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## Love Motivates All Things: An Analysis of Peter Banholzer's 2013 Production of A View from the Bridge

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Love Motivates All Things:  
An Analysis of Peter Banholzer's 2013 Production of  
*A View from the Bridge*

A Thesis  
Submitted in Partial Fulfillment  
of the Requirements for the Degree of  
Master of Fine Arts  
In Directing

By

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May, 2013  
Lindenwood University

## Abstract

The objective of this document is to examine my creative process of directing *A View from the Bridge*; from my initial reading of the script, through production preparation, acting auditions, design concept meetings, rehearsals, technical and dress rehearsals, and three performances. I will give expository insight to my ideas, collaborations, and motivations while trying to stay true to Arthur Miller's conviction that a true tragedy should not only be sad but should also instruct the audience how to live better lives.

*"When I heard this tale first it seemed to me that I had heard it before, very long ago. After a time I thought it must be some re-enactment of a Greek myth which was ringing a long-buried bell in my own subconscious mind."*

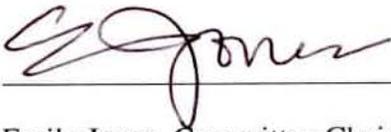
— Arthur Miller writing about *A View from the Bridge* in his essay "On Social Plays"

The Thesis is Approved

for Recommendation to

Graduate Council

Thesis Committee:



Emily Jones, Committee Chair



Jim Koehnle, Committee Member



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## ACKNOWLEDGEMENTS

Sincere thanks to Emily Jones for mentoring and teaching me through every step of this process, thanks to the committee members for providing vital feedback, thanks to the cast, stage management, designers, and production team for giving of their talents, and thanks to my family and friends for their support and love.

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## Chapter One: Initial Goals and Vision

### *The Production*

*A View from the Bridge* was performed Thursday, Friday, and Saturday, February 7-9, 2013 at 7:30pm. It was performed in The Emerson Black Box Theatre inside the J. Scheidegger Center for the Arts on the campus of Lindenwood University in St. Charles, MO. Rehearsals began Monday, January 7, 2013. Technical rehearsals started Friday, February 1, 2013. Full dress rehearsals started Monday, February 4, 2013 and there was an invited pre-view performance with an audience talkback on Wednesday, February 6, 2013.

The cast included; Daniel Sukup as LOUIS, Shane Bosillo as MIKE, John Fisher as ALFIERI, Alonso Yabar as EDDIE, Rachel Hockensmith as CATHERINE, Julie Range Covlin as BEATRICE, Joe Bayne as MARCO, Ryan Ethridge as TONY, Jaiymz Hawkins as RODOLPHO, Cole Figus as FIRST IMMIGRATION OFFICER, Nick Marquart as SECOND IMMIGRATION OFFICER, Ryan Ehtridge as MR. LIPARI, Ashley Ritter as MRS. LIPARI, and Sam Rudloff & Dwayne Ferguson as "SUBMARINES". The Production Team included; STAGE MANAGER – Lindsey Conklin, ASST. STAGE MANAGER – Maira Prata, LIGHTING DESIGNER – Tim Poertner, SCENIC DESIGNER – Jim Koehnle, SOUND DESIGNER – Jaiymz Hawkins, COSTUME DESIGNER – Phil Gill, TECHNICAL DIRECTOR – Jim Koehnle, PROP DESIGNER – Serena McCarthy, LIGHTING BOARD OPERATOR – Jared Nenninger, SOUND BOARD OPERATOR – Mollie Kaltenbach, and DECK CREW – Bre Johnson

## *The Script*

*A View from the Bridge* is a play about the Carbone family living in the Red Hook neighborhood of Brooklyn, New York, in 1955. Alfieri, the narrator, opens the show by telling the audience about life in the neighborhood. Alfieri introduces the audience to Eddie Carbone, a well-respected man in his community. He is a forty-year-old longshoreman. He is married to his wife of twenty years, Beatrice, a homemaker. Both are first generation Italian-Americans. They “adopted” Beatrice’s niece, Catherine, after Beatrice’s sister passed away. Catherine is seventeen years old and has blossomed into a beautiful young woman. Because of this, Eddie has started to develop lustful thoughts towards Catherine. Even though he has been a great father to her, Eddie now sees Catherine as more of a sexual object. Eddie’s feelings have put a strain on his twenty year marriage to Beatrice and they have not made love in months.

Eddie has agreed to board two of Beatrice’s cousins, Marco and Rodolpho, in their small home. The brothers have to emigrate illegally from Italy. Life in Italy after WWII is very hard, full of sickness and starvation. Immigrating to America in 1955 was very difficult and it would have taken Marco and Rodolpho years to get through the immigration system legally, so Eddie and Beatrice have set up an arrangement with “the syndicate” to smuggle the two men over on a submarine.

Rodolpho and Catherine become attracted to each other, forcing Eddie to continually decide how hard he is willing to fight to keep Catherine for himself. Eddie tragically can’t admit to himself, or anyone else, that he has feelings for Catherine. Eddie goes against the code of the street, and his own beliefs, when he calls the Immigration Bureau to have Rodolpho and Marco picked up and sent back to Italy. Marco is betrayed by Eddie and takes

the law into his own hands by killing Eddie. Right before Eddie dies, we see his final realization that he loved Beatrice, he should have admitted his wrong feelings for Catherine and that he should have settled for half. But it's too late.

Miller wrote on many themes in this play. The major theme is the two different laws we still have here in America, the law of the street and the institutional law. There is also the theme of honor and loyalty. Sexuality is a very strong theme dealing with femininity, homosexuality, masculinity, and the roles each sex should play. Another strong theme is the idea of settling for half – knowing when enough is enough and knowing that you can't have your cake and eat it too.

### *My Goals and Vision*

My goal in directing my thesis was to work with professional designers, student designers, and student actors - with varying degrees of experience and talent - to create a professional caliber production. The best compliment I could get for directing this show would be; "It didn't look like a student show", "this looked like a production done at a professional theater", etc.

My vision was to create a professional atmosphere for the designers and actors. I wanted to make this experience as much like the workings of a professional theatre process as possible. I wanted to give the designers and actors freedom to create, ask questions, and explore answers.

I was first attracted to *A View from the Bridge* because of Eddie's character. I have children so I could sympathize with Eddie's fear of letting his adopted daughter Catherine go. When I read the script I did not think it was morally justified for Eddie to have lustful feelings towards Catherine but I did understand his feelings of not wanting to lose the

father/daughter love they had. That love portrays the gentler side of the play that I desired the audience to experience. I wanted to show all the genuine love the Carbone's and the community had for each other and to show the love Alfieri has for the audience in wanting to share his story with the audience. I also aspired to use Miller's idea of a tragedy being able to teach an audience how to live by stressing Alfieri's instructions to settle for half and not want everything – it's not natural. I aimed to test my theory of focusing on the love and passion each character has because love and passion are what will lead characters to choose to fight for or against what they believe to an extent that will lead to a tragic ending. The awesomeness of a passion which, despite its contradicting the self-interest of the individual it inhabits, despite every kind of warning, despite even its destruction of the moral beliefs of the individual, proceeds to magnify its power over him until it destroys him (Miller 48).

## Chapter Two: Research and Analysis

### *Playwright Research and Other Works*

Arthur Asher Miller was born on October 17, 1915 in New York City. He was the second of three children born to Isadore and Gittel “Gussie” Barnett Miller. Arthur’s older brother, Kermit, was three when he was born (Gottfried 5). His younger sister, Joan, was born seven years later in 1922. Arthur’s Jewish father, Isadore Miller, immigrated to America from Poland. His father worked hard in the garment district and started his own company, Miltex Coat and Suit Company. Isadore’s business flourished and Arthur was born into an upper class Jewish family. His father, like other fathers from the same New York City block, had chauffeurs and their cars waiting each morning to bring the men to their wealthy companies (Gottfried 7). They lived in a spacious top floor apartment with an impressive view of the north end of Central Park. Arthur’s older brother Kermit was the boy scout of the family, Arthur was his mother’s favorite, and their father doted on Arthur’s little sister Joan. Miller may have become enamored with life’s drama at an early age because his mother would share the gossip and stories of their large Jewish family with her favorite son (Gottfried 6).

As a child Arthur was a day dreamer. He was interested in cowboy movies and his teachers would scold him for dreaming and gazing out his classroom window. He did not escape by reading books; rather he would ride his bike all around New York seeking adventure. He explored downtown where his father’s factory was. He was impressed by its grandeur, squads of workers and the flurry of activity. Miller began to admire how his father commanded respect and the elegant way his father dressed (Gottfried 10).

Just like any other Jewish boy Arthur made his Bar Mitzvah when he turned thirteen. Almost one year after that, October 24, 1929, his life would change forever. It was Black Thursday, the crash of the Stock Market. Arthur's father was heavily invested in the market. Their family lost everything they had that day. They were forced to move out of their luxurious Manhattan apartment to a shack in the fields of Brooklyn. Isadore lost his car and chauffeur. Arthur's mother had to sell off furs and jewels. The Miltex Coat Company stayed in business, but barely (Gottfried 12).

During The Depression Miller would assist Miltex salesmen, which is when he first got his inside look at the perilous life of a salesman. He would later use that information to write *Death of a Salesman*. The loss of money did not immediately affect Arthur. He still had his bike to be able to escape their now crowded home. Perhaps money was the measure of achievement for many men, but in a boy's life in Brooklyn a ticket to acceptance was bought with athletic ability (Gottfried 13). Miller was a good athlete playing football, baseball and basketball. But education was never considered a luxury and Arthur continued to attend school as best he could. He would work before and after school, when there was work. He became enamored with the crooners of the day, like Bing Crosby. Someone told him he had a nice voice and he dreamed of singing on Tin Pan Alley. Of course his mother supported him but his singing didn't get him anywhere (Gottfried 17).

After graduating high school in 1933, Arthur got a full time job in a Manhattan auto part warehouse. He heard about the University of Michigan from a buddy who had just finished his first year. The tuition was a manageable sixty-five dollars a semester so he applied, even though he had unimpressive grades (Gottfried 19). Arthur's warehouse job was an hour and ten minute commute one way, so he took up reading on the train. His

application to the University of Michigan was denied, but he did not let the news deter him. He wrote a letter to the University's President explaining that he had changed since graduating high school. He wrote that he had been working full time and he realized how hard he needed to work to make it in life. The President accepted Arthur's appeal and accepted him into the University of Michigan under probationary status as long as Arthur could show a savings of five hundred dollars to be able to pay for tuition and room and board (Gottfried 20). Arthur Miller, as we know him, was on his way.

Miller decided to major in journalism, perhaps so he could write. He had heard about the Hopwood Award in creative writing from his roommate. The award came with a two hundred and fifty dollar prize. If Miller wanted to stay in school, past his probationary period when his money was to run out, he knew the prize money would go a long way toward school costs. He enrolled in a creative writing class and began to write for the school newspaper, the *Michigan Daily*. Some of his newspaper assignments sent him to Flint and Detroit to report on auto worker union issues (Gottfried 23) - an experience he would learn from and use later in life.

In the spring of 1936, Arthur stayed at school during the break. He may have stayed because of a girl, but the deadline for the Hopwood Award was approaching and Arthur was running out of money. He typed away during the break. He decided to write a play because it seemed more tangible (Gottfried 24). He asked his roommate how long an act of a play should be. The answer was a half hour. With that, Arthur began to write. While Arthur was writing he realized that because there is only dialogue, everything must be evident in the dialogue. There is only the presence and vitality of the event that takes place on stage.

Never again, he said, would anything match “the total excitement of that discovery [of writing a play] and I slept perhaps six hours that week and finished it” (Gottfried 25).

The play, *No Villain*, was autobiographical about his family and the Great Depression. Writing about one’s family is a great literary tradition, but it was the beginning of Miller writing about people he knew and studied to examine the human condition (Gottfried 25). He won, in a tie, the Hopwood Award of \$250 dollars. This encouraged him to write more plays.

Miller changed his major to English and enrolled in Professor Kenneth Thorpe Rowe’s playwriting seminar. Rowe would have a profound influence on Miller, shaping the idea of how Miller should draw dramatic material from people he knew. As Aristotle said, there is no reason why some real events should not have that revealing orderliness which is the function of art (Gottfried 33). Rowe taught the ‘if’ of imagination - if something were to happen what would come next. Miller learned about dramatic form and the basic structure of a play consisting of a conflict, the turning point, and resolution. Rowe taught a lot about Ibsen and this greatly influenced Miller (Gottfried 34).

Miller would win the Hopwood Award again in 1937 for his play, *Honors at Dawn*. He graduated from the University of Michigan at Ann Arbor in 1938. After graduation he moved back to New York and wrote plays for the Federal Theatre. He also wrote some radio plays that were produced. In 1940 he married his girlfriend from the University of Michigan, Mary Slattery (Schlueter x). 1944 was a big year for Arthur. His daughter, Jane, was born. He wrote the script for a film, *The Story of G.I. Joe*, and he had his first Broadway production of one of his plays, *The Man Who Had All the Luck*. In 1945 he published his first fictional work, *Focus*, a novel about anti-Semitism. In 1947, when his son Robert was

born, his play *All My Sons* opened a successful run on Broadway (Schlueter xi). In 1949 Miller's most produced work, *Death of a Salesman*, opened on Broadway in February. He won the Pulitzer Prize that same month for *Salesman* (Biggsby, "File" 8).

In 1950 Arthur met Marilyn Monroe for the first time and his version of Ibsen's *An Enemy of the People* opened on Broadway. Two years later *The Crucible* opened on Broadway. In 1956 he divorced Mary Grace Slattery and three months later, married Marilyn Monroe. During this year he also wrote the two act version of *A View from the Bridge* (Schlueter xii). During 1957 Miller was convicted of contempt of Congress and was blacklisted, Marilyn lost a pregnancy and fell into a depression, and Miller wrote a movie script, *The Misfits*, for Marilyn to star in. Marilyn applied for a divorce in 1961 and Miller's mother died. In February of 1964 Miller married his third and final wife, Ingeborg Morath. Monroe committed suicide in August of that year (Schlueter xiii).

*After the Fall* opened in New York in 1964 and *Incident at Vichy* opened at Lincoln Center. Four years later *The Price* opened on Broadway and the one millionth copy of *Death of a Salesman* was sold in March (Schlueter xiv). Miller's other notable works that followed were: *The Creation of the World and Other Business* in 1972, *The Archbishop's Ceiling* in 1977, *The American Clock* in 1980, *Elegy for a Lady* in 1982, *The Ride Down Mt. Morgan* in 1991, and *Resurrection Blues* in 2002 (Gottfried 448).

Miller considered himself a "social" playwright, meaning he was a playwright concerned with the way people live (Gottfried xi). Miller's plays focused heavily on two great themes in modern western culture: making the world a better place for everyone and the pursuit to understand mankind. Why people are the way they are. Why people do what they do. So it's easy to read a Miller play to the end and begin to ask the questions Miller

presents for us. Miller wrote in his introduction to *The Collected Plays* "I have always been in love with wonder - the wonder of how people and things got to be the way they are" (Miller xi).

Arthur Miller was among the two or three dramatists of this century of a greatness that is distinctly and unmistakably American. American dramatists write intellectual arguments based in traditional foundations of religion, social and economical classes, family relationships, and how to define self image. They write about individuals and how they relate to the society they live in (Bigby, "File" 6). Miller was one of many great American playwrights that exposed the tensions of American families, challenged Puritan moralities and dissected human passions. In his introduction to *The Collected Plays*, Miller wrote, "Drama is akin to the other inventions of man in that it ought to help us to know more, and not merely to spend our feelings" (Bigby, "File" 65).

#### *Production History*

The one act version of *A View from the Bridge* was originally written in verse and it was first staged on September 29, 1955 on Broadway at the Coronet Theater, which is now known as the Eugene O'Neill Theatre. It was an evening of two one act plays by Miller which included, *A Memory of Two Mondays*. *Bridge* was written to be the curtain warmer for *Memory* (Gussow 97).

In 1956, Miller revised the play into two acts for Peter Brook to produce and direct at the New Watergate Theatre Club, which is now called the Harold Pinter Theatre. It opened on October 11, 1956. Sydney Lumet directed a French film based on the play entitled, *Vu Du Pont* in 1961. In 1965 an Off-Broadway revival went up at the Sheridan Square Playhouse. A young actor named Dustin Hoffman was the assistant director and stage manager. The

director, Ulu Grosbard, suggested to Miller that Hoffman would make a great Willy Loman someday (Gussow 42).

The play was produced again in New York at the Ambassador Theatre in 1983, directed by Arvin Brown. It ran for 149 performances. Michael Mayer directed a 1997 Tony Award winning revival. The show opened on December 14, 1997 at the Criterion Center Stage Right and transferred to the Neil Simon Theatre on Broadway. It ran for 239 performances starring; Anthony LaPaglia and Allison Janney. In 2009 another revival opened on Broadway at the Cort Theatre. Gregory Mosher directed the production which starred Liev Schreiber and Scarlett Johansson.

*A View from the Bridge* was made into an opera twice, first in 1961 by Renzo Rossellini entitled, *Uno suuardo dal ponte*. Then in 1999 it was again adapted into an opera, with music by William Bolcom and libretto by Arthur Miller. It premiered at the Lyric Opera of Chicago.

Neither the original one act nor two act versions were nominated for nor won awards. The 1983 Arvin Brown revival was nominated for a Tony award but did not win. In 1998 the Michael Mayer revival was nominated for and won the Drama Desk and Tony Awards for Best Revival. In 2010 the Gregory Mosher revival was nominated for the Best Revival Tony and Drama Desk Award, only winning the latter (Wikipedia, 2013).

### *World of the Play*

The play takes place on the gritty, melting pot, working class, ghetto streets of Brooklyn. The Carbones live in the Italian neighborhood where people keep to their own kind. It is a hard community to break into if you are not one of them. People are held accountable for their words and actions. People are honest as far as they need to be and they

are hard working. Most of all, they are passionate and loving people. Their passion brings excitement to life and vitality into their world that encompasses stretches of city blocks and the foot of the Brooklyn Bridge. They might be lacking the luxuries of the world but they take care of their own people and live by their laws of the street.

### *Analysis and Perception of the Script*

Arthur Miller did not write the play for commercial success. He wrote two one-act plays, *A View from the Bridge* and *A Memory of Two Mondays*, for a struggling theater troupe to perform royalty free on their dark nights to raise money. Miller wrote a one-act version because he wanted to have a contemporary play structured the same as a classic Greek drama, which would have been told in a single act. He wanted to follow the form of having one arcing idea throughout the play (Mfgrogan). As a result every action of the play revolved around and was tied a single theme. Because of this, the play is not weighted down with excessive exposition. The action starts quickly and runs very tight. On the other hand, the audience lacks information that could provide clues to characters and motivation. Miller insisted on stripping the story down "to reveal the method nakedly to everybody so that from the beginning of the play we are to know that this man can't make it, yet might reveal himself somehow in the struggle." (Bigsby, "Arthur Miller" 181) The original one-act was written in dramatic verse to further strengthen the tie to Greek tragedy. Miller thought it was a failure because the actors couldn't embody the language. The British director, Peter Brook, offered another reason why the original didn't work. Brook thought the play was too focused on Eddie with the roles of the women under-developed (Bigsby, "Arthur Miller" 182). The relationship of the women to Eddie is crucial in telling the tragic story. Eddie's relationship with the community was also weak; after all it is the law of the community that he betrays.

At Brook's urging Miller rewrote the play in prose expanding the roles of the women and making it into two acts. Miller said, "I could see on the stage that I could give those actors more meat, and let the structure take care of itself a little bit" (Biggsby, "Arthur Miller" 182). The play did not grow in length of time. The two-act version begins and ends at the same times in the story as the original one-act. Miller removed any mention of Eddie and Beatrice's children which allows Miller to shine a brighter light on their marital relationship issues. Miller added more scenes to better establish the relationships of the characters to each other and the community. Alfieri's role was kept as a narrator, modeled after the Greek chorus to instruct the audience.

The same plot of *A View from the Bridge* was originally used by Miller to write a screenplay titled *The Hook*. He wrote this in collaboration with Elia Kazan in 1947. The film was never produced because it was seen as un-American by the studios but Kazan used the same ideas of betrayal later for his movie, *On the Waterfront* (Wikipedia, 2013, para. 2).

## Chapter Three: Directorial Ideas and Methods

### *Directorial Ideas*

I ultimately wanted the audience to walk away understanding Eddie's struggles; his struggle with feelings of lust towards Catherine, his struggle against betraying his commitment of love towards Beatrice, his struggle reconciling the laws of the streets and the common institutional laws, and his struggle within himself to be a great person. All of these lead to one big struggle - his struggle to keep his life the way it was and not lose anything he has in the brief moment before the play begins. Does that mean I wanted the audience to like Eddie? Yes. I asked people I talked to in the lobby after the show; "Did you cry when Eddie died?" I think there was only one person who said yes. Everyone else thought Eddie got what was coming to him. I hoped to get more of the audience to cry for Eddie. The audience needed to sympathize with Eddie in some way to make the story work. As long as the audience identified with at least one of his struggles I would reach my goal, but it would mean more to have had the audience understand all of his struggles.

As I stated in this thesis title and in the abstract, love motivated everything in telling this story and I wanted to abide by Miller's notion that a true tragedy should not only be sad, but should also instruct. In order for the audience to be sad they had to be able to feel the love that the characters had for each other. I tried to motivate the story and character choices out of love and passion. I believe I was successful. I think the audience committed to the story and become invested in what was going to happen. Because the audience was involved emotionally, it could understand what Alfieri was trying to teach us - "it's better to settle for half".

Eddie had a line to cross. This was brought through in the lighting. An example is shown in Appendix H8. Eddie had to walk out of Alfieri's office on stage left through a dark line of shadows onstage to get to the phone that was set apart on the stage right side. Eddie had to choose which side of the law, or which side of the stage, to side with.

The bridge needed to have a big presence. I wanted it to loom and hang over the neighborhood as shown in Appendix H1 through H3. The bridge looming over the neighborhood needed to give a sense of impending fate or decision as well as give a sense of the weight bearing down on the situation, but also suggest the possibility of escape. The audience needed to know there was a way out for Eddie that he could have decided to take or remained resolute against change. Fatally, he couldn't make the right choice.

#### *Directorial methods*

I see my role as director as the head storyteller. Questions are the key to understanding the script. The script gives me the story and everything I need to ask questions. I tell the audience the story by exploring why things happen. For example; why do characters do what they do? Why don't they do something else? Why does the scene start at this point and end at that point? Investigation leads to reasons or motive. Motivation is the rationale, inspiration, feeling, cause, root, and thinking behind what is seen and felt by the audience. Motivations define the characters and the story, and they give me the tools I need to direct and inspire.

Choosing the most interesting answer to the questions is the key to creating a compelling show for an audience. The answers affect the audience by making it think about what will happen next, care about how the characters react, and causes it to have secret

desires of what it wants to happen. To make sure all of this happens, I choose what I think is the most fascinating way to tell the story.

I learned that as a director, something that may well apply to any artist; Questions are more important than the answers. Indeed, you may not even answer a question – choosing instead to leave the question open for the audience to ponder. The choice of a question creates the context for the answer you strive to portray.

As the director I must first understand the story before it can be understood by the audience. The challenge then becomes how do I get everyone else involved in the production to understand the story so they may impart this understanding to the audience. By asking questions, I inspire designers and motivate actors toward this understanding.

I subscribe to the concept that “if a scene isn’t working, the entrance is wrong” (Hauser 69). This means that if actors don’t know or understand why they are coming into a scene, then their actions will fail to convey understanding to the audience.

Despite my thorough investigation of the text, it is impossible to discover all the questions or answers needed to develop the actors’ and production staff’s understanding of the story. This is where the collaboration process becomes essential. Designers and actors will come to the script with differing viewpoints and ideas, which inspires them to ask questions I had not thought of. The result of such collaboration is greater clarity of understanding and motivation for all involved. Finally, working through and checking our answers, through design meetings and rehearsals helps to further discover the best approaches for telling the story.

I strive to make my rehearsal process fun for everyone involved to inspire creativity and energy. Yet we must maintain focus and work hard. I begin the rehearsal process by

reading through the play with the entire cast. We read each scene again with the actors needed in each scene before we work it. I block the scenes using character motivations to move actors in organic and visually pleasing arrangements. I also use actors' blocking to create the space by referring to areas in the space or off stage. I move actors into or out of positions of power. After the basic movements are mapped out, I work the actors on their feet through each scene, starting and stopping to give motivation for action. Then I have the actors run the scene a few times to make sure it works and move on with the same process until the whole show is worked through. I have the actors run each scene or act while further strengthening or finding new character motivations. At some point I will no longer start and stop scenes, but instead let the actors work while I take notes and give them to the actors after the run is finished, thus beginning to give the responsibility of telling the story completely to the actors.

### *Thematic Influences*

The theme I used as guidance throughout this process was the concept of laws - the common law of the land, the law of the street and the laws of nature. How each character related to each of the laws is how the audience understood their characters. Miller said of the characters: There is no time for the character to reveal himself apart from thematic considerations (Martin 426). The different laws were reflected in the designs. Alfieri occupied one side of the stage and the phone where Eddie called the immigration bureau, thus betraying the law of the street, was on the other side of the stage while he and his family lived between the two. There was also the law of nature. Eddie had a natural male attraction to Catherine's beauty but it was seen as immoral because she was his "adopted" daughter.

## Chapter Four: The Process

### *Auditions/Casting*

Having been a student in several acting classes here at Lindenwood, I had a good sense of the abilities of some of the actors in the program. The spring semester before auditions I mentally went over who I could cast from the actors I knew in the department. I knew female actresses I had seen work in class would be suitable for this play. I was less sure about the men, but I wasn't worried. It turns out I didn't cast anyone I thought I might.

The script clearly spelled out Beatrice's character; a loving mother who would protect the people she has in her life. Beatrice should have a motherly intuition about how to handle or avoid situations. She should be the aggressive mama bear and scare off trouble, so I was looking for an actress who could be both tough and loving. I did not know Julie Covlin but it was an easy decision to cast her. In fact she is a mother. She showed she had the years of knowledge and experience to handle the situations in the play.

Eddie's character was also clearly spelled out for me in the script as what I defined as, a man's man. He would be a tough yet considerate man. He would take care of everything a man should. He would work hard, doing whatever he had to do to provide for and protect his family. He would also do everything a chivalrous man would do for women; open doors for them, carry things, or give his seat on the bus or his coat to a cold woman. He would love without losing power and would know the roles of each sex in 1955. He would command respect and would be liked by many people. He would have charisma and carry himself confidently. I saw him as strong and pretty good looking. Alonso unknowingly hit all of my hidden qualifications in the call back. To be honest I cannot remember why I called him back after the cattle call auditions. It probably had to do with the basic reasons

that he was good looking and carried himself well. He had a smooth ease with the actresses he was reading with. I didn't think that would be something I could direct into a role. Either an actor has charisma or they don't.

The other main characters were clearly presented in the script as well. Marco needed to be similar to Eddie in that he is a strong and a chivalrous man, not as good looking as Eddie but definitely stronger. Joe wasn't as good looking as Alonso nor did he have a smooth connection with the actresses. I knew Joe's work from class so I wasn't sure if he could carry himself like Alonso but I knew he was a good actor.

Rodolpho needed to stand out, be different and interesting. He should be pretty and maybe have a smaller body frame. Jaiymz fit the bill. No one else stood out as much as Jaiymz because of his lighter colored hair. I thought he could find the energy and magnetism that Rodolpho needs.

Catherine needed to be pretty but not overly attractive. She needed to be sweet and perky with the ability to fight back. I didn't know I was also looking for honest innocence as well until Rachel showed up. She had a mousy voice and tooth aching sweetness that no one else could match and she was pretty. She won me over.

I saw the smaller roles as being stereotypical. What do you think of when you hear the word butcher? Maybe Sam the butcher from *The Brady Bunch*? Maybe not. But I bet you envision a portly man with a white apron. That's the kind of stereotypes I was looking for. Stereotypes make the characters easier to understand because the audience can quickly pigeonhole them by their look. I was happy with the serendipitous casting of a shorter and softer faced Shane Bosillo as Mike and a taller more angular faced Daniel Sukup as Louis,

because we played Louis as being a die-hard union supporter while Mike was more moderate.

### *Design Meetings*

I had not been the director in a formal design meeting for over ten years, thus I forgot what to do. I planned on going into the initial design meeting with specific detailed ideas about what wall sconce to use, colors, lighting intensities, etc. Emily and I met a couple days before our first design meeting and helped me to understand that I have to inspire the designers - I have to tell the designers what the show means to me and how it should feel. This would allow them to do their jobs and we can discover the specific designs collaboratively.

Because it had been years since my last design meeting and I was unsure how I would inspire designers, who do this “everyday”, I was nervous. I stumbled when it came time for me to give a general overview of my ideas and thoughts to inspire the designers. Because I had very specific ideas in my head already, I was more focused on fighting those ideas rather than inspiring the designers. I really enjoyed learning from my misstep.

Design meetings with the complete design and production staff are necessary for a harmonious production, but the heavy lifting and the detailed work came from the separate meetings with each designer. During those meetings I felt I could talk more freely and specifically, without a bigger audience. I made sure these were conversations - exchanges of ideas back and forth. I asked questions to make sure I understood what the designer was envisioning and made decisions that I thought told the story the best way the designs could.

Working with Jim Koehnle on the scenery design was a very pleasant process. We worked through various layouts of the room. Once we figured out the layout of the room, we

worked out the details of each playing area. A few specific solutions slowed the process a little in the end. We worked on a few options for locations of the stairs to the second floor apartment and the specifics of the phone, but there really were no major problems. Jim was able to use an image similar to Appendix H1 for the projections of the bridge looming over the neighborhood. Jim and I were able to work off of each other's ideas. It felt like a true collaboration.

Working with Phil Gill on the costume designs was almost as good as working with Jim. Although I felt that I gave him more direction with less of a give and take, Phil had good ideas with the characters color palettes and different textures as shown in Appendix F. I was able to rely on Phil for period correct looks. I greatly relied on Phil for hair designs.

### *Rehearsals*

Going into rehearsals I felt like I was going to have to ride the line between a professional process and an academic process because of the wide range of experience the cast had. Looking back, maybe I should have picked one process because some days I worked more professionally and expected more from the actors while other days I was more instructive and hand holding. Switching my approach depending on the day, may have been confusing to them.

That being said I always wanted to make sure the actors were comfortable. I tried to listen first to how an actor felt about what we were working on before I would give them direction. I find it easier to answer the actor's questions but I have no problem giving them direction first if needed. Letting the actor talk first gives them ownership of their work and it creates a collaborative environment.

The process started off with great energy. As is the case with most rehearsal processes, getting the actors to memorize their lines was a challenge and it slowed the process down but we got back on track after they put their scripts away. I lost drive and focus a couple days before technical rehearsals started but I was able to regain my faculties as the designers became more intimately involved.

### *The Designs*

When I first read a play I envision it spatially and scenically, maybe too much. My undergraduate degree is in theater design so I think in terms of scenery, color, texture and size before I think about characters. I envision lights as well. Costumes and sound are envisioned in later readings. It is easier for me to envision the world of the play before I concentrate on characters and relationships.

I wanted to stage the play in a three quarter thrust, much like the Loretto Hilton stage the Repertory Theatre of St. Louis performs on, as shown in Appendix H10, so the audience could be close and feel what was going on. The bridge was a major theme. I tried to make sure that the scenic design and the lights helped to tell the audience about the neighborhood. The bridge needed to serve as the focal point but we didn't need a physical bridge so we opted for projections. The projections of the bridge changed to reflect the change of the mood of the story as it progressed. The lighting needed to help fill the room with the look of the neighborhood by using gobos of a city skyline and fire escapes like what is portrayed in Appendix H7. I brought that idea up with Tim Poertner, the lighting designer, early on and he wasn't sure at first if we needed the gobos but I think he really embraced them in his design. After Tim saw how I wanted to use the neighborhood as an influence on the characters, he understood why I was asking him to help create the neighborhood.

The scenery told the audience about the Carbone's class and financial standing. I wanted the apartment to be realistic, to have a nice family feel, and a little color that had been washed out or dirtied over time. I don't remember using those exact words in design meetings but this paper allows me to be specific and expressive. At first in the design meetings I talked about how the audience would feel entering the space and the importance of working the design onto the floor to help fight against the black space. Those ideas went away as we found the specific design and feel for the neighborhood.

The primary goal of the costumes was to be period correct. Secondly, I wanted them to be age correct. For example I needed John Fisher, a nineteen year old student, to look as close as the costumes could help him to look like a sixty year old man. The costumes also had to tell us about each character. For example, Beatrice had to dress like a stay at home wife and adoptive mother. Phil chose to dress Beatrice in patterns to give her an institutionalized or trapped feeling, as shown in Appendix F2. Rodolpho had to look different than everyone else. Phil had a great idea to make Catherine's color palette blend away from Eddie's color palette, shown in Appendix F3 and F4, into Rodolpho's color palette, as shown in Appendix F5 and F6 to symbolize them falling in love and becoming one.

My ideas for sound formed out of rehearsals. I didn't mean to stress Jaiymz Hawkins, the sound designer, by working things out late in the process but I didn't ask myself all the questions I needed to ask about sound until we were in rehearsals. I don't think I will change that part of my process. Sound for me supports what the audience is seeing so my ideas for sound come from what we create in rehearsals. To help tell the story I wanted an emotional song to end the show. I wanted a happy song to open the show to tell

the audience how great life is, before it changes. I thought we would have a little bit of scene change ambiance music but it turns out we really didn't need to mask any extended scene changes except for going into and out of the jail cell scene. I wanted a blues feel to that music to set up the misery of the story at that point. I envisioned an upbeat song for Catherine and Rodolpho to dance to in the apartment to give the scene a lot of life as the first act ends and to tell how well the two were hitting it off. It was also juxtaposed to the moment before when Eddie hit Rodolpho. Sound also needed to tell the audience the time period, 1955.

### *Tech & Performances*

As a director, I feel the urge to completely control the technical process and performances. But then we would not be working in a collaborative process. Tech and performances can be frustrating because I have to become more reliant on others to directly work on telling the story. I was involved in a show in undergraduate school when the director kept asking the lighting designer to turn out the run lights behind the curtains during a specific moment in the show. The designer didn't get to it fast enough so someone, probably the director's friend, unscrewed the bulbs from the run lights for a complete dress rehearsal. Luckily no one was hurt in the darkness off stage. I learned then to not mess with other people's jobs whether you think you have the right or not. My job during tech and performances is to stand further in the background but still guide everyone to tell the story the best we can. I let stage management and the designers take more control.

When it came time for the first dress rehearsal, a couple of the costume designs didn't work out like we thought or planned. I wasn't told about changes that were made. I talked to Phil about the problems I had with a few of the final costumes. The first dress rehearsal was

three days before the opening performance leaving little time for rework. I was told by Phil, but more emphatically by the head of the costume shop, that "it is what it is" due to time and budget constraints. I understand the constraints of academic productions and felt that little would happen if I pushed the issue, so I bit my tongue and moved on.

For the most part things worked out great. However when I hold myself up to the idea that I wanted to make this as much like a professional show as possible, I think I should have kept on top of costumes more and definitely asked that changes be made to be able to tell the story as best as the costumes can.

Regarding acting, there is little I would change at this point in the process. I continue to make sure the actors are comfortable. I give notes and answer questions. I mediate between the actors and designs that affect them. Hopefully at this point I have done my job well enough that the process begins to run itself.

## Chapter Five: Evaluation

### *My Personal Assessment*

I am proud of the work we did. It's hard to not get emotional about the work that you heavily invest yourself in. I am especially proud of the actor's work on the Friday night performance. They looked past the distractions and gave the audience all their energy and told a great story.

My expectations are to always do great work - the best. That expectation is sort of unattainable, but worthwhile. So when I look back at how I performed as a director, I say I did my best as I had planned. But, to create a great show directors have to look for what can be made better. Thus I always look back on the process and find things I could have done better.

Ultimately, to me, the job of a director is to tell a good story, be a good manager, and to support and inspire actors and designers – every moment. Every moment is the hard part. I can always be more consistent. I can always be more prepared. My journal that follows will give a good idea of how I evaluated myself on a daily basis.

Overall, I believe I was close in achieving my goal of creating a professional quality show with student actors. I would give the final product - the performances - an overall grade of B. As for the process I would give myself an overall grade of C. I give myself an average grade because I allowed myself to be so nervous during the beginning of the design process that I felt like I had to play catch-up and maybe let the designers down when it came to inspiring them. For the rehearsal process, I came into it too loose. I should have been tougher on the actors as far as expecting hard and consistent work. I should have been a lot more prepared to provide the actors with playable action verbs and precise character

motivations. I did not make all the choices I should have made about exactly what story to tell; for example did Eddie really lust after Catherine? I was trying to free the actors up to make choices to be creative and take some ownership of the process, but as I write this I am reminded of a saying I learned while studying design in undergrad - restrictions force creativity. In the future, I think I will stick with being more of a puppet master when it comes to directing less experienced actors and try the method of not having all the dots connected when I work with a more seasoned cast.

### *Faculty and Mentor Feedback*

I sought feedback from Nick Kelly and Larry Quiggins because I wanted to hear from faculty who were not involved with the process.

Larry was very complimentary of the show. He talked about the work he saw from the actors in the show. He loved the work that Joe did. Larry said he enjoyed Jaiymz's acting because he was skeptical of how well Jaiymz could perform the role. He complimented me on getting a good performance from Jaiymz. I wasn't sure if Larry would like the lighting because of the texture and shadows – I know he adores bright lights so he can see the actor's faces. But Larry didn't have anything bad to say about the lights. He said it was right for the production. He complimented me on the use of the space. He also talked in general about how each actor fit their role. He did comment about how it was hard at first to believe that Alonso and Julie were the same age in the play when they are about 15 years apart in reality. We talked about how the process went and what I learned. Overall, he was very proud of the work we did and I was happy to hear him say that.

Nick came to the talkback performance so I was a little more aware of what he thought overall, but I wanted to talk specifics with him. The first thing he mentioned was not

being able to hear the actors, which he mentioned at the talkback. He was very complimentary of the staging. He particularly liked the scene when Catherine comes down from the upstairs apartment after moving Rodolpho upstairs. Eddie tries to talk to her and every time he tries to reach out to her she moves a step or two away and Eddie has to follow. I was very pleased to Nick liked that moment because I gave Rachel specific motivated blocking to help her understand how to “play” Catherine in that scene and “make” Eddie have to keep reaching for her. Overall he was complimentary of the show. As with Larry we talked a lot about the process and what I learned. He asked me specifically if I would cast Alonso again. I kind of struggled with my answer to that question. I like Alonso’s instincts and look, but he has to learn to work harder and I wasn’t able to get him to do that.

#### *Peer/Student Feedback*

The students and friends who talked to me after the shows were very complimentary and congratulatory. A couple students came to a dress rehearsal afterwards they commented that they were astonished. They were a little confused about the relationship between Julie and Alonso because Julie looked so much older - I got that comment a few times. A few students asked if the door to the apartment was supposed to be cut on an angle and can’t the Carbone’s see the people outside the door? I explained about the design choice and that they should remember to suspend their disbelief. Overall the audience was very flattering. I wasn’t sure if the actors would get a standing ovation because the play is a tragedy, with Eddie dying in the end. I think they got a standing ovation every night.

The feedback from the actors involved in the process was mixed to pretty negative. The actors were given an analysis form to fill out, anonymously, that rates my performance as a director and the process they were involved in. Unfortunately not all the actors took

advantage of this. The actors stated that I was not always prepared and organized, they did not think I was always respectful of their time, I rarely inspired them to do their best work, I did not create a positive work environment, I only sometimes assisted the actors in making strong acting choices, they were either always or rarely comfortable asking me questions, they said I sometimes had no answer to their questions, I sometimes or never encouraged specific physical or vocal acting choices, I only sometimes asked questions to assist actors pursue an objective, and only some of them would want to work with me again.

I asked the actors to be brutally honest. I took this criticism with a grain of salt. It might be hard for people to say nice things about their boss. I also remind myself that the actors are students and most of them are young and inexperienced.

Some positive comments were; I knew the play well, I was a decent director, one actor enjoyed the process, one actor said I was good at helping actors find their choices, I had good notes but they took forever, one actor commented that it was a great experience, and I created a very positive environment.

It can be hard to be judged especially without details and the opportunity to have a discussion. Some of the actor's comments and feedback may be amiss such as time management. One comment said, "I chose to speak to one actor while everyone else sat around." Another comment was, "I waited for hours of rehearsal just to be on stage for a few minutes." My answer to those comments is, that's the nature of the beast. I can't direct everyone at the same time and if your role is very small and you have to sit around until your part comes up and that bothers you, don't take the role. I tried to be very clear about that same point when I called all the actors to tell them they had been cast in the show. I specifically talked to the actors who had very small roles to make sure they would be

comfortable committing their time for a small payoff. One actor even commented that I was degrading their role by explaining the facts of the process for actors with very small roles. I did not downplay their part by any means. I wanted to make sure they knew what they were signing on for. I understand that the actor could have felt like I was downplaying their role, but I had to protect myself from having a disgruntled actor later in the process. My favorite misguided comment is that, "I did not ask the actors to read the play before rehearsals." Why would I have to "ask" an actor to read the play? - that is an assumed duty for anyone involved in a production. I let comments along those lines fall to the wayside.

There are comments that ring true to me and carry weight. These are things I will work on going forward. Comments like, "I did not inspire the actors to do their best work, I did not create a positive and energetic work place, and I did not give active and playable direction." Those are core directing responsibilities that I cannot fail at.

There is one comment that haunts me over all; the most un-motivating and negative speech given during the process was when the director said "When I leave this theatre, I don't care about this show." I need to explain what precipitated my comments. I addressed the entire cast the day after a personal challenge came up, which I reference in my journal that follows. I was given some bad advice to try and stop inappropriate behavior of one actor by addressing the entire cast. The idea was if I address the entire cast the one actor will not feel singled out and there would be less of a chance of me alienating the lone actor. I was upset by the situation that I was trying to get past and I chose terribly wrong words to express the fact that I don't want the actors to contact me outside of rehearsal. I was simply trying to say that outside of rehearsal, everyone's time is precious and it needs to be respected. Conversations about the play can wait until rehearsal. I should have addressed the actor I

was having a problem with directly and should not have involved the entire cast in the drama. Although I made a mistake, I am certainly glad I did so while in a safe learning environment and I am glad I made the mistake to learn from it.

I can only imagine that the reason all the actors did not turn in their feedback forms, was because they didn't have anything nice to say or that they didn't care enough to comment. Either way it tells me that I can do better and I will, having learned what I think this process needed me to learn. As I explain fully in my journal, this process is exactly what it should have been for me and I'm glad it was in a safe learning environment.

## APPENDIX A

### Process Journal

#### *Auditions (cattle call)*

I had never been through such a marathon audition process. I thought I knew what I was in for and I tried to prepare but I still found myself off focus when it came to the long process. I think I gave all the actors the needed attention but I didn't feel like I handled the department rating sheets for the actors as well as I could have. At the beginning of the night I was worried about if I was taking enough notes on each actor and if I was going to call back too many actors or not enough. The balancing act of quantity and quality was a bit of a struggle. By the end of the five hour process I was so tired I couldn't remember what specifically I liked in any of the actors I had on my list to call back.

#### *Call backs*

I think these went really well. I was a little frustrated with having to let some of the actors go for *A Man of No Importance* rehearsal, but casting fell into place. Of course I ran behind but I wanted to make sure I left no stone unturned.

Although Alonso showed up much later than his call time, he gave the closest read to what I was looking for in Eddie. He had a stage presence, a feel for Eddie, and the right look, that really only one other actor came close to. I talked to Alonso candidly about making a commitment to the rehearsal times and process and he assured me he would have no problems with what we planned to do so he got the role.

Julie was an easy choice – no other actress really came close to the motherly Beatrice I was looking for. It was a no brainer to cast a forty two year old married mother to play a forty year old married mother. She had good acting instincts and she had the right look.

Joe Bayne was in the running for Eddie, and I saw him as a replacement for Alonso if anything bad happened, but I thought he lacked a sense of acting confidence and maturity that Eddie needs. I thought Joe could gain those skills by playing a bit more stoic part than I had seen him play before. Joe loved the idea of playing Marco, we talked about Marco being a strong person and physically strong to be able to overtake Eddie.

The role of Catherine kind of found me. I wasn't thinking about the innocence that Catherine needed until Rachel read the part. I didn't think I could direct the innocence she had into a different actress. I wasn't sure from the call back if she could be the strong defiant Catherine I needed in the final scenes but I thought I could direct her to get there. Plus she looked the part.

Casting Rodolpho was anticlimactic. None of the actors gave me exactly what I was looking for; a confident pretty boy and a touch egocentric. Jaiymz was the closest and looked the part as well. I talked to Donna Northcott about him and she assured me he was a hard worker, which was good because he was going to have to do a lot of work.

Alfieri was tough to cast from a group of college students. He is sixty years old, so I was looking for someone who could look close to that age. John Fisher gave me the impression that he could carry himself with a sense of age. But maybe more importantly, I felt like he could tell the audience a good story, after all the play is told from Alfieri's memory.

As for the parts with fewer lines I cast actors whose work I liked, whether I had seen them in a previous show, or I was in class with them, or just from their auditions and call backs. I specifically chose Ashley Ritter because I had a class with her and I always thought her work was very honest and I told her that. I wanted to have someone like that in my show; I just wish I had a speaking part for her instead of a walk on.

*Rehearsal #1 Read thru, December 9, 2012*

I planned on making this an opportunity for everyone to get to know each other, do some paperwork, read the script so the cast will have it on their minds during break, and to have some fun. We kind of took care of the first and last criteria by having everyone in the room answer ten short questions about themselves such as; do you prefer plays or musicals, do you like summer or winter, and what was the first song you ever loved. Then we mixed up all the answer sheets, read each set of answers aloud and tried to guess whose answers they were. I think it was a fun group building exercise.

I talked about my ideas for the show and how I like to work. Then we read the script. I stopped the actors as we read to talk about key things. Of course we ran out of time before we read the last few scenes. It was a bummer to not have everyone together to read the ending but I figured I left them wanting more so they might actually want to pick the script up again during the break.

*Rehearsal #2 January 7, 2013*

I called the entire cast for the first hour of the morning to get everyone signed in for the first day of J-term. I started things off by asking their thoughts about the script, their specific characters, anything they wanted to talk about. I didn't get much feedback from them. I felt they were timid and tired so we got up and played an acting game "zip, zap,

zop.” After a couple rounds I put a twist into the game and asked them to deliver their line with motivation to the receiver or react to the giver’s line. Then I asked them to allow silence to come between reactions or deliveries because I want the cast to be comfortable with silences. As the first hour came to a close I released most of the cast and kept the actors needed for the top of the show. I think I helped the actors feel comfortable with me and each other.

I scheduled the rehearsals to follow the chronological order of the script as closely as I could to help the actors get the story quickly in our short rehearsal time frame.

Before I got the actors up on their feet I had them sit together with me and we discussed their ideas of who their characters are and how their characters feel and relate to the rest of the characters and to the world of the play. We continued by reading the scene. I would interrupt as we got to key parts of the scene which helped to spark questions and discussions. I then had the actors get up. I went over the ground plan and blocked them through the scene while talking about motivations and characteristics. We added a lunch pail and thermos for Eddie to bring in with him from work.

The first day went great in the morning but I ran out of time in the afternoon while rehearsing the scene when Marco and Rodolpho come to the house for the first time. Some of that was due to bad time management, but some of that had to do with the size of the apartment. I need it to be small to show the Carbone’s working class financial and social status, but it was too small to fit five actors in it without boring the audience with a lack of movement. Jim Koehnle, the scenic designer, came into the space and helped us figure out a solution, which was to add two feet of width. I thanked everyone for their work and went home.

*Rehearsal #3, January 8, 2013*

We spent time this morning helping to get the room into the shape I want for rehearsals by moving extra audience platforms and chairs out of the way. We moved seating platforms to get the full length of the sidewalk laid out. I don't think Jim understood that I wanted to use the whole down stage floor for the street scenes. I am fine with giving up twenty minutes to get the room set up to be able to block scenes correctly the first time through. We worked through the street scene with Beatrice and Eddie in Act I. Alonso and Julie started playing their roles as bitter towards each other, but I don't think that's the case. Eddie and Beatrice still love each other. Their love and commitment to each other is what gives them the ability to talk honestly with each other. That was a break through with them. I want them to play the love for each other and fight for the other to person to love them and to stay together.

Next we worked the scene with Catherine and Rodolpho coming home from the movies and they find Eddie waiting in the street for them. We found good staging and Rachel made good choices of how Catherine relates to Eddie. She treated Eddie like her best friend. Hopefully this will help the audience like Eddie and affect them even more when Eddie kisses her and Catherine starts to hate Eddie.

*Rehearsal #4, January 9, 2013*

This was a bad day for me as a director. First of all I arrived about 45 minutes late due to a family matter I had to take care of, which didn't come up until earlier that morning. I called Lindsey, our stage manager, and told her I would be late. I asked her to work with John on memorizing his lines. He was the only one called for the first slot that morning.

I had trouble with John. He is young so I had to start with acting basics with him. I didn't get much done with Alfieri. Alfieri should be played as a sixty year old wise man. I cast John because I thought he could act with the correct pace of age and I thought his weight would give him a look of being older. I had John run around the black box so he would tire a little. I thought this would give him a sense of how "tired" he should feel as an older man. We started blocking the top of the show and I could see right away that John was not sure how to move as an older man and John was uncomfortable with his hands. I quickly thought to give him a cane. We talked about his cane being more of a status symbol and something Alfieri could use in self-defense on the less civilized streets of Red Hook. I told John he needs to work with the cane a lot to make sure he uses it as part of his body.

We tried working the first Alfieri office scene with Eddie. I had a terrible time staging it on the small platform, thus, I wasn't able to work the actors with much motivation. The staging was made worse by the fact that I couldn't see the actor's faces from the audience with the way the scenery was set up. I kept looking at the ground plan and then I realized the set was taped on the floor wrong. It was flat to the audience when it should have been on an angle. We took time to fix the taping then went through it again. It's a wonder what correct taping can do. The spaced worked better but the time was already lost.

Even though we didn't get much done today, I did feel good about my work with two actors in a confined space. I stressed to John that he will have a good solid wood swivel chair that he will have to act in. This meant that I couldn't move his body around the small platform very well but once he sits in his chair he can use every part of it to move and act in. He could sit on the front edge, sit on the sides of the seat, he could lean back and shift all

around to give him movement and energy. So it would be important to get the chair as soon as we could to find the ways to “act” in the chair.

I did decide that John should have a pipe as Alfieri. The pipe would give John some business to play with while he was sitting at his desk but the pipe also gives Alfieri a sense of who he is; older, more mature, and a little higher social status.

Our first production meeting was in the afternoon. It went really well. I am very happy with the designers. Jim and I worked through some space needs. Tim and I were able to talk specifics about colors and textures.

*Rehearsal #5, January 10, 2013*

We started the day working through the fight scene in the apartment at the end of Act I. Things went well and we were able to block that scene and go back to work the scene when Marco and Rodolpho first arrive. Everyone committed to the work and it flowed well.

Working this scene with all the “family members” helped everyone to think more about the relationships the characters have with one another. We started to talk more about who Marco is and what he wants. The script says Marco has a pipe, so Joe asked for one. I thought it was a good idea because the pipe would give Joe some business and a sense of character. Julie began to build the character of Beatrice. I thought Julie needed something to do with her hands as an actress so we made sure she has a dish towel. Alonso did really well to help get the boxing choreographed. I liked that he wanted to take some responsibility for figuring out how the fight should work. It was simple and effective. I was able to concentrate more on spacing everyone else around Eddie and Rodolpho as they boxed. I was already thinking about how the design and staging will work in transitioning from scene to scene. Coming out of Alfieri’s office, we go into the house when the family is just finishing

dinner so I want to get dishes onto the table that won't be there during the previous apartment scene. I talked with Lindsey about having a false top for the table with the dishes pre-set backstage that can be brought on, almost like a serving tray, and placed on top of the table. This would eliminate all of the clanking noise the individual dishes could make against each other. I have not decided what song Rodolpho and Catherine dance to. I want the song to be a little upbeat but I don't want the dancing to overshadow everything else in the scene. Once I figure out the song, I will ask Janet Strzelec to help by providing minor choreography.

After working the fight scene we worked the top of Act II between Rodolpho and Catherine, alone in the apartment for the first time. It was tough and slow moving. Jaiymz may be the toughest of the actors to work with. He doesn't take direction very easily. He is not very sure of himself. Maybe I have to work on him trusting me and the process. I'm not sure what to try next with him, but that will really have to wait until later in the process when we can work and run this scene. Jaiymz and Rachel are inexperienced actors and I recognize that so I try to get them to talk with me, make them ask questions. I don't want to just be a puppet master for them. I told them that and asked them to be more prepared as actors with ideas and thoughts behind what they are doing, who their characters are.

#### *Rehearsal #6 January 14, 2013*

I ran out of energy today. The morning went great, working with Daniel and Shane for the first time. I was able to get them to where I wanted by asking questions of them and asking them to try things instead of telling them where to move and what to do. We built full characters into their small roles and got away from the actor's definitions of their characters as just regular working guys.

The next scene was the Eddie, Rodolpho and Catherine kissing scene. Although we had fun working on it and found interesting staging I struggled with Rachel. She is so new that I spent a lot of time focusing on and talking to her. I felt Alonso was frustrated from not getting a lot of my attention and I know Jaiymz is frustrated. I lost time to get our next scene in before lunch but we will get to that in our TBD slot in two days.

I visited the costume shop during lunch and Phil showed me where they were at with things. Everything seemed to be going well. He said they were on track to get everything finished in time.

The afternoon was spent working through the tightness of the jail cell scene space but we came up with good motivations and built Marco and Alfieri's characters up a bit. Jaiymz felt awkward not moving much but he is young and doesn't yet realize that there is strength in planting yourself as an actor. This is Marco's scene to tell his side of the story and to tell the audience about his street justice side of the law.

I actually had a half hour to work on something else so I went back to the scene where Rodolpho and Catherine are alone in the house for the first time. Here is where I ran out of steam. Rachel and Jaiymz need more attention and I gave them all I had but we will have to work more on that scene to get it where it needs to be

*Rehearsal #7 January 15, 2013*

It was a great day today. I was ahead of schedule in the morning and right on time in the afternoon. We made a break through with Rachel. I knew she was frustrated from the day before.

We started the day with the Act II scene between Alonso and Julie after he calls the Immigration Bureau. I was able to keep myself from interrupting them and let them work

while I took notes to talk to them about instead of starting and stopping so much. I carried that into the scenes that Rachel is in. I talked to her alone before we started and asked her what her acting instincts are to do in the scene. I told her to go with those instincts and asked her if she felt good about doing that. She said she was just frustrated yesterday from not knowing what to do and I assured her that is normal – that is why we are in rehearsal. I also told her she had good ideas to try, so go with that and if it doesn't work we can stop and try something else. I also told her she or anyone else can stop the scene if they don't feel right or want to try something else. She committed to her choices and the scene flowed well. I tweaked things and gave her some direction. She was able to take the direction and build on it. She did a good job and I could see her working and "learning how to act."

I mentioned before that John and Rachel are similarly inexperienced so I took the same approach with John when we worked Alfieri's opening and transitions. We worked a lot with thinking about what his character is saying and how he feels about it, to give each line weight, meaning, and motivation. We focused specifically on building a back story for his character. We decided that Alfieri had to choose, at some point earlier in his life, between obeying the laws of the street or the law of the land. This gave John a lot to play when he says lines like; "... I even asked a certain old lady in the neighborhood..." We made the decision that Alfieri went to talk to the old lady head of "the mob" to see if he was doing right by Eddie or if there was something else he should be doing to help Eddie as far as "the street" is concerned. John and I were able to go over each line and create subtext to what his character is saying. I had a great time and really felt like I was directing.

*Rehearsal #8, January 16, 2013*

It went good. We used every minute but still needed more. It took me about an hour to do two pages of the arrest scene. For the actors, the group aspect was distracting; too tempting for them to want to play around, confusing, etc. I knew going in that the scene would be tough and I was tired afterward. We worked an Eddie and Alfieri office scene before that. I had to make the actors wake themselves up. They were saying the words but nothing else was there. We worked Eddie's phone call to the immigration police and Tony delivering Marco and Rodolpho to the Carbone's apartment. It really helped giving the small parts a back story and motivations.

I really just made sure we had worked every part of the script in preparation for the first stumble through tomorrow. What do I expect from the stumble through? – stumbling. I am cautioning the actors that we are doing this to start working on continuity and the designers need to see an early version of their work. We will stumble but it's how you get up and carry on that matters. Secretly I know it could be a train wreck. I liken it to pulling off a Band-Aid, it has to be done and it will cause some pain.

*Rehearsal #9, January 17, 2013 – "Stumble Through"*

We did not do a stumble through as planned due to Jaiymz being sick. We couldn't really run the show without one of our main characters, so we rescheduled the first stumble through for the following Tuesday. Tim, the lighting designer, came to see the stumble through but instead we just walked through each scene's blocking to show him where he has to light the actors on the stage. While I had all the actors in rehearsal I decided to continue working on the crowd scenes – the arrest scene and Eddie's death at the end of the show. After lunch we started running through the show from the beginning until we got to Jaiymz's entrance.

The actors were really happy about pushing the stumble through off a couple of days, because they want more time to memorize their lines. This is especially hard for Alonso. When I do ask him to act with more meaning and emotion - to go bigger - he always blames having the script in his hand for not pushing himself and he gets frustrated. I simply remind him that he can solve two problems by memorizing the lines, his ability to act bigger and learning his lines. He assures me that he will get to where he needs to be, but doubt is creeping in for me.

One prop note – the coins are too loud. I like having Mike and Tony playing coins on the street but we have to find quieter coins. I can't hear Alfieri over the clinking noise the coins make when they hit the floor. I didn't anticipate that.

*Rehearsal #10, January 21, 2013*

We started the day by picking up running through Act I when Jaiymz comes in. He was back at rehearsal today after being sick last week. I sat and took notes instead of interrupting. I think the actors appreciated that, so they can begin to get a sense of the flow of the show. We had to ditch the plan of starting Act II after lunch due to Alonso's eyes swelling up. He showed me pictures of his eyes swelling shut over the weekend, and he must have had a recurrence late this morning. We sent him home and told him to see a doctor. I decided with the cast that was there, because the Act II actors were not called, that we would just continue to work instead of taking a lunch and leave a little early. Without Alonso we were only able to work the jail scene which was a good idea because we had only previously rehearsed the scene in a classroom so working the scene on our stage made a big difference. The actors could feel the situation better by rehearsing in the space they would be performing in.

*Rehearsal #11, January 22, 2013 – Rescheduled stumble through*

Today was the rescheduled stumble through. Tim, the lighting designer, and Emily came to see it. Before we started I led the actors through a quick visualization warm up. I made them all hold hands in a circle with their eyes closed. I asked them to visualize themselves acting as their character, performing the best they can. I asked each actor to visualize their character playing specific actions and to see themselves doing their best.

Early on during the first act Emily came to me and whispered about how she is having trouble hearing the actors. She suggested I give the actors direction to project and continue to direct while the scene is going on. I waited for a break between scenes to yell out to the actors instructions to project. There was not much of a change in volume. I had not really thought about projection until this point in the process and now I'm obsessed. If the audience can't hear the actors, then what's the point? Emily did tell me later that it's typical for a director to not recognize when actors are too quiet because the lines are so familiar to the director's ears having read and heard them repeatedly. I was frustrated and embarrassed by the actors lack of response to me asking them to be louder so I went backstage to specific actors, who were waiting for their entrance, and asked them to enter and yell as loud as they could and the actors on stage will respond by getting louder. Well I guess I wasn't loud enough because none of the actors took my note and the volume was never raised.

Line memorization was terrible. Again I was embarrassed. As the director it's my job to manage the actors and I'm not doing a good job getting the actors motivated to memorize their lines or be louder, two basic things that are really frustrating me when I think about the job I am doing and the job the actors are doing. One of my problems with directing actors is being too nice and right now I think my disposition is hurting the process. I struggle

with being afraid to push actors to do what they should be doing. I don't want to push too hard and lose their trust. I think managing a professional baseball team is similar to directing actors. I like to listen to Mike Matheny and other managers talk about how they deal with players. I think I have to be able to practice "tough love" in rehearsal like I practice it at home with my kids.

Beyond those issues I was able to start looking at the bigger picture aspects of the show. The staging looked good. I think I used the extents of the space well. I liked some of the pacing of the show and I know what to work on – no worries there. We ran about 2hrs 20mins with some breaks that I didn't subtract time for. I think the show should run about 2hrs. The scenery is working out really well.

Emily and I met in her office a few days after the stumble through to talk about her notes. She noted again about not being able to hear the actors but there were also annunciation issues. Alonso is a big offender due to his Peruvian accent. We talked about slowing him down and forcing him to not be lazy when he talks. He needs to open his mouth. We talked about giving John some age as Alfieri by having him talk in a deeper voice. We talked about my problems directing Jaiymz. Emily told me that Jaiymz is very self-conscious and I should make sure I am giving him plenty of positive reinforcement. Emily suggested I should change where Catherine and Beatrice are sitting during their scene together sitting at the table. I think that will help the actresses work off of each other better. She also suggested another faculty member, Nick Kelly, come to rehearsal to work on the fight and death staging to help "sell it" and make sure the actors are being safe.

Overall Emily complimented me on the staging of things but asked where we could raise the stakes of the story. Find the moments that can be made bigger and add more drama

and depth to the show. Based off of what I thought we needed to work on, I reworked the rehearsal schedule to better concentrate on scenes that needed more work.

*Rehearsal #12, January 23, 2013*

I stop when I look at the rehearsal report from today. Did I just work the Jaiymz and Rachel again? I feel like that is all I work on lately. I'm not doing something right. I think we have worked the top of Act II with Catherine and Rodolpho more than anything else and I don't think that scene really tells the most about the story. Maybe that's why I can't figure it out. Maybe I should give the scene more credit. Maybe its fine and we don't need to focus on it as much.

I really tried to get Jaiymz to loosen up. I think I may have driven him too hard before or asked him to do something he wouldn't or just doesn't have the talent to do. He is very touchy when I give him direction. By no means am I riding him hard. In fact I know he is having a rough time so I am gentle with him and give him plenty of support. He told me this role is hard for him because Rodolpho the performer is opposite of reserved Jaiymz. Well, I know Jaiymz is not always reserved around people he knows and trusts. So I continue to think I pushed the wrong buttons with him earlier. I am definitely learning, sometimes by failing, how to direct many different types of actors. In this cast there are untested freshmen, experienced older undergraduates, actors who have never acted before, an older graduate student who speaks English almost as a second language, and one graduate student actually older than me. All of this in a three and a half week rehearsal process.

*Rehearsal #13, January 24, 2013*

Alonso was late again. Phil Gill, the costume designer, came this morning so we could finalize everybody's hair style. Everyone is ready to do what they need to, except for

Alonso. He needs to cut his hair to look period and he said he would do that when he auditioned.

I talked to the actors about this being the final day rehearsal and that means we will move into running the show more. And that I will be letting go of the show into their hands but I will work even harder to make the show great. I was trying to say that it is becoming their show now but don't think I'm not watching over them. I was hoping they would start to feel responsible for the show now but who knows if they heard me.

We worked the crowd scenes again and I think we actually have gotten it right. Then we worked Alfieri and Eddie scenes. They are finding new things from the motivations we have been working on. The details are coming out. I am able to think more about transitional issues between scenes and bigger picture ideas.

*Rehearsal #14, January 28, 2013*

We had a run through of the entire show today. I started off by talking to the actors about how to conduct themselves during this rehearsal. I wanted them to sit in the front row of the audience so the actors on stage could feel how close the audience will be. I wanted the actors to think about what we learned from the previous runs. I had Cole lead the actors in warm ups. Being as old as I am, I kind of forget about "making" the actors warm up. I guess I expect them to show up ready because that is what I was taught in acting classes and I think it is similar in their acting classes. I kind of feel like I have to back track on my experience or that it's like going backwards when we take rehearsal time to warm up. To me it's frustrating to "tell" the actors to get ready. I guess you have to grow up to learn some things about life, expectations and work ethic. Or maybe I'm ignoring a teaching moment or not demanding enough from the actors or something else.

I was surprised during the run through. The actors are finding and showing me moments they haven't found before. The best run through they have done yet. And yet there is more. I gave notes differently tonight. I gave some general notes about projecting and how to move backstage and overall show view stuff. Then I had individual actors on stage to give them their specific notes. I was trying to connect with each actor individually and maybe not waste other actors' time. Hopefully they appreciated it and it helps them focus on their individual roles.

*Rehearsal #15, January 29, 2013*

Tonight started off exactly the wrong way. Alonso hurt his back outside of rehearsal. He had trouble walking. He said he was working out and just tweaked a muscle. Because I am familiar with the symptoms, it sounds like back spasms to me. Nick was supposed to come to rehearsal to help the actors work the fight choreography but we couldn't do that with Alonso's back hurting. We rescheduled Nick for Thursday. Janet Strzelec came to help work on the Rodolpho and Catherine dance sequences. She was great. Janet and Jaiymz work really well together and they are friends. I just watched how Janet got Jaiymz to become energized and free. They have a working history so it was easier for them, but I will use what I saw to make my work with Jaiymz better. The dances work great now.

Because Alonso was hurt I decided to go back to table work – sitting down in a circle and saying lines to each other. I have read about going back to table work as a good thing to do in the rehearsal process to reinforce motivations, character relationships, and to better understand the script. I think we needed that anyway, so I was ok with what we did. Did the actors enjoy it? It's hard to say. I question the benefit they got from it and if they all wanted

to take advantage of this time. We only got through analyzing Act I so tomorrow we will do the same thing for Act II to give Alonso one more day to recoup.

*Rehearsal #16, January 30, 2013*

Something personal happened last night after rehearsal that will affect this process. I am choosing to keep the matter private. I confided in someone who I know has been through similar problems. The situation will change how I deal with the process and change what I share in this journal. I think everyone involved in the situation will continue with the best interest of the show in mind and will eventually be able to move past the problem.

In rehearsal we did table work for Act II, although I did not feel it was as beneficial as the previous night due to my distraction. I was not as invested and I think it rubbed off on the actors.

*Rehearsal #17, January 31, 2013*

The day before technical rehearsals. I am running out of time. I was feeling unsure. Was I doing a good job? Was I giving every different actor the type of directing they needed? Was I handling the process well? Am I expecting too much? Am I being too soft? Did I do enough prep work? Should I have given the actors more action verbs to play? I didn't feel this way two days ago but things have changed because of what personally happened, I have to look at things differently. I could have done a better job handling the situation, so I was doubting myself. I was also reminding myself that this is a chance to learn. I can get a sense of loneliness when I direct and I think it's hard to not question yourself when you can't easily look at things objectively, but I have never experienced these feelings as much as I did in this part of the process. My doubt, coupled with the lack of actor interest in the previous two days of table work, made me want answers. So I talked to most

of the actors individually one by one before rehearsal started. Some of the conversations were longer than others. Some more beneficial than others. They all centered around me asking the actors if they had any concerns about the show. I felt a general uneasiness in the room but I wasn't sure if it was my personal situation going on or if it was a consensus. Some actors expressed their fears about Alonso's ability to "do" the show. His struggle with memorization, staying in the moment, and his work ethic. I also got the sense that maybe one or a few actors didn't approve of the job I was doing as director. I didn't want to hear either of those things. I deliberately talked to Alonso last. This show is all about Eddie and I/we just weren't getting what we needed from Alonso. I know my responsibility to the process and this production and I wanted to make sure Alonso knew his. I asked Alonso if he had much acting training because up until this point I had been giving him the benefit of not doubting him. He is a mid-20's graduate student and I expected him to act like such a person, but in actuality he is a freshman due to his lack of training and his language/cultural barriers. I asked him to lead this group of actors. I asked him to work harder and fully commit himself even more than he thinks he can. He said he understood and would try his best. Giving his best is all I can ask.

Tonight's run through was middle of the road. My doubts have become everyone's doubts but I see that as a good thing. We all know where we stand and if we want to change for the better we will. I gave notes in a group and was very matter of fact, honest, and supportive. We might not be in the best standing entering technical rehearsals, but then again, tech might be the distraction I think we all need.

*Technical Rehearsals, February 1 and 2, 2013*

I am not letting myself off easy by not having much to say here. I think my approach becomes more simplified and direct when tech starts. I know time is becoming precious so I scale down superfluosity.

I was uncomfortable in the first few tech meetings at the end of each evening. I was not used to having a Production Manager involved especially when Joe, who sort of intimidates me, shows up at the end of the night not having been “involved” from the get go. But I figured out when and how to speak. I feel unneeded at times during techs but that’s just me welcoming others in as a more immediate part of the process and making it not about me.

*Dress Rehearsals, February 4-6, 2013*

I’m proud of what everyone is doing. The actors are doing good work and surprising me with what they are bringing out of the show. The designs are working out great. I was so afraid during the design process that I didn’t give Tim enough inspiration and direction about how I envisioned the lights. I liked the initial things I saw with the textures and intensities and we are collaborating well to make the light design even better. I don’t think I envisioned everything the lights are becoming but they are exactly what they should be. The sound design makes me cry because it has worked out so well. I know the audience and most everyone else won’t be able to appreciate it as Jaiymz and I do. I think we have found perfect songs with the meanings we are looking for but it may go over or past some people because we have a more personal relationship with the show. When it comes to sound I want to be able to use music the way Martin Scorsese does in his movies. He uses songs as a weapon like playwrights use words as weapons. That is what I asked of Jaiymz and I think he met my challenge. I hope everyone else felt it because I think theater is so visual for audiences, sound sort of affects them subliminally.

Scenery is a little bit of an issue when it comes to the projections. I like the looks of the projections but the noise that the fans on the projector makes is unbearable. I failed to get the actors to project over the hum of the fans. We lose, fan noise wins. The space of the set works great and I love seeing the characters faces as they are waiting to go through the front door of the apartment. The size of everything has worked out perfectly. I love the location of the phone and the jail scene, with the lights, has become one of my favorites. The props have worked out well and I think I have given actors simple, believable and motivational business with their props.

Costumes as a design work well but I am frustrated with the fit of Jaiymz's costume and I am told "it is what it is." His pants look puffy and his shirt is flat/tight so his overall body shape is odd. I really wish the original design idea for Catherine's Act II dress- blending into Rodolpho's color palette- would have worked. Plan B was never talked about with me and again I am told, "it is what it is." I thought I gave great inspiration and direction to Phil but his communication to me was not reciprocated until it was "too late" to change things.

The final dress rehearsal with the talk back afterwards was beneficial even though only a handful of people saw it and stayed to comment. I was hoping to have tons of questions about how and why things happened in the play.

*Opening Night, February 7, 2013*

I don't have too much to say. My job as a director is essentially finished. I wrote thank you cards for all the actors talking about why I cast them, or what I like about them and their work; something to support and praise each actor individually. After the actors did their group warm up I reminded them to be loud and things will be different tonight with a big

audience – different reactions at different times. I also thanked them for creating a comfortable environment for me to try and fail and I hope I created the same for them. I thought the performance was great. I can't ever really watch the whole show at this point to keep myself from being embarrassed or too proud of what is going on onstage. I also keep a distance to keep myself from wanting to give notes but I do pay attention in case an actor should ask me about something they did or didn't do during the performance. I thought the actors went above and beyond what we were doing in rehearsal and it made me feel great. I see the show so much from Eddie's point of view of losing a daughter and the fact that he can't let her go graciously, that I get emotional when he feels betrayed and then dies. I told the cast afterward that, I don't get very emotional much less cry but they made me cry that night from telling the story so well.

*The Friday Night Performance and Closing Night, February 8 and 9, 2013*

When people ask me how my thesis production went, I base a lot of my response on these two nights. I've been around this block for a while so I feel that if this was any other run of the mill process, with its more common occurrences and problems, I would have just skated through and I wouldn't have been challenged to learn anything. So my answer to people when they ask how my thesis went I say, "It was exactly what it should have been."

Friday evening about 5:30pm, I was in the middle of making spaghetti dinner for my kids and my phone rings. This was an hour before the actors had to be at the theater. One of our actresses, Julie, was calling to tell me that Alonso was having an allergic reaction. The same type of reaction he had after the first week of rehearsals. His eyes had swollen shut and she didn't think Alonso could perform. My first reaction was to think about someone taking over for him. I told myself no, it's a big part and only Alonso knew it. I thought maybe Joe

could step in, but then we'd have to replace him and so on. I briefly thought that I could step in but I didn't know the lines and I could not do everything Eddie needs to do with a book in my hand. We would be cheating the actors and the audience. Julie knows someone that works in the medical field and they could help get a prescription for Alonso.

I questioned why Julie called me and not Alonso, and why is she at Alonso's apartment? I called Lindsey, our Stage Manager, and told her about the situation. I told her I didn't think anyone would go on in Alonso's place but I would get back to her after I called Emily Jones, the head of the theater program. She asked me questions I didn't have answers to. She told me to call her back after I got to Alonso's apartment, which I planned to do.

On my way to Alonso's, he texted me a picture of his face. It didn't look good. Before I left for Alonso's I heard from Julie that she was going to pick up a prescription for an EpiPen. I was not familiar with using an EpiPen to help an allergic reaction. Would it make things worse? Would the synthetic adrenaline hurt Alonso?

By the time I finished getting my kids settled and getting myself out the door, I was later than I thought I would be when I arrived at Alonso's. It was about 6:15. Alonso had been given a shot of Epinephrine but there was a second shot if need be. Alonso was in bed in a dark room, because the light hurt the paper thin openings of his swollen eyes. I was trying to assess if Alonso needed to go to the doctor. I talked to Emily and she told me that at 6:45 we had to decide if we were going to perform the show that night. She also talked with Alonso. Alonso asked her if we could start the show later, at 8:00 instead of 7:30, then he would be ready. She told Alonso, and then me, that starting later is fine but we had to determine that by 6:45.

Alonso had an ice pack over his eyes and he was drinking water whenever his roommate, his friend, or I reminded him to drink. I first needed to decide if Alonso needed a doctor. I asked. Alonso, and everyone else, told me he would be fine because this had happened before. I asked if he went to a doctor after this happened the first time. I was told no. I was curious why not, but I didn't get much of an answer – just didn't. So I asked Alonso what he was doing when his eyes started to swell up. He answered, he was just out playing soccer with his friends and his eyes started to swell. Julie went on to explain that he called her because he didn't know what to do. I've been in a couple of similar experiences of trying to decide if a person could go onstage due to a medical problem. This situation didn't feel the same. Granted I was not the director in those cases, so things would have been different, but I didn't feel like I was getting the whole story. I just needed to make sure Alonso was well as a person and then decide if he could perform.

It came time for Alonso to get a second shot. I didn't want Alonso's heart rate to shoot up and cause other problems. Alonso said he was ok with getting a second shot. Afterwards, I checked Alonso's pulse but I didn't really know what I was doing. He said he did feel a quicker heart beat but was doing fine. At that point I couldn't tell Alonso whether or not he could perform. He knows himself the best. I would trust what he decided. The 6:45 deadline came and Alonso said he would do the show if we started at 8pm. So that's what we did.

Julie left to go to the theater. I tried to stay and drive Alonso to the theater but he and his friends insisted I leave and he would be there shortly. I felt comfortable leaving for the theater because I had to get everyone else settled. I told all the other actors what to expect when they saw Alonso and to support him, but try not to let it draw too much attention.

Alonso arrived shortly after me. Emily was not quite sure he could go on but we went through the fight choreography and it went well. We were ready to go. I told Stage Management that I would give a quick speech before the start of the show to thank the audience for waiting and explain what was happening. I also assured the audience that everyone was fine and not to worry about how Alonso looked. I also made sure Alonso knew he could stop the show at anytime and I could stop the show if I thought he was having trouble.

Before the show started, I told the cast that this would be their best performance. I was right. Everyone was excited by the situation. The distraction allowed the actors to focus and react on stage instead of focusing on how they were “acting.” At intermission I told them how great they were doing. Joe said it was because Friday audiences are the best. I let him have his theory, but the audience loved it because they were doing great work. And the audience could hear them because we turned the projector off so Alonso wouldn't have to fight the fan noise. I checked on Alonso. There wasn't much change in him. His eyes were maybe half way open still and had been since the start of the show.

As the second act went on, I could see Alonso tire. During the scene with just Beatrice and Catherine onstage, I went backstage to check on him. He was struggling but he was going to push himself through to the end. At that moment it still didn't really matter to me why he was having a reaction or to what. He was learning a big lesson I thought. He knew the rest of the cast and the audience was counting on him and he wanted to deliver. We briefly talked about that, I didn't want to get too deep, but I could see that he knew what it was like to be part of a cast and that is one of the things Alonso needs to learn as an actor – teamwork.

Saturday night, closing night, was a big letdown as I expected. The cast came down off their high from Friday night's excitement. We had met our challenge and it wasn't exciting to just do the show without something to fight against. It was a good performance, not great like the night before. Alonso was sluggish and wasn't in a state to carry the show and the rest of the cast followed suit. The process fizzled out and I learned what I had to learn and maybe for a few actors Miller's tragedy has instructed them on how to live.

## APPENDIX B

### Script Analysis

#### 1) Given Circumstances

##### a) Environmental Facts

##### i) Geographical –

(1) Red Hook, Brooklyn, New York. Possibly modern day address of 441 Sackett St., Brooklyn because it is near Union St. and not too far from Flatbush Ave. Miller may have changed the street name to something similar or simply misremembered the street name.

(a) Alfieri pg.6 “But this is Red Hook, not Sicily. This is the slum that faces the bay on the seaward side of Brooklyn Bridge.”

(b) Alfieri pg.6 “...on the corner of Union Street, two blocks away.”

(c) Beatrice pg.16 “...I was to his conformation in St. Agnes.” (Modern day address of 433 Sackett St., Brooklyn).

(d) Mike pg.28 “...come bowlin’ later we’re goin Flatbush Avenue.”

(e) Eddie pg.51 “Illegal immigrants...441 Saxon Street, Brooklyn...”

(2) The neighborhood is described as a slum, rough, and poor area.

(a) Alfieri pg.6 “This is the gullet (throat) of New York swallowing the tonnage of the world.”

(b) Alfieri pg. 6 "...the people in this neighborhood lack elegance, glamor."

(c) Beatrice pg.13 "...if nothin' [bad] happened to her in this neighborhood it ain't gonna happen no place else."

(3) Economic

(a) Eddie and Beatrice are a low income blue collar family thus Beatrice and Catherine initially seek answers to their struggles, marriage and independence respectively, from Catherine's job offer.

(i) Beatrice pg.13 "...you gonna keep her in the house all your life?"

(ii) Catherine pg.14 "I'm gonna buy all new dishes with my first pay!"

(iii)Beatrice pg.32 "That's why I was so happy you were going to go out and get work, you wouldn't be here so much, you'd be a little more independent."

(iv)Eddie pg.53 "I broke my back payin' her stenography lessons so she could go out and meet a better class of people."

(b) Times maybe tough in America but they are far worse in Italy which is why Marco and Rodolpho immigrate illegally.

(i) Rodolpho pg.20 "It's terrible...you're lucky if you make a few lire to push the taxi up the hill."

(ii) Marco pg.20 "I understand it's not so good here either."

- (iii) Eddie pg.21 "...you guys'll be all right – till you pay them off...after that, you'll have to scramble. But you'll make better here than you could there."
- (iv) Rodolpho pg.46 "how can I bring you from a rich country to suffer in a poor country?"
- (c) Political – There is organized crime that controls things.
- (i) Eddie pg.17 "Oh, the syndicate'll fix jobs for them; till they pay 'em off..."
- (d) Social – Because the show is set in the early 1950's marriage relationships and the dynamics between a man and a woman are different from what we expect today. The female is more subservient.
- (i) Eddie pg.52 "I want my respect." "I don't like it! The way you talk to me and the way you look at me. This is my house."
- (ii) There is a sense of people taking care of each other, it obviously starts with bringing illegal immigrants into your home. But the system breaks down when pushed.
- (e) Religious – There is a religious undertone as a show of respect and goodness. There are references to the Catholic Church and Catherine wants to get married in the church.
- (i) Beatrice pg.11 "...you'll get a blessing for this."

(ii) Eddie pg.13 to Catherine "...you look like a Madonna."

(iii) Beatrice pg.16 "...I was to his confirmation in St. Agnes."

(iv) Catherine pg.29 "He blesses you..."

(v) Alfieri pg.61 "Only God makes justice."

(vi) Catherine pg.61 "The priest won't wait."

(vii) Rodolpho pg.62 "He's praying in the church."

## ii) Date and Time

(1) Year – The best clue to the year is Eddie's reference to the Immigration and Nationality Act passed in 1952. The Act enlarged the non-quota immigrant class to include husbands of American women.

(a) Eddie pg.30 "...They been pullin' this since the Immigration Law was put in!"

(2) Time of year – Act II opens on December 23 then it progresses into December 27. Rodolpho and Marco have been living with the Carbones for 6 months, since late June.

(a) Alfieri pg.45 "On the twenty-third of that December a case of ..."

(b) Alfieri pg.50 "On December twenty-seventh I saw him next."

(c) Eddie pg.59 "Six months I kept them like my own brother!"

(3) Time of day

- (a) Act I opens late evening and ends about quarter to nine.
    - (i) Eddie pg.9 "... about ten o'clock they'll be here....couple of hours they'll be here."
    - (ii) Eddie pg.15 "[It's] Quarter nine."
  - (b) Act I French Scene 7 is late evening.
    - (i) Eddie pg.24 "It's after eight."
    - (ii) Louis pg.26 "Wanna go bowlin' tonight?"
  - (c) Act II French Scene 18 through 23 is early evening.
    - (i) Alfieri pg.51 "I normally go home well before six, but that day I sat around looking out my window at the bay..."
    - (ii) Catherine pg.56 "How'm I gonna find a place tonight?"
  - (d) Act II French Scene 25 through the end of the show takes place late afternoon.
    - (i) Catherine pg.61 "It's after three; we're supposed to be there..."
- (4) Specific references to the time when the play takes place.
- (a) Eddie pg.15 "This is the United States government you're playin' with now, this is the Immigration Bureau...they got stool pigeons all over this neighborhood they're payin'..."

(b) Rodolpho pg.46 "...If I were not afraid to be arrested I would start to be something wonderful here!"

b) Previous Action

- i) Alfieri pg.6 "...I was born in Italy...I only came here when I was twenty-five."
- ii) Eddie pg.8 "Katie, I promised your mother on her death bed. I'm responsible for you."
- iii) Eddie pg.11 "...suppose my father didn't come to this country, and I was starvin' like them over there..."
- iv) Beatrice pg.26 "When am I gonna be a wife again, Eddie?...It's almost three months you don't feel good;-they're only here a couple of weeks."
- v) Beatrice pg.32 "I tried to tell you a couple of times in the last year or so...you're a grown woman and you're in the same house with a grown man. So you'll act different now, heh?"
- vi) Eddie pg.53 "You didn't used to jump me all the time about everything. The last year or two I come in the house I don't know what's gonna hit me."

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

- a) The characters all speak in prose. It is written to sound naturalistic keeping true to the sense of a blue collar and less educated community. Alfieri speaks with less contraction and dropping of ending sounds to show his more educated, experienced, and higher class life.

b) Relevant Choices of Words, Phrases and Sentences

- i) Miller never uses the word homosexual which is probably appropriate for the period but I think it means more that Eddie uses the word “funny” to describe Rodolpho. The word “funny” lightens the load and doesn't push the audience into thinking “dirtier” thoughts.
- ii) ...settle for half... Pushing too far to one side or the other is dangerous.
- iii) Getting/giving blessings = absolution, commendation, dedication, grace, piety.
- iv) Marco pg.22 - “When you have no wife you have dreams.” What does this say about Eddie?
- v) Beatrice pg.26 - When am I gonna be a wife again, Eddie?

c) Imagery

- i) Alfieri is portrayed as the Greek chorus in this everyman tragedy - pg.6 “...in Sicily, from where their fathers came, the law has not been a friendly idea since the Greeks were beaten...Al Capone, the greatest Carthaginian...the thought comes that in some Caesar's year, in the Calabria perhaps or on the cliff at Syracuse, another lawyer quite differently dressed, heard the same complaint and sat there as powerless as I, and watched in run it's bloody course.”
- ii) Alfieri also gives the audience the image of Red Hook as a place being forced to “take it”, and we are better for it - pg.6 “This is the gullet of New York swallowing the tonnage of the world. And now we are quite civilized, quite American.”

- iii) Beatrice tells the audience about the price of betrayal - pg.16 "And they grabbed him in the kitchen and pulled him down the stairs—three flights his head was bouncin' like a coconut."
  - iv) Marco pg.20 - "--she (his wife) feeds them from her own mouth. I tell you the truth, if I stay there they will never grow up. They eat the sunshine."
  - d) Characteristics – Most of the dialogue has a fluid give and take between the characters. Early on the characters alternate between providing exposition and progressing the story. There is limited interruptions between the characters and limited use of hesitant words. Most exchanges are discussions with the characters wanting to understand or seeking answers.
  - e) Structure of Lines and Speeches – Commas are prominent in structuring the lines; ex - "There's nothin' more to learn, Eddie, I just gotta practice from now on." I think this gives characters a sense of detail and control in their speech which I think helps them transcend classes. Even though the Carbone's are a blue collar family the way they talk helps the characters relate to a broader audience. We do experience shifts in structure and flow as the dynamics in a room change. For example, Eddie and Beatrice talk more pleasantly when Catherine is in the room compared to when she is not.
- 3) Characters (Consider characters separately and as a group or groups)
- a) Alfieri – Casually knows the Carbone's because he previously represented Eddie's father. He is a lawyer that works with the blue collar community. He could have moved up and out of Red Hook but wanted to stay with the people of the community.

He acts as the narrator of the story and the story lives out of his memory of Eddie.

Alfieri acts as a bystander. He mostly presents information and moves the story along when he has scenes with other characters. His super objective is to caution the audience from wanting too much – settle for half.

- b) Eddie – The most conflicted character. He struggles between fighting for what he wants and not pushing too hard and losing himself, which is defined by Catherine, Beatrice, and the neighborhood. He struggles to keep the respect and fear he garnishes. He is Catherine's uncle. He is a hardworking and tough longshoreman but he is growing a bit older. He is 40 years old so we will play as close to that as we can with student actors. He is very proud but he is beginning the downside of life. He is the king of his jungle. He needs to be sympathetic. Super objective – keep control of his world while keeping his place in the world. He will fight very hard to get what he wants. He is afraid.
- c) Beatrice – It is too simplistic to see Beatrice as a bitter wife. She has the most love of all the characters – although it is tough love at times. She does want to have Eddie back for herself and to get Catherine out of the house. She wants Catherine to go out and find a love as good as Eddie's love for Beatrice. She still has a deep love for Eddie and wants to keep the marriage together. There is the mother's love of wanting everything to be happy and perfect. She is a homemaker so she wants the best for everyone involved. This is her super objective, but she is willing to make compromises after initially pushing hard for what she wants. She is scared of losing both Eddie and Catherine, but will always put Eddie first.

- d) Catherine – She is the most unstable of the characters because of how young and sheltered she is. Eddie has protected and taken care of her almost too well and never let her experience life for herself and grow and learn for herself. She is pushed around (doesn't know who to side with) by Eddie, Catherine, Rodolpho and her own feelings. But, once she decides she wants Rodolpho and that Eddie is holding her back (as a person), she is stubborn but her fortitude could crack if she is asked to push too hard. She is the daughter of Beatrice's sister so she has a blood connection to Beatrice and not Eddie. Her super objective is to prove herself capable of being independent.
- e) Rodolpho – His super objective is to stay in America. He is self-involved and independent but he needs to utilize Catherine to stay in America and he needs to reconcile Eddie's feelings towards him. He knows Eddie holds the power of turning him in, over his head. He is Marco's younger brother illegally immigrated from a poor and harsher Italy. He is the youngest child so he wants everyone to be happy but he wants his way and others attention. He does not argue as strongly as others for what he wants but he has his own way of pushing people's buttons. He is a weak and reluctant antagonist.
- f) Marco – The strong silent type. He knows what he wants and why he is in America, so he can take care of his family. He is a straight arrow. No gray, only black and white. His super objective is to provide for his family including his little brother Rodolpho. He is a man of great pride and honor. He makes sure he doesn't ruffle any feathers and he is a nice guy until he needs to not be, then he is willing kill to get what he wants. The antagonist.

- g) Louis, Tony, and Mike – neighborhood punks. The types of guys who will get other guys together to clean up what they see as a problem in the neighborhood and I'm not talking about trash or graffiti. They are knock around guys with a stronger bond to the street than they have with their wives or girlfriends or families. They are trouble makers, but they know their place in the hierarchy of the streets. They are proud. They live by the code of the streets and neighborhood. With these guys, strength is in numbers not necessarily by themselves.
- h) Officers – Drunk with power over others. They are a like Louis and Mike with a badge and support of the government and “the law” of the streets. They want to do a good job but I think they still know they are dealing with people, so they have a touch of sympathy. They work hard to protect their land and themselves.
- i) Submarines & The Lipari's – The Lipari's are the Carbones upstairs neighbors and they smuggle relatives to America as well. We see the struggle of Lipari's having smuggled people in themselves but they can't give Eddie his honor. The submarines reinforce the struggle of immigrants.

#### 4) Dramatic Action Chart

Pg #	FS	Sc Name	Location	Alfieri	Eddie	Beatrice	Catherine	Tony	Marco	Rodolpho	Mike	Louis	Officers	Liparis	Subs
6	1	The Setup	Street/Office	Ent							Ent	Ent			
7	2	Great news/Life is getting better	Int House	Exit	Ent		Ent				Exit	Exit			
8	2				X		X								
9	2				X	Ent	X								
10	2				X	X	X								
11	2				X	X	X								
12	2				X	X	X								
13	2				X	X	X								
14	2				X	X	X								
15	2				X	X	X								
16	2				X	X	X								
17	2				X	X	X								
18	3	Defending Eddie	Office	Ent/Exit											
18	4	Our New Home	Street					Ent/Exit	Ent	Ent					
18	5	Your're Welcome	Int House		Ent				X	X					
19	5				X	Ent	Ent		X	X					
20	5				X	X	X		X	X					
21	5				X	X	X		X	X					
22	5				X	X	X		X	X					
23	5				X	X	X		X	X					
24	5				Exit	Exit	Exit		Exit	Exit					
24	6	A man's plan	Office	Ent/Exit											
24	7	Controlling	Street		Ent	Ent									
25	7				X	X									
26	7				X	Exit									
26	8	Wanna go bowlin?	Street		X						Ent	Ent			
27	8				X						X	X			
28	8				X						Exit	Exit			
28	9	We were on a date	Street		X		Ent			Ent/Exit					
29	10	Please accept him	Street		X		X								
30	10				X		X								
31	10				Exit		X								
31	11	Stay away from Eddie	House			Ent	X								
32	11					X	X								
33	11					Exit	Exit								
33	12		Office	Ent	Ent										
34	12			X	X										
35	12			X	X										
36	12			X	X										
37	12			X	X										
37	13		Office	Exit	X										
37	14		House		X	Ent	Ent		Ent	Ent					
38	14				X	X	X		X	X					
39	14				X	X	X		X	X					
40	14				X	X	X		X	X					
41	14				X	X	X		X	X					
42	14				X	X	X		X	X					
43	14				X	X	X		X	X					
44	14				Exit	Exit	Exit		Exit	Exit					

ACT II															
Pg #	FS	Sc Name	Location	Alfieri	Eddie	Beatrice	Catherine	Tony	Marco	Rodolpho	Mike	Louis	Officers	Liparis	Subs
45	15		Office	Ent/Exit											
45	16	I want to be Italian	House				Ent			Ent					
46	16						X			X					
47	16						X			X					
48	16						X			X					
48	17	I'll show you with a kiss	House		Ent		X			X					
49	17				X		X			X					
50	17				Exit		Exit			Exit					
50	18		Office	Ent	Ent										
51	18			Exit	X										
51	19	The call	Street		X						Ent/Exit	Ent/Exit			
52	20		House		X	Ent									
53	20				X	X									
54	20				X	X									
54	21		House		X	X	Ent								
55	21				X	X	X								
56	21				X	X	X								
56	22		House		X	X	X						Ent		
57	22				X	X	X		Ent	Ent			X	Ent	Ent
58	22				X	X	X		X	X			X	X	X
58	23		Street		X	X	X		X	X	Ent	Ent			
59	23				Exit	Exit	Exit		Exit	Exit			Exit		
60	24		Holding cell	Ent			Ent		Ent	Ent					
60	24			X			X		X	X					
61	24			Exit			Exit		Exit	Exit					
61	25		House		Ent	Ent	Ent								
62	25				X	X	X			Ent					
63	25				X	X	X			X					
64	25				X	X	X			X					
64	26			Ent	X	X	X		Ent	X	Ent	Ent		Ent	
65	26			Exit	Exit	Exit	Exit		Exit	Exit	Exit	Exit		Exit	

## 5) Idea

- a) Meaning of Title – This story is a representation of common families and their struggles that we would otherwise look past. We can watch from a safe distance and leave their struggles behind. A bridge can also be seen as spanning a gap – in this case the gap in the character's lives. A bridge also provides a way out and hope for a better life. The other side of this is the area being viewed from the bridge. There is the ever present bridge towering and shadowing over the people under the bridge. There is a great weight always hanging over them.
- b) Philosophical Statement – What would you do to keep what you want? Eddie betrays his family and community to try and keep what he has. Can you handle the truth that

things can't always be what you want? What do you do when your hopes and plans leave you? Will you tell the truth? Will you be true?

- c) Symbolism – Other worlds – Italy, the days of the Greeks. The bridge. Short skirts and high heels. Catherine lighting Eddie's cigar and pouring sugar for Rodolpho. Marco raising the chair over Eddie's head.
- d) Themes – Honor. The law of the streets and common law. Loyalty. Respect and reputation. Justice and judgment. Dreams, hopes and plans. Sexuality – homosexuality, masculinity, femininity.

#### 6) Events

- a) Initial Event – Catherine getting a job. This will give her independence from Eddie and it will get Catherine out of Beatrice's way in her marriage to Eddie. Eddie is starting to lose his grip on what he has.
- b) Inciting Incident – Catherine becoming interested in Rodolpho. Catherine is moving further away from Eddie and he begins to pull back.
- c) Central Event – Eddie fighting, trying to kill Marco to keep his good name and his family controlled. He could compromise thus saving his life. Proudful hubris.
- d) Main Event – Alfieri instructing the audience about the consequences of wanting everything and being totally truthful.

#### 7) Tempo

- a) Play

- i) ACT I – It starts a breezily paced 7 with Alfieri then Eddie coming home. It bogs down a bit with the talk of Catherine getting a job to about 5 then back up when Catherine is given her wish to work. Then bogs down again when Eddie instructs them not to talk about the immigrants. The pace jumps back to a 7 with the exciting arrival of Marco and Rodolpho. The scene between Eddie and Bea on the street bonces the intensity up to an 8. Then we come back down as Eddie tries to reason with Catherine to about a 6. Then Bea pushes the pace to 8 when she tells Catherine to grow up. We slow down to about 6 when Eddie first visits Alfieri and talks things through. This carries the action into the front room talk and ramps up to an 8 as Rodolpho and Catherine dance then Eddie boxes with Rodolpho. Marco stops the show as he raises the chair over Eddie.
- ii) ACT II - It starts off innocently enough with Catherine and Rodolpho talking through a 6 then when Eddie finds them home alone he blows it up to an 8, maybe 9. We simmer down to a jittery 6 or 7 in Alfieri's office. We stay at this pace until it slows to about 5 as Eddie tries to get back into Catherine's good graces. Then the arrival of the officers ramps the pace up to 8. We have a civil but deep discussion at a 6 in the holding cell. We don't slow again after that. Eddie's anger ramps the action to an 8 until Marco comes back and we get to 9 until the knife brings Eddie and the pace down to a 4.
- b) Characters
- i) Alfieri – 6-8 Mostly level headed.
- ii) Eddie – 7-10 He and how others treat him sets the pace of the show.
- iii) Beatrice – 7-9 She joins Eddie's flow and brings her own intensity.

iv) Catherine – 6-8 She is more passive.

v) Rodolpho – 6-8 Mostly knows his place.

vi) Marco – 6-10 Quiet until he doesn't need to be.

vii) Louis, Tony, and Mike – 7-They contribute life to the party.

viii) Officers – 8 Focused.

ix) Submarines & The Lipari's – 4 They don't say much

## 8) Mood

- a) ACT I – Starts off happy and free until there is concern with Catherine wanting to get a job. There is joy again when the immigrants arrive. Intensity starts as Eddie grows to hate Rodolpho and tries to hold onto Catherine. Alfieri calms things a little before Eddie tries other tactics to get rid of Rodolpho. The Act ends as Marco quietly but clearly threatens Eddie.
- b) ACT II – Things start off somewhat free but it doesn't quite feel right. Eddie throws gasoline on the smoldering embers with the kisses. Alfieri just creates smoke as he tries to pour water on the fire. Then the fire spreads to everyone else that is being disrespected when the officers arrive. There is calm before the storm in the holding cell and Eddie's fire is caged but still raging as Rodolpho begs for forgiveness. All hell breaks loose after Marco arrives but it is all quickly doused as a thin veil of smoke lingers.

## APPENDIX C

### Cast List and Poster

The cast included;

Daniel Sukup as LOUIS

Shane Bosillo as MIKE

John Fisher as ALFIERI

Alonso Yabar as EDDIE

Rachel Hockensmith as CATHERINE

Julie Range Covlin as BEATRICE

Joe Bayne as MARCO

Ryan Ethridge as TONY

Jaiymz Hawkins as RODOLPHO

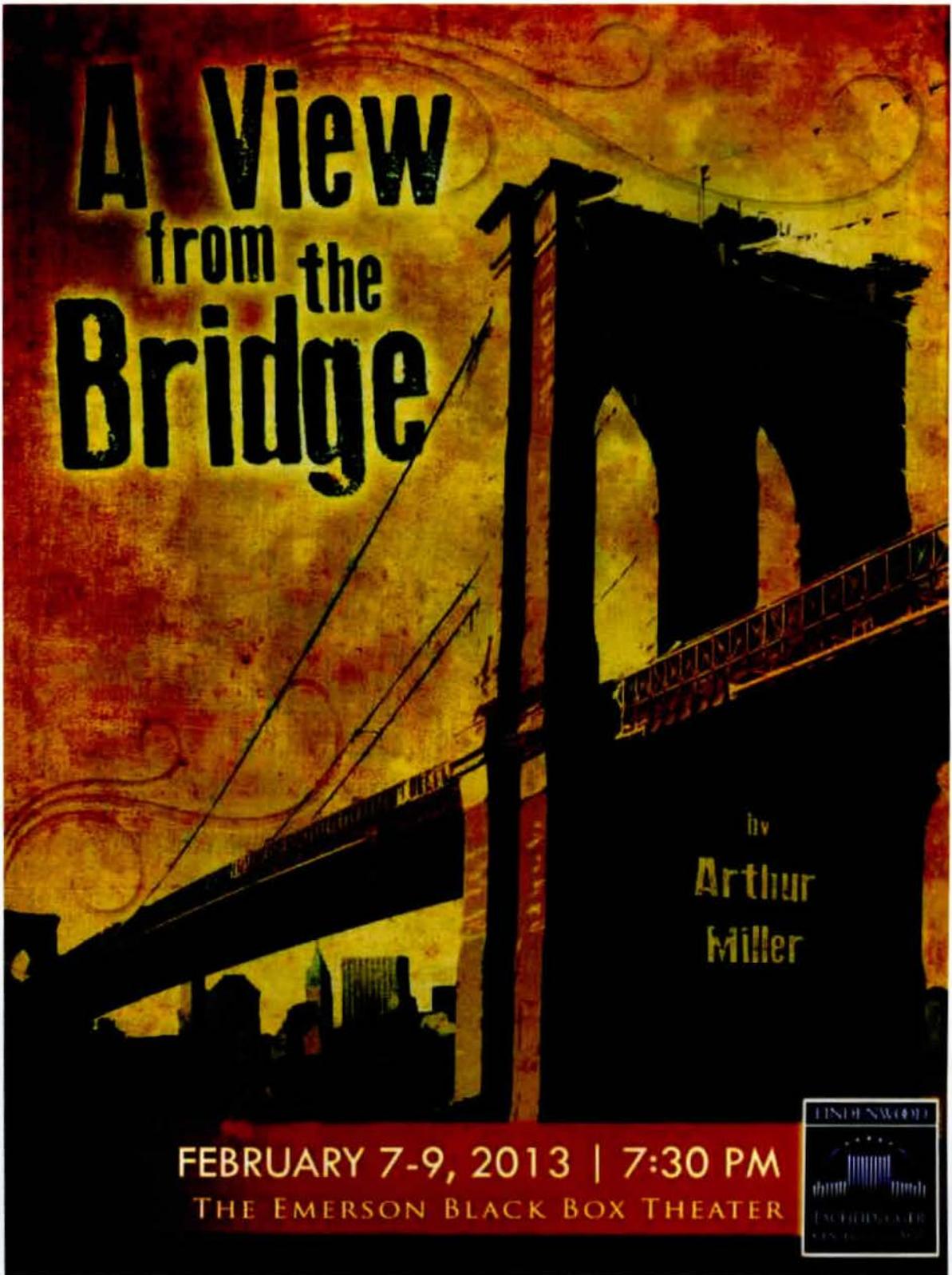
Cole Figus as FIRST IMMIGRATION OFFICER

Nick Marquart as SECOND IMMIGRATION OFFICER

Ryan Ehtridge as MR. LIPARI

Ashley Ritter as MRS. LIPARI

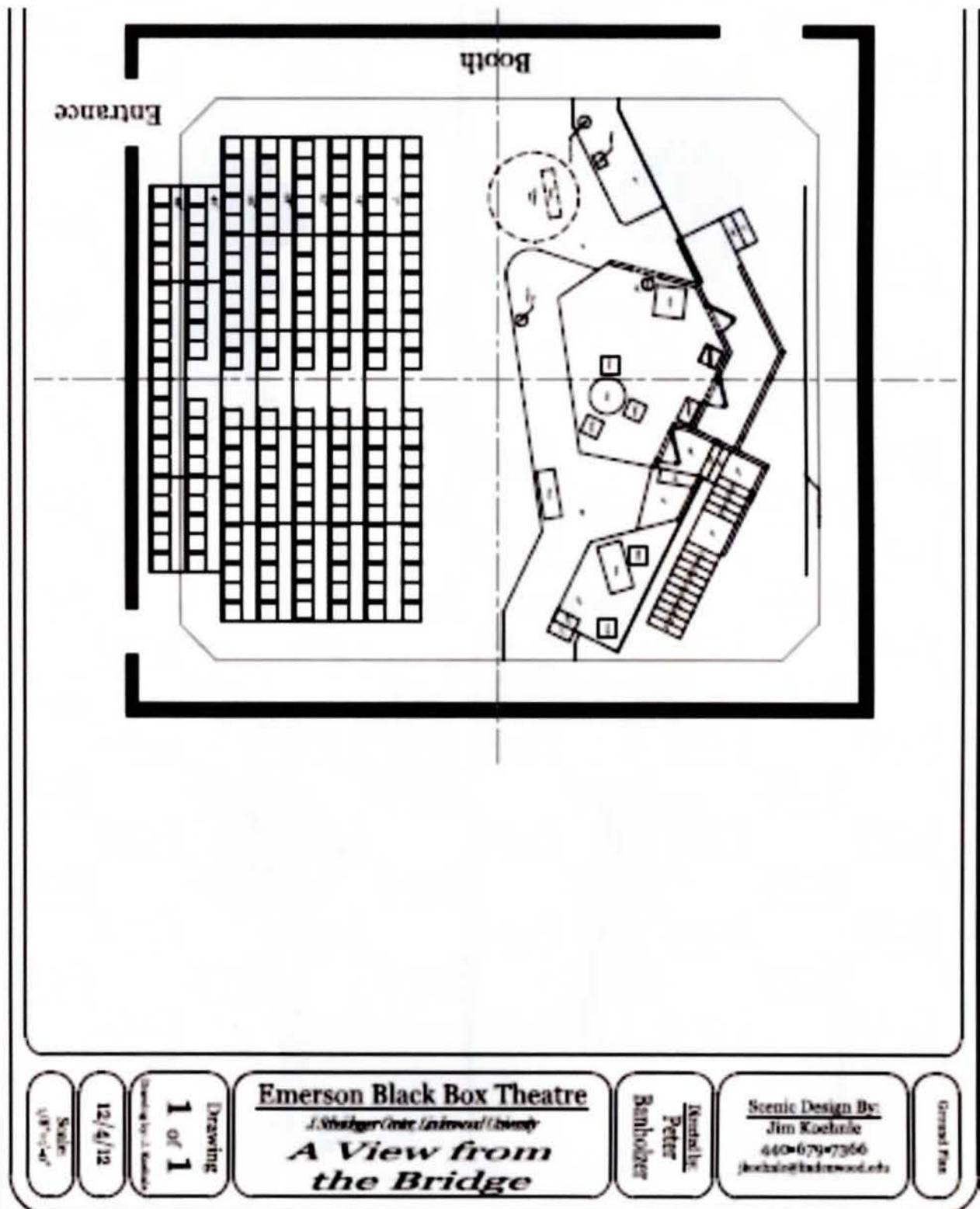
Sam Rudloff & Dwayne Ferguson as "SUBMARINES"



Poster art by: Bell, Ryan L.

APPENDIX E

Scenery Ground Plan



Appendix F

Costume Design Renderings by Phil Gil



F1 – Beatrice Act I

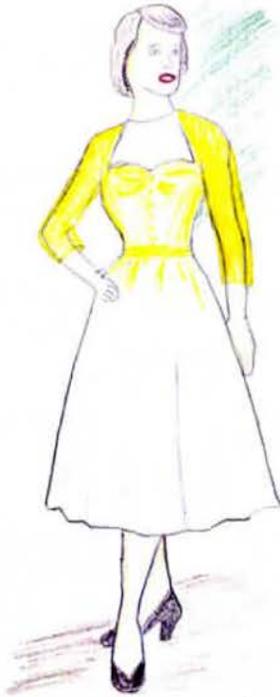
F2 – Beatrice Act II



F3 – Eddie

F4 – Catherine Act I

Catherine  
Act 2



F5 - Catherine Act II  
scheme

Rodolpho  
Act 1



F6 - Rodolpho Act I yellow palette

Catherine  
wedding



F7 - Catherine wedding dress idea



F8 – Immigration officer initial idea



F9 – Submarine and other neighborhood men design

# APPENDIX G

## Rehearsal Schedule

### A View From the Bridge January/February

Master Rehearsal Schedule							Peter B 01/11/12
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
<b>6</b> OFF	<b>7</b> Rehearsal 9-10am ALL  10-12pm Pg 7-17 Ed, Cath, Bea 12:30 - 2pm Pg 18-24 Eddie, Bea, Cath Marco, Rod	<b>8</b> Rehearsal 9-10:30am Pg 24-26 Eddie, Bea  10:30-12pm Pg 28-31 Eddie, Cath, Rod 12:30-2 Pg 31-33 Eddie, Bea, Cath	<b>9</b> Rehearsal 9-10:30 Pg 6, 18, Alfieri 24, 45  10:30-12 Pg 33-37 Eddie, Alfieri	<b>10</b> Rehearsal 9-10:30am Pg 37-44 Eddie, Bea, Cath, Marco, Rod 10:30-12pm Pg 45-48 Cath, Rodolpho	<b>11</b> OFF	<b>12</b> OFF	
<b>13</b> OFF	<b>14</b> Rehearsal 9-10am Pg 26-28 & Eddie, Mike, Louis 51  10-12pm Pg 48-51 Alfieri, Eddie, Cath Rodolpho  12:30 - 2:30pm Pg 60-61 Alfieri, Cath, Marco, Rodolpho	<b>15</b> Rehearsal 9-10:30am Pg 52-54 Eddie, Bea 10:30-12pm Pg 54-56 Cath, Eddie, Bea  12:30 - 2:30pm TBD	<b>16</b> Rehearsal 9-12:30pm Pg 56-59 ALL 62-65	<b>17</b> Rehearsal 9-12:30pm ALL  OFF BOOK Stumble Thru	<b>18</b> OFF	<b>19</b> OFF	
<b>20</b> OFF	<b>21</b> Rehearsal 9-2:30pm ACT I FS 1-8 Work and run pg 1-28 Alf, Ed, Bea, Cath Marco, Rod, Tony Mike, Louis	<b>22</b> Rehearsal 9-2:30pm ACT I FS 9-14 Work and run pg 28-44 Alf, Ed, Bea, Cath Marco, Rod	<b>23</b> Rehearsal 9-12:30pm ACT II pg 45-65 Work and run ALL	<b>24</b> Rehearsal 9-12:30pm Run thru ALL	<b>25</b> OFF	<b>26</b> OFF	
<b>27</b> OFF	<b>28</b> Rehearsal 6-10pm Act I Alf, Ed, Bea, Cath Marco, Rod, Tony Mike, Louis	<b>29</b> Rehearsal 6-10pm Act II ALL	<b>30</b> Rehearsal 6-10pm ALL Run thru	<b>31</b> Rehearsal 6-10pm ALL Run thru	<b>1</b> TECH 6-11pm ALL	<b>2</b> TECH 9am-7pm ALL	
<b>3</b> OFF	<b>4</b> Rehearsal 6-10:30 ALL- Dress run	<b>5</b> Rehearsal 6:30-10:30 ALL-Dress run	<b>6</b> Rehearsal 6:30 Call ALL-Dress run Invited audience	<b>7</b> Opening Night 6:30 call 7:30 show	<b>8</b> Show #2 6:30 Call 7:30 show	<b>9</b> Show #3 6:30 call 7:30 show  STRIKE Lindsey Conklin B-day	

APPENDIX H

Production Photos

Photos taken by Jim Koehnle



John Fisher as Alfieri, Beginning of Act I.



Rachel Hockensmith as Catherine and Alonso Yabar as Eddie, Act I.



Julie Covlin as Beatrice, Rachel Hockensmith as Catherine and Alonso Yabar as Eddie, Act I.



John Fisher as Alfieri and Alonso Yabar (in the dark apartment) as Eddie, Act I.



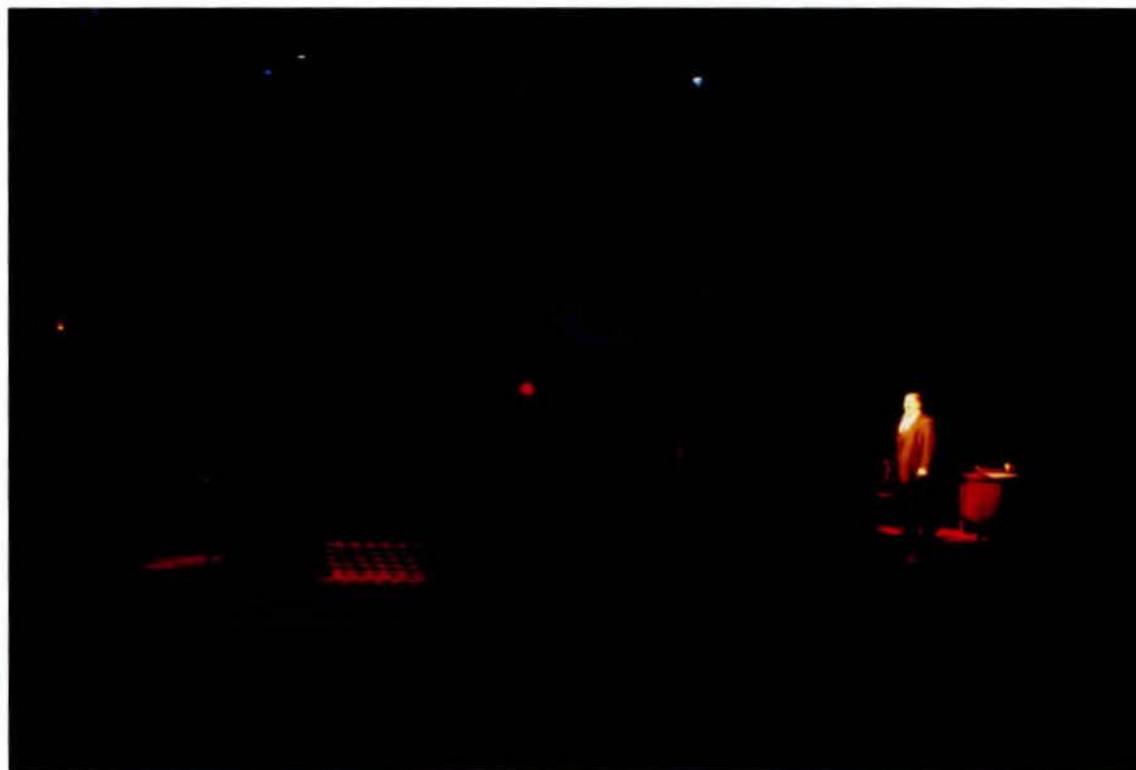
Joe Bayne as Marco and Jaiymz Hawkins as Rodolpho, Act I.



The Carbone family, Act I.



Shane Bosillo as Mike, Daniel Sukup as Louis and Alonso Yabar as Eddie, Act I.



Alonso Yabar as Eddie (in the shadows) and John Fisher as Alfieri, Act I.



Arrest scene, Act II.



Marco spits on Eddie, Act II.



Jail scene, Act II.



Eddie's death, Act II.



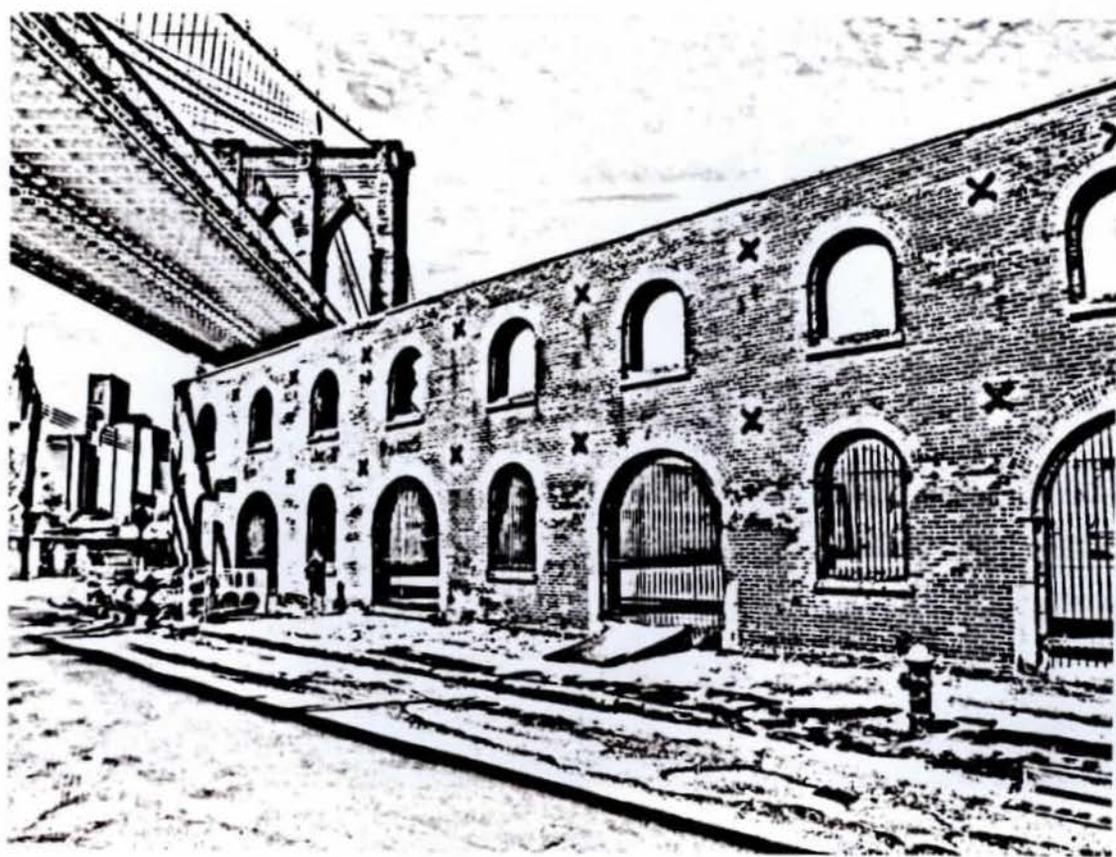
Alfieri's final speech, Act II.

Appendix I

Design Research Images



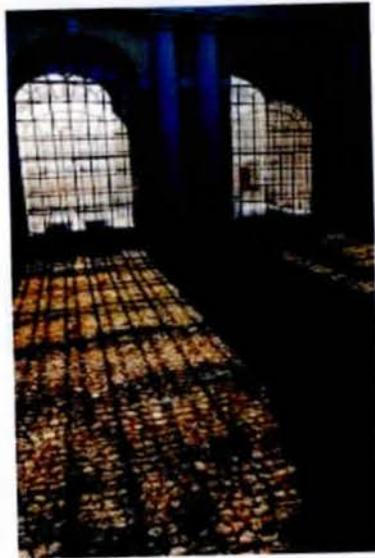
H1 –The Brooklyn Bridge standing ominous over a man.



H2 – The bridge stunting the building's growth.



H4 – A Brooklyn neighborhood.



H5 – Shadows for texture



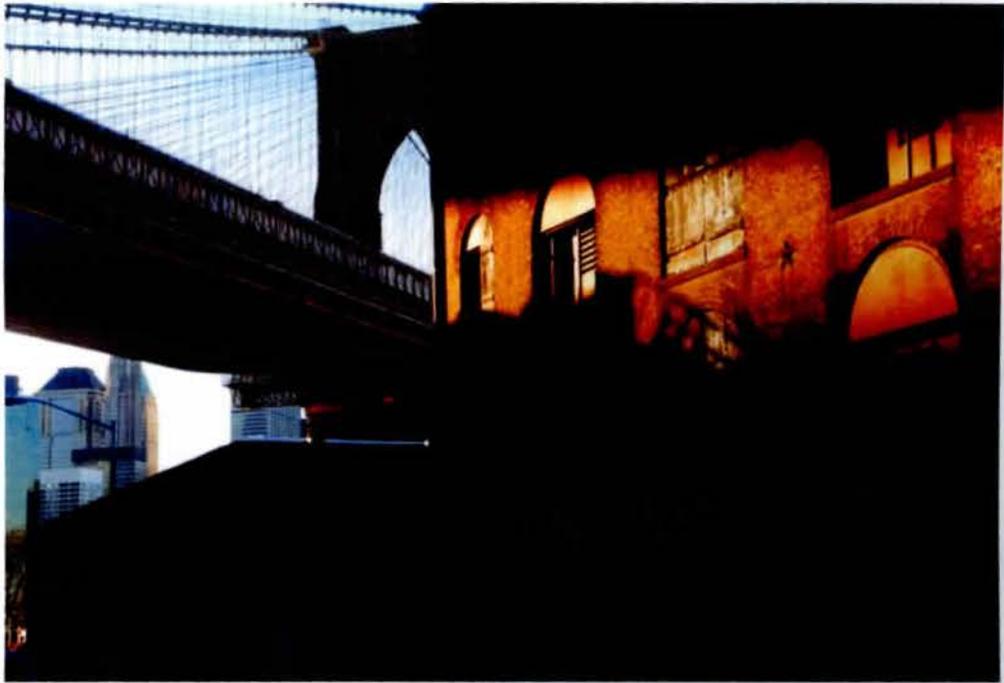
H6 – A glimpse of hope shining through.



H7 – Brooklyn neighborhood example.



H8 – Defined lines.



H9 – The bridge suppressing the view.



H10 – Loretto Hilton Stage

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