"THE DIRECTION OF MARCO POLO SINGS A SOLO"

An Honors Thesis (ID 499)

by

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My direction of *Marco Polo Sings a Solo* by John Lucre proved to be an exciting project and a solid learning experience. I would like to explain why I chose this play, how I went about directing it, and what I learned from it.

I selected to direct a play as my honors project for several reasons. Educationally speaking, I wished to understand more thoroughly the process by which a play is produced. All State's Studio Theatre provides an excellent opportunity for the theatre student to employ what he has learned from directing class. Provided with a budget and a theatre facility, students have a chance to see their vision of a script materialize into a finished product. Artistically speaking, I wished to stage an original expression. Through my experiences in painting I have discovered the rewards an artist can derive from the successful expression of a particular mood or quality on canvas while maintaining an individual style. The director, I assumed, could yield the same satisfaction through the organization of script, actors, and the technical aspects of production.

I planned on approaching this directing project in a logical and systematic fashion, working from the general to the specific. From what I had learned I knew that research, organization, and communication were important aspects in reaching my goal.

What I wished to accomplish was the successful presentation of my show to the public on four succeeding nights. I would gauge the success of my project in the following ways: how closely I communi-
cated my interpretation of the play, how well the audience would receive it, and whether my method of directing would result in a positive educational experience for everyone involved.

My goal of directing a production began with deciding upon a script. After reading many plays, Marco Polo caught my attention. Let me briefly summarize its unique plot. The play occurs on an iceberg as the year 1999 comes to an end. It centers around a group of wealthy, eccentric characters.

Stony McBride, the play's protagonist, is a philosophical idealist who idolizes Frank Schaeffer, a famous politician and astronaut. At first, Stony's energy is focused on making a movie called Marco Polo which stars his famous father, Lusty McBride. Dissatisfied with his life and rejected by his wife and father, Stony wishes to be just as he imagines Frank Schaeffer to be, in outer space having union with the universe. Ironically, he finds Schaeffer's space suit which enables him to fly to the stars. Discovering only the many versions of his empty self, he realizes that it is his life on earth that lends meaning to his existence.

Diane, Stony's wife and former concert pianist, is dissatisfied with her marriage and desires a new life with Tom Wintemouth. When she sees that Tom can't give her the life she craves, she unsuccessfully attempts to return to her music career. Failure leads her back to the iceberg, hoping to sew up differences with Tom and Stony.

Tom Wintemouth, a famous politician who possesses the only cure for cancer, successfully wins Diane's attention. However, when asked to become the president, he decides to leave Diane behind.
This is followed by the destruction of his cancer cure by lightning bolts. Losing both Diane and the cancer cure (which would lead to the destruction of his political career), he wanders around the iceberg searching for the lost cure.

Mrs. McCrude, Stony's mother, is a drug ed-out starlet from the sixties who used to be a man. Elliot, or Mrs. McCrude, had a sex change operation many years ago to make himself attractive to the object of his affections, Lusty McCrude. She marries Lusty only to discover that the object of his affections was her former self, Elliot. To satisfy the emptiness of an unhappy marriage, Mrs. McCrude inseminates herself with her former sperm and gives birth to Stony. She aimlessly wanders around the place in a drug-induced euphoria, constantly reminiscing about the past.

Lusty, a spoiled egomaniac, is disgrusted with his wife and exasperated by his son. While attempting to leave his familial responsibilities, his flying helicopter is struck by fatal lightning bolts.

Larry Lockwell, a man with artificial legs, is Diane's un-talented protegé who obsequiously serves her every whim.

The sub-plot centers around Frank Schaeffer and his wife, Skinny. Frank has been in outer space discovering a new planet to feed the world. Also, in a major political publicity stunt, he attempts to inseminate his wife from outer space using lightning bolts. However, Skinny, resenting the fact that Whitehouse aides had implanted an electronic sperm receptor in her womb, flies the capitol. She changes her name to Freydia and works for the McCrudes as a Swedish maid. The end of Act One results in lightning bolts,
not only hitting Freydis, but everything else in the area: Tom's cancer cure, Larry's lets, Lusty's helicopter, and Stony and Diane's baby.

In Act Two, the twenty-first century man strides out of the womb and joins a group of lemmings in a suicidal lean. This leaves Frank as a bitter failure who changes his name to Diner and becomes the McRide's butler. Freydis, on the other hand, is purged of the immaturity inflicted upon her and begins a new life.

Meanwhile, Stony and Diane's baby instantly grows up to look like his father. Both Tom and Diane, wanting to win back Stony's attention, mistake the baby for his father. They talk to the baby, looking for consolation and forgiveness. However, all they get in return is "baby talk." The play ends in chaos as everyone narcissistically competes for attention. This is what Stony sees as he returns from the stars to provide their lives with structure and meaning.

Although the plot and characters of Marco Polo intrigued me, I was primarily looking for a script which would offer me the opportunity to put my "thumb print" on a production. I believed this would be facilitated by a play that had inherent features of my personality within it or spoke to me in a personal way. The feature of Marco Polo that spoke to me was its absurd/existential climate. That I mean by this is that the world Quare writes about is one of chaos and the eternal repetition of mistakes. At the same time, he implies the possibility of an existential choice; the idea that each man can find happiness in his own system of order and value. However, the overall moral Quare presents is that each
man is held back from his own goal of happiness because of self-
made limitations. The major self-made limitation is an overly
large dream coupled with a low self-image.

Another aspect I was looking for in a script which would enable
me to leave my thumb print was the number of creative possibilities
offered. Marco Polo offered physical comedy and futuristic spectacle.
Let me explain further with an example. There are many moments in
Marco Polo when the music and burlesque in subject matter.
The emphasis changes on the way only largely on how the actors
move or what the actors do while they speak. A great deal of
directorial creativity would be necessary to visualize appropriate
humorous physicalization of the spoken lines. Secondly, by futuristic
spectacle I am referring to the fact that the play occurs in 1999
and has such outlandish events as lightning bolts which strike
actors (spun from outer space), flying astronauts, and men con-
suming with plants, just to name a few. The visualization and
translation onstage of such spectacle invited challenge.

I was also looking for a script which would provide me, and the
students with whom I was to work, with a learning experience. It
needed to be both challenging and within our capabilities. Through
planning and consultation, I estimated that the theatrical require-
ments were within our technical capabilities. Also, I believe that
the acting would be stylized enough for college-age students to
portray characters beyond their experience in a successful way.

Marco Polo appeared to be challenging in all respects. The
actors would be required to perform in a style appropriate to the
absurdity of the show and also be flexible enough to portray a wide range of dramatic situations. The designers would be required to be creative in setting, lighting, properties, costumes, make-up, and special effects. I would be challenged by being required to guide my designers and actors to produce consistent and complementary work. Also, the script is vague in stage directions and sometimes ambiguous in speech. I would need to enhance the script's understandability by being decisive and consistent in interpretation in addition to clarifying speech with appropriate movement. Finally, the play is intended to appear chaotic, yet, is actually quite structured. Mentors need to be emphasized, clarified, and paced to keep the show from being boring and slower. The key would be to orchestrate the play's pacing and spectacle to appear chaotic, yet, have dramatic appeal.

After deciding that Marco Polo was the right play for me, I began my research. This entailed finding out how others had done the production and what the reactions were of the critics. I discovered three different reviews in the New York Times about the premiere production which opened at the Harmen Theatre of the New York Shakespeare Festival's Public Theatre in 1977. The basic criticisms cited by Walter Kerr, Clive Barnes, and Richard Auer were first, that the play was confusing and unstructured, and second, that Gare was too entranced with his own verbal virtuosity and absurd wit to say anything profound. These were disheartening remarks to read after I had just fallen in love with the play.

I firmly believe, however, that it was structure. It is a rather weak structure compared to more traditional forms of drama,
but an appropriate one for an absurd play. The confusion served as the structural manifestation of the play's ideology. Secondly, the language of the play is almost constantly in question. And although the "novel" is not clearly stated, the logic behind Guare's choices of language according to me seems somewhat like his "novel." For example, we can see how Bove plays on his theme in Stony's vision of Frank Schaeffer finding the new planet:

"... a green shadow blurs that part of the galaxy. This planet is on no map. A green planet so fertile it looks like a ball of moisture popped out of a black hole in space. Frank Schaeffer lands on the new planet. The earth will never go hungry again. He is elated. Immortality guaranteed. He toasts the plants that live on this planet with powdered champagne. The special plant dances by. Frank Schaeffer is aroused. Frank Schaeffer is lonely. Frank Schaeffer has been without contact for five years. This planet may not be human but it beckons to him, waving its leaves. Frank Schaeffer risks death. He takes off his space suit. He stands naked. He stands erect. The green plant wraps its tendrils around him. Frank Schaeffer forces the green plant down. The green plant tilts Frank over. He plant overpowers Frank. Distills. Stamens enter Frank. Green sap spills. Fruits. I've lost contact. My head is dead. (pause) I can't go into the new century this frightened."

In this monologue we intuitively receive Guare's message of Stony's ultimate fantasy contrasted with the depressing realization of his own situation. Guare creates confusion that has an underlying order which makes one listen. He believes that if he waits long enough, he will figure it out. Personally, I favor art which shocks and boggles the mind, scaring one away because of its foreignness yet attracting one because of its strong atmosphere and mood.

I anticipated that the play would elicit the same criticisms from uncult audiences as it had from the New York reviewers. However, I saw the play working, in addition to its obscure philosophical level, in a very light and slapstick manner. Because of this,
it would have entertainment appeal to a wide audience. I knew that
many people would simply be "turned off," but believed that there
would be audience members who would enjoy being confused and confounded
as well as possibly being entertained. Basically, reading these
reviews did not enlighten me on how others had done this production.
However, they did make me aware of what weaknesses others saw in the
script which helped me anticipate potential reactions. Knowing this
helped me develop a more solid rationale for directing it.

My research continued as I thoroughly studied absurdism and
existentialism. This led me to utilize an Humanities 203 assignment
to write a paper examining the absurd/existential elements of Marco
Polo. This knowledge helped me understand Suare's play in a much
more dimensional way. It also helped me analyze and visualize my
production in ways which would enhance my interpretation of Suare's
intentions.

The next step in my directing process was a thorough analysis
of Marco Polo. This included studying the play's structure, language,
and individual characterization. Since I didn't have access to Suare
first hand, I had to make specific interpretations about ambiguities.
I based my decisions on whether a choice furthered what I believed
the playwright's intent to be and whether it enhanced the production
in a dramatic way. For example, at the beginning of the play, Stony's
attitude about Diane and Tom's affair is ambiguous. Even though
Stony observes their obvious affection for each other, there are no
specific line references which indicate his resentment. Conversely,
all of Stony's lines that are directed to Tom appear friendly and
conversational. However, understanding the existing love triangle,
I suggested that Stony should adopt, at times, some subtle sarcasm. Also, I directed Tom and Stony to compete for Diane's attention as if vying for her love.

After my analysis, the next step was visualization. This involved imagining how characters would look and move, and how the set, lighting, costumes, sound, and props would appear. Blocking the show is another aspect of visualization. Blocking entails visualization of stage composition and movement to communicate further what is happening at any given time.

At this time I began taking liberties with the script. For example, I added a "plant lady" in Stony's plant monologue and introduced Lusty in Mrs. Varnidge's monologue. I planned to repeat key phrases by each character during the end of the show to pick up the confusion and intensity which would freeze for Stony's final entrance. I also picked out other moments for simultaneous talking which was planned to intensify specific moments to mini-climaxes. To increase the understandability of this play as a moment in Stony's memory, I repeated Stony's opening monologue in its proper chronological place in the second act.

I must at this time point out that although my approach involved first analysis, then visualization, which was then to be communicated to my actors and designers, in a sense, all phases continued to develop as I progressed to the succeeding phase. For example, my analysis of the script and characters continued to mature as I visualized the script and worked with my actors. Although I had my production visualized before the show was cast, I didn't write my
specific step-by-step blocking notations in my prompt script until
the night before a particular scene was to be blocked. That was
important was that I had the idealized production in my head. At
that time I had no way of knowing the people with whom I would be
working or how their personalities would be shaping the production
in different ways.

After developing a picture of how I wanted the production to be
presented, I then could select my designers and actors in ways that
would bring me closest to my projected goal. I call this the organ-
ization and planning stage. The selection of designers was based on
finding experienced, dependable students who would satisfy the
script's creative requirements. Casting criteria consisted of the
student's acting experience and ability, and how well their natural
personalities and physical appearances were similar to my vision
of the characters. Also involved in the organizational phase was the
planning of the rehearsal schedule, budget, and deadlines for
publicity and designs.

I selected my designers during the spring quarter of '53 and
presented them with scripts so that they could study them and develop
their own impressions over the summer months. J.A.D. Porter was my
choice as set designer, as he is the most experienced student in
this area of design. Also, as technical director of Studio Theatre,
I was confident that he would help me solve the difficult technical
requirements of the show and work well as an organizer of other
technicians. I explained to him that the set was to be end-staged
(the traditional orientation with the audience on one side) with a
cyclorama in back for sky affects. I advised that he go for theatricality, suggesting with the setting the icy north, the wealth of the characters, the futuristic time, and the sense that a movie is being made in the area. I even the producer J.A.F. built a model which satisfied my expectations.

The Jermain was my choice for lighting designer. Having worked with him previously in this capacity, I knew he was capable and creative. I wanted the lighting to be expressionistic and theatrical, using intense colors to achieve the other-worldliness of the future. Lighting belts needed to be created and the feeling of a sky swirling with colors. Also, the contrast of colors against the coldness of the icegreens needed to be conveyed. The colors of green and red are used by humans to symbolize plant and animal imagery which I suggested could be reflected in the lighting. The show is a comedy but has radical undercurrents which also needed to be reinforced through lighting.

I planned to use the sound design in an innovative way to indicate a character's reminiscence, a change in time, or to create a particular mood, for example the change at the end of each act and the disagreeableness of the baby scene. Also, Story's monologues needed to be recorded with appropriate background music. Car Alonzo was my choice for sound designer because of his previous recording studio experience.

Costuming is an extremely important element in the communication of character and period. I entrusted Patsy McIntyre with their design knowing that she would be detailed and creative. I spoke with her about my analysis of each character and how I hoped their costumes...
would be reflected in their costuming.

My actors were of a similar nature for Target France/Aile-up designer, Gerald Fox/winx center, and Jan Leidrander/special effects coordinator. Lisa Turley was my assistant director. I needed an individual with whom I could communicate, bounce ideas off of, keep me organized and who would do the busy work of organizing my program credits and keeping accurate current script notations. As an enthusiastic freshman, I knew she would work well in this capacity.

After much planning, I was ready to cast my show. As I stated before, I was looking primarily for acting talent, and personalities and appearances suitable for each role. My decisions included Becky Mcintyre/Tina, Danny Russell/Stony, Jody Price/Tom, Miss Jenkins/Paydis, Gerald Fox/Frank Schwaber, Ker Velvin/Lusty, Zachary Mito/Larry, Mitch Snyder/Karl O'Pride.

With my show cast, and goals in mind, I was now ready to translate my ideas onto the stage. I approached my rehearsals in a logical and systematic way, working from the general analysis to the specific interpretation. My approach was to give the actors a method of analysis on which to base future decisions and also a craft to translate their observations into performance. I have always believed that the best answers to questions about characterizations and objectives are the ones actors come up with themselves. Therefore, I gave my actors few answers, posing additional questions to their questions. Eventually, I could get them to give me an explanation to their own question that often was more insightful than I could have
phrased it myself.

My first rehearsal occurred before Thanksgiving break. After a short explanation and initial reading of the play, I handed out the first half of the paper I had written, "An Analysis of the Absurd and Existential Elements in March Polo." The first half defines absurdism and existentialism. I left off the second half which draws all the conclusions. I asked them to study the play over break and to come to some conclusions about the play's absurd/existential nature. I wanted them to find their own personal meaning in the script which could be used as inspiration when developing their characters. I thought they would profit more from a discussion of the script if they came to their own conclusions about it.

After break we had two long nights of discussion. The first night no one knew quite how to discuss his or her conclusions which were still vague and uncertain. I found our discussion leading down the least important avenues. On the second night I was ready with specific questions about character, absurdism, symbolism, and patterns of choice. It turned out to be a very profitable evening.

The next night I devoted to explaining the Being Actor by Eric Morris. First, I agree with Morris' basic premise that acting problems are interlocked with life problems; anything that can't be expressed in life can't be expressed with truthfulness on the stage. I wanted my actors to be more sensitive and expressive in everyday life, encouraging them to think like actors twenty-four hours a day. But primarily, I wanted everyone, especially Mitch and Zach (both inexperienced freshmen) to have a craft or a process of creating and becoming a character.
The being actor is filled with exercises which increase the accessibility of the actor's two most important tools: sensitivity and expressiveness. An example of a sensitivity exercise is the "Personal Inventory," where the actor recites a silent monologue of impressions that are prefaced with, "I want...," "I need...," "I feel...," "I am...." Expressiveness was developed by exercises that broke through barriers of inhibition. These exercises included dancing absurdly, singing gibberish, and reciting "personal inventories" out loud.

Some things I would consider in the future are, first, not devoting too much time to exercises which limited rehearsal time. Second, I would be careful not to interpret the slogan, "don't feel obligated," as not worrying about the obligations of the script. According to Morris, one shouldn't feel obligated to perform exactly what the audience expects by selecting the most obvious choices. Feeling obligated usually results in "on the nose acting," without all the levels of emotion before and after the expression. By "on the nose acting," Morris is referring to the tendency of some actors to overemphasize a certain level of intensity to be achieved on a particular line. By urging my actors to be without the worry of having to perform, I hoped to guide them into thinking about character motivations. Observation and motivational thought patterns would make an impression on their sensitivity and lead to a natural response without forcing the emotions. I didn't want this play to contain flat characters who just behaved oddly, although this might have been Euripides' intention. Since this play has a natural inclination to alienate, I wanted the characters, especially Stony, to be
real enough to evoke sympathy.

The problem started when the characters became too similar to the actors' own personalities. Danny, Gerald, and Ditch were all underplaying their parts and no longer fit the obligations of the script. Within the last two weeks I made them realize that they needed to play it a little larger than life and began to get the results I wanted. However, if I had anticipated this, I could have directed them more accurately sooner, which would have given them more confidence later.

The next rehearsal was devoted to a character analysis discussion for which they had been preparing. Although it was early for this, considering they were still figuring out what the play was about, I wanted to get them thinking about decisions that they would have to make. I wanted to point them in the right direction as soon as possible so that they would have an initial goal picture for which to work. By goal picture I am referring to the complete picture of characterization; how the characters think about themselves and how the audience should perceive them. I told them that the more they learned about their characters and the more decisions they made about them, the more defined their goal pictures would be. Of course, the more defined their goal pictures were drawn, the greater their chances were of achieving them. I didn't want to dictate to my actors, but to inspire them to do their own creative work.

The following week we arrived in Studio Theatre and blocked the show. Although I blocked definite movement and pictures, I encouraged them to use it as a starting point for developing movement inherent to the character. The actors told me their understanding of
the play increased a great deal when they got their blocking.

After blocking was completed, I devoted two days to line-by-
line interpretation. We spent some time discussing the motivations
and subtext for individual lines as I stopped the run-through to ask
questions. I gave them many questions and many clues but few answers.
My purpose was to get them to establish their own system of personal
evaluation and to get them to come to their own conclusions. My actors
were made aware of the importance of rationalizing motivation and
understanding the meaning of every line and every moment.

I required them to have their lines memorized when we returned
from Christmas break. I wanted them to understand first the meaning
of lines before committing them to memory. It was important to me not
to scare them away with the enormity of their task. Rather, I
emphasized a relaxed, gradual approach in the first two units, making
the general out of the specific. I wanted them to first, understand
the play, then their rain and French scene objectives, and finally
the meaning of individual lines. Rain and French scene objectives are
methods of organizing a character's motivation. A rain objective is
the character's overall goal. The rain objectives for all the
characters in *Tarco Polo* were similar; they all wanted greater
happiness and security. A character's motivation between his entrance
and exit from the stage is a French scene objective. Scene objectives
are the smallest unit of motivation. They are determined by thoughts
which motivate phrases or lines.

It seemed useless to make them memorize before break when there
was still so much they didn't understand. I encouraged them to continue analyzing their lines down to the individual beat objectives as they committed their lines to memory. Then they returned, we ran through the show before several rehearsals as quick as the actors could rattle off the words to latch them permanently in their minds.

As then began polishing, I changed any blocking which didn't work and resolved moments in where it was apparent that the actor had not made specific decisions. We worked on builds which weren't occurring earlier to enhance the play's dynamics.

The following week, in addition to our nightly run-through, I began meeting with people individually, working on monologues, re-evaluating character goal pictures, and deciding what they needed to concentrate on to achieve performance level. I believe that giving my actors this individual attention gave them confidence in themselves which resulted in increased concentration and enthusiasm.

Meanwhile, I continued guiding my designers in the proper direction. They were all given specific notes before Christmas break of the things required of them. Also, they were informed of their responsibility in acquiring a crew of competent technicians and training them before the first technical rehearsal. All my designers did well, communicating problems as they arose and using creative initiative which yielded unexpectedly pleasant surprises. I had some problems with set or sound because I didn't know exactly what I wanted soon enough. This resulted in the postponement of our first sound technical rehearsal. Although I planned to have nine sound rehearsals before opening night, we were limited to five. After
the first two sound rehearsals we did a great deal of last minute editing and rerecording. Lights and special effects could also have started rehearsal earlier than Sunday night (three nights before opening night) to increase the technician's confidence. However, this was prohibited by the fact that much of the necessary equipment was being used on mainstage until Saturday evening.

Sunday night, our first technical rehearsal to use complete lights, special effects, props and costumes in addition to sound, was unexpectedly chaotic. The technical aspects have a great deal to do with pacing, and therefore, needed to be repeated until the thing was correct. Monday night was much the same as far as lights were concerned. Tuesday night, our last rehearsal, pacing was further refined resulting in the best run-through so far which greatly boosted confidence. We were ready to open.

Although I can't be objective, I think that the performance nights were a success. I believe the major reason was because the action was physical and fast paced. The actors did a fine job, interpreting well with strong concentration. The worst night was Friday because one of the two turn machines went out of commission during the preview. An attempt to fix it and find a new one caused us to start a little late. I think the delay caused the actors to become nervous which resulted in line mistakes and poor concentration.

Audience feedback on the overall production was good, according to newspaper reviews and the individuals who spoke with me or my actors. Their major impression was that they didn't exactly get the "meaning," that it was confusing and at times embarrassing, but
overall, it was entertaining and humorous.

It was successful as a learning experience for myself and everyone involved. The designers expressed a great deal of satisfaction in seeing the technical aspects go as planned. This production enabled them to experiment with things like rigging flying astronauts, recording elaborate sound, creating lightning effects with pyrotechnics, and establishing the futuristic look. This was very much a new experience for them. The actors expressed to me that they were challenged with the most difficult show they had ever acted in. They also said that they benefitted from the Eric Morris exercises.

This production was a great source of satisfaction and education for me. Performance nights were nerve rattling yet exhilarating as I watched the actualization of my vision live and dance in a unique way. There were moments when all the separate elements were delivered in just the right amount at just the right moment and "pulled off" with an audience response.

I think the liberties that I took with the script intensified and clarified the dramatic situations in a successful way. The outstanding performances given by Becky, Danny, and Jody, in particular, and the major improvements I saw in Zach, Ken, Gerald, Lisa, and Mitch, were a source of gratification. The orchestration of the technical effects and the reinforcement of mood, pacing, and overall effect were also rewarding.

However, there were moments in the show that I watched with regret because of several poor decisions that were apparent to me. If I were to direct this show again some things would change. First, my decision to cast Mitch, because I believed that his inherent
personality would lend credibility to Mrs. McBride, was a poor one. Through no fault of his own, the part is difficult and requires confidence and experience to pull it off. Because of a poor casting choice, a delightful character role turned out to be stilted and unfunny. Also, I could have handled Frank and Freydis in a better way. I directed Freydis to be a "normal guy." I planned on showing the difference between real people and our hero worship of them. I directed Freydis to be stubborn, close-minded, and fanatical about her purity. I think these interpretations were confusing to the audience and not the dramatically best choices. Perhaps it would have been better if I played Frank as more of a villain and directed Freydis as a victim fighting for her own freedom. This would have made the audience glad that Frank gets his just reward and happy about Skipper assuming a new life. As it was, the audience was entertained but remained uncertain about who should get their sympathies.

Another weakness in the production may have been that I didn't emphasize the fact that this was a memory play. The scene, in which it occurs in a room, isn't what it is in outer space. Although the opening of the show was memory-like, reflective in presentation and as viewed in the mind, it's not to signify its in our chronological placement, the audience members I spoke with didn't receive this information from the performance. This may be a weakness of the script that could only have been clarified with a program note.

In addition to these points, if I were to do this show again, I would handle the planning of the sound design sooner than I did to avoid last minute rerecording. Also, it would be nice to have
an additional reel-to-reel in case one of them breaks down as one did on Friday night.

In conclusion, I believe that I met my projected goals of directing a production. Although audience feedback varied, I was satisfied with the presentation of my interpretation of Suarez's script. I think I can safely say that everyone learned from the experience. Personally, I profited most by seeing my personal expression "thumb printed" on the stage and gained a more thorough understanding of the process of directing.