Connecting Freud, Dalí, and Rivera
An Exploration of José Rivera’s References to Salvador Dalí Make Me Hot

By Casey Dean
Department of Theatre and Dance

Primary Thesis Advisor
Dr. Cecilia Pang
Department of Theatre and Dance

Thesis Committee
Theodore Stark
Department of Theatre and Dance
Dr. Cecilia Pang
Department of Theatre and Dance
Marcelo Schincariol
Department of Spanish and Portuguese

University of Colorado at Boulder
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ABSTRACT

This past February, I was able to produce and direct a production of José Rivera’s *References to Salvador Dalí Make Me Hot*. *References to Salvador Dalí Make Me Hot* tells the story of a woman living between realms of waking and sleeping through a Dalí-esque lens. Salvador Dalí was a painter associated with the surrealist movement. I wanted to explore the relationship of the play and Salvador Dalí with Freud’s theory of the uncanny. The uncanny discusses what is both familiar and unfamiliar at the same time. It uses mirrors, doubles, repetition, eyes, and souls as models of what is uncanny. In reading *References to Salvador Dalí Make Me Hot*, I found that using the uncanny as my concept would be a perfect match to the script. In this paper, I will explore why Freud’s *The ‘Uncanny,* Salvador Dalí, and *References to Salvador Dalí Make Me Hot* are compatible as well as my process of directing and producing a show.
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PART ONE: PRODUCTION CONCEPT

I. Overview

Before the rehearsal process started, I needed to plan and conceptualize months in advance. I originally familiarized myself with the script over a year before my production. I had the fortunate opportunity to direct a scene from References to Salvador Dalí Make Me Hot for the Kennedy Center American College Theatre Festival (KCACTF) Student Directing Competition where I advanced to semi-finals. I immediately fell in love with the script and proposed to direct the entire show for the 2016-2017 CU Theatre and Dance season. I was enamored of the poetic language in the script even as it proved to be a great challenge in the rehearsal process. I had to hammer down the correct rhythm and fluidity of the language. I was in love with the script and had ideas rolling around in my head, but it wasn’t until the next fall that I found a fully fleshed out concept.

My concept finally clicked when I recalled a class I took during my junior year of college. I took a class called Writing and the Grotesque which covered the aspects of what is grotesque—one being uncanniness which caught my attention. Simultaneously, I was re-reading References to Salvador Dalí Make Me Hot, and I linked the two together and found the uncanny to be a perfect concept for my show. Uncanniness was all over the script. Not only were they a perfect match, but I am enamored of both the script as well as horror which both frequently use the uncanny.

After finding my concept, I read the script in detail, picking out specific moments and examples of the uncanny. I discovered mirrors could be my symbol for the show because of their huge presence in the script and The ‘Uncanny,’ as well as their connection to Dalí’s work. I
was able to incorporate mirrors into my set, and I used mirrored blocking between Coyote, Benito, Gabriela, and Cat. The mirrors completed the show. I had several conversations with audience members who couldn’t imagine the show without mirrors incorporated into the set. Nick Taylor, the Vice Chairman of the KCACTF Region seven, adjudicated my show and gave me detailed feedback specifically about the mirrors. He says,

I short circuited all the way through the piece because of it, and it had to be intentional: it was the placement of these mirrors. I’m looking in a mirror, and I’m not seeing myself. And no matter how I shift in that mirror, I can’t see myself. So there is that disconnect of the mirror. The other thing I thought that you monopolized on really well which was when there were moments happening over here and it was more fun to watch them through the mirror.

Taylor’s comments on the mirrors were exactly the response I was looking for. I wanted the audience to have an uncanny moment with the mirrors which he describes when he could not see himself in the mirror. I was also hoping the audience would follow some of the action through the mirrors as opposed to straight on. The mirrors served the audience well and were a perfect connecting point between Salvador Dalí, *The ‘Uncanny,’* and the script.

As I dived deeper into the script, I was amazed with the amount of detail José Rivera provided. I found huge discoveries in small references that I would have never thought to mean anything. For example, Moon mentions a man named Jorge Luis Borges. By many critics, Borges was considered a predecessor to magical realism. His works focused on themes such as dreams, circular time, and mirrors. Borges writes about “the contamination of reality by dream” (“Jorge Luis Borges”). Borges small part in the script hugely connects Rivera to Dalí and Freud. In the next section, I will provide analysis and research on the connection that Rivera makes with *The ‘Uncanny’* and Salvador Dalí.
II. Play Summary

*References to Salvador Dalí Make Me Hot* tells the story of a woman named Gabriela struggling with whether or not she wants to end her marriage. In José Rivera’s magical world, Gabriela is met by Moon, Cat, Coyote and her next door neighbor Martin. She confides in Moon, Martin and Cat about how to deal with her husband Benito. After a night of sensual, heated chaos, she falls asleep into a dream that is quite opposite of magical. She enters a realistic and horrifying dream where she is met by her husband who she cannot seem to recognize anymore. The war has changed him into an animal that coincidentally parallels Coyote. Her romanticized version of Benito is gone. Luckily, she wakes up and is greeted by the hasty Martin, the tired Moon, and the lustful Cat and Coyote once again. After Moon interprets her dream, she decides to “devise a gruesome test” (Rivera 80) for Benito. But when he comes home, she finds herself back in her nightmarish dream, only this time it is not a dream at all.

III. José Rivera

José Rivera is a Puerto Rican playwright who is renowned for his play *References to Salvador Dalí Make Me Hot*. He has won an Obie award for writing *References to Salvador Dalí Make Me Hot*. Other big awards include an Obie for *Marisol* as well as an Oscar nomination for *The Motorcycle Diaries* (Rivera 261). He has had several influences such as Tennessee Williams and Eugene O’Neill, but his biggest influence is Gabriel García Márquez (Arkatov). José Rivera discovered magical realism by reading Márquez’s work and studying under him at the Sundance Institute (Rivera 261).

Márquez is known as the father of magical realism and was influenced by the stories of his grandparents. He was a journalist, novelist, short-story writer, and screenwriter best known for his novel, “100 Years of Solitude” (Díaz 6). José Rivera was especially in awe of Márquez’s
“100 Years of Solitude,” as he even gives a nod to it in References to Salvador Dalí Make Me Hot. When Moon and Gabriela are dancing in act one, Moon says, “Macondo Mecca the double play Bukowski tostones” (Rivera 28). Macondo refers to the setting of “100 Years of Solitude.” In an interview with Janice Arkatov from the Los Angeles Times, Rivera talks about Marquez’s magical realism saying, "I knew it worked in a novel, because the language is so rich, it creates pictures in your mind. I wanted to do that on the stage.” From Rivera’s poetic language to his surreal characters, Marquez’s influence on Rivera is highly present in References to Salvador Dalí Make Me Hot.

IV. The ‘Uncanny’

The ‘Uncanny’ is a theory written by Sigmund Freud, the father of psychoanalysis. Freud’s work was influenced by Charles Darwin, Josef Breuer, Ernst Brüke, and Jean Charcot—all contributing to different aspects of his work. He closely worked with Josef Breuer who was his colleague in developing the theory of psychoanalysis. In 1895, Breuer and Freud co-published Studies in Hysteria, but after a disagreement in their work, Freud continued the theory alone (“Sigmund Freud 1856-1939”). The theory of psychoanalysis deals with the idea of repressed memories that exist in the unconscious mind and have not yet surfaced. In 1900, he published The Interpretation of Dreams in which Freud believed dreams to be a pathway to the unconscious. Once in the unconscious, there is access to repressed memories (McLeod). These repressed memories are an example of the uncanny because of both the familiarity and fear that the memories instill in a person.

In Freud’s The ‘Uncanny,’ he breaks down what makes something uncanny. Freud explains uncanniness as being both “heimlich” and “unheimlich.” Heimlich is the German word for familiar and unheimlich means the unfamiliar. In this case, the uncanny is both familiar and
unfamiliar. The uncanny blends two opposites together (Freud 2-4). Freud believes the best example of the uncanny lies in Ernst Hoffman’s *The Sandman*. Hoffman uses eyes, doubles, automaton, and repetition in *The Sandman* to create fearful, uncanny emotions in his audiences. *The Sandman* tells the story of a student named Nathaniel who, through events, involuntarily recalls traumatic memories from his past. He first remembers his mother and nurse telling him the story of the Sandman to persuade him to go to bed early. They told him if he did not go to bed early, the Sandman would throw sand in his eyes until they popped out, bleeding, and feed them to his own children. As horrifying as the story was, Nathaniel’s curiosity persisted and he hid himself in his father’s study late one night to see if it was true. That night, a lawyer, named Coppelius, who the children were always frightened of, came to visit his father. He immediately perceived him as the Sandman and let out a scream to which Coppelius threatened to put hot coals in Nathaniel’s eyes. Nathaniel passes out from fear and wakes up to his mother by his side. This leaves the readers unsure whether the event with Coppelius was real or only a dream. One year later, Coppelius returns, kills his father, and vanishes (Hoffman).

Now in college, Nathaniel is met by an optician named Coppola who tries to sell him a barometer. Coppola also makes artificial eyes for a professor Spalanzani who has created an automaton called, Olympia. Nathaniel believes Olympia to be Spalanzani’s daughter and falls in love with the doll. He interrupts an argument between Coppola and Spalanzani, which ends with Spalanzani throwing Olympia’s eyes at Nathaniel and saying “the eyes stolen from you” (Hoffman). Nathaniel immediately reverted back to his childhood memories and was overcome with a fit of madness. By the end of the story, Coppelius returns and his return urges Nathaniel to fling himself off a building, ending his life (Hoffman).
Hoffman’s *The Sandman* uses specific elements to convey an uncanny feeling. Many of those elements fit into Masahiro Mori’s theory of *The Uncanny Valley*. *The Uncanny Valley* describes when an object has become too humanistic. Mori uses a prosthetic hand for an example. It looks just like a human hand, but when someone touches it, the hand does not feel like a human hand, eliciting an uncanny feeling (33-35). *The Sandman* uses the artificial eyes that Coppola makes and Olympia, the automaton, to create uncanniness. Nathaniel has a similar experience with Olympia to what Mori describes with the prosthetic hand. Nathaniel sees Olympia from afar and believes her to be real, but is overwhelm by an uncanny feeling when Olympia’s eyes are ripped out and Coppola flops her over his shoulder (Hoffman). His realization that she was never real sends him into a frenzy.

Hoffman also uses doubles and repetition to create uncanniness. The best example of the use of the double is Hoffman’s characters, Coppelius and Coppola. Firstly, the names Coppelius and Coppola are too similar to be coincidental. Hoffman clearly wrote those two characters to be one in the same. Nathaniel’s reminder of Coppelius through Coppola is another example of those characters being doubled. Hoffman writes,

If I tell you, my dear friend, that the barometer-dealer was the accursed Coppelius himself, you will not blame me for regarding so unpropitious a phenomenon as the omen of some dire calamity. He was dressed differently, but the figure and features of Coppelius are too deeply imprinted in my mind for an error in this respect to be possible.

Nathaniel is immediately reminded of Coppelius when he sees Coppola, and thus the Sandman, which gives him a distant and familiar feeling; an uncanny feeling.
Lastly, Hoffman uses repetition in *The Sandman*. Repetition, or repetition-compulsion (as Freud would call it), is the idea that the reoccurrence of events, people, numbers, names, etc. gives someone an uncanny feeling. Nathaniel is obviously affected by Coppelius who shows up repeatedly during his life. He shows up in his childhood, for his father’s death, and for his own death. You could even argue that he shows up as Coppola when Nathaniel is at college. Coppelius’s repeated presence in Nathaniel’s life traps Nathaniel in a cyclical pattern, which seems impossible to escape. Coppelius’s presence is familiar but scary, thus eliciting the uncanny.

For my show, I decided to focus on the elements of doubles and repetition-compulsion, because those themes are already inherent in the script. Freud writes on examples of what the “double” is, saying, “The theme of the ‘double’ has been very thoroughly treated by Otto Rank. He has gone into the connections the ‘double’ has with reflections in mirrors, with shadows, guardians, with belief in the soul and the fear of death. (Freud 9). The most obvious use of the “double” in my show are the mirrors I incorporated into my set design. The mirrors were used as a practical source in order to maximize sight lines, but were also essential to my concept. I also used blocking to highlight the “double.” Because of the parallel nature of Coyote and Cat and Benito and Gabriela in the script, I blocked identical moments between the two pairs to emphasize the “double.” I directed the actors to use the same movement, specifically when Coyote and Cat are in heat and the first time Benito tries to have sex with Gabriela.
During transitions in and out of the dream sequence, I mirrored Coyote and Benito’s blocking. I had them both dance with Gabriela and mirror each other’s actions and vocals in the mirrors creating a doubly uncanny moment.
These are just a few examples of how I integrated the “double” into my blocking. As I mentioned, the “double” is also already built-in to the script. The script mainly focuses on the mirror aspect of the “double” theme, which is why I chose to focus my directorial and design elements on mirrors.

Scripted Examples of the “Double”:

“In the house to your left
an old man watches his old wife sleeping.
She breathes slowly
and he holds a mirror to her mouth…
He reached for the mirror
And put the mirror to her mouth
And she breathed on it.” (Rivera 12)

Stage Directions: She holds a mirror to Benito’s mouth, watching his breath cloud the glass, leaning close to him (Rivera 52).

“You cry in your sleep too…so secret, too, the air that brings it up from inside you hardly makes a scratch in the mirror I held all day long to your mouth.” (Rivera 42)

“I can survive in the middle of nowhere with nothing but shoestring and a mirror.” (Rivera 54)

“I’m a reflection of a reflection.” (Rivera 67)
Repetition-compulsion is the other element of the uncanny I focused on. Freud says, “From what I have observed, this phenomenon does undoubtedly, subject to certain conditions and combined with certain circumstances, awaken an uncanny feeling, which recalls that sense of helplessness sometimes experienced in dreams” (10). The repetitive, dream-like nature that Freud describes, makes up the major plot line to José Rivera’s *References to Salvador Dalí Make Me Hot*. Gabriela is stuck in a bad marriage, has a dream about it, and finds herself having the same conversations with her husband in and out of the dream. In particular, the beginning conversation with Benito in her dream is the same conversation she has with him just after she wakes up. The dialogue between the two scenes is slightly tweaked, which adds to the heimlich but unheimlich aspect that is uncanny. Her repeated action and conversation makes her unaware whether or not she is dreaming anymore. Gabriella says, “But what if I’m still dreaming? What if none of us wake up? What if we go on like this: dreaming and sleeping, until we’re like boxes-within-boxes and there’s no way out?” (Rivera 73) Rivera’s magical portrayal of the real world and realistic portrayal of the dream world perpetuates the idea of Gabriela losing track of whether or not she is in a dream.

V. Salvador Dalí

One of the most common questions I got throughout the process of this show was “Why is this show called *References to Salvador Dalí Make Me Hot*?” Firstly, José Rivera seems to make light of Salvador Dalí with this title, and secondly, there are very few direct references to Salvador Dalí in this show. However, I believe the show as a whole is the essence of Salvador Dalí’s work. Salvador Dalí is known for surrealism, which is defined by Michael Michalko, a highly acclaimed expert of creativity, as “the stressing of subconscious or irrational significance of imagery, or in more simplistic terms, the use of dreamlike imagery.” Surrealism is an element
of magical realism. *References to Salvador Dalí Make Me Hot* also challenges when Gabriela is dreaming and when she is awake. Salvador Dalí’s work specifically focused on capturing images from the state in between consciousness and sleep. His method for capturing these images was called the paranoiac-critical method. Michalko says, “They can occur when people are falling asleep, or when they are starting to wake up, and they tend to be extremely vivid, colorful and bizarre. He experimented with various ways of generating and capturing these fantastical images.” I tried to reproduce something similar with my transition sequences in and out of Gabriela’s dream, in order to emphasize Salvador Dalí’s presence in the script, since again, there are not many direct references.

Not only was Salvador Dalí obsessed with a dream state, but he kept connected to Freudian theories, and in the 1930s, optical illusions and double images took up his fascination. He was interested in the many perspectives that reality could offer. An example of this type of work is his painting *Dalí from the Back Painting Gala from the Back Eternalized by Six Virtual Corneas Provisionally Reflected in Six Real Mirrors*. Just from the title, Dalí focuses on the many perspectives possible. Dalí strived to capture multiple realities all at once in this painting. This piece of work inspired me to use mirrors in my set design. In the script, Gabriela says, “‘Cause in space, light gets twisted…’cause gravity bends it all up…so looking at space is like looking through thousands of mirrors reflecting the same handful of galaxies over and over and over and over.” (Rivera 29) With both Dalí’s painting and this quote from Rivera in mind, I wanted the mirrors to create the illusion of a larger space for both the actors and audiences. Dalí’s attention to double imagery connects back to Freud’s theory of the “double” being uncanny. Below I have included specific examples of the presence that Dalí has in this script including the few direct references to him and his work. ("Salvador Dalí and Science. Beyond a Mere Curiosity").
Dalí from the Back Painting Gala from the Back Eternalized by Six Virtual Corneas
Provisionally Reflected in Six Real Mirrors

Examples:

“The double play Bukowski tostones
And Two Pieces of Bread Expressing the Sentiment of Love” (Rivera 15)

Two Pieces of Bread Expressing the Sentiment of Love (A painting by Salvador Dalí)

“He reached for a mirror
And put the mirror to her mouth
And she breathed on it—
Proving to this young disbeliever
That she was indeed alive
And not a dream,
A woman and not a fabulous invention.” (Rivera 12)
“That’s what the moon does best.
Watches and bears witness—
Then silently reports to you
Through your dreams
What are premonitions, hunches, déjà vu,
And the little voice in your head?
That’s me” (Rivera 19)

“…her dreams are full of broken moonlight, Benito…her dreams are full of moist sex and the dirty smell of sweat…her dreams level civilizations and make them grateful for chaos and heavy breathing and whirlwinds…” (Rivera 40)

“I’m a dream.
I’m not really here.” (Rivera 61)

“In my dream: cats don’t talk.
Refrigerators are indoor appliances.
The moon doesn’t play the violin.” (Rivera 64)

“We floated in and out of dreams That both of us wrote…” (Rivera 66)

“I’m getting weird déjà vu.” (Rivera 72)

The above quotes connect back to Salvador Dalí because they focus on dream-like imagery, and the in between state of consciousness and sleep.

“The universe is an optical illusion. And it’s lonelier than we ever thought.” (Rivera 29)

Salvador Dalí was famous for paintings that doubled as optical illusions.

“You’re leaving ‘cause I don’t know read books enough? Don’t know about Buddha and Allah and Salvador Dalí?” (Rivera 54)

“I will change into Salvador Dalí’s foreskin
And fuck a red-haired soprano.” (Rivera 71)

VI. Connecting Rivera, Freud, and Dalí

Finding the connection between Rivera, Freud, and Dalí in References to Salvador Dalí

Make Me Hot was crucial to my show. Without the connection, I would have started my rehearsal process without a concept, which could have created an unfocussed, messy rehearsal
process and show. Bringing uncanniness into the show as my concept completely redirected my approach to producing *References to Salvador Dalí Make Me Hot*. Immediately after finding the concept, I was able to start thinking about my design, directing, and blocking elements. Nick Taylor comments on the show as a whole saying, “There was attention to the piece as a whole, to unity of the whole and how magical realism works… I liked the use of the space, I liked the attention to detail, I loved the pacing of the piece, not only vocally but also physically.” I would have never achieved the cohesion Taylor talks about without connecting Rivera, Freud, and Dalí through my concept of the uncanny.
WORKS CITED


PART TWO: DIRECTING PROCESS

I. Overview

My directing process started when I directed a scene from *References to Salvador Dalí Make Me Hot* for the KCACTF competition. Once the competition was over, I took a hiatus from the script, but still focused on logistical steps in producing the show. Producing a show takes great organization, time management, and forward thinking. I always had to be one step ahead in the process. I first created a rehearsal calendar in order to know how many hours were available for rehearsal and what I needed to accomplish in those hours. I then started research on Salvador Dalí to begin developing my concept. I came back to the script and collected themes throughout and threaded my research with the script. Ultimately, I landed on the uncanny as my concept with mirrors as my major symbol in the show.

After my concept came together, I felt more at ease with my next steps in the process. I continued my research both outside and within the script, gathering information to further develop my concept. I then started to incorporate design elements into my concept. I began with my set design so I could get a head start on blocking my show. My next step was costuming, which was relatively easy since the script already had specific instructions on some of the costuming. I was fortunate enough to have lighting and sound designers on board during the process so I could take a back seat on those elements and focus on blocking and coaching.

At this point, I was ready to start casting. Once the show was cast, I jumped right into rehearsals. We started with a read through, blocked the show, and then honed in on character and scene work. The show consists of four acts, but acts one and four focus on José Rivera’s magical world while acts two and three focus on realism. Acts one and four became a playground for my concept and artistic mark, while acts two and three my focus was put towards
coaching. To be expected, there were hiccups during the process. I had an actor drop my show, and I had a few creative blocks along the way, but my company and I worked through these tussles and trudged forward. I was extremely fortunate to have a brave and willing cast as well as an organized and imaginative stage manager/assistant director.

The most difficult moments during the rehearsal process were when I had creative blocks or when we weren’t focused as a company. My biggest struggle came the last week before I opened the show. I was watching a run through and I didn’t have any notes, not because it was a perfect run, but because my brain was fried. I felt numb to the show. I solved the issue by bringing in an outside eye that I trusted to see the show. It was one of my most vulnerable moments as a director, because I did not feel ready to show my work off, especially to someone whose opinion I highly regarded. It was scary, but essential to moving forward with the process. My solution to focus issues was to lead the cast in warmups. I have never been too fond of group warmups, but I realized that a group warmup is what the cast needed to build their focus and synergy with each other. After I started conducting warmups, it was a completely different show. I learned to put aside my preferences as an actor for the sake of the production.

Tech and dress rehearsals ran smoothly. I fortunately did not have a tech heavy show so the cue to cue was finished by the first day of tech. I took some of that time to clean up acting, blocking, and transition issues. I made a lot of progress and changes in the final dress and tech performances. If I had more time, I would have hopefully made changes earlier on in the process, but since it was a short rehearsal period, I drilled last minute changes as best as I could. Once the show was up and running, it was out of my hands. As I watched every performance I was constantly worrying about the details of the show. I was extremely proud of my cast and crew’s work, but I worried about my direction. I eventually came to terms with my production
and realized that the risks I took were worth compromising some minor details. Not everything went smoothly with every performance, but that is the point to theatre. Every night will always be a different performance.

II. Director’s Statement

I chose to direct this show because of its sultry yet horrifying nature. Reading the play, I was immediately driven to direct it. I further incorporated the uncanny and mirrors into my show. I could not have imagined the show without these two elements. Not only was the uncanny already integrated into the script, but it is an extension of horror which is beloved to me. One of the most challenging aspects was creating the two opposite worlds that Gabriela visits during the course of the play. I needed to connect the worlds without them bleeding into each other. I also wanted to simultaneously bring clarity and confusion to the audience when transitioning in and out of the two worlds. I needed to clarify when Gabriela entered and exited the dream world, but make the transitions disorienting and dream-like. Ultimately, I realized how risky this production had become, which was scary but exciting. It was both extremely complex and “in your face” and simplistic.

III. Play Analysis

A. Given Circumstances:

References to Salvador Dalí Make Me Hot takes place in the desert of Barstow, California in 1991—just after the first Persian Gulf War. It is a hot July night when the play begins and dawn of the next morning when it ends. Acts two and three, however, are a dream that takes place both in the morning and at night. The play is set in Gabriela’s backyard for acts one and four, Gabriela’s kitchen for act two, and her bedroom for act three. Because of the war, there was a recession in July of 1990 which lasted for eight months. Even as this play takes place just after
the recession, there was a slow recovery process from the recession. Gabriela works at Costco making minimum wage because of the recession and her under educated background.

George H. W. Bush is in presidency at this time, making America primarily republican. Gabriela is a military wife, but she seems to have a more liberal mindset than her husband Benito. He believes the military saved him from “some Puerto Rican Plantation of Death,” (Rivera 46) while Gabriela believes he joined the army only because he was poor. While Benito is on a military base with mostly men, Gabriela goes between home, Costco, and her classes. She doesn’t have much of a social life. She says, “I tried making friends. But it’s a scientific fact: the brain can only gossip ‘bout soap operas for so long before it starts to puke on itself” (Rivera 44). Instead, she confides in her cat, Martin, and Moon.

The characters in the play do not talk about religion very often. Gabriela invests most of her time on science classes. She does, however, mention Buddha once, but with Benito’s sarcastic reaction, it seems like a new, passing trend of hers. In act three, she also talks about researching Muhammed and the Muslim religion, which of course ticks off Benito who is fighting in the war. She uses Muslim religion to try and reason with Benito about quitting the army, but she doesn’t necessarily believe it—just respects it.

B. Characters

**Gabriela:**

Objective: Gabriela wants change.

Obstacles: Gabriela is a military wife so she does not have much choice but to live where Benito is stationed. Even as she is taking classes, she does not have a college degree so she feels stuck
in her job as well. She internally struggles with wanting a different version of Benito, but she keeps choosing to stay in this cyclical marriage and life.

Evolution: Gabriela starts the show off not knowing how to handle her relationship with Benito, but after her dream, she realizes that she has to test him. From her dream, she learns to be proactive rather than passive with her husband. However, when Benito returns from the field, the scripts suggests she resumes her life with Benito, and continues in passivity.

**Benito:**

Objective: Benito wants Gabriella to love him.

Obstacles: Benito faces a resistant Gabriella when he comes home from duty. She doesn’t seem to love him for who he is now, but rather wants a different, past version of him. Benito internally struggles with how to connect with Gabriella.

Evolution: Benito pushes Gabriela to stay in the marriage throughout the show, until the end. He realizes that he cannot change the way she feels and finally leaves her with the decision of whether she wants to stay married.

**Moon:**

Objective: Moon wants to help Gabriela.

Obstacles: Moon’s biggest external obstacle is Martin. Martin and Moon compete for Gabriela’s attention. However, Moon mostly has the internal struggle of whether he should get involved with people’s lives or stay a prisoner to the sky and watch from afar.

Evolution: Moon comes down from the sky in order to help and woo Gabriela, but ultimately realizes it is better off if he doesn’t get involved in people’s lives. Moon says, “I shouldn’t get
involved with people. I should just watch. That’s what the moon does best” (Rivera 33). He forces himself to watch from afar even when people are struggling.

**Martin:**

Objective: Martin wants to be a man.

Obstacles: Martin believes sleeping with Gabriela will make him a man, but she is unwilling to do so. Again, Martin also must compete with Moon for Gabriela. He internally struggles with the expectations and stereotypes of what it is to be a man.

Evolution: Martin thinks he is in love with Gabriela but by the end, he realizes he is tired of her toying with him and comes to terms with who he is.

**Cat:**

Objective: Cat wants control.

Obstacles: Cat’s main external obstacle is Coyote. He pushes her out of her comfort zone saying, “Why don’t you come out with me? Right now: do what I do for one night. No home, no petting, no place to hide. You couldn’t do it, could you?” (Rivera 14) Coyote undermines Cat’s ability to survive in the wild, spiraling Cat out of control. Cat struggles internally with being wild. She is a domesticated cat, but Coyote makes her realize her animalistic side.

Evolution: Cat starts out rigid and in control, but Coyote’s influence makes her realize that she naturally has a wild side that she cannot deny. By the end, she risks her control for love.

**Coyote:**

Objective: Coyote wants to prove his wildness.
Obstacles: Coyote’s external obstacle is Cat because she questions his wildness. She says, “You let the real hunters do the killing: let the cars do the killing. Then you come along, tail between your legs, sniffing around for the leftovers, licking up the cold blood and competing with the flies for the juicy bits” (Rivera 13). When Moon kills him, he struggles internally because he loses all his senses and is no longer able to hunt.

Evolution: Coyote is caught up in being wild until the end of the show. Cat makes him realize that wildness is not the only necessity. She says, “There are other kinds of smells. Other kinds of hunger. An infinity of tastes. And ways to satisfy” (Rivera 85). Similar to Cat, he gives up his wildness for love.

C. Dramatic Action

Basic Conflict: Gabriela is stuck in a cyclical, abusive relationship and she debates whether or not she wants to escape from her marriage.

Turning Points: Acts two and three are turning points in themselves, because they are a dream that reveal how Gabriela decides to test Benito in the end. Within act three, two turning points are Benito’s monologue about decimating an Iraqi village and the sex scene. The monologue reveals what kind of person Benito has become. The sex scene, or rather rape scene, is when Gabriela realizes Benito’s animalistic side has consumed him. She decides to leave him right after this. In act four, Gabriela is awake from her dream, and discovers that the dream wants her to test Benito which is another turning point in the script.

D. Language

The language helps the audience distinguish between Gabriela’s real world and the dream world. In the real world, the language is heightened into a poetic form while during her dream, it is conversational banter between her and Benito. However, Gabriela does use poetic language in
acts two and three (her dream), which starts to blur the lines between her dream world and the real world. Without completely muddling the two worlds Gabriela moves between, José Rivera is able to make a connection between the worlds with Gabriela’s language.

Imagery is another element in the language that is particularly important to José Rivera. In Jeffery Hatcher’s *The Art and Craft of Playwriting*, Rivera states, “I consider myself an imagist, and I find that when I write through images, theater is the natural form for that type of expression” (195). Rivera seems to write imagery in every line of the script, and there were moments in the script where I had to restrain from over blocking scenes. Specifically, I was moved to block a dance to Moon’s monologues in act one in cohesion with Rivera’s imagery. However, the dance never felt right, and I had to keep simplifying it down until there was not much blocking at all. I realized I needed to rely on Rivera’s text and let the script paint the picture rather than painting it myself.

IV. Casting

For casting, I was casting in the main season auditions alongside the directors of *Unspoken, Peter and the Starcatcher, Rocky Horror Show*, and *Fefu and Her Friends*. Unfortunately, because of the nature of 509 shows, I usually have last pickings. Fortunately, I was able to negotiate and talk to some of the directors before the casting session. Also, I did not run into too many problems with other directors wanting my first choices. It was surprisingly less difficult casting my show than I was expecting.

In casting the role of Gabriela, I was looking for a Latina woman who possessed presence onstage, passion for the show, and someone who could memorize lines fast. Since it was a short rehearsal process, I wanted the script out of hands as soon as possible so I could focus on character work. Gabriela, being the protagonist of the show, had a lot of lines, and I was
impressed with the character work Catalina was able to produce as well as how fast she learned lines. In callbacks, she stood out among the others because of her knowledge and passion for the playwright and her ease with the character.

Casting for Benito was difficult. I needed a Latino man who could play a humorous, yet cold military man. I ended up casting Daniel Jimenez. What I really enjoyed about his callback was that he was willing to try anything and eager to learn. He didn’t necessarily have the stature I wanted in the callback, but his growth throughout the show was impeccable. I was quite familiar with Daniel’s work before this show and he broke out of many of his habits, all the while creating a complex character. Not only was he able to find Benito, but he carried a heavy line load and was one of the first actors off book.

In terms of casting Coyote and Cat, I was looking for movement based people. During callbacks, I led an animal movement workshop as well as had the actors read from the script. Kenny immediately jumped into animal mode. He was fearless in the audition room as well as in the show. Like Daniel, he was eager to learn and always wanted more notes during rehearsals. Victoria was unable to make callbacks due to plane issues. I first cast Natalie Gonzalez as my Cat. She had a sassy attitude which I thought was perfect for the role of Cat. Due to personal reasons, she had to leave my show, but I was incredibly lucky to have Victoria Lacoste join my team. She presented a sexy, dominant Cat. Victoria and Kenny worked bravely together and found a beautiful chemistry with each other.

Martin is written with lines that could be perceived as slimy, but I wanted to show off his youthfulness as well. I looked for enduring and energetic qualities. Jakob nailed the character of Martin right on the head. He had the perfect balance of sweet and disgusting at the same time. I
was impressed with Jakob’s creativity during the callbacks and the rehearsal process. He always had new ideas to bring to the table.

Lastly, I needed Moon to be powerful, humorous, and sensitive at the same time. Moon has an almost possessive quality but he is also just looking to help people. I also needed Moon to play an instrument. I chose Todd Kremer because he had presence in his callback and he played saxophone. During the rehearsal process, it was a bit difficult to break his habits, but once I did, he shined. I learned that Moon needed to be human at the core. He was humorous, lonely, and suave. Todd did a wonderful job playing a “celestial object” and gave a gorgeous performance on the saxophone.

V. Technical/Design
A. Set Design

I knew I wanted alley seating and mirrors to coincide with my concept. Alley seating is having audiences directly across from each other with the action between them. By having alley seating, I mirrored the audience, allowing for another subtle way to sneak into the uncanny. I off-set one side of the audience to create more room for the bed, but also to capture another example of imperfect repetition. The fridge stayed on the set the entire time and served as part of the kitchen in acts two and three and Cat’s territory in acts one and four. For Cat, it was a representation of domesticity in contrast to Coyote’s wildness. I moved the bed onstage during intermission to allow the set to become Gabriela and Benito’s bedroom. Coyote and Cat then moved it offstage during the transition out of the dream sequence. My Moon lived behind and above one of the mirrors in order to set him up in the sky to then be able to come down from it during acts one and four. The set design obviously had practicality in it, but the concept came
through as well—especially in the mirrors. The set design made my concept present enough to make an impact on the audience without overshadowing the rest of the show.

B. Costume Designs

In terms of costuming, Benito and Gabriela’s costumes were written into the script. I put Benito in a full desert camo uniform with a tank top underneath, and combat boots. In act three, he wore sweat pants and his tank top. For Gabriela, I had her wear a gray tank top and cutoff shorts. Both Benito and Gabriela reference her wearing shorts during act two. In act three, I put Gabriela in a sweat shirt and sweat pants to serve as her “ugly pajamas” (Rivera 55).

Costuming the rest of the cast was surprisingly easy. I wanted to highlight the contrasting characteristics of Cat and Coyote and Moon and Martin. For both Cat and Coyote, I chose costumes that suggested they were animals, but did not put them in full animal costumes. I put Cat in a simple, black unitard with a fur collar to go along with it. Nea Haberman, my makeup artist, put her in cat makeup to further her animalistic nature without making it over the top. I put Coyote in distressed, ratted clothing in contrast to Cat’s sleep black look. Kenny ran his fingers through his hair every night to create a mangy hairdo to enhance his wildness. For Martin, I chose clothing that accentuated his youthful and grimy personality in opposition to the
Moon. I put Martin in a tank top and shorts while Moon was in a suit. The suit created a maturity and suaveness to Moon.

C. Lighting Design

My lighting designer, Diego Ortiz, and I worked together to create lighting that fit into the concept and emphasized important moments in the script. We created a general wash for acts
one and four that were inspired from a Dalí painting. However, we wanted to emphasize Moon coming down from the sky, so we had the lights swell to a brighter intensity and fade when he went back into the sky. We also highlighted Moon’s monologues at the beginning of act one by spotlighting Moon and having low, blue hues for the rest of the stage. In act four, Moon’s spotlight faded throughout the act as other lights overpowered Moon to become dawn.

For the transitions in and out of the dream, we created pulsing colors that were overwhelming and dizzying to stimulate an in between state of consciousness and unconsciousness. In acts two and three, we created simple, two-dimensional lighting with almost no color. By doing this, we differentiated the dream world from the real world and created a bland, nightmarish dream. We also repeated this lighting at the very end of act four to subtly emphasize that Gabriela is stuck in her nightmare (even when she is no longer dreaming). Lastly, we emphasized Benito raping Gabriela by only having a red light on which stood out because it contrasted the colorless dream we created. Again, we repeated the red light at the end of the show to highlight Gabriela’s realization that she is stuck in her nightmare.
D. Sound Design

I first started the process wanting all my sound to be live. I had Todd Kremer (Moon) play saxophone during preshow as well as throughout the show. The Moon is scripted to play the violin, but I was happy to have any live instrument. Todd used the saxophone as a mechanism to woo Gabriela. It also gave his character a powerful presence throughout the show without upstaging other characters. Kenny Davis (Coyote) also contributed to sound design. He howled for character reasons, but Kenny and Todd worked together during the rape scene to create unsettling sounds.

Once tech weekend came along, I realized I wanted more sound than I thought I did, which entailed simulated sounds. Kristofer Buxton jumped in as my sound designer and we found sounds that worked for the show. For acts one and four, we added wind and howling coyotes in the background to set up a desert atmosphere. We added simulated gunshots in acts one and three and during the transition sequences. During acts two and three, there was almost no sound (except during the rape scene) in order to contrast dream world from real world. For the transitions, we added a section of “Rite of Spring” by Igor Stravinsky. The transitions used the same song, but different sections to, again, emphasize imperfect repetition. We also added a simulated gunshot to end the first transition, and then played the simulated gunshot backwards to end the second transition. The sound design highlighted characters, the concept, and turning points, as well as contrasted the dream world and the real world.
VI. Rehearsal Journal
   Week One: January 17-21: Read Through and Blocking

   The first week, we did a read through and then jumped into blocking. The first rehearsal was our read through and designer presentation day. I also presented my concept to give the company an idea of what I was looking for overall. I then blocked the whole show, minus a few dances and moments that I was still working out in my head. I have found that I like to block first and then come back and work specific moments and the details of blocking. It gives the actors and myself a basic structure to develop further as the process moves forward. I also believe it is a good way to further characterization especially having two characters (Cat and Coyote) as animals where blocking is part of their characterization and movement. For those two roles, I also did movement workshops throughout the process.

   Week Two: January 24-27: Characterization/Scene Work and Clean Up

   Starting towards the end of week one and going through week two, I focused on characterization and scene work. I knew I wanted to block the show first, but I wanted to shift to character work soon after so I could have a conversation with all of my actors about their objectives, struggles, etc. with the character. I did not want any of them to get stuck, but instead encourage them to try different tactics and play with their character before they set specific details. I also used the week to clean up blocking as well as block the dances and moments I didn’t get to during week one. During week two, I had an actor drop, but I was fortunate to find Victoria Lacoste who was willing to step in the very next day to re-block all the Cat scenes.
**Week Three: January 29-February 2: Run-Throughs and Detailing**

During my third week, I focused on the through line of the show. I needed to run the show as a whole to see all the pieces fitting together. I found that I needed to work specific scenes and details, because as a whole, the show did not connect quite the way I wanted it to. I was fortunate to also have Dr. Cecilia Pang see a run-through and give me directing notes. It was perfect timing because I was feeling stuck at this point in the process. After a couple of run-throughs, including the designer run, I focused on hammering the details of each scene and character.

**Week Four: February 4-12: Tech/Dress Rehearsals**

On Saturday the fourth, we dove right into our first tech rehearsal which consisted of adding lights and sound. In the morning and the night before, Diego Ortiz (my lighting designer), Kris Buxton (my assistant director, stage manager, and sound designer), Kevin Crowe (509 lights coordinator) and I refocused lights for the show. When the actors were called, we ran
the show with a cue to cue, stopping as little as possible for readjustments. On Sunday, we added costumes to our run-through which was also simple. This gave me time to keep working on characterization and scenes that I was not totally happy with. I realized that I was caught up in how fast the rehearsal process had gone, and I needed to give them more exercises to play with their characters. I found notes and exercises that gave this show that last large leap it needed before the show opened.

VII. Reflection

I was extremely fortunate to have an opportunity to produce a full length show. It was a crucial stepping stone to producing my own works in the future, outside an educational setting. I was very happy with the result of this process considering the time and resources I had. I would have enhanced my choices if I had access to more resources or a bigger space. For example, I would have added mirrors to the set, and made the mirrors mobile during the transition sequences in order to create an even more disorienting atmosphere for the audience. I had my mirrors on wheels, but the stage was too small to have them move around the space without hitting audience members. That being said, I was very happy with the resources I did have access to. I was fortunate to be able to use props and set pieces from Gateway and costumes from the Theatre and Dance Costume Storage. Without limitations, I would not have fully relied on my concept or the script, which were both vital to this particular process.

Conceptualizing, directing, and producing a show took a large amount of preparation, rehearsal, focus, and imagination. I am appreciative of both the support and freedom I got during the process. They served as useful tools for my growth as a director. The support from the department allowed me access to design elements, and my mentor, Dr. Cecilia Pang, gave me notes to learn from without stepping on my toes as a director. The freedom challenged me to
stretch my creativity and take risks in my directing. I am excited to apply these lessons to my future projects and keep learning new lessons with each project I work on. I hope to never reach a point where I am not learning anymore.

“Have no fear of perfection - you'll never reach it.” ~ Salvador Dalí
APPENDIX

I. Rehearsal Schedule

Daily Call Example:

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**Dali**

**Daily Call**

Stage Manager: Kris Buxton (wkrisbux@gmail.com 303-717-8969)
Director: Casey Dean (casey.dean@colorado.edu 480-738-8393)

Date: January 17, 2017

<table>
<thead>
<tr>
<th>When</th>
<th>Where</th>
<th>What</th>
<th>Who</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:30 PM</td>
<td>Acting Studio</td>
<td>Block Act 1 Cat/Coyote Scenes</td>
<td>Kenneth Davis and Victoria Lacoste</td>
</tr>
<tr>
<td>7:30 PM</td>
<td>Acting Studio</td>
<td>Block Act 4 Cat/Coyote Scenes</td>
<td>Kenneth Davis and Victoria Lacoste</td>
</tr>
<tr>
<td>8:30 PM</td>
<td>Acting Studio</td>
<td>Work Act 1</td>
<td>Kenneth Davis, Victoria Lacoste, Catalina Garayoa, Jakob Rasmussen, Todd Kremer</td>
</tr>
<tr>
<td>9:30 PM</td>
<td>Acting Studio</td>
<td>Work Act 4</td>
<td>Kenneth Davis, Victoria Lacoste, Catalina Garayoa, Jakob Rasmussen, Todd Kremer</td>
</tr>
<tr>
<td>10:30 PM</td>
<td>Acting Studio</td>
<td>End of Rehearsal</td>
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</tbody>
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Notes: MEMORIZE LINES AS FAST AS THE GINGERBREAD MAN.

**SUBJECT TO CHANGE**
## Rehearsal Calendar

<table>
<thead>
<tr>
<th>When</th>
<th>Where</th>
<th>What</th>
<th>Who</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>01/17/17</td>
<td>Acting Studio</td>
<td>Design Meeting /Read Through</td>
<td>Full Company</td>
<td></td>
</tr>
<tr>
<td>6:30-10:30 PM</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>01/18/17</td>
<td>Acting Studio</td>
<td>Block Act 1/ Run Act 1</td>
<td>Natalie Gonzalez, Kenneth Davis, Catalina Garayoa, Todd Kremer, Jakob Rasmussen</td>
<td>(Staggered Call)</td>
</tr>
<tr>
<td>6:30-10:30 PM</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>01/19/17</td>
<td>Acting Studio</td>
<td>Block Act 2/ Run Act 2/ Block Act 3</td>
<td>Catalina Garayoa and Daniel Jimenez</td>
<td></td>
</tr>
<tr>
<td>6:30-10:30 PM</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>01/20/17</td>
<td>Acting Studio</td>
<td>Finish Blocking Act 3/ Block Act 4</td>
<td>Full Cast (Staggered Call)</td>
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<tr>
<td>6:30-10:30 PM</td>
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<td></td>
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<tr>
<td>01/21/17</td>
<td>Acting Studio</td>
<td>Character Meetings/Scene Work (Acts 1 &amp; 4)</td>
<td>Full Cast (except Daniel Jimenez) (Staggered Call)</td>
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<tr>
<td>6:30-10:30 PM</td>
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<td>01/24/17</td>
<td>Acting Studio</td>
<td>Character Meeting/ Scene Work (Acts 2 &amp; 3)</td>
<td>Daniel Jimenez and Catalina Garayoa (Staggered Call)</td>
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<tr>
<td>6:30-10:30 PM</td>
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<td></td>
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<tr>
<td>01/25/17</td>
<td>Acting Studio</td>
<td>Re-block Acts 1 &amp; 4 Cat and Coyote Scenes/ Work Acts 1 &amp; 4</td>
<td>Full Cast (except Daniel Jimenez) (Staggered Call)</td>
<td>*Change in Actor</td>
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<td>6:30-10:30 PM</td>
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<td>01/26/17</td>
<td>Acting Studio</td>
<td>Block Dances/Saxophone Work/ 1st Stumble Through</td>
<td>Full Cast (Staggered Call)</td>
<td>Costaume Fittings</td>
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<td>01/27/17</td>
<td>Acting Studio</td>
<td>Acts 3 &amp; 4 Scene Work</td>
<td>Full Cast (Staggered Call)</td>
<td>Gateway Run</td>
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<td>01/29/17</td>
<td>Acting Studio</td>
<td>Finish Working Act 3/ Run Show and Notes</td>
<td>Full Cast (Staggered Call)</td>
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<td>6:30-10:30 PM</td>
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<td>01/30/17</td>
<td>Acting Studio</td>
<td>Work Trouble Spots Throughout Show</td>
<td>Full Cast (Staggered Call)</td>
<td>OFF BOOK</td>
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<td>6:30-10:30 PM</td>
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<tr>
<td>01/31/17</td>
<td>Acting Studio</td>
<td>Run Through/Work Notes</td>
<td>Full Cast</td>
<td></td>
</tr>
<tr>
<td>6:30-10:30 PM</td>
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<td></td>
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</tr>
<tr>
<td>02/01/17</td>
<td>Acting Studio</td>
<td>Work Dr. C’s Notes</td>
<td>Full Cast (Staggered Call)</td>
<td></td>
</tr>
<tr>
<td>6:30-10:30 PM</td>
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II. Technical Cues

Lighting Cues:

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<tr>
<th>Cue #</th>
<th>Cue</th>
<th>Movement on Stage/Lines</th>
<th>Description</th>
<th>Page</th>
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<tbody>
<tr>
<td>1</td>
<td>House Lights</td>
<td>Once House is open</td>
<td></td>
<td></td>
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<tr>
<td>1a</td>
<td>Actor Entrance light</td>
<td>Victoria enters</td>
<td>Fade in</td>
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<tr>
<td>2</td>
<td>Act 1 Wash</td>
<td>After Victoria is on fridge</td>
<td>Fade in</td>
<td>1</td>
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<tr>
<td>3</td>
<td>Moon Dance</td>
<td>After Moon snaps his fingers</td>
<td>Quick light change</td>
<td>11</td>
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<tr>
<td>4</td>
<td>Act 1 Wash</td>
<td>After Moon snaps fingers 2\textsuperscript{nd} time</td>
<td>Quick light change</td>
<td>12</td>
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<tr>
<td>5</td>
<td>Moon Light</td>
<td>Moon comes down from sky</td>
<td>Fade up and flicker</td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td>Moon Light</td>
<td>After “In love with love”</td>
<td>Gradual fade in</td>
<td>15</td>
</tr>
</tbody>
</table>

- **02/02/17** 6:30-10:30 PM: Acting Studio, Work Notes/Designer Run, Full Cast
- **02/03/17** 6:30-10:30 PM: Acting Studio, Cue to Cue, Full Company
- **02/04/17** 1 PM Call: Acting Studio, Run Show with Costumes/ Work Tech
- **02/05/17** 12 PM Call: Acting Studio, Run Show with Costumes/ Work Tech
- **02/06/17** 6 PM Call: Acting Studio, Work Scenes/ Fight & Dance Call/ Run Show and Notes
- **02/07/17** 6 PM Call: Acting Studio, Fight & Dance Call/ Run Show and Notes
- **02/08/17** 6 PM Call: Acting Studio, Fight & Dance Call/ Run Show
- **02/09/17** 6 PM Call: Acting Studio, Fight & Dance Call/ Run Show
- **02/10/17** 6 PM Call: Acting Studio, Fight & Dance Call/ Run Show
- **02/11/17** 12:30 PM Call and 6:30 PM Call: Acting Studio, Fight & Dance Call/ Run Show
- **02/12/17** 12:30 PM Call: Acting Studio, Fight & Dance Call/ Run Show

**ACTOR’S NIGHT OFF**

**TECH REHEARSAL**

**DRESS REHEARSAL**

**DRESS REHEARSAL #1**

**DRESS REHEARSAL #2**

**FINAL DRESS REHEARSAL**

**PERFORMANCE**

**PERFORMANCE *Adjudication**

**PERFORMANCE**

**PERFORMANCE**

**PERFORMANCE**

**PERFORMANCE STRIKE**
<table>
<thead>
<tr>
<th></th>
<th>Scene</th>
<th>Movement</th>
<th>Description</th>
<th>Page</th>
</tr>
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<tr>
<td>7</td>
<td>Act 1 Wash</td>
<td>Moon goes back into sky</td>
<td>Fade out into cue 2</td>
<td>20</td>
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<tr>
<td>8</td>
<td>Dream Sequence #1</td>
<td>After Gabriela falls asleep</td>
<td>Fade in and flicker</td>
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<td>9/10</td>
<td>Dream Sequence #1</td>
<td>When Benito and Coyote are at mirrors</td>
<td>Add mirror lights</td>
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<td>11</td>
<td>Act 2 Wash</td>
<td>Right after Gun shot</td>
<td>Quick light change</td>
<td>22</td>
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<td>12</td>
<td>House Lights</td>
<td>After Gabriela Exits</td>
<td>Fade to black and then in</td>
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<td>13</td>
<td>Benito sleeping</td>
<td>Top of Act 3 (Benito comes in)</td>
<td>Fade in</td>
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<tr>
<td>14</td>
<td>Act 3 Wash</td>
<td>After Benito sits up in bed</td>
<td>Quick light change</td>
<td>41</td>
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<tr>
<td>15</td>
<td>Rape Scene</td>
<td>When Benito pulls gun out</td>
<td>Fade to red</td>
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<td>16</td>
<td>Gunshot</td>
<td>When Benito pulls trigger</td>
<td>Flash of Light</td>
<td>51</td>
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<td>17</td>
<td>Act 3 Wash</td>
<td>After Gunshot</td>
<td>Quick light change</td>
<td>51</td>
</tr>
<tr>
<td>18</td>
<td>Dream Sequence #2</td>
<td>When Gabriela falls asleep</td>
<td>Fade in and flicker</td>
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<td>19</td>
<td>Act 4 Wash #1</td>
<td>After Gabriela and Martin fall on ground</td>
<td>Quick light change</td>
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<td>20/21</td>
<td>Sunrise</td>
<td>Throughout first half of Act 4</td>
<td>Gradual fade</td>
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<td>22</td>
<td>Moon’s exit</td>
<td>After Moon exits</td>
<td>Gradual fade</td>
<td>68</td>
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<td>23</td>
<td>Act 4 Wash #2</td>
<td>Benito’s entrance</td>
<td>Gradual fade</td>
<td>74</td>
</tr>
<tr>
<td>24</td>
<td>Rape scene lights</td>
<td>Right after Gabriela asks “I really have to know”</td>
<td>Fade in and then black out</td>
<td>75</td>
</tr>
<tr>
<td>25</td>
<td>Bows</td>
<td>Right after black out</td>
<td>Fade in</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>House Lights</td>
<td>After final Bows speech</td>
<td>Fade in</td>
<td></td>
</tr>
</tbody>
</table>

Sound Cues:

<table>
<thead>
<tr>
<th>Cue #</th>
<th>Cue</th>
<th>Movement on Stage/Lines</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pre-show sound</td>
<td>Pre-show</td>
<td>Wind and Howling</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Curtain Speech</td>
<td>Curtain Speech</td>
<td>Stops Wind and Howling</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Act 1 Background</td>
<td>When Victoria enters</td>
<td>Wind and Howling</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Gunshot</td>
<td>When Gabriela tries to shoot Coyote</td>
<td>Gunshot</td>
<td>6</td>
</tr>
<tr>
<td>5/6</td>
<td>Coyote Sound</td>
<td>When Moon comes down from sky</td>
<td>Swell of wind and add more coyotes</td>
<td>12</td>
</tr>
<tr>
<td>7</td>
<td>Dream Sequence #1</td>
<td>When Gabriela falls asleep</td>
<td>“Rite of Spring” by Stravinsky</td>
<td>22</td>
</tr>
</tbody>
</table>
### III. Rehearsal Notes

Example of Director’s Notes:

<table>
<thead>
<tr>
<th>01/26/2017 Notes</th>
<th>Who?</th>
<th>What?</th>
<th>When?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who?</td>
<td>Kenny</td>
<td>More nonverbal and gritty breathing</td>
<td>Act 1</td>
</tr>
<tr>
<td></td>
<td>Victoria</td>
<td>Seductive does not mean slow down words</td>
<td>Act 1</td>
</tr>
<tr>
<td></td>
<td>Todd</td>
<td>Sustaining notes on saxophone as quiet as possible</td>
<td>Act 1</td>
</tr>
<tr>
<td></td>
<td>Kenny/Victoria</td>
<td>Animal on Animal—nice chemistry</td>
<td>Act 1</td>
</tr>
<tr>
<td></td>
<td>Victoria</td>
<td>Nice condescending smile—keep that</td>
<td>Act 1</td>
</tr>
<tr>
<td></td>
<td>Todd</td>
<td>Una Pistola! What a woman!—great energy behind line!</td>
<td>Act 1</td>
</tr>
<tr>
<td></td>
<td>Everyone!</td>
<td>LINE PICKUPS!</td>
<td>Whole Show</td>
</tr>
<tr>
<td></td>
<td>Jakob</td>
<td>“Virile”—get that ee sound sounding more like viral</td>
<td>Act 1</td>
</tr>
<tr>
<td></td>
<td>Catalina</td>
<td>Nice touching the mirror and then yourself—beautiful moment</td>
<td>Act 1</td>
</tr>
<tr>
<td></td>
<td>Todd</td>
<td>Pick up pacing of lines!</td>
<td>Acts 1/4</td>
</tr>
<tr>
<td></td>
<td>Todd/Jakob</td>
<td>Look at Catalina after she says “I say”—gives her importance</td>
<td>Act 1</td>
</tr>
<tr>
<td></td>
<td>Casey</td>
<td>Work fights and dances</td>
<td>Act 1</td>
</tr>
<tr>
<td></td>
<td>Jakob</td>
<td>Find sincerity in “I know you want babies” Don’t play the joke</td>
<td>Act 1</td>
</tr>
<tr>
<td></td>
<td>Catalina/Daniel</td>
<td>Pick up lines for first conversation</td>
<td>Act 2</td>
</tr>
<tr>
<td></td>
<td>Daniel</td>
<td>“Nena that was a joke”—excellent!</td>
<td>Act 2</td>
</tr>
<tr>
<td></td>
<td>Casey</td>
<td>Work Catalina’s space monologue</td>
<td>Act 2</td>
</tr>
<tr>
<td></td>
<td>Daniel</td>
<td>We are losing you “beer, milk..” line—don’t let fridge get in your way</td>
<td>Act 2</td>
</tr>
<tr>
<td></td>
<td>Daniel</td>
<td>Take space on the bed! Don’t curl up—she says you take up a lot of space—Take it up!</td>
<td>Act 2</td>
</tr>
<tr>
<td></td>
<td>Catalina</td>
<td>Overlap some of your lines with Daniel’s</td>
<td>Act 2</td>
</tr>
<tr>
<td></td>
<td>Catalina</td>
<td>“I’m all outta practice being your wife” play it insecure</td>
<td>Act 2</td>
</tr>
<tr>
<td></td>
<td>Daniel</td>
<td>Find a scream when you wake up from nightmare</td>
<td>Act 3</td>
</tr>
<tr>
<td></td>
<td>Catalina</td>
<td>“You expect me to spread my legs…” Cross only to center</td>
<td>Act 3</td>
</tr>
</tbody>
</table>
Example of Dr. Cecilia Pang’s Notes:

<table>
<thead>
<tr>
<th>Who?</th>
<th>What?</th>
<th>Where?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Casey</td>
<td>Acts 1 and 4 have to be in the same play as Acts 3 and 4</td>
<td>Whole show</td>
</tr>
<tr>
<td>Daniel</td>
<td>Tick about Benito—shut down—mask</td>
<td>Acts 2/3</td>
</tr>
<tr>
<td>Casey</td>
<td>Take bed out of Acts 1 and 4</td>
<td>Acts 1/4</td>
</tr>
<tr>
<td>Catalina/Jakob</td>
<td>Lie center after they fall asleep</td>
<td>Act 1</td>
</tr>
<tr>
<td>Casey</td>
<td>Set up dream…role in bed?? Some kind of transition so the audience knows it’s a dream</td>
<td>Acts ½</td>
</tr>
<tr>
<td>Kenny/Victoria</td>
<td>More animalistic. Have them barely on their feet. Sensual scene.</td>
<td>Act 1</td>
</tr>
<tr>
<td>Casey</td>
<td>Give everyone in Act 1 a place—they each have a territory in the set</td>
<td>Act 1</td>
</tr>
<tr>
<td>Casey</td>
<td>Solidify Characterization</td>
<td>Whole show</td>
</tr>
<tr>
<td>Casey</td>
<td>Add a Spanish section between Gabriela and Benito</td>
<td>Act 3</td>
</tr>
<tr>
<td>Victoria/Todd</td>
<td>The language is poetic but don’t play that—play objective.</td>
<td>Acts 1/4</td>
</tr>
<tr>
<td>Victoria</td>
<td>Enjoy movement on refrigerator</td>
<td>Act 1</td>
</tr>
<tr>
<td>Todd</td>
<td>Play saxophone with passion!</td>
<td>Acts 1/4</td>
</tr>
<tr>
<td>Casey</td>
<td>Parallel Cat/Coyote relationship and Benito/Gabriela relationship even more.</td>
<td>Whole show</td>
</tr>
<tr>
<td>Jakob</td>
<td>Martin must be exact opposite of Benito</td>
<td>Whole show</td>
</tr>
</tbody>
</table>

IV. Production Video

The video will be uploaded with my final electronic copy.

V. KCACTF Adjudicator Transcript

The transcript will be uploaded with my final electronic copy.