

Lindenwood University

Digital Commons@Lindenwood University

---

Theses

Theses & Dissertations

---

2007

## **This is the Past Speaking to You: Genre and the Use of History and Verbatim Quotes to Create Theatre**

Lee Patton Chiles

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



Part of the Theatre and Performance Studies Commons

---

# **This Is the Past Speaking to You:**

*Genre and the Use of History and  
Verbatim Quotes to Create Theatre*

**A Master in Fine Arts Thesis**

by

**Lee Patton Chiles**

**A Master in Fine Arts: Directing**

**2007**

## **Committee In Charge of Candidacy**

Associate Professor Ted Gregory  
Director of Theatre Department

Associate Professor Larry Quiggins  
Professor of Theatre

Associate Professor Kris Runberg Smith, Ph.D.  
Professor of History

## Dedication

*“Were you thinking that those were the words, those upright lines?  
Those curves, angles, dots? No, those are not the words – the substantial words  
are in the ground and sea, they are in the air – they are in you...  
all merges toward the presentation of the unspoken meanings of the earth!  
Toward him who sings the songs of the Body of the truths of the earth,  
toward him who makes dictionaries of words that print cannot touch.”*

- Walt Whitman (Emphasis added)

This thesis is dedicated to the memory of

**Marcella Burdette.**

Her words and life gave American Rosies its heart-

Born February 7, 1918

Deceased September 28, 2006

Opening Night of American Rosies

# INDEX

## Introduction

## Chapter One

I. Use of History and Verbatim Quotes to Create Theatre Text	1
A. History Plays	2
B. Emergence of Epic Theatre	6
C. Influence of Piscator and Brecht's Epic Theatre	17
1. Federal Theatre Project	18
2. Theatre of the Oppressed	20
3. Theatre of Fact and Verbatim Theatre	20
II. Development of Historyonics's Playwriting Style	27
A. Holy Roman Repertory Company – Origins of Historyonics Theatre	27
1. Brief History of the Evolution of the Style	28
2. Mission of Historyonics Theatre Company	30
B. Comparing Historyonics Theatre Company to Other Genres	31
1. Means of Comparison	31
2. Historyonics Compared to History Plays	33
3. Historyonics Compared to Epic Theatre	35
4. Historyonics Compared to Theatre of Fact and Verbatim Theatre	41

## **Chapter Two**

I. Pre Production Work	46
A. History of First Production of American Rosies	47
1. Research Previously Done on Script	47
B. Rewriting and Adapting the Work for the Lindenwood Production	50
C. Auditions and Call-backs	55
D. Designers	57
1. Sets, Lights and Props	57
2. Costumes	59
E. Directing Approach	60
F. Rehearsals	65

## **Chapter 3**

I. Reflections	71
II. Conclusions	73
III. Viability of Genre	80

Appendix A: Script Analysis

Appendix B: Production Documents and Notes

Appendix C: Design Elements

Appendix D: Production Pictures

Appendix E: Press Coverage and Publicity

Appendix F: Sample of Original Interviews

## Introduction

Before there was the written word – there was the spoken word. Before there was written history – there was oral history. Before there were actors – there were storytellers.

Since the beginning of human language and history, we have relied on storytellers to be the keepers of our history, of our stories and of our cultural identity. This oral tradition of learning helped us define what it means to be a human. As a result, human beings are hard wired for stories, particularly stories about our own history. Our psyche requires these stories to complete us as human beings, because they ground our present and our future in our past human experience. I have always been keenly interested in both theatre and in history. However, in my fourteen years with Historyonics Theatre Company in St. Louis, Missouri, I developed a tremendous value for the use of history as theatre and for the use of theatre as means of teaching history.

For twenty two years beginning in October of 1982, Historyonics Theatre Company began each show with these words:

*We didn't make any of this up. Every word you are about to hear is true. This is the past speaking to you - Hollis Huston ("Past Rings True", Newmark).*

The purpose of saying those words prior to each performance was to remind the audience members that what they would hear on our stage was compiled exclusively from the actual quotes of the participants in the historical event being portrayed. For fourteen of those twenty two years it was my great pleasure to

announce those words from the stage as the Artistic Director of Historyonics Theatre Company. The company was in the business of teaching our diverse community the lessons of our collective stories and shared history. Historyonics did this by creating four original works for its main-stage every season, using only the actual words from history to create the plays. We surrounded those words with the music from the time period. Historyonics also developed a touring program; creating four new history-based productions a year that toured in the region's schools and community organizations. A more detailed account of the evolution of Historyonics' scripts appears in chapter one of my thesis.

For purposes of this introduction, let me state that while in the midst of creation, as a playwright and a director, I did not stop to consider what exactly it was that I was creating. There was a picture in my mind, articulated when writing grants, of where I wanted this particular art form to go – what I wanted it to become. All of the artists involved with the company focused on making the art better – to keep it growing and improving, which we did successfully. It was after the company closed in March of 2005 and I began the pursuit of my Master of Fine Arts degree at Lindenwood, that I had distance enough to try to evaluate this body of work Historyonics had created. In Modern Drama class at Lindenwood, I was once again studying The Caucasian Chalk Circle and Mother Courage and her Children by German playwright, Bertolt Brecht. That was the moment when the need to analyze the genre of Historyonics scripts became the inspiration for my Master Thesis Project.

In earlier studies of The Caucasian Chalk Circle and Mother Courage and Her Children, I was attracted to the strong women characters that lived in the centers of



these plays; but in these first exposures to Brecht's works I couldn't envision the plays as whole pieces, and admittedly I found his work to be inaccessible. But reading Brecht's scripts this time I could see the plays in my head. I could hear the rhythms. I could cast them. I could direct them. I wanted to direct them. My specific experience of directing and writing Historyonics Theatre Company productions dynamically changed how I interpreted and understood Brecht's work. Historyonics plays, similar to Brecht's plays, usually cover a large amount of time, space and events, and also like Brecht, Historyonics' scripts contain music as an element. I had often described Historyonics plays as being "episodic in nature" without ever considering them as being epic plays. Certainly there are overlapping characteristics but is the style of Historyonics Theatre Company scripts really epic theatre? Or does the style better fit the genres of biographies? Is Historyonics' style more like theatre of fact or verbatim theatre? Or is this body of work its own genre? Where does Historyonics Theatre Company's style fit in terms of genre? My master thesis is where I will pursue the answers to some of those questions.

Among the many available Historyonics scripts from which I could choose I selected AMERICAN ROSIES: Women at Work in WWII for this project. It is the most appropriate as the characters in this script are close to the actual age of the university actors; the cast is predominately female; and I own the copyright to the script. Ownership of the script will allow me to make changes to the script, adapting it to fit a university production.

In chapter one I will: examine the use of history and actual quotes in creating theatre scripts; describe the formation and evolution of the style of Historyonics

Theatre Company; and briefly compare Historyonics Theatre Company's style and structure to the genres of history plays, epic theatre and verbatim theater. In my second chapter, I will examine: the history of the first production of American Rosies; rewriting and adapting the work for the Lindenwood production; auditions and call-backs; my work with the designers; my directorial approach; and the rehearsal process. Finally, in my third chapter I will: summarize the graduate thesis directing experience; draw my conclusions about where the body of work from Historyonics stands in terms of genre; and look at the future viability of the style of Historyonics Theatre Company.

## Chapter 011

# Chapter One

## Chapter One

### I. Use of History and Verbatim Quotes

#### To Create Theatre Text

In his play Moon for the Misbegotten Eugene O'Neill wrote, "There is no present or future – only the past, happening over and over again – now." The inherent truth of O'Neill's prose compels us to study our past and compare it to our present, and to do so through theatre.

In 2005 and 2006, the Edinburgh Festival Fringe showcased bright new plays that used recent history and actual quotes as inspiration and text for creating theatre. Among the plays that most stirred critical and audience excitement were Exonerated and The Black Watch (Turpin). Both of these plays demonstrate the effective use of actual quotes about persistent issues in history to create meaningful theatre. The playwrights drew on interviews, letters, and court documents. However the use of such actual quotes to make stirring theatre is not limited to the Edinburgh Festival Fringe. Another recent example of this type of work is Talking to Terrorist, which was co-produced by two London theaters, the Royal Court and Out of Joint (Spencer). As a reflection of our increasingly technologically-oriented world, another play called Girl Blog From Iraq: Baghdad Burning, created its texts from blog sites quotes (John). This popular "new" genre of theatre is known as "verbatim theatre" in the United Kingdom (Billington).

While the term verbatim theatre is relatively new, the use of contemporary issues, verbatim quotes and history is not new in theater. Historyonics Theatre Company created plays from verbatim quotes for twenty two years. During this time, various critics, designers and audience members described Historyonics's style as: docudrama, documentary musical, biography, theatre of fact, epic theatre or as being history plays. This paper will explore where the work of Historyonics fits in terms of genre, as well as the value and future of Historyonics style with younger audiences and casts. To help determine the answer to the latter part of the question, the paper will also examine the experience of adapting and directing one of Historyonics's plays, American Rosies, in a university setting.

### **A. History Plays**

In order to compare Historyonics Theatre to other genres, one needs to first examine those genres. This paper will begin with the genre of history play, which Alfred Harbage defines as a play that is:

Based on a religious concept of history, history plays were influenced by the structure of the morality play. In the broadest sense, [a history play is] a play set in a historical milieu which deals with historical personages; but the term is usually applied only to plays that deal with vital issues of public welfare and are nationalistic in tone (435).

The term originated in Elizabethan England, when more history plays were written than in any other comparable place or time. However, the utilization of history as a source of both subject and inspiration to create theatre has existed long before the

Elizabethan age. In fact, the use of history to create plays has existed as long as theatre has existed (Barranger 614). Emerging from magic and religion on the Greek peninsula, ritual transformed into theatre and established itself in the temples. The ancient Greeks used theatre as a means of teaching their history, and for making political commentary. Comic playwright Aristophanes used the political institutions of ancient Athens as the subject for many of his satires (Felner and Orenstein 37-38). Ancient Greek plays were often commentaries on contemporary Greek society, whether the plot was drawn from myth or from historical accounts (Gassner and Mantle 2). Victor Turner comments in his book From Ritual to Theatre: "If plays were mirrors held up to nature or society, [they] were active mirrors, mirrors that probed and analyzed the . . . assumptions of the social structure" (104).

The emergence of the Christian church eventually pushed theatre into the underground. However, "religion, like art, lives in so far as it is performed" (Turner 86). As a result, it was in the ritual of the medieval church that theatre was reborn. The church found a powerful way to teach Christian morality and history through staged plays. "The medieval plays were part exemplary, part festive, part self-congratulatory on the part of the guilds; but they also vibrantly articulated a form of communal biography" (Hubbard 285). The biographical aspect of medieval plays is its connection to history. Aptly named morality plays, medieval scripts like Everyman were still being effectively performed in the twentieth century.

Gradually over the centuries, liturgical drama began to transform and expand. When the commercial theatre started flourishing in London, playwrights automatically turned to historical and biographical accounts for the basis of their plots (Harbage 435).

This commercial theatre appeared in the Elizabethan Age, the world of Christopher Marlow and William Shakespeare:

As professional theatres became established, and the profession of playwright emerged – a profession that often required patronage from powerful figures, including the monarchy – pro-Tudor hagiographic plays proliferated. . . . By far the most influential exponent of historical drama in the English-speaking world has been, of course, Shakespeare, whose plays [are] based on English, Scottish, and Ancient monarchs and emperors (Hubbard 285).

Shakespeare was the major writer of history plays in the Elizabethan era, writing nine plays that are officially referred to as his histories. “The type emerged ca. 1587-90 amidst a theatrical brood which may be described in general as ‘documentaries’ . . . Shakespeare not only excelled in this genre; he more than anyone else, created it” (Harbage 435). Shakespeare interpreted historical work without ever losing the central idea that he was creating entertainment.

Milly Barranger, in her third edition of Understanding Plays, states that the Elizabethan theater crowd viewed plays on a stage as “a ‘mirror held up to nature’ . . . reflecting the behavior and sociopolitical conditions of the time” (18). It was only natural that Shakespeare and other playwrights of his era would turn to history as a means of holding up that mirror of the past to the public, forcing their examination of persistent issues in society. In other words, history plays contained events similar to the present experience of the audience, allowing public examination of current events through the prism of history.

The use of the phrase “a mirror held up” is a recurring descriptive phrase throughout the history of theatre. The phrase is used when speaking of the Greek plays and about Shakespeare’s history plays. German playwright Bertolt Brecht also used this phrase when describing his own work, and consequently other writers often use it when discussing his work (Barranger 16). Historyonics used the image of a “mirror held up to society” in its mission statement, which is quoted later. A primary intention then of history plays is to encourage examination of persistent issues – to see those issues reflected from the past into the present.

It is important to identify why history plays have been so significant to audiences through the centuries. Alfred Harbage describes history plays in William Shakespeare: The Complete Works:

The history play is distinct because the inescapable relevance of its subject matter exerted a shaping influence . . . . Authors and audience had a personal stake in such drama, which was bound to arouse emotions of pride and solicitude, and which inevitably attached to itself the function of providing inspiration and admonition. . . . This does not mean that in his histories, Shakespeare sacrificed art to propaganda. There is more objectivity . . . of issues than we have any right to expect, not to mention the rich vein of pure entertainment (435).

This quote identifies two very important points about the use of history to create plays. First, this quote acknowledges that both the authors and audiences had a personal stake in historical drama. It was their story being told on the stage, and it was their history of which once examined, they could either be proud or ashamed. Second,



it was their historic, moral lesson, presented in an entertaining manner. Shakespeare never forgot the fact that, if his plays were not entertaining, they would not be watched and consequently no lesson would be learned.

## **B. Emergence of Epic Theatre**

Many other playwrights through the interceding centuries relied on history as the basis of the theatre they created, and several still do today. After Shakespeare's history plays, the next most significant surge in the use of current events and history as theatre started washing over stages in the early third of the twentieth century. That surge is known as epic theatre.

Epic theatre emerged right after a time of world-wide intellectual ferment, when innovative thinkers like Karl Marx, Charles Darwin, Sigmund Freud, Friedrich Nietzsche, Albert Einstein, Guglielmo Marconi, Thomas Edison, and Alexander Graham Bell had turned the concept of the known-world upside down ("Living Theatre" Wilson and Goldfarb 401). Victor Turner gives us an insight into why this rush in the use of history-as-theatre happened at this particular time:

Narrative is experiential knowledge emerging from action . . . Where historical life itself fails to make cultural sense in terms that formerly held good, narrative and cultural drama have the task of remaking cultural sense, even when they seem to be dismantling ancient edifices of meaning, that can no longer redress our modern "drama of living" – which is now ever more on a global and species-threatening scale (87).

Because history is a living, breathing, on-going process, one can conclude that experiential knowledge is recently-acquired historical life. For example, the attack on September 11, 2001 is very recent history; one the majority of people in the United States share. That single historical event changed the nation's historical experience. When one's recent historical life/experience does not make cultural sense when compared with one's earlier historical life/experience, a new narrative must be created. It is the task of this new narrative or cultural drama to help society synthesize and make sense of our new experiences.

Before the late 1800s and early 1900s, there was an established moral order to the Western world that was reflected in drama. There was an accepted belief in God and religious faith, as well as a time-honored belief that society would continue to improve and move forward. Before the late nineteenth and early twentieth centuries, that was the experiential knowledge of both playwright and public – that was what made cultural sense to them. According to discussions by Mirna Felner and Claudia Orenstein in The World of Theatre, the end of the nineteenth century through the beginning of the twentieth century brought a fissure in the known structure of the Western world (36). The world was racked by the radical social, economic and industrial changes that happened during this time. With the publication of the works from Darwin, Freud and others, the concepts of religious faith and the beliefs that social and biological process was automatic were held up to intense scrutiny.

The result was that to many people, God no longer seemed to be at the center of the universe: man was in the center. Man appeared lost in analysis of his unconscious and his new-found psyche and consequently became uncertain of his connection to the

divine. Mankind's physical lives were being radically changed and accelerated by emerging technologies like electricity, the telegraph and the radio. Marconi, Edison and Bell were three inventors among many whose work revolutionized the way the Western world traveled, worked and communicated. Radio, telephone and the early motion pictures were bringing the world closer together and seemed to be speeding up time ("Living Theatre", Wilson & Goldfarb 441).

The technological and world-wide economic changes combined with the theories of Darwin, Freud, and Marx, forcing humankind to reevaluate the known world. From 1914 to 1919, World War I raged across Europe. The monarchy in Germany toppled. Economic problems developed in American and throughout Europe, with rampant wartime inflation being quickly followed by a global depression. This economic chaos caused political unrest and contributed to the rise of totalitarian governments controlled by dictators ("Living Theatre" Wilson & Goldfarb, 441). This led to the rise of Marxism, which politically asserted that power no longer exclusively belonged to the entitled. In Russia, Vladimir Lenin led a revolution that left the Marxist communists in power and the former Tsar and his family dead. The question society faced was: when industrialization filled the world with weapons of mass destruction controlled by totalitarian governments, who now would control rational human development (Barranger 19)?

On a global scale, man's new historical life-experience was failing to make sense. According to Victor Turner when: "historical life itself fails to make cultural sense in terms that formerly held good, narrative and cultural drama have the task of remaking cultural sense" (Turner 87). If man's narrative is indeed formed by

knowledge emerging from his experience, then man was being given an entirely new narrative. The stories of the people – their narrative and cultural drama – began to emerge from their newly gained experiential knowledge. There was a compelling need then at the beginning of the twentieth century for narrative and cultural drama to remake sense of history at that time, even if the first step was through chaos (Turner 87).

The first theatrical response to all of these changes was Realism, defined as: “The presentation of a stage world as a believable alternate reality where things happen much as they would in life and people behave in seemingly natural ways” (Felner and Orenstein 437). Realism was embraced by director and acting coach Constantine Stanislavski, as well as by playwrights Anton Chekhov, August Strindberg and Henrik Ibsen.

Realism as a style resulted from a confluence of forces: the ideas of Darwin that presented human beings as objects of scientific study; the birth of sociology and psychology that sought to objectively observe human behavior on every social rung; a surge of playwrights interested in applying these ideas to the theatre; and advances in stage lighting – first gas and later electricity (Felner and Orenstein, 36).

Before realism arrived, melodramas were popular in the late nineteenth century for their stereotype or stock characters, exaggerated language and emotions and one-dimensional moral lessons. Dramas of that day were filled with, “larger-than-life characters . . . and had supernatural figures such as witches and ghosts.” (“Living Theatre” Wilson and Goldfarb 403). Frequently the actors spoke in verse. Also actors

of this time period often spoke to the audience directly in a device known as an "aside", to which the audience was likely to respond.

This changed with the advent of realism. Realist playwrights scrutinized contemporary life, focusing on contemporary social issues. These new plays asked the audience to accept that what was happening on stage was a believable alternate reality. The actors began to speak as though the audience was not there. The stage became one reality and the audience was another reality. The audience was no longer invited to participate with what was happening on stage: in fact audiences now agreed to help maintain the illusion of reality on stage by not intruding. "This creates the convention of an invisible fourth wall separating the stage from the audience." (Felner and Orenstein 36).

"The new realism shocked audiences and created controversy by presenting such subjects as prostitution, poverty, ignorance, disease, judicial inequities, and adverse industrial conditions" (Barranger 420). Most of what we call modern drama falls into the category of realism. But for all of its life-like elements, realism was still predominately fiction or thinly disguised auto-biography. Once the public began to accept realism with its fourth wall as a convention, "the continuing cycle of tradition giving way to innovation produced experimental artists on a divergent course" (Felner and Orenstein 37). The fourth wall was no sooner up than playwrights began to knock it down.

## 1. Erwin Piscator and Bertolt Brecht

In Germany, playwrights were working to change the very structure of plays in an effort to remake sense of their story and history. Most of the chaotic change in dramatic genre came about in support of Marxist communism in Russia, as a reaction to World War I and in protest of Nazi fascism in Germany. "Leftwing theatre-makers such as Piscator chafed against the limits of fiction in Soviet Russia and Weimar Germany, staging mass-participation revolutionary pageants or multi-media events designed to reveal capitalism's infernal workings" (Waters). Working as a director in Berlin in the 1920s, Erwin Piscator was experimenting with a new form of what Barranger calls "documentary drama." Milly Barranger gives an excellent explanation of the development of director Erwin Piscator and playwright Bertolt Brecht's work in Germany during the first half of the twentieth century. "As early as 1925, Piscator had fully developed a documentary style for creating and staging scripts" (Barranger, 568).

In 1927 Piscator created a proletariat, working-class theater called The Piscator Theatre in Berlin, where he presented documentary revues specifically about current social and political events. Piscator demanded that events such as those that occurred in World War I be examined and acted upon. Because his theatre was so immediate in its response to current events, he gave other directors the freedom to change the text of his plays to suit the politics of the day. He believed that his type of theatre would move the audience beyond emotional arousal and into action. Piscator created theatre that was primarily intended to instigate social change ("Living Theatre" Wilson and Goldfarb 449).

Piscator's drive to initiate social change resulted in his invention of daring, new means of writing, directing and staging plays, which took full advantage of the rapidly advancing technology of the day. Barranger states that:

Piscator's early scripts were pasted up from newspapers, parliamentary speeches, personal memoirs, and backed up with projections from films and newsreels of the day. In reworking Alexey Tolstoy's Rasputin (1927), he showed the historical events that led up to the 1917 Russian revolution by making use of segments with actors and settings, screens lowered for illustrative projections, and side screens for the projection of carefully researched data on the chronology of social, political, and military events leading up to the revolution. (586).

Piscator's mixture of Medias, combined with innovative staging techniques, and with actors presenting actual quotes, was not only radically new in 1925, it was shocking. It was Piscator who first named this presentational genre of theatre "epic theatre." However, today many more people associate the creation of epic theatre with Bertolt Brecht rather than with Erwin Piscator, in part because Brecht is as well known for his theoretical writing about epic theater as he is for his plays. "Mordecai Gorelik credits Piscator with shaping epic theatre in the 1920s, and Brecht with shaping the artistic theory" (568).

Because Brecht played such a pivotal role in advancing epic theatre, it is worth briefly examining the man's work creating epic theatre and how deeply influenced he was by Communism as an artist and as a man. Piscator and Brecht were both stage directors who wrote plays. Piscator's best known and most influential work from this

time period was his adaptation of The Good Soldier Schweik. Bertolt Brecht happened to work on the script for The Good Soldier Schweik and later appropriated Piscator's use of the term epic theatre, as well as many of Piscator's staging techniques. According to his translator, Eric Bentley, Brecht was always jealous of Piscator's legitimate prior claim as being the actual creator of epic theatre (Fuegi 455).

Brecht's plays were campaigns against the evils of war and the immorality of capitalism. Despite his avid support of Marxism, ironically Brecht was a pragmatic capitalist in his business dealings. Brecht made a lucrative career out of using other people's intellectual property without their permission or prior knowledge. Brecht had a "habit of frequently appropriating the work of others – particularly female [writing] collaborators – without acknowledging their contributions when his plays were produced and published" ("Living Theatre" Wilson and Goldfarb 453). Despite the strong women characters who dominate his plays, Brecht was misogynistic. He had an unfortunate habit of not paying his collaborators, particularly if they were women. Brecht was so dependent on these women, that after the loss of the last female collaborator, Brecht ceased writing plays and turned to directing and theoretical writing. Brecht the man was separate from Brecht the artist.

Brecht as a post-war director came to realize that his early theories of alienation were wrong. Brecht believed in the twenties and thirties, and even into the early forties that understatement of a scene or stylization of a scene would cool audiences down, so they could see the play on an intellectual basis. By 1949 Brecht's own directing of his plays made him realize that his style of staging would actually cause audiences to be even more moved, reaching "deeper levels of the Aristotelian elements of pity and fear.



... Brecht achieved his breakthrough as a director by going back to his Aristotelian roots, where audiences are deeply moved”(Fuegi 507). After WWII he wrote a book explaining his final theories on epic theatre called A Short Organum, in which he discarded all his early concepts about epic theatre. However, his complete rejection of his own theories has been largely ignored by theatre directors and scholars. It is Brecht’s early ideas that still capture the attention of contemporary theatre artists and critiques. “Among those who have used early Brecht theory effectively are artists as distinguished as Peter Brook . . . Augusto Boal . . . Judith Malina . . . and Robert Wilson, to name just a few among literally hundreds of others . . . The pearls formed by others surely continue to justify the original irritant”(Fuegi 494-95).

Today, Bertolt Brecht is the name most associated with epic theatre instead of Erwin Piscator. Piscator originally defined epic theatre “as expanding the dramatic text to expose its sociopolitical context”(Barranger 568). However, in the early twenty first century, we tend to identify epic theatre in the same way that Brecht defined it for us in the 1920s and 1930s. The purpose of Brecht’s early theatre was to engage the mind and not the heart. He wanted his audience to think objectively about the social issues he presented on stage and to come to an intellectual conclusion about those issues. Brecht claimed that emotions got in the way of objective thinking; therefore he created several devices that would remind the audience that what they were seeing on stage was a play. His goal was alienation. His use of music, signs and posters, historification and stark white light were all among the tools he used to alienate the audience (Wilson Appendix C A-29).

The primary area where Brecht and Piscator parted ways in the theoretical debate about epic theatre was in the response they wanted to elicit from the audience. Piscator believed that the audience should be moved to action through emotional arousal ("Living Theatre" Wilson and Goldfarb 451). At the time Brecht was writing his pre-war theories on epic theatre, his goal was to achieve emotional detachment from the audience toward the play. To do this, Brecht was determined not to provide the audience with the classic Aristotelian cathartic, emotional release. "Brecht had often dismissed Aristotle and classical theater constructs as having provided 'a theater for cannibals.'" (Fuegi 495). However, Victor Turner's theories support Piscator: "To perform is to bring the data home to us in its fullness. . . . Feelings and desires are not a pollution of the cognitive pure essence" (Turner 91). Brecht in his early writings clearly thought that emotions were "a pollution."

However, despite his objections to "theatre for cannibals," Brecht's most successful plays do make use of the classic requirements for a well-made-play which are: inciting action, escalating tension, turning point, climax and resolution (Barranger 423-24). Mother Courage and Her Children is a perfect example. The inciting action is the Thirty Year War – which is the equivalent of a World War in the seventeenth century. The escalating tension is Mother Courage's continued loss of friends, possessions, opportunity and loved ones. The turning point is when Mother Courage leaves her distraught daughter alone in pursuit of yet another meaningless business transaction. The climax is when her only daughter and sole remaining child is killed on the roof of the barn. The resolution is Mother Courage left completely alone,

harnessing herself to her wagon and plunging on ahead, doing the only thing she knows how to do, having not learned anything from the death of her three children.

The Soviet critic Boris Sachawa, upon seeing Brecht's production of this scene said that, "the heart of the viewer is unwillingly seized" (Fuegi Plate 85). Yet the early Brecht demanded then that the audience feel nothing for this "ignorant woman."

Virtually no one has been able to watch this lone woman, who has lost all three of her children, hitch herself to her wagon and continue on without feeling the deepest empathy for her. We feel for her because however flawed she is, so too are we. It is her story. It is our story, our history.

Brecht believed that by setting Mother Courage and Her Children in the seventeenth century, he would create an emotional distance between the audience and Mother Courage. Brecht referred to this technique as "historification."

Many techniques of epic theatre are used in Mother Courage and Her Children. One, obviously, is historification. Though the play is set during the Thirty Years War . . . the reverberations of World War II are apparent . . . He is really concerned with contemporary events paralleling the historic ones. Placing the events of the play in the past, is simply a way of distancing the audience from the dramatic action ("Living Theatre" Wilson and Goldfarb 451-453).

Rather than alienating the audience however, the historification gives the audience the comfort of distance that enables them to emotionally engage with the persistent issue: "What cost survival?" Mother Courage seizes the hearts of the audience. Both Mother Courage and the war are created and controlled by the need to

make a profit, to survive. Brecht does succeed in making us think critically about the system that creates the choices facing Mother Courage, but it is because we are engaged with her struggle that we can care enough to consider her plight, and as a result, our lesson. This mirrors the experience of Historyonics's audiences. Historification gave them the comfort of distance, from which they could safely and seriously confront the issues.

The "historification" in Brecht's epic plays, and its unintended consequence, are similar to what Shakespeare achieved with his history plays. These two writers used episodic structure to create their plays. It is important to note here the primary means by which episodic structure differs from the classic Aristotelian climatic structure; they differ mainly through the unities of time, space and action. In fairness to Aristotle, this particular structural aspect of a well-made-play had more to do with neoclassical critics fitting Aristotle's observations into what they believed a well-made play should be. "The term 'Unities' refers to the rule that a play should occur within one day [unity of time], in one place [unity of place], and with no action irrelevant to the plot [unity of action]. Contrary to widespread opinion, Aristotle insisted only on unity of action. Neoclassical critics of the Renaissance insisted on all three unities" ("Living Theatre" Wilson and Goldfarb G11). Thanks to these neoclassical critics who needed the weight of Aristotle behind their theory, we have come down through the ages inaccurately crediting Aristotle with the well-made-play formula of the unity of time, space and action (Hornby, 69). Nevertheless, these three unities have been a guiding principal for creating climatic plays.

Episodic plays are not constrained by the unity of time, place and action. The inciting event in episodic plays happens much earlier in the story than it does in climatic plays. This breaks the unity of time, place and action because the earlier the inciting event is, the further it is away from the climax. Therefore more time passes, more locations need to exist and more action is included.

Like Shakespeare, Bertolt Brecht used episodic structure to mirror persons caught up in historical moments and making choices that had moral consequences. . . . Linking episodes end to end gives an expanding shape and sequential order to activities taking place in time and space. It mirrors historical process and provides a venue for the playwright's statement about the meaning of human events for individuals, societies, and kingdoms. A progression of events mirrors historical moments and comments on the potential of humankind in this figurative journey of life call episodic structure (Barranger 19).

### **C. Influence of Piscator and Brecht's Epic Theatre**

Erwin Piscator and Bertolt Brecht's epic theatre "changed the course of modern European theater" and influenced the manner in which plays were written and staged around the world. Their most notable influence in the United States was the Living Newspaper productions of the Federal Theatre Project in America in the 1930s (Barranger, 512).

## 1. The Living Newspaper

The Federal Theatre Project was established in 1935 under the Works Progress Administration, as a part of President Roosevelt's efforts to end the economic strangulation of the depression in America. A professor working with experimental theatre at Vassar College, Hallie Flanagan Davis, was put in charge of the Federal Theatre Project (Brustein xi). She wanted to create theatre for the masses, where ticket prices were within everyone's reach. Her efforts were the seeds of a national theatre movement that created productions in every major city and region in the country. Her most controversial goal was, "to produce plays that were not mere entertainments but artworks relevant to the social and political problems of the day" (Brustein xii.).

Hallie Flanagan Davis divided the work "into five large units: (1) the Living Newspaper; (2) popular price theatre, with Yiddish, Spanish and other ethnic companies; (3) experimental theatre; (4) Negro theatre, under the directorship of John Houseman and Rose McClendon; and (5) tryout theatre" (Brustein xiv). Critics started to call the Federal Theatre Project the greatest producer of hits. From 1935 to 1939, twelve million people who normally would never have the opportunity to attend a play were able to see a wide range of plays that included classics, children's theatre, musicals, religious plays and African American plays. However, the most original and contentious Federal Theatre Project theatre unit was the Living Newspaper. This Federal Theatre Project sought to dramatize significant social and political issues of the time. The plays they created relied on documented facts, statistics and newspaper headlines, using large casts and simplistic sets. The plays identified social and political problems and then demanded that audience members take action (Barranger 569).

The Living Newspaper owed a great deal to Erin Piscator's epic theatre techniques. "Piscator's staging practices in the creation of a documentary drama and a hard-edged production style influenced the 'living newspaper' productions of the Federal Theater Project in the United States in the 1930s." (Barranger 569) The Living Newspaper was quick and effective at pointing out America's social problems. However, with its text taken straight from the headlines, the solutions that their plays offered were interpreted by conservative politicians as being left-winged and "red" or Communist. Ultimately, the Living Newspaper drew so much negative publicity that it obscured all the other achievements of the Federal Theater Project in the eyes of Congress. Under the pretext of budget cutting, the Works Progress Administration canceled Federal Theatre Project's satirical musical by Marc Blistzstein, The Cradle Will Rock, on the eve of its opening in 1937, dealing the Federal Theater Project a serious blow in terms of authority and personnel (Brustein xv).

Hallie Flanagan Davis eventually found herself in front of the House Un-American Activities Committee, which investigate communist influences in America. Chairman Martin Dies of Texas was determined to get the government out of the theatre business (Brustein xvii-xviii). Congress voted on "outright execution rather than slow strangulation" (Brustein xix). Congress deprived the Federal Theatre Project of funds and the first and only federally funded theatre in the United States was disbanded on June 30, 1939. Hallie Flanagan said, "It was ended because Congress, in spite of protests from many of its own members, treated the Federal Theater not as a human issue or a cultural issue, but as a political issue" (Barranger 570). It is ironic that Communist Russia and East Berlin not only tolerated the epic theatre of Piscator

and Brecht, they also subsidized it. But in the United States where there is free speech, the Living Newspaper that was inspired by Brecht and Piscator, was not tolerated. Paradoxically, both Brecht and Piscator were exiled to America during World War II, where they continued to work in theatre until they were able to return to Germany (Barranger 568).

## **2. Theatre of the Oppressed**

Since Piscator and Brecht first brought the use of history and the actual texts as theatre text into the spotlight in the 1920s, the form has never completely disappeared from theatre stages. The influence of epic theatre extended into Latin America in the 1950s and 1960s. Brazilian born director and theorist, Augusto Boal, also used newspaper quotes and headlines as the source of inspiration for his theatre of the oppressed. The work that he created in his theatre, Teatro de Arena in Brazil, produced highly portable theatre that could be taken anywhere, including into the most remote villages of Brazil to educate people.

Boal, like Brecht, believed that Aristotelian theatre wrongly punished the oppressed. But unlike Brecht, who wanted complete control over his scripts, Boal actively engaged the members of his audience. He invited the audience to become part of the script, helping them to discover the means to remedy their social problems (Greenwald, Pomo, Schultz and Welsh 496) Boal's scripts were fluid, changing constantly because of the audience participation. At the time of this writing, Augusto Boal still travels the world teaching others how to create his theatre of the oppressed in



order for them to force social change. Many of his techniques have been adapted by psychologist for use as drama therapy (Felner and Orenstein 40).

### 3. Theatre of Fact and Verbatim Theatre

Millie Barranger correctly predicted that, "It would be another forty years before playwrights wrote documentary plays that utilized Piscator's innovations" (568). It wasn't until the 1960s that playwrights began to write plays that fully used all of the documentary styles of creating and staging epic theatre that Erwin Piscator had developed in 1925. In the 1960s, theatre of fact, another version of docudrama, emerged as a response to yet another war, the Vietnam War. However, theatre of fact did not limit itself topically, but began to expand its focus to include social issues as well as political issues. Martin Duberman wrote In White America in 1964, which explored the African American experience, using speeches, oral histories, and other historical documents to create his theatre of fact. This type of theatre makes the stage a place where the public can confront the complex issues of society (Hubbard 286).

In the 1980s, another American playwright, Emily Mann, began to use this type of theatre to give voice to people who had none. She is one of the better known proponents for using this documentary approach to creating plays. "Again, beginning in the 1980s, playwrights addressed concerns for the deep roots of racism and homophobia in American society in the documentary style. Emily Mann's Still Life (1980) . . . used a documentary style of writing and performance to confront issues of questionable wars, racism and homophobia" (Barranger 570-71). Emily Mann's has entitled a collection of four of her plays Testimonies. It is worth exploring the

significance of Mann's work, particularly as it relates to genre; first because of her emphasis on verbatim text and second because of the time period in which she began creating her plays. Historyonics was founded concurrently with Ms. Mann beginning to use actual quotes to create her plays.

In the introduction to Testimonies: Four Plays by Emily Mann, Athol Fugard writes about two of his specific Emily-Mann-theatre-memories. Both memories are from his perspective as an audience member. One afternoon, Fugard found himself watching Mann's Having Our Say while seated next to a white teenage girl. During the second intermission, she said to him:

GIRL. We must never forget must we? We've got to face the facts.

We've got to know what it was like.

FUGARD. Didn't you know?

GIRL. Yes and no. They teach you the history of the Civil Rights

Movement at school, but those are just the facts. You don't really get what it felt like, what it meant to be the victim of prejudice (xi, emphasis added).

Having Our Say put a human face on the civil rights struggle for that young lady. "Narrative is knowledge emerging from action – experiential knowledge . . ." (Turner 87). The young woman Fugard quoted did not personally have the experiential knowledge of the Civil Rights movement. Seeing Mann's play, Having Our Say, came close enough to the truth of what it was like to be in the Civil Rights movement to give this young woman the experiential knowledge of having been there herself. The play put the dry facts and dates of the Civil Rights movement into a human context. It made

history real, immediate and relevant for this young girl. Creating this connection of past cause to present effect is another very compelling reason for playwrights to use actual quotes and history as inspiration for the plays they create. "Remembering is not merely the restoration of some past intact, but setting it in living relationship to the present" (Turner 86).

Fugard also recounted a story about the audience response to Mann's play, Greensboro (A Requiem), which had its world premier in February of 1996. Before a single word is spoken in this play, Emily Mann lets the audience know in her on-stage screen projection what to expect from the play by projecting the fact that all of the play's characters were real, and that the text was composed of only actual quotes (Mann 257). Fugard was amazed by the almost visceral response that the audience had to the play. After the first work-shopped reading of Greensboro (A Requiem), Fugard's American friends were infuriated by the play. Fugard observed:

I realized that for all their anger and outrage at what Emily Mann's impeccably documented and gripping retelling of that story had reminded them of, there was an even deeper process at work. The word that came immediately to mind was 'healing'. . . . The body of her work has demonstrated the central importance of theatre to the psychic well-being and sanity of a society (xi).

Karen Blansfield explains in her article, "The Healing Power of Theatre" how verbatim theatre and theatre of fact affects audiences who see The Laramie Project, a play that is listed as both verbatim and theatre of fact. The Laramie Project is about the brutal murder of homosexual college student, Mathew Shepard, in his hometown of

Laramie. It was created by Moises Kaufman and the Teton Theatre Company from hours of interviews with the citizens of Laramie and uses their own recorded words to form the script. Kaufman decided to focus on the effect the crime had on the community rather than on the crime itself, thus allowing the play to explore the larger issues of the hate crimes and the nature of community. The play synthesizes a public event with dramatic form, thereby giving the play social power and consciousness. "The Laramie Project not only offers a cathartic exploration of a somber event, it also illuminates the extraordinary healing possibilities theatre can offer in this new, uneasy millennium" (Barranger 614).

Earlier this paper concluded that a primary intention of history plays is to encourage examination of persistent issues – to see those issues reflected from the past into the present. It is safe to further conclude that another equally compelling intention of history, docudrama and of remembering is to heal. "Where historical life itself fails to make cultural sense in terms that formerly held good, narrative and cultural drama have the task of remaking cultural sense..." (Turner 87). Theatre has the power and the duty to help us make sense of society; part of the process of making sense of society is healing. Augusto Boal created theater that examined the persistent issues in his society, his goal being to create social change that would heal the effects of oppression. Emily Mann's brilliant work also examines the persistent issues in our society, igniting the process of healing of which Fugard spoke. Narrative and cultural drama provide the healing necessary to remake cultural sense in our lives.

In her book, Understanding Plays, Milly Barranger claims that Emily Mann and Moises Kaufman, who wrote The Laramie Project, owe a huge debt to Erwin Piscator

for pioneering the documentary style. They are equally indebted to the playwrights of The Federal Theater Project's Living Newspaper who turned to historical records to create their scripts and to projected newspaper headlines to create documentary plays (Barranger 569). The solo performers and biographical performers who emerged in the 1990s are also indebted to Piscator. Solo performers began in the 1990s to make potent use of actual historic quotes to create theatre. "Anna Deveare Smith's Fires in the Mirror (1993) and Twilight (1994) represent two powerful examples of personal narrative scripted into theatrical texts" (Hubbard 286).

Part of the role of theatre has always been to tell the truth – to tell our stories, to tell our history and to heal. Going to the source, or using actual quotes is a natural way to get at that central truth. The entire twentieth century was a struggle to remake cultural sense of our human narrative. In 1900 or 1904, if people in the United States wanted to find out about other people and cultures, they went to considerable effort to attend a World Fair. One hundred years later, World Fairs are antiquated because the twentieth century threw mankind into fast forward, as we faced more rapid-fire advancement in technology than any other previous generation. The world was made significantly smaller first by use of telegraph, telephone and radio, then by movies, television and satellite communication, and the internet. Knowledge of far away events and people became instantly available to us whether or not we were prepared to instantly deal with that knowledge. Narrative and drama needed to remake sense of such a swiftly changing world.

In 1997, Emily Mann wrote, "The play consists entirely of verbatim . . . material" (Mann 257). Emily Mann's use of the term "verbatim" brings us full circle to

the Edinburgh Festival Fringe held in Scotland, in 2005 and 2006, and to the rise once again of the use of history and actual quotes to create theatre scripts – which this time around the British call “verbatim theatre” (Turpin). St. Louis Post Dispatch critic asked in her first review of a Historyonics production, if the style of using actual quotes for dialogue was really theatre. When describing Historyonics or other genres that rely on actual quotes for their text, that question is the one most commonly asked. “Putting this material in a theatre, rather than on television or in a newspaper, makes it more focused. It allows the audience to concentrate harder and lends the evening a vital edge of being an activity undertaken as a community. This is not so much verbatim theatre as it is imperative theatre” (Haydon).

Of the Festival’s winning plays mentioned in the beginning of this chapter, The Black Watch was written in direct response to the Iraq War. So too were the plays Girl Blog from Iraq and Talking to Terrorists. More and more often, authenticity is being valued equally with invention (Turpin). What is old is never old: it is just made new again. In the beginning of the twentieth century, the ferment of World War I helped to inspire epic theatre. Another century has turned and we look at the events that are shaping our world: September 11 – Afghanistan – Iraq – Darfur . . . In response to these events and in an effort to remake sense of the history we are living, the use of history and of actual quotes to create theatre is on the rise again.

Carlos Fuentes said: “Without a living past, we have an inert present and a dead future.” History plays, epic theatre, theatre of the oppressed, and theatre of fact all exist in part to connect the present and future to the living past. This explains the current resurgence in verbatim theatre and the use of authentic quotes to tell true

stories. It explains why Historyonics Theatre Company existed. As Eugene O'Neill said, "There is no present or future – only the past, happening over and over again – now."

## II. Development of Historyonics's Playwriting Style

In this next section, I will briefly describe the history of the company, the evolution of its style, and the mission of the company.

### A. Holy Roman Repertory Company –

#### Origins of Historyonics Theatre

“We didn't make any of this up. Every word you are about to hear is true. This is the past speaking to you” (Hollis Huston). These are the words that were spoken for twenty two years just before every show began. (“Past Rings True”, Newmark).

Incorporated in 1982, Historyonics Theatre Company was originally titled Holy Roman Repertory Company (HRRC). As a radio company, it presented original radio plays that exclusively used the actual words from history, surrounding those words with the music of that time period. The company focused on Medieval and Renaissance history and musicology, with special emphasis on the music. Three shows a year were created, performed and recorded for two nights each in front of a live audience. They were later edited then broadcast on the Public Radio Station, KWMU, located on the University of Missouri: St. Louis campus (“Against the Odds”, Newmark).

Because the plays were designed for radio, actors read from scripts they carried in their hands. Eleanor of Aquitaine was a topic that would be typical for these shows. There was no stage setting other than simple chairs or wooden stools and microphones for the actors, with chairs and music stands for the musicians. The actors performed in Holy Roman Repertory Company sweatshirts with slacks. Lighting was general – lights up and lights down. In terms of style, the scripts were compiled using long



narrative paragraphs, with these monologues being broken up by musical interludes. Musicians and actors had nine hours of rehearsal time before performance (Note: Copies of all these recordings, the scripts and company archival documents were donated to the Missouri Historical Society Archives in 1994. At the time of this writing, the items have not been catalogued and there is no access to them.)

### **1. Brief History of the Evolution of the Style**

The first major evolution in Holy Roman Repertory Company's style came in 1991 with a change in leadership when Jeffery Noonan, the last remaining member of the original founders, left. I became the Artistic Director, with Larry Roberson as the Managing Director. HRRC had created a niche in the St. Louis theatre community by offering original historic work. Keeping what was distinctive about HRRC, all of the company's new scripts continued to use only the actual words from history and appropriate period music, but the emphasis of the scripts changed from musicology to the spoken word. This moved the narratives and stories of people into the foreground.

Having completed the contractual obligation to radio, the company quickly moved to becoming a professional Actors' Equity Company. The theatrical elements of productions changed immediately. Historically accurate costumes were added to give the audience a visual point of reference. Minimal blocking was included, as actors were no longer tethered to microphones. For the next year there were still no sets beyond simple podiums, stools and an occasional throne or bale of hay. A lighting designer was hired to help delineate space and time for the plays, but lights as yet played no real interpretive role in the production ("HRRC: Not Holy" Pollack).

Besides moving the primary focus of the company from European to American history, the company began to concentrate on telling the narratives that had been under represented in the main stream examination of history. The result was that one play a year dealt with black history and at least one show a year dealt with women's history. However, as a nod to the company's past, at least one European-themed-show was created per year. Within three years, the company moved into the Missouri Historical Society [MHS], transforming the name to better reflect the work the company produced; Historyonics Theatre Company [HTC]. In partnership with the MHS, the company added an educational touring division, which toured four original history-based plays a year. Historyonics also redefined the mission statement to reflect the new goals established for the company. ("Catherine" Pollack).

The second major evolution in the style of Historyonics's scripts came with another change in leadership. Larry Roberson left the company in 1997 as Managing Director, and I became the Producing Artistic Director. This was the appropriate time to examine where the company was and where it should be in five to ten years. The new artistic goals created were to: move to a Small Professional Theatre Equity contract; increase rehearsal time to three weeks, providing enough time to have scripts disappear from the actors' hands; and to use the actual quotes in such a way as to make the plays sound more like dialogue. This last goal forced the greatest evolution in style. ("Against the Odds" Newmark).

Artistically, the company worked to elevate the quality of the scripts, the lighting and sets, and the entire experience for the audience so that the viewers could more clearly comprehend the story they were hearing and seeing. Audience surveys

funded by the Whitaker Foundation concluded that these changes were necessary in order to have an impact with a broader audience. To improve the quality of the scripts, the company determined to create a new-plays-workshop in order to train new playwrights in HTC's style, and eventually HTC received a grant from the Whitaker Foundation to create this workshop. The result of these workshops was that the scripts were much better crafted and more like dialogue. Historyonics Theatre Company's last production was Dancing on Air: Katherine Dunham, which received a Kevin Kline nomination for best new script and for outstanding choreography in 2006 (Kevin Kline Awards). That show was produced in February of 2005; eight years after the artistic goals listed above had been established. With Eagle and Child and Dancing on Air, the company had achieved these artistic goals. With these changes, Historyonics productions had become accessible to all audiences. With these changes, Historyonics's style was established.

## **2. Mission of Historyonics Theatre Company:**

What did not change from 1991 to 2005 is the mission statement.

Understanding the mission of Historyonics Theatre Company is integral to determining Historyonics's place as a theatre genre.

Historyonics Theatre Company exists to engage our diverse community in discussion of persistent issues throughout history. To accomplish this mission Historyonics presents theatrical events based on the actual words and music of the past. Historyonics's productions provide a mirror in which we can reexamine our own lives in relationship to the present

society and to our diverse heritage, thereby creating greater understanding of our neighbors and ourselves. Historyonics's theatrical presentations include a main-stage season, educational outreach programs and museum theatre events (HTC). "Without a living past, we have an inert present and a dead future" (Carlos Fuentes).

Managing Director, Larry Roberson, found the Fuentes quote in 1991, and did not record the source. However, the words of the quote were the foundation of the work done at Historyonics. The Fuentes quote was incorporated in the mission statement and was on Historyonics's letterhead. This mission kept the focus of the productions on persistent issues that resonated with our community, making Historyonics of greater service to its community.

## **B. Comparing Historyonics Theatre Company to Other Genres**

This section will discuss the criterion developed to compare Historyonics to other genres that fall under the broader heading of documentary. Then Historyonics will be compared to: history plays, epic theatre, verbatim and theatre of fact.

### **1. Means of Comparison**

To define Historyonics's genre it is necessary to compare it to the other genres discussed above. To do this, comparison criteria needed to be created from reading several plays by authors from each genre, in order to find all of the genre's characteristic elements. The recurring elements found in all or most genres were the use of: actual quotes, history, intention of the writing and the elements that are definitive of

epic theatre. Alienation was not used as a criterion for comparison as alienation was the effect Brecht hoped to achieve by using many of the individual elements listed below.

The criteria are:

1. Use of actual quotes
2. Use of history
3. Use of music
4. Intention in writing the script
5. Use of monologues and dialogue
6. Use of epic structure v climatic structure
7. Use of a narrator to advance story
8. Use of issues in society or community
9. Use of humor

For purposes of this paper, Historyonics Theatre Company's style of plays will be compared to: (1) history plays, (2) epic theatre plays, and to (3) theatre of fact and verbatim theatre.

Auto-biography theatre and solo performance theatre, although they have a great many elements in common with the above listed genres, will not be compared as they involve strictly a one-person cast. Historyonics wrote only one show that required a one-person cast, but it also had a musician. Theatre of the oppressed also shares many qualities with Historyonics and the above listed genres, but it demands audience participation on stage, and is therefore automatically eliminated because the script can

not be fixed. Docudrama will not be used as a genre as it is a blanket term that has been used to describe all the genres listed above. Moreover, docudrama is a term frequently used to refer to a dramatic work that appears on television (Greenwald, Pomo, Schultz and Welsh 989). Agitprop, or agitation/propaganda, plays will not be compared, because the intention of agitprop is expressly political, which is already acknowledged as a criterion of comparison (Greenwald, Pomo, Schultz & Welsh 987). Like the term docudrama, agitprop is also a blanket term, which was used interchangeably with work done by Brecht, Piscator, and the Federal Theatre Project.

## **2. Historyonics Compared to History Plays**

William Shakespeare was the master of the form of history plays and it is his work that is used as a basis of comparison. Besides using history as a topic for plays, the structure of the plays is the first most noticeable similarity. History plays and Historyonics are episodic in their structure and use multiple settings. Shakespeare's "episodic structure had an authority derived from the medieval mystery cycles" (Harbage 474). Both use a series of episodic scenes to build to a climax.

Each one uses the narrator as a device to help tell the story. However, Shakespeare is more likely to use a narrator as an epilogue and prologue in his plays, whereas Historyonics often used the narrator to speak directly to the audience throughout the play in order to move the story forward. History plays and Historyonics make use of monologues combined with dialogue. Both styles include humor as a means of telling the story. Each genre uses history as a means of examining current events, issues and people. "(Shakespeare) expressed in these plays certain attitudes and

ideals born of the past national experience and the present national situation. . . .”  
 (Harbage 435).

Like Shakespeare’s history plays, Historyonics also primarily if not exclusively wrote plays about national history. History plays and Historyonics have a similar motivation in using history as a source for creating drama: to promote an understanding of the present by examination of the past.

The history play is distinct because the inescapable relevance of its subject matter exerted a shaping influence . . . Authors and audience had a personal stake in such drama . . . which inevitably attached to itself the function of providing inspiration and admonition. (Harbage 435).

This parallels the mission of Historyonics Theatre Company: “Historyonics Theatre Company exists to engage our diverse community in discussion of persistent issues throughout history . . . Historyonics’s productions provide a mirror in which we can reexamine our own lives in relationship to the present society . . . thereby creating greater understanding of our neighbors and ourselves” (Historyonics Theatre Company).

Where Historyonics differs most from history plays in terms of style is most obviously in the language. Shakespeare did not use actual quotes to create his plays as Historyonics did, and Historyonics did not write in iambic pentameter. Though Shakespeare used music in his scripts, he did not use it as an integral means of telling the story. Nor did Shakespeare have a great commitment to presenting history accurately. He was not the only writer of history plays who wrote history as he wished

it had happened. Several centuries later, playwright Maxwell Anderson also rewrote history in his plays, particularly in Elizabeth the Queen and Mary of Scotland.

Shakespeare had no qualms about rewriting history to make for a better story. Shakespeare relied on Edward Hall as his primary source for history, who interpreted the fifteenth century through the lens that historians refer to as the "Tudor Myth." Hall's interpretation of Tudor history matched well with Shakespeare's views. "Shakespeare recognized in it a strong dramatic potential, particularly suited for didactic purposes . . . Shakespeare tightened the narrative fabric by condensing, altering the chronology of events and changing the age of some of the characters. . . ." (Harbage 473-74). While Historyonics was compelled for budgetary reasons to create compilation characters that would represent for example, several courtiers, we did not alter the chronology of events or the ages of the people in the events. We did not alter the events themselves. Presenting history as authentically as possible was part of the verbal contract between Historyonics and its audience: "We didn't make any of this up. Every word you are about to hear is true" ("Past Rings True" Newmark).

### **3. Historyonics Compared to Epic Theatre**

To compare epic theatre to Historyonics Theatre one needs to compare both Piscator's and Brecht's versions of epic theatre, as well as to describe epic theatre. All three use epic structure to create their plays. Plays with an episodic structure are made up of a series of scenes, with each scene having its own beginning, middle, and end that is completed before the next begins. "Each scene has one of three functions, or a combination thereof: (1) to propel the plot towards its crisis and resolution; (2) to



develop traits of character; or (3) to compare and contrast situations among characters” (Barranger 17). Episodic plays, unlike climatic plays cover more of the story or history of a subject, and thereby take the characters on a journey that is “both physical and spiritual to a final understanding of the total experience” (Barranger 18). Epic theatre also assumes the characteristics of epic poetry, “in which dialogue and narration alternate and in which time and place are quickly transformed” (Brockert and Ball 179, emphasis added). Piscator, Brecht and Historyonics use the device of alternating dialogue with narration in order to tell the story. Typically in all of their work, time and place are changed instantly.

Likewise, all three use history as a basis for their plays. When working on Tolstoy’s Rasputin, Piscator showed the historical events that led to the Russian revolution in 1917 by using side screens on which he projected the historical facts that led up to the revolution. (Barranger 586). Brecht, like Historyonics, uses history to compare past events to present circumstances. His play Mother Courage and Her Children shows the parallel events of the Thirty Years War and WWII, allowing the audience to connect the persistent issues in history. (“Anthology” Wilson and Goldfarb 451-453). Historyonics, Brecht and Piscator all examine persistent issues as a source of inspiration. All three use humor to tell the story.

Differences start to emerge when the use of actual quotes as script is examined. Piscator and Historyonics both use actual quotes to create the spoken words of their plays, though Piscator did not limit himself exclusively to the use of actual quotes. Piscator’s early scripts were compiled of newspaper articles, parliamentary speeches, and personal memoirs (Barranger 586). The choice and placement of those quotes

creates a point of view, or a commentary by the playwright. In other words, selecting who will be quoted and what part of the story will be told is up to the interpretation of the playwright and director. Piscator wrote and directed with social change in mind, so he used actual quotes to give his point of view moral authority.

Brecht on the other hand, places fictitious characters speaking fictitious dialogue within a definite historic event, often giving them no name beyond that of their job in life. He quotes no authentic human being. Brecht believed that history was unpredictable and therefore he used a theatrical approach to his reenactment of history. His belief was that history books are constantly being rewritten, not because history itself had changed but because the political order of our own time changes history by reinterpreting it. For instance, Christopher Columbus lost the luster of his reputation when it was discovered how he treated indigenous people. Heroes become villains and triumphs become tragedies, depending on who is doing the interpreting. Consequently, there can exist a variety of histories about the same event or person, each narrative being one strand in the collective story. So for Brecht, history depended on time and place in which it was interpreted (Oesmann, page 173-174).

That someone like Mother Courage could have lived and worked through the Thirty Years War is believable, but Brecht's Mother Courage does not quote any actual person who existed. Historyonics's scripts exclusively quoted actual people from history. Due to the necessity for smaller casts, Historyonics's actors often either played multiple roles, or the playwrights would assign a compilation of actual quotes from persons with similar points of view to one character. For example, the role of Larry in American Rosies was a compilation of many government pamphlets, and of

other persons who shared the same point of view. Main characters did not play more than one role; for instance, in the Historyonics play entitled Eleanor, Eleanor Roosevelt only spoke Eleanor Roosevelt's actual words.

A second substantial difference between Historyonics work and that of Brecht and Piscator is the use of music. Only one Historyonics show did not have a song in it and that was All A Woman Needs: Virginia Woolf. However, because Virginia Woolf listened to Beethoven while she was reading or writing, we used his music to underscore her words, to move her story forward and to help make transitions (Lavazzi). Historyonics, Brecht and Piscator all used music. Brecht himself had considerable personal charm as a singer that served him very well, and therefore he recognized the power of music (Fuegi 93). But Brecht used music as another element to create distance or alienation. "The songs in his plays, rather than revealing more about plot or character, usually underline the political message" ("Living Theatre" Wilson and Goldfarb 451).

Music plays a much larger role in Historyonics's work and fulfills a variety of purposes. In American Rosies, the song "Remember Pearl Harbor" expresses the mood of the nation at that time and transitions the play and the audience from peace time to war time. The song "This Is the Army Mr. Jones" was written in WWII. While giving the audience information about army life, it also expresses the need that the country had at that time to be able to laugh at the problems of the war. In the act two ending of American Rosies, the women sing "This Time the Dream's On Me", as a promise to their daughters and granddaughters. The song intentionally connects the past to the present. It connects the characters' patriotism, courage and sacrifice to the beginnings

of the women's movement and the push for gender equality. In reviewing the first production of American Rosies, St. Louis Post-Dispatch theater critic Judy Newmark commented on the use of music. "This isn't a musical; it's a play that uses music the way people ordinarily do, to express emotions they can't put into words" ("Women who Toiled" Newmark).

The final comparative difference among these three episodic styles is intention of the work: To help determine genre, one needs to know the purpose behind the creation of the play. Brecht and Piscator were writing partly in revolt against realism, something Historyonics did not need to do (Barranger 513). Both men were inspired by Karl Marx' writings, with Piscator's work being the more directly political. "Piscator's Epic Theatre was meant to instigate social change" ("Living Theatre" Wilson and Goldfarb 449). Piscator was accused, not unjustly, of trying to turn his art form into propaganda. Piscator believed that the theatre he created should "teach opposition to the cruelty and stupidity fostered by governments on their citizens" (Barranger 568). Marxism also had an enormous impact on Brecht. "An ardent socialist, he believed that theatre could create an intellectual climate for social change" ("Living Theatre" Wilson and Goldfarb 449). The intention of Brecht and Piscator's work was to be politically challenging, socially demanding of change and a source of controversy.

Historyonics's mission statement defines the intent of the work we created.

Historyonics Theatre Company exists to engage our diverse community in discussion of persistent issues throughout history. To accomplish this mission Historyonics presents theatrical events based on the actual words

and music of the past. Historyonics's productions provide a mirror in which we can reexamine our own lives in relationship to the present society and to our diverse heritage, thereby creating greater understanding of our neighbors and ourselves . . . (Historyonics Theatre Company, emphasis added).

The emphasis on the word "diverse" is an identification of St. Louis' persistent issues: the largest of which is racism. Historyonics created at least one show a year that focused on African American history. "What Historyonics is most successful in doing is educating both black audiences and their regular white audience members about black history" (Connely). Historyonics's subscription audience expected to learn about black history – they knew that often they would see subject matter to which they had not previously been exposed. Dust Tracks: Zora Neale Hurston is an excellent example of this, where the audiences often for the first time, heard the words of this amazing storyteller and poet.

The word "diverse" also applied to gender as well as race. At least one script a year was devoted to women's history. The obligation of the mission focused the work on giving a voice to people who had not previously had a voice, whose stories were not being told. American Rosies is an example of this. In the usual study of American history, little if any attention is paid to the contributions that women made to the war effort in WWII. To use a quote from American Rosies; "When this war is over and the historians get busy with their wide-angle view of these vital years, they will be churlish indeed if they do not record that the women of the United States played an equal part with their men folk in bringing about the defeat of our enemies." This quote was taken

from Supervising the Woman War Worker by The National Foremen's Institute from 1944 found in the original research done for the play (National Foremen's Institute 25).

Historyonics's work was created to provoke discussion of persistent issues, healing and personal discovery. Therefore the work was not as overtly political as Piscator's work was, nor was it intentionally controversial like Brecht's work. Occasionally a script produced by Historyonics plays would inadvertently cause controversy, such as Profiling in America: Pearl Harbor to 9/11. This show told the story of the internment of Japanese-American citizens in WWII and linked it to the racial profiling Arab-Americans have faced after 9/11. The intent was not to create controversy but to instigate a discussion of the use of racial profiling during times of national emergency. As Historyonics's mission statement indicates, the primary intention in creating plays was to educate, to engender thought, to encourage personal research and to provide a venue for discussion of issues.

#### **4. Historyonics Compared to Theatre of Fact and Verbatim Theatre**

Theatre of fact and verbatim theatre are extremely similar to each other, though the latter can be more technologically advanced in that some of its plays, such as Girl Blog from Iraq: Baghdad Burning, use quotations found on web blogs (John). Plays like The Laramie Project are listed as both theatre of fact and as verbatim theatre. (Barranger, 615) Therefore, Historyonics Theatre Company style will be compared to both simultaneously. In many ways, verbatim theatre seems to be a new name for theatre of fact.

Theatre of fact, like Historyonics, uses actual quotes almost exclusively. One of the most well known writers of theatre of fact is Ms. Emily Mann. In her playwright's notes for Still Life, a play she researched in 1978, Mann says: "This play is a 'documentary' because it is a distillation of interviews I conducted during that summer. I chose the documentary style to ensure that the reality of the people and events described could not be denied . . . These are actual people describing actual events as they saw and understood them" (Mann 34). Once again, the use of actual quotes gives moral authority to her plays.

By 1996, Mann describes her carefully researched play, Greensboro: A Requiem, in this way: "On Screen: 'The play consists entirely of verbatim interview material, courtroom transcripts, public record and personal testimony. All of the play's characters are real people' " (Mann 257). These words could have been projected on a screen for every Historyonics show. Mann spends several months researching primary sources and interviewing her sources. "She crafts the source material into what she calls 'the language of real life.' She steadfastly resists fictionalizing the individuals in the historical moment but allows their voices – conflicting viewpoints and passions – to distill into the poetry of real life. 'I use only their words,' she says" (Barranger 571). Historyonics plays share Ms. Mann's commitment to authenticity.

First performed in 2002, The Exonerated by Jessica Blank and Eric Jensen is equally passionate about authenticity. Of the many verbatim and theatre of fact plays, this play's dialogue structure most closely resembles the early plays of Historyonics, then known as Holy Roman Repertory Company. Actors sit on chairs and read the characters's actual words, arranged primarily in a series of monologues. The

succession of monologues moves each character through the stages of their individual crimes, their trials, imprisonments and finally to their exoneration of committing the crimes. According to Jackie McMurtrie, the director of University of Washington's Innocence Project Northwest, "The play brings to life the human tragedy when innocent people are convicted, and in this case, sentenced to die. I think there's nothing more powerful than seeing a person depicted onstage, hearing their story, and learning that this sort of thing happens with some frequency" (Berson).

The play is based on interviews of forty prisoners who had been sentenced to death. Eventually these forty interviews were distilled to tell the stories of six death-row inmates who collectively had spent over one hundred years on death row waiting for the state to kill them for crimes they did not commit. Again, the play uses only the words of the prisoners themselves. After seeing this play, then Governor Ryan of Illinois commuted every death sentence in the state, crediting his viewing of the play as one of reasons he decided to take this action (Berson).

Music plays a key role in Historyonics's scripts but music is not normally a feature of theatre of fact or verbatim theatre. The Exonerated uses music, though it does not rely on music to move the story forward but rather as a commentary on the character's situations. Ms. Mann's plays usually do not employ music.

There are also similarities among; theatre of fact, verbatim theatre and Historyonics in terms of setting. All three use representational settings. According to Steve Waters' comments to The Guardian Unlimited Arts, "Verbatim theatre forgoes image and scene: its narratives unfold in indeterminate space and time; it chooses to tell rather than show." This comment on setting and time is also true of Historyonics



Theatre Company productions. "Today's theatre of fact emerges in a time of ideological confusion where documents demand commentary. . . . The resurgence of documentary-style theatre underlines the importance of dramatic imagination" (Waters). Sparse settings focus the attention on the words of the story, allowing the audience to use their imaginations.

Theatre of fact and verbatim theatre drew heavily from Erwin Piscator's work on epic theatre in the 1920s. Both genres begin with an historic event. They pulled material for their texts from the research of first person sources, trial transcripts, and newspaper articles. Using these quotes they create a play that is based on a factual account of the historic event or person, an account which they hope will instigate social or political change. The authenticity of using actual quotes allows the audience to understand the "complex truths of human behavior", and empowers them to change the status quo (Barranger 615). As with epic theatre, Historyonics genre differs from theatre of fact and verbatim theatre primarily in the intention of the scripts, in the use of the narrator, and in the use of music. For a detailed comparison of Historyonics's style to history plays, epic theatre, theatre of fact and verbatim theatre please refer to chart in Addendum G.

In all the genres that fall under the blanket term of "documentary", there are "two basic tools that are deep seated needs: story and memory." (Grace 17). Story and memory give structure to narrative. Memories of our individual and collective experiences are by nature ambiguous, but it is these memories that compel us to tell our stories. One can't speak of history or culture without story, without narrative. "Narrative has the capacity to reveal, organize, and create meaning . . . It is through

stories that we isolate facts, build histories, and conceptualize events; it is through story that we strive to make sense of experience, discover what we accept as truths, and come to know ourselves and others” (Grace 17). Docudramas are compelled to reveal our life stories, our narratives, in order that we can better understand ourselves.

## Chapter Two

## Chapter Two

### I. Pre Production Work

Playwright H. R. Thomas says, "All lives are narrative. We are not human without narrative . . . We are only the story we tell" (Thomson 328). Telling narratives or stories from history was the job of the playwrights and directors of Historyonics. Having directed over fifty productions, rarely was there the opportunity of directing a script a second time. This has been frustrating at times because such a large percentage of my directing has been with new works. Historyonics touring shows were on the road for two years and occasionally an actor would need to be replaced for the second year, causing me to redirect the show using the same technical elements and essentially the same blocking. But never has the chance presented itself to completely start fresh with new designers, new sets, new costumes and new actors. Never has there been the privilege of being able to completely begin again with Historyonics main-stage shows. Mounting one of the shows a second time was much wished for, because all the main-stage scripts were new works.

With the production of new works, you find things as a director and as a playwright that you would change. Actors and audiences teach you what needs to change. Most new work has the advantage of being reworked after a first production. American Rosies is the first Historyonics main-stage show that has that opportunity. I was eager to begin this process, and was particularly excited to find out how younger actors reacted to the material.

This section is a review of the history of American Rosies, research done on creating the script, adapting the script for Lindenwood, casting the play, working with new designers, and my directorial approach to working with students.

### **A. History of First Production of American Rosies**

American Rosies: Women at Work in WWII was originally produced by Historyonics Theatre Company, with me being responsible for all of the script research, the writing of the script, the casting and directing of the play. The show opened on September 14, 2001, three days after the World Trade Towers were destroyed and the Pentagon was attacked (Toroian). The first technical rehearsal was held on September 11, 2001, with the events of that morning underscoring every choice we made. The script of American Rosies begins with people across the country receiving news that Pearl Harbor had just been attacked; with this fresh attack on the United States, the cast and crew all identified with the material in a completely new way. The unforeseen attack on September 11 gave American Rosies an immediacy and resonance that could not have been planned. The performance proved to be a healing experience for the audience members, as well as for the cast and crew. The show ran for three weekends, with the last two weekends being sold out.

#### **1. Research Previously Done on Script:**

The original script for American Rosies was created from letters and interviews with St. Louis women who worked outside the home during WWII. Original interviews

were conducted with numerous St. Louis women for American Rosies ("Woman's Work" Newmark). These women included:

- Maxine Blaine
- Tommye Bixby
- Marcella Burdette
- Dixie Burnes
- Elizabeth Cavanagh Cohen
- Alice Calhoun
- Erma Fahrenbring
- Selma "Sally" Fox
- Lois Flora
- Doris H Gill
- Ester Greer
- Constance Heiman
- Dolores Knittel
- Shirley Luebben
- Dorothy Martin
- Jeanette Martin
- Carol Davis McDonald
- Hester Moulding
- Mary Parker
- Isabell Rauscher
- Mildred Rayfield
- Margaret Roos
- Nancy Johnson Smith
- Virginia Wise

Previously documented first person accounts from St. Louisans used for American Rosies included:

- Mildred Admire Bedell
- Martha Cunliff
- Gladys Poes Ehlmann
- Constance Hope Jones
- Audrey Ward Norman
- Mary Lee Twitch
- Al Weisman

First person quotes from the following books were also utilized for American Rosies.

- Arms and the Girl by Susan B. Anthony III
- St. Louis At War : The Story Of A City, 1941-1945 by Betty Burnett

- Love and War: Pearl Harbor through V-J Day by Robert and Jane Easton
- Punch in, Susie! A Woman's War Factory Diary by Nell Giles and Alan Dunn
- Why Women Cry: or, Wenches with Wrenches by Elizabeth Hawes
- Since You Went Away by Judy Barrett Litoff and David C. Smith
- I Took a War Job by Josephine Von Miklos
- Supervising the Woman War Worker by The National Foremen's Institute
- With Love by Maurice Chevalier, Eileen Pollock and Robert Mason Pollack
- A Better Legend by Weaver Poulton, Editor
- Women at Work in Wartime: 41-45 by M. Stevens, Editor
- Miss You by Barbara and Charles Taylor, Judy Barrett Litoff and David Smith
- Hit the Rivet, Sister by Mary Beatty Trask
- American Diaries of World War II by Donald Vining
- A Mouthful of Rivets by Nancy Baker Wise and Christy Wise

Early in the research process, the stories of women who served in the armed forces as WACS or WAVES were reluctantly eliminated. These amazing women deserve their own play.

A great deal of research went into American Rosies. As playwright Sally Clark says, "I don't object to the research; I love the research. The hard part is finding the story when you've got a ton of information" (Clark 321). This was true of all Historyonics plays; playwrights always had fifty pages of research for every one page of script. After all the research, the playwright had to find the story she or he wanted to

tell. Again quoting Sally Clark on her process; "I use facts as points on a line. My interpretation is finding the through-line between those points" (Clark 321).

The story for American Rosies was essentially found during the creation of the first production; therefore no additional script research was necessary for the reworking of the play at Lindenwood University. Fortunately, a great deal of the original research done for the play had been saved; therefore it only needed to be reviewed when doing the rewriting of the script. Most of this research was shared with the cast once rehearsals began. For the Lindenwood production, additional research was done on songs from the time period, in order to make changes appropriate for a new cast. Extensive research on historically accurate costumes from the time period was done, some of which appears in the Appendix of this thesis. My approach to the Lindenwood adaptation was twofold - as a playwright and as a director. This kind of dual thinking had become second nature while working with Historyonics, as all of the scripts were new works usually directed by me.

## **B. Rewriting and Adapting the Work for the Lindenwood Production**

"Many dramas identified as documentary drama maintain a traditional 'well-made' theatrical structure; this despite the fact that they are composed almost exclusively of material compiled – often verbatim – from historical sources" (Hubbard 286). In most of Historyonics scripts, there is an inciting event, escalating tension, a turning point, a climax and a resolution. But these traditional aspects of a well-made play are delivered by a series of episodes or scenes. In American Rosies, the inciting



event is the bombing of Pearl Harbor, the turning point is when the war ends, and the climax is when the women are fired.

The Historyonics plays that worked the most effectively were the ones that did not try to tell too much of the story, or the ones that limited themselves to telling only one part of a large story. An example of this would be The British Bulldog: Winston Churchill. The playwright, Caitlin McQuade, originally tried to begin with Churchill's early life. But the story was too large and rambling. Once she rewrote the play to start with his involvement in WWII, the play came to life. Winston Churchill was a larger-than-life person who lived a long and productive life; it simply was not possible to fit all of that into a two hour play. In both productions of American Rosies, as a director and playwright every effort was made to make the story direct and uncomplicated, which is why the stories from the WACs and WAVEs had to be put aside.

The original version of the American Rosies was written for five women and two men, with one of the men serving primarily as the pianist and not really as an actor. The principal women's roles in the first production were: Marcella, Jane, Dixie, Rosemary, and Caroline. All the characters except for Marcella were compilations of first person accounts, as was the male role. Larry was the primary male character, with the male pianist picking up one-line character roles throughout the show. The character of Marcella was based on an interview with St. Louis native, Marcella Burdette, who was so full of vivacious stories that her testimony caused me to set the play in St. Louis. Her daughter, Michelle Burdette Elmore, was cast as Marcella in the first production (Hohlfeld).

The women who originated the roles at Historyonics were in their mid thirties to mid forties and were familiar with WWII history. In the Lindenwood production, the cast of students were closer to the actual age of the women they were portraying, but the students were not as familiar with WWII history as my original cast. For the University production, the size of the cast was expanded to ten women and four men. The pianist, a woman this time, did not have any speaking roles. Upon the fall arrival of the incoming class, three more people were added to the cast as scene changers and singers (Gibson). Their scene changes were choreographed to reflect the story being told on stage.

One character, Dixie, was played by the same woman in both the original production and in the Lindenwood University production. This actress, Hassie Davis, proved to be an invaluable asset to the university actors. She shared with the cast her personal connection to this play: had she not changed her travel plans because she was cast in the first production, Hassie probably would have been one of the victims of September 11. She also shared her professionalism and her emphasis on an ensemble approach to acting. She also was wonderfully grounding for the factory scenes.

The roles of Marcella, Jane, Dixie, and Rosemary were written as women in their middle to late twenties, with each woman having her own story line. In the re-writing, these characters and the character Caroline were still kept as the central heart-beats of this production. Polly, a fifth twenty-something woman, was created by assigning some of the already existing quotes to her and by adding an engagement story from the St. Louis interviews that that could not be used in the original production. In the Historyonics production, the role of Caroline represented all of the younger women,

aged eighteen to twenty. Still keeping Caroline as a primary character, some of her monologues were distributed among four other characters that were created especially for the Lindenwood production. Also, several monologues were transformed into dialogue scenes among the younger actors.

Larry in the original production played all the government characters and all the love interests, as well as all the generic men. In the Lindenwood adaptation, the man portraying Larry played all the government characters as well as some of the factory bosses – everything he said supported women in the workplace. Three other men were used to fill a variety of roles from the original show. In addition, some monologues were broken into dialogue for this production, taking advantage of the availability of more male actors. It was important to keep the cast heavily female, in order to accurately reflect the fact that in WWII the home-front population was primarily made up of women, children and men who were either too young or too old to be in the service, or men who had for medical reasons not been accepted into the service.

The Historyonics audience had an overwhelmingly positive response to the original script. As a population this audience was primarily either children of WWII parents or were part of the WWII generation themselves. The audience at Lindenwood would be more diverse in terms of age range, and would certainly include more students. In an effort to make the play more accessible to a younger audience, many of Caroline's monologues were transformed into scenes. It was anticipated that several people in the audience would have family or loved ones currently serving in the war-zones of Afghanistan or Iraq. The basic human realities of sending someone off to war have not changed in centuries; that fact alone would hopefully compel this younger

audience to connect with this story. “Every moment in the present quotes the past anew . . .” (Oesmann 173).

Reworking and rewriting also allowed the opportunity for rearranging and editing the material used in the first production. Watching every performance of the original production as both a writer and director, necessary changes became apparent. The scene where Jane received the telegram and the scene where she reads her “Dear Santa” letter needed to be much closer together to heighten the emotional impact on the audience. There was a need to increase the identification that the audience would have with her, and consequently with all people who have loved ones serving in a war zone. In the first production of American Rosies, there was no opportunity to fix the problem of too much time passing between “The Telegram” scene and the “Dear Santa” scene. Additionally, the placement of some of the scenes in the first production was dictated by some pragmatic issues, such as quick-changes and other technical challenges of having a smaller cast playing so many characters in so many scenes.

The method and placement of texts makes an enormous difference in the build and power of the show. “More arranged than written, documentary drama provokes powerful responses from audiences. The controversial points of view that emerge from this style of theatre indicate that the method of placement of texts often matters as much as the selection of the texts themselves” (Hubbard 286). Finding the right quote and getting it in the right place is one of the biggest challenges Historyonics’s playwrights faced. Functioning in the dual roles of playwright and director for both productions of this play, I will present in the Appendix a scene-by-scene breakdown of what parts of

the script I changed and my reasons for making these changes. This will be in place of the script and character analysis normally found in a directing thesis.

### **C. Auditions and Call-backs**

“Sir Tyrone Guthrie used to say that casting is ninety percent of the director’s job.... Deborah Warner [says] ‘Casting is enormous. Since to a great extent my work develops from the actors, you could say that casting is the production’ ” (Manfull 50). As a director, the casting process is one of the most exciting stages in the production, because that is when you begin to create the physical pictures and hear the vocal rhythms of a show. The Lindenwood production was scheduled to open September 28, 2006, close on the heels of the five year anniversary of what we nationally refer to as 9/11.

Because it was the first show of the university season, rehearsals would begin a week before school officially started. Therefore, we had auditions during the end of the preceding academic year; on May 8, 2006 with call-backs being on May 10, 2006. Several monologues from the original script were used as audition pieces as well as two rewritten scenes, one between Joe and Rosemary and the other between Richard and Larry. Actors were given the monologues ahead of schedule and were asked to become familiar with them before the audition. They were also asked to be prepared to sing sixteen bars a cappella, or they could bring recorded music with which they could sing. The role of Dixie, as mentioned earlier, was pre-cast, with Hassie Davis recreating the role she originated in 2001.

For casting purposes, American Rosies needed a variety of looks representative of America in the 1940s. Two women besides Hassie were needed who could solo, and it was preferred that the man who played Larry be able to sing well also. Everyone else needed to be able to carry a tune. They also needed to demonstrate that they could have the posture and manners of the 1940s. Many of the Lindenwood faces were new to me, with me being familiar with only a few of their actors's work. Consequently an audition sign up sheet was created that asked for each actor's physical description, requesting them to list the monologues they would be doing. Also attached was a tentative rehearsal schedule that required the actors to list all conflicts. The rehearsal schedule was going to be challenging as I was already contracted to teach on Monday and Tuesday nights, and many of the students either had Friday and Saturday jobs, or could not come back to school a week before classes started. Auditions and callbacks went well, with the students showing a genuine enthusiasm for the material and the play. Casting was very successful, with the actors and their director eager for August rehearsals. But research needed to be done between May and August.

When few of the student actors could sing "God Bless America" a cappella because they didn't know the song, the realization hit me that the WWII learning curve was going to be larger than anticipated. One young actor amused me by singing what he called "The Baseball Song", which turned out to be "The Star Spangled Banner." The actors left for their summer vacation break with some homework: the cast was asked to interview their grandparents about WWII and to do some basic period research. There is a great deal more information available on line now than there was in 2001 when the first research for the play was done. Email addresses for the cast

members were secured so that they could receive visual inspiration from 1941- 1945 and other information that would familiarize them with WWII. Some of this visual research is included in the appendix. Unfortunately, Lindenwood changed email systems over the summer and not everyone in the cast received the information, which meant that some cast members had to wait until rehearsals to obtain the materials.

#### **D. Designers**

“The design should reflect the designer and the director who are working on [the play]” (Manfull 29). This quote sums up a healthy working relationship between the director and her designers. During the last fourteen years of Historyonics, the company hired three set designers, four lighting designers and three costume designers. Because the Missouri Historical Society space was challenging on many levels, Historyonics hired resident designers for the season. This translated into close working relationships between directors and designers, a relationship where each could anticipate the others’ needs.

My experience as a free-lance director has been that the designers usually were pre-selected, with our first meeting occurring at the first production meeting. We then had to create a mutual vocabulary and working rhythm. The same situation occurs when working as a guest director at universities. But one more consideration is added: one needs to establish what the students’ learning goals are for the production.

## 1. Set and Lights and Props

Collaborating with student designers, a director needs to realize that these students may have their own set of educational or artistic goals that they wish to achieve on this production. The stage setting from the first production was vivid in my mind, however it was part of my job as a director not to impose the original set design onto this set designer. Graduate Assistant, Phillip Hughen, was assigned as my set designer and ultimately as my light designer as well. He first contacted me on May 19 to let me know he would be leaving for England. Not having the opportunity to read the script yet, he sent me his preliminary design concept for the show. "Being a segmented show . . . I was thinking of a unit set of oxidized steel I-beams at intersecting angles and raked plat-forming painted to look like steel, with a backdrop of Norman Rockwell's Rosie the Riveter painted on the floor and back wall on an angle" (Hughen).

As a director who has worked in every aspect of the theatre, it is a goal of mine to only ask for what is absolutely necessary for successful blocking of the show. The rest of the choices are up to budget and collaboration. The only two things absolutely needed on the American Rosies set were: a permanent kitchen area and a long flat platform space to serve as the several assembly lines. These were things which Phillip had not realized the set would need and therefore had not incorporated them into his first set design. We agreed to meet when he got back from England, which we did in early July. Phillip had a compromise design for me by July 11, which incorporated: the oxidized steel I – beams; a stained glass painting of Norman Rockwell's Rosie the Riveter as a backdrop; a long platform; a raised platform for Larry; and a kitchen area.



He also planned to paint the platforms in sepia tones, with words from WWII letters painted on the platforms. He planned to cover the back walls with posters from the war as well as to put up enlarged hand-written letters. The kitchen furniture would be painted in a muted blue. There would be three WWII banners that the character Larry would unfurl during an early scene, with those banners staying visible throughout the production. The words on the banners were: 1. "You must do the job he left behind! 2. Don't let our fighting men down! and 3. Our boys' very lives rest with you!" Props would be handled by Jeanette Mattingly.

## **2. Costumes**

Shonelle McGill was the graduate assistant in charge of costumes, with Cynda Galikin serving as her academic advisor. It was reiterated in the first production meeting that Shonelle would be the one who primarily worked on the show and that Cynda's work would only be in an advisory capacity.

At the first production meeting on August 15, 2006 we discussed the following items: All the women would need 1940-41 dresses or skirts and sweaters for the pre-factory scenes. The color palate should be in muted reds and blues and creams. Once they moved to the factory scenes, they would need coveralls or blouses and overalls, and they needed a scarf with which they could tie up their hair. Most of the factory workers in WWII wore buttons with war slogans on them, and we agreed to add that to the costumes. People who played multiple characters would need single piece items that they could change into for each character. Mostly these changes involved the men in the cast. The costumer was given a plethora of pictures from the time period, so that

her research time would be cut down. The script made many references to Curtis Wright as an employer for women, therefore it was important historically that some of the girls have that style of uniform, so pictures of that specific uniform were provided. Shonelle seemed to have a clear understanding of what was needed.

### **E. Directing Approach**

“Methods [of directing] or approaches depend on the play, the people . . . and the objective”(Manfull 64). Some actors are very cerebral, while other actors are very organic and concerned with the moment to moment through-line. One can’t use the same style of directing on both types of actors. It is always the director’s job to figure what approach will work with each individual actor.

My path to directing came through acting, just as my path to playwriting came through directing and acting. As an actor, my training primarily used Stella Adler’s version of Stanislavski’s theory of acting. At the end of his career, Stanislavski had moved beyond finding a character solely through emotional recall. “Using an action from your past is the only way in which your personal past can be brought into the play . . . It is the circumstances of the play that have to be done truthfully by borrowing what was physical in the action you had in the past, not emotion” (Adler 47). Viola Spolin’s theatre games techniques also are a primary source of inspiration for my acting and my directing.

For directors, Spolin’s approach is particularly useful when working with younger actors. Spolin’s games were designed for actors to grasp their characters through physicalization. “The actor must know that s/he is one unified organism; that

the whole body, from head to toe, functions as one unit in a life response. The whole body must be a vehicle of expression and must develop as a sensitive instrument” (Spolin 146). Spolin and Adler built on Stanislavski’s realization that emotional recall was not always effective for all actors, especially not for younger actors. Typically young actors do not have the depth of experiences necessary for a character based solely on emotional recall. Using Viola Spolin’s games in rehearsals helps actors find the heart of their characters. Her technique helps young actors break out of old patterns and emboldens them to make more interesting choices.

The preparation for discussing my director’s approach caused a re-examination of my own training as a director. In undergraduate school, the text used was Fundamentals of Play Directing by Holt, Rinehart and Winston. When pursuing my Master of Arts at the University of Missouri Kansas City, the text was the first edition of the Francis Hodge, Play Directing: Analysis Communication and Style. The Hodge book formed the basis for script analysis, which teaches the use of given circumstances. It was a pleasant surprise to rediscover my under-graduate training.

Fundamentals of Play Directing has an entire section devoted to directing the historical play. “In the historical play, we are faced with the problem of presenting a life that we must observe through report and document” (Dean and Carra 278). It goes on to say that it is the director’s job to remind the actor that “the people they are portraying were flesh and blood with all the passions, faults, and virtues of present day characters” (Dean and Carra 278). Though historical characters are from Greek plays or Elizabethan plays, they are interesting to today’s audiences because of the characters’ similarities to us as humans. Fundamentals of Play Directing has an entire

chapter devoted to the art of keeping historical plays and characters vitally interesting to the audience. This suggests that directing historical plays calls for a different directorial approach from the approach used to direct climatic plays do.

In her article, Refugee Perspectives: The Practice and Ethics of Verbatim Theatre and Refugee Stories, Alison Jeffers argues that, "Verbatim theatre requires different approaches to both writing and acting than that required for realistic plays." This is true for writing, because the playwright can only use actual quotes to tell the story and to create dialogue. Historyonics's kind of theatre does require a different set of acting skills, as many actors can testify. Actors need to be comfortable speaking directly to the audience, as if the audience members were other characters in the play. Often actors will have to switch from a presentational style back into scene work instantly. In Act I, scene twenty of American Rosies, Marcella had to split her focus between commenting to the audience and participating in a scene where she was losing her temper. There are many actors who can't do this, but Sarah Porter did an excellent job with the scene.

Additionally, in verbatim theatre, theatre of fact and in Historyonics, actors need to be able to transition quickly and keep their energy focused. Each episode or scene has an inciting event, a turning point and a climax, but because the scenes are often short, actors have to get to the climax of the scene faster than he or she would in a typical, climatically structured play. Often transitions are not there in the script, and the actor has to make them in his or her head. This can be extremely challenging.

In an effort to assist an actor who was struggling to make the emotional connections in another Historyonics play, Nicholas and Alexandra, this is the analogy

used: There is a large house with many closed windows. Each time the audience opens a window, they get a glimpse of the story just before that glimpse hits a high point. Then the window closes abruptly and a song or a narrator moves the audience on to the next room, where another window opens on an even higher point in the story. They keep opening windows until they get to the climax of the show. As a method actor, the woman playing Alexandra was familiar with a more gradual building process, covering one if not two acts, before she hit the high emotional stakes. This explanation of the windows allowed her to make sense of the episodic process: it allowed her to hit the high stakes. This analogy has been used effectively many times since.

Sometimes the transitions are made entirely without words in this type of theatre, or during a musical interlude. Time is often compressed in these interludes. Important information can be conveyed to the audience with music also. A good example of this was in Historyonics's production of Court of Two Wives: The First Divorce of Henry VIII by Pam Sterling. In this scene Henry VIII still loves his first wife, Catherine of Aragon. The scene starts with the two of them sitting on the steps, both actors facing forward, with him sitting behind her. She is on the step in front of him, sitting between his knees and gives him the great news that she is pregnant again. That is the end of the dialogue between the two – the next words the audience hears announce the death of the child. The burden was on the music, lights and my blocking to create the transition (Court of Two Wives).

Dreamy music underscored the beginning of the scene, and the scene was romantically lit. Katherine leaned back, and the couple then began gently, sensually rocking back and forth. As soon as that mood established, the lights changed and the

music became discordant. The sensual rocking transitions into labor pains and becomes the birth of the child, the much longer for boy. The child dies within days. This ninety-second musical scene compresses 7 months. At the same time, it allowed the audience to witness the important points of the story that: Henry and Katherine were at one time deeply in love; and the lack of male children was undermining their marriage. It was a huge turning point in their marriage, and dramatically changed their characters (Court of Two Wives). The audience felt they had witnessed the beginning of the disintegration of their love – and not a word was spoken. Time was compressed, and the story was told with actor physicalization, light changes and musical underscoring. That is an example that typifies the kind of directing choices that Historyonics scripts demand.

For the Historyonics production of American Rosies, we had frighteningly little time to take the show from the first read through on Sunday, September 2<sup>nd</sup> to opening night, Friday, September 14, 2001. My directing experience in working this fast and in working with plays that are episodic taught me to roughly block the entire show as quickly as possible so that at least one run-through of an act and eventually of the show would happen every rehearsal. This repetition helps the actors to more effectively find the through-line of the story, something that is challenging in the episodic structure. Once the show's basic movements were roughly blocked, the nightly rehearsal process came to be: 1. Work Scenes, 2. Run through, and 3. Give notes for the next rehearsal. Time also had to be allowed for the actors to learn the music.

For this production we would have a more spread out rehearsal process. Fridays and Saturdays would be off because of actor conflicts. Mondays and Tuesdays would

be off due to my conflicts. Wednesday evening would be shorter because of my teaching schedule, so the focus would be on learning the music on the first few Wednesdays. To speed the learning of so many songs, for everyone in the cast we made CD recordings of the cast singing the songs with the piano. The pianist scheduled the soloists for individual practice out side of the regular rehearsal schedule, something for which we were all grateful. Sunday rehearsals needed to be longer than most university rehearsals to make up for the lost rehearsal days. The cast would need to build up stamina. Also included in the rehearsal schedule time was allowed for vocal and diction warm-ups, as well as time for physical stretches.

## **F. Rehearsals**

“My dream is to have the playwright in rehearsal with me. Then you don’t have [to wonder] what did she mean when she wrote that?” Sue Sutton Mayo (Manfull 44). According Sue Sutton Mayo the experience of American Rosies would be a-dream-come-true. And it is true that knowing exactly why a scene is in the play and what the playwright wants from it is a huge advantage. Admittedly, when writing Historyonics plays, the pictures and rhythms became vivid in my mind. However with American Rosies this time, the pictures from the first production were in my mind’s eye and ear. It was important to me as a director to help the actors find their own unique ways of interpreting their character or characters. The set designer helped give me a new picture by having all of the major platforms in place immediately. From the first rehearsal, the cast was able to work on the set, which was a luxury we all appreciated.

We began rehearsals on August 20, a week before school started, though we did not have all cast members.

This play, like most episodic plays, has some of the actors playing more than one role. In an effort to help the actors create these different characters, I took everyone through a Viola Spolin crash course on physical centers and animal images. Each character an actor created needed to be physically and vocally specific. Each character has their own vocal and physical rhythm. Physical centers are simply the part of the body someone would notice first about a character or the part of the character's body that leads her into a room. Animal images are useful in terms of sound and movement. For example, to walk like an elephant means that the actor takes up a lot of space and would move more slowly, perhaps with a swaying motion. That actor might want to use the elephant concept vocally as well, trumpeting out the words. The other thing we worked on was creating visual flags: these are characteristic gestures that the audience identifies with that specific character. Fortunately the actor that had to play the most characters, Brian Kapler, excelled in using all of these tools. One character in particular he created simply by frowning and picking at his fingernails. Fully committed to this physicalization, the actor made the character instantly identifiable as someone who is impatient, self-centered and irritating.

Using the research done when first writing the script, the cast received a historical brush up on WWII and what life was like for people then. For instance, when the women complain about doing a week's worth of laundry, it is because laundry really was a major chore. In 1941, doing laundry meant scrubbing the clothes on washboards, because there were no washing machines as we know them today.



Additionally, women and men were more genteel in public sixty plus years ago. It was only because Eleanor Roosevelt gave up wearing gloves in public during WWII that the rest of the women in America gave them up as well. Men wore hats – not baseball caps. Women wore dresses all the time. This changes your movement as an actor. For many women from 1941, the first time they ever wore pants was when they went into the factories to work. At that time, women normally did not have checkbooks, and were dependent on their husbands for money. The man was literally the head of the house. This is foreign to the way the actors in the cast live today. Independence is something that women in 2007 take for granted.

One of the key scenes in this production of American Rosies is Act I, Scene 4 between Rosemary and Joe, where she expresses why she wants to work outside the home. In the beginning of rehearsals, the two actors were interpreting the scene in a very contemporary manner. It was a yelling match: her voice was high and defensive and he kept getting louder. Her stance was hands on hip with one hip jutting out. He was jabbing the air and leaning in on the table. Rather than give them notes, we worked on the scene separately from the rest of the cast. When asked why he was yelling, and the young man pointed to the build in the paragraph below as the reason he thought the playwright intended him to yell:

JOE: No! You are already doing your part. You're my wife. You're the mother of my child. You are the heart of this home. And this is where I need you to be. At home. I couldn't stand to think of you in a – in a factory. Factories are . . . I just can't stand it. Please – Rosemary  
(Rosies 1.4).

We all had to laugh when he followed his explanation with: "Of course you are the playwright."

The three of us then looked at the given circumstances. He was enlisting to go overseas, leaving a wife and a baby at home. He is torn between doing his duty for his country and doing his duty for his family. We discussed the great sense of obligation that people, both men and women, felt during WWII toward their country because it isn't something that most young people feel today. Regarding this specific couple, they love each other and they are both scared that he might be killed. These two characters are middle to upper middle class. Before the war, only women who absolutely had to support themselves worked outside the home. And when women did work, the acceptable jobs for women were nursing, teaching or being a secretary. To reinforce this gender specific hiring, during the depression women who were teachers had to give up their jobs to men, as men were the primary bread winners. Society was set up for women to be at home and dependent upon the man. Consequently, Joe is afraid of what his wife will be exposed to if she were to work in a factory environment. Also, men of Joe's class treated women with great respect, partly because of the entrenched belief at that time that women are the weaker sex and therefore need man's protection.

Intellectually, the actors understood all of these facts but needed help transforming the understanding into actually feeling what the couple was feeling. Joe feels trapped between duty to country and duty to family. He's also trapped by the masculine code that existed in that time of men not being allowed to show their emotions. The actor needed to feel physically trapped. Using wide masking tape, the actor was wrapped in masking tape from his neck to his waist, pinning his arms to his

sides. My direction to the actor was that instead of yelling out his frustration, the actor could only raise his voice if he could break out of the tape. Fully taped, they ran the scene again.

The actor began the scene by fighting against the masking tape physically, then as he said the lines things started to shift. Suddenly he was fighting against all the things that were keeping the character Joe trapped. Everything the actor did changed, and consequently all of her reactions changed because she could see and feel his struggle. By the time he reached the paragraph above, his hands broke free on the word "No!" The actor raised his voice for the first time. But then he got very still physically and vocally. He stopped struggling against the tape or against the character's restrictions; with his voice he just honestly reached out to her and she responded instinctively. Both of the actors made a huge breakthrough that night in rehearsal, and it was evident to the entire cast the next night.

We took further advantage of the masking tape while we were rehearsing the Joe and Rosemary scene. Later in Act 1, she has to write a letter to Joe telling him that despite his wishes she is going to take a factory job. The actress had been struggling with it. Her instructions were to start peeling the masking tape off Joe with each sentence. She started with the masking tape that was stuck to his shirt – the actor was smiling in relief. By the time she got to the big news in the letter, the actress had gotten to the masking tape that was stuck to the actor's skin. She gave a big yank and he gave a yelp, which he immediately tried to stifle. She then went down through all the points in the letter pulling off the tape with vigorous delight. Through this game, she found the humor in her scene and in their relationship. And so did he. Through these games

and several others, we were also able to create a working chemistry between the two actors that had not been present before.

These two masking tape games are representative of my approach to directing when working with actors to help them get to the heart of their characters. This is one of many examples of my using the Spolin technique. Other games were used to help actors find physical centers, correct posture, and other issues. The pattern of roughly blocking scenes right away, then running and working was very effective with this cast. They knew the show so well that they actually earned a night off before tech week started.

# Chapter Two: The World and Our Oceans

## Introduction

The world's oceans are a vast and interconnected system that plays a crucial role in regulating the Earth's climate and supporting a wide variety of life. From the depths of the abyssal plains to the sunlit surface, the oceans are a dynamic and ever-changing environment. This chapter explores the physical and biological processes that shape our oceans and the challenges they face in the face of a changing world.

## Chapter Three

The world's oceans are a vast and interconnected system that plays a crucial role in regulating the Earth's climate and supporting a wide variety of life. From the depths of the abyssal plains to the sunlit surface, the oceans are a dynamic and ever-changing environment. This chapter explores the physical and biological processes that shape our oceans and the challenges they face in the face of a changing world.

## Chapter 3 - Reflections and Conclusions

### I. Reflections

“Light is the narrative by which we fathom existence. Light can be emitted either by a universe, a galaxy, a star, or a life. Narrative is the only tell-tale evidence by which we know existence” (Thomson 324, emphasis added). This quote by R.H. Thomson is especially meaningful for American Rosies, as Marcella Burdett passed away on opening night. Marcella still emits light because she shared her narrative, her story, with the world in American Rosies. This play is the tell-tale evidence of her existence.

American Rosies at Lindenwood was a wonderful experience for me and hopefully it was for the seventeen actors who ended up on that stage. The actors were impressively fearless, jumping in and trying anything so they could get the scenes just right. They covered for each other during our week before school rehearsals and during the interruptions caused by the winding down of their Six Flags performances. Individually they were strong. As an ensemble they were terrific. Sooner or later they all did their actor homework and research. The more they found out about the history behind the play, the better they got.

After running a professional theatre company for fourteen years, my plan was to treat the rehearsals as if the students were on an Equity contract. Having set the standard for professionalism, the actors needed to conduct themselves in a manner that would meet that standard: this meant that the actors needed to arrive on time, have their research done, have their lines memorized, and work to create an ensemble. They did all of this. The work the students did on physical centers and animal images shone

through in their individual and collective performances. The emotional discovery games were also extremely rewarding, not only because they achieved what they did in performance, but because you could see some of the student actors take the next step up in the process of becoming a professional actor.

In the dual roles of director and a playwright, the rewriting and rearranging of the script was very satisfying. The ending of Act One in this production was much stronger than it was in the Historyonics production; and one of my former subscribers who saw both shows said this one was better. In terms of pure story-telling, American Rosies will most likely undergo one more rewrite. The larger cast works well, but would be more efficient if the actors were cut down to eight women and four men. Though the story-line of Polly has charm and interest, it doesn't necessarily add enough to the whole play to justify keeping the role. Also, one of the younger women's roles can be eliminated. The Lindenwood production proved that American Rosies does work effectively with college students and that is how it will be marketed now.

In terms of the production side of American Rosies, costuming the show was frustrating. Despite the many photos given to the costumer, she pulled clothes that were from the 1960s; things that looked very much like what Jackie Kennedy would have worn. Costumes ultimately were satisfactory; however the process required a great deal of director intervention and supervision. Lights and sound worked very well. The poster for the show was impressively designed by Michael Perkins. Katherine Stubblefield was highly efficient in the role of Stage Manager, once she was assigned to the show. It took our pianist a while to understand the rhythm of the show, which was

worrying in the early weeks of rehearsal. Ultimately she understood it and preformed very well.

The set was further away from the design plan than was hoped, and had a slightly unfinished feel to it. For instance: the steel beams were up and in place before they could be given a three-dimensional paint treatment. Because the beams were painted a base color of orange to represent rust, they looked more like beams in a barn than they looked like steel beams. The sepia tone of the platforms was on the pink side, and the writing of the letters on the platform was not as well executed as was hoped. Also, the banners were cut, which was disappointing as motivating signs and banners were used a great deal in WWII. There was nothing on the back walls in terms of signage: this did not bother me as I had been concerned that the set would look too busy. But the fact that the platforms were done and up on the stage the first day of rehearsal made all of our lives much easier. It was especially helpful to have the assembly line platform in place that early. The assembly line and factory scenes are difficult and are highly dependent on timing. Having the platforms and steps in place made the actors more secure, and made tech rehearsals much smoother than they otherwise might have been.

## **II. Conclusions**

### **A. Genre Defined**

There is a certain danger in wading into a discussion of genre in theatre. The play becomes more of a piece of literature than it does a play, which is not the intention. Theatre is intended to be seen and heard, and not simply read.



Critics tend to be of two minds with regards to genre. On the one hand, it is difficult to justify NOT being particularly interested in a complex of questions that promises maximum insight into . . . literature. But on the other hand . . . the recent history of our literature is positively littered with the ruins of intellectual edifices that had pretended to establish . . . its limits (Bennett 28).

In the introduction the following questions were posed: Is the style of Historyonics Theatre Company scripts really epic theatre? Or does the style better fit the genres of biographies? Is Historyonics's style more like theatre of fact? Or is it like verbatim theatre? Is this body of work its own genre? Where does Historyonics Theatre Company's style fit in terms of genre? The unwritten questions were: is Historyonics's genre meaningful for younger audiences and casts? Would Historyonics scripts be less valid if some of the writing is based on a true story about actual people but is not exclusively created from their quotes? Is the form viable theatre?

To address the first set of questions one should reexamined the criteria of comparison.

### **1. Use of Actual Quotes:**

Historyonics almost exclusively uses quotes, though liberties were taken with some of the scenes in this production. The use of verbatim material gives plays a moral authority, making the audience feel that they are hearing words directly from the source. When we have so many virtual realities in today's world, authentic quotes help to validate the human experience.

## 2. Use of History:

Historyonics uses history in every production, though not all of the events or people the company covered were of national importance. The Historyonics play, A Beckoning Torch: Ellis Island, gave voice to the countless thousand who immigrated to America at the beginning of the twentieth century. Individually, they were not famous but their collective presence had an enormous national impact.

Historyonics worked very hard to tell the story as accurately as possible, without rearranging the facts for dramatic effect. History because it is about life, is not always neat and tidy. When we did research for Brown v Board, we discovered that the case went to trial three times in front of the Supreme Court. Dramatically it would have been much easier to have the case only go to court once, but that would have been inaccurate. Act I ended with the lawyers waiting for the decision from the first trial. In Act II, Thurgood Marshall won the second case against segregated schools, but a third hearing was set to determine how schools should be desegregated. The character of Attorney Paul Wilson, who had served as a narrator throughout the play, briefly narrated the summary of the third trial:

PAUL WILSON. Brown v Board goes before the Supreme Court again on April 11, 1955 . . . The arguments over the proposed decree became more emotional and bitter than the two hearing leading up to the decision of May 17, 1954. On May 31<sup>st</sup>, 1955, the long-awaited decision on how to implement its opinion declaring segregation in public education unconstitutional is handed down.

THURGOOD MARSHALL. Integrate “with all deliberate speed”! Slow speed! (2.18.).

In an age where fewer and fewer people read newspapers or even watch the news, presenting historical truth is vital to developing an informed public. Telling the true story is something that verbatim plays and theatre of fact have in common with Historyonics.

### **3. Use of Music**

Of all the documentary genres, Historyonics relies more on music from the time period to tell the story than any other genre. Music is a vital element in Historyonics, without which scenes like the one I described from Court of Two Wives could not have happened. Use of music in Historyonics plays helps to define relationships, show the passage of time and to tell the story.

### **4. Intention in Writing the Script**

Historyonics scripts were not intentionally political, and did not have social change as part of their stated agenda. This is where Historyonics significantly differs from Piscator and Brecht’s epic theatre, theatre of fact and verbatim theatre. Several Historyonics plays were created to educate and promote inter-generational discussions but had no political agenda. Examples of this were: Air Waves: The Early Days of TV and Radio, Cool and Hip: Gaslight Square and Always Leave ‘Em Laughing: The Rise and Fall of Vaudeville. These shows were all delightfully entertaining and educational, but there was absolutely nothing political in the content.

## 5. Use of Monologues and Dialogue

Historyonics used monologues, but the company's later works created more dialogue from the actual quotes than verbatim theatre and theatre of fact do. Breaking monologues into scenes and reassigning lines to other characters is one of the ways that Historyonics created dialogue. Overlapping lines from correspondence was another means of constructing dialogue. Another way of creating scenes from a single person quote is demonstrated in the American Rosies scene "It Gets On Our Nerves." All of the women's lines were taken from a paragraph written by Josephine Von Miklos:

JANE. The work.

ALL. THE WORK.

MARCELLA. The work isn't what we do

POLLY. But what it is.

ROSEMARY. When you say

DIXIE. I did a lot

CAROLINE. Of work today

JEANNETTE. You don't mean

MILDRED. That you've worked hard

LILLIAN. But that you've handled

WINIFRED. A great many pieces of

ALL. THE WORK! (2.9.).

The actual lines from the book were, "The work isn't what we do, but what it is. When you say I did a lot of work today you don't mean that you've worked hard but that you've handled a great many pieces of the work" (Von Miklos 178). By breaking

up Von Miklos' paragraph and repeating the phrase "The Work", this scene shared the words with all of the women on the line. The rhythm of the words was driven by the work tasks the women were performing; in this manner the audience saw and heard the mind-numbing monotony of their work.

#### 6. Use of Epic Structure v Climatic Structure

All of the plays that fall into the category of docudrama have by nature an episodic structure. Life and history are episodic so drama created about life and history is by necessity episodic as well.

#### 7. Use of a Narrator to Advance Story

Historyonics plays on a whole make heavier use of a narrator than all the other docudrama genres do, though American Rosies used narration less than other Historyonics shows did. In the play Dust Tracks: Zora Neale Hurston, the words of Zora Neale were used by the title character to narrate or tell her own story:

ZORA. When I pitched headforemost into the world I landed in the crib of Negroism. I was born in a Negro town. I do not mean by that the black back-side of an average town. Eatonville, Florida, is and was at the time of my birth, a **pure Negro town**— charter, mayor, council, town marshal and all. Eatonville received its charter of incorporation from the state capital at Tallahassee, and made history by becoming the first of its kind in America -- perhaps in the world. Into this burly, boiling, hard-hitting, rugged-individualistic setting, walked

one day a tall, heavy-muscled mulatto who resolved to put down roots. John Hurston . . . (1. 2).

Ms. Hurston never exactly wrote her autobiography, but rather told most of her life story through her short stories and novels. Her voice, with its warm rhythms and colorful language, perfectly set the mood for the entire play. Narrating between the scenes, Zora would walk in and out of different scenes alternating her roles as narrator and then participant. No other style of docudrama was found in my research that uses this technique.

#### **8. Use of Issues in Society or Community**

All of the docudrama plays are about issues in society or the community. When Historyonics did a play about Brown v Board of Education, it was easy to identify the social or political issues. However, Historyonics also explored topics of gender equality and individuality in plays like All a Woman Needs: Virginia Woolf, Desert Rose: Georgia O'Keefe or in Ahead of Her Time: Women in the Twentieth Century. Shirley Chisholm states the issue in Ahead of Her Time with crystal clarity:

SHIRLEY. I hope that my having made it, the hard way, can be of some inspiration to women . . . Women are a majority of the population, but they are treated like a minority. The prejudice against them is so widespread that, paradoxically most persons do not yet realize it exists. Indeed, most women do not realize it . . . Of my two "handicaps", being female put more obstacles in my path than being black (2.1.).

## 9. Use of Humor

Brecht, Shakespeare and Historyonics all used humor effectively in telling the story. Verbatim theatre and theatre of fact can have humor, but it is not always present. Historyonics plays all had some humorous element, with the playwrights believing that if the audience could laugh with the characters, they would be more engaged with them.

It is my conclusion that Historyonics's style is its own genre within the broader definition of documentary plays. Historyonics stands alone in the intention behind the writing, the means of using the narrator, and especially in the use of music to propel the story forward. Whether Historyonics will be known as a genre beyond St. Louis is a story yet to be told.

## III. Viability of the Historyonics's Genre

Dean Marsha Parker asked in *Dramatic Literature* if The Caucasian Chalk Circle and Mother Courage and Her Children were still viable theatre in today's world. My response was absolutely yes and now more than ever. Brecht's plays have something important to say about the unchanging nature of war and greed, and what they do to people. It is up to directors to connect the historical dots or points in those plays to today's events. It is up to the artists to provide a public venue for critical thinking and objective problem solving. Looking into the past and seeing the same issues reflected in our present is vital if we wish to make a better future.

Historification, or the practice of using history to examine current issues, does not have to be an alienating element for the audience. The contrary is true.

Historification gives the audience the safety and comfort of distance, so that they can

become involved with the individuals on stage. Once audience members have experienced the emotional context of the situation, then intellectually they are willing to think and to act. It is part of our job as theatre artists to make the audience care.

We in the theatre are also the keepers of the human story, the human narrative. If you are alive you cannot escape your own narrative.

Whether we have the wit to fathom the structure within is another matter.

Whether we personally are cognizant of our own journey is another matter. That is what the arts and religions attempt to do – give forms to the hidden journey (Thomson 324).

The phrase “give form to the hidden journey” brings me back to the unwritten questions not included in the introduction. Historyonics plays did give form to the hidden journey of many people in its twenty two years. But is Historyonics’s genre meaningful for younger audiences and casts?

This production answered that question for me. Yes, it is valid for both the younger audience and the younger cast members. During a performance of American Rosies one night, a young couple in the balcony watched “The Telegram” scene and then the “Dear Santa” letter where Jane discovers that her husband was killed in Baton. These two scenes obviously struck a nerve with that young couple and you knew by watching them that what is happening in Iraq now was with them in that theatre.

My second question was; would Historyonics scripts be less valid if some of the writing is based on a true story using actual characters but is not exclusively created from verbatim quotes? After directing this version of American Rosies, it is easier to answer that question. There is tremendous power in knowing that the words you are



hearing, or saying if you are an actor, are authentic. The liberties taken as a playwright with the Joe and Rosemary scene however, did not compromise the validity of the scene, in part because both the audience and actors knew that the characters on stage were authentic people. The results were rewarding for me as a director and for the audience. The director in me is always drawn to authentic scripts, and to new works. The writer in me is hopelessly drawn to truth: to telling the true stories of those who have had no voice.

Finally, is the form viable theatre? The answer is both yes and no. If one defines the word viable to mean possible or doable, then my judgment is yes because of the current resurgence of theatre of fact and verbatim theatre. People are pulled to true stories, and there are increasingly fewer places where people can access the truth in a meaningful way. The audience size for Historyonics Theatre grew every year, in part because people could be educated and entertained at the same time. Dwight Steward points out in Stage Left, about agitprop plays that they must; "Be entertaining. The audience expects a play, not a lecture" (50). The same rule applied at Historyonics, which is why the audience was extremely loyal and continually increasing.

If one defines the word viable to mean practical, then my judgment is no. The venue of Historyonics does not exist any more to showcase new works that present history and persistent issues. Without a venue and a company, the financial and physical means of supporting the work is not there. The body of work created by Historyonics resides primarily with me and the very few other playwrights who wrote scripts for the company, which means there are not very many playwrights or directors trained in the Historyonics style. St. Louis Post Dispatch theatre critique, Judy

Newmark, asked me, "If a magic fairy came along and said, 'You can have Historyonics again,' what would you say?" My answer was a qualified yes: "It would have to be a magic money fairy. This time, Historyonics would have to be well-funded and independent. I don't miss the scrounging for dollars ('Chiles Keeps Working' Newmark). There is still a compelling need for the voice that Historyonics brought to the public, and a desire for it to continue.

After Historyonics closed, KDHX critic, Gerry Kowarsky asked me, "Now who will tell us the truth?" Currently I am working on two plays: My Heart Is Always Shaking and Complicity of Silence. The first play is the story of the Afghanistan women refugees living in St. Louis who fled their home in order to escape the brutality of the Taliban. The second show is about the crisis in Darfur. They will be written in the genre of Historyonics. The challenging aspect of both of these plays is the necessity of working through translators who don't always capture an individual's verbatim quotes; they don't always capture the poetry or rhythms in the process of translating.

Every person living has some bit of poetry in them and usually it slips out when they are telling their own stories or narratives. That "every-man" poetry is what needs to be captured with these two plays. The title, My Heart Is Always Shaking is a translated phrase spoken by an Afghanistan woman suffering, like most of them do, from post traumatic stress disorder. That phrase makes me hopeful that it is possible to recreate the passion and poetry of their language. It is my responsibility to try. Marie Clements, author of The Unnatural and Accidental Women says: "The thing that does impact the writing of a play that is based on true events and true people is the

responsibility I feel to the people . . . This is huge” (“Theatre and Autobiography” 330). Marie Clements is right.

Will it be possible to continue directing and writing in the Historyonics genre, or will the genre and I will evolve into something more political and therefore closer to verbatim theatre? Time will tell. Playwright R.H. Thomson, author of The Lost Boys, has an inspirational quote for all docudrama directors and writers, who work to give voice to the people who do not have one, whose narratives have not been told:

The universe is light only if we let it. The universe is narrative only if we know it . . . Narrative and light have a mystery: within their individual frames time has no dimension. If you journey with a photon of light, neither you nor the light will experience time passing. Light does not know the dimension of time. Light experiences eternity since it knows no time and so too with narrative. Narrative is ageless. Once written, once on its journey, it does not suffer time . . . We live in an age of narrative . . .

We are only the story that we tell. We are never not narrative  
(327-8).

Directors and playwrights are the keepers and tellers of our stories, our truth.  
It is our vital, marvelous responsibility.

## Bibliography

- Adler, Stella. The Technique of Acting. Toronto: Bantam Books, 1988.
- Barranger, Milly S. Understanding Plays. 3<sup>rd</sup> ed. Boston, Massachusetts: Pearson Education, Inc., 2004.
- Bennett, Benjamin. All Theater Is Revolutionary Theater. Ithaca, N.Y.: Cornell University Press, 2005.
- Berson, Misha. "Guilty Until Proven Innocent: A Hit Play Chronicles the Release of Wrongly Convicted Prisoners". The Seattle Times. 11 January 2004, Sunday Fourth Edition, Entertainment & the Arts: Pg. K1.
- Billington, Michael. "First Night: Theatre: Imagination Cannot Achieve Memory's Explosive Impact: Talking to Terrorists: Oxford Playhouse 4/5". The Guardian (London). 28 April 2005, Guardian Home Pages: Pg. 11
- Brockett, Oscar and Robert Ball. The Essential Theatre. 9<sup>th</sup> ed. Boston, Massachusetts: Thomson Higher Education, 2008.
- Brustein, Robert. Foreward. Voices from the Federal Theatre. By Bonnie Nelson Schwartz, ed. Madison, Wisconsin: University of Wisconsin Press, 2003.
- Chiles, Lee Patton. Ahead of Her Time: Four Women in the Twentieth Century. St. Louis, Missouri, 2000.
- Chiles, Lee Patton. American Rosies. St. Louis, Missouri, 2001.
- Chiles, Lee Patton. Dust Tracks: Zora Neale Hurston. St. Louis, Missouri, 2001.
- Chiles, Lee Patton. Brown v. the Board of Education. St. Louis, Missouri, 2004.
- Clark, Sally. "I Always Stick to Facts." Theatre and Autobiography: Writing and Performing Lives in Theory and Practice. Eds. Sherrill Grace and Jerry Wasserman. Vancouver, British Columbia, Canada: Talonbooks, 2006. 321-324.
- Clements, Marie. "In the End You Are Made Accountable." Theatre and Autobiography: Writing and Performing Lives in Theory and Practice. Eds. Sherrill Grace and Jerry Wasserman. Vancouver, British Columbia, Canada: Talonbooks, 2006. 329-31.
- Connely, Lois. (Black History Museum) Personal Interview. 2001.
- Court of Two Wives: The First Divorce of Henry VIII. By Pamela Sterling. Dir. Lee Patton Chiles. Des Lee Auditorium, St. Louis, Missouri. Nov. 15-18, 2001.

- Dean, Alexander, and Lawrence Carra. Fundamentals of Play Directing. New York: Holt, Rinehart and Winston, 1965.
- Felner, Mira, and Claudia Orenstein. The World of Theatre: Tradition and Innovation. Boston, Massachusetts: Pearson Education, 2006.
- Fuegi, John. Brecht and Company: Sex, Politics and the Making of the Modern Drama. New York, New York: Grove Press, 1994.
- Fugard, Athol. Introduction. Testimonies: Four Plays. By Emily Mann. New York, New York: Theatre Communications Group, 1997.
- Gassner, John, and Burns Mantle. A Treasury of the Theatre. Volume One: World Drama from Aeschylus to Turgenev. New York: Simon and Schuster, 1951.
- Gibson, Chris. Rev. of American Rosies, dir. Lee Patton Chiles. KDHX 88.1 FM Oct. 2006. 10 Nov 2006 <<http://www.kd hx.org/reviews/2006/american-rosies.html>>.
- Grace, Sherrill. Introduction. Theatre and Autobiography: Writing and Performing Lives in Theory and Practice. Eds. Sherrill Grace and Jerry Wasserman. Vancouver, British Columbia, Canada: Talonbooks, 2006. 13-29.
- Greenwald, Michael, Roberto Dario Pomo, Roger Schultz and Anne Marie Welsh. The Longman Anthology of Modern and Contemporary Drama. New York, New York: Pearson Education, 2004.
- Harbage, Alfred, ed. William Shakespeare: The Complete Works. Baltimore, Maryland: Penguin Books, 1969.
- Haydon, Andrew. Rev. of Talking to Terrorists, dir. Max Stafford Clark. Culture Wars 6 July 2005. 31 Jan. 2007 <<http://www.culturewars.org.uk/2005-01/terrorists.htm>>
- Historyonics Theatre Company. 31 December 2004. <[www.historyonics.org](http://www.historyonics.org)>
- Hohlfeld, Brian. "War Stories: Historyonics' American Rosies Takes on Added Poignancy in Light of the Recent Terrorist Attacks." The Riverfront Times 19 September 2001. 31 Jan. 2007 <<http://www.riverfronttimes.com/2001-09-19/culture/war-stories/>>
- Hornby, Richard. Script into Performance: A Structuralist View of Play Production. Austin, Texas: University of Texas Press, 1977.
- Hubbard, Robert. "Drama and Life Writing." Encyclopedia of Life Writing: Autobiographical and Biographical Forms. Ed. Margaretta Jolly. London: Fitzroy Dearborn, 2001. 285-287.

- Hughen, Phillip. "American Rosies scenic design". E-mail to Lee Patton Chiles. 19 May 2006.
- Jeffers, Alison. "Refugee Perspectives: The Practice and Ethics of Verbatim Theatre and Refugee Stories." Platform Vol. 1, No. 1 (Autumn 2006). Abstract. 9 Mar. 2007 <<http://www.rhul.ac.uk/Drama/platform/inaugural-abstracts.html>>
- John, Emma. "Edinburgh 2006: True to type: 'Blog-based theatre' is the latest arrival on the Fringe. But while sex-obsessed housewives and daily life in Baghdad may make good reading online, can they work on stage?". The Guardian (London). 15 August 2006, Final Edition, Guardian Features Pages: Pg. 18
- Lavazzi, Chuck. Rev. of All A Woman Needs: Virginia Woolf, dir. Lee Patton Chiles. KDHX 88.1 FM Apr. 2003. 25 Jan. 2007 <[http://www.kdhx.org/reviews/all\\_a\\_woman\\_needs.html](http://www.kdhx.org/reviews/all_a_woman_needs.html) >.
- Manfull, Helen. In Other Words: Women Directors Speak. Lyme, New Hampshire: Smith and Kraus Book, 1997.
- Mann, Emily. Testimonies: Four Plays. New York, New York: Theatre Communications Group, 1997.
- National Foremen's Institute. Supervising the Woman War Worker. 1942.
- Newmark, Judith. "Against the Odds at Historyonics ". The St. Louis Post-Dispatch. 10 August 1997, Five Star Lift Edition, Everyday Magazine, Pg. 09C.
- Newmark, Judith. "Where the Past Rings True". The St. Louis Post-Dispatch. 20 February 1998, Five Star Lift Edition, Everyday Magazine, Pg. E1.
- Newmark, Judith. "A Woman's Work Is . . . Always Changing; Two New Theater Productions Remind Us How Far – And Just How Fast – Women Have Come in the Work Force". The St. Louis Post-Dispatch. 16 September 2001, Five Star Lift Edition, A&E; Pg. F3.
- Newmark, Judith. "Historyonics' 'American Rosies' Vividly- and Aptly- Portrays Women who Toiled in WWII Plants". The St. Louis Post-Dispatch. 17 September 2001, Five Star Lift Edition, Everyday Magazine, Pg. D6
- Newmark, Judith. "Historyonics is History, So Chiles Keeps Working Toward the Future". The St. Louis Post-Dispatch. 24 September 2006, Fourth Edition, A&E; Pg. F1.
- Pollack, Joe. "HRRC: 'Not Holy, Not Roman, Not Radio'". The St. Louis Post-Dispatch. 19 September 1993, Five Star Edition, Everyday Magazine, Pg. 6F

- Pollack, Joe. "Catherine is Bright, Entertaining; Holy Roman Repretory Show Serves Up Dynamic Portrait of Czarina". The St. Louis Post-Dispatch. 14 February 1994, Five Star Edition, News, Pg. 2D
- "Press Release - Nominees for the First Annual Kevin Kline Awards Announced." 19 January 2006. Kevin Kline Awards. 1 June 2007 <[www.kevinklineawards.org](http://www.kevinklineawards.org)>
- Oesmann, Astrid. Staging History: Brecht's Social Concepts of Ideology. Albany, New York: State University of New York Press, 2005.
- Spencer, Charles. "Chilling, Moving and Mesmerising Theatre." The Daily Telegraph (London). 29 April 2005, Features; The Arts: Pg. 024.
- Spolin, Viola. Improvisation for the Theater; A Handbook of Teaching and Directing Techniques. Evanston, Illinois: Northwestern University Press, 1963.
- Steward, Dwight. Stage Left. Dover, Del: Tanager Press, 1970.
- Thomson, R.H. "Never Not Narrative." Theatre and Autobiography: Writing and Performing Lives in Theory and Practice. Eds. Sherrill Grace and Jerry Wasserman. Vancouver, British Columbia, Canada: Talonbooks, 2006. 324-328.
- Toroian, Diane. "Area's Shows Will Go On, With a Few Alterations". The St. Louis Post-Dispatch. 13 September 2001, Five Star Lift Edition, Metro, Pg. B4.
- Turpin, Adrian. "Theatre - Reality Check: Plays using the words of real-life protagonists will abound on the Edinburgh Fringe. Do they take us closer to the truth?" The Financial Times. 22 July 2006, FT Weekend Magazine – Arts: Pg. 36.
- Turner, Victor. From Ritual to Theatre: The Human Seriousness of Play. New York, NY: PAJ Publications, 1982.
- Von Miklos, Josephine. I Took a War Job. New York: Simon and Schuster, 1943.
- Waters, Steve. "The Resurgence of Documentary-Style Theatre Underlines the Importance of Dramatic Imagination." 11 February 2004. Guardian Unlimited Arts. 15 May 2007 <<http://arts.guardian.co.uk/>>
- Wilson, Edwin. The Theatre Experience. 10<sup>th</sup> ed. Boston, Massachusetts: McGraw Hill, 2007.
- Wilson, Edwin and Alvin Goldfarb. Living Theatre: A History. 4<sup>th</sup> ed. Boston, Massachusetts: McGraw Hill, 2004.
- Wilson, Edwin and Alvin Goldfarb. Anthology of Living Theatre. 3<sup>rd</sup> ed. Boston, Massachusetts: McGraw Hill, 2008.

Wilcox, Bob. Rev. of American Rosies, dir. Lee Patton Chiles. KDHX 88.1 FM Oct. 2006. 10 Nov 2006 <<http://www.kdhx.org/reviews/2006/american-rosies.html>>.



## **Appendix A:**

### **Analysis**

## **ANALYSIS: Changes Made in the Script and Why:**

“The advantage of being a playwright-director: when there is trouble with a line, I just change it. If the director is not the playwright, then the actors just have to deal with it” Irene Fornes (Cole, 8). Fortunately as playwright and director for many of Historyonics plays, changing troublesome lines was something that was constantly being done, even if it meant trading one verbatim quote for another. With this second production of American Rosies, rearranging and rewriting was much anticipated by my playwrighting self.

The amount of rewriting it would take to transform many of the monologues into dialogue was accurately predicted. However, being released from the confines of a smaller cast, it was surprising the number of scenes that could be moved. Getting the placement of scenes exactly right was critical to me. “More arranged than written, documentary drama provokes powerful responses from audiences. . . . The method of placement of texts often matters as much as the selection of the texts themselves” (Hubbard 286). For me, a scene is in the play for one or more of three reasons: it helps tell the story and imparts new information critical to the story; it develops a character; or it demonstrates the differences in the situations among the characters. (Barranger 17). Using these criteria, the analysis that follows is the explanation of what changes were made to each scene and why these changes were made.

## ACT I

### Scene 1 – Where In the World

Both productions began with the Pearl Harbor bombing announcement. Originally this first scene was rewritten three different times in an attempt to not start with Pearl Harbor, but there seemed to be no other place to start. After September 11, 2001 it was clear why the play needed to start with the Japanese attack. Both Pearl Harbor and 9/11 are the inciting events, or the starting points, of two of our national stories. Plays must, after all, begin with inciting events. These two events are national moments seared in our collective memories. Everyone who experienced these attacks vividly remembers where they were when they first heard the news. Everyone who lived through those days has a specific story about the event.

In his book From Ritual to Theatre, Victor Turner defines “chronicle” as being a factual record of events. He quotes Hayden White: “[Chronicle] arranges the events to be dealt with in the temporal order of their occurrence”. Turner goes on to say that “Chronicle becomes a ‘story’, by the further arrangement of the events into components of a ‘spectacle’ or process of happening, which is thought to possess a discernible beginning, middle, and end” (Turner 67). If 9/11 and Pearl Harbor are the inciting events that begin these two parallel national stories, the story of World War II and of the War on Terror are remembered and retold by all the diverse participants who each add their own perspective and memory; they each add their own strand to the collective fabric of memory.

This scene was modified only slightly from the first production, eliminating Caroline's lines and rearranging the order of scenes-within-a-scene simply for the purpose of adapting to a different set.

## Scene 2 – Isn't It Romantic

Isn't It Romantic in both the original and in the rewritten version takes place in a generic "Malt Shop". Originally Caroline presented all of this information as a monologue taken directly from Jeanette Martin's story submission:

From Pearl Harbor, our lives changed. All anyone talked about was the war. Factories stopped their regular production immediately to convert to the manufacturing of munitions and tanks. No more household appliances were being made; no new automobiles were rolling off the assembly lines. The first affect my girl friends and I noticed; was the disappearance of BOYS! They were being drafted for service by the hundreds. Most of my recent graduating class enlisted, so that they could choose their preferred branch of service. And we were excited to see the boys in their uniforms, when they came to town on weekends from Fort Leonard Wood. Actually, I must confess, I found the idea of a WAR exciting. There was such a display of **patriotism** everywhere, and flags were waving from every porch! Everyone was buying war bonds, and the newest songs were all about romances. A small blue flag with a star, was proudly displayed in a home where a serviceman lived. The neighborhood was filled with the little square flags. Two of my

[boyfriend's] brothers were serving, also, so his mother had 3 stars in her window. Women were beginning to take the servicemen's jobs in the workplace (Martin).

It is clear that Jeannette was just graduating from high school. She is aware of the war and somewhat of the effects it will have on her life. But she is still excited and romantic about it. In order to create tension between the two sets of girls in the second production, monologue lines were reassigned to different characters and less enthusiastic lines, which had not previously been used, were pulled from original research. The goal was to allow the audience to experience the conflicting realities that people faced at the beginning of the war. Also some of Jeanette Martin's lines were pulled and later used in the scene "Angles with Dirty Faces".

It has not been determined whether the changes made to this scene will be kept or further modified, or if the original Caroline monologue will be restored. The scene as it exists now was never to my mind successfully performed in rehearsals or in the run of the show, perhaps because some of the young women did not grasp the intent of the scene. It is worth attempting it again with another production, and then make the decision of restoring the scene to a Caroline monologue.

### **Scene 3 – The Call Goes Out**

In both productions this scene remained the same. The announcer called for women to join the work force, and the women responded with the song "Let's Remember Pearl Harbor".

### **Scene 4 – The Heart of the Home**

“The Heart of the Home” is the scene where the most liberties were taken with the Historyonics’s convention of using only the actual quotes. The scene takes place in Rosemary’s kitchen as it did in the original production. However in the Historyonics version, Joe was played by the pianist, which meant by necessity that his lines were limited to comedic one-liners. It also meant Joe and Rosemary’s lines were in reaction to Larry’s lines. It was not a private, intimate scene. Below is a cutting from the original draft:

LARRY. Getting these housewives to go into industry is a tremendous sales proposition.

JOE. I don’t want my wife to take a man's job as long as I am still able to work for our living.

ROSEMARY. [My husband says he'll] never let [his] wife work, and [he] knows [I am] a far sweeter woman than many women who have been coarsened by having to get out in the business world.

JOE. I say, let’s keep the women out of industry and out of the war.

LARRY. America's Pampered Husbands should be held accountable if we aren't going to win the war (1.4).

For the Lindenwood production, this scene became a serious conversation between a man who was leaving for war and his wife who was as patriotic as he was. The intent of this scene for the Lindenwood production was to more honestly reflect the attitudes husbands had about leaving their wives behind and their genuine fear of their wives being exposed to the roughness of the work place. The more adult audience of

Historyonics did not need to be reminded that the idea of women in the work place in 1942 was very new. The many members of the younger Lindenwood audience would need to receive that information for the first time, so it was important to deliver it in the correct emotional context. The second intent of this scene was that by visually establishing Joe and Rosemary as a loving couple, her "Dear Joe" letters that come later in the play would have more resonance with the younger audience.

### **Scene 5 – United We Stand**

Scene five was also rewritten. Lines from the original scene were redistributed to create a scene between Larry, whose job it is to get women signed up to work, and Richard, who was opposed to having women in factories. Larry represented the government campaign to get women into the work force. Richard represented the point of view that most American working men had in 1942. Today, women are able to work in many areas that were in the past considered to be exclusively reserved for males. It was important to demonstrate to today's audience the intensity and the amount of opposition there was to having women in the work force. Larry and Richard's discussion leads directly into the work rally with all of the women. Lines from the original play were broken up and redistributed so that all of the actors would be involved. The character of Rosemary in both productions remained the character most reluctant to join the work force.

The original version ended with a short reprise of "Let's Remember Pearl Harbor", while the Lindenwood production ended with the entire cast singing "Strike Up the Band". For future productions, the song should be eliminated all together and

have the cast move directly into the next scene. Neither “Strike Up the Band” nor “Remember Pearl Harbor” moved the story forward, and both interrupted the script’s build to get the women to sign up.

### **Scene 6 – The Sign Up**

In both productions, this scene had Larry rapidly handing out enrollment forms and shouting instructions. In terms of rewriting, lines from the original play were broken up and redistributed so that all of the actors would be involved.

### **Scene 7– Nothing For You**

This scene was set in the Chrysler plant in both scripts. However in the first production, it was a Dixie monologue. By having additional actors, it was possible to break Dixie’s monologue into dialogue between Dixie and the white receptionist. The racism was seen instead of discussed. Taking advantage of Hassie Davis’s singing talent the spiritual, “Further Along”, was added to the Lindenwood production. This became her theme music, underscoring the exits of all of her scenes.

The use of a particular song as a character’s theme music is another device Historyonics used with great effect. It was important that the underscoring enhanced the mood and did not overwhelm the actor’s voice. In terms of mood, a song that would normally be played in a major key could be played in a minor key to help underscore the fact that something was going wrong. The song could be played out full, which was the case with “Further Along”, as the character exited a scene. With “Further Along”, the playing became increasingly up-tempo to reflect Dixie’s



increasing success at winning her battles. Or in the case of Rosemary's character, "I'm Making Believe" was played one or two octaves higher than Rosemary would sing it, and simply was played as a melody line.

The addition of "Further Along" is something that should be kept for both versions of the script, as the spiritual perfectly reflected the continued struggle of being a black woman in a white world.

### **Scene 8 – Men Build Things**

"Men Build Things" was rewritten for this production. Having more than one male actor allowed me to further illustrate the tension that existed historically between the government's push to get women into the work force and the resistance of the men who would have to train and manage these women. The scene was built around two sentences found in a 1942 government pamphlet from the National Foremen's Institute called Supervising the Woman War Worker which said, "Girls play with dolls. Boys build things" (10). Another line from that government pamphlet that is indicative of the attitude of both the government and the male supervisor is, "A woman is a substitute, like plastic instead of metal" (19). By equating women with a lesser quality substitute, like plastic, the audience knows how much trouble the government itself is having in accepting the idea of women in the work place.

### **Scene 9 – Bucking Rivets**

The additional actors made it possible to rewrite this scene, demonstrating first how Marcella and Jane are taught to buck rivets. Then time was compressed by adding

three more women to the line, with Jane and Marcella transforming from students to trainers. As Marcella Burdette said in her interview; “You learned by flying by the seat of your pants. And you learned fast” (Burdette). In the original version the scene was strictly between Jane and Marcella, and was not followed by music, but instead Jane and Marcella went straight into the “Flat Tire” scene. Because all of the women but Rosemary participated in this scene as riveters, the song “Rosie the Riveter” was used as the closure of “Bucking Rivets”. It was a more effective place to have the song “Rosie the Riveter” immediately follow the scene in which the women learned to rivet. Consequently, the “Flat Tire” scene no longer needed to follow “Bucking Rivets” and could be moved to a better spot in the first act.

### **Scene 10 – Too Much of You**

This scene is Rosemary’s first letter to her husband Joe after she has put him on the train to go off to war. The scene was moved up one place, allowing the audience to better track the Rosemary story and to increase awareness of her transformation. The monologue was not rewritten and the song, “I’m Making Believe” was kept as her underscoring theme-song as well as her solo. The song perfectly expresses the longing and loneliness with which the women struggled in WWII.

### **Scene 11 – They are Either too Young or too Old**

This scene was rewritten to add the character of Polly and her story about the engagement ring. Again, this is a scene where liberties were taken with the Historyonics’s tradition of strictly using actual quotes. Polly’s story is a true story

based on an interview with Mrs. Constance Heiman, however strictly verbatim quotes were not used by the other women questioning her. Polly accepts but does not wear a diamond ring from a young man going off to fight. Her story underlies the importance placed by both soldiers and those who were left behind of having someone to whom they can come home.

Caroline's story of her secret, hasty marriage historically represents how the "marriage boom" happened with the declaration of war, and the scene was effectively expanded for this version. The urgency of the war caused men and women to fall in love faster and to marry earlier, often without much planning. Her story leads into the song: "They're Either too Young or too Old", which is a comic song that reflected the lack of eligible bachelors on the home front. A line from the song sums up what it felt like socially during that time: "What's good is in the army – What's left will never harm me".

## **Scene 12 – Losing my Religion**

For both productions this scene begins with a voice over compiled using quotes from Elizabeth Gurley Flynn / and Executive Order 8802.

NARRATOR: Negro people and women must have permanent access to all jobs and professions. The doubly shameful discrimination against Negro women, as Negroes and as Women, is widespread. This is democracy. To deny it is to disrupt national unity and cripple production in a critical war period. Victory is at stake. / It is the policy of the United States to encourage full participation in the

national defense program by all citizens of the United States, regardless of race, creed, color, or national origin.

With the smaller cast at Historyonics, the above section was heard as a voice-over due to the fact that the actor playing Larry, who portrayed the voice of the government, also had to play the role of Mr. Long. The result was the scene originally was more of a Dixie monologue than scene. It was a stronger choice in the Lindenwood version to have the racial discrimination seen and heard rather than to be simply talked about. By both reassigning lines and creating a few, this scene was expanded into three parts: the first part was between Dixie and the Illinois Employment Agent; the second part moved into a scene including Dixie and the receptionist; in the third part of the scene Mr. Long joined the women, with Dixie forcing him to employ her as promised. Dixie's persistent struggle for equality was much more resonant with the audience. This scene in both productions ended with applause that honored Dixie's indomitable spirit, and Hassie Davis's strength as an actress.

### **Scene 13 – Career Woman**

In both productions this scene was set in Rosemary's kitchen. Rosemary is writing the letter to her husband Joe announcing that, despite his wishes, she is going to work outside the home because she believes it is the patriotic thing to do. This is the beginning of her transformation. The rareness of her independence is illustrated in her joyous account of earning money:

I've opened my little checking account too and it's a grand and a glorious feeling to write a check all on your own and not have to ask for one. So

we won't owe anybody anything and I'm gonna start socking it in the savings and checking too so we'll have something when our sweet little Daddy comes home. Good night, Darling. I love you - PS I would like to know what you think of this, if you can write (1.1.).

In 2007 a woman having her own checking account is common, but in the 1940s it was a rare occurrence.

### **Scene 14 – Flat Tires**

Between the original production and the Lindenwood production, “Flat Tires” was both rewritten and moved. “Flat Tires” was Scene 10 in the Historyonics production. The purpose of the scene was to demonstrate: the shortages the women faced; the difficulty they had in getting to their jobs; the self sufficiency they developed in the process; and how they still had to work within society’s expectations of what was deemed “men’s work” and what was deemed to be “women’s work”. It is a Marcella Burdette story that she relayed gleefully in 2001, which means that it was also a comedic scene. In the original production there weren’t enough men to play the role of Vern Holloway, son of the bank president, so Jane played herself as well as impersonating Vern.

Pulling from interview notes with Marcella Burdette, I recreated the dialogue she described. The purpose of the scene remained the same in both productions, but the scene for the university production more accurately captured the glee of Marcella’s story, because the audience could see the discomfort of the well-intentioned Vern as well as the women’s obvious delight in his ineptness. Moving the scene also helped to

underscore the ongoing friendship of Jane and Marcella, connecting their stories more than the original production did. Strengthening their friendship pays off in “The Telegram” scene later in the act.

### **Scene 15 – Going Negro**

“Going Negro” was a Dixie monologue in the first production. In this production Dixie confronts the person who tried to sabotage Dixie’s work in order to get her fired. The scene demonstrated the overt racism that black women faced on the job. In the Lindenwood production, the scene was expanded using the recorded dialogue from Dixie Burnes’s interview. It was also moved to a different location in the script with the intention being to equalize the distribution of each women’s stories. Again, the racism in the university production was seen and not just discussed. And again, in both productions, Dixie received a round of much earned admiration in the form of applause. When her nieces attended the Historyonics production, they both commented to me that they felt like they were seeing and hearing their Aunt Dixie alive and in person once again.

### **Scene 16 – I’m All Right**

“I’m All Right” was moved from the second act to the first act pulling it from being part of Jane’s story and reassigning the story to Polly. The purpose of the scene is to show the harassment of women on the work place and the grudging respect they finally earned from their male counterparts. The new information presented in this scene is: the women continued working despite injuries; they learned how to directly

defend themselves from the men who harassed them; and they earned these same men's respect. In the 2001 production this scene felt out of place and redundant. It was much less intrusive in Act I than it was in Act II, but still it did not convince me that what the scene says has not already been said before. This scene may or may not be cut in future productions. Seeing it performed in one more production may answer the remaining questions about this scene.

### **Scene 17 – Warbling Welders**

This scene was rewritten and moved. There were multiple reasons for this scene: it demonstrates the character of Rosemary taking her first tentative steps toward independence and how much she enjoyed it; it allows the audience to compare two very different male reactions to women being on the job; and finally the song demonstrates the loneliness of the women on the home front with the song, "Don't Get Around Much Any More".

### **Scene 18 – Sticking Together**

Lines were redistributed to balance the larger cast and the scene was moved. "Sticking Together" allows the audience to share in the women's camaraderie as they created a new work-place family. It also lets the audience see the sexual harassment of the women on the job and how creatively they fought back. For this production a musical singing tag of "Jeepers Creepers" was added, which made fun of all the girl-ogling that went on in factories.

### **Scene 19 – The Johnny**

In the original production this was a monologue delivered by Caroline, as it was in this production. The monologue established how truly unprepared the work place was for women – there were not separate ladies rooms available. The crudeness of the “Johnny” Caroline describes also is a statement of the lack of civility in all-male institutions.

### **Scene 20 – Don’t You Know There’s a War On?**

This is the scene in the first production that prompted the beginning of the rewrites. The scene itself is a Marcella Burdette story about her standing up for honesty and for her rights. The purpose of the scene was to establish Marcella’s independent character, as well as give information about how the individual woman worker navigated the government and corporate bureaucracy. Because it is a Marcella story, it is by nature full of humor. In the first show it fell between “The Telegram” scene, in which Marcella sings to Jane, and the “Dear Santa” letter. It was wrongly placed on two counts: first, it was awkward for the actor and also for the audience, to go from the poignant scene where the telegram is delivered, straight into Marcella’s feisty story about her lunch box; and second, it disrupted the building tension leading to the end of Act I. By moving it to an earlier spot in Act I, Marcella’s story is told and her character is more firmly established with the audience. It also no longer broke up the building tension as the audience reached the end of Act One. The Lindenwood version is the stronger choice and one that will be kept. That also means that the larger cast will need to be kept as well, though perhaps not as large as the Lindenwood cast.



### **Scene 21 – The Tool Room**

In the Historyonics version, this was another Caroline monologue that evolves into a short scene. The purpose of the scene was to demonstrate to the audience how little training any of these women received for the jobs they had to fill. It is a humorous monologue that was moved but not rewritten. Having more actors for this production, it was possible to give this monologue to one of the younger characters, Lillian, instead of to Caroline. This was a much more logical choice, as this did not force the character of Caroline to experience every single naïve-girl-has-new-experience scene. In the Lindenwood production, this scene served to transition the audience from the Curtis Wright Factory to the assembly line.

### **Scene 22 – Innovation on the Line**

This scene was rewritten for the larger cast and to give the character Richard more involvement in the scene. The purpose of the scene is to establish how well the women adapted to the work and how truly innovative and thoughtful they were about improving the job conditions, often despite the resistance of their superiors. In an effort to more firmly establish Jane's relationship with her husband, lines from a quote not previously used were inserted.

### **Scene 23 – The Telegram**

The dialogue in this scene remained unchanged between the two productions. The delivery of a dreaded telegram was one of the most frightening experiences someone on the home front could have during the war. Larry walks into the plant with

a telegram and everything goes silent. The women and the audience know that this telegram could be for any of the women up there. Because the audience has seen Joe, they anticipate that the telegram will be for Rosemary and are surprised when it is for Jane. This scene was emotionally powerful in both productions, though the actors played the scene very differently but in equally appropriate in styles.

In the Historyonics production, the women portraying Marcella and Jane were both tall, no-nonsense women. The Historyonics Jane played the scene very stoically. In the Lindenwood production, the actor playing Marcella was quite a bit shorter than the actor playing Jane. That automatically changed what we did physically with the blocking. The actor playing Jane, Jamie Fritz, was much more emotionally overwhelmed by the arrival of the telegram, which justified her sinking down to her knees. The actor playing Marcella, Sarah Porter, immediately went behind Jane to comfort her. Marcella began rocking Jane and then went into the song. She used the words to the song “This Will Be Your Shining Hour” to let Jane know that whether her husband is alive or dead, he will always be with her. All four of the actors made really strong though very different choices in both versions of the scene. Having more actors on stage to witness the telegram and song increased the poignancy of the moment.

### **Scene 24– Angels with Dirty Faces**

In the Historyonics’s version of American Rosies, the lines in this scene were part of the last scene, “No Easy Road”. In the Lindenwood version these lines were used as their own scene to create a short bridge scene between “The Telegram” scene and “Dear Santa”. There are only nine lines in this scene. They are spoken by the

women standing in the factory immediately following their witness of "The Telegram". These nine lines, mostly taken from Jeannette Martin's letter, expressed the anxiety of the country at the end of the first year of the war.

JEANNETTE: As the war drags on from year to year, any excitement I once felt has worn off.

DIXIE: The radio is always tuned to Edward R Murrow's latest news from the front.

MILDRED: We are warned not to waste anything, because it is needed for the war effort.

WINIFRED: Gas stations posted signs asking "Is this trip necessary?"

LILLIAN: Slogans remind us not to gossip about any known troop activity. "A loose lip can sink a ship."

ROSEMARY: Employers are accepting women in new and strange jobs as a necessity – some gracefully - some in die-hard desperation.

POLLY: Feminine fingers are carrying out FDR's assignment for 60,000 planes in 1942 . . .

CAROLINE: Pacific aviators gratefully dub women... "Angels with dirty" faces who "keep us flying".

## **Scene 25 – Dear Santa**

This "Dear Santa" letter was found when doing the original research. It grabbed my heart from the first reading. This scene is emotionally one of the most powerful scenes in the play because it speaks to the quiet bravery the women displayed in face of

horrible loss, and the sense of sisterhood they had with one another. Jane's letter to Santa begins by asking Santa for one perfect day, which she describes in series of wishful, reminisces for the life she and other women had in St. Louis before the war. By the end of the letter she reveals that she knows that the perfect day can never happen for her because her husband was killed in Baton, but still she asks Santa to grant the gift of the perfect day for all the thousands of other working women. Not a word of it was changed between the first and the second productions.

### **Scene 26 –No Easy Road**

This scene was rewritten, or split into parts, to create “Angels with Dirty Faces”. Splitting the dialogue between the scenes “Angels with Dirty Faces” and “No Easy Road” helped to successfully compress time. The character Larry says a quote from Franklin D. Roosevelt:

LARRY: We still have much to face in the way of further suffering and sacrifice and personal tragedy. [Peace will come] though the cost may be high and the time may be long . . . There is no easy road to victory and the end is not yet in sight.

Then the cast went straight into “White Cliffs of Dover”. The ending for Act I was the same in both productions and was very powerful. However, having the strength of seventeen voices singing this song was quite moving. And again, the arrangement of the scenes for the Lindenwood production was much more compelling.

## ACT II

### Scene 1 – Don't Sit Under the Apple Tree

Originally, the second act opened with Marcella, Rosemary and Jane singing “The Boogie Woogie Bugle Boy”. We did attempt this same song with Rosemary, Marcella and Dixie in this production but the song was beyond them and the pianist. After a few nights of struggling, it was obvious that a change in musical selection was needed. The song needed to be a famous Andrews Sisters song. Since in the text the women refer to not “sitting under the apple tree” with any one but their husbands or boyfriends, “Don't Sit Under the Apple Tree” was an effective replacement. It is not as high energy as “Boogie Woogie Bugle Boy”, but it is an identifiably “Andrews Sisters” upbeat song that helped shift the second act into gear. This song was much more lyrically connected to the women's stories; therefore, the use of this song is a permanent change.

### Scene 2 – St. Louis At War

This scene was rewritten for the larger cast and moved to the top of the second act, after the song. This was a much stronger way to kick off the second act than the scene I had used in the Historyonics production, which was “The Richest White Man.” The entire cast was on stage for “St. Louis at War”; their dialogue was underscored by “In the Mood”; and it ended with Rosemary and Brian dancing the Jitterbug. The song

“In the Mood” literally got the audience in the mood for Act Two and the characters in the mood for winning a war.

### **Scene 3 – The Block Warden**

“The Block Warden” was a natural to follow “St. Louis at War”, as it begins with a loud whistle that chases everyone off the streets and into their air raid shelters. “The Block Warden” followed “St. Louis at War” for both productions. This scene was formerly a monologue for Caroline. In this version, it was Lillian’s monologue. It was put in the play to let the audience know that Americans actually did have black-outs and air raid drills, and they took them very seriously. This scene is comic because Lillian ends up being rescued and then dropped three times by the older gentleman who is her rescuer. Again, the hardy character of the people in the war shows through as they find humor in almost every situation.

### **Scene 4 – Let’s Fall in Love**

In the Historyonics production, this scene followed “We Stick Together” and was the fourth scene. In the Lindenwood production, it was still the fourth scene but it now followed Lillian’s monologue. Placing the scene here made it the first factory scene in Act II. The last factory scene in Act I had Jane losing her husband. By placing this scene where it is now, Jane’s story is more connected, and we’re more aware of her resilience. Time has clearly passed with either scene placement, but by having Jane and Richard fall in love during the first factory scene in Act Two, it allowed the relationship to play throughout the second act. This of course was greatly

assisted by the fact that we had enough men that the man playing Richard only had to play the part of Richard. This arrangement made for a stronger story and is a change that will be kept for future productions.

### **Scene 5 – The U S O**

This scene was originally in Act I, immediately following Rosemary's letter declaring herself to be a career woman. In the first production, Marcella and Jane became the USO women and they sang, "Doing It for Defense", which is a very sexy, silly song that the women sang to the poor soldier they've captured while he was breaking the rules. Although the audiences loved that scene, it had always felt a bit early for me. By moving it to Act II, it felt like the USO and all of its women had enough time to create the rules and regulations of how to behave as a volunteer. Also, it is a stronger choice dramatically not to double cast the main characters if at all possible. Audiences tend to accept the device that if an actor plays a main character that is all that actor will do. In the many smaller roles demanded of this type of script, audiences accept the device that certain actors will be the stage equivalent of a utility hitter.

The musical director for the first show had found the recording of "Doing It for Defense" by Johnny Mercer, and he transposed it in his head and played it during the show. Sadly, though we have the lyrics we do not have the score for the song. After desperately searching for "Doing It for Defense" and having no luck coming up with sheet music, it was time to rethink the music for this new production. Again, this worked to our advantage. Given the younger age of the women in the Lindenwood

production, we chose “This Is the Army Mr. Jones” by Irving Berlin. The cast and the audience had wonderful fun with this song. The two USO women put the poor private through disciplinary action, which invited a great deal of physical comedy. Moving the scene to Act Two worked much better in terms of the flow of the show. Again, necessity forced us to change songs. The result was that we ended up with a song that is much more effective for the way the larger cast is structured.

### **Scene 6 – The Red Cross**

In the Historyonics version, this was scene 7 in Act II. It was set up by the man playing Larry, as it was in the Lindenwood production. However, in the first version, Caroline and Jane played the red-cross trainees, but at Lindenwood the characters of Lillian and Mildred played the trainees. In both productions Hassie Davis, who plays Dixie, assumed a nun’s habit and trained the girls. The scene in both versions was in four parts: training, bedpans, condoms, and the conclusion. Younger women volunteered to take up the slack for over-worked nurses. The scene worked much better with non-principal actors playing the roles of the nurses’ aids. The scene was more believable in the Lindenwood production because Mildred and Lillian’s characters were established as being young and not very worldly. Jane’s character has been through so much, it is not likely that she would be as naïve as the scene requires her to be. This is a script change that will be kept.



### **Scene 7 – Any Bonds Today**

The selling and buying of government bonds helped finance WWII. It was important historically but not so vital to the story that a scene needed to be created about it. However, in the Historyonics version of the play, the man playing Larry had a gorgeous singing voice, and there was a fast change that needed to be covered. My musical director for the Historyonics production found the WWII song, “Any Bonds Today”. Adding the song allowed us to give the man playing Larry a solo, give appropriate attention to the issue of selling bonds, and time for everyone to change costumes. In the Lindenwood Production, because the cast was larger, we did not need the song to cover time for a fast change. In this production the song was shared between the man playing Larry and one of the scene changers. It worked well, though it did not necessarily move the story along enough to justify the audience learning about bonds. The conclusion reached is that this particular scene could be cut in future productions.

### **Scene 8 – Rations and Nylons**

This scene was rewritten between versions to include Polly’s storyline, taking a few liberties with the verbatim quotes. Polly’s storyline was from a St. Louis woman, Constance Heinman, who was given an engagement ring by a man going overseas. She was not in love with the man but agreed to keep the ring for luck until he got back. They exchanged letters and then his letters stopped coming. She never found out what happened to him.

The purpose of “Rations and Nylons” is to make the audiences aware of the sacrifices, the rationing and the creativity required of women on the home-front simply

to keep a meal on the table. It also demonstrates the support and camaraderie among the women. The scene works equally well with or without Polly's story: if the role of Polly is cut, it would be easy to replace the scene from the Lindenwood production with the scene from the original production.

### **Scene 9 – It Gets On Our Nerves**

Josephine Von Miklos's book, I Took a War Job, was the source for the munitions plant dialogue, just as it was for the scene about the assembly line. In both productions "It Gets On Our Nerves" followed the kitchen scene. As discussed earlier in my thesis, this scene demonstrates the repetitive, monotonous nature of their work.

### **Scene 10 – P.S. I Love You**

The introduction in this scene was slightly rewritten to acknowledge Richard and Jane's romance. In both productions this scene was presented as a lunch-break that followed "It Gets on Our Nerves." Writing letters to sweethearts and husbands was an important, daily event in the lives of the women at home. In this scene, three of the women write to their husbands in three completely different and equally representative tones: romantic, sexy, and matter-of-fact. The song, for which the scene is named, is a WWII song that all the women on stage sing, with Rosemary and Marcella singing the verses as solos. (Interestingly, neither of the women who played Caroline could sing.) The loneliness, the longing and the determined good humor exemplified in both the song and the scene, made this scene particularly moving for audiences of both productions.

### **Scene 11 – For the Record**

This was a short transition scene that was rewritten so that the character of Larry could present the information, which fits with the style of narration established earlier. In the original production, this same information was incorporated into the scene, “We’ve Proved Ourselves.” The information was delivered as a newspaper clipping read by Rosemary to set up Jane’s first day off and the group’s discussion of danger on the job. The device of the newspaper felt clumsy; and the scene worked much better as a Larry commentary. By Larry giving the information, the dates were clearer for the audience. Jane’s factory story was pulled and given to Polly for a scene in act one.

### **Scene 12 – We’ve Proved Ourselves**

This scene was slightly rewritten to accommodate the larger cast. The purpose of this scene was to: acknowledge the danger for civilians, including women; demonstrate the very long hours they worked; and how much juggling of family life they had to do in order to hold down their jobs. Hassie and Marcella tell the stories in this scene. Most audience members are surprised to find out that more civilians were killed doing defense work at home than soldiers were killed while fighting the war.

### **Scene 13 – I’m Not the Same**

This scene is the last Rosemary letter to Joe that the audience hears. In it she reminds him of how much she loves him but warns him that she is not the same woman he left at home. She wants to continue working outside the home after the war, and expects him to help out at home. The rewrite I did for this production allowed Joe to

sneak in behind her during the last of the letter. His reaction let the audience know that he was ready for this new Rosemary.

### **Scene 14 – The Car Pool**

In the Historyonics's production this scene was Jane's monologue. I broke up the verbatim quote and distributed them among the larger cast. Marcella drove in this production, just as she did earlier in the play during "The Flat Tire" scene. Jane begins and ends the scene in the Lindenwood production. It was much stronger with the lines redistributed. The scene sets up the fact that the women are beginning to think about their post-war situations. By assigning the lines about freedom to Dixie, who struggled so much to overcome the prejudice against her, the scene took on an additional layer of meaning.

LILLIAN: But what is going happen to us, to the millions of new women workers "when it's over"?

DIXIE: I don't know but maybe we women might be helpful in building this new world – a world where there will be freedom for so many more people than have ever had it before.

LILLIAN: I hope so.

JANE: We have big ideas and big hopes. We don't know whether we can do very much. But we are sure going to try... We are sure going to try.

The scene makes it clear to the audience that the women intended to be part of the post war decision making process.

**Scene 15 – Victory**

The purpose of this scene is to announce the ending of the war, and was only slightly changed between productions to accommodate the larger cast. The events of Victory in Europe and Victory in Japan were spoken of as separate events, with Caroline and Larry delivering the information.

**Scene 16 – I Don't Feel Like a Mom**

This is a scene that will be cut for future productions. It worked better in the first production than it did in the Lindenwood production. The purpose of putting it in the play was to demonstrate how the war had rushed so many women into marriage and the resulting motherhood. However, the insertion of this scene after the victory announcement felt like an interruption in both productions.

**Scene 17 – Celebration**

This scene was unchanged between productions. The words for the text came from Constance Hope Jones, a St. Louis woman who participated in the post-war celebration. It ends in an all-cast jitterbug.

**Scene 18 – Pink Slips**

The purpose of this scene is to show how swiftly the women lost their jobs once the war was over and the men were on their way back home. The actual quotes were broken up and distributed among the entire cast, but the emphasis stayed with the five

principle women. This scene also allowed the women to explore how they felt about working outside the home now that the war was over. Some of the women accepted the loss of their jobs because they had always felt that their working was a temporary situation. Rosemary's character changed the most, going from a stay-at-home mom to an independent woman who wants to earn her own living.

### **Scene 19 – This Time the Dream Is On Me**

This scene as mentioned earlier in this thesis connects the work women did in WWII to the women's movement that would follow years later. This scene was essentially the same in both versions, but all the women's voices were added.

DIXIE: I feel pretty independent right now.

JANE: My daughters will be brought up to feel independent too.

JANE, MARCELLA, DIXIE, POLLY, ROSEMARY. Like mother . . .

CAROLYN, WINFRED, MILDRED, LILLIAN, JEANNETTE:

Like daughter . . .

ALL WOMEN. Sent down the line.

ALL SING: I'll see you through, 'til you're all that you want to be,

You know its true dear, This time the dream's on me.

## Works Cited

- Burdette, Marcella. Personal Interview. 23 July 2001.
- Cole, Susan Letzler. Directors in Rehearsal: A Hidden World. New York: Routledge, 1992.
- Chiles, Lee Patton. American Rosies. St. Louis, Missouri, 2001.
- Hubbard, Robert. "Drama and Life Writing." Encyclopedia of Life Writing: Autobiographical and Biographical Forms. Ed. Margaretta Jolly. London: Fitzroy Dearborn, 2001. 285-287.
- Martin, Jeanette. Personal Interview. 30 July 2001.
- National Foremen's Institute. Supervising the Woman War Worker. 1942.
- Turner, Victor. From Ritual to Theatre: The Human Seriousness of Play. New York, NY: PAJ Publications, 1982.

## **Appendix B:**

### **Production Documents and Notes**



## American Rosies: Women at Work In WWII

By  
Lee Patton Chiles

### AUDITION SHEET

NAME	AUDITION PIECE
SONG SELECTION	

### CONTACT INFORMATION:

ALL PHONE #S	
CELL	HOME
WORK	SCHOOL
SUMMER ADDRESS	
SCHOOL ADDRESS	
EMAIL(S)	

### PERSONAL DATA:

REAL HEIGHT:	EYE COLOR:
DESCRIBE AUDITION OUTFIT IF NO PICTURE AVAILABLE:	
HAIR COLOR NOW:	LENGTH NOW:
ARE YOU WILLING TO CUT OR DYE YOUR HAIR FOR THE SHOW:	
HOW WELL DO YOU SING? Solo __ Group __ Shower Only __ RANGE? _____	
HOW WELL DO YOU DANCE? Solo __ Simple Group __ At Gun Point __ List styles on back.	

### REHEARSAL SCHEDULE:

<p>I have read the rehearsal schedule and realize that if I am in town and cast, rehearsals MAY start the week before school. I have read the rehearsal days once school has started and I have listed all known conflicts that I have with this schedule on the back.</p> <p>PLEASE SIGN _____</p>
---

**ATTACH RESUME ON BACK OR HAND-WRITE RECENT EXPERIENCE**



**AMERICAN ROSIES**  
**CASTING**

Monday, May 15

<b>CHARACTER</b>	<b>PERSON CAST</b>	<b>INITIAL TO CONFIRM</b>
Dixie	Hassie Davis	Need your phone #s
Marcella	Sarah Porter	
Rosemary	Maggie Murphey	
Jane	Jamie Fritz	
Polly (formerly Hassie)	Jessica Held	
Caroline	Laura Alaniz	
Lillian	Rebecca Helms	
Jeannette, et al	Kelly Megan McCarthy	
Mildred, et al	Emily Richman	
Winifred, et al	Whitney Compton	
Larry – Government Worker	Michael Perkins	
Joe – et al	Michael Lara	Need your email
Richard, Et al	Dan Adler	
Mr. Vern Holloway, et al	Brian Kappler	

Thank you to everyone who auditioned for your time and talent.  
I appreciate your professionalism a great deal.  
I am looking forward to rehearsals and performances here at Lindenwood.

*Patton*  
[lpchiles@yahoo.com](mailto:lpchiles@yahoo.com)

*American Rosies*

**Rehearsal Calendar August 21-September 27**

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
**All rehearsals in Jelkyl Theatre unless otherwise noted**	21 6:30-10:30 Rehearsal	22 6:30-10:30 Rehearsal	23 6:30-10:30 Rehearsal	24 6:30-10:30 Rehearsal	25	26
27 5:00-10:30 Rehearsal	28 6:30-10:30 Rehearsal	29 6:30-10:30 Rehearsal	30 <b>7:30-10:30</b> Rehearsal	31 6:30-10:30 Rehearsal	Sept 1	2
3 5:00-10:30 Rehearsal	4 6:30-10:30 Rehearsal	5	6 <b>7:30-10:30</b> Rehearsal	7 <b>7:30-10:30</b> Rehearsal	8	9
10 5:00-10:30 Rehearsal	11	12	13 <b>7:30-10:30</b> Rehearsal	14 <b>7:30-10:30</b> Rehearsal	15	16 12:00-6:00 TBA
17 5:00-10:30 Rehearsal	18	19	20 7:30-11:00 Rehearsal	21 7:30-11:00 Rehearsal	22 6:00-11:00 Rehearsal	23 Dry Tech
24 1:00-6:00 Tech Rehearsal	25 6:00-11:00 Dress Rehearsal	26 6:00-11:00 Dress Rehearsal	27 7 PM CALL Final Dress Rehearsal	28 OPENING NIGHT 7 PM CALL	29 Performance 7 PM CALL	30 Performance 2 PM CALL Performance 7 PM CALL

8/17/06

*American Rosies*  
**PRODUCTION MEETING REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> August 15, 2006
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time:</b> 12:30 PM
<b>Production Meeting Number:</b> 1	<b>Location:</b> Donnell's Office

<b>In Attendance:</b> Patton, Ted, Donnell, Katharine, Shonnell, Cynda, Terri	
<b>Late:</b> N/A	<b>On Phone:</b> N/A
<b>Excused:</b> Justina, Stacey	<b>Notices Given/Received:</b> Next Production meeting will be Friday September 1, 2006 at 3:30 PM in Donnell's office

**NOTES**

**Director:**

- Patton is running into some conflicts with students from out of town, she is considering moving some roles around to accommodate for latecomers
- Patton talked about the interviews and research she did for the show, discussed sending out information to Riveter Chapters around the Midwest

**Scenery:**

- The framing will be painted to represent oxidized steel
- Will have an effect at the end utilizing the stained glass rosie USC
- SL platform is the factory
- DSR platform is the kitchen
- USRC is for speeches
- Phillip wants the steel to represent a cage
- Will have writing painted on all of the platforming- this is dialogue from letters women had written
- Phillip will use tea dyed muslin to carry the writing over the stage, he will also use drop boxes with signs from the time
- The platforming is base coated
- Before school starts the structure should be in place
- The kitchen table will be 3'x5' with four chairs
- Dan Alder will be falling off the railing on the factory platform, it needs to be reinforced

**Sound:**

- Phillip will do sound
- Need voiceovers, factory whistles

**Lights:**

- Phillip is also designing lights
- Patton would like bold lighting
- There will be specials for the kitchen and assembly line

**Props/ Set Dressing:**

- No props master at this point
- Ration books
- Buttons- share with costumes?
- Baskets
- Nylon hose
- Paper and pens
- Telegrams
- Period radio

**Costumes:**

- All the women will need a dress for the first scene, then change into riveter clothes
- Shonnell needs a script
- Cynda is a contact for Shonnell, will work together
- Checking thrift stores for clothes
- We have a lot of overalls in stock
- Terri will need a costume
- Men play several different roles- need to be distinguishable and quick changes
- Mike Lara- will not have facial hair as Joe but should for his other characters
- Kelly will not wear heels
- Michael Perkins plays the government worker who stays the same most of the show
- Costumes should be ready by tech week
- Schedule a time with Katharine to start fittings

**Music:**

- Terri still needs some of her sheet music
- Where is the piano going to go? Must be in a location where it is audible
- Final decision- will go USSR towards back wall on stage
- Some of the music is just underscoring and some of it is the whole song

**SM/Misc./Memos:**

- If extra music rehearsals are needed the downstage is available from 3 PM on on MWF
- Contact sheet
- Scripts
- Rehearsal schedule
- Cast conflicts, create conflict calendar
- 6 PM Freshman auditions at the LUCC
- NO FLIPFLOPS- women should have character shoes and a skirt

**American Rosies**  
**REHEARSAL REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> 8.21.06
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time(s):</b> 6:30-10:30
<b>Rehearsal Number(s):</b> 1	<b>Location(s):</b> Jelkyl Theatre
<b>Type of Rehearsal(s):</b> Read Through/ blocking	<b>Detained by:</b> n/a
<b>Late:</b> n/a	<b>Excused:</b> Laura, Rebecca
<b>Accidents/Injuries:</b> n/a	<b>Actor's Called:</b> All

<b>Start:</b>	6:30	7:45	8:35	9:53				
<b>Stop:</b>	7:37	8:25	9:46	10:30				
<b>Total:</b>	67 min	40 min	71 min	37 min				

<b>Running Time</b>	<b>Running Time</b>
Act 1- 50 min read through	Act 2- 35 min read through

<p><b>Rehearsal Notes:</b></p> <ul style="list-style-type: none"> <li>• Tonight we read through the whole show with people picking up for Becca and Laura. The read through went really well</li> <li>• It was our first rehearsal and people had a lot of fun</li> <li>• Blocked pages 1-36</li> </ul>	
<p><b>Scenery:</b></p> <ul style="list-style-type: none"> <li>• Can we put a step off the back of the center platform for Michael to step off instead of having to jump?</li> <li>• Please add 3 acting boxes, painted with the rest of the platform, they will live DS of the SL "factory" platform</li> <li>• On page 38 they are talking about a tool/device with either a male or female end, I assume this is some kind of plug, can you give us a specific name?</li> <li>• We would like to have the factory railing extended so that all the women can be behind it, right now they're a little squished</li> <li>• Most of the banners happen on pg. 8</li> </ul>	<p><b>Props:</b></p> <ul style="list-style-type: none"> <li>• Still looking for a props person</li> <li>• Rehearsal props for next week</li> </ul>
<p><b>Lights:</b></p> <ul style="list-style-type: none"> <li>• n/a</li> </ul>	<p><b>Sound:</b></p> <ul style="list-style-type: none"> <li>• a couple of script notes for a factory horn</li> </ul>
<p><b>Costumes:</b></p> <ul style="list-style-type: none"> <li>• Jane will need a watch</li> </ul>	

**Notices Given/Received:**

- Is anyone missing pages?
- Don't wear flip flops
- Wednesday night's rehearsal will be in the Harmon downstage, please bring music and a tape recorder, we will be working with Terri on music
- We will finish Act I tomorrow night, women wear hard soled or keds type shoes to rehearsal and please bring pants
- Work on diction and ticking, Patton will start stopping you if you're doing it

**SM/Miscellaneous/Memos:**

- Copies of the music for Tuesday night
- Pronunciation of Garand
- Update contact information
- Block out space where stained glass will be
- Mike Lara won't be at rehearsal Thursday night, Sarah won't be at rehearsal next Monday night, Emily won't be at rehearsal Tuesday 8/22



**American Rosies**  
**REHEARSAL REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> 8.22.06
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time(s):</b> 6:30-10:30
<b>Rehearsal Number(s):</b> 2	<b>Location(s):</b> Jelkyl Theatre
<b>Type of Rehearsal(s):</b> Blocking/ Run 1	<b>Detained by:</b> n/a
<b>Late:</b> Katharine (8:00)	<b>Excused:</b> Laura, Rebecca, Emily
<b>Accidents/Injuries:</b> n/a	<b>Actor's Called:</b> All

<b>Start:</b>	6:30	7:40	8:26	9:36					
<b>Stop:</b>	7:30	8:19	9:26	10:20					
<b>Total:</b>	60 min	39 min	60 min	44 min					

<b>Running Time</b>	<b>Running Time</b>
Act I- 56 min	

<b>Rehearsal Notes:</b>	
<ul style="list-style-type: none"> <li>• Tonight we finished blocking Act I and then ran through the Act. Notes were given and we worked blocking on a few scenes.</li> <li>• Actors were given music for our music rehearsal tomorrow night.</li> <li>• <b>Our next rehearsal is Wednesday August 23, 2006 in the LUCC rehearsal room where the piano is tuned.</b></li> </ul>	
<b>Scenery:</b>	<b>Props:</b>
<ul style="list-style-type: none"> <li>• Could we think about putting side stairs on the UL platform?</li> <li>• Thanks for the boxes, they're a little heavy for the actors though, are there any other options?</li> </ul>	<ul style="list-style-type: none"> <li>• N/a</li> </ul>
<b>Lights:</b>	<b>Sound/Music:</b>
<ul style="list-style-type: none"> <li>• n/a</li> </ul>	<ul style="list-style-type: none"> <li>• Let's add musical tags for Dixie on pgs 11 and 26</li> <li>• Piano tag for scene 20</li> </ul>
<b>Costumes:</b>	
<ul style="list-style-type: none"> <li>• n/a</li> </ul>	
<b>Notices Given/Received:</b>	
<ul style="list-style-type: none"> <li>• Andrew will be here to record the music rehearsal tomorrow night, please bring \$1 if you want to get a CD</li> <li>• Actors please memorize scene 22 ASAP</li> </ul>	
<b>SM/Miscellaneous/Memos:</b>	
<ul style="list-style-type: none"> <li>• Copies of Act II</li> <li>• Spike boxes</li> <li>• Copies of ALL music</li> </ul>	

**American Rosies**  
**REHEARSAL REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> 8.23.06
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time(s):</b> 6:30-10:30
<b>Rehearsal Number(s):</b> 3	<b>Location(s):</b> LUCC Rehearsal Room
<b>Type of Rehearsal(s):</b> Music	<b>Detained by:</b> n/a
<b>Late:</b> Katharine (6:40)	<b>Excused:</b> Laura, Rebecca, Hassie
<b>Accidents/Injuries:</b> n/a	<b>Actor's Called:</b> All

<b>Start:</b>	6:30	7:35	8:47						
<b>Stop:</b>	7:23	8:40	10:25						
<b>Total:</b>	53 min	65 min	98 min						

<b>Running Time</b>	<b>Running Time</b>

<b>Rehearsal Notes:</b>	
<ul style="list-style-type: none"> <li>• Tonight we rehearsed almost all of the songs in the show. Andrew came to record the piano and will burn CDs for the cast with the music</li> <li>• Our next rehearsal is Thursday August 24, 2006 at 6:30 in Jelkyl Theatre, we will block ACT II</li> </ul>	
<b>Scenery:</b>	<b>Props:</b>
<ul style="list-style-type: none"> <li>• Steps will be put on the front of the SL platform at 12" for actors to use to step up and one addition acting box will be added</li> </ul>	<ul style="list-style-type: none"> <li>• N/a</li> </ul>
<b>Lights:</b>	<b>Sound/Music:</b>
<ul style="list-style-type: none"> <li>• n/a</li> </ul>	<ul style="list-style-type: none"> <li>• n/A</li> </ul>
<b>Costumes:</b>	
<ul style="list-style-type: none"> <li>• We'll need nylon hose for rehearsals ASAP</li> <li>• Can we plan on doing fittings on Sunday night? Please contact Katharine</li> </ul>	
<b>Notices Given/Received:</b>	
<ul style="list-style-type: none"> <li>• Work with CD's to start memorizing music</li> </ul>	
<b>SM/Miscellaneous/Memos:</b>	
<ul style="list-style-type: none"> <li>• Copies of Act II</li> <li>• Terri's phone number 636.739.3890</li> <li>• Update contacts/ calendars</li> <li>• Program thanks to Andrew</li> <li>• Music packets for Hassie, Becca and Laura</li> <li>• Jelkyl piano tuned</li> <li>• Track down keyboard for tomorrow night</li> </ul>	

***American Rosies***  
**REHEARSAL REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> 8.24.06
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time(s):</b> 6:30-10:30
<b>Rehearsal Number(s):</b> 4	<b>Location(s):</b> Jelkyl Theatre
<b>Type of Rehearsal(s):</b> Blocking	<b>Detained by:</b> n/a
<b>Late:</b> Katharine (7:30)	<b>Excused:</b> Laura, Rebecca, Hassie, Mike
<b>Accidents/Injuries:</b> n/a	<b>Actor's Called:</b> All

<b>Start:</b>	6:30	7:40	8:45	9:21				
<b>Stop:</b>	7:33	8:40	9:15	10:30				
<b>Total:</b>	63 min	60 min	30 min	69 min				

<b>Running Time</b>	<b>Running Time</b>
Act II- 50 min	

**Rehearsal Notes:**

- Tonight we blocked Act II then did a run through with music, it went rather well, thanks to the gents for standing in for the missing ladies.
- **Our next rehearsal is Sunday August 27 from 5:00-10:30**

**Scenery:**

- Thanks for the ghost light
- Will there be a step behind the SR Kitchen platform? Some of the actors are having trouble making that step
- We will need a cross space behind the stained glass window, what are our options?

**Props:**

- Cane and top hat for Michael P. during "Any Bonds Today"
- Pots and pans for the celebration

**Lights:**

- n/a

**Sound/Music:**

- pg. 47- the music under Michael P's speech- "American Patrol"
- Patton e-mailed some ideas for the Dixie theme
- Faster tempo on "Let's Fall in Love"
- We'll need to work "God Bless America"

**Costumes:**

- Winifred will need a kitchen apron on pg 72
- Ring for Richard to give to Jane

**Notices Given/Received:**

- People have been running a little late to rehearsals, please be here at 6:30 ready to work, if you are running late, even just a little, you **MUST** call Katharine and let her know.
- We'll need to have a brush up rehearsal before our performance on the 21<sup>st</sup> of October, the options are the 18<sup>th</sup>, 19<sup>th</sup>, and 20<sup>th</sup>. Please let Katharine know Sunday what day works best and we'll find a time convenient for as many people as possible.

**SM/Miscellaneous/Memos:**

- Schedule in times for dancing
- Listen for actors voices sliding during songs
- Need another representative window as the last was moved away
- Patton needs some time to talk with Terri

***American Rosies***  
**REHEARSAL REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> 8.27.06
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time(s):</b> 5:00-10:30
<b>Rehearsal Number(s):</b> 5	<b>Location(s):</b> Jelkyl Theatre
<b>Type of Rehearsal(s):</b> Working	<b>Detained by:</b> n/a
<b>Late:</b> Terri, Hassie, Brian, Whitney	<b>Excused:</b> Laura
<b>Accidents/Injuries:</b> n/a	<b>Actor's Called:</b> All

<b>Start:</b>	5:00	5:48	7:39	9:31					
<b>Stop:</b>	5:40	7:28	9:24	10:28					
<b>Total:</b>	40 min	100 min	105 min	57 min					

<b>Running Time</b>	<b>Running Time</b>

**Rehearsal Notes:**

- Tonight we worked blocking for both Acts and ran both Acts. I didn't put time in the report because there were some start stops and some time spent working on music.
- **Our next rehearsal is Monday August 28, 2006 from 6:30-10:30 in Jelkyl. We will be working on Act I without music.**

**Scenery:**

- We need to discuss the UC platform

**Props:**

- Cane and top hat for Michael P. during "Any Bonds Today"
- Pots and pans for the celebration

**Lights:**

- n/a

**Sound/Music:**

- "Isn't it Romantic" Sound Q
- Piano under 1.8
- Work "Too Young..."
- Travel music for 1.13
- Tag "Making Believe" 1.14
- Copy of Jeepers Creepers for Terri
- Work "Lets Fall in Love"

**Costumes:**

- Please contact Katharine to set up time for fittings in the next week.

**Notices Given/Received:**

- Actors please be off book Sunday September 3
- Monday will work Act I without music
- Tuesday we will work Act II without music. Tuesday's rehearsal location is TBA due to audition
- Who needs a revised copy of Act II?

**SM/Miscellaneous/Memos:**

- Schedule in times for dancing
- Ground plan for Patton
- Copy code
- Strike up the Band copies
- Work 2.6
- Photo Call?
- Joe and Rosemary scene
- Wednesday night- dance and music/ contact Jan
- Bette Midler CD
- Copy of poster from Michael e-mailed out to all

***American Rosies***  
**REHEARSAL REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> 8.28.06
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time(s):</b> 6:30-10:30
<b>Rehearsal Number(s):</b> 6	<b>Location(s):</b> Jelkyl Theatre
<b>Type of Rehearsal(s):</b> Working	<b>Detained by:</b> n/a
<b>Late:</b> N/A	<b>Excused:</b> Laura, Sarah
<b>Accidents/Injuries:</b> n/a	<b>Actor's Called:</b> All

<b>Start:</b>	6:30	7:46	8:57					
<b>Stop:</b>	7:39	8:45	10:30					
<b>Total:</b>	69 min	59 min	93 min					

<b>Running Time</b>	<b>Running Time</b>
Act I- 60 min	

<b>Rehearsal Notes:</b>	
<ul style="list-style-type: none"> <li>• Tonight we worked Act I without music and then ran the Act. We were missing a few people but the actors have become quite adept at picking up for each other.</li> <li>• <b>Our next rehearsal is Tuesday August 29, 2006 from 8:00- 10:30 in Jelkyl</b></li> <li>• <b>Scenes to Work-</b> <ul style="list-style-type: none"> <li>• New movement for Mildred in Assembly Line</li> <li>• End of 1.3- blocking</li> <li>• Joe and Rosemary</li> <li>• Pg 13- Bucking Bars</li> <li>• 1.11</li> <li>• Welding Boss and Rosemary</li> </ul> </li> </ul>	
<b>Scenery:</b>	<b>Props:</b>
<ul style="list-style-type: none"> <li>• Can we please have the front steps to the SL platform or something to substitute for them until they're built?</li> </ul>	<ul style="list-style-type: none"> <li>• Clipboard for Michael P</li> <li>• Tool list for 1.22</li> </ul>
<b>Lights:</b>	<b>Sound/Music:</b>
<ul style="list-style-type: none"> <li>• n/a</li> </ul>	<ul style="list-style-type: none"> <li>• Record Michael's speech on pgs 4-5</li> <li>• The Dixie music will be "Lonesome Highway"</li> <li>• Marcella will take the first solo in "Rosie..." as Maggie isn't actually a riveter at that point</li> </ul>
<b>Costumes:</b>	
<ul style="list-style-type: none"> <li>• Please contact Katharine to set up time for fittings THIS week.</li> </ul>	
<b>Notices Given/Received:</b>	
<ul style="list-style-type: none"> <li>• Rehearsal tomorrow night will start at 8:00</li> <li>• Musical Theatre students must audition for the musical review.</li> <li>• Patton will cast 3 freshman (2 women, 1 man) to add to crowd scenes and to understudy.</li> <li>• Michael P. will e-mail everyone the poster information, please send it out as e-invites to people for the show</li> </ul>	
<b>SM/Miscellaneous/Memos:</b>	
<ul style="list-style-type: none"> <li>• 3 Copies for new cast members</li> <li>• Masking tape and a ruler/ yard stick</li> <li>• Spike the boxes</li> <li>• Freshman will be able to help move boxes</li> <li>• Remember to push in chairs</li> <li>• Preset list</li> </ul>	

**American Rosies**  
**REHEARSAL REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> 8.29.06
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time(s):</b> 8:00-10:30
<b>Rehearsal Number(s):</b> 7	<b>Location(s):</b> Jelkyl Theatre
<b>Type of Rehearsal(s):</b> Working	<b>Detained by:</b> Auditions
<b>Late:</b> N/A	<b>Excused:</b> Michael P.
<b>Accidents/Injuries:</b> n/a	<b>Actor's Called:</b> All

<b>Start:</b>	8:15	9:45						
<b>Stop:</b>	9:33	10:30						
<b>Total:</b>	78 min	45 min						

<b>Running Time</b>	<b>Running Time</b>

<b>Rehearsal Notes:</b>	
<ul style="list-style-type: none"> <li>• Work Joe and Rosemary's scenes</li> <li>• Work Richard and Jane</li> <li>• <b>Our Next rehearsal is from 7:30-10:30 on August 30, 2006 in Jelkyl</b></li> </ul>	
<b>Scenery:</b>	<b>Props:</b>
<ul style="list-style-type: none"> <li>• Could we get felt sliders on the bottom of the chairs in the kitchen?</li> <li>• Thank you for the steps</li> </ul>	<ul style="list-style-type: none"> <li>• Basket</li> <li>• Green beans</li> <li>• Knitting needles/ yarn</li> <li>• Leg make up</li> </ul>
<b>Lights:</b>	<b>Sound/Music:</b>
<ul style="list-style-type: none"> <li>• n/a</li> </ul>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>
<b>Costumes:</b>	
<ul style="list-style-type: none"> <li>• Dan has a lot of coveralls, is this the sort of thing that the men would be wearing, he's willing to share his for the show.</li> </ul>	
<b>Notices Given/Received:</b>	
<ul style="list-style-type: none"> <li>• Our TBA rehearsal on September 16<sup>th</sup> (Saturday) is now a set rehearsal from 12:00-6:00.</li> <li>• Patton saw some great freshman auditions and we'll be getting three new cast members in a few days</li> <li>• Our rehearsal on Thursday August 31<sup>st</sup> will start at 7:00 PM</li> </ul>	
<b>SM/Miscellaneous/Memos:</b>	
<ul style="list-style-type: none"> <li>• Jitterbug- principles Emily, Brian, Maggie, Mike L.</li> <li>• Our rehearsal on Thursday August 31<sup>st</sup> will start at 7:00 PM</li> </ul>	

**American Rosies**  
**REHEARSAL REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> 8.30.06
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time(s):</b> 7:30-10:30
<b>Rehearsal Number(s):</b> 8	<b>Location(s):</b> Jelkyl Theatre
<b>Type of Rehearsal(s):</b> Music and Dance	<b>Detained by:</b> Meeting
<b>Late:</b> N/A	<b>Excused:</b> N/A
<b>Accidents/Injuries:</b> n/a	<b>Actor's Called:</b> All

<b>Start:</b>	8:00	9:05	10:12						
<b>Stop:</b>	8:57	10:07	10:32						
<b>Total:</b>	57 min	62 min	20 min						

<b>Running Time</b>	<b>Running Time</b>

**Rehearsal Notes:**

- Tonight was music and dancing, many, many thanks to Jan and JR who taught us the Jitterbug
- We worked all the group songs and "When the Nylons Bloom Again"
- Costumes came and measured the whole cast very quickly, it was great!
- **Our Next rehearsal is from 7:00-10:30 on August 31, 2006 in Jelkyl**

**Scenery:**

- N/A

**Props:**

- N/A

**Lights:**

- n/a

**Sound/Music:**

- N/A

**Costumes:**

- Thanks for the nylons. For the show we'll need thigh-highs for the number, they didn't have full panty hose then. What we have will work well for rehearsals.

**Notices Given/Received:**

- Cast list for the show will be posted tomorrow morning by the downstage in Harmon.

**SM/Miscellaneous/Memos:**

- Program thanks to Jan
- Who's missing music?- 6 copies White Cliffs of Dover
- Preshow checklist- UNPLUG PHONE!



**American Rosies**  
**REHEARSAL REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> 8.31.06
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time(s):</b> 7:00-10:30
<b>Rehearsal Number(s):</b> 9	<b>Location(s):</b> Jelkyl Theatre
<b>Type of Rehearsal(s):</b> Working	<b>Detained by:</b> n/a
<b>Late:</b> N/A	<b>Excused:</b> Michael, Mike
<b>Accidents/Injuries:</b> n/a	<b>Actor's Called:</b> All

<b>Start:</b>	7:00	8:27	9:14					
<b>Stop:</b>	8:15	9:06	10:30					
<b>Total:</b>	75 min	39 min	76 min					

<b>Running Time</b>	<b>Running Time</b>

<p><b>Rehearsal Notes:</b></p> <ul style="list-style-type: none"> <li>• Tonight we worked through the show, ending just before the second machine scene in Act II</li> <li>• We added in two new cast members, Kari and Ryan- Ryan was standing in for Michael P. and did a good job</li> <li>• We also worked on music tonight</li> <li>• Scenes to be worked             <ul style="list-style-type: none"> <li>- Pearl Harbor</li> <li>- Don't get around much...</li> <li>- Shining Hour</li> <li>- Blocking into Radio Announcement</li> <li>- Work with box movers in car</li> <li>- End of Assembly Line</li> <li>- Weekend Leave/ Condom scene (how often can I write that in a rehearsal report? Couldn't resist ☺)</li> </ul> </li> </ul>	
<p><b>Scenery:</b></p> <ul style="list-style-type: none"> <li>• There will be people standing on the boxes now</li> <li>• Can we get a little padding on the far left front step on the stage left platform? The actors keep catching it</li> <li>• Production Meeting 3:30 Friday September 1, 2006</li> </ul>	<p><b>Props:</b></p> <p>Production Meeting 3:30 Friday September 1, 2006</p>
<p><b>Lights:</b></p> <p>Production Meeting 3:30 Friday September 1, 2006</p>	<p><b>Sound/Music:</b></p> <ul style="list-style-type: none"> <li>• Boogie Woogie has been replaced by Don't Sit Under the Apple Tree. Maggie, Sarah and Hassie will be the only singers.</li> <li>• Production Meeting 3:30 Friday September 1, 2006</li> </ul>
<p><b>Costumes:</b></p> <ul style="list-style-type: none"> <li>• Brian will need a tie on pg. 36</li> <li>•</li> </ul> <p>Production Meeting 3:30 Friday September 1, 2006</p>	

**Notices Given/Received:**

- Terri has a sign up sheet for individual meeting times to work on music, everyone with a solo MUST sign up and show up for the meeting times, Katharine will be keeping track. \
- **Our next rehearsal is Sunday September 3 from 5:00-10:30.** This will be the first rehearsal OFF BOOK. Katharine will meet with people early to run lines if they are interested. Line notes will be e-mailed out the day following rehearsal.
- Our brush up rehearsal for the 21<sup>st</sup> of October will be on the 19<sup>th</sup> starting at 7:00. Everyone must attend.

**SM/Miscellaneous/Memos:**

- Ground Plan for Patton
- Glotape steps
- Modify performance calendars with brush up listed
- Whitney will arrive at 8:15 on Sunday.
- Production Meeting 3:30 Friday September 1, 2006

**American Rosies**  
**REHEARSAL REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> 9.3.06
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time(s):</b> 5:00-10:30
<b>Rehearsal Number(s):</b> 10	<b>Location(s):</b> Jelkyl Theatre
<b>Type of Rehearsal(s):</b> Working	<b>Detained by:</b> n/a
<b>Late:</b> N/A	<b>Excused:</b> Ryan
<b>Accidents/Injuries:</b> n/a	<b>Actor's Called:</b> All

<b>Start:</b>	5:00	6:45	8:08	9:43				
<b>Stop:</b>	6:35	8:01	9:35	10:30				
<b>Total:</b>	95 min	76 min	87 min	47 min				

<b>Running Time</b>	<b>Running Time</b>
---------------------	---------------------

<b>Rehearsal Notes:</b>	
<ul style="list-style-type: none"> <li>• Tonight was our first rehearsal off book and we worked- pretty quickly- through the whole show and then fixed some scenes. Things went well, the actors are continuing to work on lines and will start receiving line notes on Tuesday, because there are just too many right now, and they are continuing to improve.</li> <li>- Scenes Left to work             <ul style="list-style-type: none"> <li>Pg. 18-21</li> <li>End of USO</li> <li>Pg. 16- Rosemary's letter</li> </ul> </li> </ul>	
<b>Scenery:</b>	<b>Props:</b>
<ul style="list-style-type: none"> <li>• The rear bottom step on the factory platform is bowing, it may just need one more screw.</li> <li>• A nail is poking out of the SLUS edge of the kitchen platform- see Kat for the specific location</li> </ul>	<ul style="list-style-type: none"> <li>• Patton has found the perfect laundry basket- \$5 at Family General</li> <li>• Thank you for rehearsal props.</li> </ul>
<b>Lights:</b>	<b>Sound/Music:</b>
<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• <i>I'M DOING IT FOR DEFENSE WILL BE CHANGED TO "YOU'RE IN THE ARMY MR. JONES."</i></li> <li>• Also, has Terri found the music for <i>Don't Sit Under the Apple Tree</i>?</li> <li>• Where is/was the sign up sheet for actors to practice with Terri? Where was Terri?</li> </ul>
<b>Costumes:</b>	
<ul style="list-style-type: none"> <li>• N/A</li> </ul>	
<b>Notices Given/Received:</b>	
<ul style="list-style-type: none"> <li>• <i>Our next rehearsal is Monday September 4, 2006 from 6:30-10:00 in Jelkyl Theatre</i></li> </ul>	
<b>SM/Miscellaneous/Memos:</b>	
<ul style="list-style-type: none"> <li>• Betsy- not here Monday night</li> <li>• Christina's e-mail- sweetart8706@yahoo.com</li> </ul>	

***American Rosies***  
**REHEARSAL REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> 9.3.06
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time(s):</b> 7:30-10:30
<b>Rehearsal Number(s):</b> 12	<b>Location(s):</b> Jelkyl Theatre
<b>Type of Rehearsal(s):</b> Working	<b>Detained by:</b> n/a
<b>Late:</b> Kari 9:00 (grad. meeting)	<b>Excused:</b> Katherine
<b>Accidents/Injuries:</b> n/a	<b>Actor's Called:</b> All

<b>Start:</b>	7:30	8:50	10:05						
<b>Stop:</b>	8:40	9:55	10:27						
<b>Total:</b>	70 min	65 min	28 min						

<b>Running Time</b>	<b>Running Time</b>

**Rehearsal Notes:**

- Sign up scene p. 9-10
- They're either too... p.19
- P.10 – transition
- Add bathroom line p.17
- Rosemary's monolog p.26
- Box Moving

**Scenery:**  
N/A

**Props:**

- One more pair of nylons.

**Lights:**

- Light for Terri by piano

**Sound/Music:**

- Need Car Horn
- Don't get around much anymore- added a solo part for Sara

**Costumes:**

- N/A

**Notices Given/Received:**

- Our next rehearsal is Thursday September 7, 2006 from 7:30-10:30 in Jelkyl Theatre

**SM/Miscellaneous/Memos:**

- Katherine will not be here Thursday or Sunday
- Find out sign placement from Phil
- New music will be handed out Thursday

***American Rosies***  
**REHEARSAL REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> 9.7.06
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time(s):</b> 7:30-10:30
<b>Rehearsal Number(s):</b> 13	<b>Location(s):</b> Jelkyl Theatre
<b>Type of Rehearsal(s):</b> Working	<b>Detained by:</b> n/a
<b>Late:</b> N/A	<b>Excused:</b> Katherine
<b>Accidents/Injuries:</b> n/a	<b>Actor's Called:</b> All

<b>Start:</b>	7:30	8:10	9:25					
<b>Stop:</b>	8:05	9:14	10:17					
<b>Total:</b>	35 min	64 min	52 min					

<b>Running Time</b>	<b>Running Time</b>
---------------------	---------------------

<b>Rehearsal Notes:</b>	
<ul style="list-style-type: none"> <li>• All scene changes</li> <li>• Red Cross Scene</li> <li>• Lay off Scene</li> <li>• Bonds Today</li> <li>• Placement in God Bless America</li> <li>• P.72</li> </ul>	
<b>Scenery:</b>	<b>Props:</b>
	<ul style="list-style-type: none"> <li>• Ring on necklace for Caroline.</li> </ul>
<b>Lights:</b>	<b>Sound/Music:</b>
<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• Get music for in between scenes</li> <li>• Sound effects</li> </ul>
<b>Costumes:</b>	
<ul style="list-style-type: none"> <li>• N/A</li> </ul>	
<b>Notices Given/Received:</b>	
<ul style="list-style-type: none"> <li>• Our next rehearsal is Sunday September 10, 2006 from 5:00-10:30 in Jelkyl Theatre</li> </ul>	
<b>SM/Miscellaneous/Memos:</b>	
<ul style="list-style-type: none"> <li>• The richest white man doesn't need a cane</li> <li>• Many people will be late to rehearsal Sunday night.</li> </ul>	

**NOTES FROM THURSDAY'S REHEARSAL  
FRIDAY, SEPTEMBER 08, 2006  
FROM PATTON**

**ACT ONE**

1. **WHERE IN THE WORLD** Nice opening scene **P3 MARCELLA** – don't forget to cross yourself on Jane's "God help us."
2. **ISN'T IT ROMANTIC Pg 3 ALL women in "Isn't it Romantic"** – You are playing girls who just graduated from High School. They are 18. You really do not have to "act" young. Please look over your lines. Some of them have been learned wrong. **WINIFRED: FAT LOT OF GOOD ROMANTIC SONGS WILL DO.** All of you need to look at the blocking as well as the words. We've worked it several times so you won't get in a line and yet... You still get in a line. Please do not. Be aware of where you are and where everyone else is.
3. **Carolyn** – **SLOW DOWN.** I could not understand most of what you said you went so fast and were so soft.
4. **THE CALL GOES OUT – REMEMBER PEARL HARBOR** is a fighting song – a rally. "They *died* for liberty" – You're angry about what has happened to your country and you are literally working up your courage. So sing with attitude.
5. **UNITED WE STAND – MICHAEL P** first line needs to be louder and get in there faster. Book upstage quickly to get the signs unfurled. Jamie and Michael – in the rally make sure you pull a specific person in with each chant. And the audience. **ALL** – The joint line "We're going to work!" is very high and shrill. **OUCH.**
6. **REMINDER** – At some point soon we need to work all the scene changes with travel music and box moving. The end of "This is my country" was kind of a train wreck. Michael and Dan enter from up center.
7. **MUSIC** – Lonesome Highway? This Train?
8. **MEN BUILD THINGS** – **MICHAEL P** try putting a smile on your face during this whole scene so you don't get cranky at Richard. You have to depend on him "getting it". **Work the top of 15** – OH!!! Kelley slow down... I had no idea what you were saying.
9. **MUSIC** – we have to have travel time after **ROSIE THE RIVETER.** Wait a beat after the song is over and the applause starts, play out "We're making history working for victory Rosie the Riveter."
10. **TOO MUCH OF YOU** – We'll work at 4 on Sunday.
11. **THEY'RE EITHER TOO YOUNG OR TOO OLD** – **HAVE FUN!** Note to Katharine – we did some major reblocking of this scene. **POLLY** – you are NOT happy about getting an engagement ring. The more you extend your vowels in words like "All right", "Well" etc. the funnier it is. **CAROLINE** – You talked like a bat out of hell. Too soft and too fast. **SLOW DOWN**
12. **MUSIC – FIX LIST** – Pick up the pace of the song!!! It's a fun song. Make fun of all the choice you no longer have. **Polly** – at some point you need to start enjoying the song too. **TERRI** – again after the song ends and the applause starts just play the last "They're either too young or too old" phrase again.
13. **LOSING MY RELIGION** - **EMILY** Dixie says thank you, please extend your hand to her and shake it. **KELLY** – Ticht fest up there. **MICHAEL L, Mr. Long** is getting better. Make his pace crisper and stand big – with your toes forward. **DORIS** – "Oh no" is a whisper. Dixie, you are tearing it up. Diction on "why doncha go ahead" and "I've gotcher application"
14. **MUSIC** – Need a Dixie theme to play out for travel.



**ACT TWO**

1. **ST. LOUIS AT WAR** – This is another group scene that we have worked a lot so that the stage picture is interesting but you tend to forget what we've done and stand clumped in a line. The energy and pace are good tho', as is the dancing. **THIS IS A LINE CHANGE** Page 46:  
**Mildred** – My boyfriend is forced to buy a 25 cent week-end street car pass.  
**Brian** – I get to spend the night on the back of owl cars.  
**Mildred** – Or he sleeps in rail-road depots. **OR** –  
**Brian** – Back seats of idle taxis  
**BOTH** – Or in Parks.  
 At the end of the scene **everyone** should exit up center or stage right for the Bomb Drill. A couple of you are going out stage left where Lillian needs to enter.
2. **BOMBING DRILL** – BECCA what happens if you make Lillian a little more wide eyed and her mother less judgemental?
3. **MUSIC** – American Patrol starts as soon as you hear the second whistle. Page 47
4. **THE RICHEST WHITE MAN** – does NOT get a cane. Watch reruns of Dallas. He's JR at his most charming. DIXIE can enter earlier- on the second whistle.
5. **THE USO** – pg 48 CAROLINE, this is not a race. SLOW down. You are telling a story – enjoy it. **THIS IS A LINE CHANGE:** Caroline top of 49 Change “sure” to “But I...” Ticht alert. MICHAEL L “May I have” not Can. Posture is better. Exaggerate the upright posture this week and lets see what happens. KELLY – Stay behind Caroline. **WORK THE END OF THIS SCENE.**
6. **WRESTLING AT THE KEIL** – RICHARD – “We must have uniforms” shout that out as soon as you see Larry. LARRY – where did you “gEt” that idea not gIt. DAN – I'll regret saying this – but Dan could you make it more obvious when you first see Jane? One clean clear OHMYGOD moment? We can always pull it back. **WORK** “Let's FALL in love OOOO” This is an hysterical scene but if we clean it up it will be twice as funny.
7. **MUSIC** – After MICHAEL P says “Feminine artifices of color and style are distracting influences!” you should play the last 8 bars of LETS FALL IN LOVE or whatever sounds good in 5 seconds.
8. **BEDPANS & CONDOMS** – SISTER DIXIE you dropped the line “Jeepers indeed... at all!” Please tighten the cues from “Sit down work through to the end of the page. **WORK** MILDRED'S CROSS. LILLIAN don't forget to scream with each one of LOLady yells. Lillian – your character is scripted so that she can look dead on at someone and flip her head 90 degrees and talk to the audience and flip back. **WORK:** Clean up of handing off of condoms.
9. **MUSIC SOLO** – Any Bonds Today – **work work work**
10. **RATIONS AND NYLONS PG 57** – POLLY – this may be an old note but check your third line on page 57. LADIES – these women are WORKING – it's their one day off and they have no time to waste so keep that pace up and bubbly. MARCELLA – Please look at the second line on pg 58. I don't know what you said but it wasn't what I wrote. CAROLINE – same note speed and volume. Do not have to play her as young. She's you if you'd been born 60 years earlier. JANE check the last line on the page. 59 MARCELLA Ticht alert. Two in the first line. CAROLINE & JANE look at the two lines immediately after SPAM. You've been playwriting two runs in a row.
11. **MUSIC WORK** – **When the Nylons Bloom** – FASTER CLEANER CHANGE BLOCKING
12. **IT GETS ON OUR NERVES** – MICHAEL P – The word you missed was “efficiently”. JAMIE always be at least slightly and sometimes greatly amused by Marcella's cursing. Not judgmental. It's part of her charm.
13. **MUSIC** – Please set the pace of THE WORK scene faster. **WORK THE SCENE**



14. **ROMANTIC LETTERS** – CAROLINE get down the stairs faster. **WORK THAT EXCHANGE**
15. **PS I LOVE YOU** – is lovely.
16. **REMARKABLE DEMONSTRATION** - MICHAEL P no fig leaf. Personally very proud of this because it is your job. **MUSIC** under needs to be up higher.
17. **WE'VE PROVED OURSELVES** – JAMIE – Wait for the music tag to play out to say line. MICHAEL P Industrial casualties – these are your people getting hurt. Personalize. SARA lines page 68 about the scalp. JAMIE – diction acting and thinking. **ING. FIX/WORK/ REBLOCK the reprise of ROSIE THE RIVETER.**
18. **SCENE CHANGE** – page 69 ????
19. **MUSIC & ACTORS** – Faster into the carpool. JAMIE talk as soon as music establishes. HASSIE you need to step closer to SARA in order to be seen.
20. **MUSIC** - Patriotic music needs to cover the women as they leave. Out when the last one has clumped off. Warning I may make a line change on page 71 involving Larry & Caroline. **WORK THE END OF GOD BLESS AMERICA**
21. **MUSIC & DANCE** – **We must work the celebration.**
22. **LINE CHANGE JAMIE pg 72** – “I suppose President Truman and Congress really have a big job of getting people and business adjusted to peace-time work.”
23. **FIX/WORK page 73**
24. **LINE CHECK** – Sara top line page 74
25. **RE-BLOCK end of act.**
26. **WORK JOE & ROSEMARY SCENES end of rehearsal.**

**American Rosies**  
**REHEARSAL REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> 9.10.06
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time(s):</b> 5:00-10:30
<b>Rehearsal Number(s):</b> 14	<b>Location(s):</b> Jelkyl Theatre
<b>Type of Rehearsal(s):</b> Working	<b>Detained by:</b> n/a
<b>Late:</b> Michael P. 6:33, Sarah 9:07, Betsy 5:29	<b>Excused:</b> Katharine, Ryan, Kelly, Brian
<b>Accidents/Injuries:</b> n/a	<b>Actor's Called:</b> All

<b>Start:</b>	5:00	5:22	7:05	8:34					
<b>Stop:</b>	5:15	6:36	8:20	9:30					
<b>Total:</b>	15 min	64 min	75 min	56 min					

<b>Running Time</b>	<b>Running Time</b>

<b>Rehearsal Notes:</b> <ul style="list-style-type: none"> <li>- Work List <ul style="list-style-type: none"> <li>Apple Tree</li> <li>Malt Shop</li> <li>Larry and Richard</li> <li>P. 11</li> <li>Making Believe Intro</li> </ul> </li> </ul>	
<b>Scenic:</b> N/A	<b>Props:</b> <ul style="list-style-type: none"> <li>• Blue Print</li> <li>• One more pair of nylons</li> </ul>
<b>Lights:</b> <ul style="list-style-type: none"> <li>• Is there a possibility of a spot light?</li> </ul>	<b>Sound/Music:</b> <ul style="list-style-type: none"> <li>• P. 71- take it down</li> <li>• Rock a bye Baby</li> <li>• Added song for Hassie after "...lost my religion..." "Further Along"</li> </ul>
<b>Costumes:</b> <ul style="list-style-type: none"> <li>• N/A</li> </ul>	
<b>Notices Given/Received:</b> <ul style="list-style-type: none"> <li>• Next rehearsal is Wednesday September 13, 2006 at 7:30 PM</li> </ul>	
<b>SM/Miscellaneous/Memos:</b> <ul style="list-style-type: none"> <li>• Tape DS edge of light DS so the actors won't cross it</li> </ul>	

**American Rosies**  
**REHEARSAL REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> 9.13.06
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time(s):</b> 7:30-10:30
<b>Rehearsal Number(s):</b> 15	<b>Location(s):</b> Jelkyl Theatre
<b>Type of Rehearsal(s):</b> Working	<b>Detained by:</b> n/a
<b>Late:</b> Betsy 8:15	<b>Excused:</b> N/A
<b>Accidents/Injuries:</b> n/a	<b>Actor's Called:</b> All

<b>Start:</b>	7:30	8:32	9:48				
<b>Stop:</b>	8:25	9:38	10:43				
<b>Total:</b>	55 min	65 min	65 min				

<b>Running Time</b>	<b>Running Time</b>
Act I- 65 minutes	Act II- 48 minutes

<b>Rehearsal Notes:</b>	
<ul style="list-style-type: none"> <li>• Worked scenes remaining from last rehearsal</li> <li>• Work List <ul style="list-style-type: none"> <li>• Any Bonds Today?</li> <li>• Hassie</li> <li>• Pg. 21</li> <li>• Pg. 48</li> <li>• Pg 56- travel music into scene and out of scene</li> <li>• Pg 60- Nylons</li> <li>• Pg 71- Blocking God Bless America</li> <li>• Pg 72- Chatanooga Choo Choo</li> <li>• Pg 74- blocking</li> </ul> </li> </ul>	
<b>Scenic:</b>	<b>Props:</b>
<ul style="list-style-type: none"> <li>• Banner pg 21 with Negro rights statement</li> </ul>	<ul style="list-style-type: none"> <li>• Pg 23- old novel</li> </ul>
<b>Lights:</b>	<b>Sound/Music:</b>
<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>
<b>Costumes:</b>	
<ul style="list-style-type: none"> <li>• N/A</li> </ul>	
<b>Notices Given/Received:</b>	
<ul style="list-style-type: none"> <li>• Next rehearsal is Thursday September 14, 2006 at 7:30 PM in Jelkyl</li> <li>• Please be on time for rehearsal</li> <li>• The last rehearsal to call line is Saturday September 16<sup>th</sup></li> <li>• There will be no more excused absences unless there is serious illness or a death in the family</li> </ul>	
<b>SM/Miscellaneous/Memos:</b>	
<ul style="list-style-type: none"> <li>• Christina needs to leave before 4:30 on September 23<sup>rd</sup> during Dry Tech</li> <li>• Saturday- Kelly 15 minutes late, Kari may be a few minutes late</li> </ul>	

**AMERICAN ROSIES REHEARSAL NOTES**  
**Wednesday, September 13, 2006**

**ACT ONE**

Scene 1 – Where in the World

Good.

MARCELLA – You are Catholic w/ Jane You also make the sign of the cross with her

Scene 2 – ISN'T IT ROMANTIC

JEANNETTE – slow down “I think the idea of War is exciting”

CAROLINE – Slow motion “Every home with .... for my brother.” FACE OUT

ALL Except Caroline – FREEZE when Caroline crosses out to say “Women are actually...”  
Unfreeze when the announcement comes on.

Scene 3: REMEMBER PEARL HARBOR

On the song you should all look fighting mad. Determined to win. Less smiles.

Scene 4: HEART OF THE HOME

Keeps getting better –thank you both.

JOE pg 5 “They are calling...” Need more volume. Most of your soft lines are hard to hear.

WORK LIST pg5– Clean up the cross on “Factories”

JOE pg 6 – this is a change. After you yell “NO” and she looks so startled. Say “I’m sorry...”  
The rest of it is about trying to not to cry when you tell her all these things you so desperately feel. Volume up on your last two lines.

SCENE 5: UNITED WE STAND

We’ll time your entrance with the lights.

RICHARD – God didn’t make women to WORK. He made them to be MOTHERS.

MICHAEL – Given circumstances not in script. This is the first time you’ve met Richard. As yet, you don’t know about his special qualities. You are nice. Smile. You are charming. Smile. You are somewhat stunned. You do get to discipline him vocally with “Your attitude...this war!”

LARRY 7 – Total war takes ALL [women in audience]

DIXIE 7 – Let’s see a flash of Dixie’s resolution with “It is inane to be selling... war.” [Cut does seem]

ALL WOMEN – pg9 Follow Jamie’s pitch on “We’re going to war!” When you screech it high pitch – it sounds like a cacophony of hell and b. and invasion of Minnie Mice

MUSIC – Strike up the band much better. Band hands need to look the same.

SCENE 6 - THE SIGN UP

LARRY: Let Marcella get out the words alphabet government. Big joke for the WWII buffs.

KARI – In the may lay of that scene – move the box during all that. You’ll be behind the crowd.

SCENE 7 NOTHING FOR YOU

WHITE GIRL pg 10 Don’t forget your pasted on smile for the first two lines.

BOTH – Very nice scene

**MUSIC AND LIGHTS – Let’s move Hassie’s solo “Further Along” to this point tonight**

SCENE 8 – MEN BUILD THINGS

Gentlemen wait until Whitney clears before you start talking.

Nice Scene

SCENE 9 BUCKING RIVETS

MARCELLA – Wait until Richard comes to a grinding halt to say “This... instructor.”

WORK – somewhere else. Oh. Much closer Cross Mental Bridges faster

MILDRED – My head is aching. VOLUME – did not hear it at all.

LILLIAN & POLLY – when the choking scene starts one of you needs to grab the rivet gun and put it down. Right now it just vaporizes.

MUSIC – There was something that sounded off with the piano on Rosie the Riveter

MUSIC – Don’t forget TRAVEL MUSIC

SCENE 10 TOO MUCH OF YOU

ROSEMARY's lower range is really finding its groove! General note for you on that is – now that you have her in a lower range and once you are confident that you can keep her there, start adding Rosemary's feistiness, teasing and energy back into it. (Those are emotions that make you go higher so I understand your pulling back.) ROSEMARY is Sweet, Energetic, Relentlessly Cheerful and very Sensual.

MUSIC – I don't know how to say this musically but Rosemary would you try starting the song very softly. Put the tone in a different part of your head.

SCENE 11 – THEY'RE EITHER TOO YOUNG OR TOO OLD.

Over all a very nice scene – It is in 3 parts. Macella – Polly – Caroline. Pick up the pace in the Polly part. POLLY I adored your Weeeeeelllllll – all of that fumbling around. JANE get up there a bit earlier. POLLY is trying to get out of finishing her sentence to Marcella, she turns around and runs smack into Jane. POLLY “Then you feel guilty if you don't never mind.” Run together.

ALL – The “We” was heaven

CAROLINE – You don't have to turn and look at them. Simplify her physically. Face out.

MUSIC – WORK THE SONG

MUSIC – we need travel music after.

SCENE 12 – LOSING MY RELIGION

LARRY – “To that end...” came out “Tuhat”

KARI – After you place the box – I need you to take one more step upstage.

MAXINE- Slow down your monologue “Well, then I'll... Maxine sent.”

MAXINE & DIXIE – Maxine needs to offer to shake hands first. Let it mean something to Dixie.

DIXIE pg 23 line note “I am supposed to give it to Mr. Long personally.”

MR. LONG pg 24 – Be more dismissive on “Well perhaps there has been...”

POSTURE more upright. Remember to use it to try to subtly intimidate her.

MR. LONG pg 25 “... why doncha go...” Still gets you but overall the diction is better.

MUSIC pg 26 – MOVE SOLO to first Dixie scene and replace with Travel Music

SCENE 13 HUSBAND OF A CAREER WOMAN

Doing well. Remember: Graceful arms. Same notes as before only volume got a bit soft on this one.

SCENE 14 FLAT TIRES

Fabulous! Brian you are popping up at all the right times.

MUSIC – Merry Oldsmobile may be replaced with a recording.

SCENE 15 GOING NEGRO

Fabulous

SCENE 16 I'M ALL RIGHT

MICK – Love the belly scratching. Keep it.

MICK – Yes! But you're JUST a woman.

Fabulous

SCENE 17 THE WARBLING WELDERS:

WELDING BOSS much better at the top of it.

Good Scene.

Welding Boss “YEAH. I know.” It's funnier.

BRIAN – Thank you for NO. NO DAMES.

MUSIC FIX/WORK DON'T GET AROUND MUCH ANYMORE

This song is so great until you all kill the word “Heard...”

Scene 18 – STICKING TOGETHER

Great scene. BRIAN good turn around take.

ALL You've started to drown out the wrench line again. POLLY stand up to say it.

Jeepers Creepers is very fun. Travel music out.

SCENE 19 THE JOHNNY

CAROLINE Thank you for the pace on that one. Since the Box is there make it be the Johnny.

SCENE 10 I WON'T LIE

MARCELLA pg 36 "I don't NEED your permission!" You always say WANT – big difference in meaning. Also this is where your temper starts to escalate.

MR. WASHBURN AND MARCELLA – Relationship is getting much better.

MARCELLA – When you grab BOSS – Let's try stepping up on the box – use both hands and pull him up by his tie. Keep him up. Otherwise there is no reason for Mr. W to say "Put him down." Best choking I've heard Brian.

This scene is delightful.

Mr. Washburn 2<sup>nd</sup> talk with the BOSS needs to be about one second long. The Boss is terrified and wants out of there!

MR WASHBURN don't get so far off stage for last Yep. It has to be a note of friendship/respect between you two.

MUSIC Thank you for Rosie the Riveter Travel Music.

SCENE 21 TOOL ROOM

LILLIAN "This is a wrench" Imitate a man with a low IQ

Ticht on "Oh. Sure."

More insulted and less worldly on "Oh! Well! I've..." [Just remember the first night Mike changed the hand motion.]

SCENE 22 INNOVATION ON THE LINE

LARRY - Slow down and you will get the words out.

MILDRED – I can't hear your machine noise.

JANE – "We can take turns... every half hour." Yell over the noise. Really.

CAROLINE - check the words

INSPECTOR BRIAN pg 41 – Winifred's BOOM is the last step – finished product. Check that out as the finished product.

GREAT SCENE!!!

ALL – Remember the noise you make ends after you say "He says we're doing fine!!"

SCENE 23 – THE TELEGRAM

CAROLINE – pg 42 line "And a man far from home ... fighting for." Personalize this – your man is fighting to keep you free and safe.

MUSIC WORK – THIS WILL BE YOUR SHINING HOUR.

Marcella the song sounds lovely. I want to futz with the blocking just a bit so that you can literally sing each line to her as a means of giving her a life line.

SCENE 24 ANGELS WITH DIRTY FACES

JEANNETTE – First line.

POLLY – Prouder and louder on Feminine fingers – this is the same woman who shouted MICK down.

CAROLINE – There are certain things that let you know you make a difference. "Angles with dirty faces" is one of them. Be proud and have more volume

SCENE 25 DEAR SANTA

Lovely as always

MARCELLA – when Jane starts back toward the platform, you should also. If not slightly earlier.

SCENE 26 THE END IS NOT YET IN SIGHT

MARCELLA say "The neighborhood is filled with ...killed in action."

JANE say "We are always aware of the possibility of receiving a letter from a loved one who is already dead." [we won't keep it if its too much just want to try it.]

LARRY – This is your very best and most honest monologue. I love it.

**American Rosies**  
**REHEARSAL REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> 9.14.06
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time(s):</b> 7:30-10:30
<b>Rehearsal Number(s):</b> 16	<b>Location(s):</b> Jelkyl Theatre
<b>Type of Rehearsal(s):</b> Working	<b>Detained by:</b> n/a
<b>Late:</b> Whitney (flat tire)	<b>Excused:</b> N/A
<b>Accidents/Injuries:</b> n/a	<b>Actor's Called:</b> All

<b>Start:</b>	7:30	8:40	10:00					
<b>Stop:</b>	8:32	9:54	10:32					
<b>Total:</b>	62 min	74 min	32 min					

<b>Running Time</b>	<b>Running Time</b>

<b>Rehearsal Notes:</b>	
<ul style="list-style-type: none"> <li>• Worked scenes remaining from last rehearsal</li> <li>• Work List</li> <li>• Pg 5 factories cross</li> <li>• United we stand, with lights</li> <li>• strike up the band, choreography</li> <li>• Move Dixie solo</li> <li>• Somewhere else</li> <li>• Marcella/ Boss scene</li> </ul>	
<b>Scenic:</b>	<b>Props:</b>
<ul style="list-style-type: none"> <li>• Thanks for the boxes, they may need some sanding</li> </ul>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>
<b>Lights:</b>	<b>Sound/Music:</b>
<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>
<b>Costumes:</b>	
<ul style="list-style-type: none"> <li>• We're taking publicity photos on Sunday night, could we get Rosie things for the principle women, Mike Lara and Dan?</li> </ul>	
<b>Notices Given/Received:</b>	
<ul style="list-style-type: none"> <li>• Next rehearsal is Saturday September 16, 2006 at 12:00 PM in Jelkyl</li> <li>• Michael P is recording voiceovers tomorrow at 3:00</li> <li>• Publicity photos on Sunday night</li> </ul>	
<b>SM/Miscellaneous/Memos:</b>	
<ul style="list-style-type: none"> <li>• Line notes</li> <li>• Glo Tape</li> </ul>	

**American Rosies**  
**REHEARSAL REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> 9.16.06
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time(s):</b> 7:30-10:30
<b>Rehearsal Number(s):</b> 17	<b>Location(s):</b> Jelkyl Theatre
<b>Type of Rehearsal(s):</b> Working	<b>Detained by:</b> n/a
<b>Late:</b> Dan (12:30) Kelly (1:25)	<b>Excused:</b> N/A
<b>Accidents/Injuries:</b> Laura tripped getting onto the SR platform and scraped up her leg.	<b>Actor's Called:</b> All

<b>Start:</b>	12:00	1:50	2:47	4:20				
<b>Stop:</b>	1:37	2:40	4:00	6:00				
<b>Total:</b>	87 min	50 min	73 min	100 min				

<b>Running Time</b>	<b>Running Time</b>
Act I- 66 min	Act II- 47 min

**Rehearsal Notes:**

- Ran Show
- Work List
- Joe/ Rosemary's 1<sup>st</sup> scene
- Pg 11 Dixie Cross
- Top of 15
- Boxes
- Pg 16 Rosemary monologue and solo
- Either too Young...
- Pg 33 end of Don't get around..
- Pg 35 Johnny
- Pg 47
- Pg 50 This is the Army
- Pg 51
- Pg 55
- Pg 57 Any Bonds..
- Pg 60 Nylon Choreo
- Pg 65-72

**Scenic:**

- Can we get a small step unit on the FR edge of the SR platform? They just keep tripping
- We also need a step behind Michael Perkin's platform

**Props:**

- We added a push broom to "Any Bonds Today" we'll just use the small light one from backstage
- We cut the cane

**Lights:**

- What were we going to use for the piano light? She can't really see with what we have right now.

**Sound/Music:**

- Add travel music after Pearl Harbor
- Music upbeat pg 26 travel music
- Pg 29 Travel music

**Costumes:**

- 2 more nylons

**Notices Given/Received:**

- Next rehearsal is Sunday September 17, 2006 at 5:00 PM in Jelkyl
- Photos tomorrow, can principles please come at 4:00 in hair and make up



**SM/Miscellaneous/Memos:**

- E-mail to Stacy
- Recopy new prompt book
- Betsy will stand in for Laura on the 22<sup>nd</sup>
- Antibiotic Hand Soap [PURELL Hand Sanitizer]

**American Rosies**  
**REHEARSAL REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> 9.17.06
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time(s):</b> 5:00-10:30
<b>Rehearsal Number(s):</b> 18	<b>Location(s):</b> Jelkyl Theatre
<b>Type of Rehearsal(s):</b> Working	<b>Detained by:</b> n/a
<b>Late:</b> Michael P. (6:30)	<b>Excused:</b> N/A
<b>Accidents/Injuries:</b> n/a	<b>Actor's Called:</b> All

<b>Start:</b>	5:00	6:47	7:46					
<b>Stop:</b>	6:35	7:39	8:50					
<b>Total:</b>	95 min	52 min	64 min					

<b>Running Time</b>	<b>Running Time</b>

<b>Rehearsal Notes:</b>	
<ul style="list-style-type: none"> <li>• Worked through the show</li> <li>• Work List- finished at rehearsal'</li> <li>• Before the show we had our publicity photos taken</li> </ul>	
<b>Scenic:</b>	<b>Props:</b>
<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>
<b>Lights:</b>	<b>Sound/Music:</b>
<ul style="list-style-type: none"> <li>• N/A</li> </ul>	<ul style="list-style-type: none"> <li>• N/A</li> </ul>
<b>Costumes:</b>	
<ul style="list-style-type: none"> <li>• N/A</li> </ul>	
<b>Notices Given/Received:</b>	
<ul style="list-style-type: none"> <li>• Next rehearsal is Wednesday September 19, 2006 at 7:30 PM in Jelkyl</li> <li>• Please go to get fitted for costumes tomorrow.</li> </ul>	
<b>SM/Miscellaneous/Memos:</b>	
<ul style="list-style-type: none"> <li>• When is the actual photo call?</li> </ul>	

**American Rosies**  
**REHEARSAL REPORT**

<b>Production:</b> <i>American Rosies</i>	<b>Date:</b> 9.26.06
<b>Stage Manager:</b> Katharine Stubblefield	<b>Time(s):</b> 6:00-10:30
<b>Rehearsal Number(s):</b> 25	<b>Location(s):</b> Jelkyl Theatre
<b>Type of Rehearsal(s):</b> Working	<b>Detained by:</b> n/a
<b>Late:</b> Betsy 8:15	<b>Excused:</b> N/A
<b>Accidents/Injuries:</b> n/a	<b>Actor's Called:</b> All

<b>Start:</b>								
<b>Stop:</b>								
<b>Total:</b>								

<b>Running Time</b>	<b>Running Time</b>
Act I- 68 minutes	Act II- 48 minutes

<b>Rehearsal Notes:</b> <ul style="list-style-type: none"> <li>• Work list</li> <li>• Lights and singing in "Strike up the Band"</li> <li>• Reblock sign scene</li> <li>• "white Cliffs of Dover"</li> <li>• "Women were getting braver right along...."</li> </ul>	
<b>Scenic:</b> <ul style="list-style-type: none"> <li>• Is the kitchen chair going to be fixed?</li> <li>• Notes given at rehearsal</li> </ul>	<b>Props:</b> <ul style="list-style-type: none"> <li>• N/A</li> </ul>
<b>Lights:</b> <ul style="list-style-type: none"> <li>• Notes given at rehearsal</li> </ul>	<b>Sound/Music:</b> <ul style="list-style-type: none"> <li>• Notes given at rehearsal</li> </ul>
<b>Costumes:</b> <ul style="list-style-type: none"> <li>• Notes given at rehearsal</li> </ul>	
<b>Notices Given/Received:</b> <ul style="list-style-type: none"> <li>• <b>Next rehearsal: FINAL DRESS Wednesday August 27, 2006. Call time is 6:00 for fixes, warm ups at 6:30 and GO at 7:30</b></li> <li>• Call time for performances will be 6:30</li> <li>• General notes- don't shove backstage, don't stand in doorways, don't talk, walk on the balls of your feet</li> </ul>	
<b>SM/Miscellaneous/Memos:</b> <ul style="list-style-type: none"> <li>• Color prompt book</li> <li>• Preshow checklist</li> <li>• Charge glo tape</li> <li>• Gaff tape on latch</li> <li>• Hassie will arrive at 7:00 and Terri will be here at 6:15</li> </ul>	

## NOTES FROM OPENING

Thank you thank you thank you! Just a few notes:

### ACT ONE

ALL be careful when you come in and out of the curtains. Make sure they close as blue light spills.

MUSIC: Play undecided more slowly to reflect somber mood.

MALT SHOP: More light

Kelly – modulate your giggling

REMEMBER PEARL HARBOR – reminder NOT to smile in this song. Fight song.

ROSEMARY – Didn't mean to... fret so. Volume up.

STRIKE UP THE BAND was much better. This one you should all look like you are going to win.

Smiles. BE CRISP.

WHITNEY – Sweater off for Chrystler.

HASSIE – I liked your just having a piano intro and nothing else. Happy accident – let's keep it.

MUSIC – Keep piano intro for FURTHER ALONG and then let Hassie do the rest accapella.

MIKE P – When Richard says line about Women will go one way and the Rivet will go the other. Smile or chuckle or give some kind of acknowledgement. When you jump to the book right away, the audience can't laugh.

TERRI – In general count One one hundred two one hundred before starting travel music. Audience wants to know if it is okay to applaud.

TERRI – What a light bulb can do. You probably know this but you were in too early for MAKING BELIEVE underscore. You did the right thing not to drop out abruptly.

TERRI – Make sure the light bulb in your light is NOT visible to the audience and that you turn it off at intermission.

STAGE MANAGER- If Terri forgets to turn off her light at intermission, would you mind doing it.

Thanks!

KELLY – Just walk in as Doris. When you do too much she gets to be a caricature. Pull her walk and her speech back. Jeepers was too much. Watch the tighting

HASSIE & DORIS – much better scene. Hassie I think you can put an edge of School Teacher in Dixie.

POLLY – don't sigh at the machine. It drags the pace down.

JEEPERS CREEPERS was fantastic.

CAROLINE - More volume on "latch on the door" slow down.

BECCA – Wait until your whole body is in the light to say "I work in the tool room."

TERRI – Kill that light

WHITE CLIFFS OF DOVER – Fabulous. Goose bumps!

### ACT TWO

LIGHTS – more front light in RICHEST WHITE MAN

OLGA/MILDRED – Get all the way into the light before you start talking.

DAN & JANE you should start kissing on Let's Fall in LOVE [on the word LOVE]

Only break it to open your eyes to look at the trio for AHAHAHHA

GREAT CONDOM SCENE!!!!

KATHARINE – Love those snapping beans.

SOUND – Where was the post Nylon's Whistle/factory horn.

EVERYONE ALL THE TIME STOP SIGNING. Sighing is the equivalent of telling the audience you are bored and they should be. NO no no no

JAMIE Just stay in the front of the car for the scene shift. Don't move.

LIGHTS & SM – Do we need to respike the boxes so they are actually centered in the pool of lite.

Pre show check please. *Have a great show!!!* XO Patton

## **BRUSH UP NOTES FOR THE SECOND WEEKEND**

### **ACT I**

1. Malt Shop girls – Carolyn don't upstage yourself talking to Becca. Two groups of three – neither of which should be in a line.
2. REMEMBER PEARL HARBOR – Good energy and sound. Remember fight song not smiley song
3. Good Rosemary and Joe scene – keep the cues tight.
4. RICHARD & LARRY – get all the way down stage so that you are in your light for the tremendous effort scene – and all other scenes you have down there.
5. Page 11 RICHARD – this scene works best when you come in like gang busters – really frustrated with Larry's dumb ideas. X down to light.
6. Good Rosie the Riveter lesson and songs
7. ROSEMARY – Remember to keep fighting being lonely. Reassure him.
8. THEY'RE EITHER TOO YOUNG OR TOO OLD – The scene has been working pretty well. Polly keep your pitch from getting too high through the whole scene. Carolyn don't upstage yourself. Lines like "We even squeezed in a quick honeymoon..." should be said facing front.
9. Great Song Ladies
10. Hassie/Maxine/Mr. Long/ Doris Good scene. Kelly, the more simple you keep it the better it is.
11. Rosemary Letter Two – good extension of arms – like a butterfly breaking out
12. FLAT TIRES – ohmywordandballs – you three are too funny.
13. 2<sup>nd</sup> Dixie scene – We should have something that looks a little more like a blueprint than a piece of notebook paper.
14. The rest of the act pretty much consistently kicks ass.

### **ACT II**

15. The act takes off well
16. Pg 50 GO AND NEVER COME BACK should not be so loud. It takes away from the effectiveness of your yelling at the PFC.
17. RICHARD – I miss some of the gymnastics you were doing on the "tail" of the plane. You dropped the almost falling bits and they should be there.
18. RED CROSS is divine.
19. NYLONS – You should be having as much fun with the scene as you do with the song. Tease each other. Song is fab.
20. Munitions and PS I LOVE YOU are great.
21. great great great
22. Page 72 CAROLINE – Don't turn on the super cute [ie: slow pout] until "Truth is ..." Whitney go straight for "All right lets go!"
23. Pg 73 RICHARD – Don't forget to face down stage [mouth toward audience] for your pink slip scene.
24. Lovely through to the end.

Thank all of you from the bottom of my heart for your hard work! Have a great closing weekend.

XO Patton



**Appendix C:**  
**Design Elements**





Mourine Merrow, photograph from The National Park Service, Rosie the Riveter/World War II Home Front National Historical Park. (WWII)



Jessie Held as Polly and Mike Lara as Man, photograph of "I'm All Right", Act 1 Scene 16 of American Rosies (Lindenwood University, 2006).



Hollem, Howard R., photograph, Drilling on a Liberator Bomber, Consolidated Aircraft Corp., (Fort Worth, Texas, Oct. 1942)

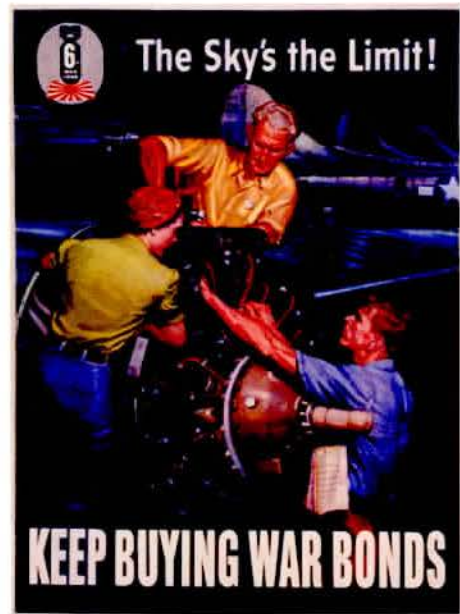


Sarah Porter as Marcella, photograph of "They are Either too Young or too Old", Act 1 Scene 11 of American Rosies (Lindenwood University, 2006).

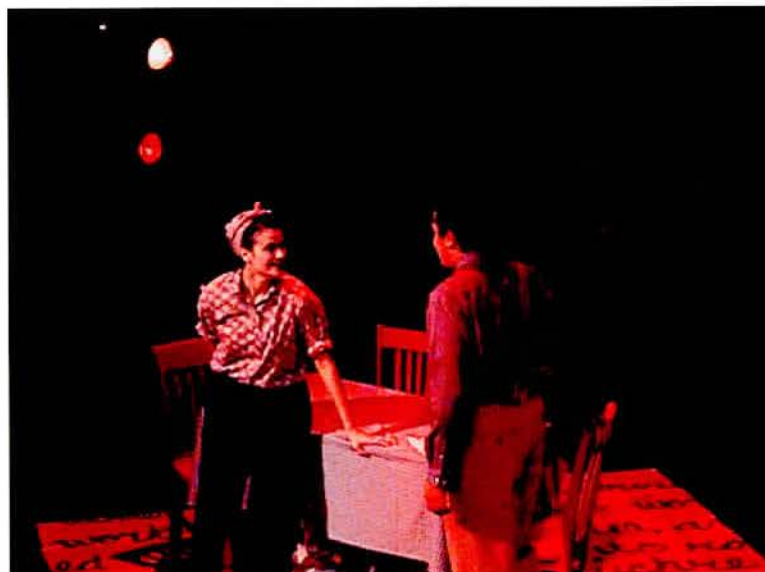




Howitt, John Newton, Poster, I'm proud ... My Husband Wants Me to Do My Part (U.S. Government Printing Office, 1944)



Allen, Courtney. Poster. The Sky's the Limit! Keep Buying War Bonds. U.S. Government Printing Office, 1944.



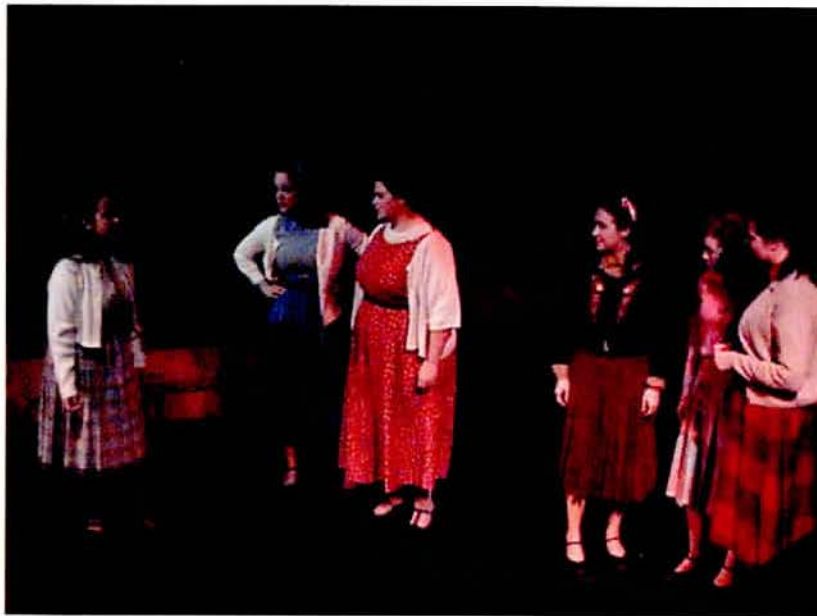
Maggie Murphy as Rosemary and Mike Lara as Joe, photograph of "I'm Not the Same", Act 2 Scene 13 of American Rosies (Lindenwood University, 2006).



Loucille Ramsey Long, photograph from The National Park Service, Rosie the Riveter/World War II Home Front National Historical Park. (1945)



Armentha Bolles Waldron, photograph from The National Park Service, Rosie the Riveter/World War II Home Front National Historical Park. (WWII)



Cast, photograph of "Isn't It Romantic", Act 1 Scene 2 of American Rosies (Lindenwood University, 2006).



Delano, Jack, photograph, Mrs. Marcella Hart, Mother of Three Children, Employed as a Wiper at the Roundhouse. (Clinton, Iowa, 1943)



Palmer, Alfred T., photograph, Woman Working on an Airplane Motor at North American Aviation. (California 1942)



Sarah Porter as Marcella and Mike Perkins as Larry, photograph of "Don't You Know There's a War On?", Act 1 Scene 20 of American Rosies (Lindenwood University, 2006).



Treidler, Adolph. Poster. The Girl He Left Behind is Still Behind Him--She's a WOW. (U.S. Government Printing Office, 1943)



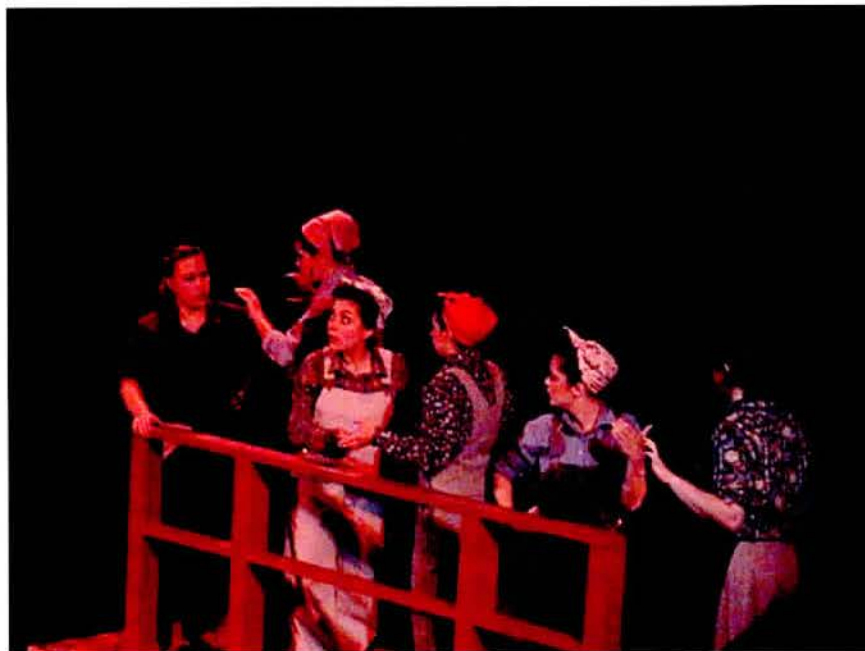
Bressler Editorial Cartoons. Good Work, Sister: We Never Figured You Could Do a Man-Size Job! (New York, 1944)



Jamie Fritz as Jane , photograph of "Let's Fall in Love", Act 2 Scene 2 of American Rosies (Lindenwood University, 2006).



Dravo Corporation, photograph from The National Park Service, Rosie the Riveter/World War II Home Front National Historical Park. (1944-45)



Cast, photograph of "Bucking Rivets", Act 1 Scene 9 of American Rosies (Lindenwood University, 2006).



Hollem, Howard R., photograph, Frances Eggleston, Aged 23, Came from Oklahoma, Used to do Office Work. Oct. 1942



Nina May Anderson, photograph from The National Park Service, Rosie the Riveter World War II Home Front National Historical Park. (1943-45)



Cast, photograph of "Warbling Welders", Act 1 Scene 17 of American Rosies (Lindenwood University, 2006).



Margie Peterson and Elaine Poppe, photograph from The National Park Service, Rosie the Riveter/World War II Home Front National Historical Park. (1944-45)



Winnie Vineyard and R. Lee, photograph from The National Park Service, Rosie the Riveter/World War II Home Front National Historical Park. (1943)



Cast, photograph of "They are Either too Young or too Old", Act 1 Scene 11 of American Rosies (Lindenwood University, 2006).



Vick Russell and Marjorie Vick,  
photograph from The National Park  
Service, Rosie the Riveter/World War  
II Home Front National Historical  
Park. (1943-45)



Susan E. Page, photograph from The  
National Park Service, Rosie the  
Riveter/World War II Home Front  
National Historical Park. (WWII)



Cast, photograph of "Innovation on the Line", Act 1 Scene 22 of  
American Rosies (Lindenwood University, 2006).





Hollem, Howard R., photograph, Frances Eggleston, Aged 23, Came from Oklahoma, Used to do Office Work. Oct. 1942



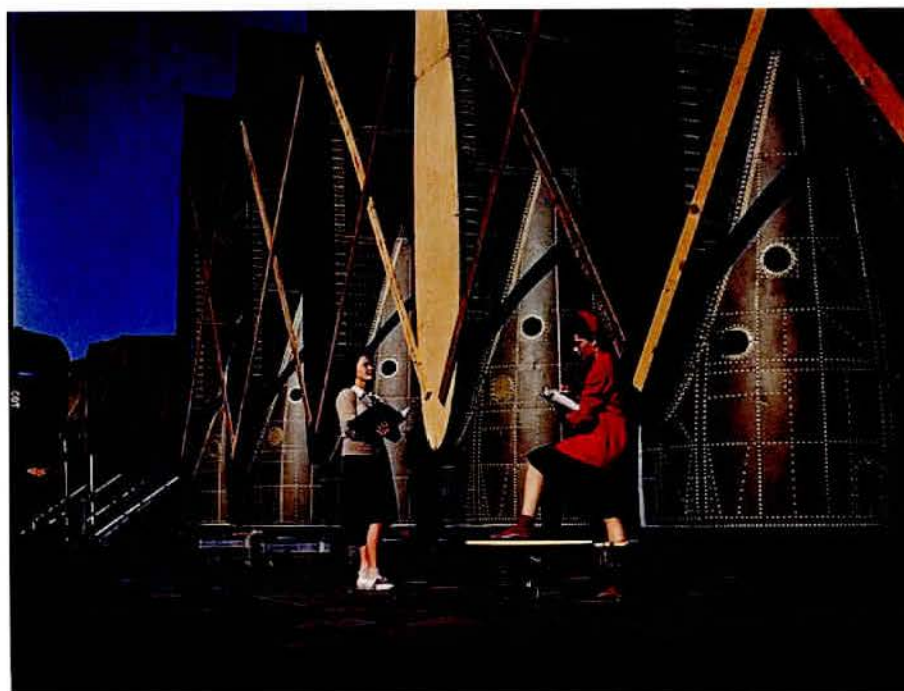
Nina May Anderson, photograph from The National Park Service, Rosie the Riveter World War II Home Front National Historical Park. (1943-45)



Cast, photograph of "Warbling Welders", Act 1 Scene 17 of American Rosies (Lindenwood University, 2006).



Set design for American Rosies by Phillips Hugen.



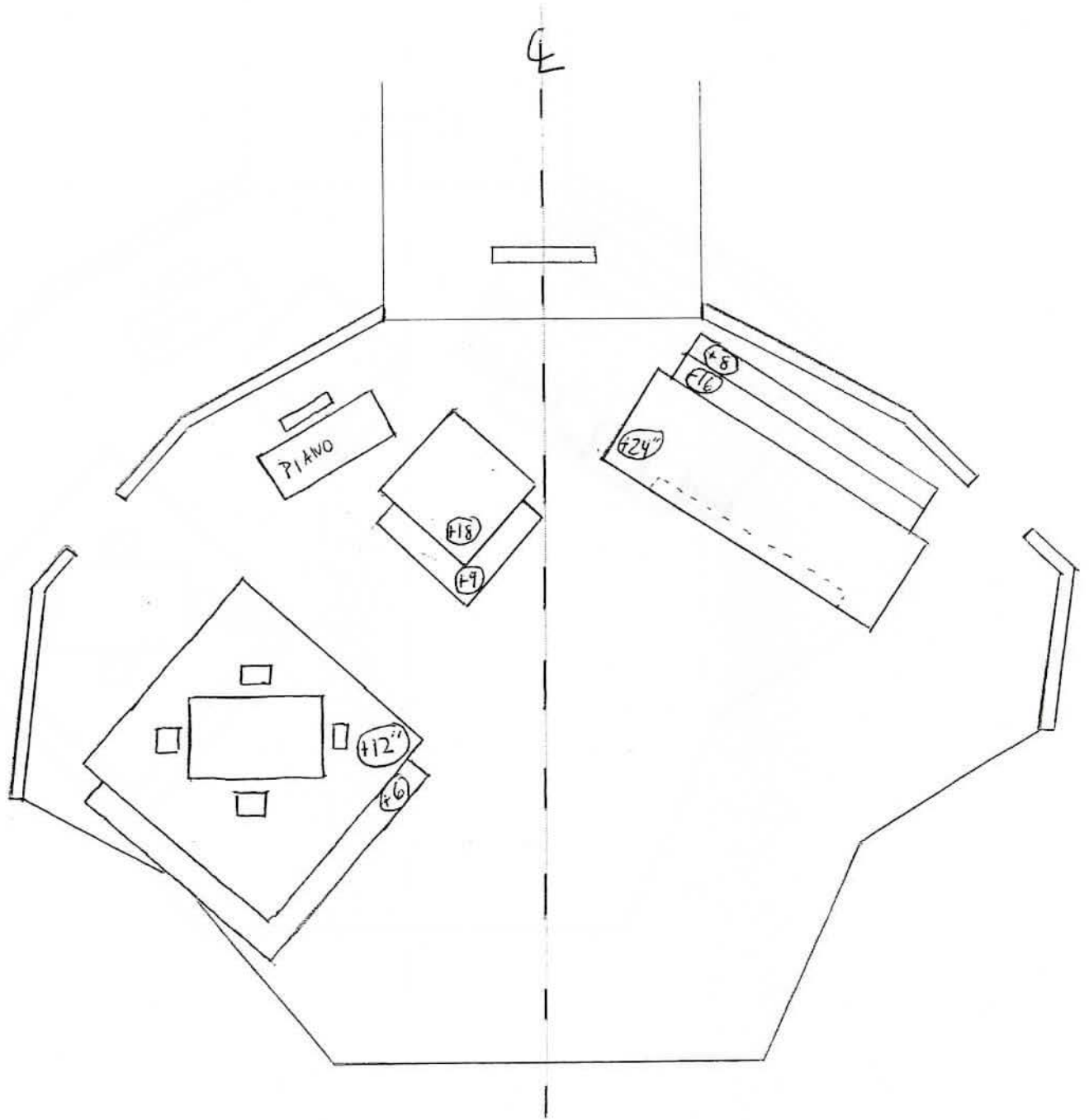
Palmer, Alfred T., photograph, Carefully Trained Women Inspectors . . . (Long Beach, Calif., Oct. 1942)



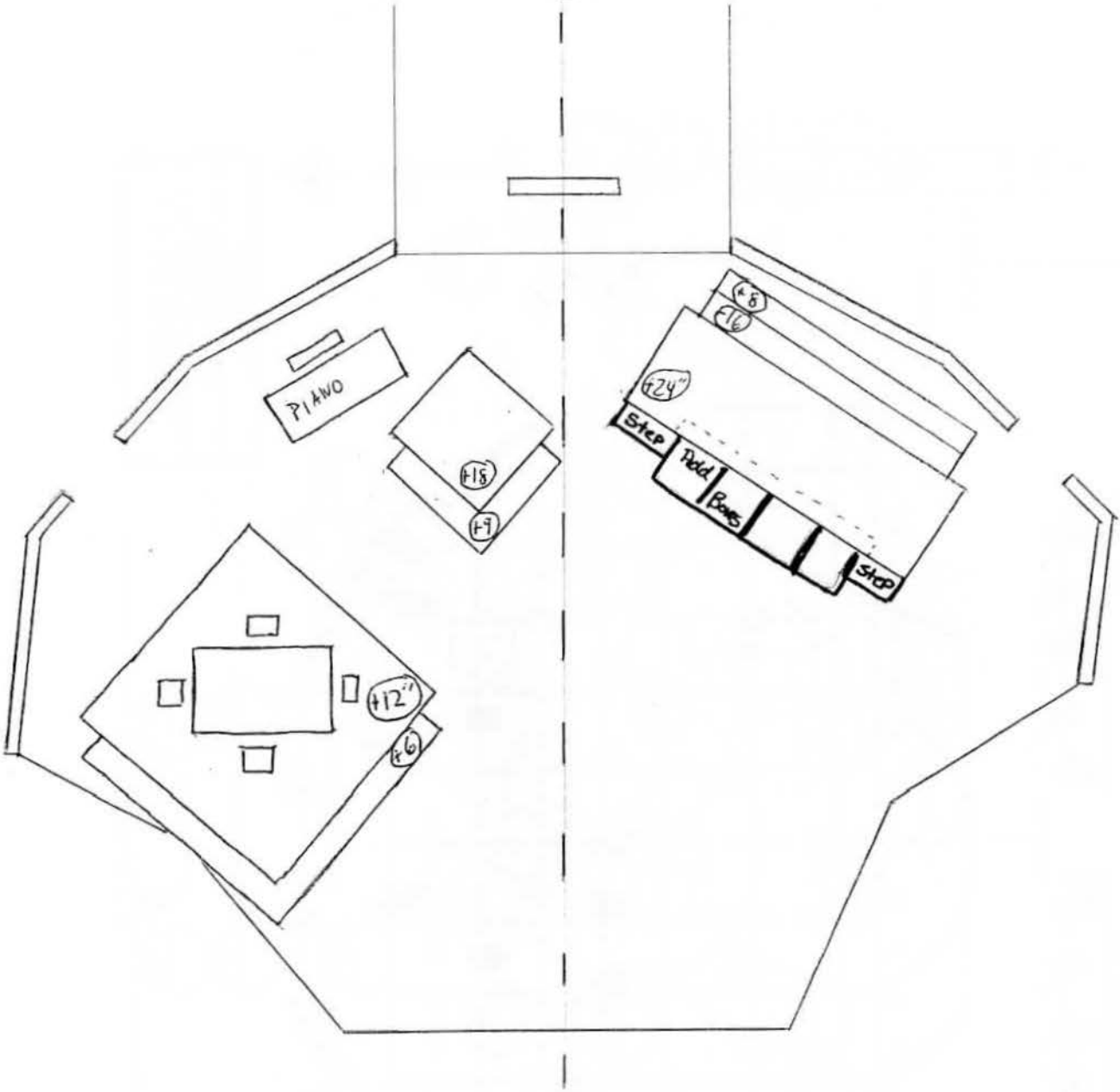
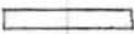
Set design for American Rosies by Phillips Hughen.









The 1943 Saturday Evening Post cover by Norman Rockwell that inspired Phillips Hughen's stained glass hanging.

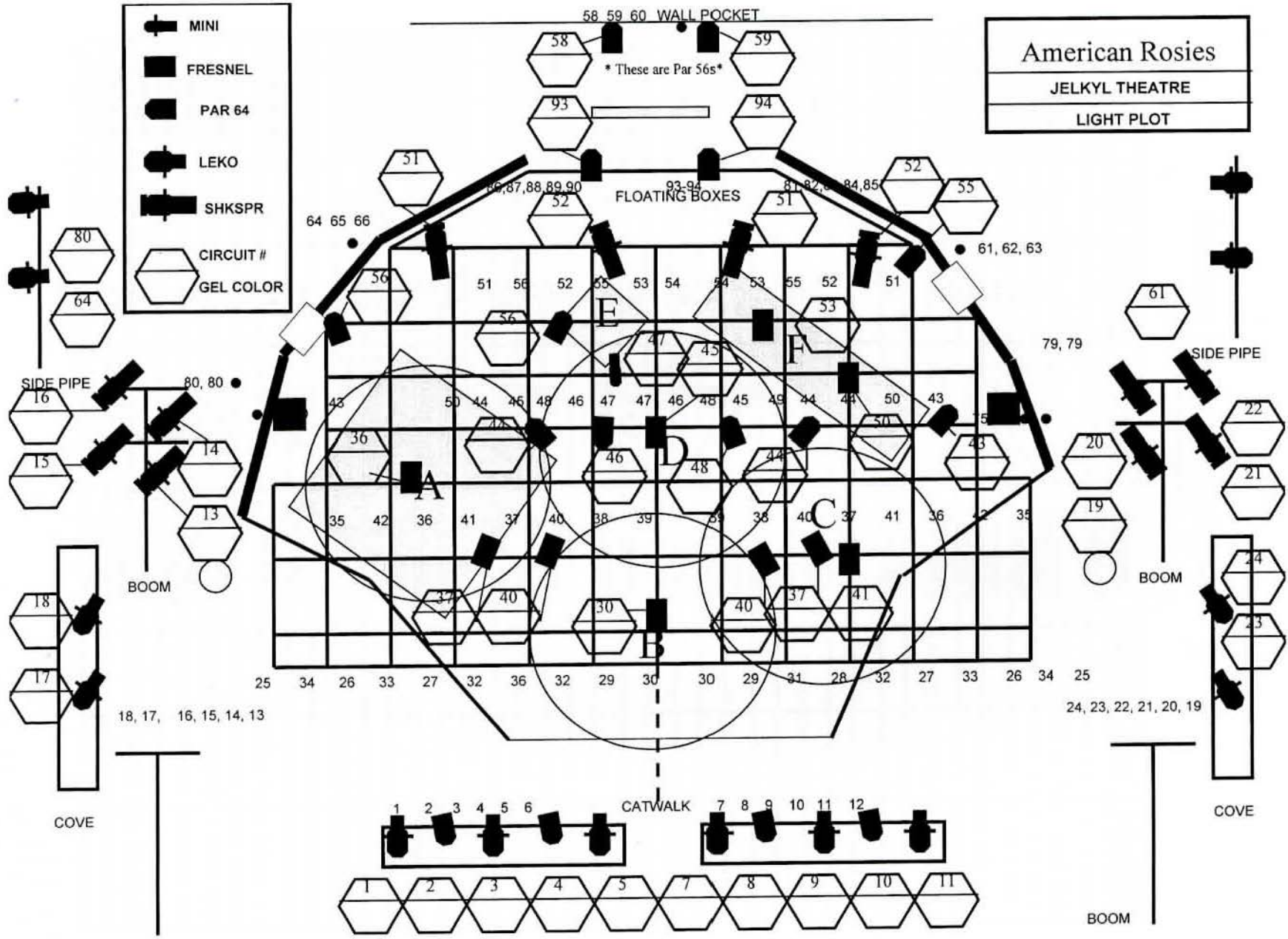


Q



American Roses  
 JELKYL THEATRE  
 LIGHT PLOT

-  MINI
-  FRESNEL
-  PAR 64
-  LEKO
-  SHKSPR
-  CIRCUIT #
-  GEL COLOR



## American Rosies Light Schematic

By: Phillip Huguen

<u>Position</u>	<u>Area</u>	<u>Circuit #</u>	<u>Instrument</u>	<u>Purpose</u>	<u>Color</u>	<u>Hung</u>	<u>Focused</u>
2nd Electric	B	30	Fresnel 8"	Downlight			
3rd Electric	C	41	Fresnel 8"	Downlight			
3rd Electric	D	40	Fresnel 8"	Frontlight			
3rd Electric	D	40	Fresnel 8"	Frontlight			
3rd Electric	D	37	Fresnel 8"	Frontlight			
3rd Electric	D	37	Fresnel 8"	Frontlight			
4th Electric	A	36	Fresnel 8"	Downlight			
5th Electric	C	48	Par 64	Backlight			
5th Electric	C	43	Par 64	Backlight			
5th Electric	D	45	Fresnel 8"	Downlight			
5th Electric	E	46	Par 64	Frontlight			
5th Electric	B	44	Par 64	Backlight			
5th Electric	B	44	Par 64	Backlight			
6th Electric	E	47	3 x 9	Special			
6th Electric	F	50	Fresnel 6"	Downlight			
7th Electric	A	56	Par 64	Backlight			
7th Electric	A	56	Par 64	Backlight			
7th Electric	F	53	Fresnel 6"	Downlight			
8th Electric	D	51	Shakespeare	Backlight			
8th Electric	D	51	Shakespeare	Backlight			
8th Electric	F	55	Par 64	Backlight			
8th Electric	Fills	52	Shakespeare	Bck Fill			
8th Electric	Fills	52	Shakespeare	Bck Fill			
9th Electric	E	93	Par 64	Backlight			
9th Electric	F	94	Par 64	Backlight			
Catwalk	A	7	6 x 9	Frontlight			
Catwalk	A	5	6 x 9	Frontlight			
Catwalk	B	1	6 x 9	Frontlight			
Catwalk	B	2	Par 64	Frontlight			
Catwalk	B	10	6 x 9	Frontlight			
Catwalk	B	11	Par 64	Frontlight			

Catwalk	C	3	6 x 9	Frontlight			
Catwalk	C	4	Par 64	Frontlight			
Catwalk	Fills	4	Par 64	DS Fill			
Catwalk	Fills	8	Par 64	DS Fill			
SL Cove	C	23	6 x 9	Frontlight			
SL Cove	C	24	6 x 9	Frontlight			
SL Boom	F	79	6 x 9	Sidelight			
SL Boom	F	61	6 x 9	Sidelight			
SL Twinkie	E	22	Shakespeare	Frontlight			
SL Twinkie	F	20	Shakespeare	Frontlight			
SL Twinkie	F	21	Shakespeare	Frontlight			
SL Twinkie	Gobos	19	Shakespeare	Texture			
SR Boom	A	80	6 x 9	Sidelight			
SR Boom	A	64	6 x 9	Sidelight			
SR Cove	A	17	6 x 9	Frontlight			
SR Cove	A	18	6 x 9	Frontlight			
SR Twinkie	E	16	Shakespeare	Frontlight			
SR Twinkie	F	14	Shakespeare	Frontlight			
SR Twinkie	F	15	Shakespeare	Frontlight			
SR Twinkie	Gobos	13	Shakespeare	Texture			
Wall Pocket	SG	58	Par 56	Stained Glass			
Wall Pocket	SG	59	Par 56	Stained Glass			



Original Production Program Cover

Actual Photos of

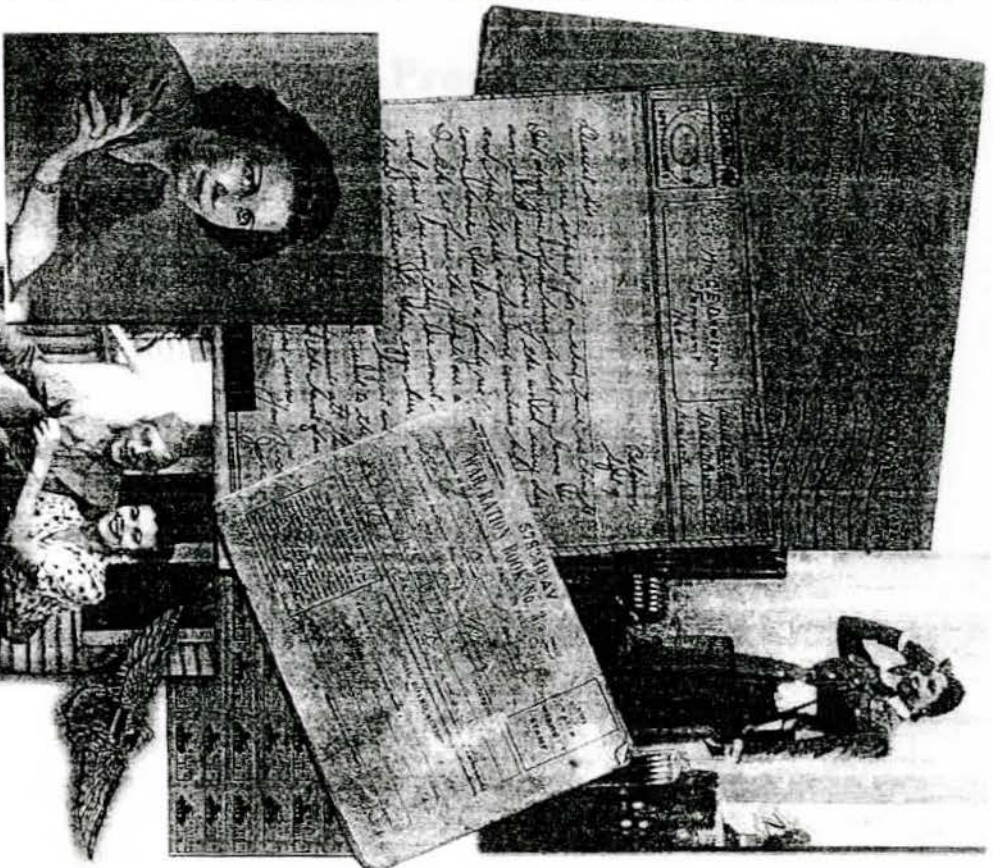
Dixie Burns

Marcella Burdette

Jeannette Martin

# AMERICAN ROSIES

Women at Work in World War II



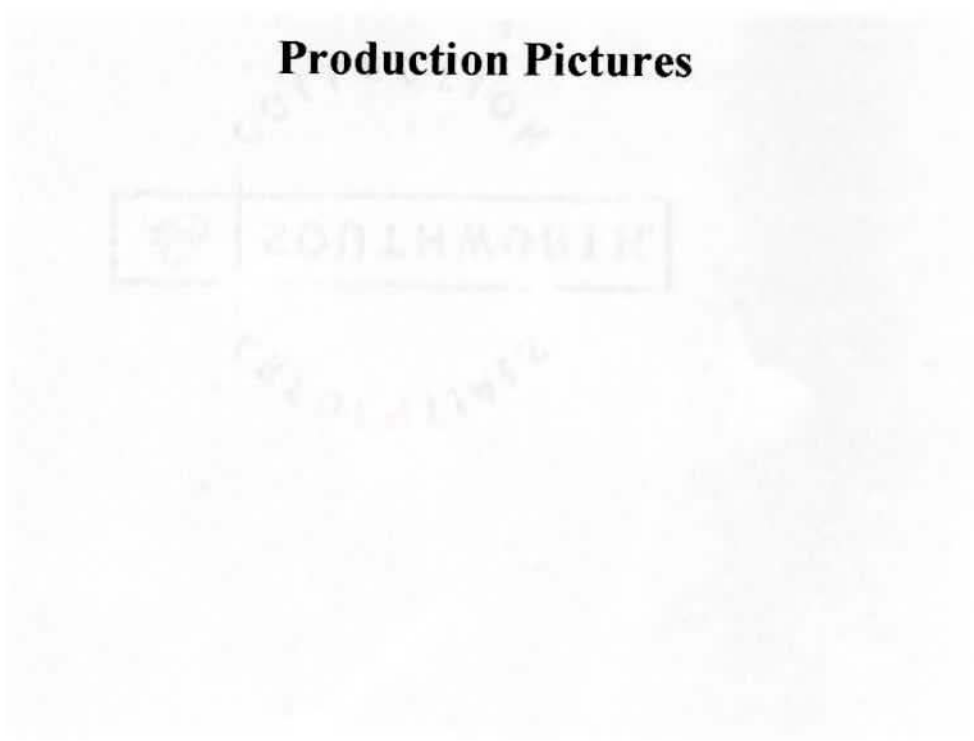
September 14-30, 2001

HISTORYONICS



**Appendix D:**

**Production Pictures**





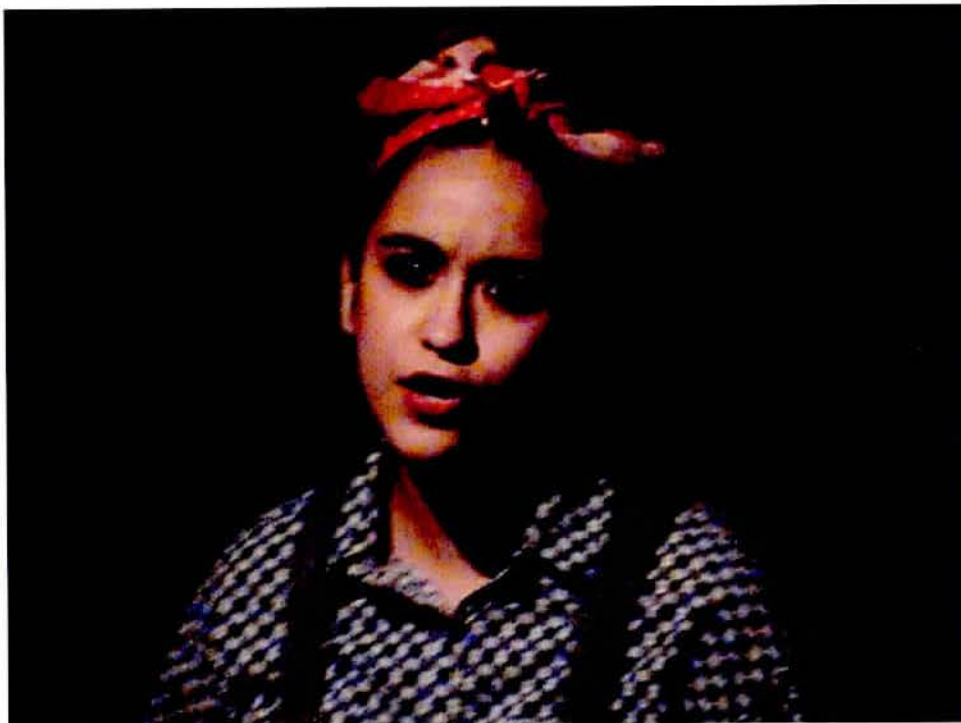
Hassie Davis as Dixie, photograph of “Nothing For You”, Act 1 Scene 7 of American Rosies (Lindenwood University, 2006).



Jamie Fritz as Jane, Brian Kappler as Vern and Sarah Porter as Marcella, photograph of “Flat Tires”, Act 1 Scene 14 of American Rosies (Lindenwood University, 2006).



Sarah Porter as Marcella and Rebecca Helms as Lillian, photograph of "Warbling Welders", Act 1 Scene 17 of American Rosies (Lindenwood University, 2006).



Laura Alaniz as Caroline, photograph of "The Johnny", Act 1 Scene 19 of American Rosies (Lindenwood University, 2006).



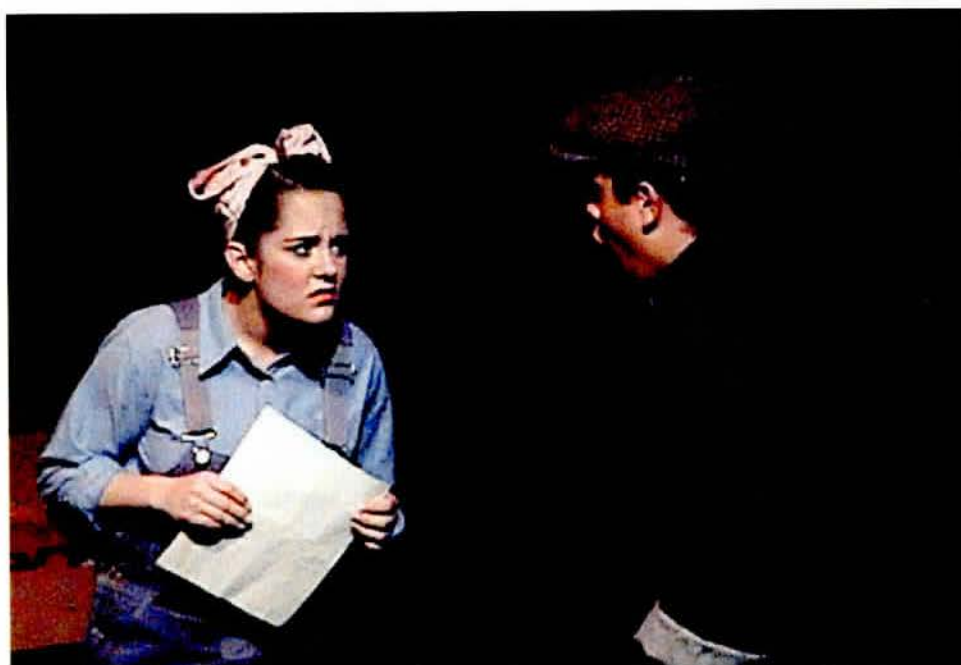
Sarah Porter as Marcella and Brian Kappler as the Boss, photograph of “Don’t You Know There’s a War On?”, Act 1 Scene 20 of American Rosies (Lindenwood University, 2006).



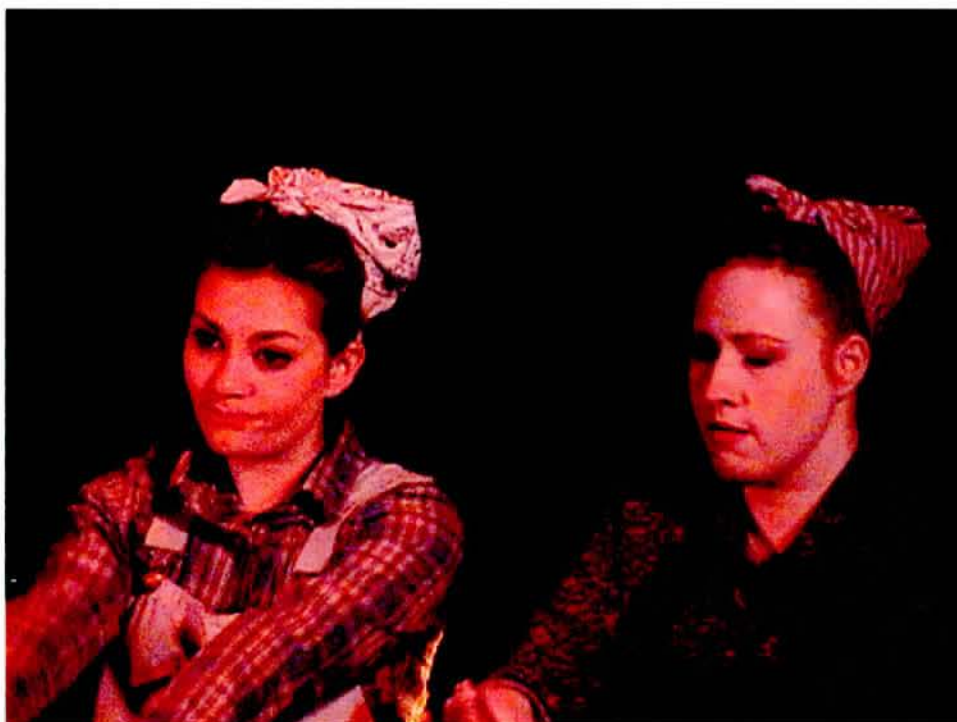
Sarah Porter as Marcella and Brian Kappler as the Boss, photograph of “Don’t You Know There’s a War On?”, Act 1 Scene 20 of American Rosies (Lindenwood University, 2006).



Rebecca Helms as Lillian and Mike Lara as Man, photograph of “The Tool Room”, Act 1 Scene 21 of American Rosies (Lindenwood University, 2006).



Rebecca Helms as Lillian and Mike Lara as Man, photograph of “The Tool Room”, Act 1 Scene 21 of American Rosies (Lindenwood University, 2006).



Sarah Porter as Marcella and Jamie Fritz as Jane, photograph of “Innovation on the Line” , Act 1 Scene 22 of American Rosies (Lindenwood University, 2006).



Cast, photograph of “The Telegram” , Act 1 Scene 23 of American Rosies (Lindenwood University, 2006).



Sarah Porter as Marcella and Jamie Fritz as Jane, photograph of "The Telegram" , Act 1 Scene 23 of American Rosies (Lindenwood University, 2006).



Jamie Fritz as Jane, photograph of "Dear Santa", Act 1 Scene 25 of American Rosies (Lindenwood University, 2006).





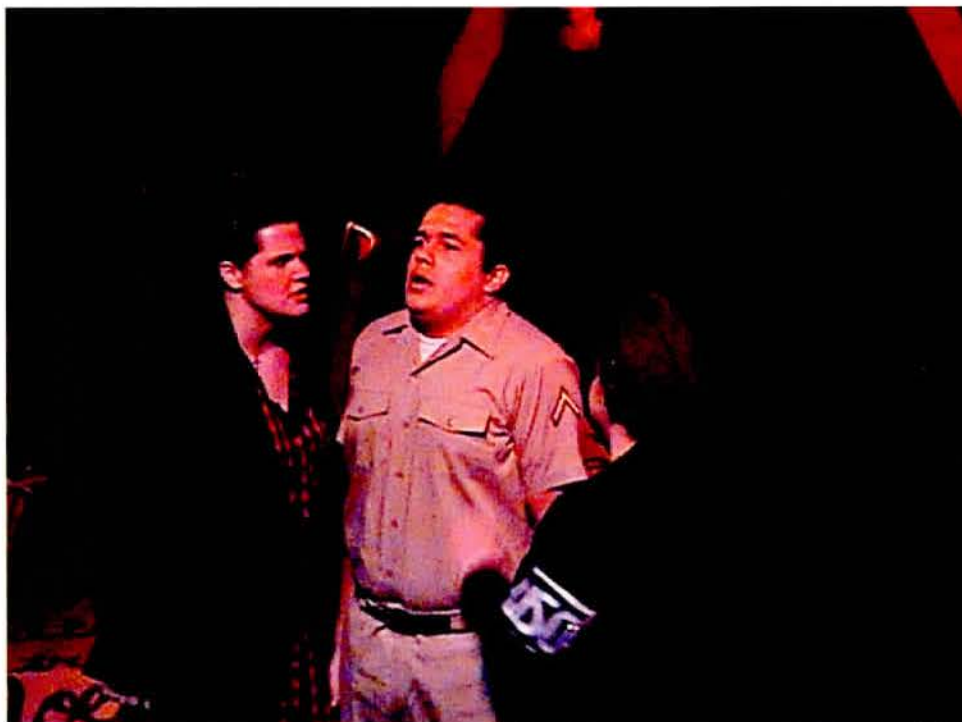
Cast, photograph of "St. Louis At War", Act 2 Scene 2 of American Rosies (Lindenwood University, 2006).



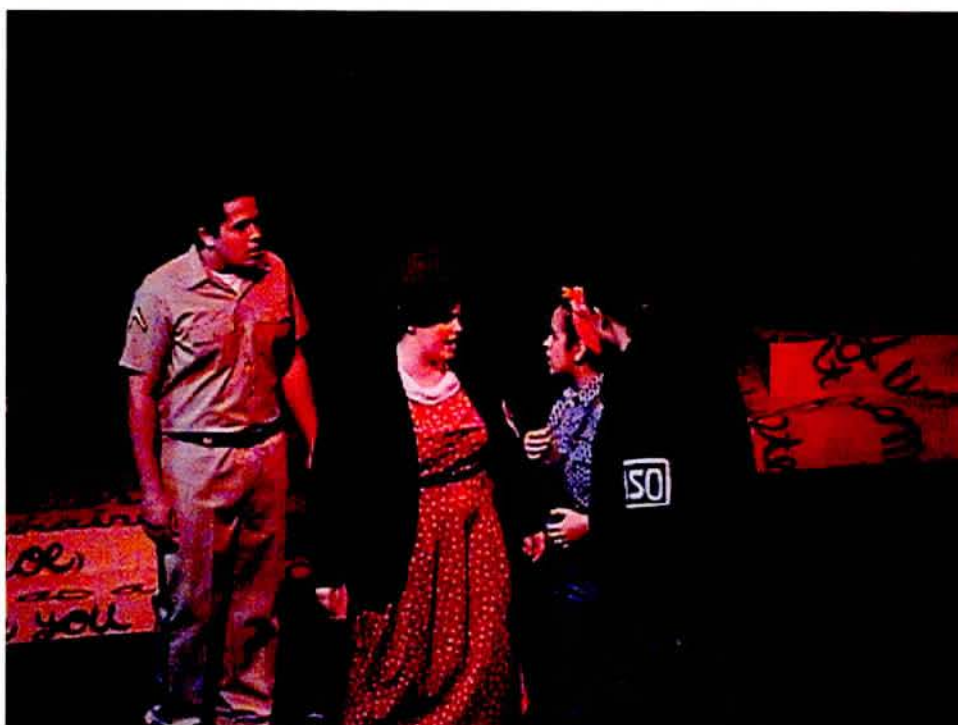
Jamie Fritz as Jane, Michael Perkins as Larry and Dan Allder as Richard, photograph of "Let's Fall in Love", Act 2 Scene 2 of American Rosies (Lindenwood University, 2006).



Jamie Fritz as Jane and Dan Allder as Richard, photograph of "Let's Fall in Love", Act 2 Scene 2 of American Rosies (Lindenwood University, 2006).



Kelly McCarthy, Mike Lara and Whitney Compton, photograph of "The USO", Act 2 Scene 5 of American Rosies (Lindenwood University, 2006).



Kelly McCarthy, Mike Lara, Laura Alaniz and Whitney Compton, photograph of "The USO", Act 2 Scene 5 of American Rosies (Lindenwood University, 2006).



Emily Richman as Mildred and Brian Kappler as Solider, photograph of "The Red Cross", Act 2 Scene 6 of American Rosies (Lindenwood University, 2006).



Rebecca Helms as Lillian, Hassie Davis as Nun and Emily Richman as Mildred, photograph of "The Red Cross", Act 2 Scene 6 of American Rosies (Lindenwood University, 2006).



Cast, photograph of "Rations and Nylons", Act 2 Scene 8 of American Rosies (Lindenwood University, 2006).



Cast, photograph of "It Gets On Our Nerves", Act 2 Scene 9 of American Rosies (Lindenwood University, 2006).



Sarah Porter as Marcella, photograph of "P.S. I Love You", Act 2 Scene 10 of American Rosies (Lindenwood University, 2006).



Maggie Murphy as Rosemary and Sarah Porter as Marcella, photograph of "P.S. I Love You", Act 2 Scene 10 of American Rosies (Lindenwood University, 2006).



Sarah Porter as Marcella, photograph of "P.S. I Love You", Act 2 Scene 10 of American Rosies (Lindenwood University, 2006).



Maggie Murphy as Rosemary and Mike Lara as Joe, photograph of "I'm Not the Same", Act 2 Scene 13 of American Rosies (Lindenwood University, 2006).



Cast, photograph of "Victory", Act 2 Scene 15 of American Rosies (Lindenwood University, 2006).



Cast, photograph of "Celebration", Act 2 Scene 17 of American Rosies (Lindenwood University, 2006).



Maggie Murphy as Rosemary, Sarah Porter as Marcella and Hassie Davis as Dixie, photograph of "Pink Slips", Act 2 Scene 18 of American Rosies (Lindenwood University, 2006).



**Appendix E:**  
**Press Coverage and Publicity**

LINDENWOOD UNIVERSITY

Department of Theatre  
proudly presents



# AMERICAN *Heroes*

Written & Directed by  
L. PATTON CHILES

SEPTEMBER 28-30

OCTOBER 6-7

7:30pm

(9/30 Matinee, 2:00pm)

JELKYL THEATER

Located in Roemer Hall

209 S. Kingshighway

St. Charles, MO 63301

\$10 General Admission

\$8 for Seniors (age 55+)

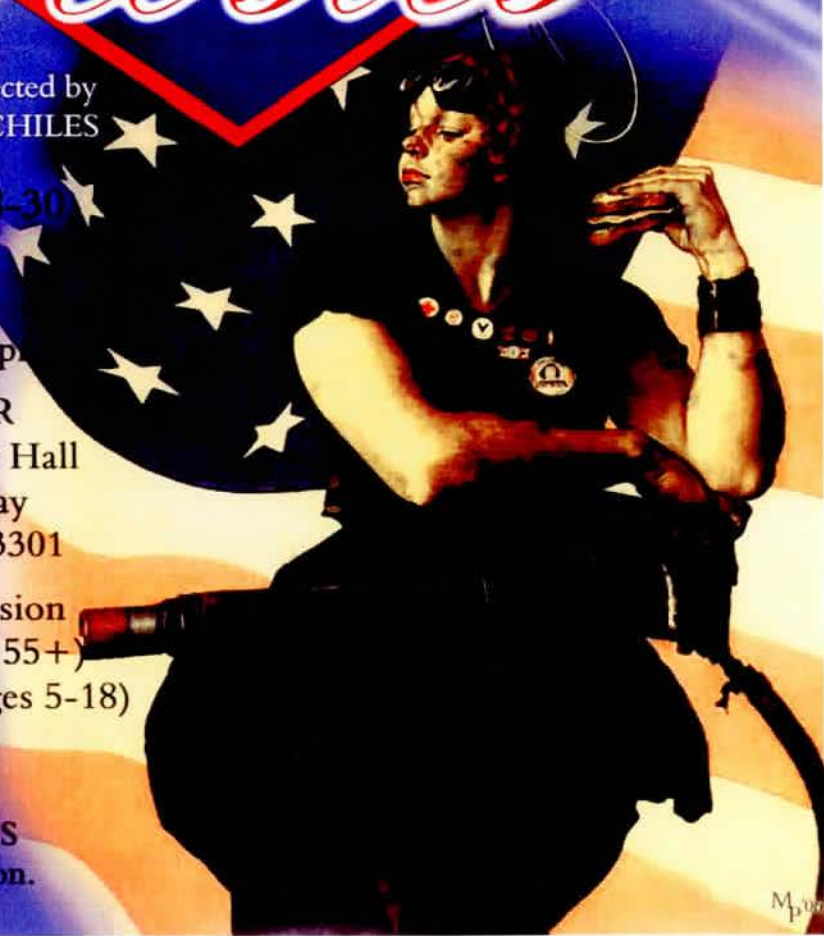
\$6 for Children (ages 5-18)

Lindenwood students

& faculty receive

**TWO FREE TICKETS**

with valid identification.

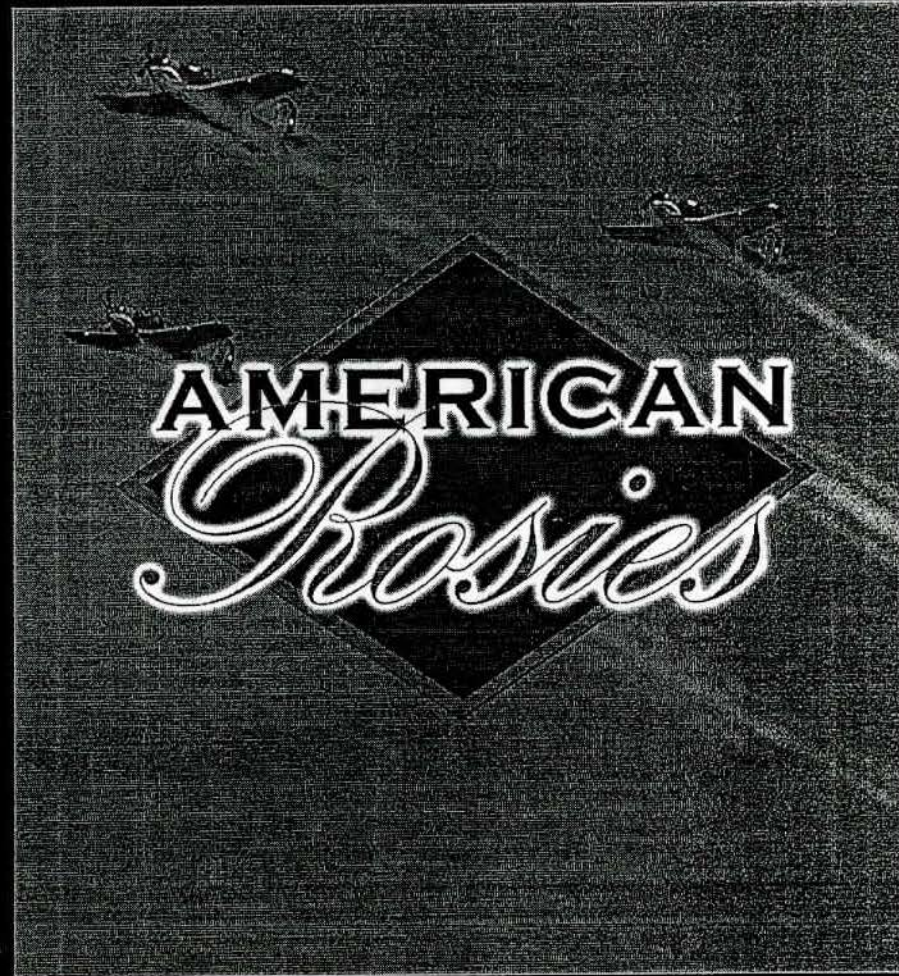


M. 00



2006

LINDENWOOD UNIVERSITY  
Department of Theatre



JELKYL THEATER  
Box Office: (636)-949-4878  
[www.LINDENWOOD.edu](http://www.LINDENWOOD.edu)

## PRODUCTION NOTES

*AMERICAN ROSIES* premiered at Historyonics Theatre Company in September of 2001, opening three days after the attacks on the World Trade Center and the Pentagon. It was an emotionally charged time to be presenting this piece. I'd like to tell you a little about that premiere.

As with all Historyonics scripts, *AMERICAN ROSIES* used exclusively the actual words from history – no dialogue was made up. I read letters, journals, books, newspapers and other first person sources. But I had a special treat – for this show I had the privilege of interviewing some of the many St. Louis Rosies. Several women also mailed in their stories. The more I heard and read their stories, the more I found that I wanted to center this story on the Rosies who worked in St. Louis. The material in the play therefore is predominately from St. Louis women. In order to include as many stories as I could, I created composite characters. And of course, for every story I could include, I had to leave out 15. I also had to choose not to tell about the women in the armed forces – that is another play.

For Lindenwood University, I adapted the play for a larger cast than the original 5 women and 2 men I had at Historyonics. I did take a few "conversational" liberties with the text that I would never have permitted myself at Historyonics, but essentially the script tells the same story it did in 2001. It is a story about doing your duty for your country. Because of their tremendous sense of duty, these women did things that women in 1941 would never have dreamed of doing. They did it with grace, courage, self-sacrifice and humor. It is also a story about change. Pearl Harbor changed everything in their lives. These women gave restless birth to the women's movement.

Five years ago I asked these questions: Would we in our less innocent age be able or willing to step up to the plate as these women were? Would we adapt so quickly? Would we see our duty so clearly? Would we start a passionate revolution from within? I still don't know the answer to those questions. I certainly hope we would.

I am deeply grateful to Dean of Fine Arts Marsha Parker, Ted Gregory, Donnell Walsh and Larry Quiggins for the privilege of working on this piece with their amazingly talented students.

- L. PATTON CHILES  
Director/Playwright

LINDENWOOD UNIVERSITY  
Department of Theatre  
proudly presents



Written and Directed by  
L. PATTON CHILES

SEPTEMBER 28-30, OCTOBER 6-7  
7:30PM  
(09/29 MATINEE, 2:00PM)

Originally presented by  
HISTORYONICS THEATRE COMPANY  
at the Des Lee Auditorium of the Missouri History Museum  
September 14-30, 2001

## DRAMATIS PERSONÆ

(in alphabetical order)

CAROLINE	Ileana Alaniz
RICHARD	Dan Alder
DIXIE	Hassie Davis*
JANE	Jamie Fritz
POLLY	Jessie Held
LILLIAN	Rebecca Helms
VERN/GOV'T INSPECTOR/FOREMAN/ELDERLY PATIENT	Brian Kappler
WINIFRED	Whitney Kay
JOE/MICK/MR. LONG	Mike Lara
JEANNETTE	K McCarthy
ROSEMARY	Maggie Murphy
LARRY/MR. WASHBURN	Michael B. Perkins
MARCELLA	Sarah Porter
MILDRED	Emily Richman

### UNDERSTUDIES/SWINGS

Kari Lorenz; Betsy Bowman; Ryan Wood

### ACT I: 1941-1942

"Let's Remember Pearl Harbor"	Company
"Strike Up the Band"	Company
"Further Along"	Dixie
"Rosie the Riveter"	"Rosies"
"Making Believe"	Rosemary
"Don't Get Around Much Anymore"	"Rosies"
"This Will Be Your Shining Hour"	Marcella
"White Cliffs of Dover"	Company

### ACT II: 1943-1945

"Don't Sit Under the Apple Tree"	Rosemary, Marcella, Dixie
"In the Mood"	Instrumental
"This is the Army"	Winifred, Jeannette
"Let's Fall in Love"	Rosemary, Marcella, Dixie
"Any Bonds Today?"	Larry
"When the Nylons Bloom Again"	"Rosies"
"P.S., I Love You"	"Rosies"
"Chattanooga Choo Choo"	Instrumental
"God Bless America"	Company
"The Dream's On Me"	"Rosies"

THERE WILL BE A FIFTEEN MINUTE INTERMISSION

## PRODUCTION STAFF

Director/Playwright	L. Patton Chiles
Stage Manager	Katharine Stubblefield
Asst. Stage Manager	Christina Gass
Production Designer	Phillip Hughen
Properties Mistress	Jeanette Mattingly
Shop Foreman	Phillip Hughen
Wardrobe Mistress	Shonelle McGill
Pianist	Terri Blackwell
Choreographer	Janet Strzelec
Stagehand	Donnell Allen
Dressers	{ Katie Lindley Miki Kokubo
Lightboard Operator	Charlie Schneider
Sound Operator	Michael Juncal
Graphic Designer/Publicist	Michael B. Perkins
Box Office Manager	Wes Rankin

### SCENIC CARPENTERS/ELECTRICIANS

Mark Appelbaum	Beth Graveman	Danielle Lorenz	Tara Rispin
Lindsey Bartlett	Jane Kohnen	Drew Martney	Shane Rudolph
Betsy Bowman	Mike Lara	Robert Mitchell	Tony Skrivin
Patty Burke	Tom Lehmann	Lizzy Nolen	Jay Vail
Christina Gass	James Lewis	Brian Paladin	Kim Wibbenmeyer

### COSTUMERS

Teresa Biter	Katie Lindley
Mike Dowdy	Maggie Murphy
Rebecca Helms	Katie Putfark
Jamie Hoover	Tara Queen
Stephanie Koenig	Michelle Sauer

### BOX OFFICE CREW

Ileana Alaniz	Sandra Kleine
Caitlin Brand	Mike Lara
Irvine Daniel, Jr.	Adam Loyd
Sarah Greene	Keith Parker
Jessie Held	Shane Rudolph
Brian Kappler	Ryan Wood

### PROPERTIES

Kelley Keough
Shauna Staryak
Kristen Statler

### DISCLAIMER:

The use of flash photography and/or videotape is STRICTLY PROHIBITED

\*denotes MFA candidate and member of the Actors' Equity Association, the union of professional actors and stage managers in the United States.

**SPECIAL THANKS TO THE ST. LOUIS ROSIES  
FOR CONTRIBUTING THEIR STORIES TO THIS PLAY:**

Maxine Blaine	Dolores Knittel
Tommye Bixby	Shirley Luebben
Marcella Burdette	Dorothy Martin
Dixie Burnes	Jeanette Martin
Elizabeth Cavanagh Cohen	Carol Davis McDonald
Alice Calhoun	Hester Moulding
Erma Fahrenbring	Mary Parker
Lois Flora	Isabell Rauscher
Selma "Sally" Fox	Mildred Rayfield
Doris H. Gill	Margaret Roos
Ester Greer	Nancy Johnson Smith
Constance Heiman	Virginia Wise

**Other St. Louis Voices:**

Mildred Admire Bedell, Martha Cunliff, Mary Lee Twitch,  
Constance Hope Jones, Gladys Poese Ehlmann,  
Audrey Ward Norman and Al Weisman

Additional special thanks to Agnes Wilcox, Janet Strzelec, and J.R. Strzelec.

**FURTHER READING**

ST. LOUIS AT WAR, Betty Burnett  
SINCE YOU WENT AWAY, Litoff & Smith  
A BETTER LEGEND, Letters of Jack & Jane Poulton  
PUNCH IN SUSIE! Nell Giles, reporter  
A MOUTHFUL OF RIVETS, Wise & Wise  
MISS YOU, WWII LETTERS, Woodall, Litoff, Smith  
I TOOK A WAR JOB, Josephine Von Miklos  
WHY WOMEN CRY, Elizabeth Hawes  
HIT THE RIVET SISTER, Mary Trask Pendelton  
SUPERVISING THE WOMAN WAR WORKER, National Foreman's Institute  
WOMEN AT WORK IN WARTIME: 41-45, Ed. M. Stevens  
LOVE AND WAR: PEARL HARBOR TO D-DAY  
ARMS AND THE GIRL, Susan B. Anthony III  
EARLY AMERICAN DIARIES OF WWII, Ed. Vining  
WITH LOVE, Jane Pollack

2006 FALL SEASON

---

**GODSPELL**

a musical

OCTOBER 19-21, 27-28  
LINDENWOOD CULTURAL CENTER

---

*A Christmas Carol*

adapted by Larry D. Quiggins

NOVEMBER 30, DECEMBER 1-2, 8-9  
JELKYL THEATER

---

**Student-Directed One-Acts**

(in repertory)

NOVEMBER 9-11, 16-19  
HARMON DOWNSTAGE THEATER

---

*Fall Dance Concert*

NOVEMBER 9-12  
JELKYL THEATER

---

FOR FURTHER INFORMATION,  
CALL THE BOX OFFICE AT (636)-949-4878  
OR VISIT [www.lindenwood.edu](http://www.lindenwood.edu)

## Historyonics is history, so Chiles keeps working toward the future

By **Judith Newmark**

POST-DISPATCH THEATER CRITIC

09/24/2006

Patton Chiles  
*(Katherine Bish)*

---

Just as Historyonics Theatre Company was about to go into rehearsal for the last production of its 2004-05 season, artistic director Patton Chiles got some stunningly bad and entirely unexpected news: Historyonics was shutting down.

Immediately.

Board members said the theater was bankrupt. Chiles says no one ever told her exactly what happened. "I can play guessing games," she said, "but I have no more information now than I did then."

A professional company with 22 years behind it, Historyonics took a unique approach to theater. Its mainstage plays were original works about historical figures or events. The scripts were drawn entirely from documents, such as letters, diaries and newspapers.

In both time and space, the plays covered a wide range, with central characters as diverse as Queen Elizabeth I, President Thomas Jefferson, novelist Zora Neale Hurston, painter Vincent Van Gogh and baseball great Jackie Robinson. Chiles took the stage at the start of each production to announce, "This is the past, speaking to you."

Historyonics also staged touring shows on historic themes for schools. At the time it closed, the troupe had almost 1,000 subscribers. It performed at the Missouri History Museum in Forest Park.

During 13 years as artistic director, Chiles created many of the shows; she also directed or acted in many of the productions. It was a huge part of her life, and the collapse left a gaping chasm.

But she's spent the past 18 months rebuilding. A divorced mom with two grown children, she moved to a house in University City. She shifted professional gears, too, teaching classes at St. Louis University and Washington University.

Chiles, 54, has a master's degree from the University of Missouri at Kansas City. Now, she's almost finished a master's of fine arts degree ("because that's what you need today") at Lindenwood University. For her thesis, she's mounting a Lindenwood production of a Historyonics' hit, "American Rosies," about women who worked in St. Louis defense plants during World War II.

"The whole family graduates this spring," she said. Besides Chiles, daughter Lee gets a bachelor's degree from the University of Missouri at St. Louis, and son David gets his law degree at UMKC. With a sigh of relief, Chiles predicts that life will be easier soon.

**Q: What's it like to stage "American Rosies" again?**

**A:** I love directing, especially with this (student) cast. I adapted the play for them. There are 17 performers now -- way more than the Historyonics budget ever would have permitted!

They're very young. Some of them know something about the World War II period, but they didn't grow up hearing stories about it the way my Historyonics cast did. It's been wonderful watching them learn about life during the war, opening doors to a different world.

**Q: You've been through some changes, haven't you?**

**A:** A lot of women cross the big five-oh and all of a sudden they have to make up their lives all over again. It's a big club. And honestly, although my kids didn't like how it happened, they're kind of relieved that I'm not working so hard all the time. Or at least I won't be, once I finish my thesis.

**Q: If a magic fairy came along and said, "You can have Historyonics again," what would you say?**

**A:** It would have to be a magic money fairy. This time, Historyonics would have to be well-funded and independent. I don't miss the scrounging for dollars, I don't miss the pressure 24/7, I don't miss the frazzle.

**Q: Are there things you do miss?**

**A:** I miss the work that we did, and I miss our audience. Historyonics didn't have exactly the same audience that goes to other shows.

Our subscribers were people who liked history as much as theater, maybe more. And then there were the people who came for a particular play because of its subject matter.

When we did the play about the Eads Bridge, we got a theater full of engineers. When we did Amelia Earhart, we got all these 10-year-old girls -- I loved that! Now, nobody else does what we did. That voice is gone.

There's something special about putting real lives on stage. That has value for the whole community. Getting back to "American Rosies" made me think, "Oh! This is what I am supposed to do."



**Appendix F:**  
**Sample of Original Interviews**

<b>Selma (Sally) Mashbein Fox</b>	INTERVIEW DATE July 25, 2001
ADDRESS 230 South Brentwood Blvd. St. Louis MO 63105	
PHONE 314- 721-7134	EMAIL
DATE OF BIRTH 2/9/22	PLACE OF BIRTH St. Louis
INTERVIEWER Lee Patton Chiles for Historyonics Theatre Company	

1. What were you doing before the war started?

I was just out of high school in June of '41. I was 19. I had a vacation in California with my Aunt and Uncle and you could feel the fear out there. The observation of war to come. There was fear here in the states. And I was going out with men in uniform. My Aunt wanted me to stay out there with them, but I came back to St. Louis.

I started working at Stix Bauer and Fuller on Washington because they wanted someone young and vigorous. That's where I met my friend Marion Fedder from Hannibal, Missouri. We were started on what they called the Flying squad. It sounded patriotic.

2. Describe where you were and how you felt when you heard about Pearl Harbor.

Well, it was Sunday morning. Dad turned on the radio. We were all very excited - scared. My brother wanted to join the army right away. All his friends flocked over the house. My sister and I couldn't even get dressed. Some rough words were exchanged about the Japanese.

3. Where were you and what did you feel when you heard FDR's speech about going to war?

We heard it at home with the whole family. We were all frightened and angry. We felt very patriotic. We wanted to get into the war quickly and get out of it as quickly as possible.

4. How did the war affect your social life?

Stix had hand bags by I Miller (sp?) - they thought bags and shoes had to match back then - They were sponsors to take girls out to Scott Air Force Base for dances. So one time my friend Miriam and I went. The boys were swarming like mosquitoes!! I didn't go back again.

The girls in my group decided to have parties at home instead. We were all really good girls. All the soldiers ended up in the kitchen with my mother. The local Y and the USO had dances. Miriam met a boy at the Y dance who was from New York - and she married him!

5. Did the war cause you to move, and if so, where?

Yes, eventually. I moved when I enlisted in the Army. Four girls betrayed Stix. It looked like it was going to be a long war. With all the restrictions on materials, we could not please our customers and we were not making commissions. So four of us decided to go across the street to take the recruiter's test. We were all accepted and told to report to

Jefferson Barracks for our physical. We passed. We were given another day to think it over, then we shipped out to Des Moines in July of '44 for basic training. And it was tough for a WAC. The discipline. Asking the impossible. Lots of injections. Lots because they didn't know what part of the world we would be in. A lot of KP. My arm would swell up after I'd get a shot and they'd tell me to scrub floors or wash windows to make the swelling go down. It was enough to make me cry some days.

6. Describe how you traveled to the base.

We went by train. We had an early departure from St. Louis - at dawn. There were not too many people traveling to Des Moines. We had a lot of train stops to pick up small town girls and farm girls. A lot of them were very naive - never been away from home some of them. But what was expected of them, they did.

7. Describe some of basic training.

You learned about a lot of different personalities in the service. They pay you \$50 a month - in cash. Some people just could not handle that - the cash. They couldn't budget their money. We had one girl we called Dusty - she looked like Lana Turner - she practically spent everything the day she got it. Since I didn't spend money on cigarettes or things like that, I sometimes had to help her out. We also had a mother/daughter pair in the barracks.

In basic training, the thing I remember is the Parades. Being out in the extreme heat every Saturday marching. We had a Col. who like to ride his horse around the Parade Ground and stir up the dust with his riding crop. We were out there and there were a lot of horses on the parade grounds. A lot of horse men horsing around. Well you know what horses do. We're marching and you couldn't miss-step or you'd throw the whole unit off - no matter what the horses had left. If you did miss-step you got a gig in KP.

8. What was your motive for going into the service?

My brother was a paratrooper and he was wounded on the 29th of November in England. I wanted to go over there and take care of him right away. Since I could not take care of him, I wanted to take care of the boys here. Patriotism motivated me. I joined the service as a short-cut to nursing.

9. How did the military enlisted men feel about your being there? How were you treated? What were the working conditions like?

I wanted to be in the medical profession in the military. However, you don't get what you want. I got sent to St. Joseph, Missouri. I was there for a month. They were not equipped for women. They had never had them and never planned for them to be there. So we had no place to sleep except some empty officers' quarters. We weren't even issued toilet paper. We had to use the urinals for washing our clothes. It was miserable for females to be there.

The guys did not want us there. They put me in an airplane hanger in a pair of overalls with a drop seat - very hard to wiggle out of if you have to go. My job was to meet every

incoming ship and get their log book. I had to climb up to the ceiling to this large black board and put the information on it. I had an audience of men cheering and jeering. SO, I deliberately put the information on the blackboard the wrong way. If a plane was in the hanger, I said it was out. If it was out, I said it was in. And so on... Finally, this Colonel called me to his office. I saluted him. He never said "At ease". He kept me at attention - and it was hot that day. The sweat was running down my body - He kept me at attention for 30 minutes dressing me down. He asked me what I thought I was doing. I said " I did that job wrong, Sir, so that I could be assigned to do the job I was trained to do." I was sweating. Finally he dismissed me.

The WAC detachment ate in the regular mess hall far away from our quarters. One day when we were riding the shuttle to the mess hall someone yelled out "We're shipping out! Where do you want to go?" I yelled out "Long Beach, California!" We thought it might be a trap, but they had finally figured out that we didn't belong there.

10. How did you get to the base in Long Beach and what were working conditions like there?

We went by train and it took three days. Civilians always traveled by train then. Only the military flew. We got there and then we hung around waiting. We went to personnel and they asked me what my "M.O." in civilian life was. I told them retail and merchandise. He said, "We have a base hospital. With this war on we're going to very much need you there. You will be the first enlisted female on the base hospital." That's how I got my foot in the door. My assignment was to report to Lt. Markey. She taught me a lot. She said, "Selma, nursing is just glorified housekeeping! This is Ward C." Ward C was for female personnel - that's where I started. Any female that is a nurse, enlisted personnel, or the wives of enlisted personnel were our patients. We could deliver babies on Ward C. I worked for and with women. The doctors were great. They treated me as an equal.

**SPECIAL MEMORIES ON THE JOB**

Once I was in service call I was just doing inventory - making everything nice and neat for the new [Officer] coming in. A young enlisted man came in and looked around and he looked nervous. I asked if I could help him. He looked embarrassed. He said he was on a weekend leave and he was going out on the Pike and he just wanted to have a good time. I asked him, "Do you need an aspirin?" He said, "No, I don't have a headache. I just want to have a good time." I was pretty naive about things. I said maybe you can point out what you need. So he stepped around and pointed to these little packages and I said, "OH!"

I scooped up a handful and said "Take a lot. Take some more. I'll be ordering a lot more." So he did. He said "I'll be having a REALLY good time on this leave."

The best experience of my life came when I became a Sergeant. The thrill came when I was allowed to replace a man who was being discharged. I got to be in charge of

sick call. I got to make decisions. I got to do a little first aide, let the doctor sleep in a little. I had that job for nine to twelve months.

We had the isolation ward for epidemics. We had the mumps epidemic and I came down with them. They delayed my discharge.

11. What were you paid and was it equal to the men's pay?

I was paid \$50 a month and with each promotion the pay went up. When I got out, I was making \$75 a month. The Army feeds and clothes you so it wasn't bad. I don't remember what the men earned.

12. What were the physical working conditions like on the job?

We worked 12 hour shifts - which alternated. We had our own mess hall where food was much better than the general population. We lived in premises connecting to the hospital. We had an English nurse named Hilda King who could not say my name, Selma. So she said "I'm going to call you 'Sally'". and it stuck. Everyone called me Sally, even after she left.

It got pretty cold in Southern California. It was heated with a potbellied stove, which I never had to light somehow with my shift. With the war over in Europe, we decided we ought to do something with our barracks - which were pretty dismal. So we painted the walls yellow. I put up pictures. Somebody put up a clock. We put down throw rugs.

We had to get everything in shape for General Eisenhower's inspection. We though if we stood on the ramp and shook his hand that would be all right. He'd never be the wiser. But wouldn't you know it. The ONLY barracks he chose to go through was ours. He walked all through it - up an down - and said "Well. This is very cozy." If any other General but a Midwest General had seen our barracks, we would have been white washing those walls.

13. Describe anything dangerous about your job.

We were taught and had to go through the gas chamber training in St. Joe. At Long Beach planes used to fly in really low and we had to hit the ground. We think the pilots did it on purpose just to see if we'd hit the ground.

14. What hours did you work?

I worked 12 hour shifts. We rotated the shifts.

15. Describe how your family felt about your working. Were they supportive or did they not want you to do war work?

My mother was very sad about my leaving because she felt she'd given her son up to the war already. Dad was a man of few words. He thought it was silly and foolish. My sister was really proud of me.

16. How often did you write to your boyfriend? How many soldiers did you write during the war?

I was quite a letter writer. I always answered Rudy's letters and he too was quite a letter writer.

17. Did you use V-mail very often?

Sure. But it was very limited. It was so small.

18. Did you save any of those letters and if so, why?

Yes, I did. I've saved them for my daughter to read after I'm gone.

19. Can you tell us about any romantic letters?

Rudy's letters were always romantic, but I gave him a hard time. I didn't encourage him. I'd give the weather report to my weather man. He used to write about 3 pages. I wanted to sow wild oats - Go to collage on the GI bill - something like that...

Oh- Back in St. Louis I had one chance meeting. I met a soldier named Jack who was stationed at Fort Leonardwood. We had lots of phone calls. He said he was going to make every effort to call on me when he got leave. But he never got a chance. He got shipped out to North Africa. I was baking chocolate chip cookies and sending them to him until I joined the WACs. After the chocolate chip cookies stopped coming, his letters stopped coming. Anyway, I lost track of him. Several years later, I was in the air port in Philadelphia where he said he was from and I looked up his address. When I got home to St. Louis, I wrote him a letter. A few weeks later, he called me. He was glad to hear from me and I was glad to know he was all right. He was remarried and wanted to me to write to him at a Post Office Box. My sister and I thought that was kind of strange. I found out he'd made it home from the war and that was all I needed to know.

20. Knowing that the sensors read the letters, how did you edit what you wrote?

Rudy was in Alaska. He was able to get messages through short wave radio operators. We really didn't have to worry about sensors.

21. How did you or someone you knew feel when a telegram was received?

My cousin received a telegram about her fiancé. He was killed in Gault Canal. And my Mother received a telegram about my brother Vic being wounded. We came home from work. My mother had let all those hours pass trying to calm herself to tell us. But her blood pressure went up that day and it never came back down.

22. What memories do you have about rationing? How did it change your life in terms of transportation, cooking, clothing, shoes, etc.?

Pauline grew rubber plants - seeing my own plant reminds me of this. She'd separate them and grow more and more of them. She had TB and was on crutches. She was a widow. She got ration stamps for certain things in her diet - she was diabetic. She had to sign an affidavit to get sugar, coffee, meat and special platform shoes - I don't remember what all

else- different things. I took her down to the ration board. It was a regular Interrogation. Terrible.

I remember tin cans had to be cleaned, washed, and crushed. My cousin was the primary driver for the family. He had to worry about the tires getting bald. There was an extra 10% tax on jewelry - it was a luxury tax.

23. Describe your least favorite ration inspired meal.

I would not go near SPAM.

24. If you had the opportunity to work with people from other parts of the country, where were they from?

A lot of the nurses came from rural Minnesota. Before the war, I hadn't known a lot of people outside of St. Louis. The service men were segregated. I never met one black service woman. The men would come up on sick call. Ward A was for enlisted men and we did get black service men there.

25. If you left your job at the end of the war, did you voluntarily leave, or were you let go? I left because the war was over and I had served my two years.

26. How did you feel about leaving your job?

I went on a shopping spree! I bought some women's CIVILIAN clothes - the first since I'd joined this man's army. I bought pretty clothes.

27. What kind of opportunity was there to work outside the home once the war was over?

After 90 days, I went back to work at Stix. When Rudy started at Columbia, I worked at the Tiger Hotel in Columbia, MO.

28. Describe how society felt about women workers after "the boys came home". Were the millions of Rosies given the credit they deserved?

Women who worked in defense were finished. But they had found out that the home could survive without them. I'd say two-thirds of the employees at Stix were women after the war.

I don't think the women got the recognition. NO. But it proved one thing. That with proper training women can do men's job. But they took a lot of teasing and criticism.

29. How do you think your experience working in WW II changed you?

Well, it helped me to mature faster. I learned how to respond to people in an emergency. I learned to keep a cool head. I can calm people.

30 How do you think ROSIE the Riveter changed America?

Women didn't want to stay home anymore. Rosie woke up a lot of women. She shook us up. She proved that women can be feminine, and work outside the home and maintain the house.

<b>INTERVIEWEE Marcella Burdette</b>	
<b>INTERVIEW DATE July 28, 2001</b>	
ADDRESS	329 Jefferson Lane Valley Park MO 63088
PHONE	636- 225-3700 EMAIL
DATE OF BIRTH	2/7/18
PLACE OF BIRTH	LeMay at home, St. Louis County
INTERVIEWER	Lee Patton Chiles for Historyonics Theatre Company

1. What were you doing before the war started?

I got married in 1940, about 3 months before Pearl Harbor. I was working in a shirt factory. My husband worked for Carter Carburetor - he worked on fuselages for England. England was already at war. We got married and I was pregnant in January. What did we know?

2. Describe the kind of work you were doing outside the home before the war started.

I was working in the shirt factory - everyone in this area worked there. I got paid \$13 dollars an hour. That floor woman - Ooooo. I did not get along with the floor lady. There was not one person working for her who liked her.

3. Describe how you felt when you heard about Pearl Harbor.

I thought, "Oh, boy! It won't be long before my husband will be going!" He had learned how to fly, so I thought he had better enlist in the Air Force so he wouldn't be in the walking Army.

4. What did you feel when you heard FDR's speech about going to war?

I was at Grandma's house. I almost died. Grandma's eyes filled with tears and she said "There goes James." And I said, "Yes, there goes James." His mother had a rough time. He was the oldest of seven and had six sisters, two of them still in grade school. He was the only one working. His father had died when he was 40 or so. There wasn't any Social Security back then. James was the only one working. His mother went to St. Louis to scrub for people. She had a rough time.

5. Did the war cause you to move and if so, where?

Jim wanted to go into the service and I told him to go. Turned out Jim didn't pass the physical - he was color blind. Then the government came up with CPT - Civilian Pilot Training. There was no pay - subsistence only. I said go do that. He's very patriotic and he had to do something. I went to live with his mother. I moved from the club house to grandma's house. There were five women living in that house - five besides me. I never had to have a play pen for my baby. My mother-in law is the best mother-in-law in the world.

James went to Gumbo Flats for one year and he came home and I thought he'd done his duty. And he came home and by God, he was drafted! My son was born in October. Jim



wasn't there. He was in Alabama. He was in camp - I forget the name. He was in camp this, camp that. I got to see him once or twice.

6. What was your reason for going to work in W.W.II?

When Jim was in CPT, there was no money coming in and I felt like a free-loader when I wasn't working. So a couple of months after the baby was born, I went to work.

7. What kind of work did you do in W.W.II?

I was a Riveter at Curtis Wright in St. Louis. I worked on the wings. Different parts of the plant put together different pieces of the plane and it came through the plant in sections. They paid you to go to school to learn how to Rivet. School was held in a converted school house. I went to school for about three months. Down in the cotton shirt factory, I made \$13 a week. Well at Curtis Wright, they paid you \$35 a week.

8. Describe your job as a Riveter.

It was fun. You had a partner. You changed off. It was holding the gun or a bucking board. One would buck and one would rivet. Marion and I - and one on stand by. It wasn't hard work. You were on your feet all day, but I was used to that from the shirt factory.

The hardest thing about my job was getting there because of the shortages. Tires and gas. At first, I was driving myself. I had my own car. There were only 5 houses between Fern Glen and Manchester at that time. When I got to the Board and applied for my gas stamps they asked how far I had to travel to get to work. I said 8 miles - I figured on round trip - 4 miles there and 4 miles back. The lady must have thought I met one way because that's what I got - enough gas stamps for a round trip of 16 miles. And I didn't turn those stamps back. It was the only way I got to see my Dad - he was a widow - it was the only way I got to see him during the war, was with those extra gas stamps.

Tires. The first thing I did every morning was look out my window and see if I had a flat tire. You couldn't buy tires. I had 3 flats in one day. One day.

Once, I was picking up the son of the bank president, Vern Holloway - he was an inspector at Curtis Wright. We made it to Manchester and Ballas Road and Phbt - I got a flat. He said, "Oh no! What are we going to do?" I could tell he'd never changed a tire. I said, "Well, what we're going to do is change the tire." He said, "Oh, No! I'LL change it!" He'd never changed a tire in his life. I said, "Well, at least let me get out what you need." So I got out all the things he would need to change the tire, including the bumper jack. He thanked me and told me to get back in the car, which I did. The car starts to go up- up- up- then plop. It's off the jack. He couldn't change the tire. I knew it. He said, "What will we do?" I said "We (points to herself) will change the tire and you sit in the car." I got the tire changed in 5 minutes and we were on our way.

As we made our turn onto Lindbergh... Phbt! We got our SECOND flat! Vern said "Now what do we do?!" I told him that there was a gas station back there just a bit -

Brummelsick gas station - and that I would take the tire off, roll it back to the station and get the tire patched. Well, the man at the station fixed the tire, drove me back to my car and changed my tire - AND didn't charge me a thing. He said "You are doing your bit for the war effort!" We were only 20 minutes late when we clocked in. I thought that was pretty good for two flats.

9. How did the men treat you on the job?

Very nice. Our foreman - Mr. Washburn - was the sweetest guy. Our whole bunch was very compatible. We were all glad to be there. The men who were there, were 4F. Curtis Wright was very good to me. The only unpleasant experience I had was when I took a day off to tell my husband good-bye. Usually, you can't get a day off unless you are at death's door.

I went to Mr. Washburn my foreman and said I was going to take off to see my husband before he shipped out. He said, "You can't get a day off unless you have a written notice from the doctor saying you are ill." I told him, "I'm not sick. I'm not going to lie! I'm not going to ask a doctor to lie for me!" He says "I can't give you permission. My hands are tied - company policy." That made me mad. I told him, "I don't need your permission. My husband has not even seen his son and he is shipping out. I am going come Hell or High Water!!!!" Mr. Washburn said "All right! All right! I'll try to back you up as best I can, but I can't make any promises."

Any way, I left, took my son and went to kiss by husband good-bye. I didn't know if I'd ever see my husband again.

I got back to work at Curtis Wright on Monday and my Tool Box wasn't on the shelf. I didn't think it would be. I went to see Mr. Washburn and asked him "Where is my tool box?" He said "You knew it wouldn't be here. I'll have to take you to see my foreman, Larry... I forget what his last name was. Larry took me to see his boss. The boss was no bigger than I was and he was this young man sitting there in his suit and tie. Now, I've got a temper and you don't want to rub it the wrong way, because I've got a short fuse.

I said "I've come to get my tool box."

He said "You broke the rules. You should have gotten permission like all the other girls." "For your information," I told him, "All the other girls are not sick. They are getting doctors to lie for them just so they can go tell their husbands and boyfriends good-bye. I've never been a liar before and I don't see why Curtis Wright should make me one now." He said all smug like "Don't you know there's a war on?"

Like I said I have a short fuse. I reached over and got that sucker out of the seat by his tie and pulled him out of that chair and he was choking...

"Of all the nerve! I've just kissed my husband good-bye. My husband is going to the front and you've got the nerve to sit there - some 4F big shot's son in your shirt and tie - and ask me if I know there is a war on?!?!"

Larry heard him choking and came in and said, "Put him down, Marcella." He escorted me outside the office and said "Give me a minute." When he came back out I asked him, "What are we doing now? Where are we going?" He said, "We're going to get your tool box." Larry backed me because he knew I was right. I worked there for four years and that's the only bad time I had.

10. How did it feel to be doing "a man's job"?

See these hands? They're a man's hands. I'd worked with my father all my life. I helped my father build a garage. We mixed every bit of the concrete. I mixed concrete when I was 10 years old. I carried shingles when I was building this house I'm in now. I could have been on that TV show Survivor, except for that junk they eat. I couldn't eat that stuff.

11. What were you paid and was it equal to the men's pay? I got \$35 a week. I think it was equal to the men's. I have no way of knowing. I thought I was getting paid pretty good. It was close to triple what I had been making at the shirt factory.

12. What were the physical working conditions like on the job?

We had a nice Cafeteria. Grandma used to pack my lunch because I couldn't afford to buy. (*laughs*) But sometimes I wanted a piece of pie. We [my carpool] picked up an old man on Manchester. He was an old Dutchman. He said "Don't eat no pie in there. I see them knocking the cock-a-roaches off the pies at night!" I never did eat any pie.

There were a lot of women 30 to 35 years old working there, most all of them were married. There was one who was in her forties. Of course we at that time we thought she was "old". She thought she was going through the change, getting that middle-age spread. One day she got sick and they called her husband. He took her to the hospital. He called us later to say that Rosie had a baby girl. Weighed 3 pounds. We were all shocked.

We used to play tricks on the guards too. They were so strict about rules. We had cards with our pictures on it. One of the guys put a Hitler mustache on his picture and the guards passed him through anyway. We got a big laugh out of that.

I was kidding around when it was time to punch out at the time clock and got a written reprimand. My husband saved it to show our kids.

We used to get a 10 - 15 minute break. You had to go downstairs to go to the bathroom. There were lots of bathrooms. There were two chairs where you could sit to relax in the johns. There was no smoking allowed and they had women guards patrolling the place. Of course we all smoked in there. We'd all watch out for each other - let each other know when the guards were coming. Except for this one gal. There was this one little biddy gal - had such a tough attitude. Nobody would watch out for her. She was smoking in the stall and the guard bent down to look in the stall to see who was smoking and BAMM.

She put her foot in the guards face. Marian and I took off. That little girls was gone out of there. Nobody liked her.

There was first aide on the premises and a nurse. And there was a helicopter sitting there in case anyone got hurt.

13. Describe anything dangerous about your job.

The only think I KNOW that happened - that I SAW- Well you had to wear hair-nets from the second you came in the door until you left. There was a girl working near a drill. She leaned over and I don't know if some of her hair was out of her hair-net or what happened, but she leaned over and some of her hair got caught in that drill. It ripped her whole scalp off. They rushed her to the hospital. They got her scalp off the drill and kept it warm and took it to the hospital to re-attach it. It took her a year to get over it. She came back a year later to show us and you could hardly tell.

14. What hours/days did you work?

I worked 8 am until 4:30 p.m. 5 days a week. Some of the other parts of the plant may have worked 6 days a week, but I only worked 5 days a week.

15. How did your family feel about your working?

My sisters-in-law were all kind of jealous of me because my mother-in-law was crazy about me. She really did love me. I took to her. You could hear her laugh a block away. My mother died when I was 18, so she became a mother to me. They were very supportive.

16. How did your husband feel about your working?

There was no way my husband was not going to join the service - he was so patriotic. He thought everybody should do their duty. He was glad I was there at Curtis Wright.

17. How often did you write your husband?

I wrote him every day. I used Vmail. And he wrote me everyday - although sometimes I didn't get letters from him for a month. That made me nervous for my mother-in-law. I had myself primed. With your husband in the service you prepared yourself for the worst. That's all I've got to say.

18. Did you save any of those letters?

Sure. I've got all of his. I almost burned them up once. I threw them in the fire and said "Oh, James! I didn't want to do that!" So he reached into the fire and pulled them out. [Interviewer Note: The letters were shown to me, bundled in a hand-made album of cardboard and wire because at the time, they had no money for anything else. They have never changed them into another container. The top of the cardboard and some of the tops of the letters are burned, but all are readable and in good shape. I encouraged Marcella to donate them or to have her daughter, Michelle Burdette Elmore, donate them to MHS. Mr. James Burdette's letters were full of drawings - military drawings of different equipment he was using. He also drew humorous sketches. The letters have a

unique charm because of the drawings and because of the poetry included in them. Mr. Burdette also wrote quite a bit of poetry and has a book of poetry which he wrote at the house.] My son has all of the letters I wrote to him because they are all about him.

19. Describe the kind of letters you wrote.

I told him what was going on at home. I'd tell him what the baby was doing. Things like that. I always read his letters to me to his mother. She told him to write to me and include messages for her. He wrote to her about once a month. He would write by flashlight under a blanket after lights out.

20. Knowing that the sensors read the letters, did you edit what you wrote or have a code? James could not say where they were and he went along with that.

Jim could have ducked the draft because of being the sole supporter for so many people. But I could not ask him to do that. I said I'll take care of your mother if anything happens to you.

They are good memories. All of them.

21. Did anyone you know receive a telegram informing them of the death of a family member in service?

Yes. My best girlfriend. Her brother Johnny got killed by a sniper. He was 17 years old. His mother had to sign to let him go in. But that's what he wanted to do so she never gave it a second thought. He died doing what he wanted to do.

22. Describe the memories you have of rationing. What items were the most difficult for you?

Shoes. I had one pair of shoes the whole 4 years of the war because Jimmy was growing. I used all my shoe stamps for him. There were no silk stockings. I didn't have enough money for that kind of crap. I had two pair before the war and I made sure that they lasted.

Grandma had chickens so we ate A LOT of chicken. And we had hamburger. And Mr. Krieg would keep a hambone for Grandma to make soup. She was proud - she would not ask for welfare. One winter she did have to ask for a ton of coal.

She grew a garden on the side of a rocky hill. And she canned - A LOT. She canned a lot of tomatoes, lots of vegetables. (Laughs) One Christmas we had grape dumplings.

23. If you had the opportunity to work with people from other parts of the country, where were they from and what were they like?

Almost everyone I worked with was from St. Charles. I don't remember there being any African Americans working at Curtis Wright. At least there weren't any on my shift.

24. If you leased out rooms in your house to boarders during the war, what was your motive? Right before Grandma moved to Fern Glen, she leased rooms to men who worked on the railroad. She had to - to make ends meet.

25. If you left your job at the end of the war, did you leave voluntarily, or were you let go? I left in June of '45. They quit it right then when the war ended. No notice. No severance pay. No nothing.

26. How did that make you feel?

I was glad the war was over - period. I was glad to stay home with my son, Jimmy. I hadn't had any chance to spend any time with him. I'd come home and find that my sister in laws had dress him up like he was their doll baby. I thought "Oh, no! It's time to get him to myself so he knows who his mother is!" He's still a moma's baby.

27. What kind of opportunity was there to work outside the home once the war was over?

I went to work in Kirkwood when James got sick. It wasn't hard for me to get work for the simple fact that I was a seamstress. I made all my kids clothes. I'd go get coats - good men's winter coats from the Goodwill for free and make the kids coats, or I'd get 54inch remnants and make myself a pair of slacks. I sewed plenty.

28. Do you think the working women of W.W.II got the credit they deserved?

No. That's why its all coming up now. The men got the credit and justly so. They fought the war. We were at Curtis Wright. I'd rather have been where I was than where they were.

29. How do you think your experience working in W.W.II changed you?

It didn't. I'm me. I always have been me.

30. How do you think Rosie the Riveter changed America?

I think everybody did their job. It was a war effort. That's all. That's what your duty was and you did your duty and you got paid well for it.

### ADDITIONAL COMMENTS

#### Dating Life Before the War

We had no money when we were going together. He had just enough money to pick me up. There it was 18 miles out here to Lemay from Chippewa - So I'd always treat us to White Castles hamburgers. I love White Castles. We'd go to the one on Chippewa and Hampton. I'd get 5 of them - James would eat 3 and I'd eat 2.

#### Clothing

I never wore slacks before the war. I thought wearing slacks for work was Okay when the war started.

Love poem written to Marcella Burdett:  
From her husband Jim Burdett  
He was overseas fighting in WWII:

---- The Only One ----  
Jim Burdette

Oh darling keeps the sunshine  
From departing from your eyes,  
Whose dear reflection is that of ruby wine.  
And whose sweet kindness underlines.

Oh darling let no tears dim--  
Oh let your heart be gay--  
Because we have this war to win  
And I'll be back some day.

So keep your chin up poochy,  
Look that sorrow in the eyes,  
And the damned ole boogie man  
Won't hurt you, no matter how hard he tries.  
"I LOVE YOU"

**DIXIE BURNS**

DONNA RODGERS BEARD'S AUNT

tape recording

Tape submitted to Historyonics Theatre Company by Ms. Rodgers Beard.

Ms. Burnes is deceased.

I went to the Illinois Employment Agency and asked for a job. While I was there, this man called. He wanted a girl for filling, posting and filing. And when I got there, they had two white men at the desk. I told them I had been sent out by the Illinois Employment Agency on the job for filling, posting and filing.

They looked at me and they said, "Well you can leave the application here and we'll give it to Mr. Long." And I said, "No. They told me I would talk to the man who is hiring. And I'm not leaving until I can talk to him, because you're not going to do anything but drop this application in the waste paper can."

About that time, this big tall German guy came out and asked, "What's going on here?" "This lady has an application for the filling, posting and filing job." He looked at me and at the application and said, "Have the lady leave the application."

I said, "No, I'm supposed to be interviewed. I was [at the Employment Agency] when the requisition came in." So he said, "Well... I'm going to see other girls."

"That is not what you said."

Then he looked down at me. He was real tall.

"What makes you think you are qualified for this job?"

I grinned and said, "What makes you think I'm NOT?"

He says, "Well, I'm going to look into it. I'm going to interview."

"I heard the conversation. You told the lady at the employment office if I was qualified that you would hire me."

He said, "Well, uh.... Yeah....uh, but... uh,....uh...."

I said, "You don't care how qualified or how capable I am as long as my skin is the color it is, do you?"

Well he knew better than to say "I ain't gonna hire you cuz you're colored."

"You know, Mr. Long, I came for a position, not for a hand out. If I had come here with an application for public aide, you would gladly had accommodated me. I came here for a JOB that you said you would train me for. I have 5 brothers in the army. They are crawling through the mud, blood, and slime. There are no black bullets and no white bullets. There are just bullets. The job is here and I want it. I am qualified. The [Illinois Employment Agency] deemed me qualified. You either trust them to send you the right person or you don't."

By then he was turning so red. He was backing up and I was walking toward him.

"I tell you they are fighting like hell over there for equal rights and you are going to deprive me of them?! If you deprive me of this job it is a \$10,000 fine and your contract will be taken from you." And they had it posted right out there - 1/3 of the people who work there are supposed to be of color. Well, he could see he was not reasoning with a fool so he said "I... I... I.... Uh..."



He took the application in his hand – “You go on ahead home and go ahead and look for something else and I’ll get in touch with you later.”

“I am not going home. I am NOT looking for anything else. The JOB is here. I have been deemed qualified for the job. I want THIS job. And if I don’t get it...”

“Well, if you don’t hear from me...”

“If I don’t hear from you, you WILL hear from me.”

I went through everything to get that job. And I stayed there through ...

#### Dixie Burnes

There was a girl from Arkansas put a rope around my neck one day. Came up behind me and said, “This is what we do to the niggers in Arkansas.”

I said, “But Baby, you are not in Arkansas. Baby you are in Chicago. You see these brown hands of mine? They are too good and clean to put on a so and so like you. I fought like hell to get this job and I’m going to fight like hell to stay here. You were here when I came, and by half a God, I’ll be here when you’re gone.”

[Once,] they tampered with my work after it left me. They have three inspectors. They have one that inspected the job after it left me. They have another inspector before it went into the field and another who does I don’t know what, but there are three of them. They called me back and said, “You see – you made a mistake here! I don’t know how many soldiers would have been killed!”

Now I did let Negro come out of me then. I came out my hair was standing on end and I came out. I ran around. They were all taller than I was. “You make this the LAST TIME you come and call ON ME to retrace MY footsteps on a job that you three inspectors have passed! When it left me it was perfect. I know what is happening. But it WON’T work.” And I ran up and down some more. “Don’t think you’re going to get away with this!” I was sweating bullets by that time. They [backed off] and I went on back to my job.

One Saturday night when I was working, The Richest White Man came up to me – I’ll never forget. I was working 3 to 11. My hands were covered in Blue ink- He came up to me and said,

“Are you Little Dixie?”

I said “Yes, I am.”

“I want to shake your hand.” I said, “Oh, no sir, my hands are dirty.”

So he stepped up on my platform and he took my hands and he said,

“I have just talked to the manager in the office and they haven’t hired any colored people before. But the man has just told me that if he could find 10 girls who would conduct themselves in the manner you have conducted yourself, he would hire them Monday morning.

And Monday morning they did [hire one]. When I left there, there were just about 5 [colored] girls working there.

**FROM THE MEMOIRS OF JEANETTE MARTIN**

"THE WAR YEARS ... A Personal Story..." by Jeanette Martin

Submitted to Historyonics Theatre Company

In 1940, I was 17 years old.... Factory worked didn't appeal to me, so I took a job downtown in an office building where I was taught such business machines as the mimeograph and the comptometer. By far the most boring job in the office, even worse than filing, was COLLATING. For hours, I walked around and around and around a long wooden table, placing sheets of paper in stacks one at a time in numerical order' the finished pages were then fastened together, to form information and advertising brochures. The work was tedious, but my pay on Fridays was worth it: I was paid the grand sum of \$12... and in CASH! I think that was the most money I had ever had at one time.

From Pearl Harbor on, our lives changed. All anyone could talk about was the war. Factories stopped their regular production immediately to convert to the manufacturing of munitions and tanks. No more household appliances were made; no new automobiles rolled off the assembly lines.

The first effect my girl friends and I noticed, was the disappearance of BOYS! They were being drafted for service by the hundreds. Most of my recent graduating class enlisted, so that they could choose their preferred branch of service.

Actually, I must confess, I found the idea of a WAR exciting at first. There was such a display of patriotism everywhere, and flags were waving from every porch. Everyone was buying war bonds, and the newest songs were all about romances. A small blue flag with a star, was proudly displayed in a home where a serviceman lived. Two of my [boyfriend's] brothers were serving, also, so his mother had 3 stars in her window. The neighborhood was filled with the little square flags, some with stars in gold, which denoted a serviceman killed in action.

Woman began taking the servicemen's jobs in the workplace. Younger girls working in the newly opened U.S.O.s all over town, and even older women joined in the war effort. My aunts rolled bandages for the hospitals, instead of spending their usual time playing Euchre.

And we were excited to see the boys in their uniforms, when they came to town on weekends from Fort Leonard Wood!

My [boyfriend] enlisted in the Air Corps and was sent to Fruax Field in Wisconsin for basic training but not before he asked me to marry him. He gave me a ring and asked me to wait for him; I thought it was so romantic!

Mother was worried. Surely, we would wait until the WAR was over?! "But, yes, OF COURSE!" we both assured her. (And we did mean it at the time... but we married on his first furlough!)

We made fast wedding plans: arranging the church date to fit into his one week furlough time, getting the license, the dresses, the bus tickets for a quick honeymoon in the Ozarks.

Since the best man had already shipped out my oldest brother in law stood in for him as proxy.

There was a popular song at that time, sung, I believe by Rosemary Clooney that went like this:

"They're either too young or too old,  
They're either too gray or too grassy green  
I've looked the town over, and lo and behold  
They're either too young or too old.  
It was really true.

As the war dragged on from year to year, any excitement I had once felt wore off. We had shortages of meat, shoes, gasoline: and each man, woman, and child had his own ration book, with specific stamps for each item.

The radio was always tuned to Edward R Murrow's latest news from the front. Unlike the instant news of today, we were always aware of the possibility of receiving a letter from a loved one who was already dead.

We were warned not to waste anything, because it was needed for the war effort. Gas stations posted signs asking "Is this trip necessary?" Slogans reminded us not to gossip about any known troop activity. "A loose lip can sink a ship."

A soldier was never told where he was being sent, but my husband and I had prearranged a code: When he wrote to ask about "Aunt Minnie", he had been sent to England; to mention "Uncle Walter", meant the South Pacific. In that way, I learned that he was station with a bomber squadron in the European Theater of Operation (ETO) outside of London.

We V mailed regularly, he often complaining about the constant bombing; and what an annoying NUISANCE it was to have to run to an underground shelter at the frequent sounds of the alarm sirens.

Because of the shortage of men, and the great demand for war production, to maintain operations on two continents at once, women were recruited by the hundreds, and trained on the job. Without a college education, and only one year of mechanical drawing I was hired as a draftsman at the huge Curtis Wright Aircraft Corporation at Lambert Field.

The engineering department was one enormous room, crowded with drafting tables. I was given a 6 month crash course in blue-print reading and issued a set of drafting tools. I was bonded and finger printed.

The plant employed thousands, and operated 24 hours with 3 shifts.

We women draftsmen wore slacks to work because we often had to climb up onto the plane itself in the hangar. I worked on the B 27 bombers and on the small A 25 fighter planes.

The young men working there were 4F draft-classified, not qualified for service; so the majority of men were over 40 years old. While there was joking and camaraderie, the men were always proper with us, and treated us like ladies, even politely lending a hand to help us down.

I liked working up the blue-prints and felt it was a real contribution to the war effort.

My draftsman career ended after a year and a half, though, when I took up the career of "Motherhood." Our first child was born five months after my husband went overseas, and he didn't return to the States until she was walking and talking. Mother's

"Congratulations-you-are-a-Daddy" telegram caught up with him 4 days later, after he returned from a flight over Belgium.

Gas rationing really hurt my father's business, because his was a small one-man operation, which he began when he returned from World War I and found his old job was taken. House deliveries were common, because there were few shops, other than downtown St. Louis, and because few housewives had any available transportation; so my father bought a service delivery route, which he operated for over 40 years.

Milk, eggs, produce were sold door-to-door, a real service to house-bound women. Many small necessities, such as pins, needles, and thread, (called notions) were delivered regularly; even the insurance man came around every month to collect his small premium.

My father delivered tea, coffee, and spices, to his customers all over the city. The coffee beans were shipped from South America in large canvas bags, and ground in a big red enameled coffee mill, trimmed with gold designs, which was set up in our garage. The coffee page 3 Jeanette Martin

was them packed into one pound paper bags, marked with a pencil my father always carried over his ear, and then stacked neatly on the back seat of our old Chevy sedan.

The tea was imported from China in 2 foot crates lined in heavy tin foil. We kids would pull out the foil and roll it into balls, some 2 feet in diameter, to be turned in for scrap metal.

Of course, bigger businesses with a whole fleet of delivery trucks, were allotted more gasoline coupons than our one business/pleasure car; so our Sunday outings were cut down for the good of the business.

Sugar rationing took some figuring too. Mother and Grandma were always ready to try out some recipe revised to use less sugar. We were urged to observe "Meatless Tuesdays" and the butcher was often out of specific cuts of meat. We were always made to take a second choice; and substitutes appeared. One horrible example was a butter substitute called oleomargarine.

Oleomargarine was purchased as an unappetizing white GLOB, to which we added a bright yellow disc. After working it in, with our hands, the color spread throughout the greasy mess, until - Voila! "Butter!" (or so it was advertised; in reality it was just transformed from unappetizing white to an unappetizing yellow.)

The hardest sacrifice for us girls to endure, however, was the scarcity of nylons. Since a "proper lady" never went bare-legged in dresses, we had 2 alternatives: lisle stockings were available: ( a thick cotton, which most of us refused to even consider) and a heavy silk stocking, very warm, especially in the summer, and very shiny on our legs. Worst of all, they would slide slowly down to our ankles, where they gathered in wrinkles! Most unflattering: we all hated them. We used to read how the troops used nylons to trade with the Italian and French, and we wondered how they got them when we couldn't.

When President Roosevelt died, Mother, Grandmother and the whole Euchre club cried. I think they thought of Mr. Roosevelt as a member of our family.

When I was the newspaper picture of Harry Truman being sworn in, I thought he looked scared to death; I had real doubts about such a shy timid man, leading America through a war! As it turned out, this soft-spoken, unassuming little man soon made the

most daring decision in the world: a monumental decision that actually changed the course of history: he gave the order to drop the first atomic bomb, an act that alone, and in one day, ended World War II.

I remember "V.J." Day very well. August 14, 1945. Half the war was over that Spring, when Germany surrendered; but the Japanese continued fighting furiously. Kamikaze pilots made direct attacks, diving straight down into our ships, deliberately killing themselves to hit their targets.

The only reason they gave up, was seeing the terrible power of the atomic bomb.

At the news of the end of the war, everyone [in St. Louis] ran outside screaming and cheering. Church bells rang and the factory whistles blew. Some began walking in the middle of the street, singing "God Bless America"; I joined my neighbors, banging on pots and pans like it was New Year's Eve.

Caught up in the wonderful excitement of it all, I dashed into the house to call out to Mother that I was going downtown with my neighborhood friends, to celebrate. I grabbed my purse and turned around to find mother blocking the door, looking a little wide-eyed.

"JeanetteRoseWaltersMartin! Just WHAT do you think you are DOING?!" I stopped short. "Have you forgotten that you are a married WOMAN now... and a MOTHER?! You can't go GALLIVANTING downtown and run into a bunch of those soldiers and sailors!!! You're no kid anymore, remember!!!"

page 4 Jeanette Martin

Of course, mother was right! I wasn't a kid anymore; WHAT was I THINKING!?! So I waved to my friends getting on the streetcar. (Truth was, I really felt more like a kid, than I did a mother.)

When World War I ended, my father returned to cheering crowds and a big parade, marching with his 138th Infantry Regiment, each man from the Missouri area (including the then unknown Harry Truman.) When World War II ended there was no such celebration. My husband's squadron was made up of men from all over the United States, so that when the war ended, they dispersed in many directions. The few who were from this area, were discharged from duty at Jefferson Barracks in quick order, and had to find their own way home. My husband hitched a ride with a truck driver.

Still, we didn't care about any of that. All we cared about was, THE WAR WAS OVER! He was home; and finally, we could get on with our lives!

## FROM THE MEMOIRS OF MARY PARKER

Submitted to Historyonics Theatre Company

St. Louis during World War II was a city busily involved in the war effort. Most essential industries ran three shifts 24 hours a day. Near by cafes, bowling alleys, and movies stayed open all night to accommodate the defense workers. War industries paid good salaries and there was an influx of people from all walks of life. Working with me at the Small Arms Plant of Goodfellow Boulevard were school teachers and some workers from a Carnival and everything in between. Apartments were impossible to find and informality was the keynote.

The five of us from Cape Girardeau, who before would never have gone downtown without hats and gloves, now instituted what we called "slack and sweater movies," telling one another that everyone would just consider us defense workers. I am certain that some, as well as I believed all this informality to be for the duration alone; that after the war was over everything would revert back to life as it was before. I was unaware that an era had passed.

The summer of '43 the government suggested that school teachers find work in war industries. I signed on at the Small Arms Plant. I was to work six weeks, changing shifts as directed. Buses ran all night. By the time they reached my apartment on Delmar, there were never any sets available, so I stood both coming and going to work.

The standard uniform issued to us was an tan coverall which had not been designed by Liz Claiborne even on her worst day. Add protective glasses, a kerchief to cover one's hair, and the men who whistled at us when we passed on our way to the lunch room, must have had good memories, or I suspect, were terribly bored.

I knew something about boredom. I was assigned a steel form through which I was to push the shells. If the shell passed through easily, I put it in one bin. If it hung up or was tight, I put it in another bin.

Others were performing the same procedure. When they heard I was a teacher, they said that I would be an inspector. "All teachers become inspectors," they said. Sure enough, that afternoon the supervisor came by and told me to come with him. Inspectors sat in very large chairs, under very bright lights. They picked six shells from a tub and rolled them back and forth in their hands. If the casing was damaged or had a dent in it, the bright lights picked it up and the shell was discarded.

Right away there was a problem. when I sat in the large chair, my feet would not touch the floor, nor would my back rest against the pillow for my back. Then as I tried to demonstrate the rolling of the shells, it was obvious that my hands were too small. with six shells in my hands there was no room to roll the shells back and forth. So, it was back to the steel form with a hole in it.

Several days later someone came and took me to a noisy room where shells were moving in a jerking motion down an assembly line. They had first passed through a machine that sprayed black paint, sealing the end of the shell casing. If the circle of black paint was incomplete, I had six seconds to push the shell from the conveyer belt. To grasp it otherwise might risk losing a finger. The shell had to be pushed up from the bottom, not grasped from the top.

Things went well until I thought I saw an incomplete circle. Instinctively, I reached for the TOP of the shell then, remembering, jerking my hand away. But the

supervisor had seen. It was back to my steel form with hole in it. I was proving to be more of a misfit than most of the shells I dealt with.

One of my fellow workers, on hearing I was a teacher, said "Boy! Does that sound Boring!" I looked up from having pushed several hundreds of shells through the steel form and said, "Well - It can be."

Of course, for this, I was paid much more than for teaching five classes of English and directing one or two plays each year.

My experience made a definite impression on me. Whenever I saw a war movie and the machine gun jammed, I was swept with an enormous feeling of guilt. I was sure the shell was one of my mistakes.

As the country geared up for W.W.II, the civilian population was faced with the problem of taking up the slack caused by men and women going into the armed forces. Many important professions were hard hit and nursing was one of the most vulnerable; so many were needed for the military.

I had gone home to Cape Girardeau hoping to rest a little, and I had not been home a week before someone called suggesting it was my patriotic duty to sign up for the Red Cross Nurses' Aid course which was just forming. It was the first of its kind, and it was designed to help alleviate the shortage hospitals were suffering.

We were trained for taking temperatures, giving back rubs, changing beds with patients in them, giving baths to bedridden patients, yes, and carrying bedpans. Although hospitals were crying for help, only the St. Francis Hospital was willing to take a chance on "non-professionals." I have wondered if the fact the Red Cross stipulated that the Aides had the right to refuse any task since they were strictly volunteers, discouraged the hospital authorities from seeking this promised help.

The nurse who trained us impressed on us the fact that the program depended on how we accomplished our duties; indeed our performance determined whether or not the program would continue.

The Sisters at first treated us warily. We spent the first day doing sit down work, busy work. The next day we were divided and sent to different floors. I was started changing beds but progressed rapidly....

In post-operative, the visiting hours were rigidly enforced from 2:00 to 4:00 p.m. Following visiting hours, the procedure was to give each patient the bed pan or urinal in anticipation of an early dinner hour.

I was following the routine and entered a room where the patient was a little old lady with long gray hair down to her shoulders. As I approached with the bedpan, the little old lady began to shout at me, "Get out! Get out! Get OUT!"

I beat a hasty retreat into the hall, still clutching the bedpan, and met Sister J, sailing down the hall on the wings of her habit, calling angrily, "What did you do? What have you done?!"

"Nothing! When I start to put the little old lady on the bedpan, she suddenly started yelling at me."

Sister held her mouth very carefully. "Dear, that little old lady is a little old MAN. You had better work at the other end of the hall."

By morning, my mistake was a joke that had spread all over the hospital. When I came on duty, I shared the elevator with one of the doctors. From the way he grinned at me, I knew he had heard.

Finally, he had to say something. "I understand the Red Cross didn't teach you quite EVERYTHING you need to know."

That summer I worked five days a week for six weeks from 8:00 to 4:00 p.m. in St. Francis Hospital. Before the end of the summer, I had bathed newborns, sat with mothers-to-be in labor rooms, given bottles to newborns, help give a new-born a blood transfusion; in pediatrics, take temperatures, give back-rubs, fasten appendectomy bands; in post operative, sat with a dying patient, waiting for his family to arrive and, of course, the usual baths, bed changes, and bed pans. [When] a new class of Red Cross Nurses' Aides graduated, both hospitals asked for "as many as you can send. I guess my class was a success.

During the war, USO centers were established all over the country to provide a wholesome environment where servicemen could hangout or find aid when in route to another camp. In St. Louis, the USO for enlisted personnel was downstairs at Kiel Auditorium.

Young women who volunteered to serve at the USO were screened and recruited to help with activities such as serving refreshments, playing cards, dancing, playing ping pong, helping servicemen write letters - [that sort of thing.]

One of the rules of the volunteers was to provide a substitute if they could not fill their allotted time, so, when Olga Baker decided to go home one weekend, I agreed to take her place. Olga said all I had to do was give out programs. She did not say all I COULD do was give out programs, all I was ALLOWED to do was give out programs. Organized so that one volunteer performed one activity and only that activity, the uniformed women of the USO hoped to prevent relationships from between servicemen and volunteers. Of course, volunteers were forbidden to date servicemen outside the USO on penalty of having to relinquish their badges.

That evening... all went peacefully until a soldier asked me to dance. After an hour spent passing out programs, it seemed a great idea, and we headed for the dance floor.

We had not taken more than four steps to the music when I heard shouts, "Stop this minute! Get off the floor!"

Three mature, very irate women descended on us and pulled me off the dance floor. Through the rhetoric being poured over my head, I was able to realize what I had done, but they were not interested in an explanation. The little PFC. tried gamely to take the blame. He may have been able to stand up to his drill sergeant, but he was no match for the USO women. They simply pushed him aside.

I was being made an example for the benefit of the other volunteers. "TURN IN YOUR BADGE! GO AND NEVER COME BACK!" I tried to protect Olga's badge but they snatched it from me, and escorted me to the door. I could not have been more embarrassed if they had hung a scarlet A around my neck.

Later, Olga was given back her badge, but not before she was read a severe lecture, which made her stop speaking to me for two weeks.



INTERVIEWEE	Nancy L. Johnson Smith	INTERVIEW DATE	July 23, 2001
ADDRESS	327 Nicklaus Blvd. North Fort Myers Florida 33903		
PHONE	941- 995-4315	EMAIL	
DATE OF BIRTH	5/30/25	PLACE OF BIRTH	St. Louis
INTERVIEWER	Lee Patton Chiles for Historyonics Theatre Company		
INTERVIEWEE	Constance (Connie) Heiman	INTERVIEW DATE	July 23, 2001
ADDRESS	110 Stoneyside Lane . St. Louis MO 63132-4124		
PHONE	314- 991-3853	EMAIL	jheiman01@earthlink.net
DATE OF BIRTH	2/9/22	PLACE OF BIRTH	St. Louis
INTERVIEWER	Lee Patton Chiles for Historyonics Theatre Company		

~~~~~

INTERVIEW NANCY JOHNSON SMITH AND  
CONNIE JOHNSON HEIMAN - SISTERS 7/23/01

NANCY

At 19, fresh out of University High, I went to work for Curtiss-Wright at the Lambert St. Louis Airport. I was a secretary to one of the plant managers. I was transferred to Curtiss-Wright at Union Blvd. It was a former Chevrolet assembly plant. they assembled the tail section for the airplanes made at Lambert Field Curtiss Wright. I worked for the Plant manager there, and had occasion to take correspondence into the plant area from the office area. On one such foray into the plant, I heard a crash behind me. I turned to see what it the noise was. [A man who was watching me] fell off the tail assembly he was working on as I went by - rivet gun and all. And I thought "What a clod that guy must me!" Part of the reason he fell was, he didn't see legs very often. Women in plants wore slacks and hairnets and I got to dress up.

CONNIE

And you were the plant beauty queen.

NANCY

It took him a month or so to find someone who knew both of us to introduce us. Our first date was to wrestling at the Kiel. Two years later we were married.

NANCY

We rode in a carpool to the Union Avenue plant. A feisty German - with an accent - was our driver in an old Nash. He was naturalized citizen, too old for the service, a not too good driver, but we all left very early to pick up the 4 car poolers for work. Gas rationing was tight.

I went to USO dances. We weren't supposed to date the soldiers, but did date a couple of Navy guys.

I went to work to release a man for active duty. The job paid well and I felt patriotic. I didn't get any overt harassment but there sure was a lot of whistling.

#### NANCY

The war made me grow up rapidly. We had no idea what we were doing or what was expected. The Government had to bring the country together to do what we had to do. Even my mother worked in a tool cage.

I think working in W.W.II began the leveling of the playing field for women. I think it showed that women could do things we were never expected to do.

My husband, Lou, was not able to serve in the armed forces. He was 4F. He had a perforated eardrum. He tried 4 times to enlist and they rejected him 4 times. He was a macho guy - very manly and he took it hard. Because his best friend was accepted even though he was blind in one eye - he had taken an arrow in the eye as a kid. Here his friend was a cook in the army and Lou couldn't get in and he knew his friend was far more handicapped than he was with his eardrum being perforated. Lou NEVER got over that. NEVER. It always made him feel bad. ALWAYS.

#### CONNIE HEIMAN

I heard about Pearl Harbor in the drug store. Everything came to a halt - dead silence. Then we all just cried. Tears were streaming down our faces.

A boy left me an engagement ring. I felt sorry for him, so I said I'd keep it for him until he got back. I would wear it but I'd keep it. I just could do that to him with him going over seas. He had to have some one to come home to. We wrote to each other a lot for 6 months. Then he was killed.

I was taking testimony from men who had brought alcohol on base. I heard words I'd never heard before and they weren't in the dictionary. So later when I got a chance to go to Stanford to a military game, I went, just for some R & R. When we in the bleachers I asked my friend OUT LOUD what does #@?! \_\_\_ #@?!@ meant. There was DEAD silence all around me. My friend poked me in the ribs with her elbow and said, "Shshsh! I'll tell you later!" She never did.

#### AMERICAN ROSIES

#### WOMEN AT WORK IN W.W.II

Interviews collected for the Missouri Historical Society

By Historyonics Theatre Company September, 2001

**Appendix G:**  
**Genre and Script Comparison Charts**

| <b>Comparison of Genres</b>                                        | <b><u>History Plays</u><br/>William Shakespeare</b> | <b><u>Epic Plays</u><br/>Erwin Piscator<br/>Bertolt Brecht</b>                 | <b><u>Theatre of Fact</u><br/>Emily Mann<br/>Moises Kaufman</b>       | <b><u>Verbatim Theatre</u><br/>Robin Soans<br/>Gregory Burke</b>      | <b><u>Historyonics</u><br/>Theatre Company</b>                        |
|--------------------------------------------------------------------|-----------------------------------------------------|--------------------------------------------------------------------------------|-----------------------------------------------------------------------|-----------------------------------------------------------------------|-----------------------------------------------------------------------|
| <b>Use of actual words</b>                                         | No                                                  | Piscator - Yes<br>Brecht - not thru characters thru image                      | Most plays use exclusive use of actual quotes                         | Most plays use quotes exclusively- some transistions created          | Used actual quotes exclusively - broken up or reassigned for dialogue |
| <b>Use of history</b>                                              | Yes - not always accurate                           | Yes - but not always accurate                                                  | Yes<br>Accurate account                                               | Yes                                                                   | Yes<br>Accurate account                                               |
| <b>Use of music</b>                                                | Does not rely on music                              | Yes, but does not use to tell the story                                        | No                                                                    | No                                                                    | Uses songs from the time period to help tell the story                |
| <b>Use of monologues and dialogue</b>                              | Mixture                                             | Mixture                                                                        | Mixture - more of text is spoken to the audience                      | Mixture - more of text is directly to the audience.                   | Mixture - The later the play was written the more dialogue            |
| <b>Use of Epic Structure v Climatic Structure</b>                  | Episodic events Build to make Climatic struc.       | Epic -Though' Brecht's events usually follow climatic structure                | Epic                                                                  | Epic                                                                  | Epic<br>Often build towards Climatic structure                        |
| <b>Use of Narrator To Tell Story</b>                               | Occasionally Mostly used in prologue and epilogue   | Yes. Strong use of actors speaking to audience- Not lactor used to tell story. | Strong use of actors speaking to audience. 1 actor can be storyteller | Strong use of actors speaking to audience. 1 actor can be storyteller | Strong use of actors speaking to audience. One actor can be narrator  |
| <b>Motivation: Social/Political Change Or Reflection of issues</b> | Reflection of Issues                                | Social and Political change - Agit Prop                                        | Both Reflection and social change                                     | Both reflection and social change                                     | Reflection of social and political issues                             |
| <b>Use of Issues in Community</b>                                  | Yes                                                 | Yes.                                                                           | Yes.                                                                  | Yes                                                                   | Yes                                                                   |
| <b>Use of Current Events</b>                                       | Use of similar events/people                        | Use of similar events or people                                                | Yes, though not exclusively                                           | Current or recent events                                              | Focus on history of at least 40-50 years                              |
| <b>Use of Humor</b>                                                | Yes                                                 | Yes                                                                            | Not integral                                                          | Depends on author<br>Not intregal                                     | Yes                                                                   |

AMERICAN ROSIES – Original ScriptACT ONE – SCENE 1WHERE IN THE WORLD

Announcement

Caroline speaks to the audience

Jane and Marcella speak to audience

Hassie and Rosemary speak to audience

SCENE 2 - ISN'T IT ROMANTIC?

Caroline monologue to audience

SCENE 3 - THE CALL GOES OUT

Larry announcement into Song –

*Let's Remember Pearl Harbor. ALL SING*SCENE 4 – HEART OF THE HOME–

Set General local

Announcer promotes women to work

Joe, the husband, refuses

Rosemary agrees. [Comic]

SCENE 5 – UNITED WE STAND

Scene 4 flowed into 5

Larry leads a rally to get women to work.

Ends in reprieve of *Let's Remember Pearl H.*SCENE 6 – THE SIGN UP

Larry hands out applications to all of the women – and gives instructions

SCENE 7– NOTHING FOR YOU

Hassie monologue “Nothing for You”

SCENE 8 – MEN BUILD THINGS

In “The Plant”

Brief two man dialogue into two women learning to buck rivets.

AMERICAN ROSIES – Lindenwood U.ACT ONE – SCENE 1 WHERE IN THE WORLD **Rewritten**

Announcement

Boy takes Caroline off stage in tears

Hassie and Rosemary dialogue

Jane and Marcella dialogue

SCENE 2- ISN'T IT ROMANTIC**Rewritten** Caroline, Lillian, Jeannette, Winifred, and Mildred discuss the changes going to war has brought to them.SCENE 3 THE CALL GOES OUT

Announcement into Song –

*Let's Remember Pearl Harbor. ALL SING*SCENE 4 – HEART OF THE HOMESet Kitchen **Rewritten**

Scene between Joe and Rosemary – He's going to war. She wants to go to work.

He wants her home. [Dramatic] Dialogue created from facts in original script scene.

SCENE 5 – UNITED WE STANDSet in Factory **Rewritten**

Dialogue between Larry and Richard

Leads into rally. Ends in company number of *Strike Up the Band*SCENE 6– THE SIGN UP **Rewritten**

Larry hands out applications to all of the women – and gives instructions

SCENE 7 – NOTHING FOR YOUChrysler Plant – **Rewritten**

Scene between White Girl &amp; Hassie

Added solo sans piano – *Further Along*

Hassie went directly into solo.

SCENE 8 – MEN BUILD THINGSIn “The Plant” – **Rewritten**

Larry tries to explain why women need to work to a very resistant Richard. [Broke monologue into dialogue]

| <u>AMERICAN ROSIES – Original Script</u>                                                                                                                                                                            | <u>AMERICAN ROSIES – Lindenwood U.</u>                                                                                                                                                                                                                                                                                                         |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><u>SCENE 9 – BUCKING RIVETS</u><br/>Duet dialogue between Jane and Marcella<br/>No song – scene flowed straight into scene 9<br/>with no musical break.</p>                                                      | <p><u>SCENE 9 – BUCKING RIVETS</u> <b>Rewritten</b><br/>Jane and Marcella begin – add Polly and<br/>three “students” Broke up dialogue among<br/>all on stage. Added all women but<br/>Rosemary for song <i>Rosie the Riveter</i></p>                                                                                                          |
| <p><u>SCENE 10 – FLAT TIRES</u><br/>Duet dialogue between Marcella and Jane<br/>while driving the car. Jane impersonates<br/>“Vern” Musical tag of <i>Merry Oldsmobile</i></p>                                      | <p><u>SCENE 10 – TOO MUCH OF YOU</u><br/>Rosemary’s Kitchen: <b>MOVED</b><br/>Rosemary writes her first letter to husband<br/>Joe – she goes straight into the song<br/><i>I’m Making Believe</i></p>                                                                                                                                          |
| <p><u>SCENE 11 – TOO MUCH OF YOU</u><br/>Rosemary’s Kitchen<br/>Rosemary writes her first letter to husband Joe<br/>– she goes straight into the song<br/><i>I’m Making Believe</i></p>                             | <p><u>SCENE 11 – THEY ARE EITHER TOO<br/>YOUNG OR TOO OLD</u> <b>Rewritten</b><br/>Broke up into more dialogue – Scene with<br/>Jane, Marcella, and Caroline. Added Polly<br/>and the engagement ring story. Went<br/>straight into the song – Marcella Solo but<br/>group choreography.<br/><i>“They’re Either too Young or too Old.”</i></p> |
| <p><u>SCENE 12 – THEY ARE EITHER TOO<br/>YOUNG OR TOO OLD</u><br/>Scene with Jane, Marcella, and Caroline.<br/>Went straight into the song <i>“They’re Either<br/>too Young or too Old.”</i> Marcella solo</p>      | <p><u>SCENE 12 – LOSING MY RELIGION</u><br/>In the plant <b>Rewritten</b><br/>Announcer sets up scene. Broke up Dixie<br/>monologue to add the character of Maxine<br/>and Doris. Extended dialogue between Mr.<br/>Long and Dixie Musical tag out.</p>                                                                                        |
| <p><u>SCENE 13 – LOSING MY RELIGION</u><br/>Rosemary sets up scene with information<br/>about the hiring of black women. Dixie<br/>monologue goes into scene between Dixie and<br/>Mr. Long (played by Larry)</p>   | <p><u>SCENE 13 – CAREER WOMAN</u><br/>Rosemary’s Kitchen.<br/>Rosemary’s monologue letter to Joe telling<br/>him that she is now a career woman.</p>                                                                                                                                                                                           |
| <p><u>SCENE 14 – CAREER WOMAN</u><br/>Rosemary’s Kitchen.<br/>Rosemary’s monologue letter to Joe telling<br/>him that she is now a career woman.</p>                                                                | <p><u>SCENE 14 – FLAT TIRES</u><br/>Marcella’s car <b>Rewritten and moved</b><br/>Marcella and Jane pick up plant manager,<br/>Vern. Reassigned lines from original.<br/>Musical tag of <i>Merry Oldsmobile</i></p>                                                                                                                            |
| <p><u>SCENE 15 – THE U S O</u><br/>Begins as Caroline monologue – goes into a<br/>scene with young soldier and two USO<br/>officers. Ends with officers vamping the<br/>soldier – <i>“Doing It For Defence”</i></p> | <p><u>SCENE 15 – GOING NEGRO</u><br/>In Plant – <b>Rewritten and moved</b><br/>Originally a Dixie monologue, words were<br/>broken up and reassigned to create Doris<br/>and Dixie scene.<br/>Music tag of <i>FURTHER ALONG</i></p>                                                                                                            |

AMERICAN ROSIES – Original ScriptSCENE 16 – GOING NEGRO

Dixie monologue fighting company inspectors and keeping her job.

SCENE 17– WARBLING WELDERS:

Rosemary has her first day being trained as a welder. All the women eventually join as welders. Scene goes directly into song: *Don't Get Around Much Anymore*

SCENE 18 – THE BLOCK WARDEN

Caroline blows whistle and regails audience with story of air raid drill training

SCENE 19 – THE TOOL ROOM

Caroline monologue. Male pianist handles male one-liners at end of scene with her.

SCENE 20 – INNOVATION ON THE LINE

The Assembly Line  
Larry explains how to teach the women their jobs. Women do factory work – with motions and noises. Switching places.

SCENE 21 – THE TELEGRAM

On the Assembly line – women continue speaking until Telegram arrives. Jane gets telegram and Marcella consoles her. Sings *This Will Be Your Shining Hour*

SCENE 22– THE LUNCH BOX

Marcella stands up for her rights on the job. Scene with Mr. Washburn and The Boss Boy

SCENE 23– DEAR SANTA

Jane's Kitchen. Letter to Santa asking for one more day with her husband who has been killed.

SCENE 24 – ANGELS WITH DIRTY  
FACES

Summary of war thus far. FDR says there is no easy road. All sing *White Cliffs of Dover*

AMERICAN ROSIES – Lindenwood U.SCENE 16– I'M ALL RIGHT

In Plant – **Rewritten and moved**  
Originally a second act monologue for Jane. I rearranged the lines as dialogue between Polly and Mick – 2 characters created for LU

SCENE 17– WARBLING WELDERS:  
Rewritten and moved

Rosemary has her first day being trained as a welder. All the women eventually join as welders. Scene goes directly into song: *Don't Get Around Much Anymore*

SCENE 18 – STICKING TOGETHER

In the Plant- **Rewritten and Moved**  
Divided the dialogue/lines among all of the women. Added tag of song – all sing. *Jeepers Creepers*

SCENE 19 – THE JOHNNY

In the plant **Rewritten and Moved**  
Caroline's monologue about restrooms.

SCENE 20 – THE TOOL ROOM Moved

Caroline monologue. Male pianist handles male one-liners at end of scene with her.

SCENE 21 – INNOVATION ON THE LINE

The Assembly Line  
Larry explains how to teach the women their jobs. Women do factory work – with motions and noises. Switching places.

SCENE 22 – ANGELS WITH DIRTY  
FACES Rewritten

Summary of war thus far.

SCENE 23 – DEAR SANTA

Jane's Kitchen. Letter to Santa asking for one more day with her husband who has been killed.

SCENE 24 – NO EASY ROAD

Summary of war thus far. FDR says there is no easy road. All sing *White Cliffs of Dover*

AMERICAN ROSIES – Original ScriptACT TWO –SCENE 1 – BOOGIE WOOGIE BUGLE BOY

Rosemary, Jane & Marcella

SCENE 2 – THE RICHEST WHITE MAN

Monologue with Dixie – brief one liners from the richest white man.

SCENE 3 – WE STICK TOGETHER

Men harass all women. They dish it back. Piano tag of Jeepers Kreepers. Full cast

SCENE 4 – LET'S FALL IN LOVE

In the plant. Jane finds new love with Richard. Marcella, Dixie and Rosemary sing in the background. Comic.

SCENE 5– St. LOUIS AT WAR –

Set General local. In the mood under words. What St. Louis is like in wartime. Into Marcella and Larry dancing jitterbug. to *In the Mood*.

SCENE 6 – THE BLOCK WARDEN

Caroline blows whistle and regails audience with story of air raid drill training

SCENE 7– THE RED CROSS

Jane and Caroline join the Red Cross for nursing duty. Hassie trains. Straight into *ANY BONDS TODAY* Larry solo.

SCENE 8 – RATIONS AND NYLONS

All women kitchen scene. Leads into "*When the Nylons Bloom Again*" – all women sing.

SCENE 9 – IT GETS ON OUR NERVES

On munitions assembly line. All women and Larry.

SCENE 10 P.S. I LOVE YOU

Lunch break. Larry and Jane spoon in the back. Caroline, Marcella and Rosemary write

AMERICAN ROSIES – Lindenwood U.ACT TWO Different songSCENE 1 –DON'T SIT UNDER THE

APPLE TREE – Dixie, Marcella, & Rose

SCENE 2 ST. LOUIS AT WAR –Rewritten and Moved

Set General local. In the mood under words. What St. Louis is like in wartime. Into Marcella and Larry dancing jitterbug. to *In the Mood*.

SCENE 3 – THE BLOCK WARDEN

Caroline blows whistle and regails audience with story of air raid drill training **MOVED**

SCENE 4 – LET'S FALL IN LOVE

In the plant. Jane finds new love with Richard. Marcella, Dixie and Rosemary sing in the background. Comic.

SCENE 5– THE U S O **MOVED**

Begins as Caroline monologue – goes into a scene with young soldier and two USO officers. Two officers sing to soldier "*This is the Army Mr. Jones*"

SCENE 6– THE RED CROSS **MOVED**

Lillian and Midred join the Red Cross for nursing duty. Condoms and bedpans. Hassie trains. Straight into

SCENE 7 – ANY BONDS TODAY

Larry quasi solo with Broom man.

SCENE 8 – RATIONS AND NYLONS

All women kitchen scene. Leads into "*When the Nylons Bloom Again*" – all women sing. **Rewritten**

SCENE 9 – IT GETS ON OUR NERVES

On munitions assembly line. All women and Larry. **Rewritten**

SCENE 10 P.S. I LOVE YOU

Lunch break. Larry and Jane spoon in the back. Caroline, Marcella and Rosemary write. **Rewritten**



AMERICAN ROSIES – Original ScriptSCENE 11 WE'VE PROVED OURSELVES

Rosemary reads newspaper to the women – Sets up first day off and danger on the job talk. Leads straight into scene 12.

SCENE 12 I'M ALL RIGHT

Scene between Larry and Jane where her hand is hurt. Leads into song – *ROSIE THE RIVETER*

SCENE 13 ROCK A BYE

Carolyn goes to work as a draftsman. Finds out she's pregnant. Needs to retire to motherhood.

SCENE 14 – I'M NOT THE SAME

Rosemary's last letter to Joe before he comes home.

SCENE 15 – THE CAR POOL

Music under. Jane monologue. All women in car.

SCENE 16 – VICTORY!

Larry and Caroline announce victory – everyone comes on to sing GOD BLESS AMERICA – audience joins in.

SCENE 17 – I DON'T FEEL LIKE A MOM

Scene between Carolyn and Rosemary

SCENE 18 – CELEBRATION

Entire company – all sing. All dance.

SCENE 19 – PINK SLIPS

Women are all fired

SCENE 20 – THIS TIME THE DREAM IS ON ME

All women – pass the baton.

AMERICAN ROSIES – Lindenwood U.SCENE 11 FOR THE RECORD

Larry monologue **Rewrite**

SCENE 12 WE'VE PROVED OURSELVES

First day off and danger on the job talk. *Rosie the Riveter* recap song..

SCENE 13 – I'M NOT THE SAME

Rosemary's last letter to Joe - he's home! **MOVED**

SCENE 14 – THE CAR POOL

Music under. All women in car. **Rewritten**

SCENE 15 – VICTORY!

Caroline retires – maternity. Larry and Caroline announce victory – everyone comes on to sing GOD BLESS AMERICA – audience joins in.

SCENE 16 – I DON'T FEEL LIKE A MOM

Scene between Winifred and Carolyn

SCENE 17 – CELEBRATION

Entire company – all sing. All dance.

SCENE 18 – PINK SLIPS

Women are all fired

SCENE 19– THIS TIME THE DREAM IS ON ME

All women – pass the baton.

# IN GRATITUDE

For services rendered above  
and beyond the call of duty;  
For excellence in performance In your role;  
for not sitting under an apple tree;  
And as a member of the amazing ensemble of  
**AMERICAN ROSIES ~**

You, the Entire Cast & Crew,  
are hereby commended and adored by your director and  
your playwright. Please accept this award with the heart-  
felt joy she feels.

May you be a working artist for as long as you want to be  
one. May you have the courage to know and follow your  
heart's desire.

**THIS TIME THE DREAM'S ON ME**

L. Patton Chiles

**L. Patton Chiles**

Playwright, Director, Admirer

October 21, 2006