost in the images of the day. "There was a living picture in each window...They were all as alive and whole and sound as we were on the sidewalk. I couldn't help thinking of that" (Piehler 29).

"I saw a love affair in the midst of all the horror. A young man helped a girl to the window sill. She put her arms about him and kissed him, then he held her out into space deliberately away from the building, and dropped her. She was as unresisting as if he were helping her onto a streetcar instead of into eternity. Quick as a flash he was on the window sill himself. His coat fluttered upward. The air filled his trouser legs. I could see that he wore tan shoes and hose. His hat remained on his head. Thud-dead. Thud-dead" (Piehler 30-31).

As the fire is extinguished and Shepherd has time to reflect, he is drawn in. "I remembered their great strike of last year in which these same girls had demanded more sanitary conditions and more safety precautions in the shops. These dead bodies were the answer" (Piehler 35).

Shepherd then leads the audience to Charities Pier, and on to the start of the trial in December of 1911. The irony of the frivolity of the Christmas shoppers in the wake of trial was not lost on the character. "...there is no place as frivolous and thrilling as New York City in the Christmas season" (Piehler 40). As the trial begins, he is back to silent observer, stepping out only to tell the audience of the backstory of Judge Thomas Crain. By the end, Shepherd has more questions than answers. "How, in the end, do we bear the crushing burden of survival? There was, of course, no satisfactory answer. But we struggle to find one, anyway" (Piehler 69).

Isaac Harris – Part owner of the factory and one of the antagonists, Harris seems to be more of a puppet. His character was once an immigrant worker that labored under terrible working conditions. He truly feels that his shop is better and that any person should be happy to work there. By accounts from his family in real life, he was a fun and jovial family man who made several donations to charity. In the play, he is strangely sympathetic trying to explain to Max Schwartz why they cannot pay his sister's wages (and instantly hushed by Blanck), and heroic in the fire, managing to scale the roof and make a path for others to flee. However in the trial, he obviously knows none of his lower level employees and even states that he never talks to those people. He spends much of his time doing what Blanck wants, making him the less dominant owner in the factory dynamic.

Max Blanck – The other factory owner and the script's antagonist. Max stands firm that his factory was the most modern and up-to-date facility in the city. During the fire, he is momentarily frozen with fear and coached out by some of the workers. His fear was fueled by the presence of his two small daughters in the factory, who were waiting to go shopping with their father. In real life, Max Blanck and Isaac Harris lost many relatives in the fire. In the script, Bernstein states how he is a relative of both owners, and they mention Harris' sister in the trial, but the actual magnitude of loss for those two men is not mentioned. This gives the dramatization more of a true villain dynamic, to keep the empathy on the loss of the workers and their families.

Chief Croker – The fire chief. He arrives on the scene and tries to put out the fire, but is soon rendered helpless by the limits of his hoses and ladders. The horror of the tragedy stays with him, and he is short and slightly hostile with the defense attorney in the trial.

Samuel Bernstein – Samuel Bernstein is the brother-in-law of Blanck and a cousin of Harris' wife. He has worked hard to earn his position as Superintendent and manager of the factory. He worked on the eighth floor. When the fire starts, Bernstein becomes a hero of sorts, making sure the occupants of the eighth floor were all sent safely to the street. He makes several attempts to put out the fire, including two different hoses that malfunctioned. After sending everyone out, he headed to the ninth floor to help his many relatives get out. When the door to the ninth was blocked by the fire, he headed up to the tenth. He escape to the roof, helping each person climb across to the university. When all were evacuated, he climbed to the university roof. After the fire, Bernstein kept his job and was ordered to talk with potential witnesses and entice them over to the defense. At the trial, Bernstein is showing signs of stress. The put together man of

Act One has disappeared. As he watches the interrogations of the trial, his guilt begins to take over. In his questioning, he is defensive – not able to explain his sudden raise in salary. He has to be saved by Steuer, who turns the attention to the brother Bernstein lost in the fire. After the trial, Bernstein has lost his job and wanders from funeral to funeral, looking for someone to forgive him. The audience empathizes with Bernstein. He is that scapegoat – that person on which people can focus their anger. In the moment that Kate seems to forgive him, he sees a glimmer of hope. When Kate finds out that he cannot get her a job and tells him she does not forgive him, he leaves the stage a totally broken man. The world has beaten him down, and he is a different man.

Sam Gompers – The union leader who attempts to organize the shirtwaist workers in the strike of 1909. A good-hearted man with the best of intentions, he tolerates the machinations and soapboxing of the wealthy Mrs. Belmont and Rose Schneiderman for the betterment of the working conditions in New York City.

John Meehan – A police officer who bravely runs into the fire to save several young woman trapped behind a door, and then is faced with the heartbreaking aftermath of the fire. In the scene at Charities Pier, we watch him struggle to keep composure as he is questioned several times by Bertha Schwartz. He knows that he brings no comfort to any of the relatives, and he finishes the scene utterly defeated.

Margaret Schwartz – The Protagonist. Sister of Max Schwartz and daughter of Bertha. Margaret is an unassuming working class girl who gets tired of the political rhetoric surrounding the thoughts of a union strike. She steps out of the crowd to voice her disapproval with the process and unwittingly becomes the catalyst for change. She is unaware that the strike will make her some powerful enemies. As she is headed home, two thugs stop her in an alleyway. At first she tries to flee, but is stopped. Her survival instinct kicks in as she fights back, but the two men are too much for her to handle. She is left beaten and alone. As strikers organize once again, Kate notices her friend and rushes to help. Beaten down, but with a new resolve, Margaret has Kate lead her to the front of the picket line to stand tall in the face of adversity. Two years later, Margaret is flush with excitement about her impending nuptials. Having missed work the day before for her engagement party, she and her brother are sent to work on the ninth floor for the day. As the fire progresses, Margaret and Kate try desperately to find a way out, but are stopped by the locked Washington street door. As Kate starts another way, Margaret realizes she is not going to make it, and succumbs to the fire.

Dinah Lifschitz – cousin of Samuel Bernstein, she works on the eighth floor as a bookkeeper. She tries frantically to inform the other floors of the fire, but is stopped by the panicked girl on the tenth floor who left the receiver unhooked. She is a voice of reason in the conflict, trying to keep others from losing their heads. In a show of solidarity, she sits with her cousin on the defense side at the trial.

Ida Mittleman – A machine operator and best friends with May Levantini. She is not the smartest girl in the factory. She and May leave the building before the fire spreads, and watch the events unfold from the street. Although affected by the tragedy, she has to keep her job to support her family. May helps her to see that the fire was not the fault of Harris and Blanck, and was just a terrible accident.

Bertha Schwartz

Rose Freedman – A finisher. Rose has been in the US for a few years and considers herself to be an American. She helps immigrants “fresh off the boat” to assimilate and learn their trade so they can help their families. She is smart and sassy, with a healthy cynicism. She watches the panic grow around her in the fire, all the while trying to devise a plan to get out. When her friend Yetta jumps from the ninth floor window, she decides she must survive. “I was thinking about my mother, and figure I gotta get out of this mess. I don’t cry. I don’t complain. I do” (Piehler 31). She rushes up and is slapped with bitterness when she discovers the executives have already saved themselves. Utilizing the ladders left behind, she crawls over to the University roof and climbs down the ten flights of stairs to safety. When the trial begins, the owners offer her money to say she escaped by the Washington Street door. Her answer sums up her character nicely. “You’re not kidding me, you dirty slob. Nothing doing. I didn’t go back to work anymore. I went to college” (Piehler 38). In the trial, Rose sits on the Prosecution side.

May Levantini – A machine operator and best friends with Ida Mittleman. She escapes the building before the fire spreads. Samuel Bernstein comes to talk with her and convinces her to be a witness for the prosecution. To ensure her future and the future of her best friend, she agrees to testify that the Washington Place door was open. When Bostwick mentions that she spoke with the Italian Consul and made no mention of going through that door, the testimony begins to fall apart. However, she remains stubbornly firm in her testimony.

Kate Alterman – Kate Alterman has a total change of her view of the world. A young and vibrant girl – her parents did not need her to work. Her friend Margaret told her it was a lot of fun. She is fun-loving and enjoyed her work at the factory. She also enjoyed socializing and laughing with the other girls. When the fire begins, Kate is focused on getting out of the building. She found the Greene Street side full of smoke. Feeling panicked, she stuck her head out a window to get air and calm down. Girls began to push her, so she headed back to the Washington Street side. She and Margaret moved the crowd around, trying to remain calm in the storm. When attempts to open the Washington Place door failed, she busted through the crowd to force the door open herself. She could not open the door, and realized Margaret had succumbed to the fire behind her. Facing an inferno, she pulled clothing over her face and ran straight through the flames to the roof and down to safety from the university. Her despair turned to anger in the trial. Kate was the star witness. The one who was witness to the locked Washington Place door. She heard Margaret die. However, Steuer forced her to tell her story over and over again. The repetitious nature of her testimony cast a shadow of doubt on her credibility, making it look like the prosecution had coached her. When Harris and Blanck were found not guilty, it was as though the jury accused her of lying. To be treated like a criminal

when she was actually the victim changed her view of the world. In her final scene with Bernstein at Max Schwartz's funeral, we see a more hardened version of Kate. The trial and the new stress of trying to bring over her cousin from Russia have added cynicism to her outlook. She is willing to make friends with a man who, in her eyes, is despicable, so that she can get a higher paying job to help her family. To lie and say she forgives him is not something Kate would have done before. When she finds out he was fired, her bitterness shows through as she declares she does not forgive him.

Mary Alter – A clerk on the tenth floor. She is unsure of her own abilities, but believes she would be a good clerk if Markowitz would stop watching over her shoulder. When she finally answers the phone on the tenth floor, Dinah's shouts of "Fire!" startle her into dropping the phone to run and tell the executives. She and the other executives escape from the roof.

Edith Markowitz – The head shipping clerk. She is very sure of herself, but not so confident in Mary Alter's abilities. When the fire is discovered, she takes charge of Blanck and his daughters and helps lead the executives out to the roof to safety.

Mrs. Belmont – A wealthy suffragette. She is interested in seeing her name in the papers by protesting and landing herself in jail. At the strike, she is clearly annoyed that Margaret comes on the stage and interrupts her speech. Although she constantly insists she is interested in the rights of working women, she clearly is more interested in speaking at high-profile public events with little regard to the working women she seemingly advocates.

Ethel Monick – A floor girl on the ninth floor. She is astute and smart. Enamored of her new fur muff, her one vanity item. She works to pay bills and prides herself on being the first out the door every day. She falters for a moment in the fire and thinks of jumping. "...but when I saw in my mind how I would look lying there on the sidewalk and I got ashamed" (Piehler). Her youth, agility and quick-thinking help her to escape down the cable of the elevator. She holds a bit of disdain for the girls who did nothing to save themselves. Her tough demeanor comes from her family. After awakening in the hospital and learning that her fur muff saved her hands from being torn to shreds by the cable, she goes home and is beaten by her father for coming home late. When the family learns of the tragedy, their attitudes quickly change.

Yetta Lubitz – An operator on the ninth floor. She is young and healthy and working to bring her sister over from Russia. She has a youthful joy about her, learning dance steps from Kate Alterman as the workday closes. When the fire overtakes the factory, she realizes she has no way out. As her hair begin to burn, she decides to face a fall rather than burn to death, and jumps out the ninth story window.

Rose Schneiderman – A strong Union Organizer. In real life, a well-respected fighter for woman's rights. In the script, she is the same. She works tirelessly to advance the situations of the workers in the Triangle Factory, without the ulterior motives of Mrs. Belmont. The tragedy

and bitter outcome of the trial spark her to call out factory owners and legislators to make change in the working conditions of New York City.

Street Vendor – Arises from the debris, as so many do, to profit off of the trinkets of the dead. Runs when a police officer comes on the scene.

Action Chart – Triangle Factory Fire Project

Act/Scene	I, 1	I, 2	I, 3	I, 4	II, 1	II, 2	II, 3	II, 4	II, 5	II, 6	II, 7	II, 8	II, 9	II, 10	II, 11
Page Num.	11	17	35	38	40	42	45	47	50	55	56	64	65	65	68
Num. of Pgs	6	19	4	2	2	4	2	3	6	1	9	1	2	2	3
Year	1909-1910	1911	1911	1911	1911	1911	1911	1911	1911	1911	1911	1911	1911	1911	1911
Time	Nov-Feb	March	March	April	Dec	Dec	Dec	Dec	Dec	Dec	Dec	Dec	Dec	Dec	Dec
Local	New York City	Asch Bldg	Pier	New York City	Outside the Court Room	Court Room	Blanck Office	Court room	Court room	Outside the Court room	Court room	Outside the Court room	Court room	New York City	New York City
William Shepherd	X LM 11	X LB 17 EB 25	X		X	O	O	O	O	X	O	O	X	O	X
Max Blanck	X LT 13 EB 15 LB 15	X LM 33		X		O	X	O	O	O	X	O	O	O	X

Action Chart – Triangle Factory Fire Project

Act/Scene	I, 1	I, 2	I, 3	I, 4	II, 1	II, 2	II, 3	II, 4	II, 5	II, 6	II, 7	II, 8	II, 9	II, 10	II, 11
Margaret Schwartz	X L T 16 E M 16	X L B 31				O	O	O	O	O	O	O	X (A)		X
Kate Alterman	X L T 16 E B 16	X L M 34				O	O	O	X	X	O	O	O	O	X
Ethel Monick/ Actor	X (EM) L T 16 E B 16				X (A)	X (A)	O	O	O	O	O	O	X (EM)	O	X
Dinah Lifschitz/ Actor	X (A) L T 16 E B 16	X (DL) L B 29	X (A)	X (A)		X (A)	O	O	O	X (A)	X (A)	O	X (A)		X

Action Chart – Triangle Factory Fire Project

Act/Scene	I, 1	I, 2	I, 3	I, 4	II, 1	II, 2	II, 3	II, 4	II, 5	II, 6	II, 7	II, 8	II, 9	II, 10	II, 11
Abe Gordon/ Herman Hurwitz	X (AG)	X L B 29				O	O	O	O	X (A)	X (A)	O	O	O	X
Isaac Harris	X L T 13 E B 15 L B 15	X L M 33		O		O	X	O	O	O	X	O	O		X
Mrs. Belmont/ Actor	X (Bel) L T 16 E B 16	X (Bel) L B 29	X (A)	X (Bel)		X (Bel)	O	O	O	O	X (A)	O	X (Bel)	O	X
Fire Chief Croker	X L T 13	X E T 23 L M 34				X	O	O	O	O	O	O	O	O	X

Action Chart – Triangle Factory Fire Project

Act/Scene	I, 1	I, 2	I, 3	I, 4	II, 1	II, 2	II, 3	II, 4	II, 5	II, 6	II, 7	II, 8	II, 9	II, 10	II, 11
Yetta Lubitz/ Actor	X L T 16 E B 16	X L M 29	X (A)			O	O	O	O	O	O	O	X (A)		X
May Levantini/ Actor	X (A) L T 16 E B 16	O L B 29	X (A)		X (A)	O	O	O	O	O	X (ML)	O	X (A)		X
Charles Bostwick/ Thug 2	X (CB) L T 13 E T 14 L T 14 E B 15 (T2) L B 15 E M 16			X (CB) E B 38 L T 39		X (CB)	O	O	X (CB)	X (CB)	X (CB)	O	O	O	X

Action Chart – Triangle Factory Fire Project

Act/Scene	I, 1	I, 2	I, 3	I, 4	II, 1	II, 2	II, 3	II, 4	II, 5	II, 6	II, 7	II, 8	II, 9	II, 10	II, 11
	LM 16														
William Bernstein/ Jury Foreman	X (WB)	X (A) LB 29											X		X
Bertha Schwartz	X LT 16 EB 16		X E 36			O	O	O	O	O	O	X	X	O	X
Ida Mittleman/ Actor	X (A) LT 16 EB 16	O LB 29	X (A)	X	X (A)	O	O	O	O	O	X (IM)	O	X (A)		X
Max Schwartz	X	X LB 29	O ET 36			O	X	O	O	O	O	O	X		X
Samuel Bernstein	X LT 13	X LM 33				O	O	O	O	O	X	O	O	X	X

Action Chart – Triangle Factory Fire Project

Act/Scene	I, 1	I, 2	I, 3	I, 4	II, 1	II, 2	II, 3	II, 4	II, 5	II, 6	II, 7	II, 8	II, 9	II, 10	II, 11
Rose Schneidermann/ Actor	X (RS) L T 16 E B 16	O L B 29	X (A)			O	O	X (RS)	O	O	X (A)	O	O	O	X
Street Vendor	X (A) L T 16 E B 16	O L B 29	X (A) L B 35 X (SV) E M 37 L M 37	X (A)	X (A)	O	O	O	O	O	O	O	X (A)	O	X
Max Steuer/ Thug 1	X (T1) L T 14 E B 15 L B 15 E M 16 L M 16					X (MS)	O	O	X (MS)	O	X (MS)	O	O		X

Action Chart – Triangle Factory Fire Project

Act/Scene	I, 1	I, 2	I, 3	I, 4	II, 1	II, 2	II, 3	II, 4	II, 5	II, 6	II, 7	II, 8	II, 9	II, 10	II, 11
Thomas Crain/ Actor	X (A)					X (TC)	O	O	O	O	X (TC)	O	X		X
Mary Alter /Actor	X (A) L T 16 E B 16	X (MA) L B 29	X (A)	X (A)	X (A)	X(A)	O	O	O	X (A)	O	O	X (A)		X
Frank Sommer/ John Moore/ Actor	X (A)	X (FS) E B 26 L M 33				O	O	O	O	X (A)	O	O	O	O	X
Rose Freedman/ Actor	X L T 16 E B 16	X L M 34		X	X (A)	O	O	O	O	O	O	O	O	O	X
Edith Markowitz /Actor	X (A) L T 16 E B 16	X L M 33	X (A)	X		O	O	O	O	O	O	O	O		X
Sam Gompers/ Actor	X (SG)	X (JM)	X (JM)			O	O	O	O	O	O	O	O	O	X

Action Chart – Triangle Factory Fire Project

Act/Scene	I, 1	I, 2	I, 3	I, 4	II, 1	II, 2	II, 3	II, 4	II, 5	II, 6	II, 7	II, 8	II, 9	II, 10	II, 11
-----------	------	------	------	------	-------	-------	-------	-------	-------	-------	-------	-------	-------	--------	--------

John Meehan	L T 16	E B 25													
	E B 16														

KEY:

X = Onstage

T= Top

E= Enters

O = Onstage with no Dialogue

M= Middle

L=Exits

B= Bottom

*** = Offstage Dialogue**

Appendix C

Research and Pre-Production

Including some sample articles and pre-production paper work

The 1911 Triangle Factory Fire

Story of the Fire [Victims & Witnesses](#) [Primary Sources](#) [Supplemental Resources](#) [Legacy](#) [Guestbook](#)

Fatalities : [Newly Identified Victims](#) : [Survivors](#) : [Witnesses at the Trial](#)

Search

146 LIVES LOST!

[Learn more about this list](#)

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Bernstein, Essie, 19	Horowitz, Pauline, 19	Rosen (Loeb), Louis, 33
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Billota, Vincenza, 16	Kaplan, Tessie, 18	Rosen, Julia, 35
Binowitz, Abraham, 30	Kessler, Beckie, 19	Rosenbaum, Yetta, 22
Brman, Gussie, 22	Klein, Jacob, 23	Rosenberg, Jennie, 21
Brennan, Rosie, 23	Koppelman, Beckie, 16	Rosenfeld, Gussie, 22
Brennan, Sarah, 17	Kula, Bertha, 19	Rosenthal, Nettie, 21
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Brucks, Ada, 18	L'Abbate, Annie, 16	Sebasowitz, Sarah, 17
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Cordiano, Micholina, 25	Liermark, Rose, 19	Shapiro, Rosie, 17
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Del-Castillo, Josie, 21	Maiale, Frances, 21	Sorkin, Rose, 18
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Friedman, Rose, 18	Nicholas, Annie, 18	Viviano, Bessie, 15
Gerjuoy, Diana, 13	Nicolosi, Micholina, 21	Wainer, Rosie, 20
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Goldstein, Lena, 22	Pack, Annie, 18	Wilson, Joseph, 22
Goldstein, Mary, 18	Panno, Providenza, 43	Wisotsky, Samia, 17
Goldstein, Yetta, 20	Pasqualicchio, Antonietta, 16	



ABOUT THE VICTIM

Select a name from the list to see that person's full information.

The Kheel Center is indebted to the hard work of independent researcher Michael Hirsch for this list. An experienced genealogist, Mr. Hirsch examined a wide array of vital records and publications and conducted conversations with families of the victims in the creation of this list. More information about the victims' list and its origins can be found here. For questions or comments, please contact us.

Remembering

The 1911 Triangle Factory Fire

SWEATSHOPS & STRIKES BEFORE 1911

The Triangle Waist Company was in many ways a typical sweated factory in the heart of Manhattan, at 23-29 Washington Place, at the northern corner of Washington Square East. Low wages, excessively long hours, and unsanitary and dangerous working conditions were the hallmarks of sweatshops.

Even though many workers toiled under one roof in the Asch building, owned by Max Blanck and Isaac Harris, the owners subcontracted much work to individuals who hired the hands and pocketed a portion of the profits. Subcontractors could pay the workers whatever rates they wanted, often extremely low. The owners supposedly never knew the rates paid to the workers, nor did they know exactly how many workers were employed at their factory at any given point. Such a system led to exploitation.

Even today, sweatshops have not disappeared in the United States. They keep attracting workers in desperate need of employment and undocumented immigrants, who may be anxious to avoid involvement with governmental agencies. Recent studies conducted by the U.S. Department of Labor found that 67% of Los Angeles garment factories and 63% of New York garment factories violate minimum wage and overtime laws. Ninety-eight percent of Los Angeles garment factories have workplace health and safety problems serious enough to lead to severe injuries or death.

The International Ladies' Garment Workers Union organized workers in the women's clothing trade. Many of the garment workers before 1911 were unorganized, partly because they were young immigrant women intimidated by the alien surroundings. Others were more daring, though. All were ripe for action against the poor working conditions. In 1909, an incident at the Triangle Factory sparked a spontaneous walkout of its 400 employees. The Women's Trade Union League, a progressive association of middle class white women, helped the young women workers picket and fence off thugs and police provocation. At a historic meeting at Cooper Union, thousands of garment workers from all over the city followed young Clara Lemlich's call for a general strike.

With the cloakmakers' strike of 1910, a historic agreement was reached, that established a grievance system in the garment industry. Unfortunately for the workers, though, many shops were still in the hands of unscrupulous owners, who disregarded basic workers' rights and imposed unsafe working conditions on their employees.

Continue »

~ Remembering ~

The 1911 Triangle Factory Fire

FIRE!

Near closing time on Saturday afternoon, March 25, 1911, a fire broke out on the top floors of the Asch Building in the Triangle Waist Company. Within minutes, the quiet spring afternoon erupted into madness, a terrifying moment in time, disrupting forever the lives of young workers. By the time the fire was over, 146 of the 500 employees had died. The survivors were left to live and relive those agonizing moments. The victims and their families, the people passing by who witnessed the desperate leaps from ninth floor windows, and the City of New York would never be the same.

Survivors recounted the horrors they had to endure, and passers-by and reporters also told stories of pain and terror they had witnessed. The images of death were seared deeply in their mind's eye.

Many of the Triangle factory workers were women, some as young as 14 years old. They were, for the most part, recent Italian and European Jewish immigrants who had come to the United States with their families to seek a better life. Instead, they faced lives of grinding poverty and horrifying working conditions. As recent immigrants struggling with a new language and culture, the working poor were ready victims for the factory owners. For these workers, speaking out could end with the loss of desperately needed jobs, a prospect that forced them to endure personal indignities and severe exploitation. Some turned to labor unions to speak for them; many more struggled alone. The Triangle Factory was a non-union shop, although some of its workers had joined the International Ladies' Garment Workers' Union.

New York City, with its tenements and loft factories, had witnessed a growing concern for issues of health and safety in the early years of the 20th century. Groups such as the International Ladies' Garment Workers' Union (ILGWU) and the Womens' Trade Union League (WTUL) fought for better working conditions and protective legislation. The Triangle Fire tragically illustrated that fire inspections and precautions were woefully inadequate at the time. Workers recounted their helpless efforts to open the ninth floor doors to the Washington Place stairs. They and many others afterwards believed they were deliberately locked-- owners had frequently locked the exit doors in the past, claiming that workers stole materials. For all practical purposes, the ninth floor fire escape in the Asch Building led nowhere, certainly not to safety, and it bent under the weight of the factory workers trying to escape the inferno. Others waited at the windows for the rescue workers only to discover that the firefighters' ladders were several stories too short and the water from the hoses could not reach the top floors. Many chose to jump to their deaths rather than to burn alive.

Continue »

Remembering

The 1911 Triangle Factory Fire

RELIEF WORK

Shortly after the fire, the Executive Board of the Ladies' Waist and Dress Makers' Union, Local No. 25 of the ILGWU, (the local to which some of the Triangle factory workers belonged), met to plan relief work for the survivors and the families of the victims. Soon several progressive organizations came forward to help with the relief effort. Representatives from the Women's Trade Union League, the Workmen's Circle (Arbeiter Ring), the Jewish Daily Forward, and the United Hebrew Trades formed the Joint Relief Committee, which, over the course of the next months, allotted lump sums, often to be remitted abroad, to Russia or Italy.

In addition, its Executive Committee distributed weekly pensions, supervised and cared for the young workers and children placed in institutions of various kinds, and secured work and proper living arrangements for the workers after they recuperated from their injuries.

The Joint Relief Committee worked together with the American Red Cross, which also collected funds from the general public. Estimates indicate that the Joint Relief Committee alone administered about \$30,000.

Continue *

Remembering

The 1911 Triangle Factory Fire

INVESTIGATION & TRIAL

Immediately after the fire, Triangle owners Blanck and Harris declared in interviews that their building was fireproof, and that it had just been approved by the Department of Buildings. Yet the call for bringing those responsible to justice and reports that the doors of the factory were locked at the time of the fire prompted the District Attorney's office to seek an indictment against the owners. On April 11, a grand jury indicted Harris and Blanck on seven counts, charging them with manslaughter in the second degree under section 80 of the Labor Code, which mandated that doors should not be locked during working hours.

Justice?

On December 27, twenty-three days after the trial had started, a jury acquitted Blanck and Harris of any wrong doing. The task of the jurors had been to determine whether the owners knew that the doors were locked at the time of the fire.

Customarily, the only way out for workers at quitting time was through an opening on the Green Street side, where all pocketbooks were inspected to prevent stealing. Worker after worker testified to their inability to open the doors to their only viable escape route, the stairs to the Washington Place exit, because the Greene Street side stairs were completely engulfed by fire. More testimony supported this fact. Yet the brilliant defense attorney Max Steuer planted enough doubt in the jurors' minds to win a not-guilty verdict. Grieving families and much of the public felt that justice had not been done. "Justice!" they cried. "Where is justice?"

Twenty-three individual civil suits were brought against the owners of the Asch building. On March 11, 1914, three years after the fire, Harris and Blanck settled. They paid 75 dollars per life lost.

Harris and Blanck were to continue their defiant attitude toward the authorities. Just a few days after the fire, the new premises of their factory had been found not to be fireproof, without fire escapes, and without adequate exits.

In August of 1913, Max Blanck was charged with locking one of the doors of his factory during working hours. Brought to court, he was fined twenty dollars, and the judge apologized to him for the imposition.

In December of 1913, the interior of his factory was found to be littered with rubbish piled six feet high, with scraps kept in non-regulation, flammable wicker baskets. This time, instead of a court appearance and a fine, he was served a stern warning. The Triangle Waist Company was to cease operations in 1918, but the owners maintained throughout that their factory was a "model of cleanliness and sanitary conditions," and that it was "second to none in the country."

Remembering

The 1911 Triangle Factory Fire

MOURNING & PROTEST

In the weeks that followed, the grieving city identified the dead, sorted out their belongings, and reeled in numbed grief at the atrocity that could have been averted with a few precautions. The International Ladies' Garment Workers' Union proposed an official day of mourning. The grief-stricken city gathered in churches, synagogues, and finally, in the streets.

Protesting voices arose, bewildered and angry at the lack of concern and the greed that had made this possible. The people demanded restitution, justice, and action that would safeguard the vulnerable and the oppressed. Outraged cries calling for action to improve the unsafe conditions in workshops could be heard from every quarter, from the mainstream conservative to the progressive and union press.

Workers flocked to union quarters to offer testimonies, support mobilization, and demand that Triangle owners Harris and Blanck be brought to trial. The role that strong unions could have in helping prevent such tragedies became clear. Workers organized in powerful unions would be more conscious of their rights and better able to obtain safe working conditions.

Continue »

Remembering

The 1911 Triangle Factory Fire

TESTIMONIALS

FIRE

Part One, Chapter One (excerpt), page 12

One block north [of Washington Square], at the corner of Greene Street and Waverly Place, Mrs. Lena Goldman swept the sidewalk in front of her small restaurant. It was closing time. She knew the girls who worked in the Asch building well for many of them were her customers.

Dominick Cardiane, pushing a wheelbarrow, had stopped for a moment in front of the doors of the Asch building freight elevator in the middle of the Greene Street block. He heard a sound "like a big puff," followed at once by the noise of crashing glass. A horse reared, whinnied wildly, and took off down Greene Street, the wagon behind it bouncing crazily on the cobblestones.

Reporter Shepherd, about to cross from the park into Washington Place, also heard the sound. He saw smoke issuing from an eighth-floor window of the Asch building and began to run.

See document: [Eyewitness at the Triangle Fire](#) by William Shepherd

Patrolman Meehan was talking with his superior, Lieutenant William Egan. A boy ran up to them and pointed to the Asch building. The patrolman put spurs to his horse.

Dr. Winterbottom saw people in the park running toward Washington Place. A few seconds later he dashed down the stoop carrying his black medical bag and cut across the Square toward Washington Place.

Patrolman Meehan caught up with Shepherd and passed him. For an instant there seemed to be no sound on the street except the urgent tattoo of his horse's hoofbeats as Meehan galloped by. He pulled up in front of 23 Washington Place, in the middle of the block, and jumped from the saddle.

Many had heard the muffled explosion and looked up to see the puff of smoke coming out of an eighth-floor window. James Cooper, passing by, was one of them. He saw something that looked "like a bale of dark dress goods" come out of a window.

"Some one's in there all right. He's trying to save the best cloth," a bystander said to him.

Another bundle came flying out of a window. Halfway down the wind caught it and the bundle opened.

It was not a bundle. It was the body of a girl.

Now the people seemed to draw together as they fell back from where the body had hit. Nearby horses struggled in their harnesses.

"The screams brought me running," Mrs. Goldman recalled. "I could see them falling! I could see them falling!"

Leon Stein, *The Triangle Fire* (New York: A Carroll & Graf/Quicksilver Book, 1962), pp. 12-14.

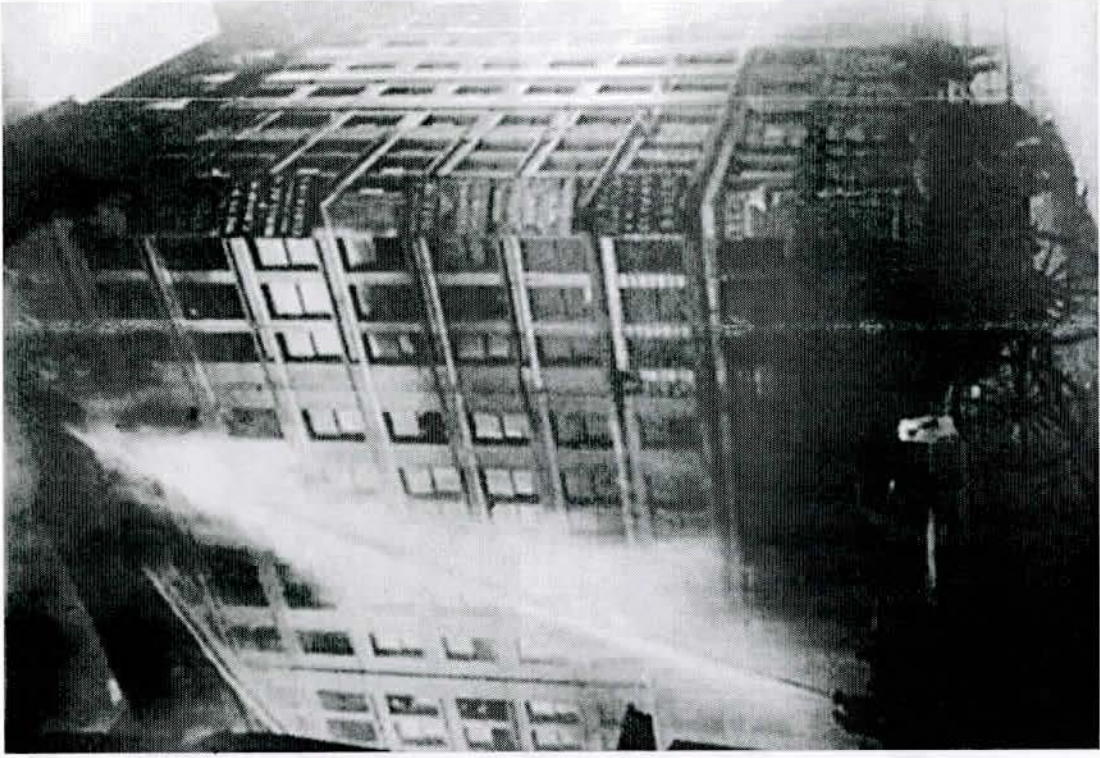
The Kheel Center would like to thank Mrs. Miriam Stein and Barbara Ismail for granting permission to use selections from the late Leon Stein's book.

Triangle Factory Fire Project Scenic Breakdown

Act One, Scene 1	The Strike	Pages 11-16
<i>William Shepherd, Actors 1, 2, 3, 4, 5, A, B, C, D, Samuel Gompers, Rose Schneiderman, Mrs. Belmont, Margaret Schwartz, Charles Bostwick, Max Blanck, Thug #1, Thug #2, Women Strikers</i>		
Act One, Scene 2	The Fire	Pages 17-35
<i>William Shepherd, Max Schwartz, Margaret Schwartz, Samuel Bernstein, Rose Freedman, William Bernstein, Dinah Lifschitz, Yetta Lubitz, Kate Alterman, Abe Gordon, Ethel Monick, Mary Alter, Eddie Markowitz, Chief Croker, Officer Meehan, Frank Sommer</i>		
Act One, Scene 3	Charities Pier	Pages 35-38
<i>Actors 1, 2, 3, 4, 5, A, B, C, D, William Shepherd, Officer Meehan, Bertha Schwartz, Vendor</i>		
Act One, Scene 4	The Indictment	Pages 38, 39
<i>Max Blanck, Actors 1, 3, 5, A, B, C, D, Rose Freedman, Charles Bostwick</i>		
Act Two, Scene 1	December, 1911	Pages 40-41
<i>William Shepherd, Actor D, A, 1, 2, 4, 5, Mrs. Belmont, Bertha Schwartz</i>		
Act Two, Scene 2	The Trial Begins	Pages 42-45
<i>Judge Crain, Charles Bostwick, Max Steuer, Chief Croker, Ethel Monick, Actors A, B, C</i>		
Act Two, Scene 3	Harris and Blanck	Pages 45-46
<i>Max Blanck, Max Schwartz, Isaac Harris</i>		
Act Two, Scene 4	The Lock	Pages 47- 49
<i>Charles Bostwick, John Moore, Max Steuer, Herman Hurwitz, Rose Schneidermann</i>		
Act Two, Scene 5	Kate Alterman	Pages 50-55
<i>Charles Bostwick, Kate Alterman, Max Steuer</i>		
Act Two, Scene 6	The Prosecution Rests	Pages 55-56
<i>Actors 4, A, B, D, William Shepherd</i>		
Act Two, Scene 7	The Defense	Pages 56-64
<i>Max Steuer, May Levantini, Charles Bostwick, Ida Mittleman, Samuel Bernstein, Max Blanck, Isaac Harris, Actors 5, B, C, D, Judge Crain</i>		
Act Two, Scene 8	Deliberation	Pages 64-64
<i>Bertha Schwartz</i>		
Act Two, Scene 9	The Verdict	Pages 65-66
<i>Judge Crain, Foreman, Actors 1, 2, 3, 4, 5, D, A, Mrs. Belmont, Ethel Monick, Bertha Schwartz, William Shepherd, Max Schwartz</i>		
Act Two, Scene 10	Funeral	Pages 67-68
<i>Samuel Bernstein, Kate Alterman</i>		
Act Two, Scene 11	Reaction	Pages 68-70
<i>William Shepherd, Rose Schneidermann, Mrs. Belmont, Bertha Schwartz, Actors 1, 2, 3, 4, 5, A, B, C, D</i>		

THE TRIANGLE FACTORY FIRE PROJECT

AUDITION INFORMATION



FEMALE CHARACTERS

Margaret Schwartz	(Hungarian)	Machine operator
Dinah Lifschitz	(Polish)	Bookkeeper
Ida Mittleman	(Polish Jewish)	Machine operator
Bertha Schwartz	(Hungarian)	Margaret's mother
Rose Freedman	(Austrian)	Finisher
May Levantini	(Italian)	Machine operator
Kate Alterman	(Russian)	Lace cutter
Mary Alter	(American/NY)	Secretary
Mrs. Belmont	(American/NY)	Society woman, suffragate
Ethel Monick	(American/NY)	Floor Girl
Yetta Lubitz	(Russian)	Operator for the factory
Rose Schneiderman	(Polish)	Union Organizer



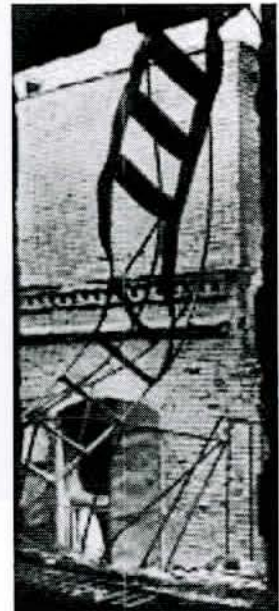
MALE CHARACTERS

*Issac Harris	(American/NY)	Co-owner
*John Moore	(American/NY)	Engineer
Max Blanck	(American/NY)	Co-Owner
*Chief Croker	(American/NY)	Fire Chief
*Samuel Gompers	(British)	Union leader/organizer
*Jury Foreman	(American/NY)	Reads the verdict
Samuel Bernstein	(German Jewish)	Foreman
*Officer Meehan	(American/NY)	First responder
*Thug #2	(American/NY)	
*Herman Hurwitz	(American/NY)	Locksmith
*Judge Crain	(American/NY)	Presides over the trial



MALE CHARACTERS

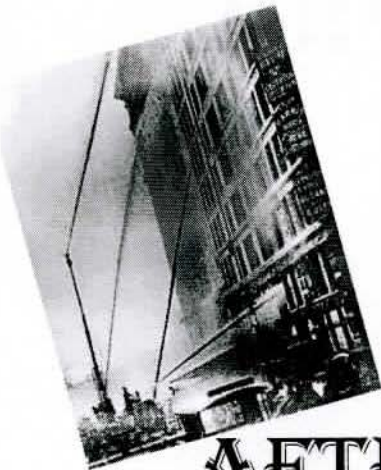
Max Schwartz	(Hungarian)	Margaret's brother
*Abe Gordon	(Scottish)	Belt boy in the factory
*Eddie Markowitz	(Russian Jewish)	Head shipping clerk
Max Steuer	(American/NY)	Lawyer for the defense
*Street Vendor	(American/NY)	Takes advantage of the tragedy
Charles Bostwick	(American/NY)	Lawyer for the prosecution
*William Bernstein	(German Jewish)	Cutter in the factory
*Frank Sommer	(American/NY)	University law professor
*Thug #1	(American/NY)	Beats up on Margaret
William Shepherd	(American/NY)	Journalist and narrator



MALE OR FEMALE CHARACTERS

Actor 1
Actor 2
Actor 3
Actor 4
Actor 5
Actor A
Actor B
Actor C
Actor D





AUDITION DATE
SEPTEMBER 11



AFTER SCHOOL IN THE AUDITORIUM

**AUDITION AND TECHNICAL FORMS ARE
AVAILABLE IN ROOM A1**

*ALL FORMS MUST BE RETURNED BY SEPTEMBER 9TH TO GET AN
AUDITION SLOT OR BE CONSIDERED FOR A TECHNICAL POSITION*

The Triangle Factory Fire Project

Roles Available

Either

Actor 1	Actor A
Actor 2	Actor B
Actor 3	Actor C
Actor 4	Actor D
Actor 5	

Male

Max Schwartz		(Fire)		(Trial)
Abe Gordon		(Fire)		
Eddie Markowitz		(Fire)		
Max Steuer*				(Trial)
Street Vendor			(Post Fire 1)	
Charles Bostwick*	(Strike)		(Post Fire)	(Trial)
William Bernstein		(Fire)		
Frank Sommer		(Fire)		
Thug #1	(Strike)			
William Shepherd*	(Strike)	(Fire)	(Post Fire)	(Trial)
Issac Harris				(Trial)
John Moore				(Trial)
Max Blanck	(Strike)		(Post Fire)	(Trial)
Chief Edward Croker		(Fire)		(Trial)
Samuel Gompers	(Strike)			
Jury Foreman				(Trial)
Samuel Bernstein*		(Fire)		(Trial)
Officer John Meehan		(Fire)	(Post Fire)	
Thug #2	(Strike)			
Herman Hurwitz				(Trial)
Judge Thomas C.T. Crain				(Trial)

Female

Margaret Schwartz*	(Strike)	(Fire)		
Dinah Lifschitz		(Fire)		
Ida Mittleman				(Trial)
Bertha Schwartz			(Post Fire)	(Trial)
Rose Freedman		(Fire)	(Post Fire)	
May Levantini				(Trial)
Kate Alterman*		(Fire)		(Trial)
Mary Alter		(Fire)		
Mrs. Belmont	(Strike)			(Trial)
Ethel Monick		(Fire)		(Trial)
Yetta Lubitz		(Fire)		
Rose Schneiderman	(Strike)			(Trial)

Audition Application
Triangle Factory Fire Project

Name _____ Grade: _____

Address _____

Student and Parent Phone #s _____

Height: _____ Weight: _____ Eye Color: _____ Hair: _____

Pant Size: _____ Shoe Size: _____ Vocal Part (if known): _____ N/A _____

Role Preference _____

Y N I will accept any role.
(If no, you will only be considered for the roles you have listed above.)

Y N I agree not to visibly alter my appearance before the show without consent
of the director (includes hair color and length, piercings, etc.).

Y N I would be willing to have an onstage kiss.

Y N I would be willing to change my hair color or length, if necessary.

Conflicts (Please list all conflicts.)

- Please indicate any conflicts you may have, including, school clubs and band/athletic practices. Make sure you have listed ALL conflicts – including breaks and Saturdays! Unexcused absences will cost you your role!

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
9/23	9/24	9/25	9/26	9/27	9/28
9/30	10/01	10/2	10/3	10/4	10/5
10/7	10/8	10/9	10/10	10/11	10/12
10/14	10/15	10/16	10/17	10/18	10/19

10/21	10/22	10/23	10/24	10/25	10/26
10/27	10/28	10/29	10/30	10/31	11/1
11/2	11/3	11/4	11/5	11/6	11/7
11/9	11/10	11/11	11/12	11/13	11/14
11/16	11/17	11/18	11/19	11/20	11/21
<i>Dress and Show Week – ALL MUST BE PRESENT Call: 5:30 pm Curtain: 7pm</i>					

**I understand the responsibilities and time commitment involved with the fall play. I will be present at all rehearsals, and perform my duties to the best of my ability.*

_____ Date _____
Student Signature

**I am aware that my son/daughter is auditioning for the fall play. He/she will be present at all rehearsals.*

_____ Date _____
Parent Signature (required only for new students and non-drivers)

Triangle Factory Fire Project

Technical Application

Please write legibly!!!

Name: _____ Phone: _____

Email Address: _____ Grade: _____

Parents Name: _____ Parents Phone: _____

Below is a list of all positions available for this production. Please place a **NUMBER** next to each position you would like to be considered for, *in order of preference*.
If you have any questions please contact the Technical Director at loleary@fz.k12.mo.us.

_____ Stage Manager	_____ Asst. Stage Manager
_____ Head of Wardrobe	_____ Wardrobe/Make-up
_____ Sound Board Op.	_____ Light Board Op.
_____ Properties Master	_____ FOH Manager
_____ Deck Crew Chief	_____ Deck Crew/Props Crew

Will you accept any position? Yes No

Please note the TENTATIVE dates of this production are as follows...

September 11 – Auditions/ Tech Forms Due
November 4 – Begin Scenic Construction
November 18-20 – Dress Rehearsals
November 21-23 – Performances

If you are applying for Stage Management positions, please list any conflicts you may have for the rehearsal period (September 16-November 23). Attach a separate sheet, if needed.

**ALL CREW MEMBERS MUST be available for every night of
Tech Week (November 18-23) from 5:30pm – 10pm!
Please read the back side for job descriptions.**

Stage Manager – Responsible for the overall run of the show. Must be available to attend ALL rehearsals. At rehearsals you should take notes, so if anyone is absent they can ask you for blocking or any other details that they may have missed or forgotten. You should also take prop, sound, set and lighting notes to give to technical staff. Must be organized and take initiative to take care of things without being asked (i.e. set up room for rehearsal, call people who are late, clean up after rehearsal).

Assistant Stage Manager – Responsible for the backstage area during the run of the show. Must be available to attend some rehearsals, when Stage Manager cannot attend. ASM will assist the Stage Manager in any way that is needed. **MUST WEAR ALL BLACK.**

Head of Wardrobe – In charge of all alterations for the show, as well as supervising the run. Jobs may include hair styling, ironing, steaming, costume maintenance and emergency alterations. Oversees the wardrobe crew and any quick changes. Needs to stay for the duration of the show to insure costumes are secured at the end of the night.

Wardrobe Crew – Responsible for quick changes, hair and make-up help. Jobs may include hair styling, ironing, steaming, costume maintenance and emergency alterations.

Sound Board Operator – In charge of all sound aspects for the run of the show, including microphones and sound effects cues.

Light Board Operator – In charge of all light cues for the run of the show.

Spot Light Operator – Operates the Follow Spot for the run of the show.

Properties Master – Responsible for overseeing all the care and maintenance of the properties for the show. Must secure all props at the end of the night and report directly to the stage manager. **MUST WEAR ALL BLACK.**

Front of House Manager – Responsible for overseeing the ushers. FOH Manager must dress nicely for the production nights and report any special seating issues or problems to the Director or Stage Manager. Must arrive by 6pm performance nights and stay for the duration of the show.

Deck Crew Chief – Oversees the stage right side of the backstage area. Reports directly to the Stage Manager and ASM to receive specific duties for each show. In charge of all of the scenic shifts and prop moves indicated by the script. **MUST WEAR ALL BLACK.**

Deck Crew/Props Crew – Responsible for all of the scenic shifts and prop moves indicated by the Deck Crew Chief. **MUST WEAR ALL BLACK.**

Audition Schedule – *Triangle Factory Fire Project*

Time	Students	Scene Pages and Roles
2:40	Zach Brunkhorst, Ben Fick, Emily Fluchel	(50, 51) Bostwick, Steuer, Kate A.
2:42	Julia Rose, Madison Peine, Amber Parkinson, Courtney Musket, Ben Fick, Nick Graceffa	(23,24) Dinah, Rose F., Ethel, Kate A., Sam B., Abe
2:44	Faith Mueller, Natalie Irlmeier, Jessica Hodge, Emily Fluchel, Ben Fick, Zack Brunkhorst	(23, 24) Dinah, Rose F., Ethel, Kate A., Abe, Sam B.
2:46	Ben Fick, Julia Rose, Madison Peine, Amber Parkinson, Courtney Musket, Faith Mueller, Natalie Irlmeier	(40, 41) Shepherd, D, A, 2, 1, 4, 5
2:48	Zack Brunkhorst, Jessica Hodge, Emily Fluchel, Julia Rose, Ben Fick, Madison Peine, Sarah Christoff	(40, 41) Shepherd, D, A, 2, 1, 4, 5
2:50	Courtney Musket, Natalie Irlmeier, Faith Mueller, Nick Graceffa	(13, 14) Belmont, Margaret, Rose S., Bostwick
2:52	Julia Rose, Jessica Hodge, Emily Fluchel, Zach Brunkhorst	(13, 14) Belmont, Margaret, Rose S., Bostwick
2:54	Ben Fick, Mitch Swaringim, Sarah Christoff	(50, 51) Bostwick, Steuer, Kate A.
2:56	Sarah Christoff, Mitch Swaringim, Zach Brunkhorst, Kevin Quinn, Ben Fick	(30, 31) Rose F., Sam B., Markowitz, Croker, Shepherd
Athletes Excused		
2:58	Zach Lee, Devon Gibbs, Kaity Aubuchon, Luke Schrand, Kaiyla Kandlbinder, Luke Brown	(17, 18) Shepherd, Max, Margaret, Sam B., Rose F., William B.
3:00	Adriana Bulger, Krystal Miller, Kaiyla Kandlbinder, Kyleigh Childers, Mitch Swaringim, Sam Wells	(23, 24) Dinah, Rose F., Ethel, Kate A., Abe, Sam B.
3:02	Erica Canada, Sydney Lance, Phoebe Devore, Luke Brown	(13, 14) Belmont, Margaret, Rose S., Bostwick
3:04	Olivia Hill, Desi Huddleston, Isabella Fryman, Devon Gibbs	(13, 14) Belmont, Margaret, Rose S., Bostwick
3:06	Taylor Kelly, Christen Leah, Deanna Lindsey, Mitch Swaringim	(13, 14) Belmont, Margaret, Rose S., Bostwick
3:08	Donna Lundry, Devan Rupel, Alisha Singleton, Hailey Prichard, Zach Lee, Kevin Quinn	(23, 24) Dinah, Rose F., Ethel, Kate A., Abe, Sam B.

Please pay attention, as the auditions may go faster than planned. You may go earlier than listed.

Audition Schedule – *Triangle Factory Fire Project*

Time	Students	Scene Pages and Roles
3:10	Luke Schrand, Ciara Sillman, Alisha Singleton, Sierra Teson, Luke Brown, Amanda Vick, Cameron Wulfert	(36, 37) Meehan, Bertha, A, 2, Shepherd, D, C
3:12	Kevin Quinn, Devon Gibbs, Hailey Prichard	(50, 51) Bostwick, Steuer, Kate A.
3:14	Sam Wells, Taylor Kelly, Olivia Hill, Desi Huddleston, Luke Brown, Alisha Singleton, Kyleigh Childers	(36, 37) Meehan, Bertha, A, 2, Shepherd, D, C
3:16	Kevin Quinn, , Noah Canada, Luke Schrand, Erica Canada, Sydney Lance, Adriana Bulger, Kaity Aubuchon	(40, 41) Shepherd, D, A, 2, 1, 4, 5
3:18	Devon Gibbs, Krystal Miller, Christen Leah, Amanda Vick, Cameron Wulfert, Phoebe Devore, Ciara Sillman	(40, 41) Shepherd, D, A, 2, 1, 4, 5
3:20	Zach Lee, Luke Brown, Sierra Teson	(50, 51) Bostwick, Steuer, Kate A.
Break		
3:40	Sierra Teson, Luke Brown, Devon Gibbs, Kevin Quinn, Zach Lee	(30, 31) Rose F., Sam B., Markowitz, Croker, Shepherd
3:42	Kevin Quinn, Sam Wells, Olivia Hill	(50, 51) Bostwick, Steuer, Kate A.
3:44	Noah Canada, Zach Lee, Sydney Lance	(50, 51) Bostwick, Steuer, Kate A.
3:46	Kaity Aubuchon, Taylor Kelly, Amanda Vick, Luke Brown	(13, 14) Belmont, Margaret, Rose S., Bostwick
3:48	Sam Wells, Kevin Quinn, Krystal Miller	(50, 51) Bostwick, Steuer, Kate A.
3:50	Sierra Teson, Cameron Wulfert, Laura Sigmund, Noah Canada	(13, 14) Belmont, Margaret, Rose S., Bostwick
3:52	Devon Gibbs, Krysta Fitzgerald, Isabella Fryman, Laura Sigmund, Hailey Prichard, Donna Lundry, Deanna Lindsey	(40, 41) Shepherd, D, A, 2, 1, 4, 5
3:54	Kyleigh Childers, Ciara Sillman, Phoebe Devore, Zach Lee	(13, 14) Belmont, Margaret, Rose S., Bostwick
3:56	Krysta Fitzgerald, Sydney Lance, Devan Rupel, Luke Schrand	(13, 14) Belmont, Margaret, Rose S., Bostwick
3:58	Erica Canada, Donna Lundry, Adriana Bulger, Sam Wells	(13, 14) Belmont, Margaret, Rose S., Bostwick
4:00	Desi Huddleston, Laura Sigmund , Hailey Prichard, Christen Leah	(23, 24) Dinah, Rose F., Ethel, Kate A., Abe, Sam B.

Female Monologues for Rose S. and Bertha

The Triangle Factory Fire Project

Character Descriptions

Either

Actor 1	Actor A
Actor 2	Actor B
Actor 3	Actor C
Actor 4	Actor D
Actor 5	

These characters yell out headlines and advertisements for the factory. Will most likely be doubled with other roles.

Male

Max Schwartz	(Hungarian) Margaret's brother, very distraught over his sister's death
*Abe Gordon	(Scottish) Belt boy in the factory
*Eddie Markowitz	(Russian or German Jewish) Head shipping clerk in the factory
Max Steuer	(American/NY) Lawyer for the defense
*Street Vendor	(American/NY) Takes advantage of the tragedy
Charles Bostwick	(American/NY) Lawyer for the prosecution
*William Bernstein	(German Jewish) Cutter in the factory
*Frank Sommer	(American/NY) University law professor
*Thug #1	(American/NY) Beats up on Margaret
William Shepherd	(American/NY) Journalist and narrator of the show
*Issac Harris	(American/NY) Co-owner of the factory
*John Moore	(American/NY) Engineer
Max Blanck	(American/NY) Co-Owner of the factory
*Chief Croker	(American/NY) Fire department Chief
*Samuel Gompers	(British) Union leader/organizer
*Jury Foreman	(American/NY) Reads the verdict
Samuel Bernstein	(German Jewish) Foreman of the factory
*Officer Meehan	(American/NY) First responder to the fire
*Thug #2	(American/NY) Helps beat up Margaret
*Herman Hurwitz	(American/NY) Locksmith
*Judge Crain	(American/NY) Presides over the trial

Character origins are listed in parentheses. I would love to hear accents from anyone who would like to attempt one. American/NY characters had been in the US long enough to lose some of their original accent. Very small characters may or may not have accents, but are listed as American/NY.

Female

Margaret Schwartz	(Hungarian) Machine operator for the factory, just got engaged
Dinah Lifschitz	(Polish) Bookkeeper for the factory
Ida Mittleman	(Polish Jewish) Machine operator
Bertha Schwartz	(Hungarian) Margaret's mother
Rose Freedman	(Austrian) Finisher in the factory
May Levantini	(Italian) Machine operator
Kate Alterman	(Russian) Lace cutter
Mary Alter	(American/NY) Secretary
Mrs. Belmont	(American/NY) Society woman, suffragate
Ethel Monick	(American/NY) Floor Girl
Yetta Lubitz	(Russian) Operator for the factory
Rose Schneiderman	(Polish/American) Union Organizer

**role could be doubled*

The Triangle Factory Fire Project

Cast List

Thank you to all who auditioned. You all did very well and I look forward to the next two sets of auditions. The "Actor" roles in the show will be assigned among the cast members before the first rehearsal. At this time, the read-through for the show is scheduled for:

**MONDAY, SEPTEMBER 23RD AT 6:00PM IN THE
DRAMA ROOM.**

Please initial by your name to accept your role.

Max Schwartz.....	Devon Gibbs
Abe Gordon/Herman Hurwitz.....	Zach Brunkhorst
William Bernstein/Foreman.....	Luke Schrand
Thug #1/Max Steuer.....	Mitch Swaringim
Thug #2/Charles Bostwick.....	Ben Fick
Judge Crain.....	Nick Graceffa
Frank Sommer/John D. Moore.....	Jacob Ward
William Shepherd.....	Luke Brown
Isaac Harris.....	Will Mudd
Max Blanck.....	Jackson Bollinger
Chief Edward Croker.....	Seth Kitchen
Samuel Bernstein.....	Zach Lee
Samuel Gompers/Officer John Meehan.....	Sam Wells
Margaret Schwartz.....	Sarah Christoff
Dinah Lifschitz.....	Courtney Musket
Ida Mittleman.....	Jessica Hodge
Bertha Schwartz.....	Ciara Sillman
Rose Freedman.....	Cameron Wulfert
May Levantini.....	Hailey Prichard
Kate Alterman.....	Sierra Teson
Mary Alter.....	Natalie Irlmeier
Edith Markowitz.....	Donna Lundry
Mrs. Belmont.....	Taylor Kelly
Ethel Monick.....	Sydney Lance
Yetta Lubitz.....	Ally Jones
Rose Schneiderman	Livi Hill
Street Vendor.....	Faith Mueller

↑ READ THE TOP OF THIS FORM!!!!!! ↑

Triangle Actor Distribution

Act One

Pages 11-13

Various

Pages 14-16

1 - Zach Brunkhorst

2 - Nick Graceffa

3 - Devon Gibbs

4 - Luke Schrand

5 - Jacob Ward

Pages 35-39

A - Natalie Irlmeier

B - Courtney Musket

C - Taylor Kelly

D - Donna Lundry

1 - Faith Mueller

2 - Hailey Prichard

3 - Ally Jones

4 - Jessica Hodge

5 - Livi Hill

Act Two

Pages 40-41

A - Natalie Irlmeier

D - Sydney Lance

1 - Faith Mueller

2 - Hailey Prichard

4 - Jessica Hodge

5 - Cameron Wulfert

Page 45

A - Natalie Irlmeier

B - Courtney Musket

C - Taylor Kelly

Page 55

A - Natalie Irlmeier

B - Courtney Musket

D - Zach Brunkhorst

4 - Jacob Ward

Pages 63-64

B - Courtney Musket

C - Taylor Kelly

D - Zach Brunkhorst

5 - Livi Hill

Pages 65-66

A - Natalie Irlmeier

D - Donna Lundry

1 - Faith Mueller

2 - Hailey Prichard

3 - Ally Jones

4 - Jessica Hodge

5 - Sarah Christoff

Pages 69-70

Various

The Triangle Factory Fire Project

Crew List

Stage Manager.....	McKenna Engel
Assistant Stage Manager.....	Emily Fluchel
Master Carpenter.....	Jake Lindell
Light Board Op.....	Eli Chiles
Sound Board Op.....	Jake Wilson
Deck Crew Chief.....	Kyra Chappell
Deck Crew.....	Adam Ruyle
.....	Isabella Fryman
.....	Julia Rose
Properties Master.....	Kelsey Bean
Head of Wardrobe.....	Haley Bealler
Wardrobe.....	Allyson Miller
.....	Adriana Bulger
.....	Kaitlyn Cirillo
.....	Krystal Miller
FOH Manager.....	Kaity Aubuchon
FOH Crew.....	Kyleigh Childers
.....	Julie Holmes
.....	Justin Woodward
.....	Ella Mueller
.....	Amanda Vick
.....	Taylor Baldwin
.....	Jacob Capps

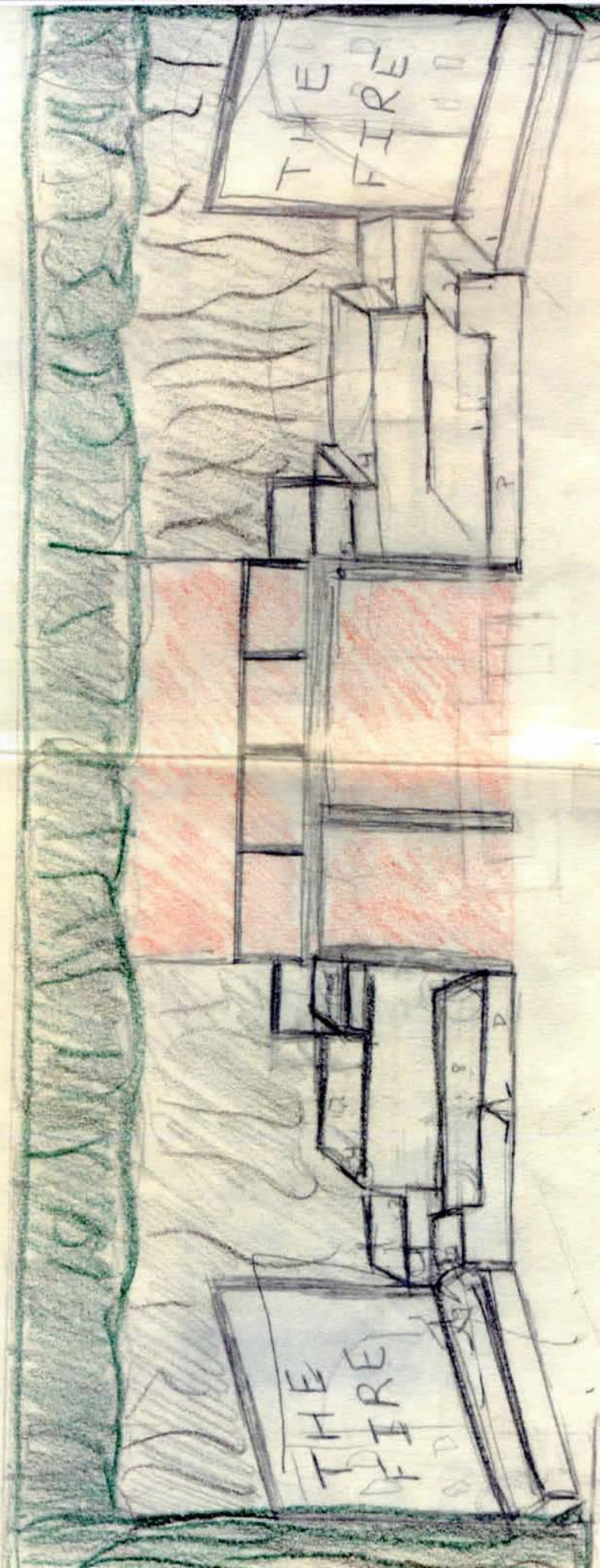
Please initial by your name to accept your position.

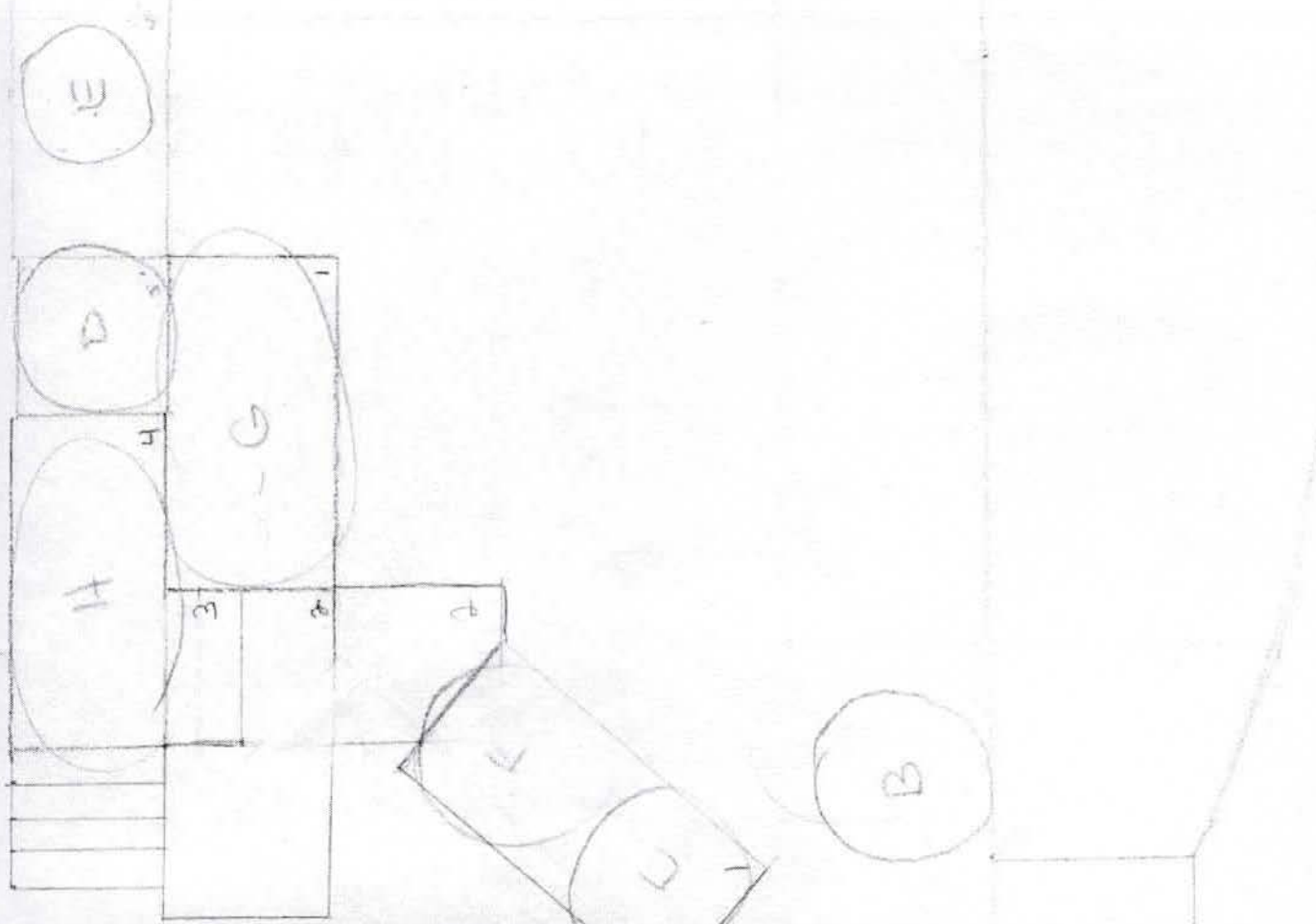
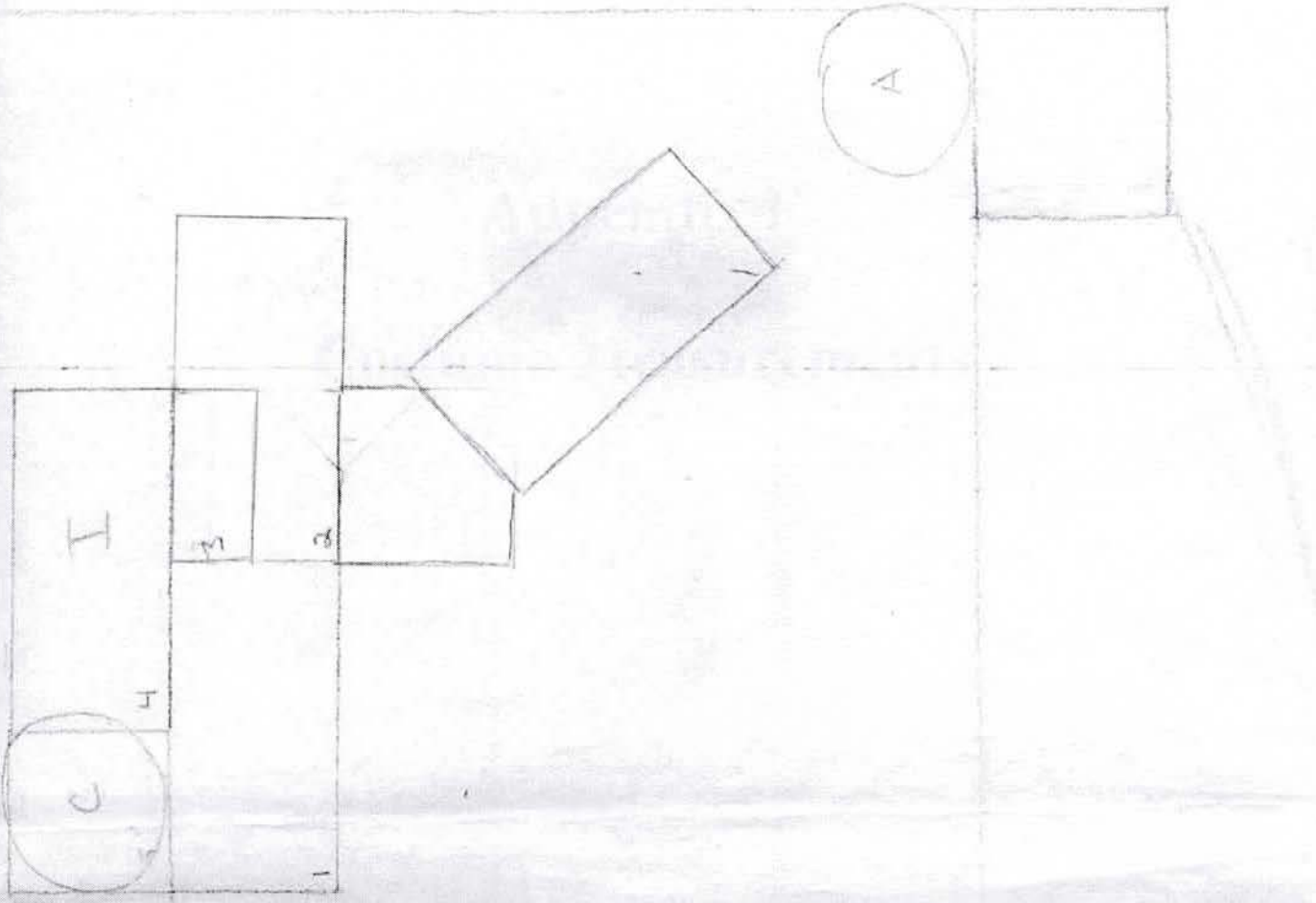
FOH Crew members need to see Mrs. Nigus before the week of the show to pick either Thursday, Friday or Saturday night ushering.

ALL CREW MEMBERS (except FOH) MUST BE AVAILABLE FOR EVERY NIGHT OF TECH WEEK (November 18-23) from 5:30-10pm!!!!

Appendix E

Ground Plan and Sketches





Appendix F

Costume Measurements

Measurements – *Triangle Factory Fire Project*

Actor	Character	Height	Weight	Shoe	Head	Neck	Chest	Waist	Hip	Inseam	W to F
Devon Gibbs	Max Schwartz (Factory)	5'11	270	12	24	17.5	48.5	45.5	47	32	
Zach Brunkhorst	Gordon/Hurwitz (Factory/Factory)	6'	125	10	23	13	31.5	28	35	34	
Luke Schrand	Bernstein/Foreman (Factory/Upper Class)	5'7	110	9.5	23	13	30.5	27	34	27	
Mitch Swaringim	Thug/Steuer (Low Class/Upper Class)	6'	229	10	23	17	45	40.5	45	33	
Ben Fick	Thug/Bostwick (Low Class/Upper Class)	6'									
Nick Graceffa	Ensemble/Judge Crain	5'10	223	12	23	15	39	37	47	31	
Jacob Ward	Sommer/Moore (Professor/Engineer)	5'9	135	9.5	22.5	14	35	29	37	29	
Luke Brown	Shepherd (Reporter)	6'1	170	13	23.5	14	37	32	40	32	
Will Mudd	Harris (Co-owner and Designer)	5'11	130	13	23	14	35	30	37	31	
Noah Canada	Blanck (Co-Owner and Financial)	5'9	180	12							
Kevin Quinn	Croker (Fireman)	5'11	130	12	22	14	34	28.5	38	33	
Zach Lee	Bernstein (Factory Supervisor)	5'9	138	9	22	14	34	29	34	30	
Sam Wells	Gompers/Meehan (Strike Leader/Police)	5'11	150	11.5							
Sarah Christoff	Margaret (Lower Class)	5'6	135	8.5	22	12.5	34	28	36		43
Courtney Musket	Dinah (Bernstein's Secretary)	5'3	135	7.5	22	13	37	27.5	37		40
Jessica Hodge	Ida (Lower Class)	5'6	145	9	22	13	35	29	38		42
Ciara Sillman	Bertha (Lower Class)										
Cameron Wulfert	Rose Freedman (Lower Class)	5'5	110	7	20.5	12	32	25	34		39
Hailey Prichard	May (Lower Class)	5'4	120	8	22	12.5	34	26.5	35.5		40
Sierra Teson	Kate Alterman (Lower Class)	5'7	117	9	21.5	12.5	36	27.5	35		43
Natalie Irlmeier	Mary (Shipping Clerk)	5'1	115	7	22	12.5	33	26	35		37
Donna Lundry	Edith (Head Shipping Clerk)	5'3	135	7.5							
Taylor Kelly	Belmont (VERY High Class)	5'9	215	10	22	15	45	35	47		45
Sydney Lance	Ethel (Lower Class)	5'1	110	6	21.5	12	34	24	34		37
Ally Jones	Yetta (Lower Class)	5'6	118	9	21.5	12.5	33.5	26.5	35		42
Livi Hill	Schneidermann (Higher Class)	5'7	114	8.5	22	12	33	26.5	34		42.5
Faith Mueller	Vendor (Lower Class, scarf for vendor)	5'5	130	8.5	22	12	33.5	26	36		40

Appendix G

Rehearsal Schedule

Rehearsal Calendar – *The Triangle Factory Fire Project*

Mon	Tues	Wed	Thurs	Fri	Sat
9/23 Read Through 6-9pm <i>(could be excused early)</i> Girl's Golf 3:30pm Softball 4:30pm Ally 6:30-7:30	24 Girl's Golf 3:30pm Cross Country 4:00pm Livi 3-9	25 Softball 4:15pm Barbershop 2:30-3:30 Kevin 6-9 Zach, Devon 5-9	26 Girl's Golf 3:30pm Softball 4:15pm Nick, Luke, Noah, Zach 6-9 Livi 3-9 Cameron 6-9	27 Softball 4:15pm Cross Country 4:00pm	28 Football at FZE 1pm
30 New Student Showcase Dress 2:30pm	10/1 New Student Showcase 7pm	2 Blocking – Act One 6-9pm Girl's Golf 10:00am Softball 4:15pm Kevin 6-9 Zach, Devon 5-9	3 Softball 4:15pm Nick, Luke, Noah, Zach 6-9 Livi 3-9 Cameron 6-9	4 Blocking – Act Two 2:30-4pm Football 7pm Softball 4:15pm	5 Cross Country 4:00pm
7 The Strike 6-8pm Devon Ally 6:30-7:30	8 The Fire 6-9pm Devon Show Choir 5-8	9 Charities Pier 2:30-3:15pm Barbershop 2:30-3:30 Kevin, Zach 6-9, Devon	10 Funeral 2:30-3:15pm	11 Football at Washington 7pm	12
14 Run Act I Fight Call 6-9pm Natalie/Faith Late Will 2:30-4:00 Ally 6:30-7:30	15 Harris and Blanck 2:30-3:15pm	16 Luke 3-4pm Barbershop 2:30-3:30 Kevin 6-9 Zach, Devon 5-9	17 Mr. FZN 7:00pm NO REHEARSAL	18	19 Football at Ladue 1pm

Rehearsal Calendar – *The Triangle Factory Fire Project*

Mon	Tues	Wed	Thurs	Fri	Sat
10/21 The Lock 6-7pm The Defense 7-8pm <i>Ally 6:30-7:30</i>	22 Run Act I 2:30-4pm <i>Livi 3-9</i>	23 Run Act II 6-9pm <i>Kevin 6-9 Zach, Devon 5-9</i>	24	25 Kate, Steuer, Bostwick 2:30-3:15pm Football 7pm	26
28 Run Show 6-9pm Last rehearsal with book in hand <i>Ally 6:30-7:30</i>	29 Safe Halloween NO REHEARSAL	30	31 TOTS Eat!! NO REHEARSAL	11/1 <div style="border: 1px solid black; padding: 5px; display: inline-block;"> <i>Aladdin, Jr. 7:00pm</i> </div>	2
4 Act I Line Call 2:30-4pm <i>Will 2:30-4:00</i>	5 Act II Line Call 2:30-4pm <i>Livi 3-9</i>	6 Run Act I 6-9pm <i>Zach, Devon 5-9</i>	7 Run Act II 6-9pm <i>Livi 3-9 Cameron 6-9</i>	8	9
11	12 Trouble Spots 2:30-3:15pm <i>Livi 3-9</i>	13 Run Show 6-9pm <i>Zach, Devon 5-9</i>	14 Run Show 6-9pm <i>Livi 3-9, Cameron 6-9</i>	15	16
18	19	20	21	22	23
<i>Dress and Show Week – ALL MUST BE PRESENT Call: 5:30pm Curtain: 7:00pm</i>					

Appendix H

Production Poster

**The Fort Zumwalt North Panther Players
Proudly Present**

The Triangle Factory

The Project

**Written by Christopher Piehler in
collaboration with Scott Alan Evans**

November 21, 22, 23

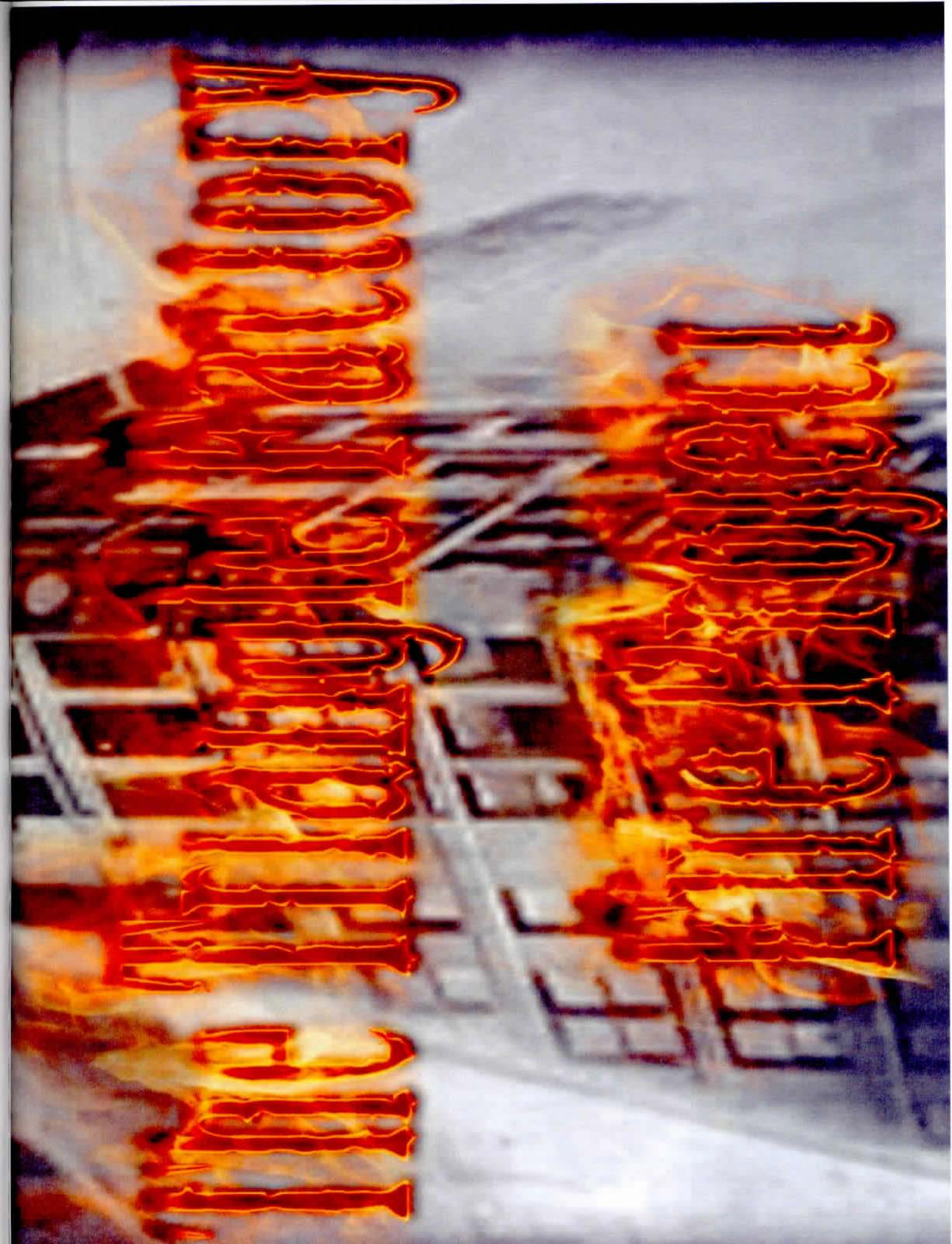
7:00pm

NHS Auditorium

Tickets: \$5 at the door

Appendix I

Production Powerpoint



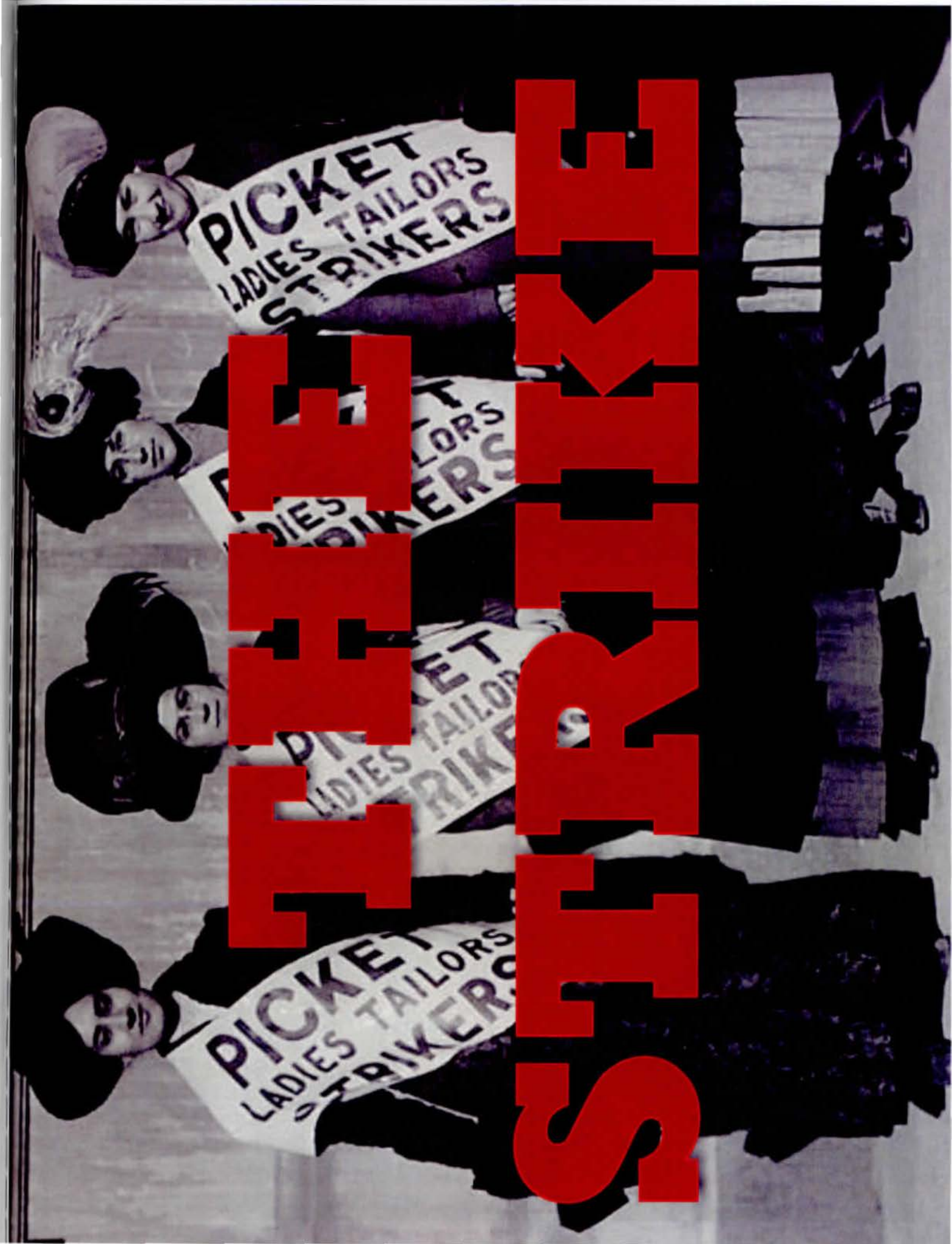


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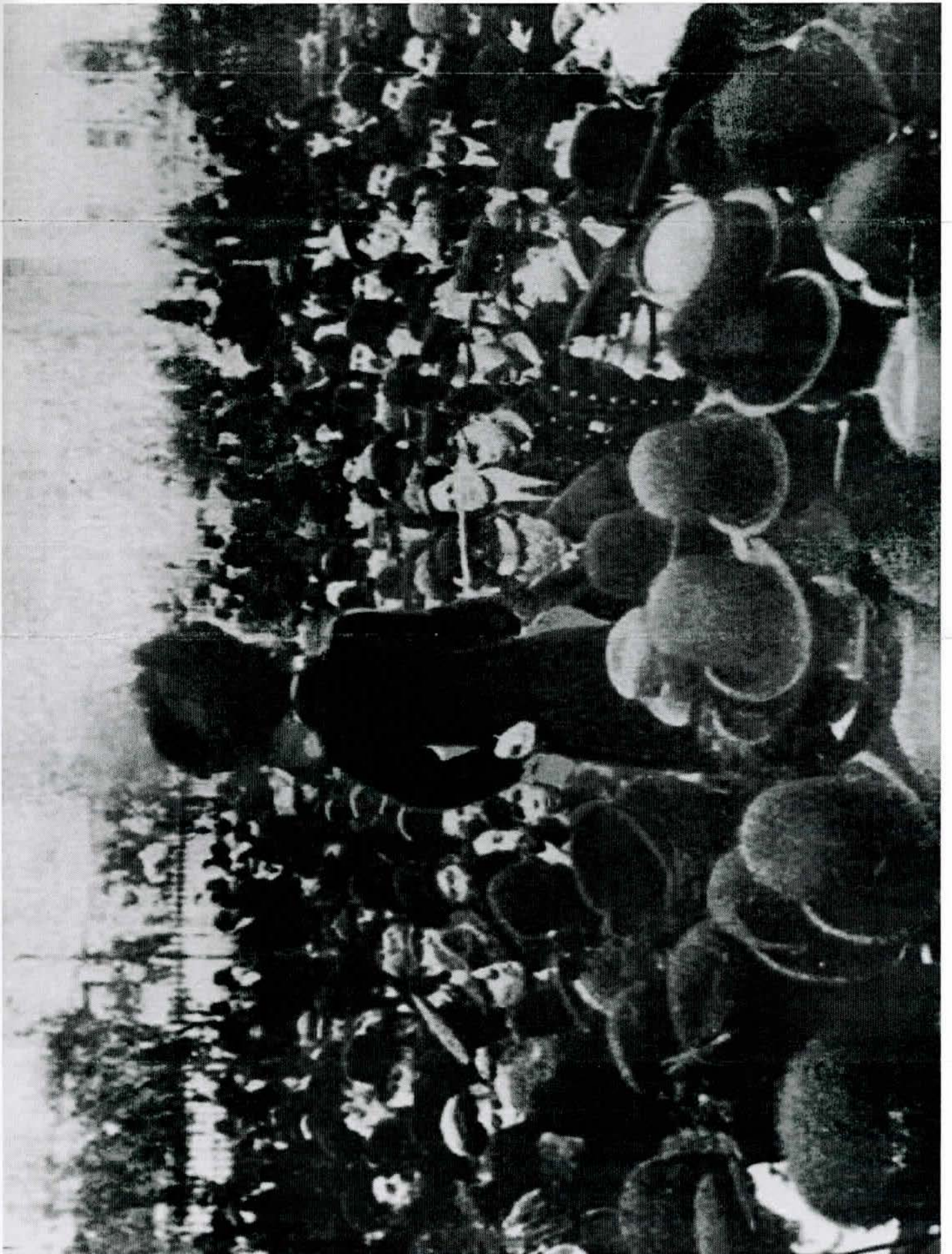
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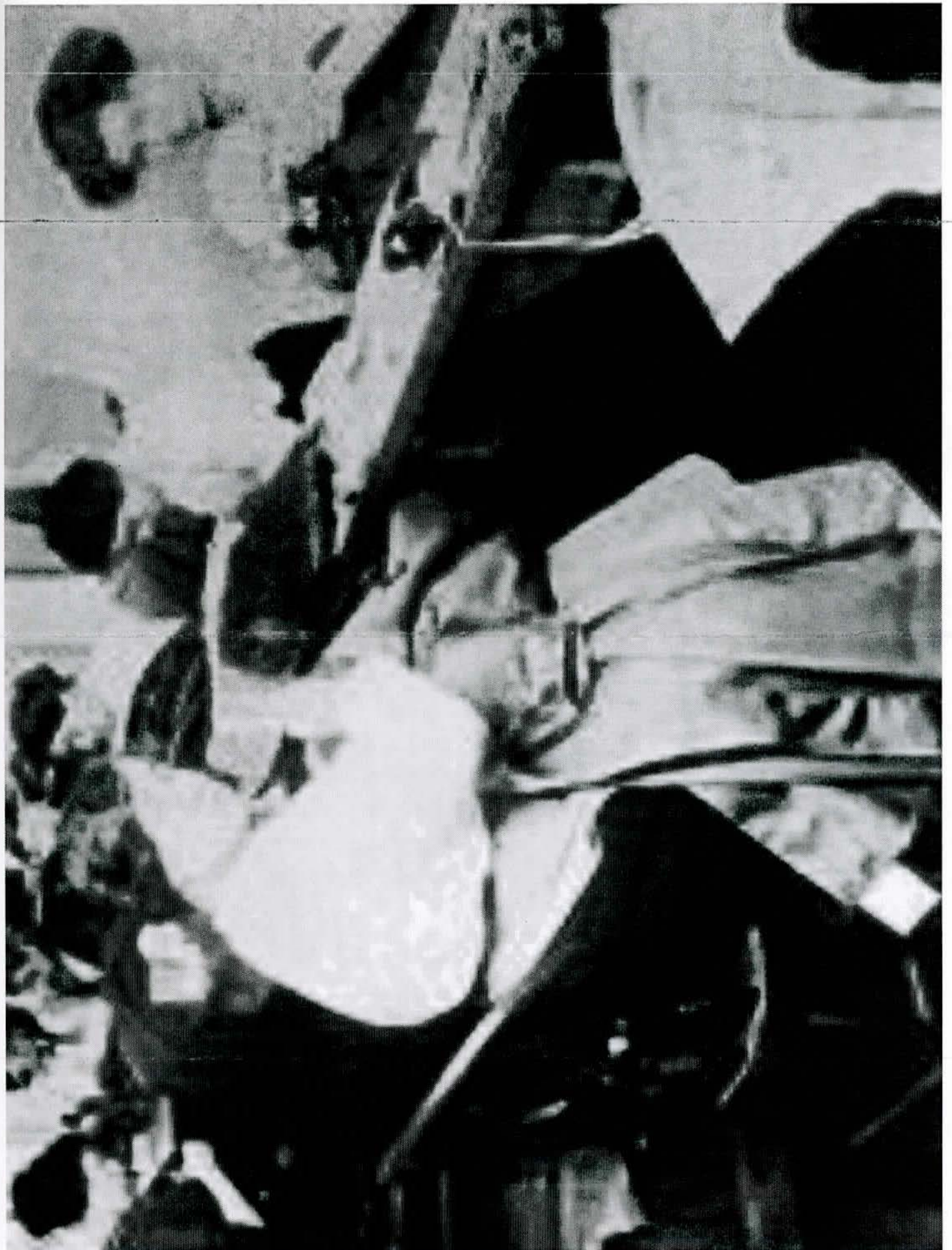
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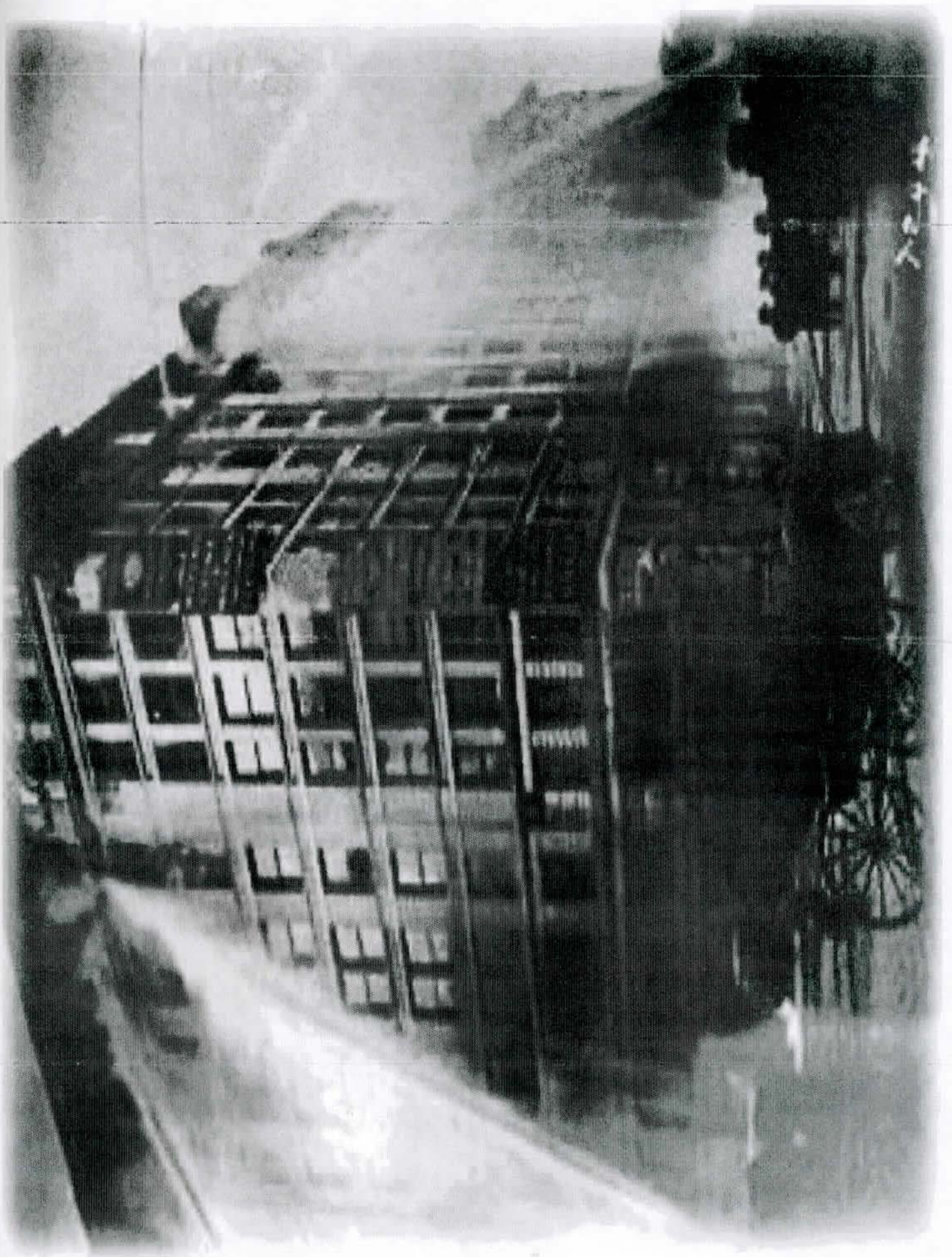
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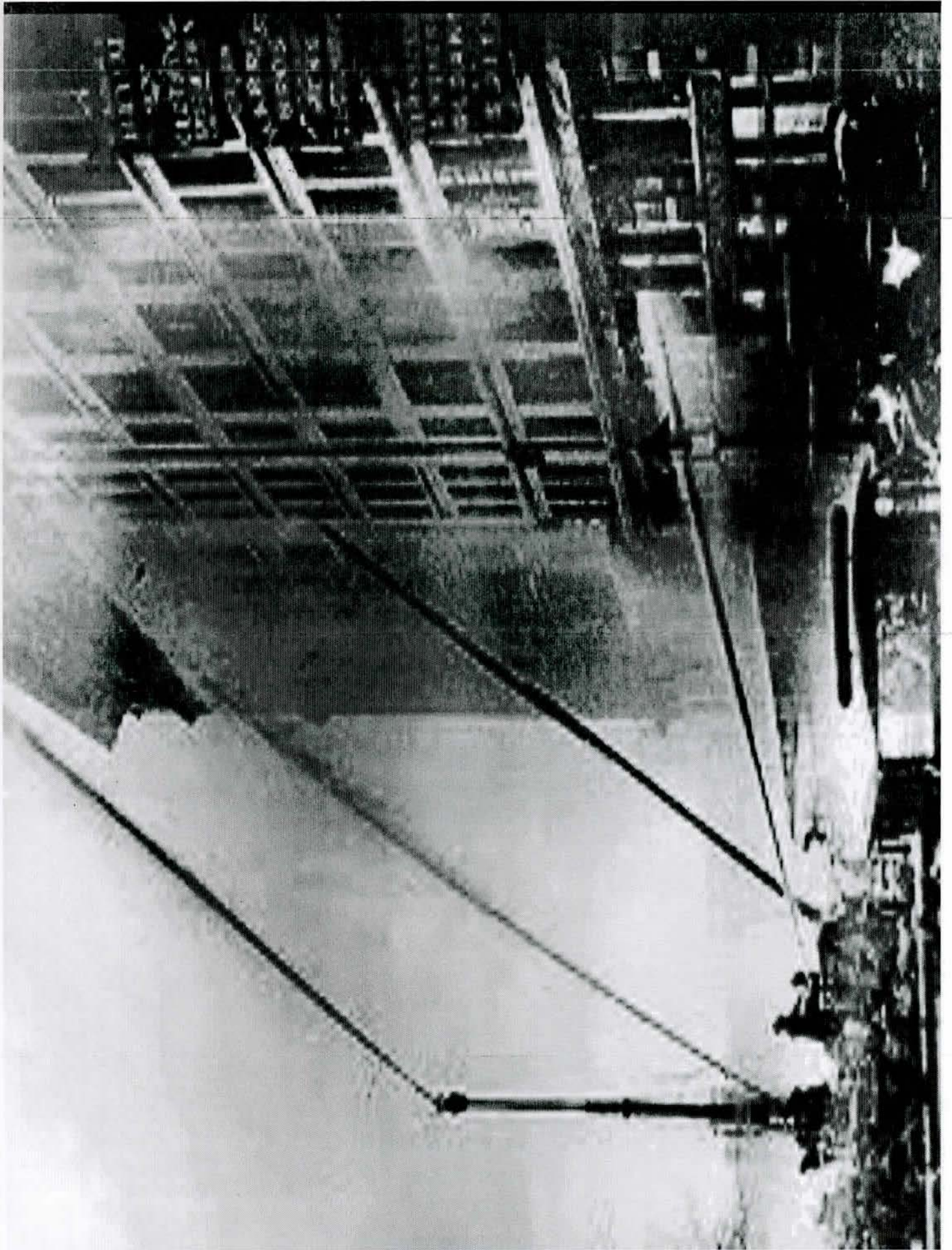




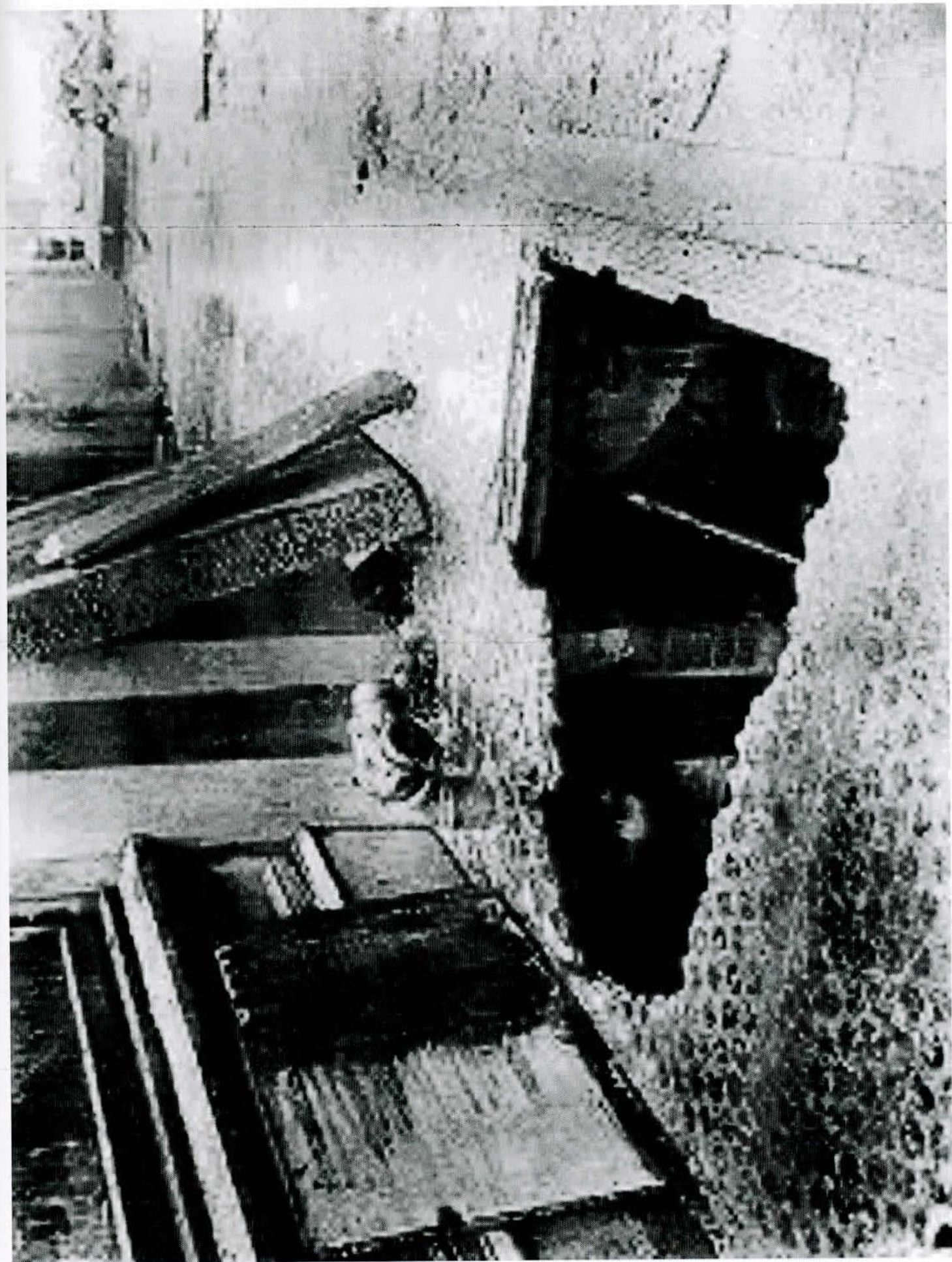


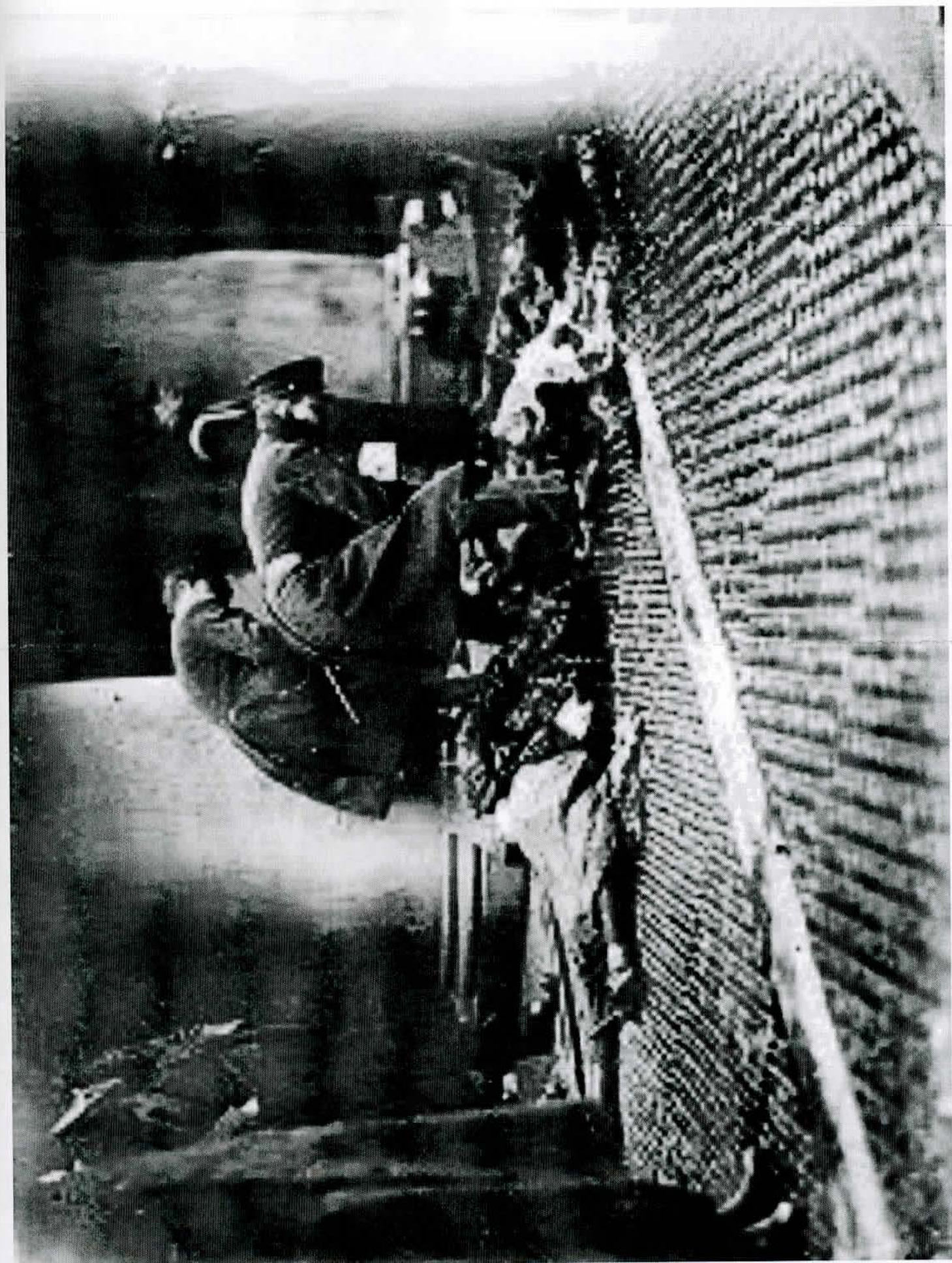


THE FIRE











CHARLIE'S PIER

FIRE TRAP VICTIMS BURIED

DRAFT NEW LAW TO SAVE SHOP WOR.

THE WEATHER

No. 1021 P. M.

SHEEHAN LOSES IN CAUCUS

Who Is Responsible?



NEW YORK EVENING JOURNAL

8TH EDITION
EXTRA

NEW YORK, TUESDAY, MARCH 26, 1941.

PRICE 10 CENTS

ONE CENT

WOMAN TELLS OF FIGHT FOR LIFE AT BARRED DOORS!

The latest developments to-day in the Arch building fire, where 146 wage earners, the majority of them girls, lost their lives, are these:

Mrs. Irene Salves, who escaped from the burning building, corroborated in a thrilling story of the fire the charge made by Chief Croker and others that the doors were locked, cutting off all escape by the stairs. Mrs. Salves will tell her story to-day to the District Attorney and the police.

Five Marshal William L. Biers to-day will continue his inquiry into the fire. He will examine fifteen operators and eight firemen.

Twenty-nine more bodies were identified, making a total of 113 out of the 145 victims. In this total are included the dead and the two bodies the police insist are still in the subcellar. The number of bodies recovered to the Morgue was 142. This leaves twenty-nine also unidentified at the Morgue.

Through the efforts of the Evening Journal and American a commission comprising five men of expert opinion was organized to make recommendations to the present building laws that will three additional means of escape and means to correct steps and all manufacturing structures. Recommendations for the safety of the building of the victims to-day reached the total of \$14,000 at the request of the New York State Fire Marshal, William L. Biers, who has been on a pleasure jaunt to France.

There were a few other people present, and to-day there will be more, when the victims of the fire today will be taken to their graves with a final service about playing dead matches. The fire today will be held in conjunction with other later regulations have passed in the present process. The fire today will be held in conjunction with other later regulations have passed in the present process.

Mr. O'Connell, who has charge of the bodies at the Morgue, will to-day receive the trophies and jewelry of the unidentified dead to the Third City's street station. Later they will be taken to the County's office.

SURVIVOR'S REMARKABLE STORY.

The remarkable story of Mrs. Irene Salves, of No. 100 East Second street, who escaped from the burning Arch Building, in which she corroborates Fire Chief Croker and others, who charge that the doors leading to the stairs were locked, cutting off all escape to that direction, was related to-day in an Evening Journal

FIRE TRAP VICTIMS BURIED

DRAFT NEW LAW TO SAVE SHOP WORKERS

THE WEATHER
Part and much under today's sky

NEW YORK EVENING JOURNAL

8TH EDITION EXTRA

No. 9,971 P. M.

NEW YORK, TUESDAY, MARCH 24, 1914.

PRICE 5 CENTS

ONE CENT

**SHEEHAN
LOSES IN
CAUCUS**

Who Is Responsible

THE LIFE AT BARRED DOORS!

INDICIVEMENT

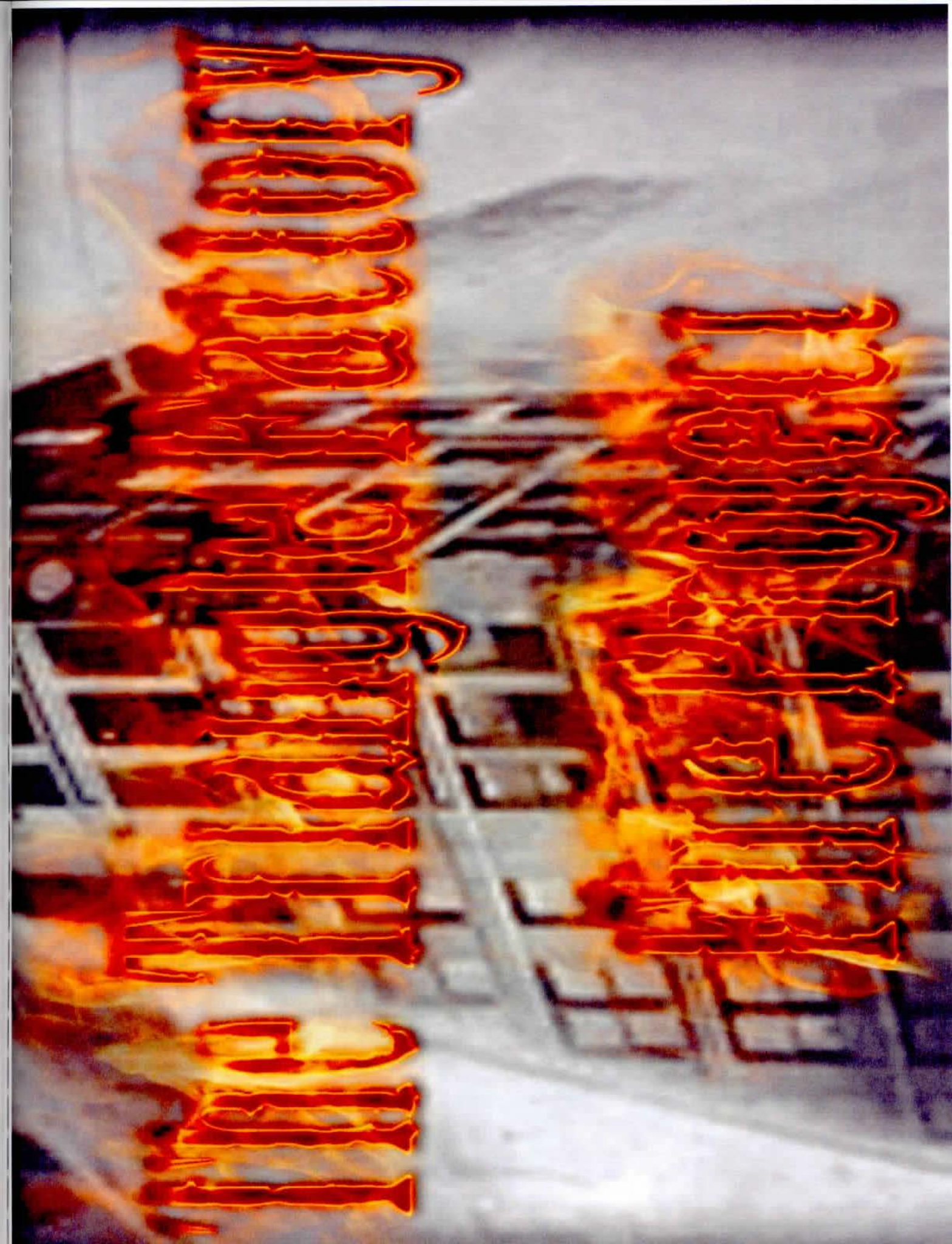
The first actor in this tragedy was the fire which broke out at 10:10 o'clock in the morning at the corner of Broadway and Avenue C. The fire was caused by a gas stove which had been left burning in the kitchen of the building. The fire spread rapidly and in a few minutes the building was a mass of flames. The firemen arrived at the scene at 10:15 o'clock and worked for several hours to bring the fire under control. The building was completely destroyed and the firemen were unable to save any of the contents. The fire caused the death of several people and the injury of many others. The fire was a terrible tragedy and a warning to all who live in tenement houses.



The fire broke out at 10:10 o'clock in the morning at the corner of Broadway and Avenue C. The fire was caused by a gas stove which had been left burning in the kitchen of the building. The fire spread rapidly and in a few minutes the building was a mass of flames. The firemen arrived at the scene at 10:15 o'clock and worked for several hours to bring the fire under control. The building was completely destroyed and the firemen were unable to save any of the contents. The fire caused the death of several people and the injury of many others. The fire was a terrible tragedy and a warning to all who live in tenement houses.

SURVIVOR'S REMARKABLE STORY.

The remarkable story of Mrs. James Brown, of No. 128 East 12th Street, who escaped from the burning Arch Building, in which she was living with her husband and three children, is a story of heroic courage and self-sacrifice. Mrs. Brown was the only person to escape from the building, and she did so by a most remarkable feat. She was trapped in a room which was completely surrounded by flames, and she was unable to open the door. She was forced to wait for several hours before the firemen arrived and rescued her. Her story is a true and inspiring one, and it is a warning to all who live in tenement houses.





WISHING
A HAPPY
NEW YEAR



Prosperity your
portion be
throughout the
coming year



CELEBRATE 1911

Wishing you
A HAPPY
NEW YEAR

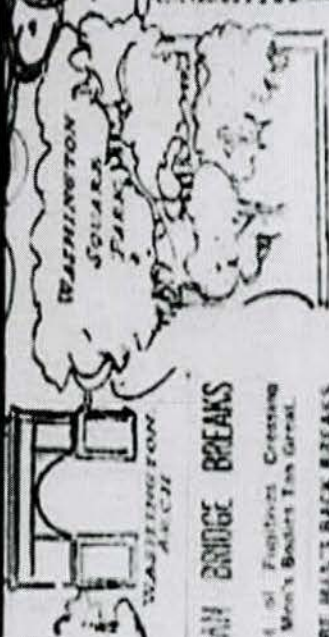
Prosperity your
portion be
throughout the
coming year



MORE THAN 140 DIE AS FLAMES SWEEP THROUGH THREE STORIES OF FACTORY BUILDING IN WASHINGTON PLACE

DIAGRAMMATIC SKETCH OF THE SCENARIOS OF YESTERDAY'S FIRE HORROR

Headed of some of the unfortunates who jumped from the windows, lying where they struck the pavement.



HUMAN BRIDGE BREAKS

Weight of Fire-Driven Ceiling Over Man's Backs Too Great.

CENTRE MAN'S BACK BREAKS

The Only Two Men Lined This Grip on Windows Aids and Aid Fall to Death.

TELLS STORY OF FIRE

Samuel Lamm, on Hospital Cot, Describes Horror.

SLID DOWN ELEVATOR ROPES

Several Girls Who Escaped Took Shock After Wind Must Be Greatly Quoted.

DOOR CLOSED, CROKER SAYS

Thinks Access to Escape May Have Been Blocked.

CROKER SAYS LACK OF FIRE ESCAPES IS CAUSE

Fire Department Official Says Building in One of Seven Thousand in Like Peril.

DISASTER EASY TO REPEAT

Former State Labor Official Says From Ohio Warning Against Just Such a Disastrous Week's Ago.

SCORES OF GIRLS LEAD TO DEATH IN STREETS TEN STORIES BELOW THEM.

HAD NO CHANCE FOR LIFE UNABLE TO REACH ELEVATORS AT STAIRWAY, EMPLOYEES RUSH TO WINDOWS.

CROKER BLAMES ESCAPES FROM AN OVERSIGHT OF BUILDING SAYS FIRE CHIEF, SAYING THAT IS REASON FOR FEARFUL LOSS OF LIVES IN DISASTER.

ELEVATORS HAVE HUNDREDS OF FEET OF FREE SPACE IN FLIGHT LIFT FROM THE FLOOR TO CEILING, BUT ONLY ONE OR TWO AT MOST AT PHASE OF ESCAPE.

THAT THE BUILDING WAS NOT A FIRE-PROOF BUILDING, BUT A COMMON BRICK BUILDING, WITH A STAIRWAY AND ELEVATORS IN THE CENTER, WAS THE REASON FOR THE FEARFUL LOSS OF LIVES IN DISASTER.

THE FIRE CHIEF SAID THAT THE BUILDING WAS NOT A FIRE-PROOF BUILDING, BUT A COMMON BRICK BUILDING, WITH A STAIRWAY AND ELEVATORS IN THE CENTER, WAS THE REASON FOR THE FEARFUL LOSS OF LIVES IN DISASTER.

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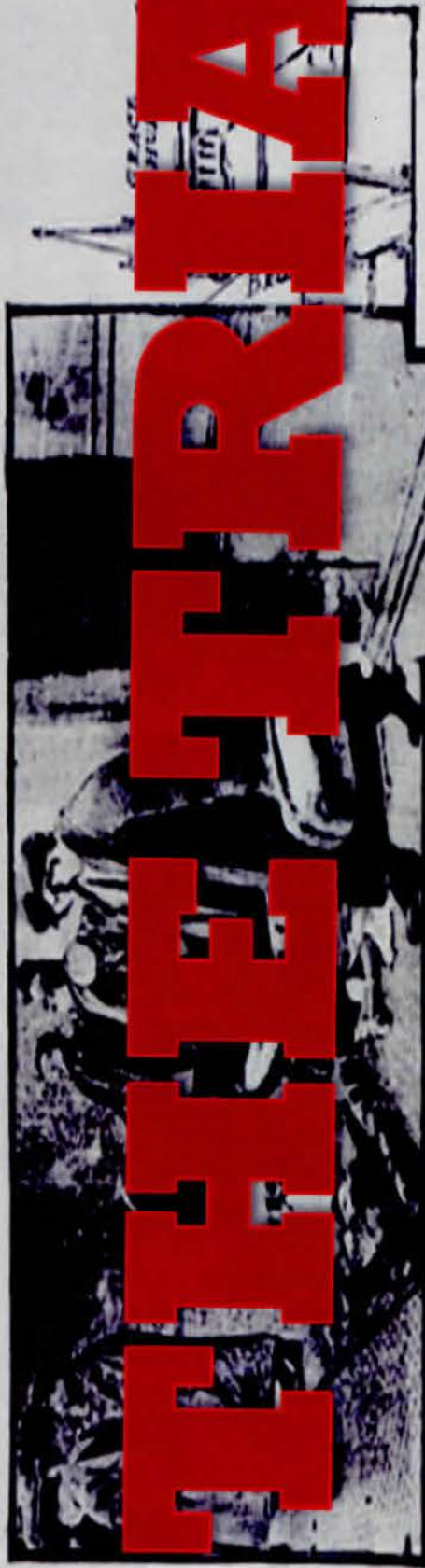
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MORE THAN 140 DIE AS FLAMES SWEEP THROUGH THREE STORIES OF FACTORY BUILDING IN WASHINGTON PLAC

DIAGRAMMATIC SKETCH OF THE SCORCHING OF YESTERDAY'S FIRE HORROR

Hundreds of scores of the workmen were jumped from the windows, lying where they struck, the pavement.



THE TRAIL BEGINS

MAN BRIDGE BREAKS

Flight of Firefighters Crossing for Men's Bodies Toward

TRE MEN'S BACK BREAKS

Other Two Men Lose Their Lives in Washington Falls and All Paid to Death

TELLS STORY OF FIRE

Samuel Levine, an Hospital Co., Describes Horror.

SLID DOWN ELEVATOR ROPE

Several Girls Who Escaped Train Killed After Men Went to Great Death

DOOR CLOSED, CROKER SAYS

Thinks Access to Stairway May Have Been Blocked

CROKER SAYS LACK OF FIRE ESCAPES IS CAUSE

Fire Department Official Says Building Is One of Seven Threatened in Like Peril.

DISASTER EASY TO REPEAT

Former State Labor Official Says Project Once Warning Against Just Such a Dis- aster Works Ago



Scores of Girls Leap to Die in Streets Ten Stories Below Them.

HAD NO CHANCE FOR L Unable to Reach Elevators Stairways, Employees Run Down

CROKER SAYS ESCAPES WERE MADE OF BUILDING Boys Who Began The Fight to Save Lives in D

Federal Police at Trapped Who Fight Like Furies for Flame Cuts, Almost the Only Means of Escape, as Flames Sweep Through the Workmen

There were just as a fire that it is with others. Factory job building. The fire started in the third floor and spread downwards. The fire spread through the building and outwards. The fire spread through the building and outwards.

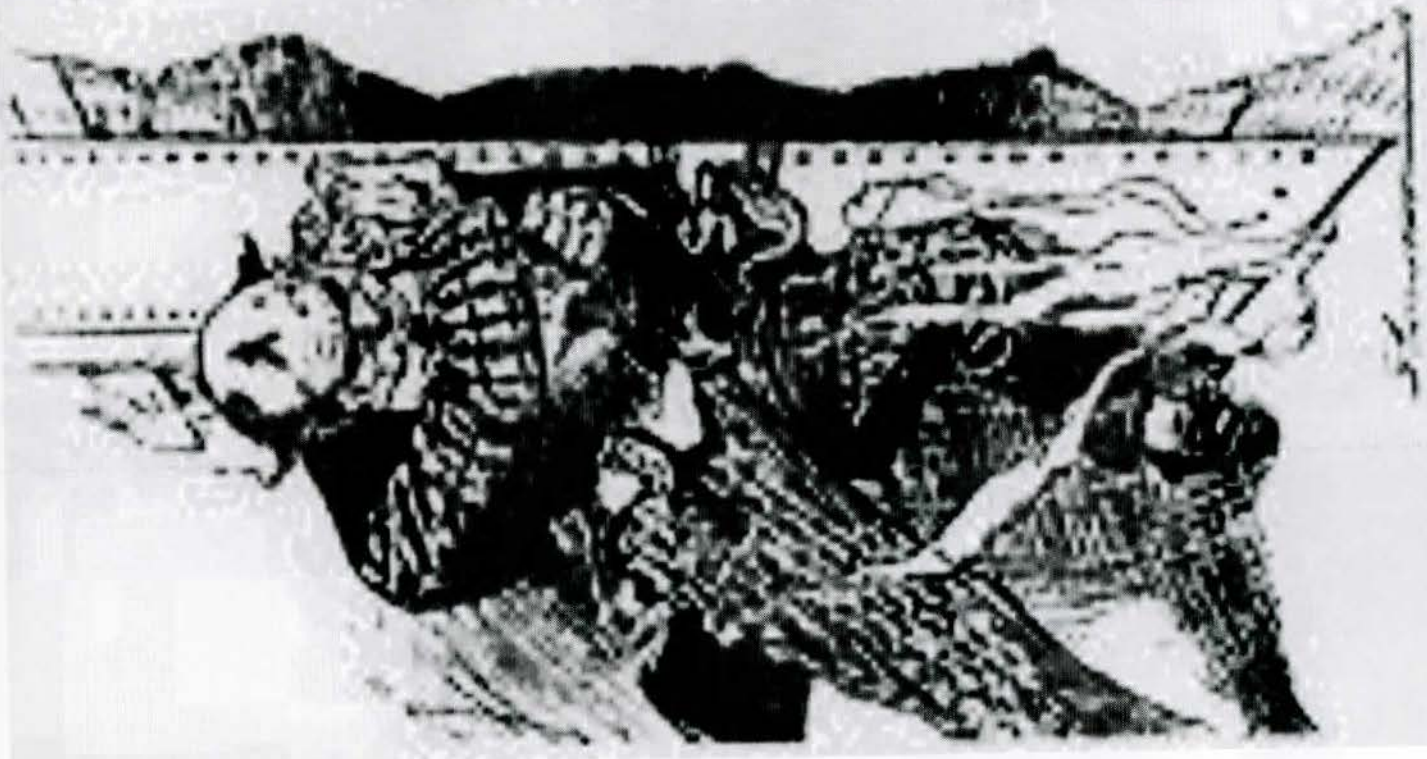
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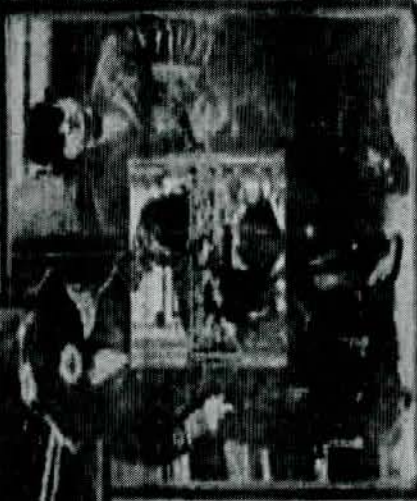
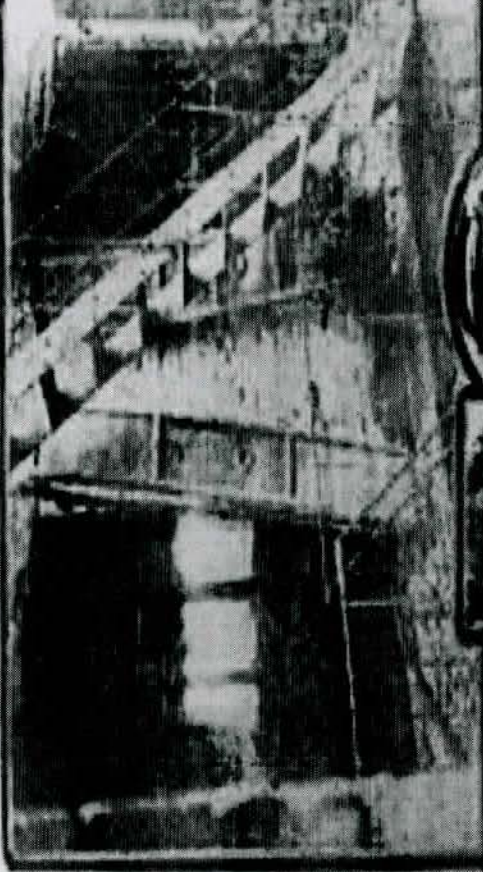






HARRIS AND BLANCK

How Girls Were Trapped at Every Turn, and Some Principals in the Tragedy



SALES

Advertisement for a sales company, featuring a logo and text.

SHULTS
DICKENS

Advertisement for Shults Dickens, featuring a logo and text.

New York American Building

Advertisement for the New York American Building, featuring a logo and text.

Advertisement for Arrow Brand and Bedell, featuring a woman in a dress and a pair of glasses.

Arrow Brand

Bedell

Silk Dress Sale \$12.00

Advertisement for Arrow Brand and Bedell, featuring a woman in a dress and a pair of glasses.

City of Chicago

Sink Capital

148 PERISHED IN FIRE

CHAS. DIXIE FLYER FALLS 75 FEET

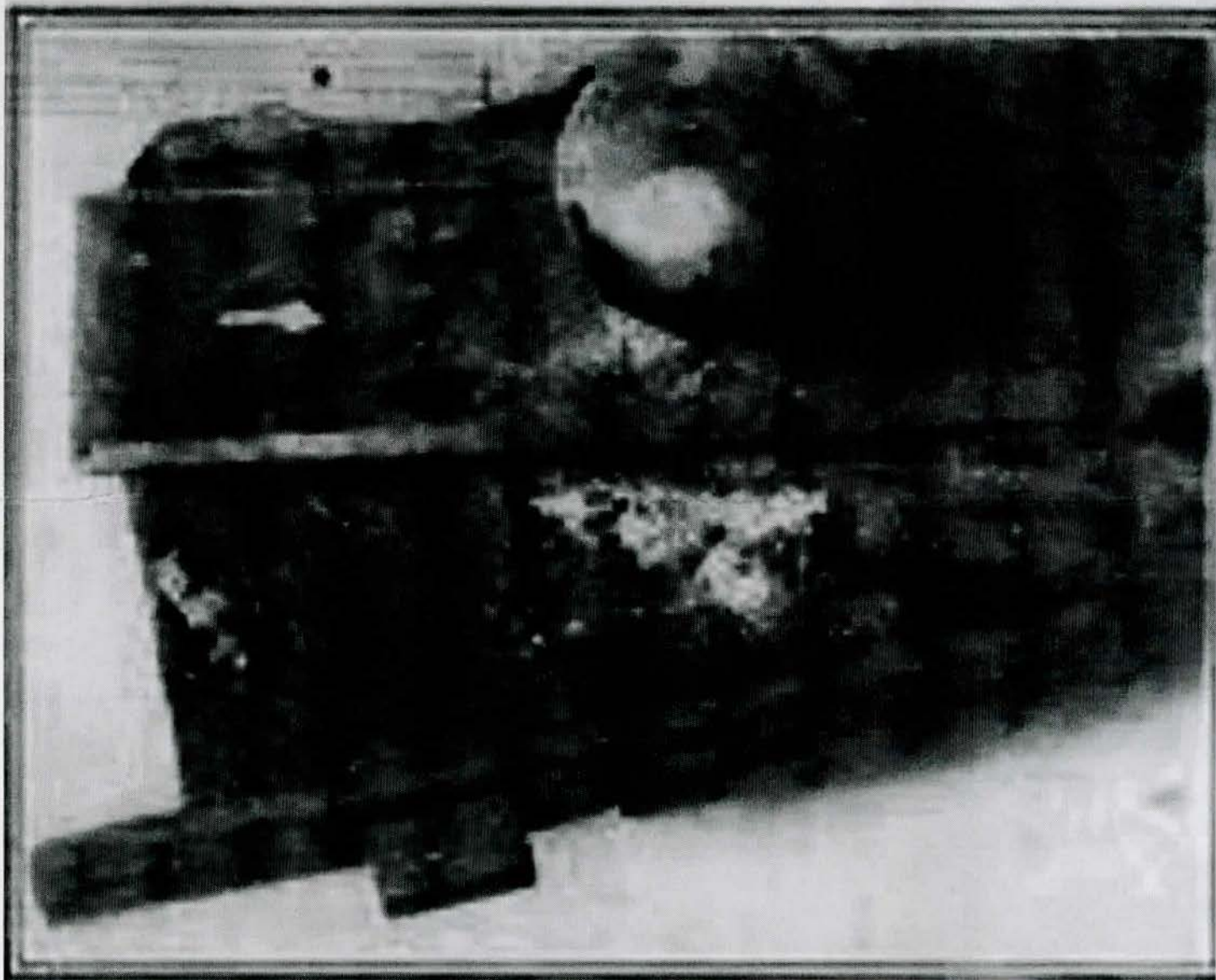


WRECKAGE OF PLANE
FALLS FROM SKY

WRECKAGE
FALLS FROM SKY

WRECKAGE

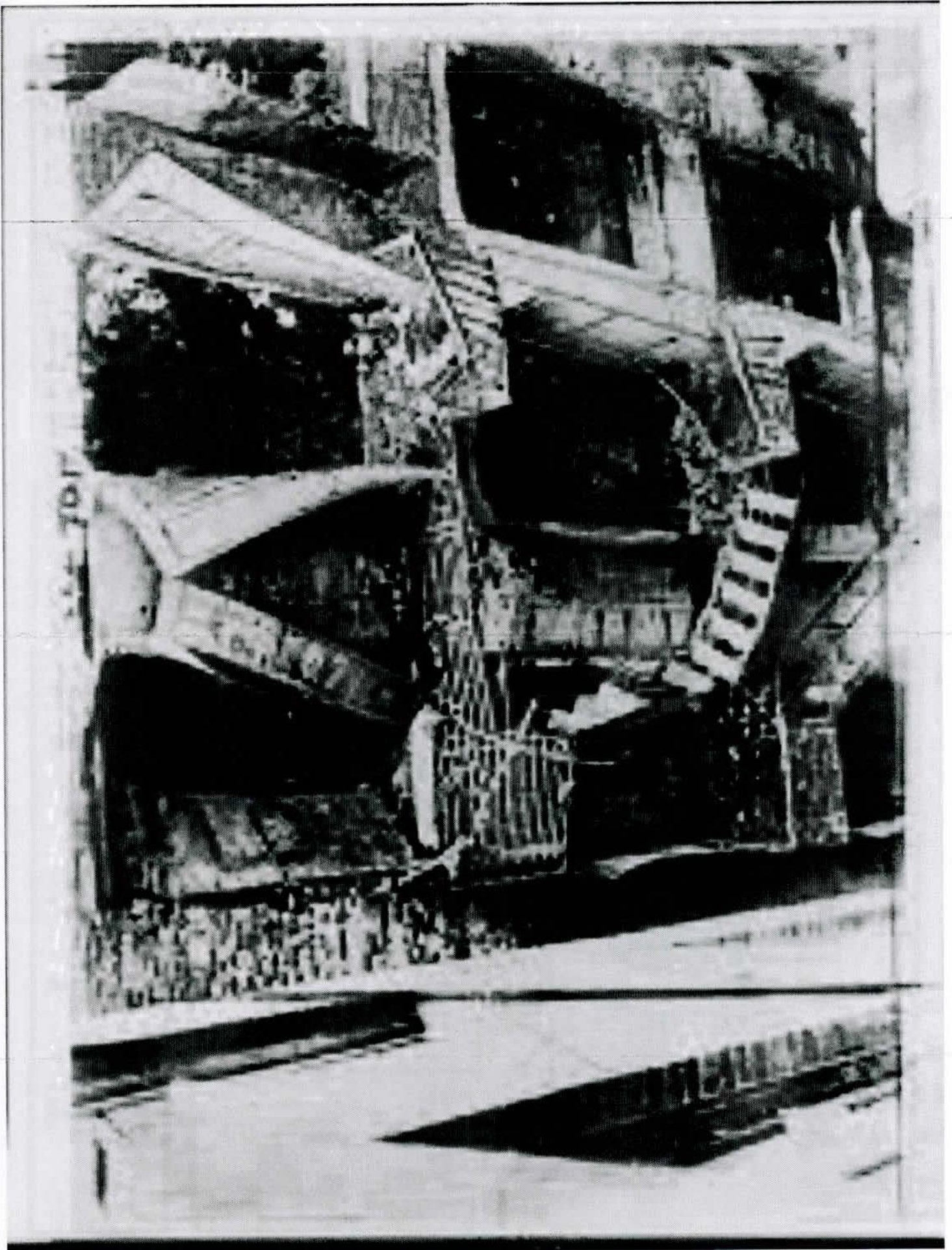
WRECKAGE



THE TOC I

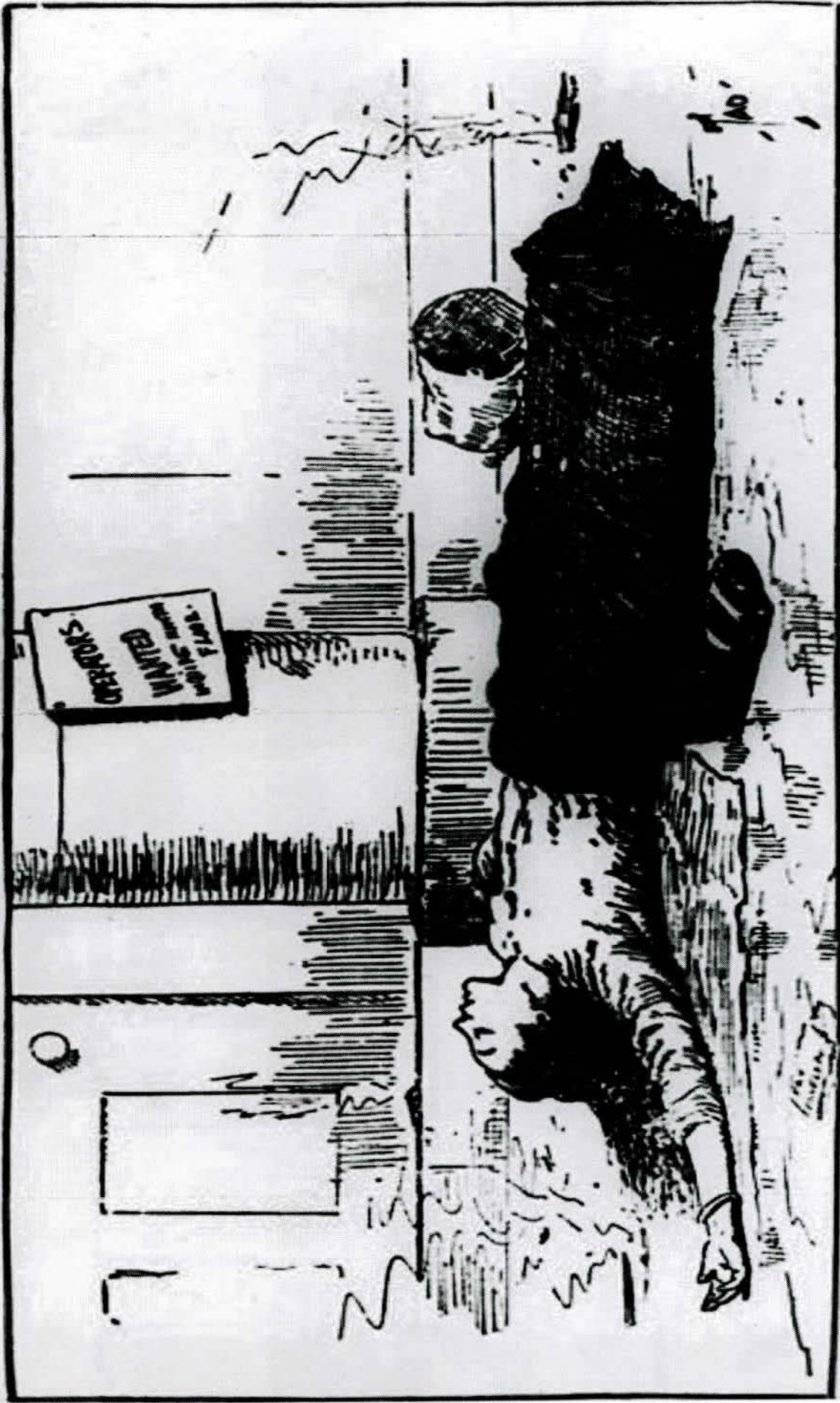






This Is One of a Hundred Murdered

Is any one to be punished for this?



This Is One of a Hundred Murdered

Is any one to be punished for this?

KATIE ALTRIMAN



INSPECTOR OF BUILDINGS!



INSPECTOR OF BUILDINGS!



THE PROSECTORS

**TRIANGLE SHIRT WAIST MANUFACTURERS
LISTENING TO TESTIMONY AGAINST THEM**



MAX BLAU

MAX BLAU

TRIANGLE SHIRT WAIST MANUFACTURERS
LISTENING TO TESTIMONY AGAINST THEM



DEFENSE

MAX BLANK

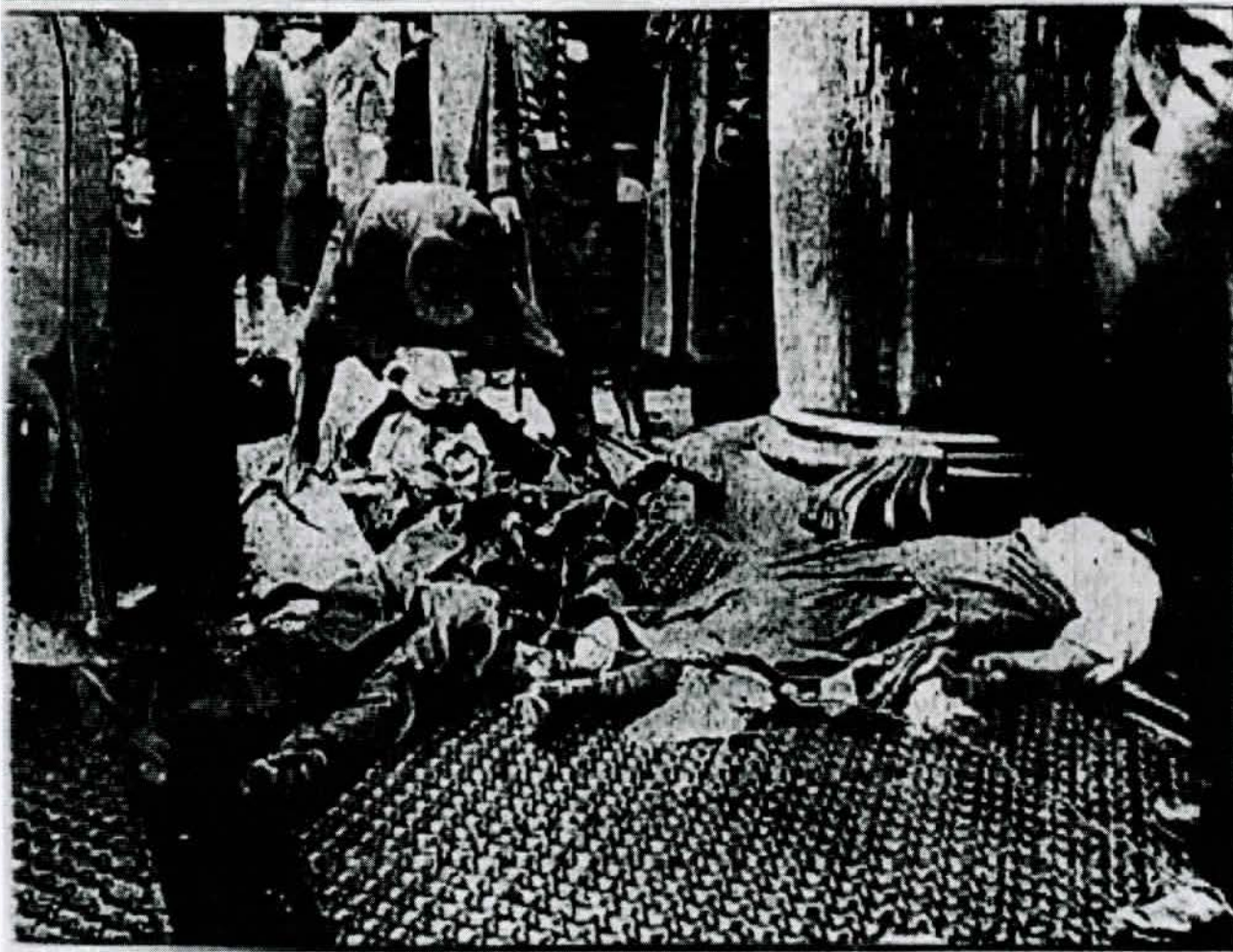
OSCAR HARRIS

THE NEW YORK HERALD.

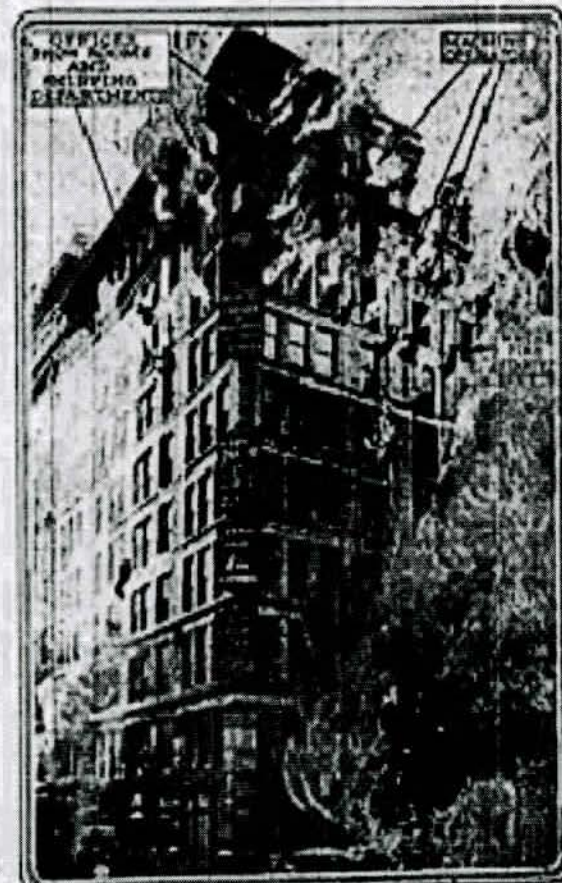
***** NEW YORK, SUNDAY, MARCH 26, 1911. — 112 PAGES. — 25 CENTS PER COPY. — PUBLISHED WEEKLY. — ESTABLISHED 1850. —

PRICE FIVE CENTS.

HUNDRED AND FIFTY PERISH IN FACTORY FIRE; WOMEN AND GIRLS, TRAPPED IN TEN STORY BUILDING, LOST IN FLAMES OR HURL THEMSELVES TO DEATH



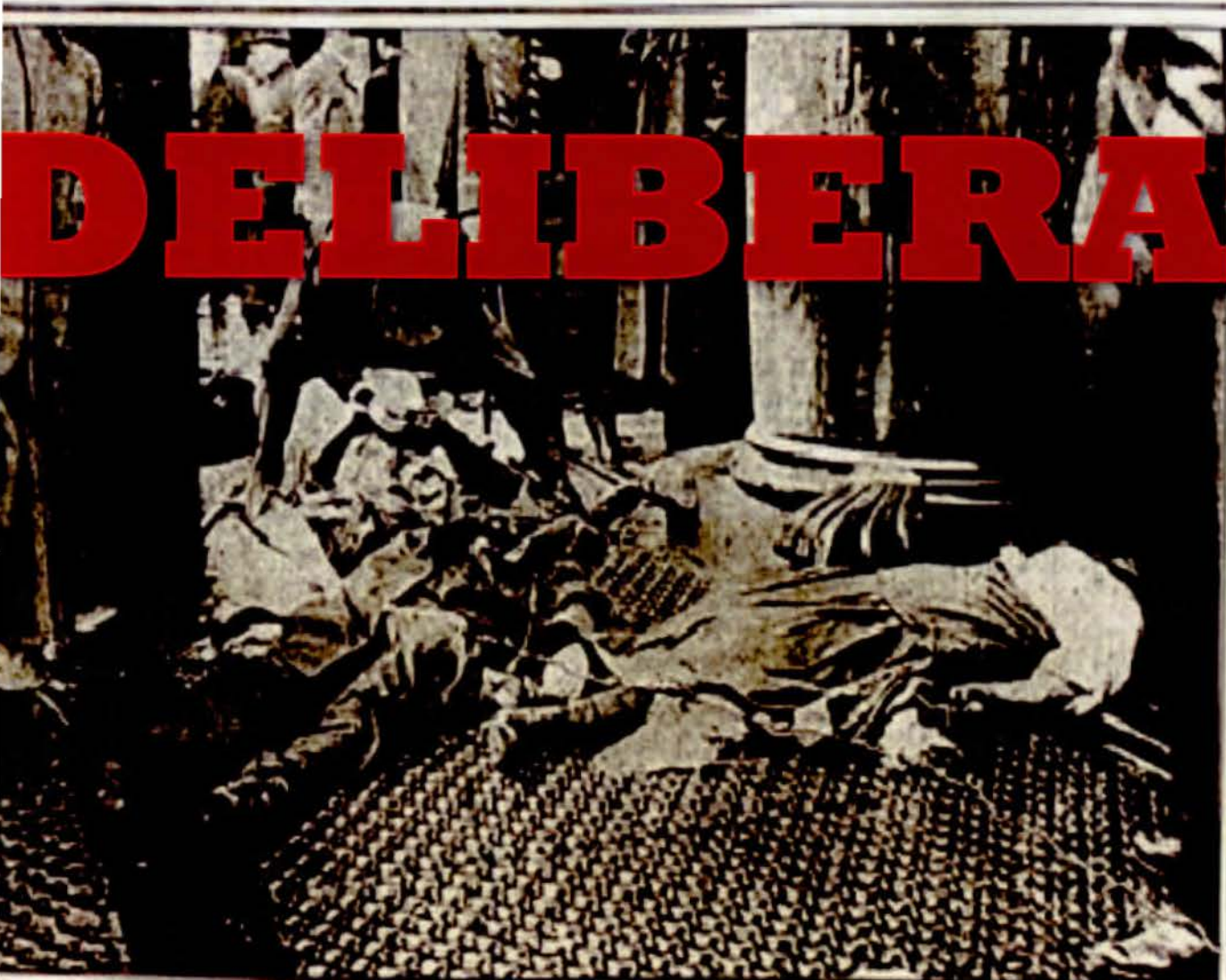
IDENTIFYING BODIES OF THOSE WHO JUMPED TO THE SIDEWALK.



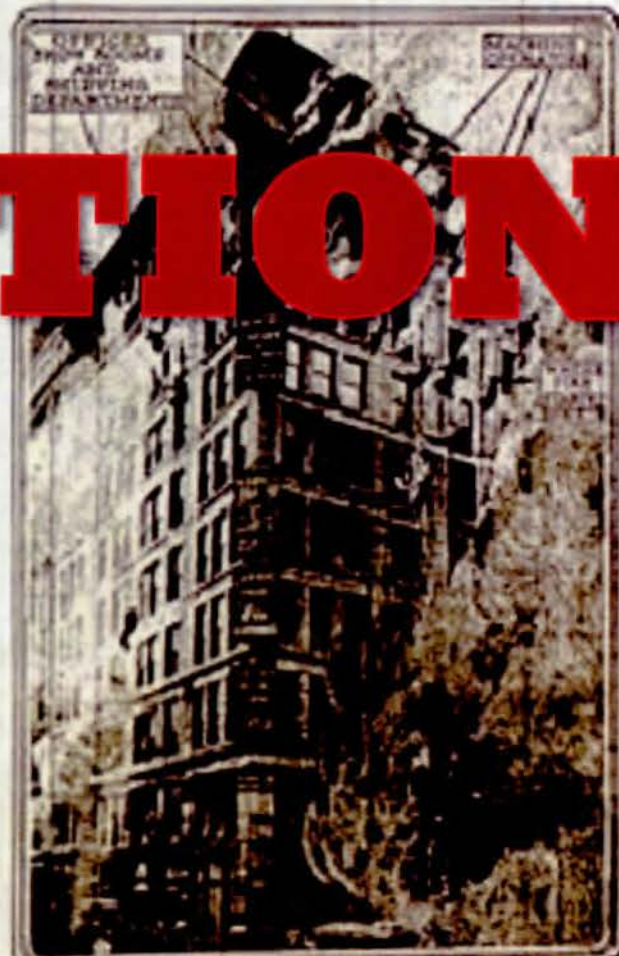
BUILDING AT NORTHWEST CORNER OF EAST WASHINGTON STREET AND BROADWAY, WHICH TAKES TOP FLOORS IN WHICH LOSS OF LIFE OCCURRED, WERE COMPLETELY DESTROYED.

Only One Fire Escape

HUNDRED AND FIFTY PERISH IN FACTORY FIRE;
WOMEN AND GIRLS, TRAPPED IN TEN STORY BUILDING,
LOST IN FLAMES OR HURL THEMSELVES TO DEATH



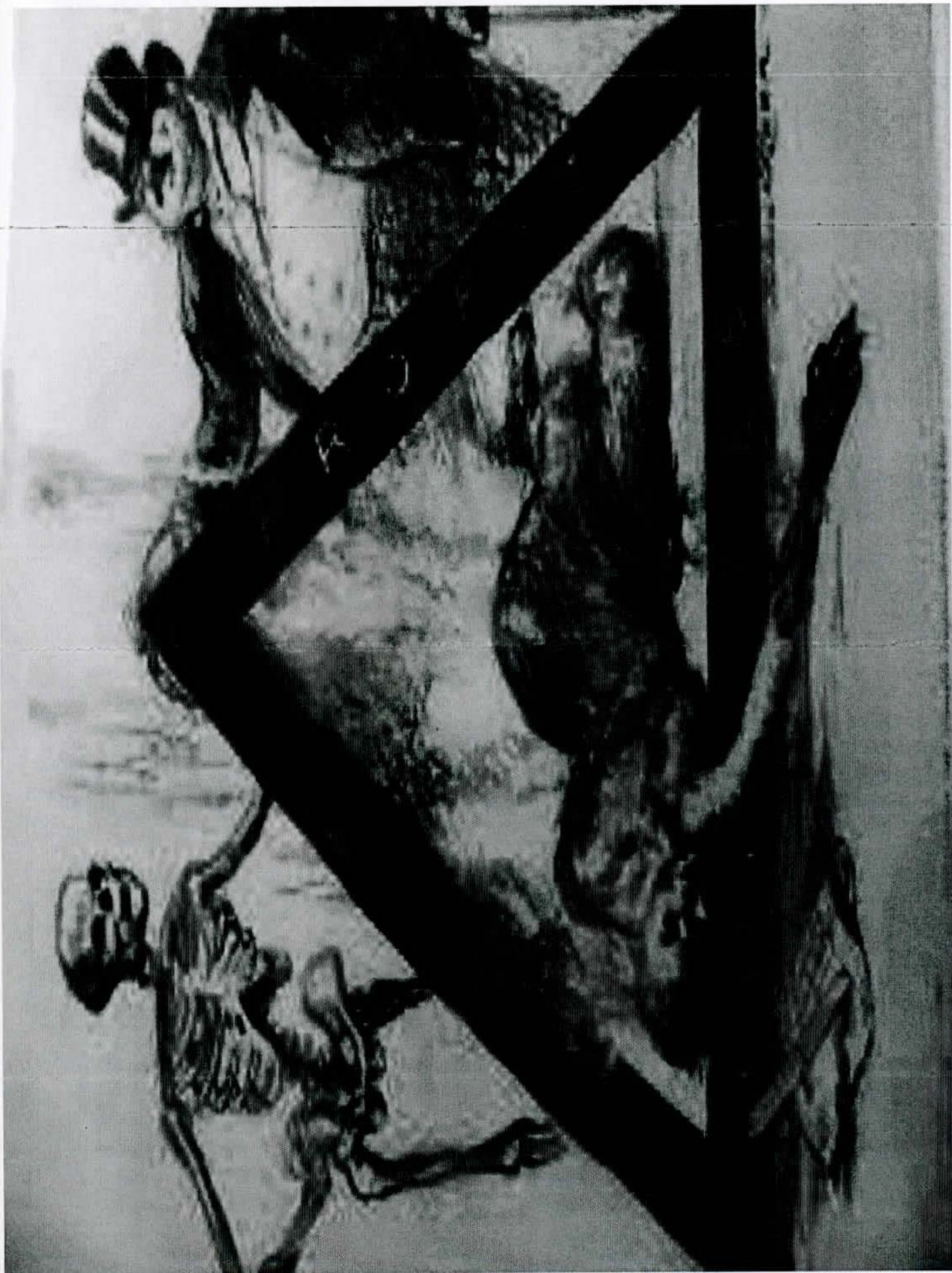
DELIBERATION



BUILDING AT NORTHWEST CORNER OF EAST WASHINGTON PLACE AND SALEM STREET, THREE THIRDS TOP FLOORS OF WHICH LOSS OF LIFE OCCURRED, WERE COMPLETELY DESTROYED.

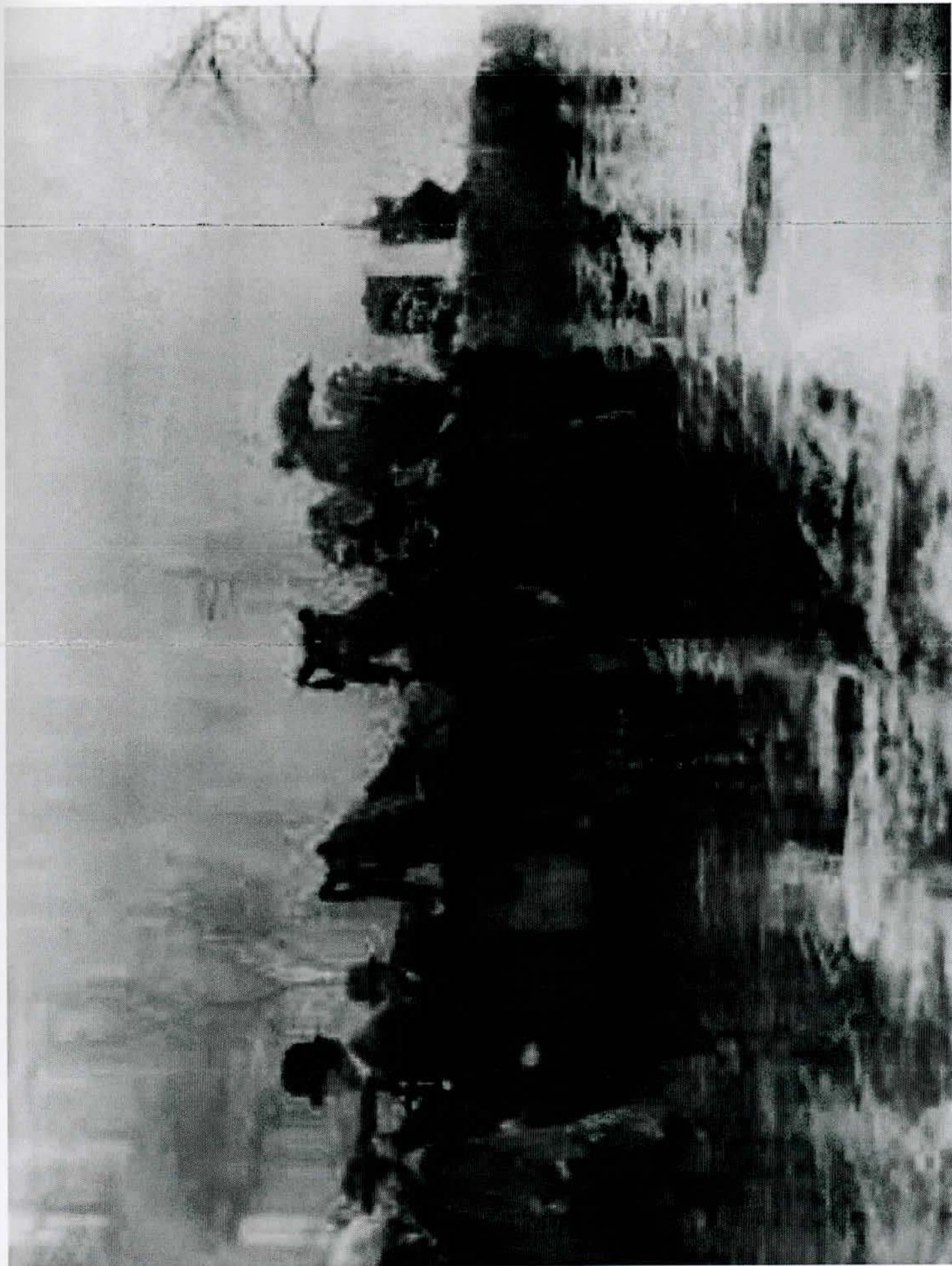
IDENTIFYING BODIES OF THOSE WHO JUMPED TO THE SIDEWALK.

Only One Fire Escape





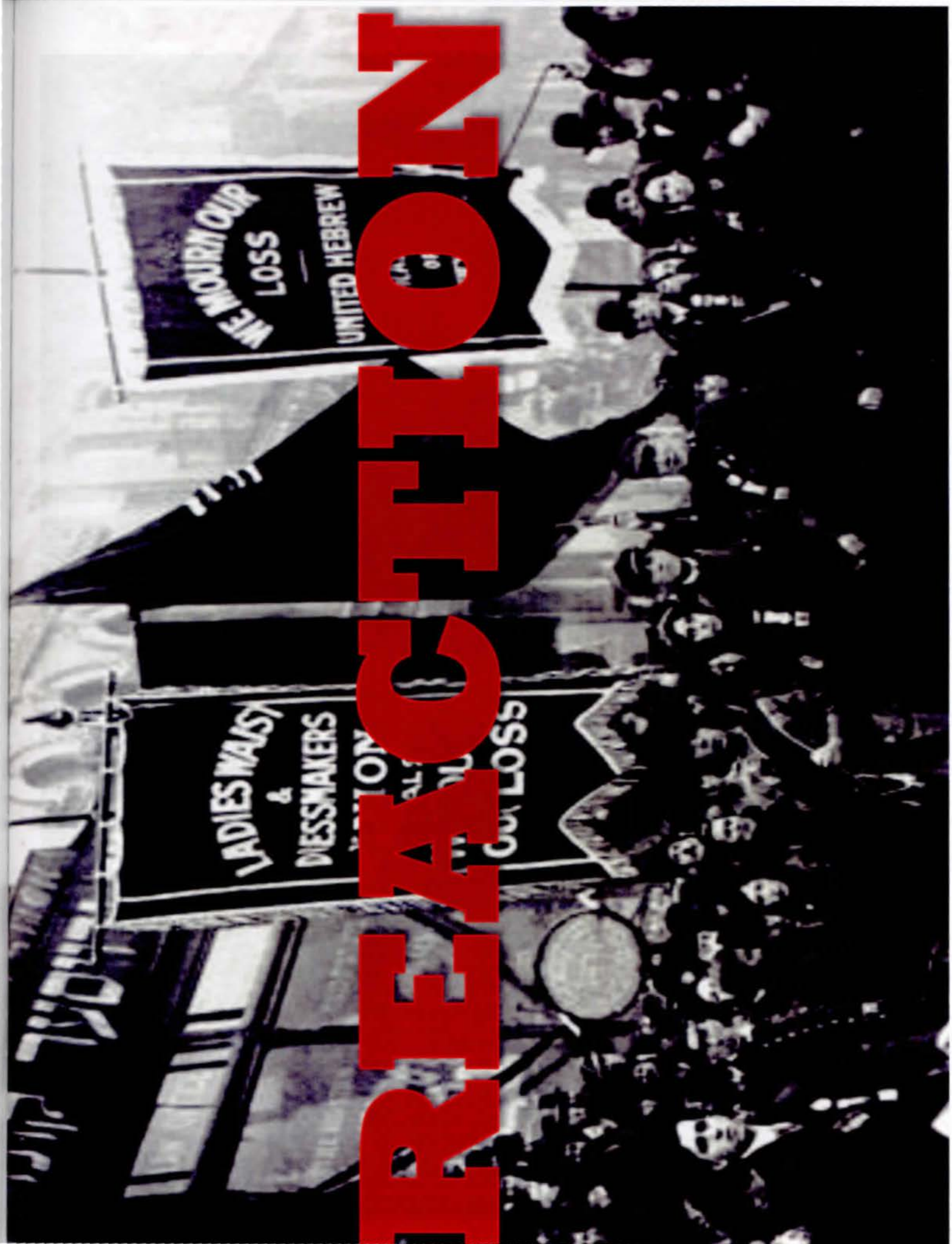
The Verdict



A black and white photograph showing a large crowd of people gathered on a street. The people are mostly seen from behind, looking towards the right side of the frame. The scene appears to be outdoors, possibly in a public square or a wide street. The image has a grainy, historical quality. Overlaid on the image is the word "FUNIERAI" in large, bold, red, sans-serif capital letters, oriented vertically from top to bottom.

FUNIERAI





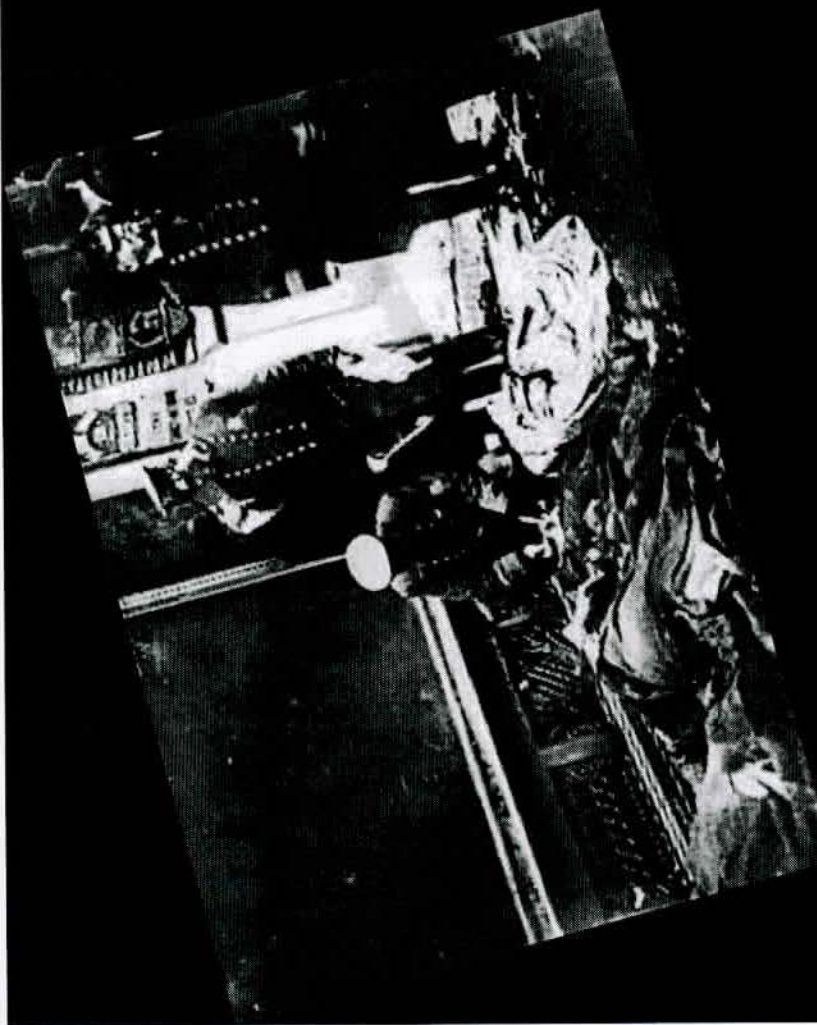
REACTION

WE MOURN OUR
LOSS

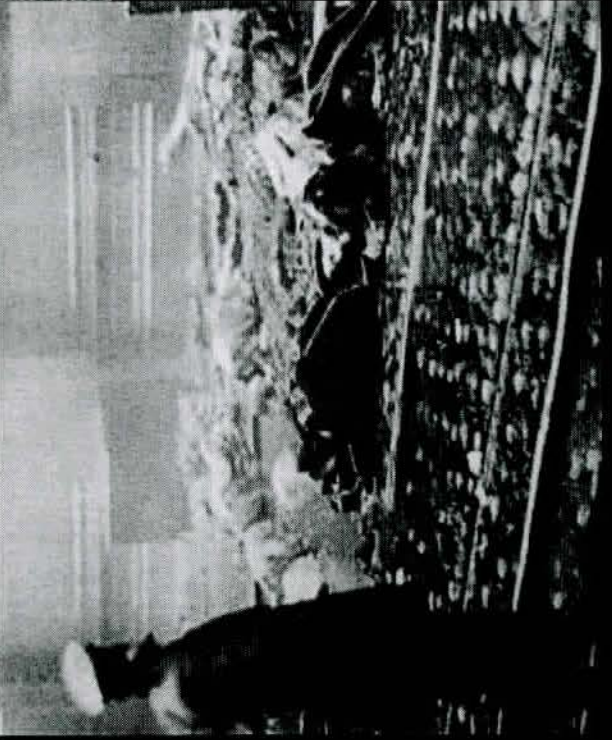
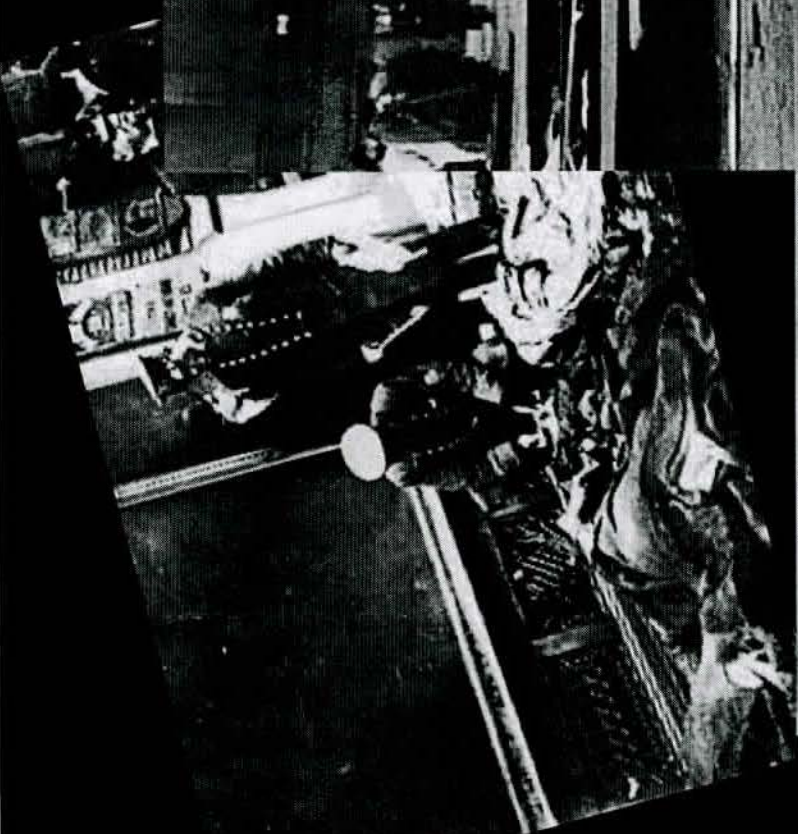
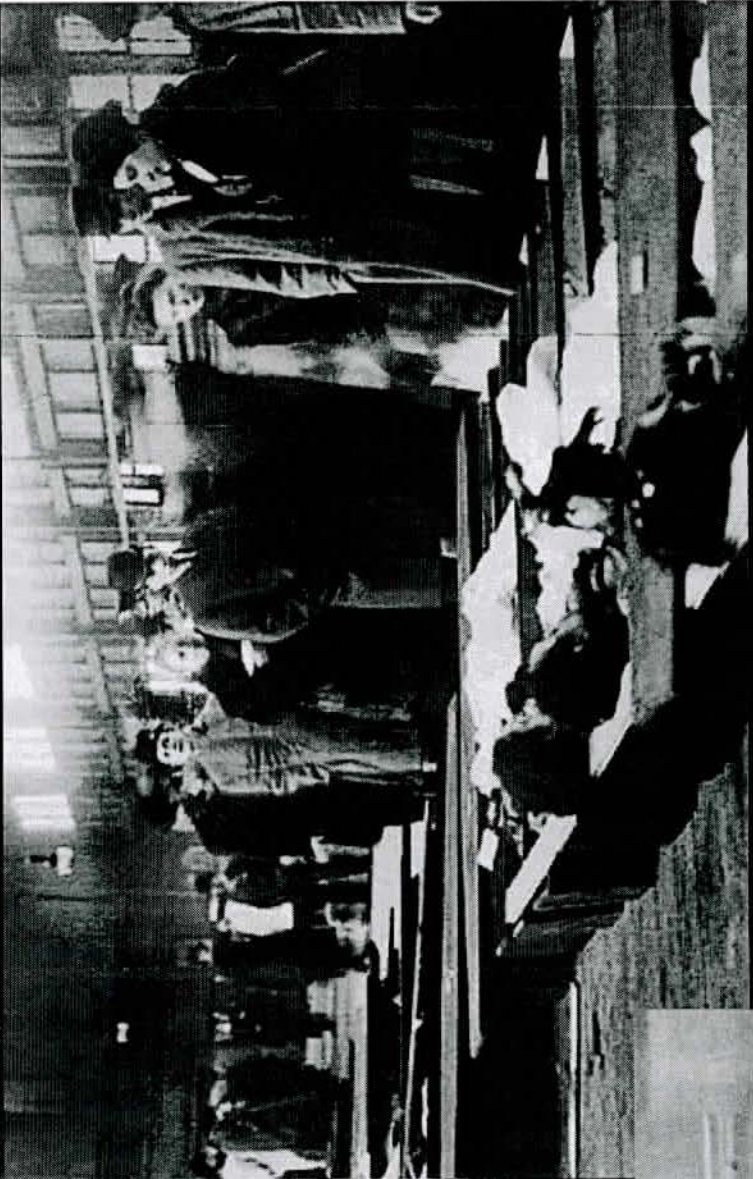
UNITED HEBREW

LADIES WAISH
&
DRESSMAKERS

UNITED HEBREW
LOST







Adler, Lizzie, 24
Altman, Anna, 16
Ardito, Annina, 25
Bassino, Rose, 31
Benanti, Vincenza, 22
Berger, Yetta, 18
Bernstein, Essie, 19
Bernstein, Jacob, 38
Bernstein, Morris, 19
Billota, Vincenza, 16
Binowitz, Abraham, 30
Birman, Gussie, 22
Brenman, Rosie, 23
Brodsky, Sarah, 21
Brucks, Ada, 18
Brunetti, Laura, 17
Cammarata, Josephine, 17
Caputo, Francesca, 17
Carlisi, Josephine, 31
Caruso, Albina, 20
Ciminello, Annie, 36
Cirrito, Rosina, 18
Cohen, Anna, 25
Colletti, Annie, 30
Donick, Kalman, 24
Eisenberg, Celia, 17
Evans, Dora, 18
Feibisch, Rebecca, 20
Fichtenholtz, Yetta, 18
Fitze, Daisy Lopez, 26
Floresta, Mary, 26

Florin, Max, 23
Franco, Jenne, 16
Friedman, Rose, 18
Gerjuoy, Diana, 18
Gerstein, Molly, 17
Giannattasio, Catherine,
22
Gitlin, Celia, 17
Goldstein, Esther, 20
Goldstein, Lena, 22
Goldstein, Mary, 18
Goldstein, Yetta, 20
Grasso, Rosie, 16
Greb, Bertha, 25
Grossman, Rachel, 18
Herman, Mary, 40
Hochfeld, Esther, 21
Hollander, Fannie, 18
Horowitz, Pauline, 19
Jukofsky, Ida, 19
Kanowitz, Ida, 18
Kaplan, Tessie, 18
Kessler, Beckie, 19
Klein, Jacob, 23
Koppelman, Beckie, 16
Kula, Bertha, 19
Kupferschmidt, Tillie, 16
Kurtz, Benjamin, 19
L'Abbate, Annie, 16
Lansner, Fannie, 21
Lauletti, Maria Giuseppa,
33
Lederman, Jennie, 21
Lehrer, Max, 18
Lehrer, Sam, 19
Leone, Kate, 14
Leventhal, Mary, 22

Levin, Jennie, 19
Levine, Pauline, 19
Liebowitz, Nettie, 23
Liermark, Rose, 19
Maiale, Bettina, 18
Maiale, Frances, 21
Maltese, Catherine, 39
Maltese, Lucia, 20
Maltese, Rosaria, 14
Manaria, Maria, 27
Mankofsky, Rose, 22
Mehl, Rose, 15
Meyers, Yetta, 19
Midolo, Gaetana, 16
Miller, Annie, 16
Neubauer, Beckie, 19
Nicholas, Annie, 18
Nicolosi, Michelina, 21
Nussbaum, Sadie, 18
Oberstein, Julia, 19
Oringer, Rose, 19
Ostrovsky, Beckie, 20
Pack, Annie, 18
Panno, Provindenza, 43
Pasqualicchio, Antonietta,
16
Pearl, Ida, 20
Pildescu, Jennie, 18
Pinelli, Vincenza, 30
Prato, Emilia, 21
Prestifilippo, Concetta, 22
Reines, Beckie, 18
Rosen (Loeb), Louis, 33
Rosen, Fannie, 21
Rosen, Israel, 17
Rosen, Julia, 35
Rosenbaum, Yetta, 22
Rosenberg, Jennie, 21
Rosenfeld, Gussie, 22

Rosenthal, Nettie, 21
Rothstein, Emma, 22
Rotner, Theodore, 22
Sabasowitz, Sarah, 17
Salemi, Santina, 24
Saracino, Sarafina, 25
Saracino, Teresina, 20
Schiffman, Gussie, 18
Schmidt, Theresa, 32
Schneider, Ethel, 20
Schochet, Violet, 21
Schpunt, Golda, 19
Schwartz, Margaret, 24

Seltzer, Jacob, 33
Shapiro, Rosie, 17
Sklover, Ben, 25
Sorkin, Rose, 18
Starr, Annie, 30
Stein, Jennie, 18
Stellino, Jennie, 16
Stiglitz, Jennie, 22
Taback, Sam, 20
Terranova, Clotilde, 22
Tortorelli, Isabella, 17
Utal, Meyer, 23
Uzzo, Catherine, 22

Velakofsky, Frieda, 20
Viviano, Bessie, 15
Weiner, Rosie, 20
Weintraub, Sarah, 17
Weisner, Tessie, 21
Welfowitz, Dora, 21
Wendroff, Bertha, 18
Wilson, Joseph, 22
Wisotsky, Sonia, 17

Following Harris and Blanck's acquittal, the two partners worked to rebuild their company.

All of their revenue went into paying off their celebrity lawyer, and they were sued in early 1912 over their inability to pay a \$206 water bill.

The two men ultimately collected a large chunk of insurance money - \$60,000 more than the fire had actually cost them in damages.

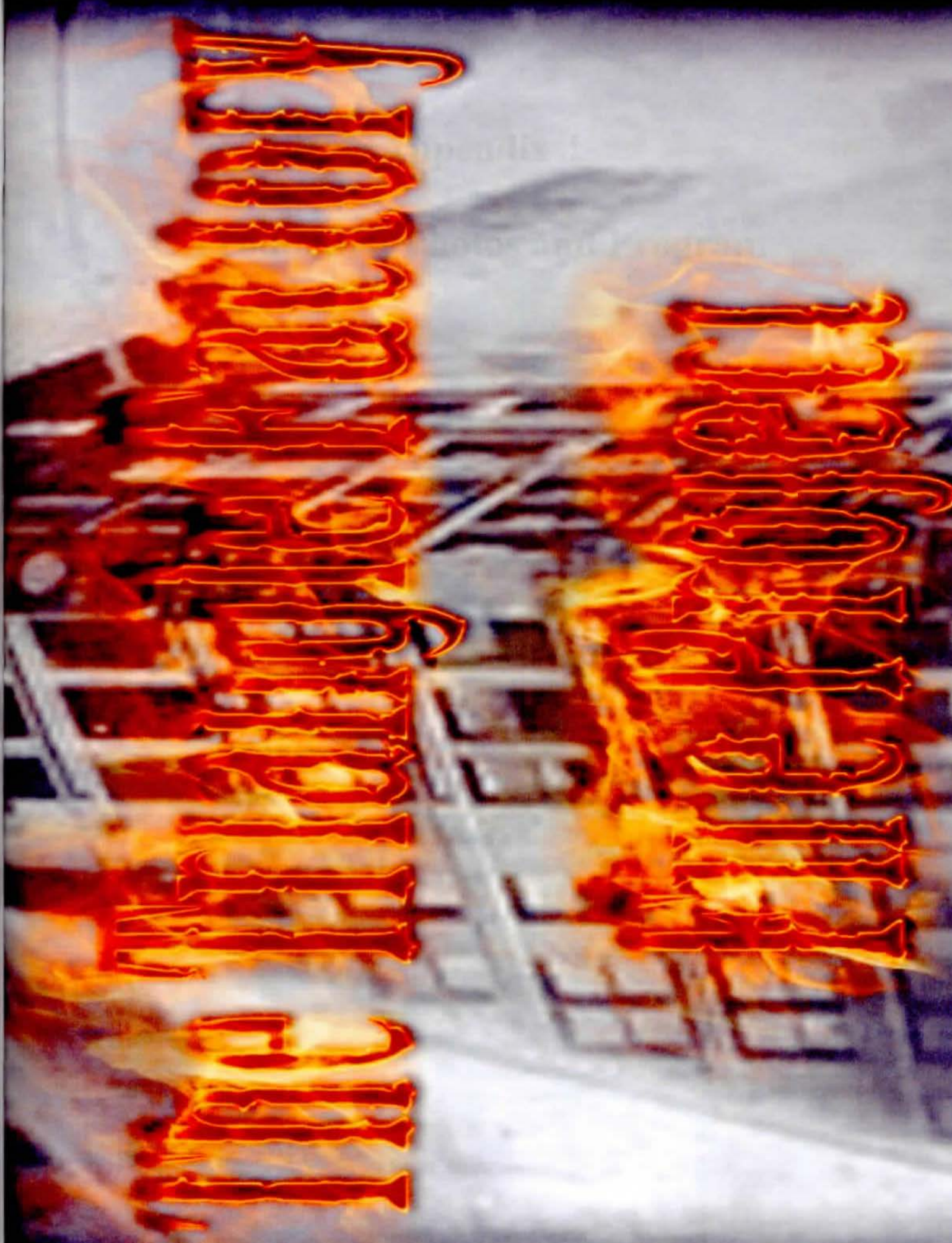
The two men ultimately collected a large chunk of insurance money - \$60,000 more than the fire had actually cost them in damages.

Harris and Blanck had made a profit from the fire of \$400 per victim.

The families of each victim received a
settlement of \$75.

The Triangle Shirtwaist Fire held
the record as the biggest
workplace tragedy in the state of
New York for over 90 years...

until September 11, 2001.



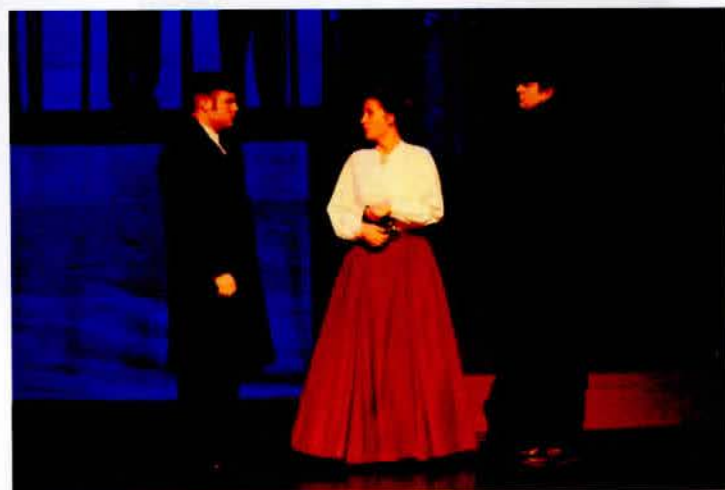
Appendix J

Production Photos and Program





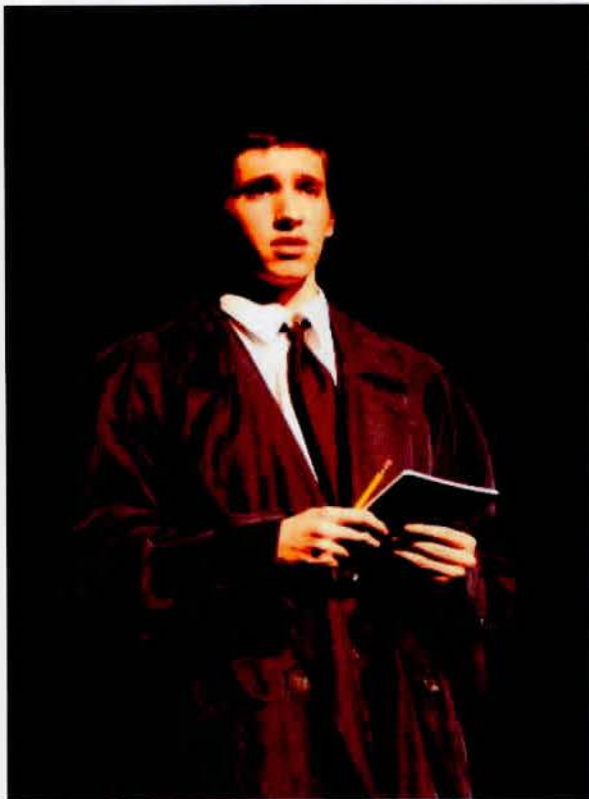
The workers organize.



The thugs intimidate Margaret.



The Strike.



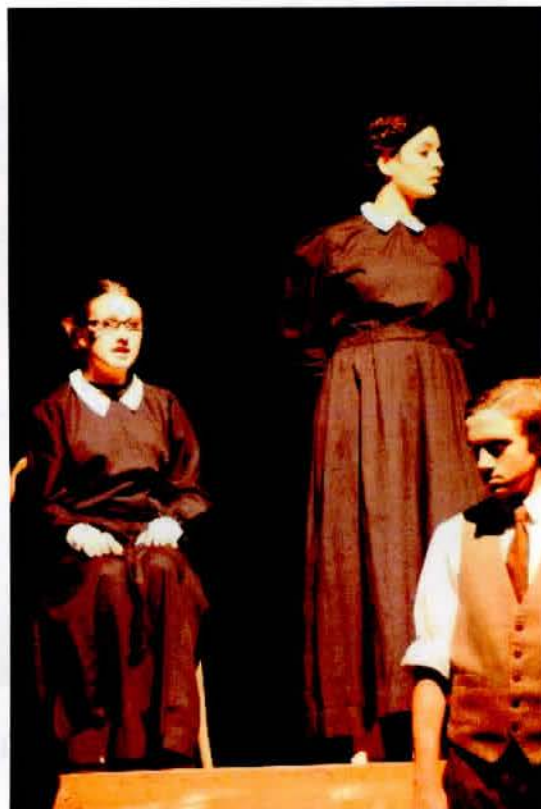
William
Shepherd
addresses the
audience.



Margaret
tells of her
engagement



Yetta talks about
the girls on the
ninth floor.



The clerks on
the tenth floor.



The executives on the tenth begin to get word of the fire.



The ninth floor is still oblivious to the danger.



Girls lose hope as the fire intensifies.



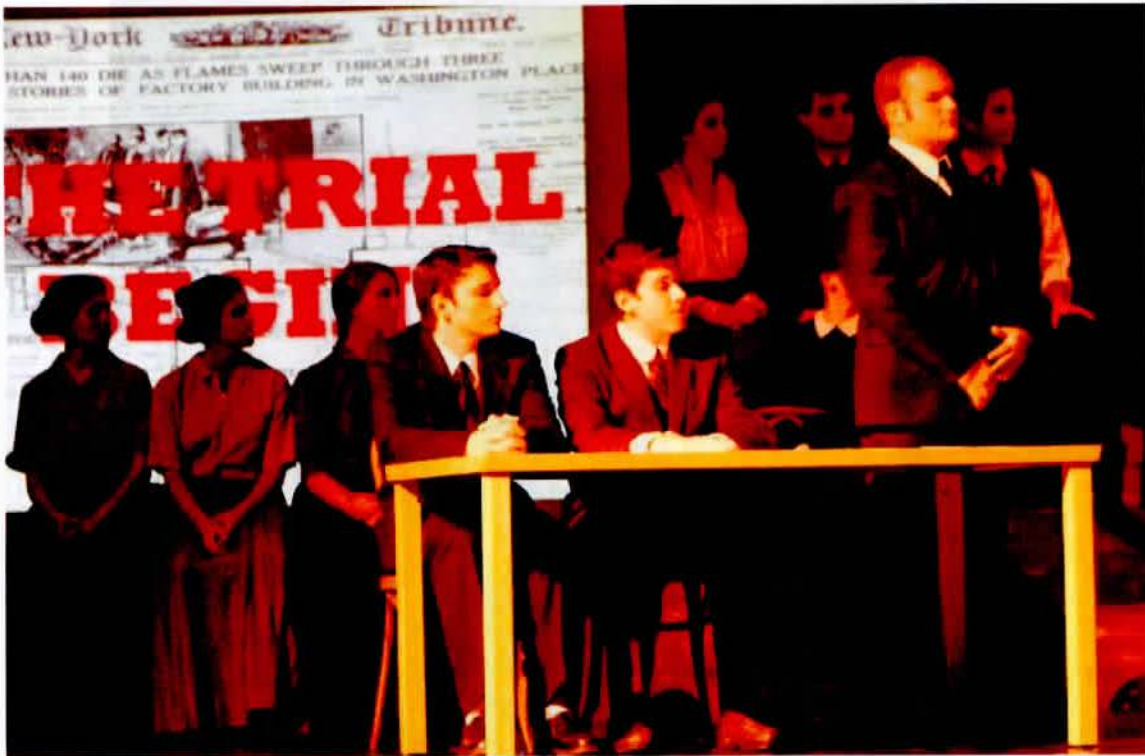
Kate and Margaret try to come up with a plan.



The executives on the tenth flee across the roof.



Shepherd and Meehan reflect on the tragedy over dead bodies.



The Defense



Bertha and Max at the trial.



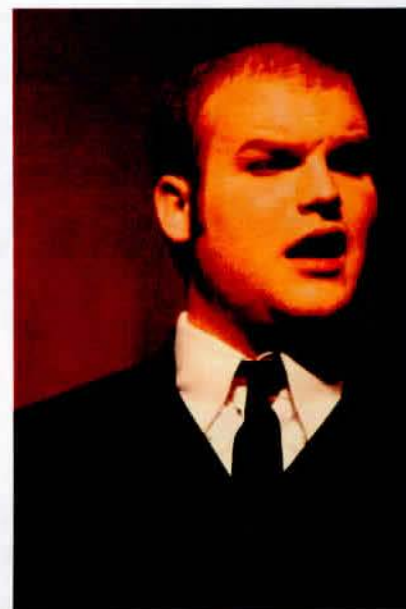
The trial under the watchful eyes of Yetta and Margaret.



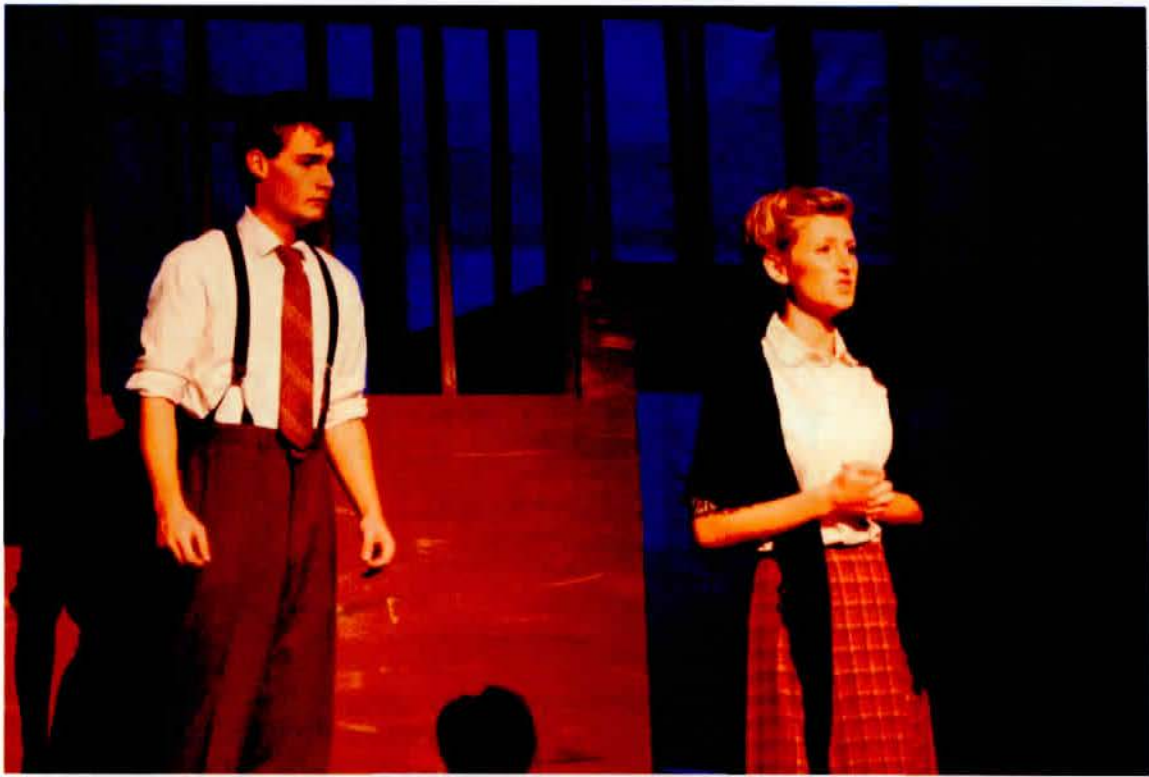
District Attorney Charles
Bostwick



Our wonderful crew.



Defense Attorney Max
Steuer



Kate cannot forgive



The Final Reaction



School Marquee

To my Cast and Crew:

I cannot fully express how proud I am of all of you. You have taken a very challenging script and made it your own. Even with scheduling problems, cast replacements and a ton of stress, you all came together as a team and delivered an informative and emotional production. You should all be proud of your accomplishment.

To all of my newbies: I am excited to see such a large interest in the performing arts, and hope you will all continue to be involved!
To my seniors: Whether this is your first year or your fourth, you all mean a great deal to me. This last year of high school is always bittersweet, as I am happy to see you grow up and move on, but also sad to see you leave. I hope all of your dreams come true!



The Triangle Factory Fire Project

[Faint, illegible text, likely a list of names or credits]

**The Fort Zumwalt North Panther Players
Proudly Present**

THE MIGHTY HEAVENLY MICE PRODUCE

Written by Christopher Piehler in
collaboration with Scott Han Evans

**November 21, 22, 23
7:00pm**

NHS Auditorium

Tickets: \$5 at the door

The Triangle Factory Fire Project is presented by special arrangement with Dramatists Play Service, Inc., New York

Triangle Factory Fire Project Cast List

Men

William Shepherd.....	Luke Brown
Samuel Gompers/Officer John Meehan.....	Sam Wells
Thug #1/Max Steuer.....	Mitch Swaringim
Thug #2/Charles Bostwick.....	Ben Fick
Max Schwartz.....	Devon Gibbs*
Samuel Bernstein.....	Zach Lee*+
Abe Gordon/Herman Hurwitz.....	Zach Brunkhorst
William Bernstein/Foreman.....	Luke Schrand*
Frank Sommer/John D. Moore.....	Jacob Ward
Isaac Harris.....	Will Mudd
Max Blanck.....	Jackson Bollinger
Chief Edward Croker.....	Seth Kitchen**
Judge Crain.....	Nick Graceffa*

Women

Rose Schneiderman	Livi Hill*
Mrs. Belmont.....	Taylor Kelly*+
Margaret Schwartz.....	Sarah Christoff
Rose Freedman.....	Cameron Wulfert
Ethel Monick.....	Sydney Lance*
Yetta Lubitz.....	Ally Jones
Kate Alterman.....	Sierra Teson*
Dinah Lifschitz.....	Courtney Musket
Bertha Schwartz.....	Ciara Sillman*+
Mary Alter.....	Natalie Irlmeier
Edith Markowitz.....	Donna Lundry
Street Vendor.....	Faith Mueller*
May Levantini.....	Hailey Prichard
Ida Mittleman.....	Jessica Hodge*+

Special Thanks

Dr. Bernard DuBray and the Fort Zumwalt School Board
 Mr. Joe Sutton and the FZN Administration
 Ms. Laura Wagner
 Brain Peters for your fight expertise ☺
 Kevin Manes and Fort Zumwalt South for lending props and people ☺
 Jackson Bollinger and Seth Kitchen for saving our show
 Ms. Katie Donovan for a surprise day of alterations
 Tim Croghan and Fort Zumwalt West
 Ken Zinkl, Kate Wilkinson and Fort Zumwalt East
 Ms. Veronica Schrand and our Backstage Stars
 Cindy Miller and the FZN library
 Cornell University ILR School for image permission,
<http://www.ilr.cornell.edu/trianglefire/>

Winning Streak Ad

Triangle Factory Fire Project Scenic Breakdown

The action of the play takes place in the years 1909 and 1911, in various locations in New York City.

Act I

Scene 1.....	The Strike
Scene 2.....	The Fire
Scene 3.....	Charities Pier
Scene 4.....	The Indictment

Fifteen minute intermission

Act II

Scene 1.....	December 1911
Scene 2.....	The Trial Begins
Scene 3.....	Harris and Blanck
Scene 4.....	The Lock
Scene 5.....	Kate Alterman
Scene 6.....	The Prosecution Rests
Scene 7.....	The Defense
Scene 8.....	Deliberation
Scene 9.....	The Verdict
Scene 10.....	Funeral
Scene 11.....	Reaction

Acts I and II run approximately 50 minutes each

A Note from the Director:

The Triangle Factory Fire Project utilizes witness statements and transcripts from the trial of Max Blanck and Isaac Harris to create a uniquely different dramatic production. The stylized format, varied accents and lengthy dialogue create a challenging production for the performers. We are happy to see so many new faces on the FZN stage for tonight's production. An immense effort went into bringing this story to you, the audience. Thank you for supporting the creative endeavors of our students, and we hope you enjoy the show.

Opera Theatre of St. Louis

2013 Summer Season

The Magic Flute

The Elixir of Love

Twenty Seven
(World Premiere)

Dialogues of the Carmelites

Triangle Factory Fire Project Patron Ads

Ally – We are so excited to watch you in your first high school production! We are so proud of you! Good luck to you and the cast.

Love, Mom, Dad, Brett and Grant

Zach – We are so proud to have someone like you to look up to! Rock the show like it's your senior year because it is. Break a leg!

Love you bro, Eli and Nicole

Courtney Musket – we are very proud of you!

Love, Mom and Dad

McKenna – We're all so proud of you! Have a great senior year!

Mom, Dad, Stefan and Molly

Jessica Hodge – Have fun, shine on, and break a leg.

Love, Mom and Dad

To all my fine students – “Hals-und Beinbruch” (Break a leg!) Best of luck!

Herr Richards

Emily – I love you to the moon and back! Thanks for all your help!

Love, Kenna

Jessica Hodge – I'll be here to watch you every night!

Nathan

Luke, Devon, Nick, Zach L., Zach B., Ally and Natalie – Words cannot describe how proud I am of all of you! Remember, every day is an audition. I'll be the one crying and clapping the loudest!

Break a leg! Mrs. Tackett

Jacob Ward – I am sooo immensely proud of you! Break a leg! I love you!

Your Best Friend & Big Sister, Megan Ward

Jacob Ward – We are sooo proud of you! Your hard work is paying off!

We can't wait to see your amazing performance! Break a leg!

Love, Mom, Dad, Jamie and Josh

Triangle Factory Fire Project Crew List

Director.....	Theresa Nigus*
Technical Director.....	Lorie O'Leary*
Costume Designer/Photographer.....	Stacy M. Harris
Fight Choreographer.....	Brian A. Peters
Stage Manager.....	McKenna Engel*+
Assistant Stage Manager.....	Emily Fluchel*
Master Carpenter.....	Jake Lindell*
Light Board Op.....	Eli Chiles
Sound Board Op.....	Jake Wilson*
Deck Crew Chief.....	Kyra Chappell*
Deck Crew.....	Adam Ruyle
.....	Isabella Fryman
Properties.....	Kelsey Bean*
.....	Julia Rose
Head of Wardrobe.....	Haley Bealler
Wardrobe.....	Allyson Miller
.....	Adriana Bulger
.....	Kaitlyn Cirillo
.....	Krystal Miller
FOH Manager.....	Kaity Aubuchon
FOH Crew.....	Kyleigh Childers
.....	Julie Holmes
.....	Justin Woodward
.....	Ella Mueller
.....	Amanda Vick
.....	Taylor Baldwin
.....	Jacob Capps

*denotes member of ITS Troupe #5140

**denotes member of ITS Troupe #5026

+officer, troupe #5140

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