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A Directorial Approach: Tom Stoppard's Enter a Free Man

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**A DIRECTORIAL APPROACH:
Tom Stoppard's *ENTER A FREE MAN***

A Master's Thesis

By Jeffrey David

MFA Theatre: Directing

Spring 1996



Thesis
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1996

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Upon the recommendation of the Department of Performing Arts, this thesis is hereby accepted in partial fulfillment of the requirements of the degree of Master of Fine Arts.


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Prospectus

In picking a show upon which to base my thesis work, I confronted a wide range of opportunities and avenues. Based on my experiences in educational theatre, I could have branched out into classics or contemporary, straight shows or musicals, comedy or drama. In the end, I opted for a lesser known work by a well known contemporary playwright. Tom Stoppard's *Enter A Free Man* is actually one of his first full length works, which was shortly overshadowed and all but forgotten in the wake of his sophomore effort, *Rosencrantz and Guildenstern Are Dead*.

In reading *Enter A Free Man* I found a show that captured Stoppard's wit and mastery of language without being crushed under the burden of over-production. More people dislike *Rosencrantz And Guildenstern* based on bad versions and stories of bad versions of the show than have actually taken the show in for its wonderful use of the English language. Stoppard's works all carry the challenge of relating his version of the language to the audience. This is one of the reasons I had for choosing the work. In addition, the characters were so engrossing, multiple readings were required to appreciate all of the subtle nuances Stoppard has created based on characters which are not even completely his own. Stoppard freely admits that *Enter A Free Man* borrows heavily from the story of *Death of a Salesman*, and that too interested me as I went about my decision-making process.

As part of the preparation for the show I will also be designing the set of the show. In addition to the show being a thesis project, the set will fulfill class requirements in

design. This added research into the appearance of the pub and Riley's home will be beneficial in the research required for making the characters and situations believable.

In Chapter One of this thesis, I will examine Stoppard's life and work, as it pertains to borrowing from other works and recreating the English language, and criticism of Stoppard, particularly in regard to *Enter A Free Man*.

Chapter Two involves a script analysis of the show based on the style established by Francis Hodge. This analysis will be beneficial in the rehearsing and production of the completed show.

Chapter Three will tie in the set design to the analysis, and relate how the research of one aspect carried over into the other.

Chapters Four and Five will contain a journal of rehearsals and a self evaluation, respectively. Additional evaluations from the audience and cast may also be included in Chapter Five.

Finally, the appendix will contain all of the supporting items, such as posters, programs, and photos, to supplement the rest of the text.

Chapter One: Enter Tom Stoppard

The British playwright Tom Stoppard has rarely been out of the theatre spotlight since his debut in the early 1960's. While one of his first full length plays, *Rosencrantz and Guildenstern Are Dead*, has been dazzling theatre patrons for over twenty-five years, one of his most recent works, *Arcadia*, has been named the best new play of 1994-95 by The New York Drama Critic's Circle (Combs 4G). He has won numerous awards over the years and received many prestigious praises for his work. Critics and audiences alike have taken notice of Stoppard's imaginative mastery of language and presentation over the years. Much has been written about the author and some of his more famous works.

Stoppard's poetic mastery of the English language is possibly even more remarkable when one learns that English was not Stoppard's first language. Born Thomas Straussler in 1937, Stoppard spent the first two years of his life in Czechoslovakia. His father was a doctor for a well-known shoe company. In 1939, as Nazi Germany was invading all of the surrounding countries, Mr. Straussler moved his family to Singapore, where they all lived until 1942, at which time the Japanese began its occupation. Stoppard and his mother and brother moved to India, while his father stayed behind and was eventually killed. In India, Stoppard attended an American school and began learning English. His mother remarried a British Army major named Stoppard, and the family moved once again to England. At this point, Stoppard says he spoke ". . . English with a Czech-American-Chinese accent . . ." which gave him some distinction among other children (Kroll, "Dazzling" 82). As the family stabilized in Britain, Stoppard now had a real language that he could call his own and master. Looking back, mastering the language

may be considered an understatement by many people. Peter Wood, a friend and director of several of Stoppard's plays believes that Stoppard's enforced traveling may have been beneficial for his creative abilities. He says, " 'you have to be foreign to write English with that kind of hypnotized brilliance' " (82). Stoppard soon found an outlet for his writing, working as a journalist in Bristol for the *Western Daily Press*. Stoppard went to work for the paper in 1954, right out of school. Quickly tiring of bothering people for interviews, Stoppard found it much easier to just make up answers he thought people might have to the questions he was required to ask (Delaney 1). He bounced around from various posts with the *Press*, and eventually landed in the position of reviewer of cinema and theatre. It was here where Stoppard's fancy for a new outlet was peaked. Stoppard sums up his dramatic origins simply as, ". . . I wrote a lot about the British theatre, which was flourishing, and I knew the people in it. I became quite hooked on it. I wrote a play, 'A Walk on the Water,' that was produced . . ." ("Talk" 41). By the end of the fifties, he was tiring of writing for papers in general, and his interest in writing for the theatre was growing. By 1960 he had become a free lance journalist, but he contributed most of his time toward writing plays.

A Walk on the Water, later renamed *Enter a Free Man*, took over eight years to come into its own completely, from the first written origins, to being televised, to being staged in 1968. Towards the second two-thirds of this period, Stoppard was riding high on the success of another of his verbal creations, *Rosencrantz and Guildenstern Are Dead*. As a result, *Enter a Free Man* did not receive as much press or written commentary. There are a few criticisms available as well as interviews in which Stoppard discusses the play. Some perception and analysis of the play is very deep and intellectual, while at other times the play is quickly passed off as a whim of a young and beginning writer.

While still working as a journalist, Stoppard actually wrote two plays. The first, a one-act knock-off of Samuel Beckett's *Waiting For Godot*, was called *The Gamblers*. The other, a full length piece, Stoppard entitled *A Walk on Water*. When asked about the actual writing process, Stoppard says that he decided to get to it actively and stop thinking about getting started, so he just sat down and within three months had assembled the script (Hudson 54). Stoppard gave the script to the Bristol Old Vic to produce, got an agent, (Kenneth Ewing, who is still working with Stoppard), and after a year of proposed development, Stoppard was given the script back. So he sold the play to a British television company, Rediffusion ITV, and they produced the script for broadcast in 1963. The following year a rewritten version of the play was produced in Germany, and then adapted for radio in England by Stoppard (Wright 485). While this script was undergoing various transformations and rewrites from venue to venue and stage to screen, including changing the name to *Enter a Free Man*, Stoppard had written another work, *Rosencrantz and Guildenstern Are Dead*. This show was an immediate hit, and had a dual effect on its predecessor. A great deal of attention was drawn to the older script, but at the same time it was being compared to a work that was the product of an older, more experienced playwright. While on a promotional United States tour for *Rosencrantz and Guildenstern*, Stoppard discussed *Enter a Free Man's* London premiere. While speaking to a representative of *The New Yorker*, Stoppard conceded that *A Walk on Water*, ". . . has just been produced in London under the title 'Enter a Free Man.' It has been badly received." Stoppard had with him a copy of a review from *The New York Post* which generally panned the production, while the reviewer tried very hard to be witty and wordy in his assassination. With his own wry wit, Stoppard's response was a general agreement and the explanation, "it was produced in Hamburg, in German, in 1964, and I went to see it. I guess I should have left it at that. I don't understand any German, so I couldn't really judge that production" ("Talk" 41). Critics

and audiences have judged *Enter a Free Man* with a watchful eye, hoping for the same type of play as *Rosencrantz and Guildenstern Are Dead*. What they found instead was a fairly simple and straight forward domestic comedy which happened to be very much in the style of Arthur Miller's *Death of a Salesman* and Robert Bolt's *Flowering Cherry*.

Not all of the criticism of *Enter a Free Man* has been negative. And it seems the further it is distanced from *Rosencrantz and Guildenstern Are Dead* the more of a chance it has of standing at least partially on its own merits. It's original United States premiere at the Olney Theatre in Maryland was well received. It is described by a national reviewer as a ". . . transitional piece, lying somewhere about midway between the coziness of a well-made entertainment and the Beckett-like limbo of language in 'Rosencrantz'" (Sokolov 77). The reviewer goes on to explain how the play offers the actors ". . . a good chance to display their virtuosity, for although earlier and more conventional than 'Rosencrantz,' 'Enter' is full of speeches that anticipate the later piece's quicksilver verbal magic" (77). It is predicted in the review that the show could easily move on to New York. In 1975, *Enter a Free Man* was in the Big Apple. It was not on Broadway, but rather off, where Stoppard's eldest work again found its niche. Reviews again varied, but even negative critics found a positive spin for Stoppard. One national critic did not dislike the show as much as set the record straight by informing the public about Stoppard's positive sides, while offering gentle criticism of the negative. He claims Stoppard ". . . betrays his youth by the trouble he has taken to work out at length a plot of no great originality and to give it an ending too neat for it's own good. Along the way, we catch a glimpse of the Stoppard to come, especially when, in the pub scenes, his characters, with every sign of perfect satisfaction, chatter away at cross-purposes" (Gill 50). At the same time, Jack Kroll, a long-time critic for *Newsweek*, called the production exactly ". . . what off-Broadway is — or ought to be — all about: a chance to see a good production of a good

play that couldn't make it on boom-or-bust Broadway. The play is Stoppard's first, and although it doesn't have the complexity and texture of his later work . . . it's a fascinating harbinger of those plays" (Kroll, "Everyman" 64). Stoppard's own take on the play, given in an interview the week of its London opening, is that:

. . . it ought to have been done, if only once, because plays are written to be performed. On the other hand . . . plays go off like fruit. They're organic things, not mineral. They change their composition in relation to the time they exist, or are seen to exist, and in relation to oneself; they start to decompose the moment the word is on the page. A lot has happened since I wrote the play — to me and to the times. . . . *Enter a Free Man* is now pushing eight, which is quite a long time if one is a young writer. . . . I no longer think of it as the kind of play I would write now or would ever write again. (Gordon 22)

As usual, it is not the critics or supposed experts, but rather Stoppard himself who has been one of the first to draw comparisons between *Enter a Free Man* and the works of other authors. He has been known to refer to the play informally as "Flowering Death of a Cherry Salesman" (Cahn 25-26). Other names of contemporary authors whom critics frequently mention because of the similarities of elements in the script include Peter Nichols, Joe Orton, and N.F. Simpson. *Enter a Free Man* does deserve some distinction however, as it is a much more comedic piece of work than *Salesman* or *Flowering Cherry*. If George Riley were to take himself as seriously as Willy Loman does, for example, the audience would not be able to laugh with as much ease as they have at his exploits. And George Riley is funny, as is the whole play. It still has some serious overtones, which inevitably tie it to the other works, but on the whole, it is a simple, witty tale about a failed existence. Years after he finished the play, Stoppard looked back on it with mixed feelings, calling it a phony production because it was written about other writer's

characters (Brassell 69). However, as Tim Brassell points out in his assessment of Stoppard's work, ". . . although he regards such borrowing as having been 'phony' here, his later plays incorporate characters (and plots) borrowed from other sources with such frequency that this becomes almost a trademark of his work" (69).

Although there are similarities in the style of *Enter a Free Man* and some works of a number of other previously mentioned authors, the parallelisms with Miller's *Death of A Salesman* are among the most frequent and interesting to examine more closely. While there are any number of similarities that could be drawn, a few of the most basic connections include:

In *Death of a Salesman*:

- The action jumps from location to location, with the Loman house as the common ground.
- Willy has a wife named Linda.
- Linda is a very patient woman.
- By the end of the play Willy Loman is an unemployed salesman who is too proud to accept a job working for his friend Charley.
- Willy calls his son Biff a lazy bum and says he is not using his full potential.
- Willy thinks back to times when Biff was younger and they had a swing

In *Enter a Free Man*:

- The action jumps back and forth from the pub and the Riley house, which is the most used location.
- Riley's daughter is named Linda.
- Persephone (Riley's wife) is a very patient woman.
- Riley is an unemployed inventor who is too proud to accept government unemployment assistance.
- Riley calls Linda lazy and says she is not using her full potential.
- Riley keeps bringing up the past when Linda was younger and they

in the back yard.

- Linda talks about it being warm on a Sunday.
- Biff feels he is wasting his life away. He thinks about getting married.
- In a flashback, Willy talks about striking it rich with his big dreams.
- Willy talks himself up as a big shot but does not live up to the hype.
- Willy talks all the time, whether or not anyone is listening or cares.
- Willy was once involved with another woman.
- Linda scolds Biff and Happy for their treatment of Willy. She delivers a moving speech about Willy being a human worthy of respect.
- Biff tells Linda that Willy is going crazy.
- In a speech to Biff, Willy tells him not to 'count his chickens.'
- Willy borrows money from Charley and promises to pay it all back because he is keeping track of everything.
- Willy wants to be well liked.
- Willy, Biff and Happy all tell stories

went for walks in the park.

- Persephone talks about how warm it is on Saturday and Sunday.
- Linda is eager to get on with her life. She thinks about getting married.
- Riley constantly talks about how his big dreams will make him rich.
- Riley talks himself up as an important man but does not live up to the hype.
- Riley speaks all the time, whether or not anyone is listening or cares.
- Riley thinks he is involved with another woman.
- Persephone scolds Linda for her treatment of Riley. She delivers a moving speech about Riley being a father worthy of respect.
- Linda tells Persephone that Riley is half-barmy.
- In a conversation to Linda, Riley tells her to test the waters first.
- Riley borrows money from Linda and promises to pay it all back. He keeps track of the amount in a notepad.
- Riley is well liked, although eccentric.
- Riley and occasionally Linda tell

- | | |
|---|--|
| <p>that expand on the truth.</p> <ul style="list-style-type: none"> • Play ends with Linda standing over Willy's grave saying they are free. | <p>stories that expand on the truth.</p> <ul style="list-style-type: none"> • Play begins with Riley entering the pub announcing his freedom. |
|---|--|

(Miller 11 - 139)

(Stoppard, *Enter* 5 - 83)

Of course each of these comparisons is open to individual interpretation. Stoppard obviously did not work down a check list when he was writing *Enter a Free Man*. At the time the play was written he was not even aware how much it was borrowing from other works. He was aware that he was not writing an autobiographical sketch, but beyond that it was just a play. Only through hindsight is he able to examine and theorize about his approach, stating, "I don't think a first play tends to be [autobiographical, seminal or whatever] — it tends to be the sum of all the plays you have seen of a type you can emulate technically and have admired. So *A Walk on the Water* was in fact *Flowering Death of a Salesman* — . . . I'd cleared the decks with [it] . . ." (Hudson 55).

It is ironic that Stoppard wrote the line said to George Riley, "an invention is better if it's new" (Stoppard, *Enter* 14). Granted, not every writer comes up with a new concept for his or her play. There is a continuous handing down of ideas from era to era, writer to writer. The Romans built on the works of the Greeks. Shakespeare built on the works of the Romans. Modern playwrights continue to build on the works of Shakespeare. Tom Stoppard is one such modern playwright/builder. He is a writer who deals with words, both his own and those set down by other writers before him. He is well noted for his integration of other artists works into his own. From his earliest works to some of his more recent efforts, Stoppard has borrowed heavily, and documented without shame, from the styles and actual texts of his influences such as Luigi Pirandello, Samuel Beckett, and William Shakespeare. For further illustration of Stoppard's ability to

interweave his writing with another authors, it is beneficial to look at other of his early works, including *Rosencrantz and Guildenstern Are Dead*. Examining his use of other artists and inspirations is not in any way an implication that Stoppard is some sort of a hack writer who can not come up with an original idea on his own. On the contrary, his works show an imaginative outlook, and that he can build on to existing works in new and exciting ways which few others have ever successfully been able to do.

Stoppard's second full length play illustrates his unique style as well as any other of his works. *Rosencrantz and Guildenstern Are Dead* was begun in 1964 while Stoppard was in Berlin taking part in a colloquium of young playwrights sponsored by the Ford Foundation (Wright 486). Originally the script was a one-act play in verse entitled "Rosencrantz and Guildenstern Meet King Lear." The inspiration for the short script came from Stoppard's agent, Ewing, who had asked Stoppard one day if he knew who was the king of England during the time frame of Hamlet's life. Over the course of rewrites, Stoppard would eventually sharpen the focus of the play and deal more directly with the action revolving around *Hamlet* (487). Again Stoppard and the critics are the first to note that this play relies on the works of other famous playwrights in addition to his own creative talents. "As virtually all reviewers noticed, *Rosencrantz and Guildenstern Are Dead* was clearly derivative, constructed of passages of poetry from Shakespeare (*Hamlet*) and rather loud echoes of Pirandello (*Six Characters*) and Beckett (*Waiting For Godot*)" (Bloom 81).

With all of the sources which Stoppard had to draw upon, *Rosencrantz and Guildenstern* comes across as much more than a rehashing of Shakespeare's tale from a different perspective. As Anne Wright notes, the play:

explicitly operates in the dramatic margins of *Hamlet*, in a creative interaction with Shakespeare's text. In focusing on Shakespeare's minor characters Stoppard does not fill out their lives but rather extends their thinness. . . . Effective use is made of stylistic counterpoint of Shakespeare's poetry and rhetoric with the colloquial idiom of the linguistic games and music-hall patter. (Wright 487-488)

In addition to the Shakespearean script, Stoppard uses the device of creating a play within a play for Rosencrantz and Guildenstern to take part in. On the larger perspective, the audience sees the ordinary world of the two who have been summoned. "The inner play is *Hamlet*, or scenes from *Hamlet*, which the audience immediately recognizes . . ." and throughout the outer play, the audience can see the flip-flopping between the two (Bloom 82). It is in the outer play in which the two draw upon the Beckett influence of *Waiting For Godot*. Like *Godot's* Didi and Gogo, as pointed out in Bloom's collection, "Rosencrantz and Guildenstern experience the desperation of knowing they must amuse themselves continually in order to pass the time" (82). In fact, the true genius of Stoppard's use of *Hamlet* lies not in the recognizable interweaving of Shakespeare's text with his own, but rather in the way Stoppard is able to weave *Hamlet* into the story without the typical audience member catching on. Again, Bloom's collection points out that there is more to the interlacing than just the obvious:

Even one of Stoppard's stage directions poses insoluble problems: "*Hamlet enters upstage, and pauses, weighing up the pros and cons of making his quietus.*" Is this a reference which only readers who are familiar with Hamlet's soliloquy can pick up? Or, to cite a related problem, what is the audience to make of references to *Hamlet* which occur out of immediate literary context? For example, Guildenstern, on board the ship for England, suddenly speaks portions of Hamlet's "pipe-laying" speech, a speech he had heard (yet can we really assume

this?) during an earlier scene from Shakespeare's play which Stoppard does not reproduce. (102)

The only explanation seems to be that Stoppard is having fun with the audience, and he is taking into consideration the variety of intellect which is brought into a theatre house during the course of a show's run. One summation of the show recognizes that "those who were not taken with the literary dash and dare of that remarkable play were won over by its delightfully witty dialogue" (Cook 52). Intellectual audiences will delight in the variety of ways in which *Hamlet* is played throughout the work without fear of making a deep investment in the two main characters. They know from the start that the two are not going to save the world and ride off into the sunset. Even the lesser intellectually-inclined audience will be able to grasp this. Both will take delight in the humorous and child-like ways in which they pass their time, waiting, inevitably, to die.

After the success of *Rosencrantz and Guildenstern* and the brief run of *Enter a Free Man*, Stoppard played around with a number of different venues. He wrote a number of short and full length plays, as well as plays for television. In the late 1970's he found himself returning to the Bard for inspiration for another full length play. Along the way, as usual, he picked up a couple of other sources of theatrical absurdity as well. *Dogg's Hamlet, Cahoot's Macbeth*, as the title indicates, draws heavily on the two Shakespearean tragedies. However, the play is hardly a tragic statement of theatrical history. It is actually two works which Stoppard has pulled together into one whole, through his mastery of wordplay.

Dogg's Hamlet was actually begun in the early 1970's and is made up of two separate pieces which Stoppard had written: *Dogg's Our Pet*, and *The 15 Minute Dogg's Troupe Hamlet*. The first work was written for the opening of Inter-Action's Almost Free

Theatre in 1971, and was performed by Professor Dogg's theatrical troupe. The second was written as a mini-version of *Hamlet* which was to be performed on the top deck of a London tour bus by a seven person cast in the space of about 15 minutes (Jenkins 155). Both Dogg's scripts were staged under the guidance of Ed Berman (a.k.a. Otto Premier Check, Professor R. L. Dogg, and Super Santa), who has been a good friend with Stoppard over the years (Locher 48). The troupe was formed to present plays such as these which were heavily language-based. They experiment, in comedic ways, with the use of words within the English language in an attempt, as Stoppard notes, ". . . to teach the audience the language the play was written in." (Stoppard, *Dogg's* 6) In much the same way, *Hamlet* is used within the plays, and the characters of the play must learn the language of Shakespeare as they go along within their play.

The second act of *Dogg's Hamlet, Cahoot's Macbeth* is dedicated to the Czechoslovakian playwright Pavel Kohout, whom Stoppard had met a few years before the play was written. In addition to retelling the story of *Macbeth* in a micro-version of its original encasements, Stoppard is basically retelling the story of Kohout's retelling of *Macbeth*. As a playwright, Kohout was known for his own heavy use of borrowing or adapting other writer's works. He was inspired by many of the same writers as Stoppard, in addition to being inspired by Stoppard's *Rosencrantz and Guildenstern Are Dead* (Evory 315). One of Kohout's best known works is the play, *Poor Murderer*, in which an actor who has been playing Hamlet thinks he has killed another actor who married the girl the first actor loves. The actor is confined to a mental institution and fights for his own sanity, much like Hamlet. He then stages a play to reveal the truth, much like Hamlet (315). All of this information regarding Kohout's version of the *Hamlet* story will eventually find a home in *Cahoot's Macbeth*.

Stoppard was notified a few years after he had met him that Kohout had been forbidden from performing by the government in Czechoslovakia, and that he and a couple of outlawed actors were now taking a traveling version of Shakespeare's *Macbeth* around to people's homes and performing in their living rooms. This was all the spring board Stoppard needed to create *Cahoot's Macbeth* and tie it with *Dogg's Hamlet*. As Anthony Jenkins points out, the circumstances allowed the two works to flow together with a great amount of ease. "Reminded of his own condensed *Hamlet* and the improvised surroundings of Dogg's Troupe, Stoppard dovetailed his scripts into one panel of a diptych whose other half showed his own idea of living-room Shakespeare behind The Wall." (Jenkins 156) Stoppard was able to tell Kohout's story, even though Kohout insists it is not accurately his story. As a further jab at the political power struggle going on in the real world, Stoppard twists the police investigation of living room theatre which is taking place in the play into the story of *Macbeth* which the other characters are performing. As an added twist, Stoppard throws in references to Kohout's *Poor Murderer* which the average audience member would not catch. Cahoot, the character, goes into an imitation of a dog at one point after the Inspector has come to bust up the living room theatre. His actions are almost identical to those of the Hamlet character in Kohout's, *Poor Murderer* (Whitaker 157).

When Stoppard finished with *Dogg's Hamlet, Cahoot's Macbeth*, he again moved on to a new project. Never one to be pigeon-holed, he has since dabbled in romantic comedy, intellectual espionage scripts, and plays concerning physics and mathematics. However, no matter which direction Stoppard's work takes, it will continue to carry some of the same common truths it has always had. As noted in a 1975 review of *Enter a Free Man*, Stoppard has an "empathy into the pathos, inevitably funny, of people who screw up their little lives by reaching for big truths," and that his "special trick is finding the

sweet, sad craziness hidden in real behavior . . ." (Kroll, "Everyman" 64). It is interesting to hear a reviewer speak this way about Stoppard, however, because all too often he is criticized for writing glib, cold dialogue with no real human element to it. One critic, Derek Marlowe, offers a backhanded compliment to Stoppard's abilities, discussing how Stoppard:

Cares more about the details of writing more than anyone . . . He's startled by the smallest minutiae of life. He'll rush out of a room to make a note of a phrase he's just heard or a line that's just occurred to him. But the grand events, the highs and lows of human behavior, he sees with a sort of aloof, omniscient amusement. The world doesn't impinge on his work, and you'd think after reading his plays that no emotional experience had ever impinged on his world. For one thing, he can't create convincing women. His female characters are somewhere between playmates and amanuenses. He simply doesn't understand them. (Tynan 54)

Examining what others have to say about Stoppard's writing is an engaging task because so many writers try to use new and insightful slants on his style, and yet everyone says essentially a variation on the same thing. For example, a statement Stoppard made early in his career about writing plays ". . . because dialogue is the most respectable way of contradicting myself" is repeated frequently in articles or interviews concerning Stoppard (Raymond 127). So many years after the first use as a witty response to an interviewer's question, this comeback now stands for part of Stoppard's persona, whether it still fully applies or not. Quite often it is an article about Stoppard or a reviewer's notes that contradict previous quotes primarily because each applies to a specific instance and over time is re-applied as an all encompassing statement about his career. Therefore, Stoppard is not always eager to talk about himself, without much extensive wordplay. Among critics Stoppard has ". . . achieved a reputation for as much

verbal brilliance in person as in his stage plays" (Delaney 1). He would much rather talk about his writing and the outcome it may have. To this end, perhaps the person most overly critical of Stoppard's work is the author himself. In a discussion about his friend and colleague, Harold Pinter, Stoppard mused:

... there's something about Harold that makes me look under my navel to see if it says MADE IN TAIWAN. I acknowledge with complete serenity that I belong to the large company of writers who do a good job, give people pleasure and so on. But then there's this tiny company who change the way theater is written — Beckett, Pinter, Ionesco. (Kroll, "Dazzling" 82)

Doing a good job more often than not involves beginning with an idea, and adapting a story and characters around it. Once the play is flushed out, written, rewritten and tinkered with to Stoppard's satisfaction, it moves on to rehearsal. And with premieres, Stoppard often goes along. It keeps him busy.

Staying constantly busy is a large part of Stoppard's drive. Rather than force an idea for a play, Stoppard spends some of his free time away from the stage adapting other people's works into movie screenplays. His credits to date include *Brazil*, *Empire of the Sun*, *The Russia House*, *Billy Bathgate*, as well as his own *Rosencrantz and Guildenstern Are Dead* (Gener 80). *Rosencrantz* also marked Stoppard's directorial debut, and was generally well received. *Rolling Stone* noted, "in this thrilling one-of-a-kind film, Stoppard revivifies an art rusting unused in movies: bringing words to life" much like he has done with his writing for the stage (Travers 121). And if nothing else is going on, Stoppard is perfectly content passing the time discussing his favorite game, cricket. On occasion it is even possible to catch him playing a game or two. He plays for a team headed by his friend and contemporary, Harold Pinter.

Tom Stoppard is a modern British playwright who has seen critics and audiences alike viewing his works from both sides of the wall of acceptance. Some have been loved without question, and some have been hated and questioned from the first page on. He is a writer who deals with words in a way few others have done in the past. He revels in the use of word play in addition to playing on other writer's words, building off of characters, events, or themes which other writers' works spark in his own imagination. Of course, Stoppard is not the first to write in this manner. He is, as Harold Bloom points out in the introduction to his book on Stoppard, very good at what he does. Bloom explains it this way:

The ancient Roman stage trope, *contaminatio*, which could be called a kind of interlacing between an old play and a new one, has found many distinguished uses in modern drama Tom Stoppard can be called an almost obsessive contaminator, since perhaps no other dramatist relies so crucially upon the trope of interlacing. *Rosencrantz and Guildenstern Are Dead* (1967) was the first of Stoppard's successes, contaminating *Hamlet, Prince of Denmark* with *Waiting For Godot*. (Bloom 1)

Some of Stoppard's earliest, as well as some of his most challenging works, have borrowed heavily from the basis of other people's writings. And Stoppard is the first to admit this. This is not to say that Stoppard does not ever have an original thought, or that he can not come up with something new on his own. Bloom's introduction covers this notion as well, in quoting William Beare from *The Roman Stage*:

A character in a play, when removed from his setting, ceases to exist; everything he said in his original context, at least when related to that context, would be meaningless in a different context. Hence the part would have to be rewritten afresh. The dramatist would have to write the new words himself. This is not borrowing, but original composition. (1)

Stoppard's blending of works show the variety of thinking and imagination which this one writer has, and how he can build on to existing works in a way few others have ever successfully been able to do. Of course, Stoppard is also likely to contradict this notion, as he did in 1968, while preparing to take *Rosencrantz and Guildenstern Are Dead* to New York. He laughingly told one reporter that he sometimes has "... the idea I'm the flavor of the month" ("What's" 72).

Chapter Two: *Analyzing Enter a Free Man*

Before mounting any production, it is advisable for the director to analyze the script, taking it apart and rebuilding it to learn as much as possible about the information the author has given. The script provides all of the clues needed to begin understanding a production. Everything one might need to know about the characters, the setting, etc., is intertwined and hidden in the words the author has provided. The analysis helps take this starting point and build on it and further define the world of the play. For less experienced directors, this process can be very beneficial, and for those with more practice, some steps may be omitted or glossed over. Essentially there is no rule that says if one is going to direct a show an analysis must be done. It is advisable however. According to Francis Hodge, a scholar on the subject of play directing, "a director's preparation is a *written* analysis of given circumstances, dialogue, dramatic action, characters, ideas, and rhythmic beats . . ." (Hodge 62). Writing an analysis out helps to define the world of the play to the director, and allows the director to have a starting point when communicating that world with the actors. A director can use the analysis as ". . . a way of getting inside plays so you don't miss their real guts" (16). A lack of preparation will generally carry over into the performance, and besides, it would be highly doubtful that someone would know the meaning and significance of every word in a script at first glance. As Hodge notes, "no matter how skilled a director may be, no matter if he has been directing for many years, he will always have to do intensive homework — the study of the playscript" (62). The script analysis of *Enter a Free Man*

which follows is based upon Hodge's play-analysis found in Chapters four through eight of his book on directing (16-65).

I. Given Circumstances

A. Environmental Facts

1. Geographic Location, including Climate

a. Location

All of the present action of the play takes place in two separate locations, both of which are represented on stage at the same time. The first domain is the living room of the Riley's home, which is occupied by George, Persephone, and Linda. The second locale is a small pub, called the Arms, which is run by Carmen, whose real name is Victor (Stoppard, *Enter 47*, 68). The pub has a handful of customers over the course of the play.

The pub is within walking distance of the Riley home. The first time it is mentioned, Linda calls it "the pub on the corner" (6). George is able to walk the distance from his home to the pub over the course of time in which his daughter and wife are having a brief conversation. In the script, the conversation takes three pages, written in continuous time, as opposed to breaking the scene and resuming 'later that day' (49 - 51). The amount of time taken up is only a few minutes, well under an hour. This is reinforced by references to the time in the Riley house as well as the pub. Riley is at home around twelve o'clock in the afternoon, before he ever leaves for the pub, and he is at the pub before one o'clock that same afternoon (37, 19).

In addition to the pub, the Riley's live near a bus station, a movie house, and the park that George and Linda went to when she was little. When Riley finally returns home, Linda asks where he has been, and all of these locations are mentioned (81).

The only specific information about the Riley home is that it is a two story flat, and the kitchen is off the living room. There are references to Linda coming ". . . down in a minute . . ." from her bedroom and that the living room is downstairs in the house (36, 37). There is also a wash room upstairs. Linda calls for Riley to come down on Sunday morning, and to make sure he washes his hands (58). Also, Riley's workroom is upstairs. Late in Act One when he talks about finally coming downstairs he says that he first went straight to work after getting up, because of his fantastic envelope idea (34, 38). George and Persephone's bedroom is upstairs, next to George's workroom, because he claims to have heard Persephone snoring through the wall the night before (37). To help get an idea of the size of the house, George has also stated that there are seven doors in the entire Riley home (31). There are the two bedrooms, the living room, the kitchen, George's workroom, and a washroom. Therefore, assuming there is a door to each of the rooms except the living room, a front door off the living room, and a back door, there should not be any other rooms in the house. Adding to the look of the home, there is a system of plumbing running through the house which Riley has hooked up to water the plants. Instead of moving the plants to accommodate the plumbing, Riley has hung the plumbing to accommodate the location of the plants. Furthermore, he hung the entire watering network over the course of one

night, and therefore has been limited by time in addition to space as far as making the water system look nice goes (32). Thus it is safe to assume that the pipe is not hung in any semblance of order or specific design. The whole house is very tidy, despite the disheveled nature of George's inventions. Persephone keeps everything as clean and orderly as possible, but the house is well worn. An example of this can be found in George's passing description of daily life, when he says the springs in his chair are broken (31). He does not claim that the chair is beyond usefulness, only that it is worn.

The pub is not described specifically in the script, other than it has a bar and tables and chairs for customers. Some customers sit at the bar, and others at the tables. Everyone orders drinks from Carmen, which indicates that the pub is either too small or too poor, or both, to have attendants for the tables. The pub should have a comfortable atmosphere to it, and it should have been inviting at one point in its existence. New customers, such as Brown, are not discouraged from attending, but over all the atmosphere is more suited to the familiar customers such as Harry, Able, and Riley.

The play is set in England, which is established by dialogue which uses words common to the British manner of speaking, as well as references to England specifically. Most of the references to Britain come either directly or indirectly from George's actions. For example, he praises the British Navy to Able and to anyone else who may listen in addition to talking about "... Britain as a maritime power" (7, 23). He also discusses areas near

the action specifically such as the idea of going "... over Westminster Bridge, [to] surround the House of Parliament . . ." (10). Subtly, the song "Rule Britannia" gives a hint as to the geographic location of the play, as it is either mentioned or played many times because of Riley's grandfather clock invention which plays the song (23, 66). Another British patriotic song, "God Save the Queen," is mentioned by Linda, who mocks George's clock (46). Linda also gives a reference to the English locale, when she decides to go off with her boyfriend, and they are heading north, to Scotland (62, 77). Finally, at one point, Riley is talking about names, and calls 'Dick' a "Good English name." He goes on to point out that "three kings of England have been called Dick" (69).

As far as British phrases and mannerisms are concerned, there are a number of examples found in the script. References to a "feller" or a "bloke" are frequent, appearing on pages 6, 8, 13, 18, 25, 26, 51, 55, and 66. There are also numerous references to having tea, which is a favorite activity in England. Other examples of predominately British language or British slants on phrases from Stoppard's script include:

- instead of having an argument, having a "... row ..." (6, 37, 51).
- referring to a local bar as "... the pub ..." (6).
- having "A foaming tankard ..." at the pub (7).
- ordering alcohol at the pub in metric quantities, such as "A pint of half-and half" which is half beer and half water (8).
- discussions taking place of the two major sports, which are football (soccer in America) and cricket (10).
- instead of mailing a letter, one must "... post a letter" (15).

- Harry tells Carmen to "Belt up . . ." which means to keep quiet (16).
- Harry refers to shoving ". . . a cigar in your gob . . .," or mouth (16).
- ordering a "Pint of bitter" at the pub (22).
- instead of going to the movies, going ". . . to the pictures . . ." (27, 42, 47).
- referring to the radio as ". . . the wireless . . ." (31, 32).
- referring to going up to bed as "Time I was popping off!" (32).
- sleeping late is called "Having a lie-in . . ." (37).
- "Playing the pianner" rather than a piano (38).
- calling for "Mu-um" or "mum" as opposed to "mom" or "mother" (41, 62, 79).
- using words for being drunk such as "barmy" and "half-barmy" (42, 58).
- having employers ". . . give you the sack" instead of firing (42).
- the use of the word "bloody" as a non-descript adjective (44, 61, 79).
- "Hullo . . ." instead of hello (45).
- ". . . soppo . . ." instead of sappy or stupid (45).
- being paid ". . . in fivers" (48).

In addition, there are numerous references in the script to the British monetary system. These include references such as:

- leaving home ". . . with my toothbrush and a ten-bob note" (8).
- "two and tuppence for a pint of half-and half" (9).
- ". . . spending tharsands of pounds . . ." (14).
- "fifty quid in your pocket . . ." (16).
- ". . . another ten bob down the drain . . ." (43).

- "Ten shillings . . . seventy-two pound, seven and six" (43).
- ". . . a hundred pounds a week . . ." (49).
- "Seventy pounds is nothing . . ." (62).
- "A hundred and fifty ten bobs Seventy-two pounds . . ." (63).
- ". . . with my ten bob . . ." (66).
- ". . . five shillings." (83).

b. Climate

The climate of the play is very warm. Almost mid-way through the play Persephone mentions that it is hot outside, and how the middle of summer makes for the hottest days (36). A little later in the scene George notes that the date is July fifth (43).

In some ways, the heat outside coincides with the actions of the characters in the play. For example, George Riley and Linda specifically reach their "boiling points" with their current situations over the course of the play. George has been bubbling along for years with his inventions and has finally found the one that will boil him over the top, so to speak. So he decides it is best to strike out now, while things are hot. He thinks he has a new partner and a sure-fire invention, so he plans to leave his family, this time for real. At the same time, Linda has taken as much of George's asinine activities as she can stand and has reached her own peak. She decides she has to go away with her latest boyfriend. And not coincidentally, they are heading north where things are generally perceived to be cooler (62). In Act II, as everyone has had a night to sleep on their

emotions, Persephone makes a reference to the fact that it is ". . . really hot again today" (65). As if proving her point, Riley and Linda both inevitably head off in their own directions. They both return eventually after having a chance to cool down. Stoppard uses the discomfort of the weather to mirror the discomfort of the situation between George and Linda. As Persephone says, "It's very hot outside today, boiling. But summer is always the best season, I always say" (36). In the same way, George and Linda are very hot today, boiling. But family is always the best relationship, Persephone might say.

2. Date

a. Year

The date of the play is not ever specifically stated, and the action needs only be set in the present. Some of the prices of drinks and other small references are appropriate for the time in which the play was written in the late 1960's. Otherwise, there is nothing to limit the action to a specific year. The most specific reference to the time period is the movie *The Sound of Music* which indeed premiered in the late 1960's. One character suggests going out to the pictures to see this film (28). However, by setting the play merely "in the present" there is no reason to change this or any other reference to "update" the play. For all the audience knows, there is a movie house in the area which plays classic films. In addition, without attempting to make American audiences sound inferior, there is no need to change the monetary rates to today's comparable rates because the majority of the people will not know or care if the prices are accurate. The importance of

money in this play is twofold: Riley is given an allowance by his daughter and he quickly squanders that allowance. Whether that allowance, or what it buys, is practical by "real world" standards is inconsequential.

In addition, if someone were determined to give the play an accurate setting for the year, one would need to cross reference past calendar years in which July Fifth fell on a Saturday, and July Sixth fell on a Sunday with the years since *The Sound of Music* came out. This could make the date of the play more accurate. But again, this is not as important as what is going on in the play, and if an audience member is doing the math to figure this out instead of watching the play, then someone has done something drastically wrong.

b. Season

As mentioned under the climate heading, the season during which the action takes place is summer, specifically July Fifth and Sixth (43, 83).

c. Time of Day

The play is divided into two acts, and each act represents a different day. Within these acts, the time of day breaks down further as the act progresses.

In Act One, the play begins between twelve and one o'clock in the afternoon, on a Saturday (19, 6, 35). There are a couple of references to

time. Harry is concerned with a horse race which he doesn't want to miss, which starts at one o'clock, and Carmen informs him that it is already past twelve (7, 19). Carmen also tells George that the pub will be closing at three o'clock (9). When Riley is explaining his basic daily routine to Florence, he says that he usually comes to the pub for a couple of hours around lunch time (31).

Around this point the play returns, through a flashback/change of location, to activities that took place earlier in the morning of the same day (32). George criticizes Linda for still being in bed when it is almost twelve o'clock (37). The act ends in the same moment it began, showing how the flow of events actually took place.

Act Two takes place the next day, Sunday (83). Again the act begins shortly after twelve o'clock, as Linda and Persephone discuss the clock ringing in the hour (53). As Riley waits in the pub for Florence and Harry to return, the time is almost exactly twenty-four hours later than the last time they were in the pub. Harry had told Carmen in Act One that he would be back in the next day at around the same time, and just as he promised, he shows up at roughly the same time (7, 75). In addition, without saying in what time of day Act Two takes place, it can be safely assumed that the action in the pub takes place before three o'clock p.m., because according to British law, pubs in England must close on Sundays between three and seven p.m. This law has been in effect from the time before World War I until it was just recently banned on Sunday, August 1, 1995 ("Brits" 2A). Since the play was written in the late 1960's, it is safe to

assume that Stoppard was aware of the law and took that into account when setting the action in the pub. Finally, toward the end of the act, the action shifts back from the pub to the Riley home. It is now late at night, at least past eleven o'clock (Stoppard, *Enter 77*).

3. Economic Environment

The economic environment of the Riley household is the most important aspect of the play. Harry and his gambling represents another socio-economic class, but is not crucial to the development of the story. The fact that the Riley's live a modest life supported almost entirely by their daughter is the most crucial element of the economic environment of the play.

The Riley's live in a modest two-story house which has no more than seven doors, so it can not be very large (31). The house was left to Riley by his father, and according to Linda, is the only reason they have anywhere to stay. Riley worked at one time in his father's business, but he quit to pursue his inventing (57). Therefore he no longer brings any income to the family. Linda keeps trying to persuade George to go to the Labour Exchange for unemployment benefits which Riley is entitled to, but until the end of the play, he refuses to accept this notion because he insists he has a job inventing things (44).

Persephone always made sure that the family was taken care of, and Linda did not go without food or new clothes when she was growing up (67). Persephone worked in a shop for some time, and now Linda works to support

the family (57). Linda is in charge of the Fancy Goods at Woolworth's and has another girl working under her (35). Without telling how much Linda actually makes, Stoppard lets the audience know that the Riley's are comfortable in their setting, and that Linda makes enough, as Persephone says, "... to keep us going." (35) Every week as she gets paid, Linda in turn pays her family their "allowance." George is given a ten shilling note, which he makes sure to record in his notebook, as a sort of I.O.U. (43). Persephone is given the wages envelope after George leaves, presumably in order to take care of the rest of the financial needs. There is no mention as to how much Linda keeps, but it can be assumed since she is going out nightly that she keeps some (50). This payment plan has been in place for three years, or one hundred and fifty weeks to be exact (63).

The other main location which has any sort of bearing on the economic environment of the play is the pub which Victor (Carmen) runs. It is a small little pub with a core of regular customers, such as Able and Riley. However, as Able notes at one point, he is surprised that Victor can make a living. Victor responds, without any sarcasm, "I don't" (72). Whether or not Victor is serious is only as important as the fact that Able was observant enough to detect a lack of business which prompted him to make such a comment in the first place.

4. Political Environment

There are a number of different levels of political activity taking place throughout the course of the play. Some of the political environment relates

directly to the government of England, while another section deals with business and the politics involved. A third political environment, and probably the most important of the three, corresponds with the social environment of the family household. The politics of the Riley household are abundant throughout the play, and cover a variety of areas, including tradition, power struggles, and rebellion.

The first of the three major political environments involves the established government of England. While this particular part of the environment is not a focal point of the play, it is important to establish the world of politics Riley and the rest of the characters live in and have as a common background. Riley refers to the Houses of Parliament as well as an unspecified war which took place in the past (10, 72, 73). Hitler is also mentioned at one point, presumably tying the references to the war with World War II (18). This political background is drawn upon by Riley at one point when he puts Brown "on trial" as an industrial spy and begins questioning him in a manner common to a British courtroom. He refers to the pub as the public gallery, asks for comments to be struck from the records, and claims to have Brown "under oath." Riley goes so far as to turn Brown over to additional questions from Able with the phrase, "Your witness!" (24).

Another political idea borrowed from the world around these characters is revolution. Riley first enters the bar and declares himself a free man and discusses the implications of his freedom (6,7). He quotes the French philosopher and political theorist Jean Jacques Rousseau about man being born free while everywhere "he is in chains" (although Brown is the one who

actually properly identifies the source of the quotation) (9, 15). George has revolted against the political, social, and economic world around him. He frequently mentions revolution in his discussions (11, 13, 59). These references are directed more toward the freedom of the human spirit and mind than of any actual political rebellion. Along this line, the conversation switches to a finger pointing political session of who is to blame for the current state of the country, whether it be youth, the navy, supermarkets or the Japanese government, which happens to encourage small businessmen (11). At one point Riley does make accusations that the British government is trying to keep the people preoccupied so that they do not begin thinking on their own (10, 11). In support of this theory, there are references to governments from the past, such as the Roman Empire, and examples are given of some of that government's alleged manners of dealing with the people under its control (10). However, for the most part, the revolutions Riley mentions refer to those in the business world, which is the next political environment in the play.

The politics of big business come in to play as Riley and his new "partner" discuss the idea of George manufacturing his own envelopes and going head to head with Imperial Stationary. The whole notion of having a partner to share in the profits and investment is a political power mockery. Harry has nothing invested in the idea, and within a few minutes is able to convince George of the need for a partner to help him out (17). Harry also tells stories about the power of the big monopolistic company and how it is threatened by free thinkers like Riley. Soon Riley is looking over his shoulder for company spies who may sabotage his new "freedom" (14, 15).

The third and most important political environment in *Enter a Free Man* is found within the Riley household. Family politics in terms of who is in charge and whose activities need to be monitored are abundant. George and Linda are in a continuous power struggle as their relationship in the play develops. George is the father, and he gets upset when his daughter doesn't respect his position as head of the family, such as by not introducing her boyfriends to him. Linda rejects these notions because Riley's actions as father are not consistent. For example, when she has introduced boys to him, he chased them off (41). Linda stages her own revolution by bypassing George's authority and doing things her own way. George gets upset with Linda's behavior at one point and blows up at her, "The way you behave in this house! Anyone would think you were the head of the family or something. I never bawl orders around like that and I *am* the head of the family" (41). Linda's objections to Riley's insistence that he is the head of the family is rooted in the fact that she is the one in the house who holds down a job and pays for everything. And before Linda began working, Persephone had to work to support George's inventing (57). Linda doesn't actually want to take over as head of the family. Her political power struggle is to make George Riley accept the full mantle of his position, to "... stay and be like other people" (61). She tries to get him to register for unemployment and to behave in a manner typical as the head of a family.

Persephone's position in the family is only brought into question when Linda tries to encourage Percy to join in the revolt against George's activities. However, Persephone is a firm believer in the family hierarchy and has no

intention of disturbing the positions, no matter how much anyone's actions may call for impeachment.

5. Social Environment

Just as the political environment centers around the power struggle within the Riley home, the social environment of the play is deeply rooted in the activities in George's home life. There are other aspects of the social environment at play, such as the patrons of the pub, Linda's boyfriend, or the capitalist society in which the characters are living. All of these aspects are tied to George in one way or another.

The pub is a social meeting place where George and others gather. Persephone encourages George's pub visits, not only to interact with other people, but also to get him out of the house and avoid further confrontations with Linda (6, 47, 51). Once in the pub, Riley speaks with the other patrons, trying to solicit a free drink, boasting about his latest invention. He rattles on continuously with anyone who will listen, usually Able, who seems to admire George and buys almost every word George says as fact. Harry is waiting in the pub to meet his girlfriend so that they can go to the horse races. Harry is another regular customer of the pub, enough so that he recognizes Riley and his stories as soon as George comes into the pub.

Linda's comment about people's behavior being different in relation to where they are is important enough to Stoppard that it is included in the script twice. As Act One of the play begins, and George is entering the pub, Linda

and Persephone are sitting home following George's departure, and Linda says, ". . . what's he like? I mean when we can't see him. He's got to be different . . . There's two of everyone. You need that and if the two of him's the same, I mean if he's the same in the pub as he is with us, then he's had it." (6, 51). Unfortunately for George, he is the same in both places, and he will shortly be finished. When the action flashes back to the activity in the Riley house before George leaves for the bar, the act closes with a repeat of Linda's comments. This second time, the audience has had the opportunity to see how little George changes from one place to the other. He changes a little, but nowhere near enough to stop the crash he and his life are setting him up for.

6. Religious Environment

There is not a great deal of typical religion underlying in the play. There are a few references to God or Jesus, but more often as terms of exclamation, usually uttered by Linda, rather than as word of religious significance (57, 60, 63, 75, 76, 79, 82). These terms show that the Riley household believes in God and Jesus, but shows that they are not strong church-going people. In fact, Persephone objects to the way Linda is dressed on a church day, and Linda's response is "I always wondered where those people were going. Don't get much of an example in this house" (54). One other reference is made to "The Church" by Harry, although it is only to offer his opinion about being out of touch with the people (11).

George Riley's inventing could be seen as a source of religion, in the way he has complete faith in something that to the casual observer or skeptic would

seem to be an illogical choice of actions (60). Riley suffers a form of persecution for his beliefs, at the hands of his family and acquaintances. He tries to spread the word about his beliefs, and occasionally will find a "disciple" who believes in what he is preaching. In this case, Able is Riley's one follower. Persephone is sympathetic to Riley's beliefs, although she has her own doubts, which is not uncommon for followers of a religious sect who want to believe but can not fully separate logic from faith. So in this way there is a religious environment taking place in the play.

B. Previous Action

1. Act One

Due to the style in which Act One is written, beginning at a certain point and then jumping backward to fill in a number of blanks, the previous action of the play can be broken into two separate categories. There is previous action which is a guide as to what the characters have gone through before this instance, and there is previous action which will eventually be played out as the act goes on.

In the pub at the beginning of the act, the audience finds out information about a number of the bar patrons. For example, Able is in the British Navy and is on leave. He was in Naples for a while before going on leave, and danced with a woman there to whom he is now writing (7, 8). Harry is a gambler waiting on a woman so they can go to a horse race (7, 10). George is an inventor who has just left his wife and gone to the pub, which he has done on more than one occasion (9, 13). George is old enough to have been around

when England was at war, because he claims to have been in the war (21). He and Persephone have been married for over twenty-five years (8). As he continues talking in the pub, Riley reveals more and more everyday facts about his life at home, such as the fact that his daughter goes to work at Woolworth's while he sits at home working on his inventions, with his wife being very supportive. He also frequents the pub on a regular basis (31). As he continues offering information, Riley discusses some of his inventions, such as a grandfather clock which plays "Rule Britannia" and a watering system for the plants in the house, which he has just installed the night before (23, 32). During his oration, the action switches from the bar to his home earlier that morning. In the Riley's house it is revealed that Linda is currently dating a motorcyclist and is going out most nights, staying out late (36). While she has dated a great deal, she has not had many long term relationships because the boys end up being driven off for one reason or another (41). Linda also gives her father a weekly allowance because he refuses to go to the Labour Exchange to collect unemployment (43, 44). Linda has long been embarrassed by her father's peculiar ways, including his memories of activities they may have shared when she was younger, such as taking walks and reading books together (45, 46).

2. Act Two

In Act Two Persephone explains to Linda about having suitors before she met George, and why she ended up with him and how they got on as Riley gave up his position in his family's business to be an inventor (55, 57). As George prepares to leave to make his fortune with his invention, Linda tries to

remind him of the number of failed inventions he has had in the past (60). Riley is leaving, and Linda says that she is running away with the motorcyclist because he asked her to go away with him (62). Persephone reminds Linda of what she has given up for her daughter, and the two discuss the breakdown in everyone's relationships as they now stand (66, 67). In the meantime, Riley has returned to the pub and revealed that he has been calling people by names other than their actual names for reasons that seem logical to only him (68, 69). Finally, Linda returns home after learning that her boyfriend was actually married, and Riley returns home after wandering around town after his invention proves useless (78, 81).

C. Polar Attitude

Finding the central polar attitude of *Enter a Free Man* is an interesting task to undertake. It is easy to say that George has the predominant amount of stage time, so therefore the major polar attitude is his. However, it is just as easy to make a case for Linda and her polar attitude because she is such a driving force behind George's actions and reactions. All of the characters have a polar attitude to some degree, but the crux of the action boils down between these two. In the end, George does have the polar attitude which is the most intriguing to explore, as he goes from his believing that he can succeed as an inventor to his agreeing to give in and seek out assistance from the Labour Exchange.

Riley's beginning attitude is first evident in his conversations in the pub with Harry, Able and Carmen. He states, "A man must resist. A man must stand apart, make a clean break on his own two feet! Faith is the key — faith in

oneself" (12). Riley is living out his dream life as an inventor. He is full of self-confidence and personal drive, and has been for the past twenty-plus years. He has yet to achieve success, but he is determined that one day soon he will latch on to the invention the world has been waiting for, and he will be free. At first his wife, Persephone, and eventually his daughter, Linda, have had to work to support the family while George is engaged in his nonsense. Linda is constantly urging George to apply for government assistance (44, 61). It would be nice if he was working, but if nothing else, he could be bringing in some extra money with unemployment benefits. George is dead-set against the idea. He tries to explain that he has a job as an inventor, but it does not yet bring in a steady income (44, 35). He is not a failure, he just hasn't fully succeeded yet. However, Riley knows that his envelope invention is the major turning point in his life.

In the end, George's life has changed, but not in the way he expected. The doomed envelope invention is a small part of the actions brought about by George's faith in himself. That part was predictable, and almost completely inevitable. George has had a string of 'big inventions' end up as flops, as many people are apt to point out, including Linda and himself (46, 60). However, George's headstrong faith this time drives Linda to run away as well. She has put up with as much as she possibly can, and has found a possible way out so she takes it, before making sure it is a safe bet. Persephone too has been hit harder than usual with this latest escapade, being left home again, and this time informed that George has found another woman. Whether or not Persephone believes in George's story or his running away, she is affected by them, and by Linda's departure. And even though he may prefer to be blissfully ignorant of such activity, George has to be aware of the toll his faith in himself has had on

Persephone. As George is leaving 'for the last time,' he says, "It was a long time ago" (65). This is a simple line, but it refers to a number of different things, including when all of this madness began. So as George's plan fails, like clockwork, he takes a different path from his usual routine of returning a failure. He spends about ten hours wandering around and thinking, and when he comes home he has decided to make a change, hoping it will be in time. His faith in himself has been rattled, as it normally is when something goes wrong, but instead of ignoring it and moving on, George lets the doubt stay on, and he begins to think of his family as well as himself. He tells Linda, ". . . I was thinking I wouldn't mind a change, I'm not that old . . . I was thinking perhaps I'd go down to the Labour Exchange and see . . . see what the situation is . . . There's no harm in sounding them out. Might have to wait until the right thing comes along . . ." (81 - 82). He still has his dream that he should be an inventor, but he has let reality into his dreams, and admitted to a need for assistance. His own two feet will not support him, and he realizes that they never have. The irony is, by asking for assistance, he ultimately becomes a stronger person, both to himself, and for his family.

II. Dialogue

A. Choice of Words

The words and language of this play are fairly common. Some of the words and phrases obviously have a distinctly British feel to them for the reader, but they are still everyday terms within the world of the play. Everyone speaks a common, man-on-the-street language. None of the characters have any sort of pretentious, upper class inflection in his or her speaking. Riley tries to sound

much more important and lofty than he is, but invariably he gives himself away with his dialogue.

Nonetheless, Stoppard, with his mastery of the English language, does not give the characters an ordinary feel just because he fills out their dialogue with common speech. He is able to weave these common words into phrases that are interactions in which it is the every day word and the way in which it is used which illuminates the characters lives and makes them stand apart from any other person one might run across in a generic pub on a given day.

B. Choice of Phrases and Sentence Structure

George has planned and carried out his departure so many times that Linda is able to quote him as he goes along. Everything he says is part of an explanation of things that are bigger than the average person is able to comprehend, at least in George's view. He believes that he is very intelligent, and this is reflected in his word choice. In contrast, Linda tends to speak her mind, and her speech is much more straight-forward than Riley's, or even Persephone's. Persephone holds in a great deal of her feelings. In her speaking, she tries to keep things tidy and refined, like she tries to keep her house. In the pub, everyone speaks in a casual and friendly manner. Most of the conversation has a spontaneous tone.

C. Choice of Images

1. Jean Jacques Rousseau's quote:

"Man is born free, and everywhere he is in chains."

Rousseau was a French philosopher and theorist from the 1700's who wrote a number of political papers. One of his most important works is *The Social Contract*, from which the quote is taken. The *Contract* discusses people's freedom to disagree with an oppressive government, and contributed greatly to The Declaration of Independence written by Thomas Jefferson. In addition Rousseau and his views are regarded as above all others in being instrumental in inspiring the French Revolution. ("Rousseau " 966 - 967)

The significance in George Riley picking this quote is that he is in the process of declaring his own revolution. He wants to break free of the chains around him. The irony of the situation is that Rousseau as a young man made a similar revolt and led a life which some scholars have compared to that of the aristocrats who were overthrown in the French Revolution. Rousseau preached revolution and went out to do on his own what he was revolting against. Riley is following in those same footsteps. He wants to be free of society's bonds, yet he is constantly after Linda to stay within the boundaries of what society expects of her.

2. revolution/The Fifth and Sixth of July

The dates on which the action takes place is another ironic image which Stoppard has subtly introduced. The action takes place on the Fifth and Sixth of July, with George Riley trying to declare his independence from the expected life of a British citizen. One day before the action of this play takes place marks the anniversary of another revolt against the British way of life.

His lack of foresight in all of his inventions has made him overshoot the revolution.

3. Persephone / Constance

The name which George Riley gives his wife, because he "... didn't know anyone called Persephone," and thought he ought to (Stoppard, *Enter* 69) is also the name of the goddess of the lower world, according to Greek mythology. She was taken into the shades by Pluto, and eventually, through the prompting of her mother, Zeus made Pluto return Persephone out of the shadows every six months. Then six months later she returns, and she is caught up in this constant cycle. Likewise, Persephone, who's real name is Constance, is caught up in a continuous cycle involving George and his inventions. She is living in a world far removed from that which she began in, when George worked in his father's business. Since then she has had to help support the family while George tinkers around with his inventions (57).

4. boats/Riley's house

Boats and sailing are mentioned throughout the script. Riley likens his house to a boat when he is departing for the pub, as Linda recites every line before he has a chance to say it (48). Obviously George uses this analogy frequently, without even thinking about what it means anymore. The house could be like a boat in that it is the vessel which will launch George on his great new discoveries, much like Columbus had the Nina, the Pinta and the Santa Maria to explore the New World. Riley has his home, and his little

workshop in which he makes his great inventions. These inventions will create a new world for Riley and the rest of his 'crew,' Persephone and Linda.

A second tie between Riley's house and a boat is that both provide an anchor to keep them from drifting off into the unknown. Linda and Persephone, whether they know it or whether they like it, are Riley's anchor into reality. They are the ones who make sure he comes back to reality after his expeditions. And just like a boat on the current, they sometimes ease him back, and they sometimes give a sharp, abrupt tug.

Another reference made to Riley's house as a boat, is made unknowingly by Persephone, when she tells George to take down his watering system because she doesn't want the house to look like a ship's engine room (32). When the engine room goes, the boat ceases to move, and when Riley's pipe dream fails to work, it again brings Riley to a halt.

5. Rule Britannia

This is a patriotic British song, which Riley has hooked up, via a tape recorder, into the grandfather clock in his house, so that every time the clock goes round to twelve, the song plays. The irony of the song in the play is that it does not inspire loyalty and pride in the homeland. The patriotism the song is supposed to inspire gives way to resentment and anger from Persephone and Linda. The clock wakes them in the middle of the night, and is a loud reminder of Riley's offbeat mentality during the day.

D. Choice of Peculiar Characteristics

There are a number of references to areas in England, as mentioned earlier, and some of the language is specific to England and British mentalities. The play could be moved to other locations for purposes of setting, although it would not be a wise or realistic idea to attempt such alterations. Aside from requiring changes in locations and some of the language, moving the play to another location such as New York City, for example, would take away from the atmosphere of the play Stoppard has created in the British pub and flat.

E. Sound of Dialogue

George's dialogue should be very big, bold, energetic, and excited, until the end of the play when he is defeated once again. Persephone, in contrast is very soothing and comforting. Linda's dialogue should carry over the sound of lost patience. At times she does her best not to blow up, but at others, she is like a tire pushed many miles past its limit. She has gently hissed and released as much as possible, but she has no other choice but to blow up after being pushed too far. In the pub, Able sounds like the eternal star-struck "yes-man." Everything he says or does is with one watchful eye to Riley for approval. Carmen is much more worn and weary. He has seen a great deal come and go, and his dialogue should reflect the wisdom that comes with experience. Harry is big and energetic, like George, except Harry's whole tone has a mocking quality to it. Florence's dialogue is much more innocent and pure because she has not been exposed to Riley as much as everyone else. Brown's dialogue is much more

intellectual in addition to being quizzical. He has never met Riley either, but he does have a sense of knowledge about him.

F. Structure of Lines and Speech

The play is composed primarily of short speeches, punctuated on occasion by longer speeches. It is very much a conversational style, although there are a number of times when there may be more than one conversation at work between two people speaking together. In addition, there are breaks in the conversational style, specifically in Act One, when Riley is giving his monologue while the action switches from the pub to his home.

III. Dramatic Action

Breakdown of Units

A. Act I

"The Exiting Intro - Take One"

- Linda grouses.
- Persephone natters.
- Riley parades.
- Harry sighs.

"Riley's Rambling"

- Riley hustles.
- Able latches.
- Harry stews.
- Brown eyes.

"The Announcement"

- Riley paces.
- Carmen serves.
- Brown observes.
- Harry volleys.
- Able joins.

"It's All the Government"

- Riley pontificates.
- Able fans.
- Harry fuels.
- Brown ignores.
- Carmen follows.

"Harry Sells Riley"

- Riley buys.
- Carmen shrugs.
- Brown misses.
- Harry snows.
- Able stares.

"Pushing the Envelope"

- Riley unveils.
- Carmen blinks.
- Harry toys.

"A Little Education - No Thank You"

- Riley snaps.
- Brown integrates.

"Big Business"

- Riley hinges.
- Carmen worries.
- Harry advocates.

"Cigarette Break"

- Riley breaks.

"Partnership"

- Riley invests.
- Carmen pities.
- Harry steamrolls.
- Able observes.

"Building Up George"

- Riley weighs.
- Harry tips.
- Able blathers.

"Enough Fun, I Gotta Go"

- Riley bubbles.
- Carmen polices.
- Harry surveys.
- Able stirs.

"Okay, Bye-Bye"

- Riley beams.

"The Trial Scene"

- Riley interrogates.
- Carmen reappears.
- Brown pinballs.

- Able plays.
- "Short Recess"
- Riley indulges.
 - Able pads.
- "Objection Overruled"
- Riley fantasizes.
 - Carmen interjects.
 - Brown interacts.
 - Able literalizes.
- "Now Cut That Out"
- Riley awakens.
 - Carmen threatens.
 - Able resumes.
- "Enter a Kinda Free Woman"
- Riley grandstands.
 - Carmen relays.
 - Florence radiates.
 - Able dumbfounds.
- "You're Just Like Me"
- Riley orates.
 - Florence accompanies.
- "Let's Run Away Together"
- Riley presses.
 - Florence hesitates.
- "Monologue Land"
- Riley re-lives.

"Meet the Missus"

- Riley crinkles.
- Persephone bustles.

"Look What I Made"

- Riley tingles.
- Persephone grounds.

"How Could She?"

- Riley concerns.
- Persephone eases.

"One Conversation, Two Topics"

- Riley plods.
- Persephone sidetracks.

"Everybody Is Up Now"

- Riley nags.
- Persephone tidies.
- Linda retorts.

"Oh Yeah, That's Nothing"

- Riley grand-stands.
- Persephone coddles.
- Linda deflates.

"Who's That?/What's This?"

- Riley grimaces.
- Linda toys.

"Good Advice"

- Riley dilutes.
- Linda strains.



"Allowance Time"

- Riley deflates.
- Linda pays.

"A Cleansing Moment"

- Persephone whisks.
- Linda plays.

"Look, Look, Look"

- Riley sows.
- Persephone comforts.
- Linda destroys.

"Looking Back at Childhood"

- Riley refuses.
- Persephone muses.
- Linda accuses.

"I'm Leaving"

- Riley threatens.
- Persephone mediates.
- Linda mocks.

"Life In the Real World"

- Persephone parents.
- Linda talks.

"Let's Change the Subject"

- Persephone accepts.
- Linda tempers.

"Big Plans"

- Persephone warns.

- Linda hides.

"The Exiting Intro - Take Two"

- Linda grouses.

- Persephone natters.

- Riley parades.

B. Act II

"A New Day"

- Persephone tolerates.

- Linda bounces.

"Mom Was Young Once"

- Persephone smiles.

- Linda fishes.

"Testing the Waters"

- Persephone rationalizes.

- Linda skirts.

"George Will Be George"

- Persephone defends.

- Linda complains.

"Hello, I'm Leaving"

- Riley buzzes.

- Linda pleads.

"Past Winners"

- Riley reproaches.

- Persephone interjects.

- Linda dissects.

"No, Really It's Different"

- Riley triumphs.
- Persephone pleads.
- Linda implores.

"Turning the Tables"

- Riley fears.
- Linda threatens.

"Back to My Life"

- Persephone struggles.
- Riley patters.

"Linda's Exit"

- Persephone unloads.
- Linda hesitates.

"Over the Top"

- Riley bustles.
- Carmen questions.
- Able greets.

"The Name Game"

- Riley translates.
- Carmen corrects.
- Able trails.

"Changing the Story"

- Riley weaves.
- Able unravels.

"Small Business Plans"

- Riley pontificates.

- Carmen sighs.

- Able cheers.

"At Last"

- Riley rushes.

- Carmen works.

- Florence airs.

- Able stammers.

"We're All Here"

- Florence pouts.

- Harry sidesteps.

"Duh"

- Riley sinks.

- Carmen supports.

- Florence empathizes.

- Harry destroys.

- Able laughs.

"Let's Not Talk About It"

- Persephone soothes.

- Linda sulks.

"A Long Story"

- Persephone mothers.

- Linda breaks.

"Looking For Support"

- Persephone tidies.

- Linda pleas.

"Riley Returns"

- Riley explains.
- Persephone routines.
- Linda avoids.

"Father-Daughter Moment"

- Riley changes.
- Linda changes.

"It Works!"

- Riley leaps.
- Linda grounds.

"The End - Or a New Beginning?"

- Riley gives.
- Linda gives.

IV. Main Characters

A. George Riley

1. Desire

It is very tempting to say that, based on the title of the play, and the first view anyone gets of George Riley, that he desires to be a free man, able to do as he pleases, despite what the rest of the world expects of him. To some degree this is true. Riley has gone about trying to live life on his own terms, and thumbing his nose to the notion of following the rules. But this freedom is not his greatest desire, for if it were, one could easily say that he has achieved his goal. He doesn't work, his wife gives in to his whims, and his daughter takes care of all things monetary. But this isn't enough.

George's real desire alludes him throughout the play, and throughout his life, and that is what in turn, fuels his actions.

George Riley's greatest desire is to be successful in what he does. He is an inventor, a father, and a free man, yet he is not completely successful in any one of these areas. Not one of Riley's inventions has been able to go the distance. His latest and greatest invention, the double gummed envelope has the unforeseen flaw of requiring it be torn open before it can be reused (76). His indoor rain does not have any way of being shut off, the pipe that would never go out had to be smoked upside down, his bottle opener only opened bottle caps that hadn't been invented, and his grandfather clock that plays "Rule Britannia" is not practical or desirable to the majority of the public (83, 60, 59, 46). He wants desperately to be an inventor, but he is not fully capable of completing the job.

As a father, Riley again has trouble. He sees himself as the head of the household, but since his daughter is the one supporting everyone, she sees things differently. Riley wants things to stay the way they were when she was eleven when they would read books and walk in the park, but Linda has clearly grown, and regards Riley more as a failure than as a father.

Finally, as a free man, Riley has failed repeatedly, and he will continue to fail until he makes a change in his life. Every week, when he gets his allowance from Linda, he announces that he is leaving for good, and every week he returns home. By the time he is actually serious about leaving, he has cried wolf so many times that his family takes no notice of his newly

declared freedom. He is upset that no one believes that he is going out to start a new life, in a new place, with a new woman. In addition, Riley makes sure to keep track of all of the money Linda gives him so that he can pay her back when his inventions help him become rich (48). He doesn't like being indebted to his daughter, and he is striving for the opportunity to free himself of this debt. In the mean time, Linda keeps giving him money every week so that he is free to carry out his dreaming. Riley has so much freedom, that he is trapped by it.

In some ways, George Riley resembles a lesser, English version of Thomas Jefferson. The two have a number of similarities in their lives and activities. The main difference is that Jefferson was successful throughout his life, and George is still chasing success. Whether Stoppard, an Englishman himself, intended to make parallels between these two lives is not certain. But it is interesting to note:

Thomas Jefferson . . .

- hung out in pubs frequently.
- used Rousseau's work as the framework for the Declaration of Independence.
- was an inventor.
- was a father of ten.
- was very patriotic.
- designed and built his house. (Monticello)

George Riley . . .

- hangs out in the pub frequently.
- quotes Rousseau in declaring his own independence.
- is an inventor.
- was a father till Linda was ten.
- discusses patriotism and the British navy.
- designed and built watering system for his house.

- worked as a lawyer for years until he quit to help with the Revolution.
- worked in family business for years until he quit to pursue his inventing revolution.
- was involved in events that would change the world, in early July. ("Jefferson" 590-595)
- is involved in events that will change his world, in early July. (Stoppard, *Enter* 5 - 83)

If Riley could achieve even a fraction of the success Jefferson had, he would be quite content. It is only at the end of the play, when Riley all but gives up on everything he has been doing with his life, that he begins to succeed to some degree with his family.

2. Will

George's will is extremely strong. If it weren't, he would not be able to return time after time after time that he has failed. George takes every failure in stride and continues on toward his goal. When an invention fails, George returns to the drawing boards and is almost immediately rejuvenated. He tries to impose his position as father and head of the house, and when Linda rejects his notion, he pauses, re-configures, and then tries the approach again.

3. Moral Stance

George's morals are somewhat of a paradox. He is in favor of the institution of the family, and he does not want to take money from the state

because he says he has a job. Yet he is willing to leave his wife and run off with a new woman he has just met.

4. Decorum

George is a well worn individual. In addition he is just not as exciting as he wishes to be. His physical appearance should reflect this. His clothes should be well worn and bland. His posture shows the years of toiling away at his work bench, unintentionally working hard at avoiding hard work. The most important physical aspect of Riley's appearance is his head. How high he is holding his head is important because it reflects his acceptance or denial of the world and events around him. When he is lost in his own world, for example, his head is held high. But when reality comes crashing down on him, his head, like his spirit, drops.

5. Summary List of Adjectives

Likable

Dreamy

Naive

Outdated

Youthful

Middle-aged

Impulsive

Selfish

Contradictory

Spirited

B. Linda

1. Desire

Linda desires the opportunity to get out of her present situation and start her own life. She wants to find love and not be bound to a house and family, especially when the family she is supporting is her own original family. Linda has spent the last three years being the family breadwinner, a job she took over after finishing her schooling. George has not supported his family with his inventing for the past twenty-five years. But he keeps trying. Originally Persephone took care of making sure an income was coming in, but once Linda was old enough, the mantle was passed to her. Linda has quickly tired of being the supporter and allowing George to be the supportee. Her statement when giving George his allowance about it being ". . . a funny thing giving your own father pocket money. Specially when he never gave you any" captures the irony of Linda's situation (43). Linda is less than happy to be in this situation in the first place. This is part of the reason she has run through the string of young men so quickly. Linda is possibly looking too hard for someone to take her away from all of the toil and turmoil of her household.

2. Will

Linda is extremely headstrong and ready to tackle the world. She jumps the gun a bit, and as George points out in an early confrontation with

Linda, she has jumped the gun on a number of occasions (40-41). Linda is a fighter, and seems to have a stronger backbone than her mother who appears to just allow George to come and go as he pleases. However, as Linda comes to find out over the course of the story, being louder and more confrontational does not make one stronger. In the end, cooler heads prevail, and Linda settles into letting George go more about his business. This is not a deterioration of her will but rather a greater understanding of the entire situation in her house rather than just her little section of the conflict.

3. Moral Stance

Being from a different generation, Linda's moral stance is different from George and Persephone's. It is not necessarily any less, it is merely different. She does not have a problem with running off with a motorcyclist, or wearing trousers on a Sunday, or trying to discuss relationships with her mother. However, when she finds out her motorcyclist is married, her moral code is similar to that of her parents. She returns home, and is ready to find a new young man -- perhaps one who will not lie about his name, and possibly closer to her own age.

4. Decorum

Linda is young and wild, and her appearance reflects that. Although she is interested in making herself look "a knockout" when she goes out, she is

perfectly comfortable in lounging about the house either in her pajamas or trousers any other time (50, 38, 54).

5. Summary List of Adjectives

Headstrong

Young

Selfish

Contradictory

Giving

Forgiving

Vocal

Loud

Impulsive

C. Persephone

1. Desire

It is more than apparent that George Riley is a mess. And his house could very easily be a mess as well. However, Persephone is present to keep this from happening. Her paramount desire is to keep things tidy. She is constantly cleaning and dusting the house, picking up crumbs and fluffing pillows. With the possible exception of George's workroom, there is not a spot in the Riley house that has not been over-cleaned. In addition, Persephone strives to keep the life inside the house tidy as well, which is no small task. With Linda supporting the family and tiring quickly of the role,

and with George coming up with new and exciting ways to invent flops, Persephone could use an entire tidying service. However she has only herself, and she sets about the job with her full intention of getting everything done.

2. Will

Persephone's will is perhaps the strongest of anyone in the play. She will not let anything upset the balance she tries to establish, and that includes her husband and her daughter, both of whom she loves. She puts up with George's antics, and even encouraged them twenty-five years ago because she realized how little he would get out of his life if he had to continue not being the person he thought he should be (57). In addition, she and Linda get into a number of fights over George, and Persephone does not back down easily. She reminds Linda of what she has done in the effort to retain the tidy lifestyles and help provide for the family (67).

3. Moral Stance

Persephone's morals are not likely to be called into question, and they are as matronly and old-school as one might expect. However, she is not too old to forget about having a good time. She remembers what it was like to be young, and many times when she and Linda seem to clash on what is and is not acceptable behavior, it is the voice of experience talking, not just the voice of a mother.

4. Decorum

Persephone is worn and faded from years of tidying and working to keep things together. But she has about her a quiet dignity which carries her above a number of the other characters. She has a certain pride in herself and her surroundings, as well as a naturally cheerful manner, which carries through in her appearance and posture.

5. Summary List of Adjectives

Tidy

Patient

Faded

Loving

Giving

Dignified

Proud

Cheery

Matronly

D. Able

1. Desire

Physically the youngest person in the pub, Able is eager to be an adult with all of the trappings of being grown up, including success with women. His biggest desire revolves around these ideals. He desires experience.

Everything he does is an effort for more experience. He joins the British Navy for experience in seeing the world, even though he has only had one foreign trip thus far (73). He listens in awe to Riley's ramblings about things that he has or has not actually done in the past. And finally, there is the ultimate experience every young boy looks forward to, which is young girls. Able spends a great deal of his time thinking on these matters, whether it be writing to Silvana from Naples, or trying to talk to Florence.

2. Will

Able's will is almost strong, until he sets about to spring into action and then the correlation between his mind and body gets cut off somewhere. He can talk himself up into a good condition, with a little assistance from others, but then in instances such as trying to ask Florence out, he struggles to find the words to even say hello.

3. Moral Stance

Able has a strong sense of moral fiber and that may be part of the reason his will is so lacking. He is eager to do well, but he always has what is right and wrong running through the back of his head.

4. Decorum

Able is fairly clean cut and appears nice and tidy. His worst vices are drinking and smoking, but that comes from a lack of anything else to really

do. Smoking is probably another experience which Able set about because other people were doing it, and is probably less a natural act than it is a conscious effort to have that experience manifested in his life's scrapbook.

5. Summary List of Adjectives

Young

Naive

Affable

Obliging

Shy

Inexperienced

E. Carmen

1. Desire

Carmen is present primarily because it is his pub in which a considerable portion of the action takes place. He puts up with Riley's toying for as long as he can. And even though he says he does not make a living, he turns up at work, day in and day out (72). His desire is to make an honest living, without much trouble or aggravation from other people.

2. Will

Carmen has a strong will, considering what he puts up with over the course of this two day period in which the play takes place. He does have

an incredible amount of patience to compliment his will. Just the fact that he puts up with Riley on a weekly basis should hint at that. However, he has no problem in warning Riley that he does not have to put up with his "tomfoolery" and would be willing to get rid of even the most loyal of customers in favor of a quieter breed such as Brown (24 - 25).

3. Moral Stance

Carmen's moral stance does not come into question a great deal. He does let Riley know what his limits are regarding discussion about such topics as marriage. Whether this is in Riley's conversations with Brown or with Florence, Carmen tries to keep the conversation on a friendly, less personal level (9, 28). But other than that, there is not a great deal of insight into Carmen's moral fiber, nor does there need to be.

4. Decorum

A businessman, Carmen appears ready to meet the public, though noticeably worn from waiting for the public to rush in to meet him. He has been around long enough to be comfortable with his situation, his surroundings, and his appearance.

5. Summary List of Adjectives

Patient

Calming

Relaxed

Helpful

Strong

F. Harry

1. Desire

Harry's main desire is quite simple. He is out to have fun. He spends his free time hanging out in a pub, or gambling on horses, or running around with his stripper girlfriend. When Riley crosses his path, Harry adds tormenting worthless inventors to his list of time passing enjoyments.

2. Will

Harry's will is very strong. Even though no one really tries to deter him from his desire, other than Carmen, Harry will not be stopped from his pursuits of pleasure. Florence does not care for Harry's gambling, but when she voices her opinion, it is summarily dismissed. Likewise, Carmen's hints for Harry to ease up on teasing Riley are heard and ignored.

3. Moral Stance

Harry's morals are of his own making. He does not care one way or the other how others perceive him, and therefore, his morals never come fully into question. To Harry, right and wrong merely give way to amusement.

4. Decorum

Harry is not a neat and tidy person. He is put together to suit his needs for the moment. He is not a slob. He is just an ordinary, everyday man in the pub. The difference in Harry's lack of spectacular appearance and Riley's is that Riley walks to his own drummer, and Harry opts to ignore the beat altogether.

5. Summary List of Adjectives

Playful

Loud

Mischievous

Routine

Aggressive

Self-centered

Witty

G. Florence

1. Desire

Florence wishes to be a dancer and lead a glamorous life. She has been sidetracked by one turn or another into being employed as a stripper, and having Harry as a boyfriend. But if she could get away and reach the full potential she knows she has, she would.

2. Will

Her will, on the other hand, shows that it will be a long time before Florence ever reaches her goal. She is a very weak person. She lets too many blockades stand in her path. Her ill father was the first deterrent. Harry is another. It will always be one thing or another. Riley's offer to run away with him might be an opportunity to make good on her pursuits, but she does not even attempt to take him up on it. She is not happy with all of the choices she has made, but she does not struggle in trying to change them. When Harry comes to meet her in Act Two, they are going to look at a horse, and she objects, but after a few words from Harry, they are on their way again, as if she had never said a word.

3. Moral Stance

Florence is able to justify everything she does in her own mind; however she is not justifying bad moral choices as good choices. She just sees things as happening because they need to happen. So even as a stripper, she does not come across as some sort of morally depraved individual. She took the job to help support her father. So she actually took the job for very noble purposes. In all, Florence's moral stance is fairly high.

4. Decorum

Florence is very elegant, and attractive. Yet she is still earthy enough to not be completely out of place in the pub. Her dancer qualities should

appear in her movement and posture. She is very graceful in her movements . . . it is her common sense that is clumsy.

5. Summary List of Adjectives

Pleasant

Polite

Responsible

Passive

Attractive

Agreeable

Sweet

H. Brown

1. Desire

Brown desires nothing more than a pleasant drink at a local pub. Perhaps he can engage in some pleasant, educated discussions with the other patrons. And if not, he will be content to sit quietly and drink. Then, of course, he meets George Riley.

2. Will

For the amount of time Brown puts up with Riley's antics, he almost has the patience of Job. His will is very strong.

3. Moral Stance

Based on his limited conversation, Brown has a high moral fiber. He may actually regret having stopped in to this particular pub for a drink, where every aspect of his character has been called into question.

4. Decorum

Brown is about the same age as Riley, because Riley tries to get a drink out of Brown by calling him his old commanding officer. If Brown was younger than Riley, this ploy would not have any chance of working, and Riley would have tried a different tactic. In addition, Brown is a well kept individual, and therefore is slightly out of place, once the attention is focused on him. He is fairly inconspicuous in a normal setting. However, around Riley, Harry and Able's antics, his inconspicuous qualities do tend to stand out (20).

5. Summary List of Adjectives

Educated

Quiet

Intelligent

Passive

Unobtrusive

Inconspicuous

V. Idea

A. Meaning of the Title

The title of the play is used within the text twice. It is George Riley's first words spoken as he enters the world of the play, and it is repeated later as the opening scene is played out again as a closing scene to the first act. The significance behind the phrase and the title, *Enter a Free Man* begins with Riley's self-aggrandizing entrance, and has more meanings than just a glib entry line. Riley's freedom stems from his excitement over his invention which will allow him to break away from the barriers of twenty-five years of failures, and of his home life which has been a life of daily routine. However, the phrase is much more significant because of the ironic overtones it has. For one thing, one is under the impression that Riley uses this line every time he has come up with his latest, greatest invention. Linda runs down a list of great inventions which have failed to Riley, and one can only imagine that his trip to the Arms each time rang true with a call for freedom (60). Everyone's failure to react, other than Harry's "It's him again," shows how routine Riley's grand entrances have become (6). Again, Linda points out to Persephone and to the audience that every week Riley runs away from home, and every week he returns, bruised and defeated (47, 56). The biggest change comes at the end of the play, and actually has more to do with the title than George's quest for freedom. When George returns to his house, beaten again, he has finally relented and entertained the notion of getting assistance from the government because he does not actually have a job. It is this acceptance of the real world which makes Riley free (82). While not free of the burdens of the real world which stifle the

imagination, he is entering that world free of the quarreling with Linda and free of being afraid of being a failure.

B. Philosophical Statements in the Play

This play is a wonderful examination of human behavior, and there are more than one or two philosophical statements in the script which deserve a closer examination. Three of the most interesting statements are included below.

1. "... when a man's past outweighs his future, then he's a man standing in his own shadow" (30-31).

This is an interesting quote, especially coming from George. It talks about the dangers of living in the past. This "logic" is apparent in the fact that Riley does not let his failures bring him down. He lets the failures pretty much roll right off his back. Even when people bring up his poor track record of inventing, he does not let it bother him. He is eternally optimistic about his future.

Some people spend all their lives worrying about what they have done, and where they have been. They are so wrapped up in what has happened that they are basically creating a shadow so large and looming that there is no chance of escaping its darkness. This line offers some warning against creating a world which leaves one with little hope for a promising future. It does not say to ignore the past, but it does say not to let it encompass everything. Instead, one might try to live, learn, and grow.

2. "She's got to use her potential, that's all I meant. Otherwise you're wasting yourself, aren't you?" (36).

Riley makes this comment to Persephone. He is remarking on Linda's occupation of serving in a shop. However, it is quite possibly more applicable to Riley's use of his own potential. Although he would argue that he is using his full potential as an inventor, it is apparent to Linda and some members of the pub, that Riley is the epitome of wasted living. Stoppard uses the irony of Riley uttering this line to illustrate how people tend to set low standards for themselves in order to avoid the depression of failure. People would rather waste the talents they have than venture into unsafe territory and attempt to use those gifts.

3. "If he was going to be a failure anyway, he was better off failing at something he wanted to succeed at. . . . He got hold of a bit of enthusiasm. That was worth a lot." (57).

Failing and the fear of not succeeding is a big part of *Enter a Free Man*. Riley has failed repeatedly. Linda fears loosing out on a life of her own. It is interesting, therefore, to have Persephone use this line in defense of Riley's activity as an inventor. Often, while working on the physical life of this production, this quote has come into play for myself. In addition to directing the show, the design responsibilities as well as building of the set fell under my leadership. At times, being director/designer/technical director can become a cumbersome task, but just as Riley feels he is an

inventor, I know that my future lies in creating within the theatre. And like Riley, if I am going to fail, I am going to fail at something I want to succeed at. I have that enthusiasm, as many people do in their chosen lives, and that does make all the difference.

Chapter Three: Designing the World of the Play

As I was preparing for the production of *Enter a Free Man* to take on its life, I would, on occasion, begin to question whether or not I was ready for the challenge. I knew of what I was capable, but at the same time, I was held back by the nagging questions that always seem to begin with "What if . . ." At other times I would look around and think to myself that I was not doing enough, and that in my last year of college work I should be striving to do more. To that end, I began to wonder if taking the task of designing a set, in addition to directing the show, would be a wise idea. I knew that it could not hurt my resume or portfolio to have a show with so many unusual requirements in my credentials. Of course it would take away part of the learning experience of collaborating and communicating with designers. But I still had lighting and costume designers whom I could learn from.

Once I had talked to my thesis advisor and the technical director, I set about designing the set. Since I was already directing the production, I had read the script a number of times and had some idea for what I was looking. I had discussed these ideas with the technical director and a few other people, including the Master Carpenter. My biggest fear was getting locked too far into my own vision and not opening my eyes to other possibilities.

Once I had roughly established where the house and the pub were going to be, and where I thought doors and staircases would be most accessible and visually interesting, I began mapping out the design possibilities. One goal I had was to incorporate the

materials we had available into the set, as opposed to being forced to build a number of odd pieces that would take a considerable amount of time for a limited amount of affect. Four foot by eight foot platforms were the most common stock in the scene shop, and were incorporated into the set as much as possible to create a second level. When I was designing, I built a little model on paper with pieces to scale that I could shift around as space dictated trying to find the best configuration. I knew that since the set split between two spaces, I wanted to use some sort of a wavy line to mark the overlap. There were an excess of rounded platforms in the shop that would be helpful to create this effect. In addition, I wanted one side of the stage to be on a separate level from the other, aside from just the second story of the house. I had experimented with making a sunken living room in the house, but in the end making the pub a two level establishment worked out the best.

One factor that contributed to a large number of the set limitations was the space in which the set was to be built. Jelkyl theatre is almost as deep as it is wide, which limited how far the set could grow from side to side. At the same time, by using as much of the depth as possible with the division of the set down the middle a visual distinction was made in both halves of the set. Both sides looked narrow and deep, which is a variation of many traditional box sets. Because of the limited space, a number of small sacrifices had to be made. For example, I had planned to put a piano in the pub and have someone sit in the bar playing piano for the pre-show music. Once the set was designed and the bar and tables put in, there was nowhere left to put a piano without making the entire space too cramped and cluttered, which was not the look I was going for in the pub. In addition, I had originally hoped to put a big picture window with "The Arms" (the name of the pub in the play) painted on it along one of the back walls of the pub, as I had found in many photographs of British pubs. Instead, as I soon discovered, I was

forced to abandon that look and settle for the name on a window on the front door. The house side of the set had to give up a few ideas as well. The script called for a dining room setting in the living area, but again, a lack of space would not allow for it. And although the clutter would fit the Riley house, there was a practical matter of the actors being able to be seen and to move which had to be taken into consideration. So instead of heading to the table when food was brought out, the food could be brought to a coffee table at the couch, and one line about setting the table was cut from the script (54).

The next step in the design, once a basic ground plan was established, was the walls. I had already been looking at a number of books on England and homes in New England, as well as some photographs from a friend who had been to pubs in England. I had these as a basis for what the two locations should look like. I took little pieces from here and there, such as the fact that almost every picture of a pub I came across had a photo of Prince Charles and Lady Diana in it. Since the show was being set in the present, I knew that this was a little extra piece that would create a nice touch. And in talking to people after the show was up and running, a number of people remarked about how quickly they picked out the picture of Charles and Di in the pub. The final look of the pub, although established from a number of sources came from two photos provided by a friend. One, an interior shot, had the look of high walls and minimal decoration which I had envisioned, with enough design in the simple doorway to create an interesting differentiation between just having a rectangular opening. The second picture, an exterior shot of a brick front on a pub, was adapted as the inside of the pub, and the brick walls of the entryway tied in with the wood panel and plaster look of the other walls (See Appendix H). The actual bar, in addition to the shelf unit behind it, was based on a number of pictures I had seen in books and magazines.

The Riley's house was pulled in part from descriptions in the script, and partially from a picture I came across in a book on New England architecture. Early New England homes are modeled after those in England, and one book I was looking in happened to have a picture of a grandfather clock setting underneath the second run of a stairway, with a door at the end of the hall. It was almost identical to what I had been envisioning. So I used this picture a great deal as the basis for my design of the house. I put the grandfather clock under the second run of the stairs, and designed a mock staircase to run upward approximately six feet. This was one of the two hardest concepts to make people understand as I discussed the set, showed them drawings, and began building. Instead of putting a door at the end of the hallway, however, I had an opening leading to another hallway, which in turn led off to the front door. Other than that, a door was put in for the kitchen. The script states that there are only seven doors in the house, so I was somewhat limited in that manner (31). I did eventually cheat a little on that notion and add another door behind the clock at the suggestion of a member of the cast. The idea was to create the look of a passageway or closet or something which had long been out of use and covered over, to help make the house look older. The second level of the house helped define the height of the walls. Since a second level was needed for the house, twelve foot walls were put into the design for the house. The division of the levels was at six foot, and the additional six foot was required to mask people exiting from the upper level. This height carried throughout the rest of the house side of the set, giving the living area twelve foot walls. The other option for the living area walls would have been to cut them away, but there was pipe which had to be hung in the house, and by hanging them at anywhere between nine and twelve feet, the extra space was taken away visually. The look of the walls was a combination of description from the script and my own personal choice. The basic color of the set was yellow with an off-white trim. The walls were then covered with a flower pattern,

similar to what George described to Florence in the pub. The idea was to create a bright and cheerful place in the home and then to age it into the ruin that Riley's life has become. The pub in contrast was a mix of dark colors, and yet that is where the more spirited action takes place.

The pub met the house in the back of the set, along the same curved line in the floor which was also established with the rounded platform. This was the second most difficult notion for people to grasp, despite pictures and explanations. The pub walls were only ten feet tall, to differentiate them, and they were sitting on eight inch platforms. The back wall of the house was two and a half feet behind where the pub meets it. But the wall of the house had a cut-away effect that was the opposite of that in the pub so that when it was looked at from dead center, it appeared to be one wall painted with a swirling curve to make the difference. In order to make the effect work, the two walls were built out of the same piece of facing, and it was cut with the desired pattern.

Once the walls were up, the final design concept which would take numerous explanations was the rigging of pipes above the set in the Riley's home. Once the walls and furniture positions were established, the designs had pipes running to every table or bookcase or corner that could hold a plant. Once actual construction began, the pipes were a series of inch and a half pipe with one inch off-shoots to deliver the water throughout the house. The pipes ran from upstairs down through the living room and around and out the front door where the majority of the water would empty into a slop bucket. The pipes were filled and assembled so that water would only empty out of three or four actual holes although there appeared to be a dozen or more openings.

When all was said and done, and I was able to sit back and look at the set that I had envisioned, as it had been molded and adapted by the numerous other influences and interpretations, i.e. carpenters, painters, properties crew, I have to say that I was extremely pleased. Of course it had its rough edges, as anything will, but all in all it was a project to be pleased with. I no longer doubted my abilities. I was a free man.

Chapter Four: Lindenwood Production Rehearsal Journal

Tuesday, November 28, 1995

Audition day. The Christmas break will be a good time for people to be able to learn lines without a million other hassles going on in their lives, so I opted to audition before the break. Also, I was eager to get started on the physical half of my thesis. There was a good turn-out at the auditions. Twenty-six people showed up, which was around the number I was expecting. Call backs were the same evening, and I called back fifteen people to help establish who I was and was not going to be able to use. After conferring with Bryan Reeder, I made out the final cast list, getting a good mix of new and familiar faces. In the end, the women I cast all allowed me the opportunity to work with people I have really not had the opportunity to work with. I also decided to create a new cast member, and have someone come in and play the piano during pre-show and post-show. Afterwards, I talked with Justin Thurman, my stage manager, about the cast and the surprises some people may be in for when they see who is whom. I am excited and looking forward to next semester.

Wednesday, November 29, 1995

There is no real reason to make an entry today other than to state that the cast list was put up and everyone confirmed. I was able to give everyone a copy of the script

and hopefully we can have a read thru sometime before both finals and Christmas break come along and take over all corners of everyone's minds. It is an interesting mix, and should be a lot of fun. That's all, for now.

Sunday, December 3, 1995

Today we had the read thru. Everyone was able to attend except for Brian. It took a little over two hours, and everything went well. This is going to be a good cast. It will take work with some people, obviously, but there are going to be a lot of impressive performances by the time this is over. Afterward, Justin, Jeff Corriveau and myself were discussing the need to have an understudy for Riley, only because he is on-stage for seventy-five percent of the play. If anything were to happen to Tyler, God forbid, we would be up the creek without the proverbial paddle. So I am going to talk to Bryan Reeder about it first, and then ask Jason Stahr to understudy, since he will be around for the shows anyway. In the meantime, I am looking forward to next semester, in addition to any get togethers we have over break.

Sunday, January 14, 1996

Welcome back to a new semester, a new year, and a new show. Today was the first blocking rehearsal. The plan at the outset was to get as far as we could in Act One today, and then go from there on Monday. We ended up blocking the entire act, so everyone was pretty happy with that. The pub scene took about an hour and a half to block and run completely, and that is the longest scene in the play. The second half of Act One, in Riley's house, took about an hour. I think it is going to be a lot of fun. The space is much more limiting from side to side, but the playing area

goes deep in each half of the set. The ground plan is fairly basic, and everything was taped out beforehand, so that we had a working idea of where everyone needed to go. We finished about a half an hour ahead of schedule, which is good for a blocking rehearsal.

I did have a discussion with one of the cast members afterwards because this individual was concerned with how he/she was being perceived by some other cast members. It was a matter of personal issues which should not be coming up in the rehearsal time periods, and this person wanted to let me know that it was going to try to be resolved, but it would not affect rehearsal or show relations. For those couple of hours each day, professionalism would be in place. So this concerned me, and I will try to keep tabs on this situation.

Monday, January 15, 1996

Production Meeting:

All but one member of the committee were present. Set, lights, costume, props, publicity, and miscellaneous items were all discussed. It is a lot different fielding a wide variety of questions, rather than just the shop questions. And wearing the multi-brimmed hat of director, designer, and shop foreman I am afraid of things becoming too monotonously one sided. I need to make sure everything is kept in check, and I have asked everyone to make sure that a dictatorship does not slip into place. This is definitely a group effort, and not a one-man race for glory.

Rehearsal:

We blocked Act Two tonight, rather quickly. We were able to block both scenes in the Riley house and run both of them by 8:00, and then we blocked the second

pub scene and ran that twice. After all of this we still were finished by about a quarter after nine. The rehearsal scheduled for Tuesday becomes obsolete for most people, since it was to finish blocking, and Tyler, Justin, and I are going to work on his monologue, and work individually on his character. He is working on his dialect, but I want to work on the sing-song nature it has on occasion. I think he could be really good, and a lot of people are going to see that they were not as open minded to his potential as they could have been.

Tuesday, January 16, 1996

Today was a short rehearsal, as Tyler was the only actor present. We worked on the monologue, and discussed the character of Riley. Our interpretations were not far off, and actually, Tyler sees Riley as much like himself, which makes it ironic that he will sort of be amplifying himself and giving it a British twist.

Wednesday, January 17, 1996

Today we got back to Act One, part one — the first pub scene. It actually went quite well, overall. We were able to run the scene three times, with the exception of the short piece at the end with Florence, because Julie had a class conflict, and so we read her part in once. The first half of Act One should not run over a half an hour by the time it gets to performance. It moves along rather briskly now, and everyone still has books in hand. Tyler was quite animated today, and I think Riley will come along quite well. The scenes with Harry (Jeff Corriveau) and Riley (Tyler) are very amusing, and keep everything rolling along.

I do have a concern, again today, with how everyone appeared after rehearsal. I know that there is a great deal going on, with *The Innocents* opening last week, striking *A Christmas Carol*, and the one-acts and the tour show all in rehearsals. So I know everyone is busy. I mean I know how busy I appear to be, and I am working alongside the same people in a variety of these projects. I am afraid of burn-out, and based on the way people looked this evening, I am afraid of it landing right in the middle of this show. I also have not been able to fully read whether some people are less excited with the show now that rehearsals have started, and other projects are going on that have more flash and excitement. If it continues to appear this way for much longer, I may have to ask where priorities have been made, and adjust dealing with issues from there. I'm happy with the people I have the opportunity to work with, but if they are not having fun, or are not happy with what they are doing, we have to find a way to remedy that situation.

Sunday, January 21, 1996

We worked Act One, part 2 today. Some props were brought in today, which was helpful. Some of this scene is going very well. The scene between Persephone and Linda at the end of the act is very nice. Linda has a number of amusing and exciting scenes, and I think Sarah Yunker is just great to work with. This act will move along well once we are off book.

Monday, January 22, 1996

Today was Sarah Yunker's birthday. That was about the highlight of the rehearsal. Otherwise, pulling teeth is the first analogy that springs to mind. This

was the first rehearsal off book for Act One, and rough would not begin to describe the process everyone had to go through tonight. It is important for a character with a large percentage of the line load to have those lines down in order for other people to be able to work off of those lines. However this was not the case tonight, and therefore, we were at a grinding halt on just about any progression tonight. Man, oh, man was it painful. Things will have to swing about abruptly before the cast goes on a mutinous strike against the individual in question, and no matter how light hearted I try to make it sound in order to cheer myself up, the number of people with faith in this individual's abilities may be wavering, and a strong effort will have to be made to win back this support.

Tuesday, January 23, 1996

Can you curse in a thesis journal? Aaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaahhhhh!
I could beat my head against a wall for twelve and a half days, and I don't think it would hurt this bad. Things were very rough tonight (to be extremel polite and understated), and cast tension is high. Something will have to be done.

Wednesday, January 24, 1996

After spending about eight hours after rehearsal yesterday going over and over everything that is going on, I decided to give Tyler two options. We could either stick it out tonight and tomorrow, and at that point, if things had not gotten a great deal better, something like firing him would have to be done, and it would be messy. Or, he could take this opportunity to say that this was more than he had expected and in fairness to everyone, including himself, and myself, and the cast, he would

step down. After a long discussion with Tyler, this was the option we were able to complete. He and I agreed that it would be a professional split which was in the best interest of everyone. In all fairness to the rest of the cast, I think this was the right thing to do. There was no way he could catch up in two days to where he should have been after seven weeks with the script.

The next task came to finding a new "George Riley". Jeff Corriveau has been moved up to the role of "Riley", and Brian Engelmeyer moved from "Brown" to "Harry". The role of "Brown" is a much easier role to bring in someone who has had no association with the show. Brian was on-stage with "Harry" all of the time anyway, so he is already familiar with the lines.

The final decision which was passed along to the cast also included not bringing this up with outside people. If anyone had a question or a problem with what was going on, they could come and talk to me. Otherwise, it is really no one else's business. It's going to be a rough week still, but I think in the end, people will not mind how rough it is as much now. There was a growing frustration level which could have gotten out of hand quickly.

Thursday, January 25, 1996

Rehearsal went quite well today, considering the changes made yesterday. There was a spark of enthusiasm again from everyone. I don't think it was because they were happy that someone had been let go, but they were all focused on a common goal of making the production go smoothly.

Sunday, January 28, 1996

We had our new Brown show up tonight. He has never really acted before, but he is very excited, and his instincts are good. Volume will be our only real problem. With the exception of Riley, Harry, and Brown, everyone was off book today. Brown was actually not too far from being off book as well, and Harry and Riley are trying to read as little as they can. No Sarah Elbert tonight.

Monday, January 29, 1996

Sarah Elbert got stuck in Iowa yesterday because of bad weather, and is still not back today. That makes the house scenes a little slower, but hey, why should things be too easy? If she is not here tomorrow then I have to deal with the dilemma of recasting a role again, and I don't want to have to do that. But it is not fair to everyone else to continue keeping that part of the show on hold. I'm going to try again to get in touch with her, and we can only hope for the best.

Tuesday, January 30, 1996

Sarah Elbert made it back tonight, and that will help things again. There was much rejoicing. She came in around five and was pretty wound up from rushing in. I told her to relax and that things were cool. She was much calmer by rehearsal time. She probably will not be heading back home again until after the show is over. Just in case. It's best not to fool with things like weather that we can't control. Any more the things we are supposed to be able to control are getting out of hand.

Wednesday, January 31, 1996

Today we ran the show. It was a pretty good run. A couple of the actors are rough, and are going to need a lot more work. But we've still got time. In that theoretical, optimistic existence I like to live in.

Thursday, February 1, 1996

Bryan Reeder came to watch the show tonight. Today was Jeff's first day off book, and it was rough, without a doubt. But he is trying to get to the point in under two weeks that Riley should have had seven weeks to work on. The pub scene is extremely rough, and a large part of that is due to cue pickup and inexperience in some of the cast. Sunday we will run that section into the ground.

Sunday, February 4, 1996

We ran Act I today. We broke it down into the two sections, and ran each separately. Afterwards, we ran each individual section of the pub scene separately. Over all, things are going well. Riley's lines are there, but easy to get off because they so rarely tie into what is being said by the others. The Brown trial section is going well. The Florence section is going well, it just needs to be louder on Florence's part. Harry's section at the beginning is the roughest. Besides cue pickup, it is just difficult to get a natural feeling to it other than 'wait here, say my lines, do my blocking, say a line, wait . . .' We worked it stopping and starting, and hopefully, it will be retained tomorrow.

Monday, February 5, 1996

Cast frustration is on the rise again. There is a general concern with Riley's lines, and the fact that they are not fully in grasp yet. I know Jeff is concerned and easily frustrated, and other cast members have asked as well. I know it is in almost everyone's mind, and I'm sure that somewhere in the back of my mind it is brewing as well. But let's remain optimistic. We've got to get through this and have fun.

Tuesday, February 6, 1996

Act I is going much better now in my opinion. We ran the whole show, and after Act I it was at least worth coming back to see the rest of the story, so that is a good sign. Now we can fine tune Act Two in a similar fashion. I know some people have been waiting to work on Two in greater detail, but if One sucks, who will stick around for Two?

Wednesday, February 7, 1996

We ran the show, and Act I went really well except for three stalls from Riley. Act II, though still on book, was not bad. There is a general frustration from Riley in himself, and among the cast. My own frustration level has come well within my grasp, I do believe. Notes were given after the first run through, but following the re-run of Act II, everyone was dismissed afterwards because it was not worth giving notes. I know everyone is tired, and everyone is working hard, but blandness and boredom are bleeding over too far right now.

Thursday, February 8, 1996

Welcome back to hell. Tonight the run through left me more frustrated than anyone else I think. I know Riley's lines are a source of frustration, but the energy level all around seems really low, and after almost a whole week of this, I feel like the respect and enthusiasm I had for this cast was not being returned to me or to each other, and subsequently, the levels I was reflecting have dropped. It has got to pick up, or we will never make it through next week.

Friday, February 9, 1996

The Dry Tech was today, setting cues and light levels. It took a little over two and a half hours. This was essentially the first time I had seen the lighting plot and had it explained with what he was going for, despite my numerous requests at production meetings, in rehearsal reports, or just in general conversation. There are a total of forty cues for the show, including, lights, sound, and water. It should be fairly easy.

Afterwards, the cast arrived, and we had an Italian run/line bash. No one seemed really up to being there once again, but we made it through in just over an hour. Hopefully everyone will be a little more positively charged next week.

Sunday, February 11, 1996

Tonight was the Wet Tech. We ran a cue to cue first thing, and ran through all except the water cues, because the water system is not completely finished. We then ran the show. Tonight was the first night 100% off book for Riley. There were still

some rough areas, but he made it all the way through without major incident. Overall, the entire cast energy level was way up in comparison to last week, and it made me feel much better about where the show will be in less than a week. My main concerns now fall to finishing the set, which, other than the beer taps and water system which should be finished tomorrow. Everything else is basically cosmetic. I hope everyone is excited again.

Monday, February 12, 1996

We had beer taps. It was not working. The water worked -- sort of. There was some trouble running it backstage. The show itself is running pretty well. I think an audience may be the final ingredient for almost everyone. Some of the newer people may freak out, but we'll keep an eye on them.

Tuesday, February 13, 1996

No beer taps today -- waiting to hear back from the distributor about possible solutions. Water is much better. This could be fun. Or it could be a royal pain. You just never know.

Wednesday, February 14, 1996

Final dress. It went well. I tried to convey a note to a cast member and had a fairly long discussion afterward with this individual. I was told he feels like he is being spoon fed the role, and disagrees with everything I want him to do -- feels there is no middle ground. He says he is glad that the character is the way I want

him portrayed, but he thinks it is all wrong. Little does he think or know that the character is far from where I wanted him to be. I have given just as much as I have refused to give up. In addition, he is coming to this conclusion after two weeks of reading the character and a week of "not having any fun doing it the way the director wants it done." On the other hand, I can not come up with a count of how many weeks I have been living with, analyzing, discussing, and dealing with the character. I can not exactly say it does me much good to hear that I am doing it all wrong, in this person's opinion. Because I do not agree. Forgive me. Granted, I should be open to collaboration, but I really don't think I have been a tyrant. I was under the impression the director was supposed to know what he wanted before setting out to work on a show. And then, with the cast and crew, that goal is striven for. What was I thinking? Analysis? Why? It apparently has no bearing on how the show should be done. Just give the actors scripts and let them go to town. Unfortunately, tonight is also a bad time for him to finally tell me about this if it has been bothering him for a while.

Thursday, February 15, 1996

Opening night. Hey, guess what. It started snowing two hours before show time. Naturally. Why should something go right? In all, a small house, but a good show.

Friday, February 16, 1996

It was a really good show tonight. We did not hit the sophomore slump. Everyone was on and keyed up.

Saturday, February 17, 1996

Not bad, not as good as Friday, but not bad.

Sunday, February 18, 1996

There was a matinee today, and the crowd reflected it. We had a film crew here for most of Act 1. They were quite loud and rude, and it was disturbing to the audience and the actors. However one actor in particular was able to use this as an excuse to blame most of the problems in the free world and the afternoon's performance on, and was able to divert all blame of everything to others in the general vicinity. This individual appears to be rapidly igniting as many bridges of friendship and professional relationships as he can. I know I am counting the days until I have the opportunity to work with him again. Oh, and a method to live by which I picked up on again today: when in doubt, shoot off your mouth about other people not doing their job, even if they are and you are not doing yours. But hey, it is not my place to criticize. Everyone has their own opinions, and I leave final judgment up to individual interpretation.

Wednesday, February 21, 1996

Brush up and photo call. Not bad. A little rough. Stoppard's script is pretty good. It would be nice to see it done again sometime, instead of seeing a sort of improv of lines based on the basic idea behind Stoppard's script. Not that I am referring to everyone. And some people have not had as long with these characters

as others. Even if they assured me they would have them down, I will live with as close as we can get it. I don't have much choice.

Thursday, February 22, 1996

Steve left stage early during Act I because of a problem with the beer glasses. The show was pretty flat. A great deal of it boiled down to Riley being off with lines and delivery, even though he didn't think the show went bad. Justin talked to cast about yelling at crew.

Friday, February 23, 1996

Attitude was being thrown around all day. A veiled threat to not go on was made by Riley. So, I may go on as Riley. What could it hurt? I know just as many if not more of the lines than he does. At this point, I could really care less about any sort of repercussions that may have. I would just like the show to go well, and everyone have fun, which I don't think is fully happening.

Saturday, February 24, 1996

Not bad. It's over. Wah-hoo. And even though things lately have come across as if everyone has been living in hell for the last few weeks, it is deceptive. This is a journal, and therefore it is the place to vent frustrations from the evening, or to sing praises. Unfortunately I did not sing as many praises as I had to give. It just worked out that way. In all, I enjoyed the experience, and would rate it about a seven on a scale of one to ten. There are some fantastic people, such as Sarah, Sarah, Nick, and

Craig, who I have never really worked with before, and I am completely thrilled to have had that experience. And there are others whom I have worked with repeatedly, and there is a reason that I have chosen to work with them again. I worked with Justin and Steve in my first two productions at Lindenwood, and coming full circle to work with them one last time has been exciting. And I know I have not named everyone here, but that does not mean I did not have fun working with them. This just does not need to turn into some sort of "life is beautiful" pile of bull fertilizer. It would take away from the sincerity. I had fun over all. There was good and there was bad. The negative just sticks under a person's skin and is often mentioned more. That being said, there was a small turnout at strike.

Chapter Five: A Self Analysis

Self analysis sounds so intimidating. The phrase just makes it sound like a person should have learned something, particularly about or from himself or herself. And low and behold, that is exactly what has happened and is happening. Learning abounds. The things which have been learned are as varied as night and day, and some have been instantaneous epiphanies, while others are still part of an ongoing process.

On the literary level, this thesis has enabled me to take an admiration of Tom Stoppard's writing, and expand on my knowledge and appreciation of his talents. The popularity of *Rosencrantz and Guildenstern Are Dead* first lead to my reading of Stoppard's work many years ago. During my undergraduate years at Texas Lutheran College I was able to direct a production of his short play, *Teeth*. From that point on, I was eager to have the opportunity to direct a full length production of Stoppard's. In looking for the "perfect piece" I read a number of scripts, such as *The Real Thing*, *Enter a Free Man*, *Jumpers*, *Hapgood* and *Dogg's Hamlet, Cahoot's Macbeth*. In addition, I took the opportunity to re-read *Rosencrantz and Guildenstern Are Dead*. At the same time, I had been reading a number of scripts by other authors, but in the back of my mind I had a strong desire to play around with one of Stoppard's works. The final choice of *Enter a Free Man* came down to a combination of selling points. In the first place, it is a wonderful script. Of course I knew that it was a much more wordy and intellectual comedy compared to some of the high spectacle scripts American audiences tend to expect. But I knew it was possible to pull off without losing the audience in the process.

As one interviewer observed, "there is a definite method in Stoppard's apparent madness, but divining it takes some considerable effort on the part of audiences. That probably explains the relative lack of popular appeal Stoppard's earlier plays have had in the United States despite their enormous success in England and Europe" (Rosenwald 38). Secondly, it is a contained piece in two fixed locations. The appeal of directing a show with full support in a fairly traditional box set atmosphere was intriguing, because the majority of directing I have done in the past has either been with minimal set, abstract multiple settings, or in the round. Granted, if the direction of the actors is abysmal a fancy set is not going to hide a bad show. But I was eager for something different from what I had been exposed to in the past. A third attraction to this particular show was the cast of characters. Based on the department at Lindenwood, I was looking for a show that had a fairly even mix of male and female roles, and a show that had a good number of roles available. I was hoping to attract as many people as possible to audition for the show, but I knew I would need to have roles that were worthy of the talent that may arrive. Fourth, as one critic explained of Stoppard's writing, "unlike a lot of modern British drama, his stuff travels well. No rough edges on Tom" (Tynan 51). *Enter a Free Man* was not isolated into only the world of the British pub crowd and their families. It held recognizable qualities to which everyone can relate to. The final appeal of *Enter a Free Man* was the fact that it was not over-done. It is largely passed over because it is not as dazzling or peppery as *Rosencrantz and Guildenstern Are Dead* which was its successor.

Before ever starting the written thesis I had been exposed to Stoppard's literature. However, once I began working on my analysis and the production of the work which would make up my thesis, I began to find out more and more about both Stoppard and myself. The biographical and critical information on Stoppard is shared in Chapter One.

As for myself, I was learning things on a daily basis. I would not say that I am ignorant of a great many things, but much like George Riley, I choose to see things in my own way. As a director, designer and shop foreman, I found myself constantly on the watch and fearful of becoming a monstrous ogre commanding people to do things at my whim. At the same time, my leadership skills were heightened by the effort I was putting forth not to let things get out of hand. People were frequently looking out for me, and I know that there were days when I questioned what I had been thinking in taking on the amount of responsibilities before me. Nonetheless, adhering to Persephone's assessment of George, if I was going to fail it was going to be at something I wanted to succeed at. However, I tend to be stubborn about failing, and I learned how stubborn this could actually be. In addition, I learned the importance of setting goals and working to achieve them, and in the end I think I proved to people that I could meet the demands I have committed to. Most importantly, I proved to myself that my naive theory about life is true -- I can do anything I want to do. I have lived by this theory for a number of years, but usually in a tone that reflected the fact that I know it is a cute motto to have, but who really knows how well it holds up in the real world. Well, it has held up. I refuse to let naysayers and doubters tell me otherwise, and ironically, it took a play about a character who does much the same thing to drive this home.

While I would not call *Enter a Free Man* a biographical profile of my life exposed on the stage, I will agree that I saw a great deal of myself in things which were said or done by a number of the characters. In a similar vein, as I have been researching Stoppard, I find a number of quotes either about or from the author which I believe sum up many of my own philosophies and ideals. Of course I am not professing that at the young age of twenty-six I am of an equal caliber to Stoppard and his fifty plus years of experiences, but I have learned that his attitudes toward theatre and working at what you love are

fairly simple and honest, which is what makes them so rare. Stoppard is said to be "... a compulsive worker and often takes on much more than he can do, running himself into exhaustion over and over again" (Rosenwald 38). This is not something one does on a whim. The commitment and modesty Stoppard has regarding his craft is inspirational as well as educational.

Unfortunately, the inspirational moments have also been coupled with aggravational bursts. Just because something results in a higher awareness it does not mean it was a completely pleasant time to have gone through. Over the course of the production, I learned some lessons about friendship and trust which are not academic, but at the same time, they make life interesting. Some lessons are quite old, but they can not be learned without first-hand experience. For example, friendship has no place in business, and assembling a production is a business, no matter where it is going to take place, i.e. high school, college, Broadway, or London. Over the course of this production I witnessed business dealings which in no way affected friendships, friendships which were greatly affected by factors which were then taken out in the business dealings, and business dealings which sparked future friendships. However, in the end, as I have said, the production was a good experience, and I came away with a greater appreciation and understanding of a number of subjects. Did I learn anything? Yes. Did other people gain anything? I hope so. Would I do it again? Stoppard is quoted in an interview as saying, "rehearsing a play is more or less the best time in my life. I just love it. I don't mean that it's all wonderful and happy. But I just like the experience in spite of the unwonderful moments" ("South" 118). I couldn't agree more.

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Appendix C: Copy of Audition Form

(PLEASE PRINT)



Enter A Free Man
by Tom Stoppard

Name: _____	M _____	F _____
Height: _____	Weight: _____	Age: _____
Hair Color: _____		Eye Color: _____
School Address: _____	School Phone # _____	
Home Address: _____	Home Phone # _____	

- Will you cut your hair and/or shave (as applicable)? Y N
- Will you grow your hair? Y N
- Will you change your hair color? Y N
- Will you smoke cigarettes if role dictates? Y N
- Do you play any musical instruments? Y N If 'Yes', what? _____
- Will you accept any role? Y N

If 'No', which roles are you interested in?

ABLE BROWN CARMEN FLORENCE GEORGE HARRY LINDA PERSEPHONE

Production	Performance Credits	
	Character	Where
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

----[OVER]----

CONFLICTS

Please list your class schedule for the Spring semester:

Please list any other conflicts or rehearsals you will be unable to attend:
(including work, meetings, weddings, birthdays, concerts, etc.)

By signing this form I agree to attend all rehearsals, and be on time, unless a conflict is listed on this form. Being late to a rehearsal, being unprepared, and missing classes are all considered grounds for dismissal from the production. I also understand that not complying with answers given on this form may cause my dismissal from the production.

Signed: _____ Date: _____

For Director's Notes Only

A. _____ B. _____ C. _____ D. _____ M.W. _____

Appendix D:
Original Lindenwood Cast List
Enter a Free Man

GEORGE RILEY Tyler Duenow
LINDA Sarah Yunker
PERSEPHONE Sarah Elbert
ABLE Wm. Steve Fite
CARMEN Nick Kelly
HARRY Jeff Corriveau
FLORENCE Julie Wheat
BROWN Brian Engelmeyer
PIANO PLAYER / Riley understudy Jason Stahr

Appendix E:
Final Lindenwood Cast List
Enter a Free Man

GEORGE RILEY	Jeff Corriveau
LINDA	Sarah Yunker
PERSEPHONE	Sarah Elbert
ABLE	Wm. Steve Fite
CARMEN	Nick Kelly
HARRY	Brian Engelmeyer
FLORENCE	Julie Wheat
BROWN	Craig Delfel

* Piano Player role, which had been created for pre-show music, was cut after Jason Stahr's Army Reserve troop was activated and he was stationed in Bosnia.

Appendix F: Music / Sound Effects

Original music was composed for the majority of the pre-show, intermission, and post-show by Stephen Vollbrecht. These songs were written after Stephe read the script and we discussed the overall feel of the show. Although he composes primarily industrial music, he had played a song for me which he had written for his wife and I asked if he could write more songs along those lines for the show. All of the songs which were composed were delivered under the title of "Cheesy Songs," and individual song titles reflect the humor of the artist. Additional songs were selected by myself and the Sound Designer/Composer. In addition, special sound effects were required for the production, and Stephe was able to compose and create these in his computer.

PRE-SHOW MUSIC

Brie (Flea Mine) - original composition by Stephen Vollbrecht

Nacho (Blescho) - original composition by Stephen Vollbrecht

My Bonnie Lies Over The Ocean - traditional arrangement

Edam (And Weep) - original composition by Stephen Vollbrecht

Camptown Races - traditional arrangement

Gouda (For Nothing) - original composition by Stephen Vollbrecht

Rule Britannia with Clock Chimes (Sound Effect) - created by Stephen Vollbrecht

ACT ONE

Rule Britannia with Clock Chimes (Sound Effect) - created by Stephen Vollbrecht

INTERMISSION

Gouda (For Nothing) - original composition by Stephen Vollbrecht

Nowhere Man - The Beatles

Edam (And Weep) - original composition by Stephen Vollbrecht

Brie (Flea Mine) - original composition by Stephen Vollbrecht

Rule Britannia with Clock Chimes (Sound Effect) - created by Stephen Vollbrecht

ACT TWO

Pleasant Vally Sunday - The Monkees

Too Many Fish In The Sea - The Commitments

Rain Sound Effects - created by Stephen Vollbrecht

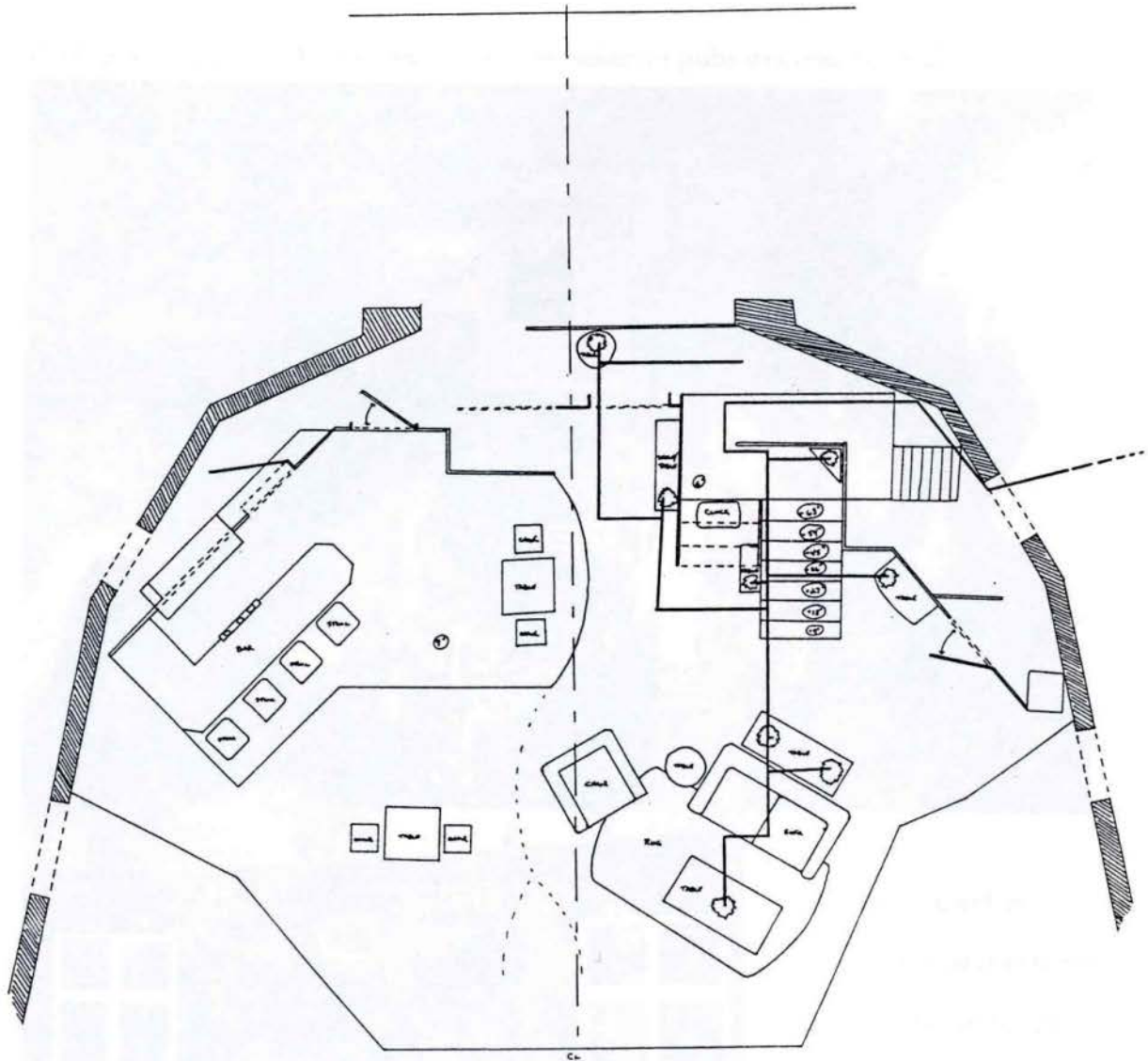
POST-SHOW

Rule Britannia - adapted by Stephen Vollbrecht

Free As A Bird - The Beatles

Nothing Man - Pearl Jam

Appendix G:
Groundplan
Enter a Free Man



"ENTER A FREE MAN"		SCALE: 1/8" = 1'-0"
BY TOM SWANSON		DRAWN BY: JH David
GROUND PLAN		
DATE: APR. 15, 1964	SCALE: 1/8" = 1'-0"	DRAWN BY: JH David

Appendix H:
Photographs Used In Set Design
Enter a Free Man

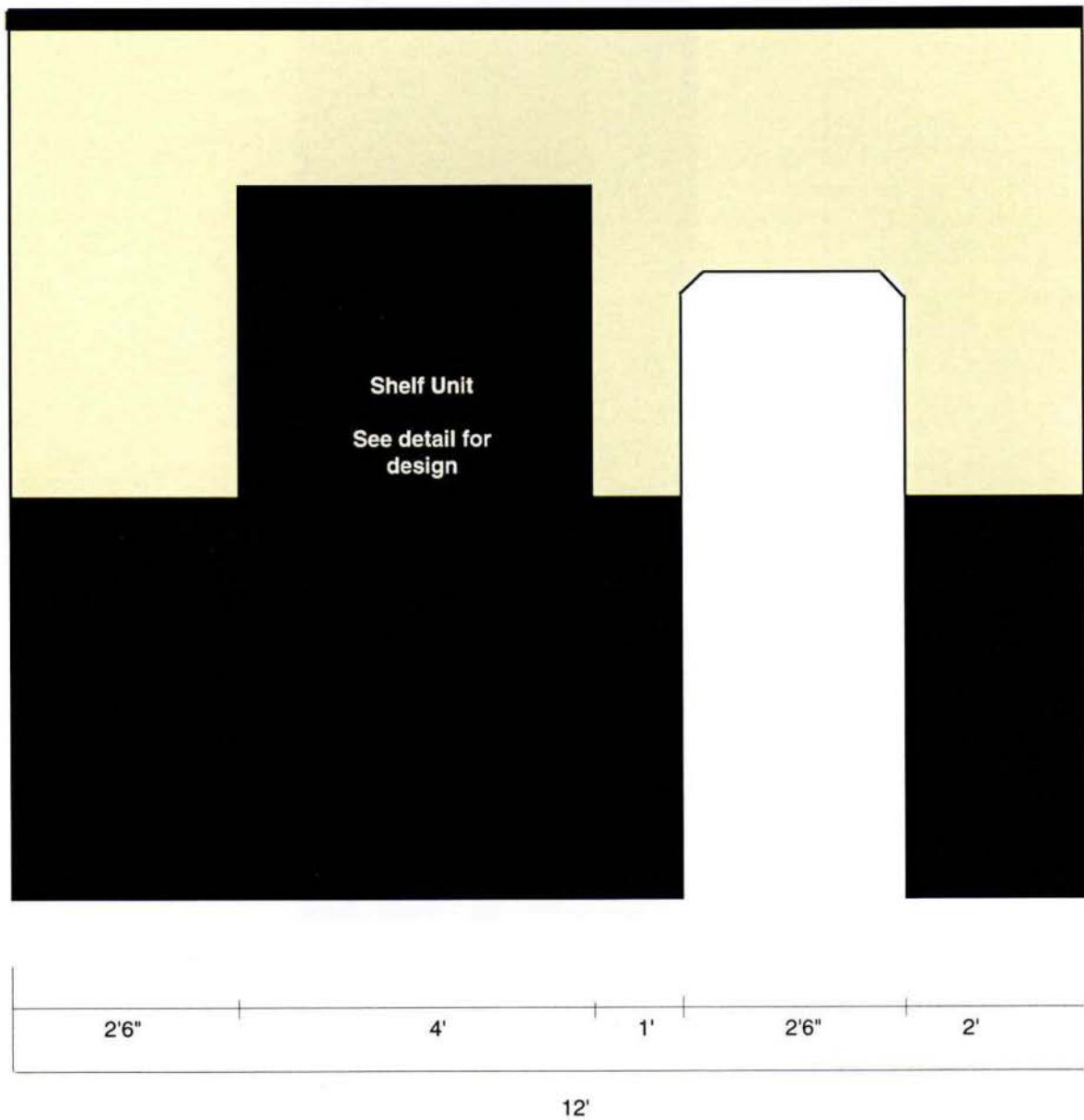
Photographs provided by Rebecca Welches, taken of pubs in London, England.



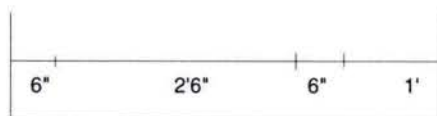
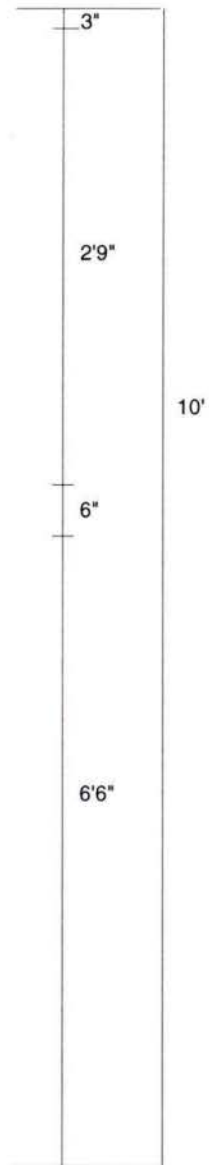
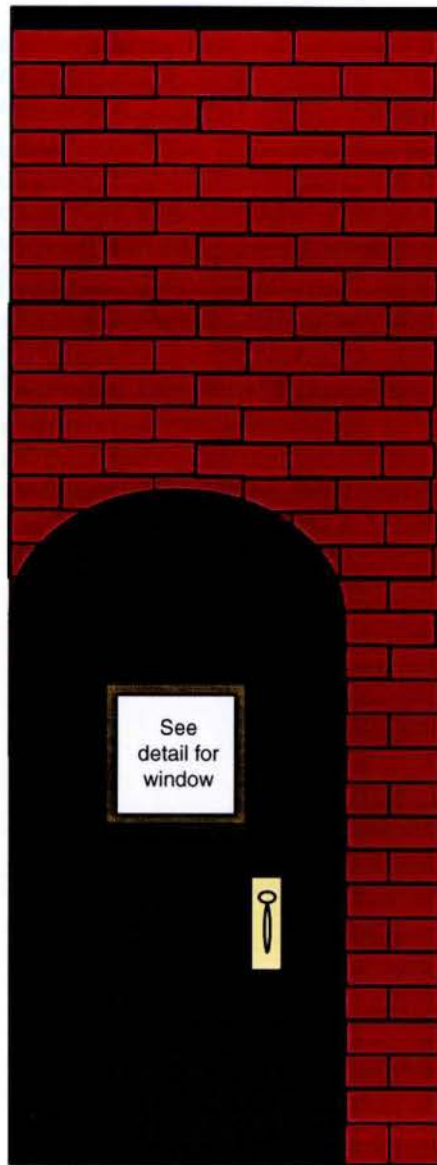
Photos used as
interior and exterior
models for design
of "The Arms."

Appendix I:
Elevations From Set Design in 1/2 inch Scale

Interior Wall of Pub, behind bar.

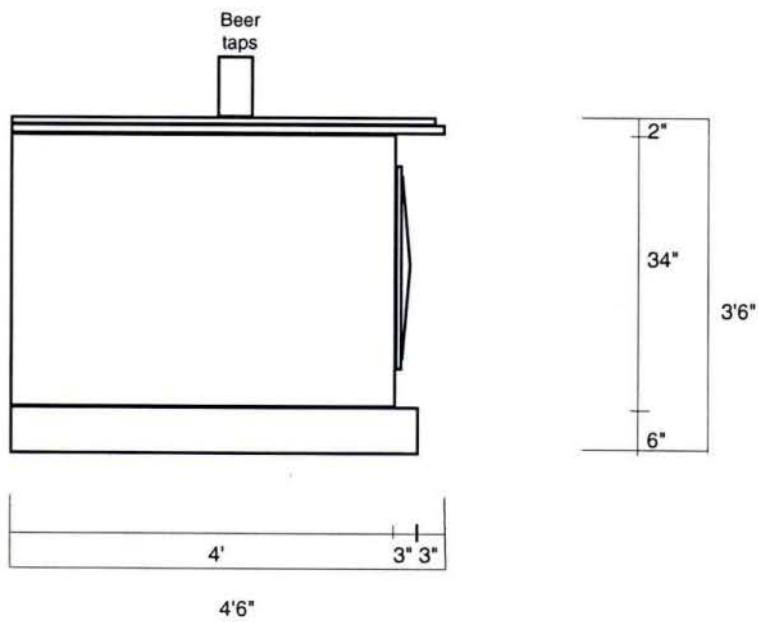
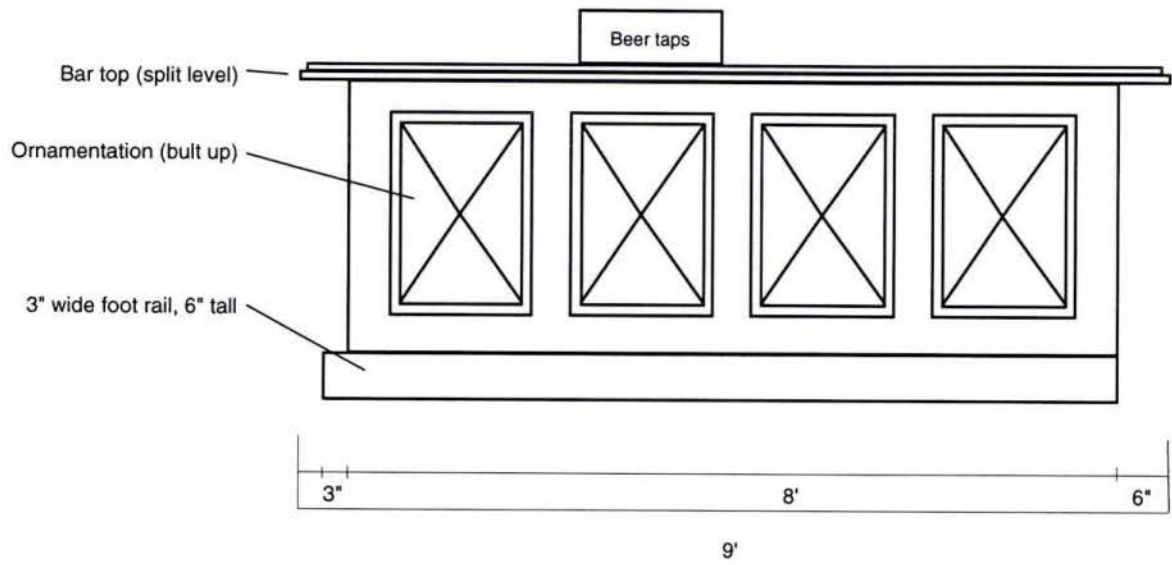


Interior Wall of Pub, front door.

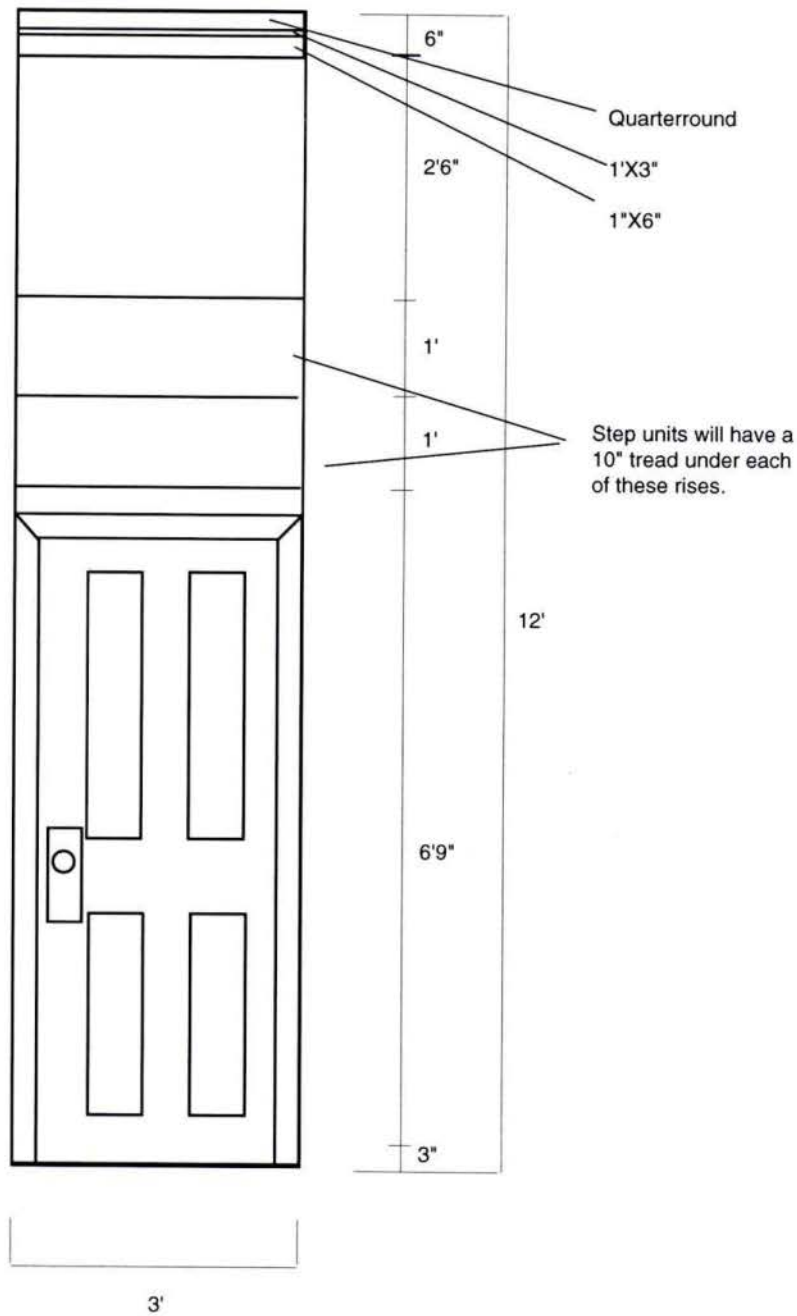


4'6"

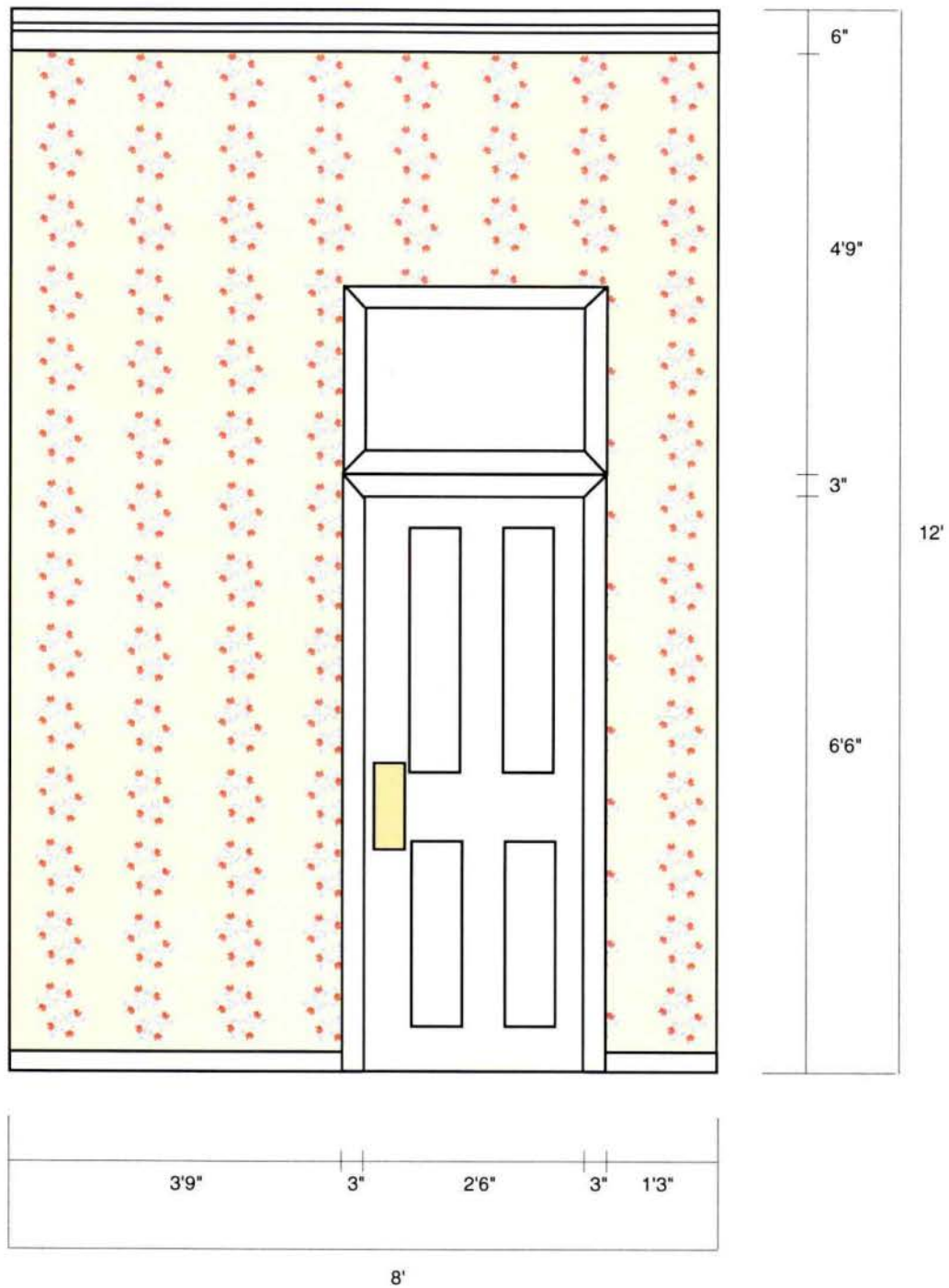
Bar design, front view.



Interior Wall of House, under staircase.



Interior Wall of House, exiting to kitchen.



The full set of elevations, including remaining walls, shelf detail, window of pub door detail, and top view of bar, are not included. Only a sample of the elevations are provided to give an idea of design and color choices.

All elevations were created primarily in Aldus Pagemaker 4.0, with additional graphics created in Adobe Illustrator 1.0.

Appendix J:
Copy of Promotional Poster

Lindenwood College Theatre Program

presents

Enter A Free Man

by Tom Stoppard



Produced by Special Arrangement with Samuel French, Inc.

Appendix K: Production Program

Enter a Free Man
by Tom Stoppard

Lindenwood College Theatre Program
presents

February 15, 16, 17, 22, 23*, 24
at 8:00 p.m.
February 18 at 2:00 p.m.
* Special Performance for the Hearing Impaired

Enter a Free Man
by Tom Stoppard
Jelkyl Theatre

Produced by Special Arrangement with Samuel French, Inc.

Lindenwood College Theatre Program
presents

Enter a Free Man

by Tom Stoppard

□ □ CAST □ □

(in order of appearance)

Persephone	Sarah Jane Elbert
Linda	Sarah Lynne Yunker
Carmen	Nicholas Kelly
Able	Wm. Steve Fite
Brown	Craig Delfel
Harry	Brian R. Engelmeyer
Riley	Jeff Corriveau
Florence	Julie Anne Wheat

□ □ ACT I □ □

Saturday, July 5th

□ □ ACT II □ □

Sunday, July 6th

All action takes place alternatively between
Riley's home and The Arms, a local pub.

□ □ There is a 15 minute intermission between acts. □ □

ARTISTIC / TECHNICAL STAFF

Director Jeff David
 Costume Designer Anita Dupree
 Lighting Designer James A. Karase
 Sound Designer Stephen Vollbrecht
 Scenic Designer Jeff David
 Stage Manager Justin Clark
 Asst. Stage Manager Baron Vaughn Grafft
 Interpreters for the Hearing Impaired
 Mary Morgan, Kathleen Schandl
 Scene Shop Foreman/Technical Director Jeff David
 Production Stage Manager Jeff Corriveau
 Master Carpenter Wm. Steve Fite
 Asst. Master Carpenter Tyler Duenow
 Scenic Carpenters
 Claire Aberasturi, Jim Akman, Lynise Austin,
 Heather Braasch, Sarah Elbert, Baron Vaughn Grafft,
 Samantha Haase, Mary Hanna, Phillip Hankins, Nick Kelly,
 Liz Locke, Jason Melaski, David Montgomery,
 Jessie Newsham, Frank Romano, Ron Selinger, Dawn Smith,
 Michele Tomko, Jennifer VanHoogstrate, Donnell Walsh,
 Rebecca Welches, Julie Wheat, Brandon Williams
 Head Scenic Painter Jeff Corriveau
 Scenic Painters
 Claire Aberasturi, Jeff David, Wm. Steve Fite,
 Nick Kelly, Rebecca Welches
 Master Electrician James A. Karase
 Asst. Master Electrician David Montgomery
 Electricians
 Heather Braasch, Dawn Smith, Michele Tomko, Becky Welches
 Property Master Sarah Lynne Yunker
 Asst. Property Master Sarah Jane Elbert
 Costume Shop Foreman Sharon Wickerham
 Costume Shop Crew
 Lynise Austin, Heather Braasch, Justin Clark,
 Anita Dupree, Kim Gifford, Mary Hanna,
 Stefany Richmond, Carrie Roberts, Julie Wheat
 Runner Frank Romano
 Light Board Operator Rebecca A. Welches
 Sound Board Operator Samantha Haase
 Publicity/Box Office Manager Jeff Corriveau
 Box Office Staff
 Claire Aberasturi, Matthew Dallavis, Maggie Kuehner,
 Suki Lammers, Michele Tomko, Rebecca Welches, Jason Wood
 House Manager Susan Lammers
 Poster Concept Jeff Corriveau, Jeff David, Nick Kelly
 Poster/Program Design Jeff David

□ □ **BENEFACTORS** □ □

John & Jacqueline Cooney
Larry Doyle
President & Mrs. Dennis Spellmann

□ □ **SPECIAL THANKS** □ □

Bryan Reeder
Niki Juncker
Dr. Ann Canale
Donnell Walsh
Jack & Bonnie David
Gerald & Darlene David
Florissant Valley Community College
The Hartzlers
Tiffany Gardens — Main Street, St. Charles, MO.
The Glass Workbench — Main Street, St. Charles, MO.
Stephe Vollbrecht & Lori Schunka
Hornfessle Puppet Theatre
Dr. Jon M. Berry
T.J. Walsh
Paul Butts
Kilroy, Mendenhall & White, Inc.
Jeff Corriveau
Everyone I've had the chance to work with and those who I
would have liked to but time did not allow.

Jason Stahr (come home safely)

□ □ **UPCOMING LINDENWOOD COLLEGE SEASON** □ □

The Robber Bridegroom Lindenwood Country Club
Book and Lyrics by Alfred Uhry
Music by Robert Waldman
March 14, 15, 16, 21, 22, 23 at 8:00 p.m.

The Relapse Jelkyl Theatre
by John Vanbrugh
April 11, 12, 13, 18, 19, 20 at 8:00 p.m.
April 14 at 2:00 p.m.

If you are interested in becoming a Season Ticket Member
please contact a box office representative or call 949-4878.

Appendix L: Copy of Review *Riverfront Times*

VARSITY TEAMS

BY BOB WILCOX

THE BOYS NEXT DOOR

By Tom Griffin
SIUE University Theatre

THE VOICE OF THE PRAIRIE

By John Olive
St. Louis University Theatre

ENTER A FREE MAN

By Tom Stoppard
Lindewood College Theatre Program

About six weeks into every semester, all the college theater programs in the area open shows almost simultaneously. We're enjoying such a feast right now. Fortunately, most of the professional and community companies have either just opened or just closed productions, so this time around a reviewer has some freedom to get out and sample the work of our theater-practitioners-in-training — though I doubt that any single individual could possibly catch them all. Here's my sampling.

I probably should note once again that I write about college productions with some reservations. I'm not sure undergraduates should be subjected to the pressures of being reviewed in a general-circulation publication. Young egos can be more easily bruised than more mature ones, and students might even go so far as to take to heart what I write here.

On the other hand, the students and their professors frequently ask us to review their work and sometimes complain when we don't (as they sometimes do when we do). And I think many of our readers are interested in following what's happening in campus theater programs and want to visit productions that strike them as particularly interesting. Fortunately, most of the campus productions in this area can stand up to scrutiny — always bearing in mind that expectations and standards are different here than at, say, the Rep.

Every time I see *The Boys Next Door*, I'm

surprised again at the combination of delicacy and exuberance with which playwright Tom Griffin handles his touchy subject. He's writing about four young men in a sheltered living environment — Lucien, who has a mental age "somewhere between a 6-year-old and an oyster"; Norman, with just enough ability to work in a doughnut shop; Arnold, whose brain works maybe too quickly but in highly idiosyncratic ways; and Barry, who seems to have his schizophrenia under control until his father appears on the scene. The Fool is a classic figure in drama, seen at its fullest as both comic and wise in such a character as the Fool in *Lear*. Griffin manages to manifest this foolishness and wisdom in terms acceptable to contemporary sensitivities.

The current SIUE production does justice to Griffin's delicate balance. Eric Todd Rushing's Arnold leads the cast with a comic precision worthy of a seasoned pro, marched by Jeffrey Scott Yapp's total concentration and sure transitions as Norman. Though sometimes a little rushed and low in projection, Lamont Bankston's Lucien flowers movingly into the clear, logical speech of his fantasy encounter with a state senate committee. Christopher D. Keith makes us always aware of Barry's fragility. Anthony G. Visser, in contrast, may be almost too controlled and "normal" as their caretaker. Alicia Skirball, as Norman's girlfriend, Sheila, and Michael Szeles, as Barry's father, make proper foils in crucial scenes. Director Paul Lartonoix has not only cast well but has guided the whole production firmly and tactfully. Dan Giedeman's set surprises with its effective use of gray tones, and Ann Anderson's lighting appropriately blends the subtle and the obvious. Jack A. Smith designed the perceptive costumes, Becky Caspersen the sound, and Elizabeth Parker the touching choreography for Norman and Sheila's dream of normalcy.

John Olive's *The Voice of the Prairie* is a lyric romance of the early days of radio in the Midwest. With only three actors in a

small, fluid space, the playwright leaps back and forth between 1895 and 1923 to tell the story of an orphaned

boy hobo, a blind girl runaway and "the magic of the ether" that brings them fame, fortune and a sweet reunion. Olive takes too long wrapping things up at the end, but along the way he provides some marvelous experiences.

St. Louis U. is performing Olive's play in a reception room in the Pius XII Memorial Library while their regular theater is renovated. This intimate play fits well into the space. Jim Burwinkel's rough-hewn, deceptively simple-looking set and fluid lighting make that space everything from farm sheds to a luxury suite in a Kansas City hotel. Cynda Flores' shrewdly chosen costumes help the actors cover the same territory.

Ryan Bowron plays the widest range of characters, from innocent boy to city-slicker radio-salesman-cum-con-man, and he rings the changes with gusto. Kathleen Weir's exuberant playing of Frankie the blind girl sparkles with fresh revelations. Christopher Hickey warmly anchors the evening as the boy grown up, whose broadcast memories make him the Voice of the Prairie. Director Mark Landis guides the three to ever-surer rhythms as the play unfolds.

Tom Stoppard is the best known of these three playwrights currently showcased on local campuses, but his *Enter a Free Man* is the weakest of the three plays. An early, overwritten work, it features little of the sparkling wit with which Stoppard usually delights us. In this strange tale of a self-deluded would-be inventor, and especially in the figure of the inventor's rebellious daughter, Stoppard seems to be trying on the role of Angry Young Man. It doesn't fit.

Onstage almost throughout, Jeff Corriveau carries a heavy burden as the inventor, and he soldiers on admirably. Sarah Lynne Yunker's performance as the daughter is the most subtle, varied and assured of

the evening, and her scenes with Sarah Jane Elbert as her mother are among the production's best. Wm. Steve Fite adds some amusing comic moments as a crony of the inventor.

Graduate student Jeff David, the director, moves the evening clearly and crisply, though he understandably has trouble hitting on an appropriate style for this strange piece; his set displays the requisite eccentricities and homeliness, with proper lighting by James A. Karase and costumes by Anita Dupree.

THE OUT-OF-TOWNERS: Also on local stages last weekend were two professional troupes from foreign lands, the Black Light Theatre of Prague, at the Edison, and the Mermaid Theatre of Nova Scotia, at the Junior League's St. Louis Family Theatre Series in Florissant. The Czechs performed the familiar *Peter Pan* — and a good thing it's familiar, because I'm not sure you could follow all the action from what they gave us. The show featured an athletic Peter, vainglorious Hook, winsome Darling children, amusing pirates and some of the exuberant design of Czech animated film. But the use of black light forced the regular lighting into odd angles that fuzzed the focus of scenes, and the often-repetitious and vague movement too often approached the aimless jiggling that characterizes bad puppet shows.

The Canadians also used puppets and live actors together, along with dance and music, to tell E.B. White's *Stuart Little*, the odd little tale of a mouse born into a human family. But these performers, working in full light with bold, handsome visual designs, exercised precise, clear control of themselves, their puppets and their material. Comic, narrative, dramatic and visual effects were all much more satisfying. ■

Appendix M:
Production Photographs
Enter a Free Man

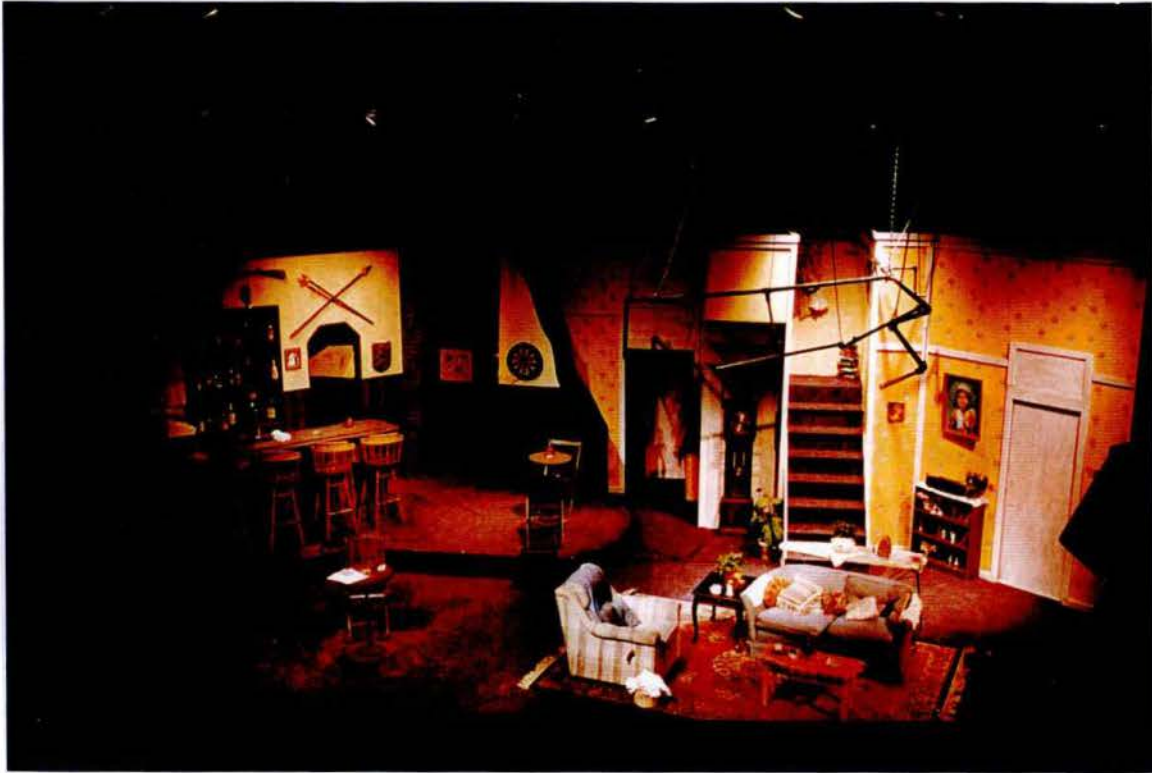


Photo 1: Full Set, Jelkyl Theatre



Photo 2: "The Arms" local pub

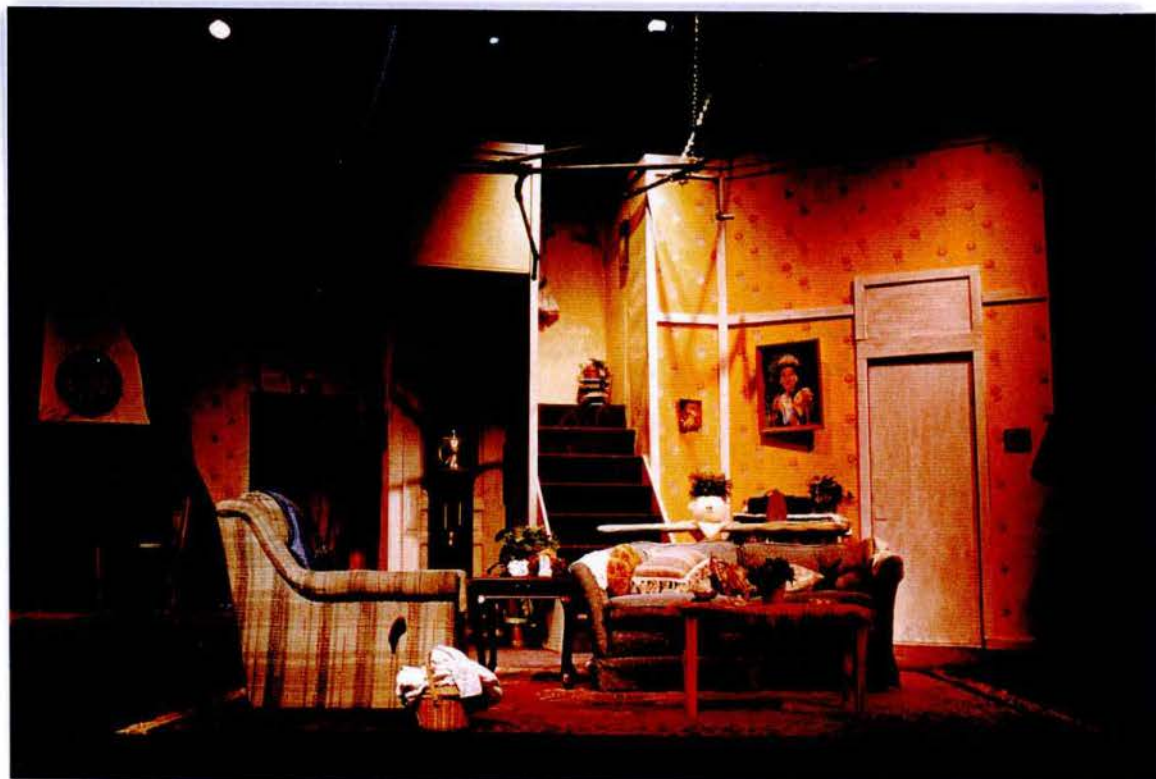


Photo 3: The Riley home



Photo 4: Act One - Opening



Photo 5: Act One - Able's letter



Photo 6: Act One - Riley woos Florence

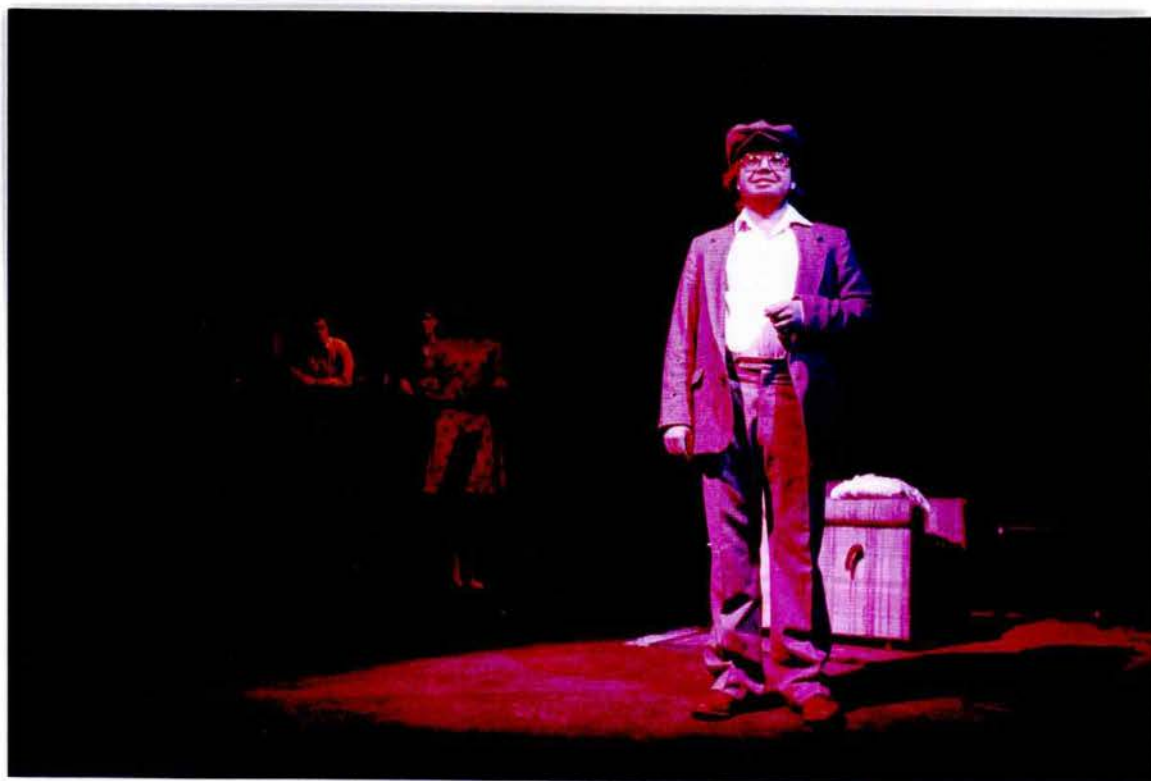


Photo 7: Act One - Riley's monologue



Photo 8: Act One - Riley and Linda's argument



Photo 9: Act One - Linda complains about Riley



Photo 10: Act Two - Linda wants out



Photo 11: Act Two - Riley's departure



Photo 12: Act Two - Harry explains the flaw



Photo 13: Act Two - Linda and Persephone's reckoning



Photo 8: Act Two - Riley defeated