AN ACTOR'S EXCURSION
THROUGH

WE WON'T PAY! WE WON'T PAY!!

DESTINATION: LUIGI

*****

[In partial fulfillment of the
the Master of Fine Arts Degree in Acting]

SUBMITTED BY:

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DEDICATION

To all the special people in my life whose love, support, and trust have made this possible. I think they know who they are.

... and, most especially, to TWN ...
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INTRODUCTION

This Thesis-for-the-Actor, or Acting-Project, is designed as a guide through the creative process of an actor. It is merely one road which may be taken, a highly personal and subjective mapping, and one which changes with every journey that I take. The tour is divided into three major points of interest: (1) The INTRODUCTION--the preparation phase of the trip, (2) The DAILY LOG--the journey itself, and (3) The CONCLUSION--a critical examination of the excursion. This explanation of my individual creative process presents a step-by-step approach to a destination named LUIGI. Along the way, I shall make no attempt to veer into any tangential discussions concerning the philosophy or politics of the play.

The preparation phase of my artistic process involves much intellectualization. This head-work is very intangible; it has not yet reached the point where it can be written down or verbalized. Ideas and images begin to have a party in my brain, and thoughts are thrown around like an overblown ball on a sandy beach. Most of these ideas will be condemned to death as useless, absurd, not-quite-right, etc. Occasionally, one of these sparks will light a candle in my mind and will make its way to a piece of paper, or it may be expressed verbally. When this happens, choices are beginning to be made. How long these choices last is unclear; nothing is sacred; everything can and may change. Although this game of "idea-toss" continues through the entire rehearsal process, it is much more prevalent during the
preparation period, in which the new territory is just beginning to be explored.

In addition to this intangible head-work, the preparation phase of the process also includes many tangibles. My work as an actor begins the day I see the cast-list and celebrate my chance to create. It is then that my mind immediately begins to focus on a specific role and a specific play. This focusing leads me into the initial part of my process: countless readings and re-readings of the script. The first readings begin to evoke images in my mind and develop a further understanding of the play. I came to classify it as a political-farce-situation comedy . . . that was the best way I knew to classify the play. Its ultimate style would be developed by the ensemble as we worked through it in rehearsals. The absurd situations in the script reminded me of episodes of *I Love Lucy* or *All in the Family* or *The Honeymooners*. Although the characters in *We Won't Pay!* are incredibly interesting, intriguing people, I found that the situations and thought dominated the play. Yet I also felt that the thought related directly to the people in this play and to what it means to be a human being in a world that has become mechanically controlled and plastic. Other images the script evoked in my mind include: strikes, placards, factories, dirt, poverty, rain, dark, steel, supermarkets, canned-food, vegetables, home-life, family, tenements, slums, hunger, advertisements, commercials, government, religion, etc.

My focus on the play was further developed as I went into the preliminary/introductory rehearsals with the director--the
second step in the preparation process. Once I understood the director's concept and interpretation of the play, then I could begin to see the roads into the script which were open to me. The paths of both the director and the actors must lead to the same destination or the journey may become very confusing and filled with conflict. At our initial rehearsals for *We Won't Pay!* Suzanne Blackburn, the director and cornerstone of preparation, explained her newest wild and wonderful "will-this-work-well-who-cares" concept to the ensemble. Her most important comment had to do with the "style" of the show, which was to be very presentational/confrontational in a farcical manner, utilizing circus techniques, gymnastics, trapezes, song, dance, bicycles, juggling, and nearly everything and anything else we could think of. Since I knew Suzanne's approach to theatre (especially political theatre) to be Brechtian, I tried to fit my own head into this hat. The performance style was never actually articulated ... it could not be, for as Suzanne later told us: "We are creating our own performance style here." Her comments did help me focus in on something--it set boundaries, or perhaps annihilated boundaries. I vowed to spend my summer getting into shape. A key word for this show became "physical."

Three other words which I received from Suzanne during these introductory rehearsals also stuck in my mind: CONFRONT, RESPECT, and POLITICS. To "confront" is the central action of the play. In effect, we as performers are attempting to reawaken the audience to an active response, to urge them to make choices in their lives, no matter what these choices may be. The word "respect" refers to an attitude toward these characters and the culture/society in which they live. It indicates a need
to play these people as truthfully as possible and to avoid any stereotyping or generalization of what it is to be "Italian." In speaking of the third word, "politics," Suzanne said that along with the farce, this was the most important element in the show. However, this production was not to be a Communist/Marxist Manifesto or even a show about one of these political theories. Her political approach seemed to be a humanistic one, concerned with finding the human beings underneath the political whitewash of the system. I had yet to fully understand that Humanism could be political as well as philosophical.

Now that I was focused into the script and the production through readings and concept rehearsals, I was ready to leave the nest and choose the road of research most suitable to my beliefs and interpretations. As I returned to Florida for the summer, I divided my research into reading and "direct contact" (i.e.: interviews, life-experience, field-study, etc.). I chose to focus my reading on humanistic philosophy, rather than concentrating on the Marxist/Communist political systems in Italy. I was content merely to come to a very simple understanding of these political systems as the rehearsal process continued. This simple understanding would hopefully work its way to the back of my mind and become a given in the life of Luigi. In addition, I did not want to concentrate on Luigi as a political creature. Personally, I am relatively apolitical, and I am much more interested in Luigi the man, the human being. My only real interest in the political system is in how it affects the humanity of the characters. I am working from a center that is much more sociological than political.
For this reason, I chose to concentrate my reading on *The Aquarian Conspiracy: Personal and Social Transformation in the 1980's*, by Marilyn Ferguson. Fundamentally, the author speaks of a transformation in our society brought about collectively by individuals who are sensing the need and existence of a growing capacity for change in themselves and others. The book is very exciting in its hopefulness and vision of the ripeness of our society and the world for renewal and rebirth. It speaks to those who seek change through non-violent solidarity, individual changes striving toward a new, holistic group-mind. Ms. Ferguson states that this social change is taking place in the slow, though revolutionary, process of a "paradigm shift," or a "new way of thinking about old problems." She writes: "New perspectives give birth to new historic ages. Humankind has had many dramatic revolutions of understanding--great leaps, sudden liberation from old limits." The point-of-view of *The Aquarian Conspiracy* is simultaneously holistic and humanistic. Its vision is of a society that transcends a mechanical, industrialized, computerized world and becomes a society centered in humanity, human needs and values. I found this book very helpful in reinforcing my own humanistic ideology and in understanding the actions and "causes" of the various characters in *We Won't Pay!* They also seem to be going through a kind of paradigm shift, shedding old clothes and standing stripped with a renewed, deeper level of understanding.

Ms. Ferguson quotes the philosophy of Beatrice Bruteau: "We cannot wait for the world to turn, for times to change that we might change with them, for the revolution to come and carry us around in its new course. We ourselves are the future. We are the
revolution." Luigi says virtually the same thing at the end of Act I in We Won't Pay!.

In addition to reading The Aquarian Conspiracy, I looked through books about Italy, reading about its culture and its people and looking at many, many pictures of this beautiful country. In order to acquire a better understanding of comedy and farce, I read some of Bergson's notes on comedy and laughter, and an essay by Eric Bentley called "The Psychology of Farce," which defined farce and explained how and why this style works in the theatre. I found this reading very helpful when it came time to perform such a style.

The "direct-contact," or non-reading, phase of my research took many forms. First, I listened to dialect tapes rather frequently. The purpose of this was not to learn the dialect (we were using a standard American accent in the show), but rather to get a flavor of the language, its rhythm and nuances of pattern. This study made the standard American accent seem not so American. I also began to learn the Italian songs in the show by listening to a tape sent to me by the stage-manager.

Second, I interviewed many people about various subjects which related to the production. In order to learn more about clowning, I had lunch with a friend who is a graduate of the Ringling Clown College in Venice, Florida. He shared with me many clown experiences and routines, but the two most important things I learned about clowning from him were: (1) simplicity: less is more, and (2) commitment: playing the moment for all it is worth, as large and believable as possible. I talked to many factory workers/union members about work conditions and their day-to-day
existence. My mother, whose parents have worked in factories all of their lives, told me that life as a factory worker is very difficult, frustrating, oppressive, tedious, and at times, unhealthy, both physically and psychologically. Most of the other interviews were very similar to that of my mother. On the subject of unions, I was told that although they are very helpful in many ways, things are far from perfect and that frustrations still exist. One union member commented: "Just look at the movie Silkwood!"

Third, and perhaps by best "direct-contact" experience of the summer, was that of being an active, activist member of the labor force. Although I did not work in a factory, I was a laborer—a waiter; I was a part of a rather large work-force—150 employees; and I worked for a corporation that, in many ways, tried to brainwash, control, and manipulate its employees—"TGI Fridays." I was also not a member of a union, but the solidarity of the many employees became an informal union itself. Conditions at this "food-factory" that summer were far less than perfect, and at times frustrating and almost oppressive. The employees (especially the waiters/waitresses—the actors of the group) did everything in their power to create better working conditions. We even went so far as to call a meeting with the head of the company. In effect, we were creating our own mini-revolution. I found myself especially active in this process, very concerned, extremely verbal, and always ready to lend a helping-hand in order to bring about change. Although this experience was not specifically that of Luigi or any of the other characters in the play, and although I did not sense its relative importance at the time, I think my work that summer taught me a
great deal about what I was to create and experience in We Won't Pay!

As I continued my research outside of the script, I was also in the process of analyzing Luigi based directly on the script itself and, of course, on the information I had been gathering. After many readings of the script to gain a surface understanding of the man and what he is saying, I began a lengthy, exhaustive search for his super-objective, or his dramatic action—what does he want? I played around with almost every active verb I could think of until I finally decided upon the action "to recreate." My search for an action brought me to this point for many reasons, the most important of which was examining Luigi on a basic, sexual level. Suzanne suggested that this may be a very good place to begin looking at Luigi. I believe she was right. These are all very hungry characters in many ways, characters who operate on the most basic of need levels.

My examination proved Luigi to be very impotent, and not merely impotent sexually, but in many other ways as well. Sexually, he cannot have children with his wife, Margherita. He puts the blame on her, saying, "She doesn't need to take [the pill] since she can't have babies anyway, something's wrong inside, can't remember exactly." Could it be possible that the problem is not that of his wife, but his own--impotence, sterility, psychology, etc.? He himself states that the subliminal advertising and propaganda around him has affected him sexually: "I don't make love with [my wife], I make love with Signal Toothpaste . . . with Lowenbrau . . . and with can chopped ham." This impotency also exists on a larger plane. It is not only the propaganda of the
system, but the system itself that has turned Luigi into an automaton with mechanical responses. The system, the government, the bosses have all consumed his identity and his humanity. And without a sense of identity he becomes an inactive puppet controlled by the strings of the system. This puppet remains inactive; Luigi is a man who talks a great deal about what he will do or what should be done, yet actually does very little. It is not until he participates in the train hold-up that he begins to become an active agent, to wake up and become human again. This loss of identity may also be a direct cause of the impotency in his marriage: no identity... no manhood.

The discovery of these levels of impotency led me to decide upon the action "to recreate." An act of creating, or in this case recreating, is one way of overcoming this impotency. In his marriage, Luigi wants to have sex in order to have children--a process of recreating his manhood and recreating humanity on a basic level. The revolutionary in Luigi wants to recreate the system: to create a new system more conducive to humanity and the needs of its people. If Luigi can help to create such a system, he just may recreate his identity in the process, recreate control over his own life, and recreate a world in which those around him may live happy and free.

Once I felt fairly secure with Luigi's action, I beat out the script and began the search for dynamics. At this time, I also attempted to locate Luigi's climax, which I believed to be at the point in Act II where he finds out that Margherita's pregnancy has been a lie and a trick. This destroys the manhood
he had begun to recreate for himself, and kills any chance for him to recreate by having children with his wife. He collapses, sobbing, at a point of emotional breakdown.

My next step was to find the obstacles standing in Luigi's way, the things that prevent him from achieving his action. Almost everyone and everything becomes an obstacle to Luigi. The only character who seems to share his pro-revolutionary attitude is Antonia, and these two characters seem to run parallel until the end of the play when they finally intersect. Luigi is constantly arguing with the stubborn Giovanni, who would probably be happy just to sit at home in his easy-chair, eating his dog-food and playing along with the system's game. Margherita seems about as politically active as Giovanni, although she is forced to play Antonia's supermarket game. The two women also become an ultimate obstacle to Luigi. Their lies and deceptions at first are a boost to his male ego, but in the end when he discovers the truth, their lies destroy him. The system is also a major obstacle for Luigi. It is directly opposed to nearly everything Luigi seems to want in his life and work, and it will do everything in its power to stop him and crush his humanity.

Finally, I began to compile a list of givens which would constantly be added to until closing night. These initial givens came directly from the script. They included (among others):

* factory-worker: night-shift: assembly-line work
* Giovanni is his best friend
* he cannot have children with his wife: impotent, sterile?
* he makes love to manufactured images, not his wife: love is dehumanized
* banks and factories are collapsing; there are many layoffs, much unemployment
* he thinks his wife is pregnant
* he does not talk very much; internalizes?
* does not appear until the end of Act I
* eats dog-food and likes it: hungry
* working class, blue-collar
* it is hot: late spring?
* Italian: Milan
* 1984
* Catholic: highly religious
* In Act I, he comes from holding-up a train
* swears, uses profanity
* strong hate for the system
* married to Margherita: loves her deeply
* lives in an apartment: cramped
* Act II: rain
* a lot of walking in search of the women
* political attitude similar to Antonia
* cut back to 24 hours a week at work
* healthy
* younger than Giovanni: early 20's?
* a meathead to Giovanni's Archie Bunker
* kind of slow: dumb: naive?

In addition to these gives, I overemphasized the machismo of Luigi. I believed that his impotency and his lack of manhood would cause him to overcompensate in many ways. I wanted to add weight and size to him, to make him bulkier than myself. I saw him as someone who exercised/worked-out: a great deal to be in the best shape possible. to strive for that ultimate male image. I also imagined him using a great deal of "macho" physical and vocal gestures. Although I knew that there were many more gives to
find, these allowed me to focus on a character with some chosen
details.

This brought me to the end of the preparation part of my
process; my bags were packed, and I was ready to depart to points
unknown. The research and analysis that I have just described
did not end here, but rather continued to thrive and grow as the
process moved onward. The work actually did not stop until the
post-production discussion, when We Won't Pay! was finally laid
to rest. Many and most of the decisions I made during the
preparation phase were to change drastically or be thrown out
completely; as I mentioned, nothing was sacred. As more was
learned, as more was seen in my travels, I experienced paradigm
shifts of my own, and I also found "new ways of thinking about
old problems." With my luggage of preparatory information in hand,
I boarded the ship and sailed off toward the rough waters of the
rehearsal process--an excursion which I chronicled in the Daily
Log found in Section II of this thesis.
Monday 10 September Luigi specifically began to come more clearly into focus during the "status exercise." We did this exercise twice. For the first round, each actor in the ensemble was given a number from one to ten which corresponded to his status within the group (one being the lowest, ten the highest). The group then went through an improvisation in which they merely mingled among themselves and greeted one another with a minimal exchange of language. From the experience of the improv, the ensemble then attempted to line up according to their status within the group, from lowest to highest. This exercise was repeated in character, but this time we were not given our status, but rather we discovered our social rankings through our interactions with the group or with an imagined world in general. The results for Luigi were as follows:

1) Status within the group (family, friends): 9½
2) Status in the world: 3

The interesting thing to note is that Luigi seemed to feel in control and dominant when he was with the group. When thrown into the outside world, its heavy influence and control of him seemed to smother him and weigh him down. There is a great feeling of oppression here; he feels oppressed by the society/world in which he lives. The self-assumed status rankings of Giovanni tended to parallel those of Luigi. The women were in direct opposition; they were in control in the outside world,
but they felt little or no position in the ensemble or group. The transformational character seemed to lean toward the middle-of-the-road in each status exercise.

The next exercise used is one I call "the Value Game," in which the player has fifty points to spend on ten life values such as sex or money. You may spend from one to ten points on each value (one point being low and ten points being high), and you are not allowed to exceed a total of fifty points on your spending spree. The game was played twice, first as yourself, and then as the character. This exercise speaks directly to the values/morals of the character, his likes and dislikes, and his wants and needs. It also serves as a good comparison between yourself and the character—the points where you connect, and the areas in which you differ. The results of the exercise follow:

<table>
<thead>
<tr>
<th>VALUE</th>
<th>VAN</th>
<th>LUIGI</th>
<th>VARIANCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Politics</td>
<td>1</td>
<td>3</td>
<td>+2</td>
</tr>
<tr>
<td>2. Religion</td>
<td>7</td>
<td>7</td>
<td>0</td>
</tr>
<tr>
<td>3. Family</td>
<td>6</td>
<td>9</td>
<td>+3</td>
</tr>
<tr>
<td>4. Wealth</td>
<td>3</td>
<td>2</td>
<td>-1</td>
</tr>
<tr>
<td>5. Lover</td>
<td>8</td>
<td>7</td>
<td>-1</td>
</tr>
<tr>
<td>6. Sex</td>
<td>5</td>
<td>9</td>
<td>+4</td>
</tr>
<tr>
<td>7. Ability to love</td>
<td>10</td>
<td>10</td>
<td>0</td>
</tr>
<tr>
<td>8. Health</td>
<td>3</td>
<td>2</td>
<td>-1</td>
</tr>
<tr>
<td>9. Career</td>
<td>9</td>
<td>2</td>
<td>-7</td>
</tr>
<tr>
<td>10. Leisure time</td>
<td>3</td>
<td>3</td>
<td>0</td>
</tr>
</tbody>
</table>
Dramatic Actions, Dynamics, and Climaxes

**PLAY:**

- **Giovanni:**
  - D.A.: to breathe / DYN.: to save
  - CLIMAX: pg. 103

- **Antonia:**
  - D.A.: to feel / DYN.: to destroy
  - CLIMAX: pg. 102

**Luigi:**

- D.A.: to release / DYN.: to judge
  - CLIMAX: pg. 101

**Margherita:**

- D.A.: to flourish / DYN.: to embrace
  - CLIMAX: pg. 104

Transformational Actor:

- D.A.: to confront / DYN.: to oppose
  - CLIMAX(es): ???

---The Transformational Actor is:

1) The stage manager in this stage-managed world.
2) The mediator between audience and the world of the play . . . the go-between.
3) The audience's conscious. He does not force them to make a decision or to choose, but says we have a choice to make and that we should act and make that choice.
4) He is the real world . . . the audience.
5) He provides conflict. He keeps the situation moving and active.
6) He is omnipresent; he oversees the whole operation, adding props, creating settings, watching, commenting on the action, etc.

Luigi's Dramatic Action

The discussion of Luigi's Dramatic Action with the ensemble was very useful. During the process, we touched upon many actions including to recreate, procreate, climax, release, exist, and live before we decided upon the D.A. "to release" with a major dynamic of "to judge." The debate sprang from a sexual level on
which I see Luigi becoming increasingly impotent. This impotence is not a physical impotence, but rather psychological. Society, government, capitalism, politics, and all of the propaganda and expectations they push on him have made him sterile, mechanical, inhuman. Therefore, he is living in a void, a vacuum in which he has lost his identity. He does not make love to his wife, he makes love to the false images produced by films, to cosmetic ads, to Colgate Toothpaste, etc. He must constantly prove himself, his manhood, his value as a worker/friend/husband, his humanity, his identity. And, in Luigi's eyes, none of this is his fault. Luigi is always passing the blame onto someone or something else--his wife, the bosses, capitalism, etc. And passing this judgement and carrying this load of societal pressure and expectation has created a well of tension which increases with each passing moment. As his situational foreplay continues on and on, and the guilt and pressure of judging others build, his tension reaches a fever pitch. He becomes a virtual pressure cooker. The lid must burst, release must occur. This release begins to present itself in the possibility that Margherita might be pregnant--an affirmation of his manhood, a return to a basic human level. Luigi then climaxes when total emotional release is achieved--his emotional breakdown during which he sobs after learning that the baby never existed. This cuts him down to a basic, infantile, human level from which he can begin to build an identity for himself.
Tuesday 11 September

PHYSICAL CENTER: Groin
SUBCENTER: Mind/Head
(controls groin)

An especially useful exercise today was focusing attention on a physical center radiating from a point on the spine. I chose the very end of the spine around the pelvic region. All movement was initiated, led, and controlled by this very centralized spot. I chose this area because it is my personal problem area in movement which I need to develop. I found this to be a fascinating choice and discovered an entirely new general feeling and character when walking and moving from this center. I do not know if this was Luigi, but it was a character that was very masculine, strong, aggressive, heavy, and quite different from myself. I found quite a bit in this physical character that I can use and experiment with as I develop Luigi—a good starting point for his physical center: the groin. Luigi is very sexually motivated and sexually oppressed. The groin is the center of his manhood, a socially-impressed identity from which he must liberate himself. I also found the "extending gesture" (using a gesture which extended from the body) very useful. Both extension and withdrawal fit Luigi in different ways. Extending created a feeling of giving, needing, grabbing, wanting, and freeing. The withdrawal (involving wrapping my arms around myself) gave me a feeling of being oppressed, hemmed in, suffocated, and tense to the point of explosion. The more I experiment with the physicality of Luigi, the easier he will become whole and organic on a psychological level.
Sunday
16 September

The thru-line of my "actor/performer character" became clearer tonight. I have decided to enter reading something very important (i.e.: a script, a magazine article, a newspaper). I have not yet decided on a commercial jingle to sing. Ah, MCB [Major Creative Breakthrough]!!! I think I finally have found a possible thru-line for Luigi. In Act I, he enters looking for Margherita, and this carries him throughout the course of events. But why? Perhaps, as Suzanne suggested, he possibly found out that she has not paid the rent and that they are being evicted. But I am headed in another direction, one which seems more compatible with his dramatic action. He has just come from a "revolt against the system." It is this oppressive system that has weighed him down to the point of impotency, non-feeling, and inhumanity. I believe that his refusal to pay the increased price for the commuter pass is the first time he has acted on something about which he had before only talked. This gave him a focus of purpose, the beginnings of a more human identity. And if this is the case, it must have stimulated something deep inside him--the manhood he thought he had lost. Therefore, he has rushed home for a valiant attempt to prove his manhood to his wife in every way possible. The fact that he cannot find her merely excelerates the growing sexual energy and tension inside him. And this energy must climax sometime after he has finally found Margherita. Of course, there are complications. The possibility that Margherita is pregnant both intrigues him and scares him. He wants to believe it (to boost his dying male ego),
but he cannot believe it (he knows the pregnancy is an impossibility), and he calls it a mean joke (which it is). The release comes in the last scene and is two-fold. There is an emotional breakdown when he learns that there is no baby. This admission by Antonia releases some energy from him, but creates additional tension, frustration, and hurt. I believe that there also must be an embrace and kiss between Luigi and Margherita somewhere here to climax and release some of the sexual tension. This also could serve as a moment of forgiveness and acceptance for Luigi and Margherita. While learning my lines I noticed that Luigi is very defensive and judgemental, almost to the point of paranoia. He constantly thinks that Giovanni is playing mind games with him. There is a pattern to Luigi of tension and confusion which grow to a breaking-point, a pull-back then occurs, followed by a new acceleration of tension to a breaking-point. Luigi is a pressure-cooker waiting to explode its lid.

Monday 17 September I must not forget the thru-line of the character from beginning to end--namely, to find my wife. Tonight I did not find the desperation and intensity of this goal. I disliked the direction Luigi was going this evening. He is too strong and needs to be softened a bit. Reid Gilbert had an interesting idea. He said that Luigi and Giovanni are like Laurel and Hardy. That makes very good sense, and I will try to work on that image. I will attempt to make Luigi more of a Stan Laurel, while retaining the machismo that is so important to Luigi. There are many stock characteristics of Laurel from which I can choose.
Tuesday
25 September  KEY WORD: Laughter
Blow . . . my . . . mind: these three words describe tonight's entrance into intensive character work. The evening began with a typical warmup. Then we entered the world of psychological gestures. My gesture of release developed into a movement sequence which included wrapping my arms around myself as if in a straight-jacket and climaxing in a sudden release of my arms up and out. This gesture led to a walk which was very groin-centered. And slowly, as the process continued, Luigi's movement became very strong and firm; yet loose, hip, and easy. I found a great sense of playfulness and fun in him, especially when he was with his wife. They are both very physical and sexual, but not totally free with their sexuality. There is some tension there, something holding them back, and this can erupt in an argument very quickly. There were moments tonight when I began to feel as though I were actually someone else, visiting a new body and psyche. A sense of confusion also emerged. Not a confusion as an actor, but an inherent confusion in the character, as if he were being pulled by two opposing forces. It felt as though he was covering up much of the time, as if a volcano were brewing inside of him and he was trying to prevent it from erupting. The character really took over when I did Tai-Chi. Luigi found a great joy in this movement routine, and the "system" became the invisible force that he was fighting. During Tai-Chi the fox in the character began to emerge, and he executed the movement with a sly, knowing smile and a shrewd laugh. This is probably the most graceful I have ever done Tai-Chi. It was very flowing, yet
possessed a strong, macho integrity and sense of purpose. I discovered that Luigi likes to dance and romp with his wife and cherishes the time that he has at home. He also has a deep love for his friends and neighbors, Antonia and Giovanni. His job frustrates the hell out of him, and the demands of the system bother him even more. He has a strong commitment to his manhood, probably because he is unsure exactly what this manhood is and where he actually stands inside the system. His values and politics are still very solid, but he seems to have lost touch with himself as a human being. Therefore, he tends to overcompensate or to laugh things off so they do not get too close to him. As we began to work Act II, I was reminded of how many levels there are to these characters and of the incredible concentration needed on stage. The word for Luigi tonight is: LAUGHTER! He laughs a lot in order to deal with things when they come down on him too hard. It is one of his major means of escape and release. He also has a very solid political bottom-line which is in direct opposition with Giovanni's point of view. This is most evident in the "cheerleading debate" between the two. However, their friendship transcends this political opposition. The transition into characterization is a very difficult one, but as things begin to fall into place, it should become much easier. Luigi is very endearing, very sympathetic. I cannot wait to find him. Right now, I am exhausted.

Wednesday 26 September The lengthy characterization work from last night was indescribably helpful in setting in the beginnings
of a character and in reviving that character with the simple use of a psychological gesture. The gesture that developed last night works wonderfully to well-up the physical characteristics and mind-set in a very short time. It is also great fun to do Mao in this new mind-set to really center the character and gain more focus. I found the rehearsal process much easier tonight. After the pain of transition that I experienced last night, a thru-line of character seemed to be developing this evening and choices and ideas came much easier. Some elements of Luigi's spine that I am discovering are a keen sense of humor; a sly, playful game-playing; a nearly constant comic vision of the world around him (he must laugh at this world or he will cry); a passionate political stance that is very well defined (a passive society and his own fears and trepidations confuse him); and a large capacity for love and forgiveness in reference to his family and friends.

Sunday 30 September

Today was a big day for work on the show. It began with a visit to St. Joseph's Cathedral for a 12:30 mass. This was a beautiful, gothic cathedral in downtown Columbus built immediately after the Civil War. We met a very nice priest who allowed us to tour the building. The experience opened me to the religion of the characters and its importance to them (a bottom-line for many), and also how much it can control their lives. The Catholic Faith is very political, with its many rules and regulations for the members to follow. I always find the ceremony of Catholicism fascinating and am amazed by the ritual and the informal formality involved. There were many wonderful people
at the mass who were very interesting character studies.
After church we traveled to the Italian Festival to indulge in the
food and culture of Italy in Columbus. It was a marvelous,
sensual experience and we tasted everything from lasagne, potano,
and sausage sandwiches to Italian sherbet and caroli. Once again,
there was an ocean of character studies here, and I thought that
once or twice I saw someone who displayed many characteristics of
Luigi. It really opened my eyes to the varied and individualized
number of Italian people and helped to destroy any notion of
stereotyping these marvelous human beings. They were all very
friendly, very helpful, and very passionate people. I especially
enjoyed watching a popular Italian game being played called
"Bocci," which is kind of a combination between lawn bowling,
croquet, and horseshoes. And, of course, all of the Italian
singing and dancing was also quite fascinating, especially a young
couple (Luigi and Margherita?) who performed a very passionate
Tango. Their sensuality and fundamental love for food and
indulgence is very important in understanding the seriousness of
the hunger of the characters in We Won't Pay!

I was introduced to yet another character tonight: the
"active observer" onstage throughout the play. I am blocked on
top of the scaffolding to view the action, comment on it, and
interact with the audience as myself (in the mind-set of Luigi).
I also play various small roles as needed. This is very exciting
and is helping me to solidify Luigi's political position and
opinions as I comment on what the other characters say and do. I
have discovered that politically Luigi is akin to Antonia, whereas
Giovanni and Margherita seem to parallel one another politically. I did not get onstage tonight to work as Luigi; however, I did decide to change my first entrance. I need to re-examine why he comes onstage—to find his wife and release this sexual energy received from the train hold-up and also to eat. He is entering to feed and satisfy himself in many ways.

Monday
1 October
Tonight I made many confusing discoveries about a character which I am having a very difficult time locating. After tonight's rehearsal, I painfully discovered that I have a very loose grasp on Luigi—a grasp which I need to tighten very quickly. Yes, he is a bit forced as I had feared. He is much slower intellectually than I had realized—very much unlike me. He is your everyday male slob, a male-chauvinist, and someone who looks up to his older friend, Giovanni. His three major concerns in the opening scene are finding his wife, commenting on the system and his achievement of blocking the railroad-line, and satisfying his hunger. I must re-examine his mentality and physicality in reference to what I have learned tonight from Suzanne's concept of the man.

Wednesday
3 October
I had no idea that I was giving Bob a reason to leave, and that I was making him feel alienated. I never meant to come across so harsh or strong or mean. I always had in mind a kidding, playful fun in that scene. Perhaps in my confusion over everything that was coming at me I reacted too strongly and got pushy. I now see how careful I must be in order to play against
this. In fact, Giovanni and Luigi are like two little kids in a way; although they may tease and taunt one another at times and disagree, this disagreement should never become vicious or an attack of their bottom-lines or vulnerability. The friendship beneath the disagreement must always remain. It is a fundamental given connection between these two men that is never lost.

Friday 12 October  I am very pleased with the direction in which the final scene in Act II is going. Sandra and I are beginning to develop a very strong, consistent relationship between Luigi and Margherita. The climax is playing very well now, though it has changed and shifted somewhat. Luigi’s breakdown over the discovery that he has been tricked with the baby plot is now more of a reversal than the climax I had originally thought it was. He does not release here; rather, his tension is intensified, and his wife and her scheming with Antonia disgust him—they have hit his bottom-line. He is so hurt that he cannot look at his wife, and when she touches him, the pain surges through his body. It is not until Giovanni shows the women the stolen goods that Luigi (and perhaps Margherita) seem to climax in a celebration of love and solidarity. It is here that Luigi releases the guilt, the lies, the revolt, and accepts and understands the women’s cover-up as their own defiance against the system. Their use of a fabricated pregnancy was as necessary as Giovanni’s lies about the casket and lid. At this climax, they are truly "All for one and one for all."
Sunday  
14 October  Luigi is now a true extension of myself—an extension of a part of me I had very rarely touched before—and this is simultaneously very stimulating and frightening. But he has become a part of me that I have grown to love and respect, even though I was hesitant to open the door to him completely. He is such a risk.

Monday  
15 October  Luigi is no longer that external character that I put on during a performance— he has become a soul-mate that radiates from my own personal humanistic philosophy and sensitivity to this play.
Monday
10 September

The process began with a "reacquaintance period" during which we all discussed "What I Did This Summer." Immediately following this, Pam showed us our costume renderings and our partially built costumes, and we were given our rehearsal costumes. These are very exciting and quite unique--free-form, foam sculptures which exaggerate selected body parts. My costume is very "busy"--lots and lots of snaps and three pockets on the leg. The design is based on Italian workers' uniforms. The only foam-sculpturing on my costume is on the hips and thighs which have become very large and prominent. The upper-half of my body remains unaltered, which will enhance my thinness. It is imperative that we have these costumes this early, as they will greatly affect the abundance of movement in the production. There is also a need for rehearsal knee-and-elbow pads. After returning from the costume shop, there was a discussion concerning scheduling for the upcoming week, and general questions about the show. We then entered the meat-and-potatoes phase of this rehearsal: the introduction to some of the warmup techniques used in rehearsal. This began with juggling two objects (balls, plastic fruit, etc.) while dealing with an obstacle course and/or commands given by Suzanne (i.e.: roll, fall, run, jump, etc.). I found this exercise extremely frustrating and discovered how much work I had to do on my dexterity and eye-hand coordination. The ensemble then worked as a group, attempting to create a rhythm of passing objects back and forth--not much success here, either! We then took positions around one member of the ensemble at four corners and passed the objects much like baseball players, again
attempting to create a rhythm within the group—near fiasco again! Each of these exercises experimented with pace, though we did not even come close to approaching the needed tempo/rhythm of performance. This really impressed upon me the amount of work we all need to do on mere technique, and how important a close-knit, close-working, tight ensemble is to the production. But the failure was also very exciting and stimulating, showing the potential for us all and where we needed to go.

Tuesday
11 September I am going to lose more weight doing this show. It is so physical, and this is so good for me. An especially useful exercise today was focusing attention on a physical center radiating from a point on the spine. [See 11 September, CHARACTER NOTES, for more details.] The warm-up/dexterity routine showed a bit of improvement. I found this very frustrating, and the fact I am so tired and unfocused even more frustrating. It was good to set the Tai-Chi routine, even though I discovered that I had been doing a part of it wrong for a long time. (I still believe that I was right!) The read-thru was rather uneventful for me—we never reached my entrance. It was good, however, to once again get a flavor of the show as a whole. It was also quite helpful having Maria, an Italian Teaching Assistant, come to help us speak the Italian words and phrases we are using. She not only made us sound better, but gave us many fascinating insights into what the Italian would or would not say in a given situation. Knowing that she was from Italy, we all asked her many questions and learned a great deal about her
country. It was equally fascinating just watching her and listening to her—the way she moved, how she talked with her hands, the inflection and rhythm of her speech, etc. We are now all experts in Italian profanity!

Wednesday 12 September Today we continued our extensive work on technique. We once again warmed-up with Mao Tse-Tung and Tai-Chi and exercised our dexterity with Suzanne's invented juggling routine. This routine is still extremely frustrating as I learn more and more how clumsy I really am. After warm-ups, we had the privilege to work with two professional jugglers named Barb and Bob. To my utter amazement, they taught all five of us to juggle in less than 45 minutes. Eve and I were the problem children, and the skill came the slowest to us. But by the time the day ended, even we were juggling three balls without too much difficulty. There are some tricks to keep in mind as we practice: (1) The "box-method"—the balls always should be thrown into the two upper corners of an imaginary box in front of you, (2) the second ball should be tossed just after the first ball begins to fall, (3) always try to throw the balls the same height/distance, (4) keep your hands loose and down at your sides—do not try to throw or reach across your body, and (5) do not look at your hands. It is also good to get a consistent rhythm going and to try to retain it. After we all knew how to juggle (however shakily), Bob and Barb taught us various juggling routines that we could do as a group, most of which involved passing or throwing items in different patterns. Just as we were beginning to master
these routines, time forces us to move on, and we were treated to a performance by Bob the Juggler. He was incredibly imaginative and creative with his work, and I especially enjoyed his routine with the three sticks and the ballerina sketch utilizing the mask. Such use of technique really pushed my mind ahead and expanded the limits of my imagination. I applaud his creativity. After watching Bob's performance, we continued reading through the script very slowly. We still did not make it to my entrance.

Thursday
13 September
FILM: Modern Times

NOTES: --Charlie Chaplin (factory worker)
--speed, pace, rhythm extremely fast
--many breaks in patterns/rhythm
--exaggeration of movement, violence
--many actions which are out-of-place (i.e.: filing fingernails on the factory-line)
--the action seems danced/choreographed
--the subject matter is very heavy/serious; the presentation is very light/comic
--much use of material objects, machines
--the unexpected becomes the expected

Today we were very fortunate to view the film Modern Times by Charlie Chaplin. The above notes are a few of the elements of comedy that I extracted from the film. It really is brilliantly executed; the acting and directing are superb. What impressed me the most about the film in relation to We Won't Pay! is the relation between the farce and the subject matter--between what is being communicated on the surface and at the root of the film. Like We Won't Pay!, Modern Times presents a very similar theme: the mechanization of mankind. But Chaplin presents his ideas and
politics in a way that will make us laugh. If he were to throw
his message in our faces, we would turn away. By presenting his
material in this manner, he plants the seed in our minds, a seed
that will grow after we leave the film. It is then that the
politics will come to the surface. It was also quite wonderful to
view Chaplin's impeccable, brilliant comic technique. The
clownish character he has created—the little man stepped on by
the harsh world around him—is very similar to the characters
Luigi and Giovanni. The film helped to give me new insights into
how to play this difficult script by Dario Fo. After viewing the
film and discussing it briefly, we finished the read-thru. Today
we finally got to my scenes and I got a chance to read. I found
it very different reading the script with the other actors as
compared to reading it alone. There are built-in rhythms to many
of the scenes that I had never before noticed. It was also very
nice to have someone off of which to play and react. After seeing
the Chaplin film, it was difficult not to visualize the scenes in
my mind and imagine their potential. It was wonderful to feel
those creative juices flowing again.

Friday
14 September Today began with the warm-up/dexterity
routine, after which the ensemble gathered to edit and up-date the
prologue. It was very nice to have input into these changes—a
chance for the ensemble to really work together. A group mind is
developing very quickly. Once we agreed on the prologue and the
jokes that we thought would work in 1984, we blocked it. This
blocking is more like choreography; there is so much to do,
everything is very precise and quick. I was very surprised tonight to discover the addition of two new characters: (1) the actor, Van; and (2) the performer who is about to assume the character of Luigi. What the play has suddenly become is a very Brechtian performance, which operates on three different levels for the actors: (1) the character, (2) the actor, (3) the person. Each of these three levels must be complete and fleshed out with their own actions and dynamics. The difficult task is that these three levels should never really be obviously distinguishable, but should rather connect into one actor/performer thru-line on the stage. The prologue involves gymnastics, juggling, getting into costume and make-up, singing, dancing, and right now, almost anything else we want to add to it. We must be very careful with the technique, executing it very slowly and carefully at this time. We must be especially careful when doing the gymnastics on the hard concrete floor. We ran the prologue many, many times, and it slowly is beginning to set in. The biggest problem section right now is the vegetable toss routine at the end. We all need to practice how to toss and catch and increase our awareness of the other members of the ensemble. After the prologue, we began to block Act I. However, I am not in the beginning of Act I, so I used this time to practice juggling, to work on the script, and to observe the blocking process. Before we left for the day, we ran the prologue once again, only to learn we had forgotten a great deal and still needed a lot of work on our technique and skills.
Saturday 15 September

Today's rehearsal began in the greenroom with the daily warmup routine. Our friendly Italian T.A., Maria, was here again. Today she taught us all of the Italian songs in the play. She was very thorough and patient, taking the time to pick the tunes out on a piano and sing them for us. It was very helpful to hear the pronunciation of the words and how they fit into the rhythm of the songs. They are actually fairly simplistic; the hardest part of the songs will be learning the Italian words. Maria also translated the songs for us, and it is so nice to know exactly what we are saying, especially in the case of Luigi's song "Bella Ciao." After our songfest was complete, we ran-thru the prologue and modified it a bit. The modification included changing the more dangerous physical/gymnastic sections and working on the characters in this section. What we are all beginning to do is generalize these "performers" at the beginning of the show. The people are becoming broad brush-strokes; and we have not taken the time to fill-in, or even look for, the details of the characters. We have begun to play the action "to clown" during the prologue. We need to look at the characters very closely and ask the questions: "Why am I here?", "Where have I been?", "Where am I going?", What do I want?" Perhaps when we answer these questions, we will begin to play our actions and motivations. As yet, we have not approached this level. We also have the tendency to stereotype these people as whatever we think it is to be Italian. But even this is not done in a serious way, but rather with the underlying objective of "to be funny." In doing this, the prologue borders on burlesque, and all respect for the people we are living is lost. These problems are not our
fault; we are not doing them on purpose. Rather, they are traps which are easily fallen into when working on this type of style. They are very difficult traps from which to free oneself. The easiest way out is to create definite, detailed, well-rounded characters on the stage. After we worked on the prologue, the blocking of Act I continued, but we still did not make it to my entrance. The mind-digging into the script and character continues.

Sunday
16 September  My juggling is getting better and better. It seems that the less I concentrate on it, the better I do. For example, tonight as I sang "Bella Ciao" (which I did not as yet know the words to very well), I noticed that my juggling had improved immensely. I suppose the more organic you make it, the easier it becomes. It helped having Reid there tonight to observe the opening. He gave us pointers which helped make the technique easier and safer. [See CHARACTER NOTES, 16 September, for more details] We finally just made it to my entrance tonight as we continued blocking. We worked on basic blocking patterns and pictures, but we had no time to rework this to begin adding detail or character. I hope I remember the blocking from tonight, since we rushed through it and only did it once. It feels so good to finally be onstage.

Monday
17 September  The warmup went as usual. I am getting back into a healthy mental and creative state now that I am getting more and more settled into my new life for the year.
I seem to be much more relaxed and able to focus and concentrate.
I am having a real problem finding the technique and style of
this type of performing. It is a whole new way of thinking, of
playing objectives, goals, and thru-lines of action. Suzanne
said an important thing tonight. This performance style depends
entirely on ACTION/REACTION: involving very specific timing,
takes, and ease. The work must never look like work; the
technique must go unnoticed—smooth and natural. And it rarely
falls into the realm of realism. We must always be thinking of
the action on a clowning sort of level. Everything is big,
realistically exaggerated, and given the utmost conviction and
commitment. Thinking back to my research this summer, a friend
of mine who is a graduate of the Clown College in Venice,
Florida, gave me similar advice. He said the two main things
to remember about clowning are: (1) play the moment as large as
possible, and (2) commit yourself totally to the moment and to
what you are doing. Another important element to remember is that
"less is more," or selectivity. One should always think simply
and not try to complicate things.

The need to learn my lines and the lyrics to the songs as
soon as possible was glaringly obvious tonight. There is no way
to play fully all of the intensely physical action that this play
demands until my book is out of my hands. (See CHARACTER NOTES,
17 September for more details) I must begin to be very specific
with my beats and avoid running things together and becoming
mushy. The large moves and physical activity come during
transitions and not in the middle of a beat. Also, I still must
avoid thinking literally from the lines and open my mind to
what is happening underneath—subtext!

We spent 1½ hours on the prologue tonight, and this was very helpful. The beats are more complete now and it is feeling less and less forced. It still needs a lot of work, but we are making great strides in smoothing out the technique so we can begin to act and not worry about what we are doing. We must keep in mind the word **RESPECT** during the prologue—respect for Italians, the characters, the politics, the audience, and the play as a whole. We all have a tendency to generalize and play the surface right now, without looking more deeply into the situation.

**Tuesday 18 September**  I am finally beginning to learn the songs—it is very tough! I have "Beila Ciao" down. We need to be off-book for "Addio A Lugano" tomorrow night. The prologue keeps getting better and better. It ran much smoother tonight and the motivations seem to be getting stronger and more concrete. Since we are working through Act I so intensely and slowly, I did not get a chance to work onstage tonight. But that was fine, because it gave me a chance to dig into my script and work on memorizing my lines for Act I. This is necessary, for it is almost impossible to work the Act with book in hand. However, I find it difficult to learn the lines with little onstage rehearsal to which I can connect what I am saying. I seem to be running a vicious circle. It is very useful watching my fellow actors on stage. It gives me a very good idea of the demands of this kind of comic technique, in which realism flies out the window and timing, "takes," and exaggeration seem to be the rule.
It is also a luxury to have Reid present to help teach us and reinforce these techniques. He helped me with some of my more physical routines tonight. I made a decision about how to do the "puppet bit." It involves using a blanket/sheet from the bed to transform me into the two characters of husband and wife. I think this may work nicely. Suzanne expressed her concern and awareness of our frustrations with these new techniques and approaches. Her support was very reassuring. I am beginning to feel the crunch and pressure of school starting, and I cannot wait to get onstage to work.

Wednesday 19 September  

THE FIRST DAY OF SCHOOL!! . . . and did it affect me! I had a hell of a day . . . very hectic, very tense . . . mostly due to my first day of teaching Theatre 100 and other "first day" events. I was so incredibly exhausted at rehearsal that I could hardly make it through warm-ups. But I was not alone—we were all pretty whipped. So I guess it was not too bad that I did not make it onstage for a second night in a row. Once again it was helpful to watch the technique of this type of comedy developing in my fellow actors on the stage. They have really come a long way in these past few days. I am very hungry (if a bit scared) to get on stage myself. I have done about as much as I can do reading the script. My lines are down pretty well, or so I think. I now need to work the lines with the action to make them organic. In this type of show it is very important to work with my fellow actors on timing and action/reaction. I need to get a feel for the set and work in
the environment to open my mind to new techniques and motivations. From the time I was onstage tonight in the prologue, I am beginning to sense the demands of this type of acting style. I am beginning to use the gymnastic work (my forte in the technique world) in my movement on stage. By forcing myself to think and move more and more in this way, it really does change my psychology as an actor. I hope I can translate this into the main action of the play. The process is extremely difficult and tiring, yet very exciting as an entirely new approach to my craft.

Thursday 20 September Avantio Popolo! I finally made it on-stage tonight. And what a good night for it. I was not half as exhausted as I was last night on this, the second day of classes. I was ready--hungry to go on and sick of having my script in front of my face. Yet I found that all of that time offstage with the script and observing rehearsals was helpful. My scene with Bob ran fairly smoothly, and the beats worked without too much difficulty. This final scene of Act I is rather different than the preceding scenes. It is much more philosophical and political in nature, and what Luigi is saying is very important and something in which he totally believes. An important through-line in this scene and the whole act is the incredible hunger of these people--a literal hunger. The elements that hit me the hardest on stage are the amount of energy it takes to perform this play, the intense concentration, the quick pace, and the extreme emotional levels. Although I had ample time to learn the lines, they were still a bit shaky. I found that they
do not really set-in until I am on stage delivering them with the business. It is only then that they even begin to become organic. When the show is really moving and working it is extremely funny. And it only works when the actors are giving 100% (and more) of themselves on stage and are totally committed to all of the elements of their work. I was surprised to discover how much fun it was working onstage creating and discovering. I thought the process would be an overwhelming job. I was happily proved wrong. The evening ended with an energetic singing of "Avantio Popolo" to celebrate the completion of Act I.

Friday 21 September . . . Into Act II! Tonight we added to the warm-up routine. At the end we are doing Tai-Chi twice very slowly in order to concentrate and focus upon our characters. I used any time left to stretch out very slowly. This small amount of time is useful in giving me a chance to ease out of the physical exertion of "speed Mao" into a totally different mind-set of centering. A large chunk of the evening was spent blocking/choreographing the opening of Act II, during which we move the audience into a thrust position. The style here parallels that of the prologue and more and more I am beginning to see from where Suzanne's mind is coming. This little scene-ette demands another transformation--from the character back to the actor/performer, then once again into the character at the drop of a hat (or, as it is now, the toot of a whistle). It will be very nice when all of the technique becomes totally organic and old-hat and we can begin to work on the extremes of characterization so important to the show. The blocking in Act II
is relatively simple, not nearly as complicated as Act I in terms of business. It was almost too simple. I hope the speed we went through it does not cause me to forget some of the blocking. This act seems to rely heavily upon situation. The use of technique is not as evident, and character seems to come together more and become more human. This 12th day straight of rehearsal has been exhausting. It will be so good to have a day off.

Sunday
23 September
Tonight we continued working on the blocking of Act II and perfecting technique. Character keeps trying to creep in as I become more and more familiar with the script and discover more and more beats. It also helps to finally know the action of the play as a whole—not the dramatic action, but the interaction of the characters on the stage. I think the technique in this show is getting quite strong. Each day I feel more physically in tune (in fact, I have not felt this physically tuned—or tired—in a long, long time). I am finding more and more of the quick pace of the show, and some sort of character is beginning to emerge. This person may be totally off-base, but something is happening. The biggest problem for me now is having my book in hand. It is time to learn these lines, and if that process is anything like learning the lines in Act I, it could be very difficult, indeed. But, to my trepidation, we do have to be off-book tomorrow night. Yet it is time! We must be off-book before we get into characterization. And I have been very ready for character work. The technique work is getting a little tedious. I want to dig inside this man and discover
what makes him tick, and focus my mind on this aspect of the production.

Monday 24 September  The evening was not as big a disaster as I had thought it would be. This was our first run-thru off-book and I was up most of last night trying to cram the script into my head: Mission Impossible! Luckily, the run-thru ended at the point in the script where my memorization ended. I have yet to discern why I am having so much trouble with memorization. I suppose it is due to the fact that so much of the show is rooted in technique, and the lines do not drop in until they are delivered simultaneously with the business. The actor’s mind needs to be working on so many things at the same time, and we are rarely saying exactly what we mean. Therefore, subtext is incredibly important to these characters and the actor. I did find the run-thru very useful in reference to this point. It gave me the chance to explore what was going on in the character’s mind in relation to what was happening on stage. Therefore, the experience was an integral step in the memorization process. I also found that somewhere along the line everything I have discovered and learned on the way had set-in. Somewhere I had learned a quick delivery pace which I first thought seemed a little forced, but which tonight I discovered is prerequisite to performing this show. And somewhere I have begun to pick up a feeling for the Italian "persona." It is nice to feel that it is not a stereotypical image. The feeling is one of great physical freedom, including intensely passionate movement and
gesturing. Tonight for the first time, the show began to be fun, which it must be in performance or we will die. Some sections of the show are already quite hilarious. But I still sense the incredible amount of work that needs to be done. We are now at the point of making a major rehearsal shift. It is time to enter the world of characterization—the method world of the play—and this is very exciting. Daily, I keep finding how wonderful Luigi is, and I cannot wait to fall in love with him.

Tuesday
25 September

[See CHARACTER NOTES, 25 September, for entry]

Wednesday
26 September

Tonight's warm-up was very, very short—about ten minutes. And that was good, because we needed every minute tonight to work Act II. Though I was near the end of my mental and physical energy limit, I found tonight very beneficial. The lengthy character work from last night (25 September) was indescribably helpful in setting in the beginnings of a character and in reviving that character with the simple use of a psychological gesture. . . . [See CHARACTER NOTES, 26 September, for more details] Things really began to click during the cheerleading-debate sequence and the section outside of my apartment with the undertaker. The lead-in to the debate and the final scene need to be looked at more closely. The final scene is especially a trouble spot right now. The builds and explosions of climaxes need to be given more attention. I did get a sense of the potentials of this scene and its tragic seriousness tonight. After my climax/emotional breakdown, as I was holding back
Giovanni and we were collapsing to the floor, the tears began to well up and the slight beginnings of something started to stir. This scene really needs to be re-examined for motivations, blocking, lines, pace, and subtext. Tonight felt like stumbling through a forest. The transition into the end of the show is very difficult right now. The style of the production turns on a very thin dime here. At one point it is high comic farce, and a moment later we are into serious tragedy or making a strong political statement of conviction (and this is not as the character, but as the actor). It really is a wonderful feeling of stripping oneself clean in front of the audience. I finally feel ready for a full run-thru, during which I feel, and hope, I now have the knowledge to make a lot of new discoveries about character. If I can get the lines down cold and make the business a bit more organic, I will begin to feel free and comfortable to totally concentrate on character. This should also alleviate much of the frustration and confusion I am feeling now. I am still exhausted and feel like I am getting ill—perhaps it is the sawdust in my lungs.

... Vitamins and Drugs

... I've forgone sleep!

Thursday 27 September Porco Cani! ... What a night!! I learned a lesson tonight: Never go into a rehearsal angry!

Tonight I was angry at myself because I was starting to become ill and did not have the time to truly take care of myself as I should. I was also at the point of absolute mental and physical
exhaustion. But I found the amount of reserve energy we had amazing; the show must go on. A lot of this "ill-feeling" seemed to carry onto the stage tonight. I did not feel angry, but a lot of negative energy seemed to go with me. I felt "off" in almost every scene. After the fun of the night before, tonight was nothing but work. The reason for this is intense frustration, and the frustration is caused by a variety of things. One is overwork and exhaustion, another is the newness of the first quarter. Another is that I am getting ill, and thus, scared.

Still another is the fact that I feel I do not have as much time to spend with my script as I would like. But perhaps my biggest frustration involves the character itself. Tonight I finally faced the fact that, yes, this guy is getting to me. So I finally took the frustration to Suzanne. I felt as though Luigi was becoming too harsh, strong, or forced. I felt as though I were pushing too hard. Suzanne, in her usual perceptive way, put the problem into focus for me. It is two-fold. First, I am used to "playing comedy" and I am fighting between doing that and pulling back from it. I need to concentrate more on merely playing the scene and forget about the comedy. Secondly, the character is very foreign to my "type." He is very masculine/macho, strong, a pig, a factory worker, dirty--in a nutshell, almost everything I am not. I need to keep pushing myself into the character, exploring both his physicality and mentality.

There are many, many physical characteristics of Luigi that I have yet to find or incorporate, such as scratching, grabbing his crotch, wiping his hands on his clothes, hard Italian swearing gestures, etc. Because the character is so distant from me, I
find myself easing into it very slowly, little by little, testing the dangerous waters as I enter them. I need to begin to embrace Luigi rather than shake his hand. According to the notes from Suzanne this evening [See DIRECTOR NOTES, 27 September], my work was not as horrible as I thought it was. However, I still felt like the work was shit, and thought for a moment about becoming an accountant. The frustration and pressure around me became so strong tonight that as I left, I felt like Luigi: a victim who is also shit upon. What I wanted to do was knock a building down with my bare hands--simply to destroy--something to release the knots in my mind and allow me the space to breathe or the vision to see the light at the end of the tunnel.

Friday 28 September Tonight we reblocked the opening before the prologue. It was not working. We are now coming out as ourselves and going through our gymnastic warm-up routine after we clock in. This seems to work much better, and is less confusing to us as actors. So now we only have two characters to worry about--ourselves and who we are playing in the show. Of course, we as actors still must possess the mentality and opinions of the characters, but it saves us the confusion of creating a third, totally different "the actor" persona. After reworking the opening and going through the warm-up routine, Bob, Craig, and I had a "glib rehearsal" with Reid in which we spent over an hour-and-a-half on one-and-a-half scenes. This was a very frustrating process during which we learned that we did not memorize our lines word for word. We kept going back to the
beginning and starting over even if we were only one word off. This did help us set the lines and get over the fear of memorization. It was also good for pace and timing. The beats were still there and time had to be taken for the beats, but we got rid of all of the dead space between them and began to condense them. Unfortunately, much character work had to be sacrificed in order to keep concentration on the lines, but not nearly as much as I thought would have to be sacrificed.

Sunday
30 September

[See CHARACTER NOTES, 30 September, for additional entry]

The start of tonight's rehearsal was no different than any other except that Sandra got sick during warmups due to her over-indulgence at the Italian Festival earlier today. The set is practically completed, and what a joy to have the full "jungle gym" on which to climb and play. It is an exciting, active environment with possibilities that we have only begun to explore and discover. The set really expresses the central action of the play. I was introduced to a new element of the show tonight—that of being an "active observer" of the action when not onstage . . .

[See CHARACTER NOTES, 30 September, for more details]

Monday
1 October

Tonight was a disaster—totally frustrating. Or perhaps it just seemed like a disaster because my character is in a state of transition. Or perhaps the frustration was a remnant of an anxiety-ridden day. Whatever the cause, I was slapped in the face tonight. I made many confusing discoveries about a character which I am having a difficult time locating.
[See CHARACTER NOTES, 1 October, for more details] I must re-examine his mentality and physicality in reference to what I have learned tonight from Suzanne's concept of the man. I need to go back to my script and rework the beats of my various scenes in relation to this new direction of character. And this must be done almost immediately, for I cannot continue to work and develop under this kind of frustration and anxiety. I hope my feelings now are a sign of transition and change, because if there is no change soon I will snap or explode and become an accountant or a bum. I must stop falling into this pit I am in.

**Tuesday 2 October**

My life seems to go in cycles, or seems to be dictated by the days. My day was relatively anxiety-free, and I had a little time to myself; therefore I went into rehearsal refreshed and ready to go. Bob and I started rehearsal one-half hour early for a catch-up/brush-up rehearsal, and we discovered that it was the blocking at the end of Act I that was tripping us up. Examining the beats, we ironed out the problem, and we seem to have found something that works or us both. We began rehearsal tonight with a glib of Act II. [GLIB (def): "ready and fluent, often thoughtlessly or insincerely so."--The Random House Dictionary] Our glib was ready, though not always fluent, and it did help me to get away from thinking too much, though I tried not to sacrifice sincerity. The speed forces you to think quickly and to focus attention and energy, and allows you not to worry about lines or dead space. All those unnecessary pauses and beats seem to go out the window. Due to
the length of the glib, there was no time to work any of the scenes in which I am in Act II, yet I did get a chance to work on some things during the glib that frustrated me last night. I worked on making Luigi more organic, less forced, more natural. I also concentrated on my voice tonight, because my diction is getting very sloppy. I tried to make it cleaner and easier to understand. Major problems still left for me to tackle are the need to listen more intently to everything happening on stage—everything going on around me is very important. I tend to tune out and think about what I am doing as the character too much. I need to keep fleshing out the character, both physically and mentally. This grows each day, but there is much left to discover and add. I still need to refine my stage speech so I am not rushing over and spitting out my lines, but so that everything is understood. I need to keep examining the moment and the physicalization of the character, so that his movement matches his thought pattern and subtext and mounts in intensity as his internal energy increases. I found more of the laughter tonight; it was much more organic. I seem to be on the right track now, but the train needs to speed ahead. Suzanne cut many things tonight which were not working for her (or for me). I am very comfortable with these cuts which include: the juggling in Act II, the cheerleading debate, and moving the set after intermission. I think the show will run much smoother and more consistently without these elements. I have a very positive feeling about the show right now, and if we all pull together and keep working our butts off, we should be ready to open in two weeks.
Thursday
4 October

TRANSITIONS: This was my MCB (Major Creative Breakthrough) for the day, a mutual MCB discovered by Suzanne and me from an exercise I did in acting class. This is a big trouble spot for me right now on which I must work. My mind works faster than my beat process and I run over many transitions. When I am unsure of a transition, I will simply change focus, barrel ahead into the next beat, and let my new strategy develop out of my new focus. I must take time to climax the beat, react to my win or loss, choose a new strategy, and then enter into the next beat. This does not have to take a long time, but can be done in a split second. I need to give more attention to my shifting thought patterns and subtext. With my frustration and "illness" thus defined, I was ready to go into rehearsal tonight with a renewed energy. My problem was not solved, but at least it was diagnosed and medicine was prescribed for a recovery. I felt much better as we worked through the end of Act II. I tried to focus my attention more on subtext, motivation, situation, my fellow actors, and the transitions in and out of beats. Though this was not always totally successful, I did see myself making slow progress toward getting a grasp on these illusive animals called beats and transitions. For the first time in a long while, the run-thru of Act I became fun (it was good to have an audience--I seem to be on top of things more when a group of people are watching me). Somewhere along the line, due to my mounting frustrations, I had developed a fear of my scene in this Act, and I tended to rush through it without thinking completely. But tonight, after I eased into the scene,
it began to work again for me. I was really playing the beats and was comfortable with my responses and motivations. So I now feel I am on the right track once again. If I can keep moving in this direction and keep my concentration on the beats, motivations, and character choices I made, then things should begin to develop nicely. Do not forget that "FULL LUNCHBOX" for the next rehearsal!

Friday 5 October  An odd thing is happening. I am beginning to notice a pattern in my rehearsal process of every play I have ever done. [MCB!!!] It seems that I always go through an intense period of frustration where nothing seems to gel, feel right, or fit together, during which I inevitably question myself as an actor and consider becoming an accountant. Then after this crisis peaks, everything begins to come together, my mind relaxes and opens up to new ideas, and creativity flows again. Tonight it finally hit me when this relaxation of the mind occurs. It does not happen until I begin to feel totally confident with all of the technical aspects of a role, such as memorizing lines, tricky business, blocking, new movement styles, dancing, singing, etc. When I feel I have mastered the technique, I then begin to ease into a role and really begin to play things onstage and "come out of myself." Transitions and beats become easier and more clear, I do not push as much, subtext becomes stronger and more concrete, and I become confident enough to take risks and try out new ideas. This never hit me until tonight, when I found myself becoming more and more comfortable with the character
onstage. I see myself coming slowly out of about a week-and-a-half period of intense frustration, and the storm is now subsiding. Looking back, this pattern is strongly evident to varying degrees of severity, in every role I have played. Now that I have come to this realization, I think I should discuss it with Suzanne to perhaps ascertain some reasons why this occurs. So on the whole, I felt good about the direction my work was going tonight. I have many problem areas on which I still need to work, but now I can at least figure out for myself what these are. The intellectual, analytical work on the character is complete, but I can never seem to really integrate this work onto the stage until I get through that frustration period. I hope I am pretty well over this now and can begin to make all of my work organic and effective onstage for the character, the other actors, and the show as a whole.

Sunday 7 October Tonight was our first run-thru with the addition of the onstage stagehands. It was good to get a sense of these extra characters on stage, of the way they worked into the action, and of the flow and movement of the show as a whole. Tonight I was working on relaxation on stage and the addition of new choices. I do not know how well this worked. I did feel more relaxed on stage, but this seemed to throw me off. Things did not click for me and I felt slow (probably because I was acting too fast prior to this evening). Some of my new choices did and did not work. But I must have been doing something right, for Suzanne said my work was good and consistent for the first time. However, I still felt internally that my timing and focus
were off, and I was rather dissatisfied with my work. But as each day goes by, I am beginning to feel more and more comfortable with Luigi, and I discover something new about him each day which is encouraging. It helps to keep going back to the script and to look very closely at the beats for different interpretations and elements I had missed. I also discovered tonight how very important the ensemble is to this production. When all of our energies are working as one and there is a feeling of solidarity, the show seems to fly. But when just one person is off, it throws the whole show out of whack. We all need to help and support one another. Although this show is not cancer research, it is a team effort!

Monday 8 October

The analysis, the homework, the exercises in acting class must have paid-off ... Suzanne was very pleased with the work tonight. In her words, "We have reached the summit of actions and objectives." She could see them tonight. However, I am still not fully satisfied with my work onstage, which is all for the best, for if I were pleased I might be tempted to sit back and take a breather ... no way! I definitely need the time to look over the script thoroughly once again to brush up on lines (a big problem still) and to work out trouble spots, such as the puppet bit and the undertaker scene. It was very useful to learn about "paralanguage" today in acting class. This is a specific, one-beat psychological gesture (either physical or verbal) which is
a direct organic extension of subtext. This is a great tool with which to work toward specificity and variety of character movement. It is also good for comedic effect when used in patterns of three—the third time becomes the payoff. I am still making strides in loosening up and relaxing onstage and finding more and more times to play with or off the audience and the new stage crew. The scene in which we move the sacks in Act II was especially fun tonight as I played off of the stagehands. The best thing I can do for myself now is to take a lengthy block of time and dig into the script in order to make sure I have a very clear understanding of what is going on and of my objectives at all times . . . and, of course, LINES, LINES, LINES!

Tuesday
9 October  
Thank God!! . . . I finally had a rehearsal I felt good about . . . how exciting! I had the luxury of time today to really think through some of the elements of the script, and that gave an amazing boost to my confidence level on stage. I took the risk to try new things and really commit to them. My concentration was probably the best it has ever been, and the lines were much more solid tonight. This really taught me the lesson of how very important it is to review and strengthen objectives in a production. The process never stops; there is always room for improvement even after the curtain rises and the play opens. I am not sure how much the glib of the final scene in Act II helped me. My problem was more internal and personal. It was a matter of disciplining myself to commit totally to what and why I was playing and to a focused, centered concentration
at all times. This is very difficult in this show, because I am working on so many different levels simultaneously. But I feel as though I am finally beginning to let myself work on these different levels and flip back and forth between them. This is a very risky thing for an actor to do, for it really leaves one wide open—one is totally exposed. But I am beginning to sense the audience and how important it is to play off of them. But this demands working on three different levels at once, and that is tough. It is kind of like teaching Theatre 100. I thought that Bob and I were working together tonight better than we ever had. And this is very important. We must have a strong sense of closeness, both as actors and as characters, if our scenes together are to really take-off. I found the show fun, exciting, and emotionally moving tonight. And it must become all of these things before we open or my work will look like work to the audience. The closing of the show especially hit me in the gut this evening. For the first time, everything seemed to come together, and I experienced a great rush of pride, joy, hope, and celebration for humanity. The words and the statement became a very personal thing to me. I think I have finally found a way to connect to this show, a show that has eluded me up until now. I have been looking for a political connection to the show, but since I am 99% non-political, this has been very difficult to find. Where the show touches me and affects me very deeply is on a purely humanistic level. The connection is one of philosophy, not politics. I am once again very, very excited rather than being very, very scared—and what a great feeling!
Wednesday
10 October
I was so exhausted after this evening that I am writing this the evening after (11 October). It was an incredibly taxing day—no breaks, no food, high pressure. I have never felt such an extreme of exhaustion or such an absolute zero-level of energy. Therefore, my performance felt very off. Concentration was at a minimum and I do not know from where I pulled the energy. But I was not alone—the whole ensemble was beat! Even so, we managed to cut a lot of time off of the play, so the timing must have been right on. I also found myself "performing" for friends in the audience—a habit or which I could kick myself. I know the work has been done and the characterization is there, but it is very difficult to execute when I feel so dead. I also need to relax into it more in order to give myself time to think on stage. I am still forcing and pushing the character and rushing through many things. A priority right now is SLEEP. I am surprised that I am not sick with so many bugs hopping around the department.

Thursday
11 October
1st TECH WITH COSTUMES

I thought tonight went very well—very smooth for a tech. My energy level was back up again. I had re-energized. The relaxation process is continuing steadily, and I am nearing the point of comfortability. This is my major concern right now, for it seems the more I can relax into the role and ease up my thinking process, the more creative I become onstage. My concentration on the business at hand also becomes more finely tuned and highly
focused. There are still moments of uncertainty for me onstage, and it is in these places that I tense up and barrel my way through to get the moment out of the way. It is these moments that need special attention now. I am also beginning to like Luigi more and more each day as he becomes increasingly organic to me. This is extremely important to me, because if I am uncomfortable with the character, if he is not a total part of me, the audience will never believe what I am doing on stage. His movement is becoming more concrete, his value system is solidifying quickly, character gestures are falling into place, and I have finally discovered a laugh that I feel belongs to this character. The costumes are great fun in which to work. As soon as I put mine on, it dictates a certain way to move around the environment, and this affects me psychologically also. Of course, working in these costumes is like performing in a sauna, and I am drenched by the time the show is over. With all of this sweating going on, I must be very careful about my health. Above all right now, I must give my attention to those seconds onstage when I lose the thru-line of the character and become lost. I need to relocate those moments.

Friday 12 October 2nd TECH

I felt very good about tonight's rehearsal, during which we ran the second Act twice. I am fighting some kind of bug right now, so I left school early today to rest. I am very glad I did this, because mentally and physically, my well-being was demanding it. I have discovered that I must have some time in the day to breathe
and rest my mind and body in order to function at full capacity in this show. It demands 100% energy. Tonight I continued working for total relaxation and concentration on the stage, and these elements once again improved greatly. I am also working to expand my physicalization of the character. I find that the more I relax, the freer my body and mind become to make physical choices appropriate for Luigi. I was very pleased with the direction the final scene in Act II is going. [For more details, see CHARACTER NOTES, 12 October]

Saturday 13 October This was a full day. It was good to get an idea of what it will be like to do two shows back to back before we go into a performance day of a matinee and an evening show. The two run-thrus went extremely well, at least after we all woke-up--9:00 is a bit early. Luigi is really beginning to set in now, and he is beginning to feel organic to me. Today I continued to work on extending character movement and making it organic. I also worked at sharpening my work. The work is there, but it tends to fly around in generality at times. I need to make some of it much more specific. Today showed me the importance of warm-up. The second run-thru of the show was much better than the first, especially in reference to pace and energy. This was probably due to the early morning rehearsal time and the lack of sleep the actors received the night before. By the time we got to the second run-thru, we had all warmed-up and the show was moving much better with increased energy. This show must move or it will die, and during the second run-thru it did
move. It was much sharper and the concentration seemed to be there every moment. The show still has some technical problems, but as an ensemble we have learned to adapt and improvise our way through whatever happens onstage. This is a wonderful element of this show: nothing is ever the same. Within the defined framework and structure of the play itself, we have a lovely freedom to experiment and play the moment as it happens, without relying on any set given pattern of execution. This keeps the show fresh for the actors and the audience and keeps our minds alert to anything that may happen onstage. The show really has become fun again, although it is still a lot of work, and each evening is an exciting new experience.

Sunday 14 October 1st DRESS

With the exception of two hours, I slept all day today. I was energized for tonight's performance. It is amazing what a little recharging can do for you. I have my health again and with it an increased concentration and awareness of character and action. I am beginning to really love and respect this show and my character in a way I have never felt before. The more organic it becomes, the more my personal commitment to it grows. Although I am very non-political, I have become enveloped in the humanistic philosophy of the play, and it is this statement that speaks very strongly to one of my major bottom-lines. The end of this show is an experience I have very rarely felt--it goes beyond the limits of acting into the realm of a totally organic, highly personal statement of unity, solidarity, and love for mankind.
It is that movement from acting to being that defies verbalizing or intellectualizing. Luigi is now a true extension of myself--an extension of a part of me that I had very rarely touched before--and this is simultaneously very stimulating and frightening. But he has become a part of me I have grown to love and respect, even though I was hesitant to open the door to him completely. He is such a risk.

After rehearsal tonight, the ensemble had the luxury of gathering together for a late night breakfast at Suzanne's house. What occurred was a much needed release for us all as we indulged in food, wonderful conversation, and unbridled laughter as we discussed each of our individual journeys through the process. Our imitations of the various problems and idiosyncrasies of one another demonstrated a great love and respect for all of the hard work each of us had contributed to the whole. The evening climaxed when Ed Murray was defined as an "amoeba-human-being."

Monday 15 October

FINAL DRESS

This is it, gang! Tonight's run was not as good as last night's, but it was still fine. I had a full day today and did not feel as rested as I did last night, but many things still fell into place. This being my last shot before audiences begin filling the theatre, I made a few observations about where my work has progressed. I feel a freedom with this show like I have felt with no other--a disciplined feeling to keep extending my work as performances continue. I feel very confident with my work; it has solidified to the point where I feel fairly certain of
every beat onstage and confident to adjust to any changes that may occur. (By the way, my understanding of beats, transitions, and comic technique has improved 200% during the rehearsal process.) I have become extremely committed to this play and what it says. The confrontation of the ending moves my very soul. Luigi is no longer that external character that I put on during a performance—he has become a soul-mate that radiates from my own personal philosophy and sensitivity to this play. And most importantly, the work has become fun. The ensemble has become an integral part of my life right now, and although this is the hardest work (and riskiest) that I have ever done onstage, it has turned out to be the most enjoyable and personally satisfying. I have grown immensely in all aspects of my theatrical experience. And all of this is quite scary. I have no idea what to expect tomorrow night. Will we be heckled? . . . jeered? . . . applauded? Will people walk-out? . . . participate? . . . enjoy? Whatever happens, I have learned what it means to take a risk, and I will conduct myself in the most professional and disciplined manner possible as I celebrate this play and the struggles that went into its completion. I can only hope that our work will affect the audience half as much as it has affected me. . . . . . . ON TO OPENING NIGHT! AVANTIO POPOLI!!!
the line. But with this fear came an overflowing energy (perhaps too much) and a keen concentration and sense of character and the world of the play. With few exceptions (i.e.: choking on oatmeal/dog-food, missed timing, etc.), the show came off without a hitch. Luigi flew tonight and I flew with him—I have never before felt so secure about my work. The audience was typically zealous for an opening night "theatre-crowd." But they were not overly supportive. I think we made them sit up and take notice for once and think about the play instead of their friends who happened to be in it. The end of the show threw them (and me) against a wall. I have never before felt so odd after the opening night of a show. Firstly, although the audience's applause was resoundingly persistent after the curtain call, only for a split second did my ego say, "Let's take another bow." Instead, I ran to the greenroom. Secondly, I did not want to go through the traditional ritual of greeting all of my friends after the show to listen to all of their congratulations and surface patter. I wanted time to myself or with my fellow artists to come down, or better still, to figure out where I was. And that place was in the clouds. The experience of standing emotionally spent and naked in front of an audience as you confront them with a 100% conviction and commitment to a personal bottom-line was devastating to me. It took me all night to come down from this. Comments from people who saw the show were also different than in the past. Many people were speechless; others did not know how to verbalize their perceptions; some had very strong feelings pro or con. I was still flying in those mysterious clouds. I had some wonderful conversation at the Melman's Party which
started the synthesis of this whole unique process for me. I
still am not quite sure where I am at, but I do know that some
kind of change is taking place—a paradigm shift, perhaps? This
is a very holistic, total change affecting my entire being and
every aspect of it—from my art to my value system. I feel as
though I have been given a new eyeglass prescription, and I am
just beginning to adjust to a new clarity of focus. It is a
completely unique sensation—exhilarating, frightening, comforting.
I hope that someday I will be able to look back and verbalize
exactly what is happening. The nicest comment I received tonight
(from more than one person) is that I have escaped the limitations
of my type completely. They did not see me onstage at all, but
rather, they perceived a very real character, another person,
and an actor who has finally approached that elusive neutrality.
No comment could be more pleasing to me at this point in my
artistic growth, for that neutrality was one of my major goals
as I worked through this process (though I may not have always
consciously known this). It only seems right that this
experience, my most growing time at OSU, should serve as my Thesis
Role. I ended the evening falling into dreams about these growing
new perspectives in my life. I awoke with a smile.
Wednesday
12 September
NOTES ON THE READ-THRU
--Play the strategies and goals pure and strong
--The characters want simple things
--Very definite beat analysis for farce
--Need to think about voices; no accents; neutralize voices and warm them up
--Look for transitions and changes of focus
--"Turning-on-a-coin/dime": a definite, sharp shift of goal/direction

Thursday
13 September
--Fight the literalness of the lines
  *play the action underneath, not the line
  *lines are coverups for actions
--Do a thorough beat analysis; very Brechtian, multi-leveled (character/actor/person)
--"I AM AN INNOCENT VICTIM"
--We are at a primary need level on Maslow's Hierarchy.

Saturday
15 September
--Do not play "to clown"; play strong actions/motivations of the character: "Why am I here?" . . . "Where have I been?"
  . . . "Where am I going?". Create a definite character
--Do not stereotype "the Italian"; it then becomes too burlesque
--Do not try to be funny, just be
--"Why is it so hard to let go and just be something or do something?" . . . VDA
Monday 24 September

--Character Image: CHEVY CHASE

--"EVERYONE IS A VICTIM"

--The rain in Act II = we are being shit on

--"I LOVE THE AUDIENCE AND THEY LOVE ME AND I LOVE TO PERFORM"

--No negative choices

--Pace is the technique, not the means of performance

--Luigi is slick, cool

--Incorporate the Italian cussing, make it organic

--This is the reality of these characters, play it as realism; the abnormal givens are established, now make them real

--We are now ready for the character analysis; shoot for consistency

--Keep thinking gymnastics

--Welcome to the territory!

--Fall in love with Luigi

Thursday 27 September 1st REAL RUN-THRU

--Rework the mannequin bit, make it a distraction

--The opening is being cut and reworked into an actors' warmup (Tai-Chi)

--When you come in as actors, you can not have any negative energy; no dislike for anything or anyone; positive energy towards what you want to accomplish

--Be kind to people with whom you are onstage; DO NOT MANHANDLE!

--Do not fuss; clean, quick beats; do it and get it over with

--Shouting is not the essence of emotion; look to choices available besides loud vocalization to show moments of high emotion
--LAUGHTER

--Harder cussing gestures (hit yourself)

--Do not make the first scene an angry scene

--Develop the argument in the first scene

--Search out food to eat, you are a human garbage can; smell/look in cupboards; there is a build to "can chopped ham"

--Look at the passionate Italian in Luigi

--Play around with the business of exiting to go to the hospital

--Do not stand with open palms and closed eyes

--Sit down and write out the story: question the givens

--There are many silent beats (with takes) that you have not found

--Really see things when you look out of the window

--Do not take the work in too far, share it!

--Make beats specific and complete

--Make your decisions onstage; let the audience see them

--Find a way off of the scaffolding before your cross to the truck

--"Colioni" is an ugly word

--Motivate going in and out of the cheerleading bit; you are trying to affect each other

--Laugh at the idea of carrying Giovanni in the casket

--Some kind of take with Margherita is needed when Giovanni yells in the hall about the casket (kiss her, dip her?)

--The girls in the bathroom are a threat

--Realize that Antonia is carrying your baby; transfer of emotion to her

--Do not "cluster-fuck" around the casket

--Listen to Eve after the climax; do not bury yourself in Bob

--COME TO REHEARSAL WITH A FULL LUNCHBOX
Thursday
4 October
1st RUN-THRU AFTER WORKING REHEARSALS

--Do not let the pace control you; have confidance in the
  lines; do not work the pace

--My mind seems to move too fast
--Control

--Play actions all of the time: what do I want? . . . from whom?
  . . . why?

--Policeman lines: do not forget them!

--Focus on Giovanni in last scene; how we affect one another,
  strategies, etc.

--React to the heat of the soup

--Take the dishtowel with you before the puppet bit

--Work weld/rap rhythm better; slow it down, physicalize it
  (i.e.: Fred Astaire)

--Make final business organic

--Keep that actor track, a sense of improvisation

Friday
5 October
ACT II

--Look for detail over the weekend; it is getting sloppy

--Practice hitting Bob with the sack from the scaffolding

--Give bags more weight when you pick them up

--More fear of the Lieutenant when he comes in: "What we're
  doing is we're heaving sacks . . ."

--Motivation into "three day week", strategy

--Play with audience more after you exit with the sacks

--Play off of each other more

--Transition into Undertaker Scene slow, most of the transitions
  are slow in this scene
--Cue pickup in Undertaker Scene slow
--Look over "I hope I don't die laughing" for different motivations

--DOVETAILING
--Good to come in as undertaker in last scene
--We all missed the Father saying, "... about to be evicted." The beat was lost.
--The bit in which you walk Giovanni back into the play was slow
--It is Christmas when the bags are revealed; find the climax there with Sandra

Sunday
7 October

--Relate to the stagehands
--Think about *Paralanguage*
--fill in pregnant pauses; help each other out
--Relate and connect to each other
--LISTEN: talk to people, affect people
--"No. I thought it all on my own": end the direction of that conversation
--Cut the improvisational beat into the puppet business, make it quick
--The line is just "... 24 hours," not "... 24 hours a day"
--Play every thought, do not rush them together
--Need an exchange with Bob when the undertaker says, "... kids in a canoe"
--Tie the chain together to lock the door
--Make it to Eve by the time she says, "Quit crowding my space"
--Relate to stagehands on "people like us" at the end of the play
--Turn on a dime on "... wiped up my wife's water?"
Monday
8 October

---There was an energy drop/loss of control in the last scene
---Re-examine the OBJECTIVE in the Undertaker scene

ACTOR/PROCESS NOTES (cont'd) -56-

focused. There are still moments of uncertainty for me onstage, and it is in these places that I tense up and barrel my way through to get the moment out of the way. It is these moments that need special attention now. I am also beginning to like Luigi more and more each day as he becomes increasingly organic to me. This is extremely important to me, because if I am uncomfortable with the character, if he is not a total part of me, the audience will never believe what I am doing on stage. His movement is becoming more concrete, his value system is solidifying quickly, character gestures are falling into place, and I have finally discovered a laugh that I feel belongs to this character. The costumes are great fun in which to work. As soon as I put mine on, it dictates a certain way to move around the environment, and this affects me psychologically also. Of course, working in these costumes is like performing in a sauna, and I am drenched by the time the show is over. With all of this sweating going on, I must be very careful about my health. Above all right now, I must give my attention to those seconds onstage when I lose the thru-line of the character and become lost. I need tc relocate those moments.

Friday
12 October

2nd TECH

I felt very good about tonight's rehearsal, during which we ran...
--The props have to be real for you. Do not comment on them.

--DO NOT LAUGH ONSTAGE: Fight it and control the audience.

--Do not tie your keys to the costume; no pause after
". . . do you know where my wife is?", do not give Bob a
chance to answer you.

--Aim when throwing the bags tonight sucked.

--Cleaner drop-out in the Undertaker Scene (energy shift).

**Wednesday**
**10 October**

**RUN-THRU**

--Keep listening.

--Establish a rhythm for welding that will be the same every
night.

--The rabbit heads will upstage you; time transitions in for
the laughter.

--Practice hitting Bob with the sack.

--Your voices must cover the "All-American Scene Machines".

--Do not give sacks to the stagehands!

--We are really in focus atop the scaffolding during the "dark"
scene; the energy of watching must be strong here.

--It was much better to play happy about Margherita stealing.

--Rethink the beats around seeing the Lieutenant in the wardrobe
and the "yoga effect" sequence.

--Do not anticipate stopping Giovanni from killing Antonia.

--Make the audience look out of the window at the end.

--No sentimentality at the end.
Friday
12 October

--The Lieutenant-take at the wardrobe should be to the whole audience
--The nose gesture works well
--There is a good relationship with Margherita developing
--Get the wig back on in one gesture in the Undertaker Scene
--In your Act I scene, take the costume piece off immediately
--Play the rain more in the opening scene of Act II
--Good embarrassment over sexuality: "She can't have babies anyway . . ."
--Play sack scene to all sides of the audience
--Control sugar more

Saturday
13 October

1st TECH RUN

--Faster break out of character in the Undertaker scene; do not use the wigs to do it
--Later entrance with the casket into the last scene
--Play with the doors on the wardrobe; make sure they open when you hit them
--On "You've finally caught on," there should be no break in the action; throw wig to the center of the stage in anger and defiance
--It is a Christmas celebration when the sacks are exposed at the end

Monday
15 October

FINAL DRESS

--HAVE FUN: NO PHONE HOME: do not set things
--Confrontation: the audience will react weird!

--Do not push the work; feel out every audience anew: if you push, you kill
*the audience is your friend, not your enemy
*they are workers, too--solidarity

--Get into the welding rhythm more (with feet, hands, etc.)

--Control the rabbit heads

--Dig into Giovanni's ass when you grab him

--Play with the costume piece that protects your head from the rain

--7:15 is your time onstage to check props, run scenes, warmup, etc.

--Do not anticipate the Undertaker scene

--Good take when you saw the Lieutenant inside the wardrobe

--If the undertaker hat lands on the scaffolding, fetch it

--HOLD CONCENTRATION DURING THE RUN

--HAVE A GOOD SHOW!!!
CONCLUSION
CONCLUSION

Now that the journey has ended and nearly six months have elapsed, I am able to re-view my excursion through *We Won't Pay!* with a renewed objectivity. I found it very useful to have this filter of time through which to see my experiences with this show more clearly, to examine the effects of these experiences on me as an actor, and to look at my growth both personally and professionally. The entire experience of this project was, and continues to be, one of great growth and change.

When looking back on my work in *We Won't Pay!* I am reluctant to label it as success or failure, as good or bad. I find these terms very relative, and in the case of this one, specific project, to what should I relate the results? In relation to past acting experiences, I would label this project very successful--my commitment and growth were very strong indeed. However, in relation to my potential, I may label the experience quite differently. But then, who is to measure this elusive potential? My estimation of this potential may be quite different than the next person's estimation. Therefore, I look at the work merely as work completed, which is quite different than work undone. I believe that this is the most positive way to look at a work of interpretation without getting into those damaging superlatives of good, better, best.

Reviewing my work in *We Won't Pay!* (or my work in general), I find that the process becomes more important than the product. In the world of acting, the product is the process--a good product will continue to grow and develop with every performance.
On 21 March 1985, at the end of Winter Quarter of that year, I wrote an essay discussing this concept of process, an essay I would like to include here. I believe it relates directly to this project, for many of the thoughts concerning my process and growth as an actor came directly from my work in We Won't Pay!. The essay is entitled:

**PROCESS IN THE PARK WITH VAN**

PROCESS: it seems that the more I continue to grow and develop in my craft, the more elusive this tangible intangible becomes. I do not believe I can, or should, discuss my process as I would discuss the muscles of the throat or a ham-and-cheese sandwich. My personal process seems to change daily—if not daily, then at least for every different role, different show, different director, etc., that I encounter. An actor should always avoid making his process absolute or stagnant. Rather, it should be adaptable, open to change and growth, or it will become a restriction rather than a useful tool. This is not to negate the foundation that should support the structure of this process.

I feel I have built this foundation, and that it is relatively firm: when approaching a role, I read the script endlessly to extract all pertinent information. I choose a beginning action/dynamic system on which to focus and extend my imagination (though this may change again and again as I move on), I beat out the script, I discover and incorporate givens, I research any important information (as time and resources permit), I attempt to master any and all requirements of technique, and so on. These are what I call the "tangibles" of the acting process—all those techniques taught in acting classes which help lead one into a script and a role. Though I said that this foundation is firm, it is far
from solid. Because I began my study and application of these techniques less than two years ago, I still find the concept of beats rather abstract and confusing. I am often unsure about exactly what to look for when beating out a script and am still uncertain about the difference between director beats and actor beats. I am hoping that this blur will begin to come into focus the more I continue my work and exploration on this part of my craft.

Personally, I feel the intangibles of the process are more important than the tangibles. Instead of addressing the question, "What is my process?", I will rather answer the question, "Where am I at this point in my development of that process?", because this seems to be more telling at this time. After "reviewing the situation" (including my reps, auditions, work in acting studio, etc.), I came to a massive revelation about my work as an actor... a major MCB. The newest wall that I have to knock down (a "Great Wall of China") is one I have always known in the back of my mind, but one which I have never articulated, or rather have refused to acknowledge. That wall is one of great fear and insecurity. Looking at the whole of my life, inferiority and introversion seem to have been growing like cancer since day one of my existence. I will not go into the details of my development, but somewhere along the line someone (perhaps myself) convinced me that I had no talent save my mind and intellect, and that I would be better off with my mouth shut and with my opinions and ideas kept to myself. What has developed is a war between the side of me that believes the above statement and the persona that constantly fights such a statement.

The result is an actor who is very frightened and nervous whenever he must do what he must do: ACT. I become very afraid of proving those statements that tell me I am more or less untalented/uninteresting, for this would negate nearly a lifetime of work toward a career.
And this creates a lack of trust on my part. It is not that I do not trust the material, but rather that I do not trust my work as an artist. Therefore, I force energy, I add layer upon layer, I over-ice a simple, delicious cupcake. Also, I still do not trust that time-worn phrase that I have heard a thousand times: "Less is more."

This fear has really brought itself to the surface during the many auditions I have attended this year. I believe that it has been these auditions that have helped to force me to finally look head-on at this wall, for it began to destroy me as an actor. I slowly began to see that when I let go, embrace my work and the theatre, and love the art in me and myself in the art, that I give the best auditions and the best of myself. Until I let go of this fear and learn to celebrate myself for what I am, until I learn to realize my talent and trust it, I will never be able to fly as an artist to my highest potential.

I have noticed another problem in my acting process from my work in We Won't Pay!. When working on a role, there is a breaking-point in the process much like a break in a singer's voice. It is not until I reach that break that I seem to move into that falsetto of artistic freedom. I hold onto all of the technical aspects of the rehearsal process until I feel confident enough with them to let them go. These technical elements include: lines, dancing, singing, voice work, movement, business, etc. I feel as though real character growth, choices, creative exploration in general does not occur until this breaking-point, which may not happen until very late in the rehearsal process. Therefore, with few exceptions. I have always become very frustrated toward the middle of the process, and I feel as though nothing is happening and I am going nowhere. I will then begin to fly and really hook into character and beats. Before We Won't Pay!, I attributed this take-off point to the frustration, which would force me into a do-or-die
situation. I have recently come to synthesize my past experience and realize that this breaking-point consistently occurs when I feel confident enough to let go of the technical aspects of the production which I mentioned above. And, of course, how can I take-off and fly when my wings are tied to the ground? I am not sure whether or not this is really a problem, or if it is, how to work to correct it. But it is a reoccurring pattern I have noticed in my work and one which I feel deserves attention of some kind.

In the end, I think that everything I have been saying, that all the walls through which I am breaking, can be neatly wrapped up in the following lines from the first production that I ever saw on Broadway--Sunday in the Park With George . . .

I chose, and my world was shaken--
So what?
The choice may have been mistaken,
The choosing was not.
You have to move on!

####

Getting back to We Won't Pay!, I am tempted to call my work "the best thing I have ever done," but I believe such spontaneous praise ends a day, a week, or even a month after the show opens. Once again, such praise borders on the edge of that dangerous "theory of relativity" that I discussed earlier. Let me just say that I am very proud of my work in We Won't Pay!. The project pushed me up against many walls, some of which I overcame and some at which I am still chiseling away. The process was very difficult, very frustrating, and at times, very painful: I shed my share of the proverbial blood, sweat, and tears. But through it all, glimmers of hope and moments of joy kept my spirits alive.
Yet, to quote Sigmund Freud in Don Nigro's *The Dark Sonnets of the Lady*, "There is no growth without suffering . . . I suffer.
And I have suffered . . . I have grown . . . I have learned.
As an evaluative summary of my acting excursion, I shall elaborate upon the highlights of this process of growth.

From the outset, *We Won't Pay!* became a test of endurance.
Four weeks was a short time to work on a play which had received few productions in this country and for which the director and the actors were trying to create a new performance style.
Due to this compressed rehearsal period and the exhaustive physicality of the performance style chosen, I pushed my mind and body to limits I had never before experienced. I was amazed that for a month I slept about four hours a night, ate very sporadically, worked constantly, and lived to write about it.
Before the *We Won't Pay!* experience, I never thought such exertion was humanly possible. It was helpful having a director who pushed so hard and whose batteries never seemed to run low.

What I learned from such an endurance test was the need for a strong, highly personal priority system. In order to get everything done that I needed to do in the amount of time I had to do it, I had to formulate a system of what was most important to me. And no one could do this for me; I had to do it myself. What was important to me may not have been important to someone else. This system kept me sane and somewhat organized. It is a system that I continue to use, although the list of priorities changes as each new major project enters into my life. It was also important for me to learn to trust my priority choices and to commit to them 100%. I found that it was easy to feel guilty
about my priorities because someone else was living under a
different system. I had not realized yet that each system of
priorities is tailored to a person like a suit is tailored to
a man's body--every suit does not fit every person.

The role in which I was cast forced me to move away from
myself as an artist. I did not realize how much of a challenge
this was until I got into the rehearsal process and began to
try on the character like I would try on a pair of shoes--it
did not fit! The problem was not the character, it was the feet:
the actor. I needed to chisel away the corns, the bunions, and
the calluses and become a foot again. In other words, I could
only begin to fit into Luigi if I approached and touched
neutrality. This was a very difficult, frustrating process,
but I believe that I was fairly successful in my attempt. I
feel that I reached something in my work that I had never
experienced before. The only thing which I am uncertain about
has to do with that potential that I discussed earlier. I know
how far I did come, but I am unsure of how much farther I could
have gone. Was that my limit as an actor at that time and place,
or could I have extended my wings and flown further? Of course,
I am never totally satisfied with my work; if I were ever
completely satisfied, then the work might stop. But I was happy
with where the work had come, wherever that may have been on
the scale of potential.

One problem I did have with the final product (if you can
even call the work product or the product final) was that I found
much of it very rough and unrefined. In many places there was
simply too much, or there were choices which did not enhance
the script or the spine/center of the characterization—simplicity flew out the window. This was caused by a variety of reasons, such as incomplete choices, lack of follow-thru, choices that had not yet become organic, not trusting my work, a forced energy, etc. I found that there were beats in the play where, for one reason or another, I did not feel as though the work was complete. My response to this would be to barrel-through these moments with a forced energy and a lot of business to cover-up my insecurity at the moment. I referred to this problem in my PROCESS essay as "over-icing a simple, delicious cupcake." I had never been consciously aware of this "trick" of mine before my work in We Won't Pay!. Having articulated this problem, I find it occurring less and less in my acting work.

I also became painfully aware of many problem areas in voice and movement in my work. I especially found the movement work in the show frustrating, due to the fact that I had to throw out my own personal movement style and underdeveloped kinetic sense and start from scratch. Luigi's body, style of movement, and physical center were far from my own, and it took me quite awhile to find and adopt this new being. When it came time to juggle and learn circus techniques, I found my dexterity and coordination to be less than adequate. There were times when I felt like going to my creator to ask for a trade-in. But endurance paid-off, and I finally began to break-through many of these walls.

Vocally, due to the odd voice and accent I was using, there were times that I could not even understand myself onstage. I found that toward the end of the rehearsal process, I needed
to take a few nights to focus most of my concentration on what and how I was speaking, until the diction set in and became organic. I also used this "self-checking, one-ear-out-one-ear-in" process in The Dark Sonnets of the Lady, and it worked extremely well. Sensing these weaknesses in my voice and movement in We Won't Pay!, I became aware of how much work I still needed to do in both of these areas. As a result, I feel as though I have been making consistent growth both vocally and physically during the past two quarters.

Another problem with my work in We Won't Pay! has to do with letting-go or trust. In the PROCESS essay, I referred to this problem as a "breaking-point in the process much like a break in a singer's voice." I found this problem very frustrating, for it has plagued me in every show I have done for as long as I can remember. In my essay, I attributed this to my inability to let go and trust the technical aspects of the actor's work. Since then I have talked to a few trusted friends/educators about this problem, and my thoughts have changed. Perhaps this is due to the fact that I do too much of the homework at rehearsals and not enough of it at home. I believe this is also due to a lack of trust. Either I do not trust my work enough to do it at home, or I do not trust the rehearsal time to just implement my work and play and experiment with the other actors and myself. Perhaps somewhere I have developed a clouded vision of what "rehearsal time" actually is. Whatever the reason, whatever the cause of this block in my rehearsal process, I am currently examining the problem in order to find solutions which I may try-out with future roles.
Oddly enough, I did not find the frustration of this breaking-point as prevalent in my work as Freud in *The Dark Sonnets of the Lady*. Perhaps this was because I had a director who was not also an acting coach, leading me through the entire acting process. Was I forced to do my acting homework at home? Or was I just allowed to execute my own process, sink or swim, with no outside interference? Or was it a combination of both?

Many people throughout my training have told me: "Your work is too safe. You need to learn to take risks!" Upon hearing such a statement, I would always stop and ask myself, "How does one learn to take risks?" Does one learn by someone showing him/her an example, saying, "This was a risk. Now take one!"? I do not think so. One cannot learn about risk-taking in the past tense: one must be actively involved in a risk now, at this moment, to learn what a risk is. Only then can one look back and say, "This was a risk. I have taken one!"

Such was the case with *We Won't Pay!*. Risk was an inherent part of the production from the day it was chosen as part of The Ohio State University Department of Theatre's 1984-85 Season. From the moment I accepted the role of Luigi from a director known as the rock of unconventionality, I had a personal investment in this risk. Developing a new performance style with an ensemble with no sense of direction (in a positive sense) was a risk. Approaching a character nearly opposite from my own personal center (and keeping him opposite) was a risk. There were many risks involved.

To my utter surprise, I found this risk-taking to be a delight. The whole process was as scary as scary can get, but
sense of freedom, search, and discovery the experience gave the
ensemble was a joy. It was quite odd going into an opening night
not knowing what my fellow actors and I had created or whether
we would be applauded, jeered, picketed, stoned, or laughed off
of the stage. Working on *We Won't Pay!* with a director whose
middle name is RISK taught me for the first time the meaning
of that word in reference to the theatre. As a result, the
experience helped to loosen me up as an artist, to free me into
letting go many of the entrenchments that helped me to feel safe.
I learned that I did not need to be connected to the ground
... I learned that it is fun to fly!

I also began to learn what it meant to be safe. For me,
it means making uninteresting choices, choices that play right
into the literal meaning of a script, choices which contain no
mystery or irony. I am just beginning to understand this concept
of playing against the line as opposed to playing into it.
Actually, it is very natural to play against the literal meaning
of what is being said. We all do it everyday in our own lives--it
is very human. But I believe that a true understanding of
this concept does not come to an actor until he has matured,
until he has lived and experience life and the strategies by which
we all live this life.

Personally, I feel that this was my most important experience
in *We Won't Pay!* and my most important experience as an actor
in general--exploring the world around me and growing as a human
being. If nothing else, this show did one very important thing
for me--it helped me to articulate my philosophical center,
something I had never before thought much about. I slowly began
to realize that I am a staunch Humanist, and that the little
philosophizing that I do in my life radiates from this personal
center. Everything that I do artistically seems to have something
to do with the human soul . . . the human condition . . . how
this or that affects people on a very humane, usually emotional/
gut level. It was nice to be awakened to this philosophical
realization about myself. It made me feel more centered as a
person and as an artist.

I believe a personal "centeredness" is very important to
an artist, especially to an actor, who seems to thrive on the
fuel of insecurity. Such a centeredness helps to create trust
in oneself and one's work and helps to eliminate or diminish
the fears we all share about this profession. As I mentioned
in the PROCESS essay, trust is something I lack--fear is what
I possess. This project and the many auditions I have been
through in the past few months have helped to turn the fear into
a little more trust. The extensive paper-work I have done on
this role has helped me to center on my strengths and weaknesses
as an actor. The many auditions I have been through have greatly
diminished my fear of the auditioning process. Auditions are
almost becoming organic to me. The more organic I can make them,
the easier I find they become. The two trips I have taken to
New York City have been incredibly enlightening to me. "Losing
my virginity" to the city, so to speak, killed my delusions about
this "perfect theatrical paradise." Broadway became real to
me; it became a Theatre well within the grasp of any serious
theatre artist. Above all, these experiences helped me to grow
and feel richer as a person. And the more I can grow as a human
being, the more I will grow as an artist of the theatre.

So the excursion is complete; Luigi has become nothing more than a mere shadow. Having looked back over the *We Won't Pay!* journey, I sincerely feel that the experience was extremely beneficial to me and highly successful in reference to my growth as an artist and as a human being. In closing, I believe the Pulitzer Prize winning words of Stephen Sondheim eloquently state the direction that I seem to be traveling in my professional and personal search and discovery . . .

I want to move on.
I want to explore the light.
I want to know how to get through,
Through to something new,
Something of my own--
Move on.

Move on.

###

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Dario Fo's

WE WON'T PAY,
WE WON'T PAY!

Stadium II Theatre/Drake Union
October 16-20, 23-27, 1984 at 8 p.m.
October 20, 21, & 27, 1984 at 2 p.m.
The Artists
—in egalitarian manner—

*Ackerman, Van
Barlow, Angela
Baum, Chris
Blackburn, Suzanne
Brown, Brenda
Chapman, Linda
Cloutier, Elizabeth
Elliott, Eve Schlosberg
Flint, Jennifer
Fraze, Denise
Gilbert, E. Reid
Green, Craig
Griffiths, Cindy Ann
Guillot, Michelle
Gusen, Shawn

Hahn, Scott
Johnson, Elizabeth
Johnson, Robert G.
Keech, Pamela
Kirk, Mark
Lovelady, Sandra
Murray, Edmund
Nancy, Steve
Rodabaugh, Scott
Smith, Mark
Thurber, Diane
Walters, Joe
Woods, Alan
Zelenka, Ionia

*in partial fulfillment of the Master of Fine Arts degree
+in partial fulfillment of the Bachelor of Fine Arts degree

Setting: Working-class apartment, Milan, 1974
Act I: 5:30 p.m.
Act II: 5:30 a.m.

Stroboscopic effects will be used at the end of Act II.
People who may be adversely affected should take proper precautions.

Produced by special arrangement with Samuel French, Inc.

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B.C. Keech, photo credit