To my beautiful wife, Deidre and two great children, Grayson and Aven.
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Abstract of Performance in Lieu of Thesis
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“THE BREATH OF CREATION”- CREATING THE ROLE OF THE RAGPICKER IN THE MADWOMAN OF CHAILLOT BY JEAN GIRAUDOUX

By
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Chair: Ralf Remshardt
Major: Theatre

From Friday, March 18 through Sunday, March 27 2011 I was privileged to portray the role of the Ragpicker in Jean Giraudoux’s The Madwoman of Chaillot. The production was included in The University of Florida’s 2010-2011 season.

My approach began with a comprehensive analysis of the circumstances that gave rise to the play, mainly the Nazi occupation of Paris in the early 1940’s. I researched the original production as well as the originator of the role, Louis Jouvet. Once I had identified the genre most suitable to the text I began to focus on the language as the primary theatrical element. After using the Lessac vocal technique to establish rhythmic, consonant, structural and tonal opportunities, I began creating a physicality that aided in presenting the piece metaphorically. I applied the Alexander Technique to aid in the most efficient use of my body and breathing, which presented a challenge due to the limitations imposed by the use of a wheelchair for the role.
CHAPTER ONE
INTRODUCTION

I first heard of The Madwoman of Chaillot in my inaugural year as a graduate student in the University of Florida’s Professional Actor Training Program. My voice professor, Yanci Bukovec, had expressed on numerous occasions his desire to direct this production. He encouraged us to read the script and to submit the appropriate forms to the school that would bring it in front of the Play Selection Committee. Professor Bukovec assured us that there were roles for all of the graduates, including some that would challenge us in new ways. He explained that the play, written in the early 1940’s, bore a surprising similarity to current events, namely the exploitation of a class of citizens by an economically powerful elite. Several large organizations had just received significant financial aid from the federal government in 2008 including Bear Stearns, Fannie Mae/Freddy Mac, American International Group (A.I.G), Bank of America and Citigroup. The “vagabonds” in The Madwoman of Chaillot reflect the frustrations of the American people, who were quite understandably outraged not only by the federal bailout, but also because of the lack of significant effort to curtail future exploitation or the punishment of executives who literally stole billions of dollars.

The Madwoman of Chaillot was formally placed on the production schedule in the spring of 2010. My graduate advisor, Dr. Mikell Pinkney, informed me that I should select three plays, in order of preference, in which to perform my thesis role. After some consideration, I selected Madwoman. I did not, however, have a voice in the selection of the specific role I would be playing. I had spoken to Professor Bukovec previously about
my interest in The President, The Baron and The Ragpicker, all of whom I felt I some affection towards. It was The Ragpicker, though, that ultimately began to consume my thoughts. There was something about The Ragpicker’s ability to be both in the action yet simultaneously just outside. I found the relationship between The Ragpicker and The Countess to be especially interesting. The Ragpicker functions mostly as exposition, chronicling the events that gave rise to the exploitation. While he is described as a former pitchman in the play, he does not convince any of the characters to actually do anything. He merely provides background and then disappears again.

The second act sees the Ragpicker asked to embody the very same people he loathes, and I again asked myself why this was. At this point I had no answers, but I was fascinated by exploring the possibilities. I again spoke to Professor Bukovec and expressed my interest in The Ragpicker.

In May of 2010, I was informed that I would be playing The Ragpicker as my thesis role. I was excited to work with Professor Bukovec, himself a disciple of the French theatrical tradition, and looked forward to working on a production that is rarely performed in America. This work details my journey with The Madwoman of Chaillot, from the textual work on the script, through my pre-rehearsal period, into formal rehearsals and finally opening week. It will also describe several acting techniques that I used for the first time and the results of those techniques both in the performance and beyond. While the production did not always take the charted course, I was grateful for the experience and could not have asked for a better way to conclude my University of Florida career.
CHAPTER 2
TEXTUAL ANALYSIS

Part One: Historical Context

In his 1968 article “Some Political Implications of the Madwoman of Chaillot”, Robert Cohen argues that “the imagery of the script is entirely a nation at war. The pimps are the ‘invaders,’ their takeover of Paris has been an ‘invasion’; they are of ‘another race’ . . .” (Cohen 213). It is war and the resultant pervasiveness of fractured morality and encroaching totalitarianism that serve as both the genesis for and the “warning against the evils of a technological, mechanized society” (Cohen 217).

It is difficult to know with any certainty when Giraudoux began his work on The Madwoman of Chaillot, but the dark ambience had certainly been felt both before and during the invasion. Marcel Reboussin contends that the pre-war years were “nightmarish” with the “might of Germany. . . constantly growing while nothing seemed capable of rousing the western nations out of their lethargy” (Reboussin 12). Germany invaded France in May of 1940 with clinical precision.

Perhaps one of the more insidious effects of the Nazi invasion was the emergence of parallel markets in the wake of food rationing implemented by the French government. In “Food Rationing and the Black Market in France (1940-1944)”, Kenneth Mouré maintains that the well-intentioned sanctions, designed to ameliorate shortages and ensure equitable distribution, actually had the inverse effect, giving rise to what became known as the “black market.” Mouré rightly notes that the restrictions placed on the food
supply mattered less than the total incompetence of a single state agency to adequately manage the resources:

The success of the black market seemed to prove that poor administration and official corruption, not shortages, explained the inadequacy of official rations. Rather than solidarity and a sense of shared sacrifice in the face of hardship, food shortages and the poor administration of food supply increased suspicions and fears, deepening the animosities and social division - between those rich enough to buy on the black market and eat in the black market restaurants...and between those with connections to alternative networks of supply and those who had to rely on official sanctions (Mouré 279).

The agents of these “alternative networks” began operating almost immediately. By November of 1940, the “black market was organized, and operating fully” (Walter 97). The success of the black market triggered other alternative markets, and by January 1941 virtually “everything to do with daily life -- food, clothes, shoes and so on -- was rationed, and the population found itself under the rigid control of the municipal services” (Walter 81). Giraudoux eventually witnessed the blatant exploitation in broad daylight as the subversive element of these markets was removed and the brokers emerged from the shadows. It is true that the French implemented food rationing, but it is also true that the occupying Nazi forces took full advantage of their dominance, entering into special agreements with French producers that secured rationed goods that were unavailable to the populace at large without paying exorbitant prices.
And it is these brokers, or “pimps” as Giraudoux would eventually call them, that serve as the target of his ire and condemnation. The Ragpicker (Giraudoux’s voice in the play) weaves a tale of “invaders” who mechanically and surgically insert themselves into Parisian society and scuttle the actual production of goods and services and seek to profit exponentially by existing merely as the beneficiaries of the willful and malignant manipulation of intangible economic factors. Parisian newspapers of the time chronicle the scarcity of vegetables, with cabbages being among the most scarce; the nonchalant reaction of a local policeman who for six months had witnessed two sisters selling un-rationed thread and cotton and who told a local newspaperman that his job was traffic control, not the black market; two people almost speaking in code to each other as the “newcomer tears a corner off the paper table cloth and writes some mysterious figures on it” while the “fat man pulls a thick wad of 5,000-franc notes out of his inside pocket…” (Walter 101). These literal accounts echo almost precisely the Ragpicker’s metaphorical translation and serve as precedents to the prevailing atmosphere of The Madwoman. The willful intrusion of the “natives” by a race who never hurry or work but make a lot of money, these “racketeers,” is the primary focus of Giraudoux’s work (Reboussin 15).

Giraudoux witnessed the depletion of French morale and pride in one of the darkest times in French history. In his biography of Giraudoux, Laurent La Sage writes: “What Giraudoux feared, even though at times he appeared unwilling to admit it even to himself, was a progressive sapping of the fiber of humanity through which in the end the whole value and beauty of life should disappear” (La Sage 141). Giraudoux expressed his concern to his dear friend and collaborator, Louis Jouvet, insisting that Jouvet himself
take the part of the Ragpicker. Despite the fact that Jouvet had been Giraudoux’s theatrical *jumeau* (twin) for decades, this play would prove to be one of the greatest challenges of his career.
Part Two: Developing *The Madwoman of Chaillot*

Louis Jouvet had fled Paris in 1940, shortly after the Nazi invasion. He travelled to Switzerland, South America and North America, eventually returning to Paris in 1945, after the liberation. Jouvet had experienced unparalleled success prior to the war, but two critical factors undeniably influenced his return: the re-emergence to a Paris unalterably changed by a war and the death of Giraudoux just a year earlier. Left alone to both direct and star in his collaborator’s final play, Jouvet decided to honor his partner by implementing the same rehearsal style he had employed for decades.

In her biography of Jouvet, Bettina Liebowitz Knapp notes that, “Many critics have called Jouvet a classicist because his work bore the stamp of clarity, order and simplicity” (Knapp 220). Indeed, Jouvet’s own technique of text exploration was outlined by him and Giraudoux, who agreed that “the actor’s breathing must put oneself on par with the poet who wrote it, by imitating his respiration which seeks to identify itself with the breath of creation” (Knapp 212). Jouvet’s vocal technique, and the technique he asked his actors to embody, seemed to be wholly unique: “The actors had to accept the discipline of learning a distinctly new style. Their voices were trained as to seem akin to musical instruments making exquisite verbal music. During the long rehearsals, Jouvet would sit next to Giraudoux, tensely watching the proceedings. Characteristically, he would remark to one of the actors, ‘You’re trying to hard. Simply speak your lines, don’t act them out’” (Knapp 130). Yet even with his trademark stamp on the production, Jouvet remained uncertain and tenuous about how *Madwoman* would be received. The production suffered greatly by the scarcity of resources in post-war Paris, and Jouvet himself appealed to the public at large for clothing suitable to the
eccentric characters in the play and relied heavily on a grant from the Ministry of Fine Arts to finance the production (La Sage 143).

The first production of the Madwoman of Chaillot was presented on December 19, 1945 at the Théâtre de l’Athénée. To say the production was a success would be an understatement. One critic of the time, Jean-Jacques Gautier, wrote that he feared “Giraudoux might seem old fashioned to us. But not in the least! He remains a miracle of intelligence, he is inimitable” (La Sage 144). The United States premiere a year later garnered similar success, earning a Tony Award for Marguerite Moreno as the Madwoman. Writing in the New York Times in 1949, critic Brooks Atkinson praised the production, calling it, “crack-brained, original and delightful” (Atkinson xi), but warned that American audiences might be less receptive, adding that “American theatrogoers are less accustomed than French theatrogoers to listening with relaxed appreciation to the discursions of an author who likes to turn a phrase and toy with ideas for purposes of sociability.” Perhaps the expectations have changed. A recent production in Australia was assailed by the critics who called it “panto,” adding that it “disappoints on so many levels it’s difficult to know where to begin” (Woodhead 17).
Part Three: Stylistic Demands

If a contemporary production of *The Madwoman of Chaillot* fails when it attempts to incorporate more melodramatic, raucous elements into the production, the actors “clubbing the witticism to death before waiting for laughs that, understandably, never come” (Woodhead 17), which classification suffices to provide some context from whence to begin an assessment?

Arguably, *Madwoman* contains elements of expressionism in that it is a theatrical interpretation on the monstrosities of wartime Europe. The characters are allegorical (the Juggler, the Street Singer, the Broker, the President, etc.) and the imagery is dream-like, distorted and even nightmarish. Yet Giraudoux’s play cannot be classified as wholly expressionistic -- human suffering is largely absent from the play, as are the more violently grotesque elements of the classic expressionist cannon. The play is strangely optimistic, anticipating the actual liberation of France in 1945. The language is close to naturalistic and free from the lengthy speeches that characterize other plays strictly in the expressionist camp.

But where *Madwoman* seems to close one genre, it perhaps foreshadows another. The language and imagery seem to place *The Madwoman of Chaillot* squarely in the realm of absurdism, yet Martin Esslin, who coined the phrase, disagrees:

A similar sense of the senselessness of life is, of the inevitable devaluation ideals, purity and purpose, is also the theme of much of the work of dramatists like Giraudoux, Anouilh, Salacrou, Sarte, and Camus himself. Yet these writers differ from the dramatists of the Absurd in an important
respect: they present their sense of the irrationality of the human condition in the form of highly lucid and logically constructed reasoning, while the Theatre of the Absurd strives to express its sense of the senselessness of the human condition and the inadequacy of the rational approach by the open abandonment of rational devices and discursive thought. (Esslin 24)

Still, absurdism most closely fits the *Madwoman of Chaillot* and it is in this genre that the play seems to function most successfully. Each of the characters have a logic all their own, albeit they are, at times, speaking nonsense. The Ragpicker is convinced that garbage is a delicacy; the Madwomen acknowledge freely and presumptively that inanimate objects speak, but warn that one must be discerning in accepting the advice they dispense. Dickie, Constance’s pet, may be deceased, but they all agree that his memory, and thus his “presence” should be held sacrosanct.

For that reason, the play seems to fail when the production attempts to ignore the absurdist elements, the sense of play and fantasy, and delve into the realm of the didactic, reinforcing instead its preconceived notions as a satire of capitalism. Robert Cohen argues, in fact, that this is far from the point of the play (213) and there is evidence in the character of the Ragpicker to support this claim. The Ragpicker functions as the symbol of the lost French economy. He laments the fact that “nothing is free anymore to sell itself or give itself away.” He bemoans the end of “free enterprise in the world,” yet takes care to avoid advocating an alternative form economic superstructure. There can be no question that what Giraudoux detested was “finance capitalism,” the replacement of the free exchange of goods and services with an overly restrictive society which gave rise
to exploitive parallel markets. Productions that “mug,” that seek to didactically
demonstrate the evils of capitalism as a system seem to face the most severe criticism.

In any case, the whimsical and fanciful elements of Madwoman are what
delighted audiences in Paris. The triumphant return of Jean Giraudoux and Louis Jouvet
and the style they created kept audiences coming back, making Madwoman the longest
running play in Jouvet’s career. Identification of the challenges that plagued other
productions, however, was but the beginning of my journey with this great piece of
modern French theatre. In order to overcome these challenges, I decided to replicate
Jouvet’s approach, focusing first on Giraudoux’s language to discover for myself the
“breath of creation.”
CHAPTER 3
PRE-REHEARSAL ANALYSIS

My work on The Madwoman of Chaillot began in earnest in August of 2010 while I was in Dallas, Texas working at the WaterTower Theatre in partial fulfillment of my graduate degree requirements. Prior to my arrival in Dallas, I had amassed a dozen or so books, articles, and materials relating to the play, Giraudoux, Jouvet and the occupation of Paris by the Nazis in the early years of World War II.

Discovering the “breath of creation” began with a detailed reading of the accumulated material. I began to understand more fully the circumstances that pervaded Giraudoux’s thoughts, and found corroborating evidence in newspaper articles of the time. The imagistic origins were not only pronounced, but also so eloquently documented that I often thought that Giraudoux merely had to transcribe the headlines of the day into poetical cohesion to properly express the sentiment. Two years ago, Dr. Mikell Pinkney had revealed in one of our classes that he re-types scripts, word for word, into his word processor. He believed that the sequence of events, the play’s rising and falling action, emerged more clearly when one began to think as the author, finding the precise sequence of words to succinctly express the author’s intent. I had since used Dr. Pinkney’s approach for all of my work, and when I began to re-type the script for Madwoman, the metaphorical parallels were staggering.

I began to document first-hand accounts and compare them to corresponding lines from the play. I also noted with some surprise that while Giraudoux’s words were seemingly taken from the headlines of the day, Jouvet also had a personal distaste with
the “pimps” of the world despite the fact that he himself was not in Paris during the
play’s conception. In 1933, Jouvet, along with several other contemporary directors, had
been accused by contemporary critics of “speculating” on their art, using the theatre
purely as a means of financial aggrandizement. Years later, Jouvet would hear accounts
of the Nazi domination of France’s cultural institutions, as well as the co-opting of many
well known actors and actresses who were lured into creating propaganda sympathetic to
the Nazi cause.

I myself began to feel Jouvet’s abhorrence at both the accusations laid against him
in the 1930’s and the subsequent annihilation of the spirit of his fellow actors. As I typed
the words into my computer, I could physically feel my breathing begin to change,
infused with the images and weight of the words. Working in this way forced me to
carefully consider why each word was chosen, how one word logically or imagistically
followed the next. It also allowed me to perfectly formulate images in my mind that were
both concrete and animated. I believed I was closer to discovering the creative breath
that Jouvet had described, but I also realized that breath is merely the beginning. Armed
with a synergistic alliance with the breath, I began to explore the language.

As noted, The Madwoman of Chaillot is most closely associated with the genre of
absurdism. I re-familiarized myself with the performance demands of this genre by
examining the book Acting with Style by John Harrop and Sabin Epstein. Since the play
does not universally conform to the style, however, my intention was merely to consider
those absurdist elements that would provide a point of departure from which to analyze
the text, and not attempt to incorporate aspects that were clearly more pronounced in the
works of Beckett and Ionesco, for example.
Harrop and Epstein note that “[a]bsurd drama is not concerned with the representation of events, the telling of a story, or the depiction of a character as much as it is the presentation of individuals within a situation in such a way as to communicate their experience or existence. The plays tend to be many-layered poetic images that have been intuited in depth rather than rationally followed through a linear development in time” (Harrop 270). From pimps to the cabbages, from mannequins to faceless aliens, there are no shortages of poetic images in the Ragpicker’s speeches. I noted that each of these images would have to be explored vocally.

Traditionally, the use of silences has also been a defining linguistic characteristic of absurdism, yet the Ragpicker’s speeches contain no such scripted pauses. Harrop explains “The silences both make the audience aware of infinity and point to where language is useless in expressing the ultimate feeling” (Harrop 272). At this point, I had not explored the text vocally, so I made another note to look very closely at the language to determine if my addition of strategic silences would indeed aid in the rhythmic flow or be a distraction.

Finally, the linguistic demands in the absurdist style dictate that, “language is used to undercut sentiment, to give an ironic edge to the situation and prevent indulgence in pathos” (Harrop 272). I immediately recalled Giraudoux’s advice to his actors; advising them to speak the lines, not act them out. I identified several opportunities for “indulgence,” marking the landmines to be dealt with when I began working on the text.

While in Dallas at the WaterTower Theatre, I had the opportunity to work on my own material in the black box. Typically, I spent about an hour after work and before
performances of *Our Town* working vocally on the text of the play. I utilized the Lessac Vocal Technique in “scoring” my script (see Appendix A). This technique consists of marking the consonant, tonal, structural and linking opportunities found in the text. The importance of this work in the initial stages of the process cannot be underestimated. Essentially, identifying these opportunities in the language provides the actor with interpretive opportunities. Using the markings, I said each word out loud, paying specific attention to how each word “felt,” not sounded. This particular technique was practiced over the course of several years of training, and aids considerably in allowing me the opportunity to explore the words and images physically and mentally. Once each word was explored in this manner, I began to recite groups of words together. For example, I would say the first word of my line, “There,” and then the second word, “was.” I would repeat just these two words until I felt they could be explored no further and then added the next two words “a time” (for the exercise, I skipped articles unless I felt they added important information to the line; here, it did not). Working this way gave me the opportunity to explore the value of the words without worrying about meaning, rhythm or context at this point. Equally, it allowed me the time to find the connections between images; to find a concrete way of speaking poetically. As I explored the words and their sequence, I discovered ways to memorize the lines imagistically, not by rote with drill-like discipline. The end of one line, “It would be like deceiving me with my big toe,” fed into my subsequent line, “I am incapable of jealousy” by way of an image of a toe with gangrene. Since green is considered to be the color of envy, I simply substituted one vice, envy, with a synonym and found the connection between the lines. I worked this way through most of the script, finding the connections in images unique to my linguistic and
vocal explorations. This was indeed a time-consuming process, but I knew I had time to explore the text this way and I also deemed it a valuable exercise as part of my artistic growth.

In examining the completed vocal score, I noticed that many lines could be linked using the Lessac Technique. In this technique, a word ending in a consonant that is immediately followed by a word beginning with a vowel can be “linked,” requiring no pause, breath or disruption of rhythm from one word to the next. Linking opportunities are also available when a word ends with a consonant and begins with the same consonant. I had several linking opportunities in my lines (see Appendix A) and therefore was able to establish a rhythm. However, in establishing this rhythm, I discovered that the silences and pauses inherent in the absurdist realm might be difficult to employ. Instead of adding elements that were not written in the script, I decided to trust the language and the director to tell me when pauses or silences could be adopted and to what effect.

Overindulgence in the language, especially poetry, is a tempting trap for actors. Perhaps it was the coincidence of performing Our Town in which the director told the cast not to indulge in sentimentality, or Giraudoux’s own words or a combination of both, but I knew that indulgence was not going to be part of my performance. The Ragpicker is described as being a former “pitchman,” yet I did not know what to do initially with this information. Lines that, upon first reading, dripped with an air of nostalgia were immediately marked, such as, “There was a time when old clothes were as good as new” and “There was a time when garbage was a pleasure.” These lines, at first, read sentimentally yet I was determined not interpret them as such. The Ragpicker is not lost
in the memory of a bygone era, I decided, rather he is simply making an observation
about the state of organic goods in the world at the time.

The three months I had spent working on the text proved invaluable. I was able to
take my time and explore the text vocally, focusing not on the sound, but the resonating
areas of my face and body where the vibrations occurred. The resultant images in my
mind fostered the solidification of the lines, which led me through the text image by
image. I believed I was ready to return to The University of Florida with a strong grasp
of the play and eager to begin working. I was not prepared for what awaited me on my
return.
“No, Countess, the people are not the same. The people are different.”

-The Ragpicker

I received a phone call from the director, Yanci Bukovec, shortly before Thanksgiving 2010. He informed me that he had decided to leave the production for personal reasons. He mentioned that he had approached several faculty members in the department, yet none had decided to accept the directing duties. I was disappointed, not only because I felt I had missed a chance to work with a master of this style, but also because this would be my last show at the University and I would be performing without my friend and collaborator. My relationship with Yanci had been akin to that of Giraudoux and Jouvet, and I was excited to read that their process mirrored my work with Yanci, especially in our previous collaboration, *Oedipus the King*. I knew, however, that the project would continue, and I was looking forward to working with whoever was named as Yanci’s replacement.

It was a great relief to hear that Tim Altmeyer was named as Yanci’s successor. I had never worked with Tim before, his shows always coming on the heels of others that I was involved in, but after taking his Acting IV class the previous year, I knew the show would be energetic and engaging.

Our first rehearsal took place on February 7, 2011. Tim began by talking about his concept for the play. He identified several areas that he wished to explore in our
production: the hunger for material possessions versus those who lack such a need and the fabricated elements of society versus the organic and real and the consequences for so wholly adopting a mechanized society (which was also the subject of Robert Cohen’s article). The following night we met with the designers. My first thought was that they were all so young, but I was quickly relieved to see that their concepts and ideas were firmly rooted in the script and that they had all thought very carefully about each and every piece of their contributions.

Tim decided to do a full run-through of the play on the first day of rehearsal. Before the run began, I approached Tim about the possibility of placing the Ragpicker in a wheelchair. This idea had developed slowly out of my work the previous fall in Dallas. The characters in Madwoman are allegorical, and as such, I believed the best way to represent the crippled French economy was to place the character in a wheelchair. Tim readily embraced the idea, and I immediately secured a chair from the properties room at the University.

The wheelchair was quite old, with a vinyl seat and chair back. The wheels were slightly rusted and it lacked footrests. I asked our stage manager, Kimberly Wistedt, if the chair could be modified to add two saddlebags and footrests, as well as a pillow for both the seat and the back. I decided to work with the chair for the remainder of the week, and I was informed that the modifications would be completed by the following Monday.

The first stumble-through was a challenge. I found it difficult to balance my book on my knees and successfully navigate the stage in the wheelchair at the same time, a
problem that was heightened by the lack of the footrests. I found the chair to be uncomfortable in both the seat and the back, and even worse, the material did not provide any support for my hips or lumbar area, which forced me into a semi-fetal position while seated, my knees inching closer to my chest as the night progressed. This adversely affected my breathing, which threatened the vocal work I had so carefully prepared. Tim suggested using crutches instead, but I was determined not to allow the limitations of the chair to derail the work, so I decided to keep working, adding a plywood base to the list of modifications to see if the additional support would allow me to breathe easier.

I sought the aid of Kathy Sarra, a specialist in the Alexander Technique to assist me in working from a confined position. Ms. Sarra attended the February 17 rehearsal and I spoke to her in class about my breathing difficulties. She suggested that more support would indeed be beneficial, and also advised me to find release in my hips and back by “working diagonally.” For example, I placed my right forearm on the armrest of the chair and “released” the tension in my right hip joint, extending that release across my chest and up to my left shoulder. I released in the same position on opposite sides when my left forearm came to rest. As a result of lengthening diagonally my rib cage was more free to expand three-dimensionally as my back came off the back of the chair slightly. Had I not found this release in my body, I believe I would have had to abandon the chair for the sake of the performance.

Eventually, I found that I was quite easily able to navigate using the chair, so much that it became automatic. It took me well into tech week, however, to finally find the positions in the wheelchair that allowed me the most lung capacity to get the lines out. In addition to employing the Alexander Technique, I also found that slowing down
the line delivery aided in this process. I had focused so much on the fluidity of the language that I was unnecessarily speeding up in places where Tim felt I could take more time. Once I was able to control the rate at which I spoke, I found more opportunities to breath deeper.

Now that I was more comfortable in the chair from a technique standpoint, I began to investigate how I would actually traverse the space in the wheelchair. Harrop and Epstein opine that one of the performance demands of playing postrealistic drama is that, “…there is no forward progress to be made, the only possible movement is circular-around the perimeter of the space -- or repetitive, back and forth across the lateral plane” (Harrop 276). I experimented with this concept by always moving in circular movements: my first entrance was made around a table in a semi-circle and I made a cross to the “jury” in a circular fashion in the second act. I would sit motionless for a time as well, allowing time to “make (a) presence felt” (Harrop 277).

It was not my intention to employ precisely the elements of the absurd; rather, I chose certain elements and adapted them to Madwoman. I did not, for example, make use of space in an attempt to mirror a vast emptiness nor did I employ “clowning” in absurdist terms. The play flirts with absurdism; I decided to “play” with some of the elements while retaining some of the more whimsical and fantastic aspects.

On February 11, I had my first costume fitting. I was pleased to see that Lee Alexander Martin, the costume designer, had decided to wig me with long hair. In Tim’s mind, the Ragpicker had given up, a former pitchman who had walked away from it all one day and no longer cared about his appearance, the illusion of wealth, or his station in
life. The addition of an olive drab jacket reminded me of Ron Kovic, the Vietnam War veteran and subsequent anti-war activist whose story was popularized in the movie *Born on the Fourth of July*. The addition of colored eyeglasses and a hat completed the look, and I was quite pleased with the overall design.

The rehearsal process also helped to clarify The Ragpicker’s relationship to The Madwoman. Early on I had appreciated the fact that The Ragpicker seemed to have a singular ability to stand outside of the play and yet still live in its world. In some ways I was reminded of a production of *Romeo and Juliet* I was in many years ago in which the Chorus was played by the director, wearing all black and playing a guitar. Some questioned if he was fate, death, both, or neither. The script provided no background into their relationship, but I found one aspect interesting. When The Madwoman summons Irma and asks her who is available to portray a lawyer in her mock trial, she immediately thinks of the Deaf Mute. The Ragpicker is only considered when Josephine questions the Deaf Mute’s suitability for this particular trial. Ultimately, The Ragpicker has little interaction with anyone; he is characterized by his monologues and his ability to impart information. Despite his role as a former pitchman, he never once convinces anyone of anything as the Madwoman conceives of the plan to rid the world of the wicked herself.

I had long thought that The Ragpicker was the voice of Giraudoux in the play and now it made sense. In a world that seemingly makes no sense, The Ragpicker serves as the voice of reason. His detached commentary on the events around him was analogous to a reporter commenting on the war. The Ragpicker serves as a very real reminder that the play, although full of fancy, still contained a deep seeded current of reality which, in many cases, was taken straight out of the headlines.
It is an intellectual debate that Giraudoux asks the audience consider. The second act finds The Ragpicker playing a role, acting as a defendant in the mock trial. This presented an interesting challenge. I knew there were at least two ways I could interpret this scene. The first would involve going completely over the top, playing for laughs in an attempt to mock the arrogance of the ruling elite. I was reminded, however, of other productions that seemed to find this posturing obtuse. I believed that to caricature the enemy would cheapen the debate, resulting in enjoyment of the parody without ever considering the more insidious consequences.

I decided to play the scene as straight as I possibly could. As the character, I tried, ultimately in vain, to win the jury over. I made tactical shifts in an effort to get them to see my point of view; I appealed to Constance personally when the appeals to the masses were not met with sympathy and I even referred to my useless feet to win some empathy. It was important for me that the audience not dismissed the enemies out of hand. I wanted them to take the words seriously and consider the argument from a rational and emotional side. I also trusted that the humor would come from the absolute sincerity in which the lines were delivered.

Throughout the rehearsal process, I was gratified to learn that many of my original ideas were kept intact. Tim had suggested I change three operatives in three different lines, and I was able to easily accommodate his wishes. After four weeks of rehearsal and Spring Break, we returned on Monday, March 14 to begin a week of technical and dress rehearsals in preparation for opening night on March 18.
Our first technical rehearsal commenced on March 14, 2011. It consisted of a cue-to-cue and did not necessitate a full run of the production. Because of the lack of technical demands, we finished early. Yet despite this fact, I felt personally unfocused and even forgot a line when asked to begin in the middle of the trial scene. I was looking forward to the dress rehearsals that would follow in an effort to compensate for a rather lackluster technical rehearsal.

The first time I was seen as The Ragpicker in full costume and makeup I was asked by several students in the hallways who I was. As a character actor, this was high praise since it is my desire to disappear into every role I perform. I was completely satisfied with my costume, especially the wig and the glasses. I remarked that the glasses were like x-ray goggles that allowed me to discern the real humans from the synthetic invaders. When we received our notes after the rehearsal, Tim insisted that I would have to keep my head up when I spoke. My lowered position in the chair coupled with the hair and glasses completely obstructed my face. I asked Tim how important my eyes were and whether or not it mattered if the audience could see them or not. Initially, I had decided to wear my glasses nearer the end of my nose so that my eyes could be seen. What we discovered, however, was that my chin was moving toward my chest in a subconscious effort to allow the audience to see my eyes. Tim asked if there was any way of removing the glasses at some point. I replied that I would find an appropriate place to do so. Overall, the first dress rehearsal was lacking in energy and focus, but I
felt it was a personal improvement from the previous evening. Tim challenged us to bring more clarity of purpose to the next evening.

For the following evening I decided that I would leave the glasses on for the first act. I was reminded of the French theatrical tradition in which the auditory experience was more valued than our American, visually stimulating one. I believed it was more important to be heard than seen. I wanted the audience to listen very carefully to what the character had to say, rather than focusing on specific features of the actor.

The second act, however, provided the perfect opportunity to remove the glasses. In the trial scene, The Ragpicker impersonates a businessman who is on trial for the crimes of “theft, murder, (and) embezzlement.” Since he is literally playing another character, I decided to remove the glasses and finally let the audience see my face. Tim loved the idea as a compromise that worked well.

Another major change from the first dress was the decision by Tim and the costume designer, Lee Alexander Martin, to braid my wig. Apparently, they believed there was too much hair in the back and it was distracting. I did not believe there was anything wrong with the wig, but I requested that if it had to change, a single ponytail be used. When the wig was finally delivered to the dressing room it consisted of two long braids, one on the right and one on the left. I immediately thought of Willie Nelson and felt the comparison was both obvious and completely inappropriate for The Ragpicker. Nevertheless, the costume designer and the director believed this was the best solution and the wig remained. The red hat I wore made it more bearable in my opinion, and eventually it did not bother me nearly as much after the first few days.
The second night’s dress rehearsal went spectacularly and Tim commented on how much fun he had. I had time before the run to engage in a thorough warm-up that I believed helped me to concentrate more fully.

The final dress rehearsal was not as engaging as the previous night, however I did not think that it was terrible. Several people commented that they were tired and lacking energy that evening, but we all agreed that the addition of an audience would replenish whatever we lacked during that particular rehearsal. I did not have any major costume or property notes, except to request that a member of the stage crew assist me in opening doors and curtains.

One’s thesis role is a perfect opportunity to invite friends and family to witness the result of years of dedication, training and artistry. I invited two of my undergraduate professors to attend the show on opening night and partake of the post show festivities. Now retired and living in Georgia, both of them (a husband and wife team) agreed that the acting was sufficient on the whole, but they did not understand the need for some of the more sexualized elements of the production. When I introduced them to Tim afterwards, Tim was very complimentary about my work and reputation in the theatre. Personally, I was absolutely honored that my friends and former professors would take the time to come see the show.

The performance itself was the best it had ever been. I concentrated on slowing down somewhat, as my natural tendency is to recite the lines quite quickly the first time I perform in front of an audience. This night, though, every word was delivered exactly the way I wanted and I felt fully engaged in the show at all times.
After the play, we listened as Paul Favini, the interim Director of the School of Theatre and Dance announced the actors who were performing their thesis roles in *The Madwoman of Chaillot*. It was nice to be recognized, but it also served as a rather large reminder that in a few weeks, this chapter of my career would be coming to a close. It was an incredibly exhilarating evening, and we concluded it by sharing a glass of wine at home and reminiscing about our days at Coe College.
CHAPTER 6
CONCLUSION

The audience reaction to *The Madwoman of Chaillot* was certainly a surprise. As I listened to the reactions of colleagues, classmates and even students in my Acting for Non-Majors class, I was amazed at the overwhelmingly positive responses that we received. In a season that included *The Grapes of Wrath*, *Gem of the Ocean* and *Romeo and Juliet*, many people were relieved that the season also included a production that, despite its deeper questions concerning morality and its roots in occupied France, saw the entire cast on stage dancing to Lady Gaga. Audiences appreciated the costumes, the music and the sense of fun evidenced in the production.

While some may have disagreed with directorial concept, there can be no denying that the production was fun to watch and fun to perform. With a running time of just one hour and forty minutes, the show packed every minute with humor, music and dancing. It may not have adhered to the original in direction, but I believe Tim Altmeyer’s adaptation captured the spirit of the original quite well. I would take exception with one aspect of the trial scene that I believed would have helped the production quite a bit. When I was making my appeals to the jury, Tim directed them to taunt me the entire time. Despite my carefully considered delivery of this scene, I never felt like the audience was given a chance to think about the issues because the jury had already made up its mind. If they had been lulled into the defense, even for a bit, I believe the effect would have been much more powerful, both comically and intellectually.
The incorporation of new techniques in my preparation for this role yielded results that I believe can be adapted to other roles. I firmly believe in Jouvet’s “breath of creation,” of trying to become one with the author’s frame of mind and breathing. Mystical though it may sound, I found that the words, images and linguistic devices actually restrained me from imposing any preconceived notions I may have had regarding this role. A week after we closed *The Madwoman of Chaillot* I was asked by another professor to observe and make suggestions on her production of *Romeo and Juliet*. I used my newly discovered techniques and was able to offer some observations that Dr. Williams found revealing and enlightening.

My work on *The Madwoman of Chaillot* was rewarding both artistically and personally. I had a chance to work with some extraordinary people and the techniques I discovered and refined during my final semester at the University of Florida will long be sources of inspiration and challenge.
APPENDIX A

SAMPLE OF LESSAC VOCAL MARKINGS
RP: NO, COUNTESS. THE PEOPLE ARE NOT THE SAME. THE PEOPLE ARE DIFFERENT.
THOSE BEEN AN INVASION FROM ANOTHER PLANET. AN INFILTRATION. THE WORLD IS NOT
BEAUTIFUL ANYMORE. IT’S NOT HAPPY.

COUNTESS: NOT HAPPY? BUT WHY DIDN’T YOU TELL ME THIS BEFORE?

RP: BECAUSE YOU LIVE IN A DREAM—AND WE DON’T LIKE TO DISTURB YOU.

COUNTESS: BUT HOW DID THIS HAPPEN?

RP: COUNTESS, THERE WAS A TIME WHEN YOU COULD WALK AROUND PARIS, AND
ALL THE PEOPLE YOU MEET WERE JUST LIKE YOURSELF. A LITTLE CLEANER, MAYBE, OR DIRTIER,
PERHAPS, OR ANGRY, OR SMILING—BUT YOU KNEW THEM. THEY WERE YOU. WELL, COUNTESS, NOT
TOO LONG AGO, ONE DAY, ON THE STREET, I SAW A FACE IN THE CROWD. A FACE, YOU MIGHT SAY,
WITHOUT A FACE. THE EYES WERE—EMPTY. THE EXPRESSION—NOT HUMAN. NOT A HUMAN FACE. IT
SAW ME STARRING, AND WHEN IT LOOKED BACK AT ME WITH ITS GELATIN EYES, I SHUDDERED.
BECAUSE I KNEW THAT TO MAKE ROOM FOR THIS ONE, ONE OF US MUST HAVE LEFT THE EARTH. A
WHILE AFTER, I SAW ANOTHER. AND ANOTHER. AND SINCE THEN, I’VE SEEN HUNDREDS COME IN—
YES—THOUSANDS—MAYBE EVEN MILLIONS.

COUNTESS: DESCRIBE THEM TO ME.

RP: YOU’VE SEEN THEM YOURSELF, COUNTESS. THEIR CLOTHES DON’T WRINKLE.
THEIR HATS DON’T COME OFF. WHEN THEY TALK, THEY DON’T LOOK AT YOU. THEY DON’T PERSPIRE.

COUNTESS: DO THEY HAVE WIVES OR CHILDREN?

RP: THEY BUY MANNEQUINS OUT OF SHOP WINDOWS, CLOTHES AND ALL. THEY
ANIMATE THEM BY A SECRET PROCESS. THEN THEY MARRY THEM. NATURALLY, THEY HAVE NO
CHILDREN.

COUNTESS: WHAT WORK DO THEY DO?

RP: THEY DON’T DO ANY WORK. WHENEVER THEY MEET, THEY WHISPER, AND
THEN THEY PASS EACH OTHER LARGE QUANTITIES OF CASH. YOU SEE THEM STANDING ON THE CORNER
BY THE STOCK EXCHANGE. YOU SEE THEM AT AUCTIONS IN THE BACK. THEY NEVER RAISE A FINGER.
THEY JUST STAND THERE. IN THEATRE LOBBIES, BY THE BOX OFFICE—THEY NEVER GO INSIDE. THEY
DON’T DO ANYTHING, BUT WHEREVER YOU SEE THEM, THINGS ARE NOT THE SAME. I REMEMBER WELL
THE TIME WHEN A CABBAGE COULD SELL ITSELF JUST BY BEING A CABBAGE. NOWADAYS, IT’S NO
GOOD BEING A CABBAGE—UNLESS YOU HAVE AN AGENT AND PAY HIM A COMMISSION. NOTHING IS
FREE ANYMORE TO SEE ITSELF OR GIVE ITSELF AWAY. THESE DAYS, COUNTESS, EVERY CABBAGE HAS
ITS PIMP.

COUNTESS: I DON’T BELIEVE YOU.
APPENDIX B

PRODUCTION PROGRAM
THE MAD WOMAN

She wants love.
She wants revenge.
It's a bad romance.

Written by Jean Giraudoux
Adapted by Maurice Valency
Directed by Tim Altmeyer

College of Fine Arts / School of Theatre & Dance
Nadine McGuire Black Box Theatre
March 18 - 27

For Tickets Call (352) 392-1653 or visit www.ticketmaster.com
Produced by Special Arrangements with Dramatists Play Service, Inc.

2010 FLORIDA 2011
DIRECTOR’S NOTES

Jean Giraudoux wrote The Madwoman of Chaillot in France in 1942 during the French Occupation. It was first produced in the months following the war to great acclaim, and was hailed as “the rebirth of French theater”. In many ways, the play is a product of the war; at its center, buried in his fable, is the estrangement of France and Germany, and the “inhuman invaders” who live among Frenchmen in Paris. It is highly national and, in many ways, about France. But the questions that Giraudoux asks go beyond French nationalism—questions about avarice; politics; progress; moral, social and environmental responsibility; and love. These questions, posed with ridiculous humor and unapologetic righteousness to a nation ravaged and humiliated by war, are still worth pondering nearly 70 years later by a modern American culture that is strangely, presciently reflected in the imaginary world of Giraudoux’s invention. Louis Jouvet, the great French actor and director who helmed the world premiere of The Madwoman of Chaillot in 1945, said of his good friend’s plays, “Each...anticipates what is happening and is yet to happen, and warns us.” The Madwoman of Chaillot indeed remains a warning to us—and, perhaps more importantly, a challenge.

Tim Altmeyer

MEET THE CAST

Stefanie Anarumo (Deaf Auto), a first year BFA Acting candidate, is thrilled and honored to be in her first show here at UF! She would like to thank Tim, Kristin, and Kim for this amazing opportunity, her wonderful cast members for their friendship, and her family for their endless love!

Natalie Chin (Gabrielle) is a 3rd year BFA candidate who is in love with the madness of Madwoman! Gainesville credits include For Colored Girls, Choeophobia and Circle Mirror Transformation. Thank you, Tim for helping me grow, the cast/crew for being amazing, and my Family and Love for never ending support.

Candace Clift (Josephine) is a third year MFA candidate last seen as Gianna in The Grapes of Wrath. Other UF credits: Blanche in A Streetcar Named Desire (here and an tour in Europe). Chorus in Oedipus Rex, Mrs. Bennet in Pride and Prejudice and Martha Washington in George Washington’s Boy.

Jazmine Lynette Dinkins (The Broker) is a proud first year MFA candidate at UF. While pursuing a professional career in dance, Jazmine fell in love with the wonderful world of Acting! She has been featured in regional and educational productions, including The Bluest Eye and I Dream, with actor and director Jasmine Guy.

Nick Erkens (Er. J) is a third year BFA acting candidate who was last seen as Connie in Grapes of Wrath. He would like to thank Tim, the cast, and crew for making this such an “excellent” experience. Thanks Vicjo, Mamita, Japes, and lta for all the love. TRIPDC.

Carson Firth (Street Juggler) is a first year Classics student that is happy to represent UF’s juggling club, Objects in Motion, by juggling in this great production. Madwoman of Chaillot is his acting debut and he’d like to thank his friends and family.

Nichole Hamilton (The Countess) UF: The Women (Sylvia), How I Learned to Drive (Female Creek Chorus), Cloud Wine (Eleen/ Betty), Pride and Prejudice (Lady Catherine), Hippodrome: Dracula (Lucy), Boeing Boeing (Gabriella), Dead Men’s Cellophone (Jean), A Christmas Carol (Mrs. Cratchit). Selected Regional: Weather vane Playhouse - Hairspray! (Velma von Tussle), Alice in Wonderland (The Red Queen); Calaveras Rep - One Fiew Over the Cuckoo’s Nest (Nurse Ratched); City Lights Theatre Company - A Few Good Men (JoAnne Galloway); Nichole is a 3rd year MFA Acting candidate and a proud member of Actor’s Equity Association. Special thanks to UF faculty for assisting me in this journey.
Amelia Harris (Constance) is a second year MFA candidate. Recent credits include The Grapes of Wrath (Elisabeth Sandny), A Christmas Carol (Mrs. Cratchit), and Noise Off! (Dotty Otley/Mrs. Cratchitt). She would like to thank Tim for reminding her that acting should be fun.

Colin Hudson (Baron/Sewer Man) is ever so excited to be performing in this production. Past credits include The Grapes of Wrath and The Grapes of Wrath. He would, once again, like to thank Tim for this chance, his mother for being a mom, and all of his friends for their next-level friendship maneuvers.

Alexander Johnson (Street Singer), a 1st-year BA Theatre major, is flabbergasted at the opportunity to be apart of such an amazing production. Family, Friends, and Weezele, all i can say is thank you. [Seeking Inspiration, Seeking Falsetto, Seeking Beauty’s Meadow, We Be Kings.]

Ryan Johnson-Travis (The Prospector) is a 2nd-year MFA candidate and a proud graduate of Syracuse University and Fort Valley State University. The Madwoman of Chaillot marks his 10th production at UF. “With supreme love and gratitude to my Ancestors and Chelsea. And many thanks to Tim, Kimberly, and The Crew!”

Troy McCray (Pierre), a BFA candidate, is proud to participate in this great production. He enjoyed every moment spent with this amazing cast, learning something from each individual. Some credits include, Gem of the Ocean, To Kill a Mockingbird, and Streamers. He thanks his family/friends for love and support!

Matt Mercurio (The Policeman) thanks Tim for his guidance and mentorship, his family for their sacrifices is support, Christina for filing his life with love & laughter, and God for an infinite amount of things. Matt hopes you continue supporting theatre & all types of art everywhere. www.actorstmatthmercuriocom

Emilyann Offutt (Ilma) is a recent addition to the BFA acting program and is excited to appear in her second UF production. She sends her love to her family, Chris, and friends for their love and support in her endeavors.

Cassie Perez (Asst. Stage Manager) is a Junior BA Theatre Major. She is a recent transfer, and she would like to thank Tim, Kimberly, and the rest of the cast for making her first UF production such a wonderful experience.

Anastasia Placide (The Waiter) is a second year BFA and feels so blessed to be part of this extravagant! Credits include True Genius, Twelfth Night, and Bekah. Saving the world each night with this cast is an honor. “So much thanks to Tim, Kimberly, and my wonderful family.” Just dance. It’s gonna be OK.

Tayliz Rodriguez (The Press Agent) is a 2nd year BFA actor last seen in In the Blood and City of Angels. She thanks Tim for his wisdom and guidance, the cast for their humility and inspiration, and God for an infinite amount of things. To Ricky, Mom, and Dad: “Los quiero mucho!”

Stephen Ruffin (The Poet) is a first year BA candidate. FRESHMAN, CLASS OF 2014. Soooos happy to be a part of this amazing show with this incredible cast. “Our lives begin to end the day we become silent about things that matter.” MLK

Russell Schultz (Ragpicker) is a third-year MFA candidate at UF and is performing his thesis role in The Madwoman of Chaillot. Previous credits at UF include: Oedipus the King (Chorus Leader), A Streetcar Named Desire (Mitch), Pride and Prejudice (Collins), Electronic City (Director) and George Washington in George Washington’s Bay. Russ was also the Assistant Director on Fool For Love and the Assistant to the Director in Oedipus the King. Russ has appeared in such television shows as Walker, Texas Ranger, Wishbone, and Dallas: The Reunion, as well as the film Lockluster.

Rhianne Tasker (The Flower Girl) is a third-year BFA acting student and is excited to be making her mainstage debut. She was previously seen in Note to Self and the Florida Players production of Pippin. She would like to thank her friends and family as well as the cast and the lovely, Kimberly.

Wayne Willinger (The President) is a third-year MFA candidate performing his thesis role in Madwoman. Wayne has had an incredible journey here at UF and would like to thank everyone!! Some favorite roles at UF include: Oedipus the King (Cathy/Harry), Bagely in Cloud 9, Mr. Bennett in Jane Austen’s Pride and Prejudice, Steve Hubbard in A Streetcar Named Desire (which toured Germany and the Czech Republic). Wayne is thrilled to reprise the role of Oedipus at UF and on a tour in Greece this summer. Wayne will be moving on, but will be a Gator for life. Sparrillo!!

Amanda Young (Mrs. President), a first year BFA acting major, is thrilled to be making her UF debut in this production. She would like to thank her family and friends for their endless support. “This is the true joy in life, being used for a purpose recognized by yourself as a mighty one.”
MEET THE CREW

Tim Altmeier (Director) is an Assistant Professor of Acting at the School of Theatre and Dance. His directing credits include Water Street (ACTF Dublin), Not New, Darling and All the Great Books (abridged) (Waythorne Theatre), The Liar’s Poem (One Arm Red), and Dark Play or Stories for Boys. Gregory Glen Ross, 365 Days/365 Plays and Twelfth Night (University of Florida). He has performed extensively as an actor, counting Pulitzer Prize winners (Edward Albee and Horton Foote), Academy Award winners (Al Pacino and Marisa Tomei) and Emmy Award winners (Valerie Harper and Diane Wiest) among his fellow collaborators. He is a proud member of Actors’ Equity Association, Screen Actors Guild and the Actors Studio.

Robin C. Martinez (Asst. Director) is a third year theatre major focusing on stage direction. He last directed Art for Florida Players 2010 fall season. He would like to thank Tim for the opportunity to work on such a wonderful project, his mother, sisters, friends and the cast. Pecka bebe, pecka aape.

Kimberly Wistedt (Stage Manager) is so thrilled to be stage-managing her first UF production! She’s a third year Theatre B.A. major who dreams of one day pursuing a career in casting! Many thanks to Tim and the precious cast who made her job such a joy. Love to mom, dad, and sis.

Tiffany McKenzie (Asst. Stage Manager) is a third year Theater and Linguistics dual major. She thanks everyone in the cast and crew for being awesome and allowing her to be a part of their awesomeness, her parents for practically raising her to do this job, her friends for being her friends, God for everything, and Caraffy!

Ryan Bible (Lighting Design) is thrilled to be designing Medwoman. Ryan holds a BFA in Lighting Design and Technology from the College-Conservatory of Music at UC. Design credits: Postcard from Morocco, On the Verge, CCM Drama’s 25th Anniversary Gala, Regional Premier of Tan Dun’s Water Passion after St. Matthew, Associate Design credits: Altar Boyz, Drood, Spelling Bee, Smokey Joe’s Cafe, and On the Town.

Caitlin Callahan (Properties Mistress) is ecstatic to make her properties debut with the amazing Madwoman cast and production team! She is a third year Production B.F.A. Previous credits include Robots vs. Fake Robots (Florida Players-Scenic Design), Coruscant (RMRT-Scenic Artist), and Suzanne’s (UF-Asst. Scenic).

Lee Alexander Martin (Costume Design) is a first year NFA Costume Design student, who completed his BFA in costume design at Ole Miss. He has worked as both technician and designer professionally. Recent design credits: Ice Glen, All In The Timing, as well as props design for NCF2’s A Christmas Carol. Thanks to everyone involved in MADWOMAN for making this a great piece of theatre.

Anne Talty (Scenic Design) is a first-year NFA Scenic Design student. Previous credits include Agbedidi (UF 2016) and Rosencrantz and Guildenstern are Dead (Florida Players 2016). She also enjoys working with community and volunteer oriented theatre, and with her theatre group, the Con Artists.

Jordan Reuter (Sound Design) is a freshman microbiology major making his design debut at UF. A big thanks to B for the opportunity to work this show, and of course a giant thanks for the godsend that is Tim Altmeier! This is a great beginning to a wonderful four years in the Theater here.

Kristin O’Neal (Choreographer), a Visiting Assistant Professor in the SOTDance area, is delighted to shake a leg with such [reed up human beings! Many thanks to Tim for your trust, support, collaboration and mostly your generosity in the sharing of your creative process. It’s been a great ride!

SPECIAL THANKS

Yanci Bukovec
Kathy Sarra
Tiza Garland
Sarah White

Mark Rush, Warrington College of Business Administration
Objects in Motion
Joseph Urick
Andy Howard
Jaime Samson
Stefani Joanne Angelina Germanotta
PRODUCTION TEAM

Director
Tina Altmejer

Choreographer
Kristin O’Neal

Assistant Director
Robert Martinez

Stage Manager
Kimberly Winstead

Assistant Stage Manager
Ellie Perez

Assistant Stage Manager
Tiffany McKenzie

Scenic Designer
Annie Tully

Costume Designer
Lee Martin

Lighting Designer
Ryan Biddle

Sound Designer
Jordon Fener

Props Mistress
Cailin Callahan

Costume Advisor
Stacey Gallaway

Costume Studio Manager
Lisa Davis

Astr, Costume Studio Manager
Kate Glaess

Costume Studio Assistants
Susan Roccadero

Light Shop Assistants
Lee Martin

Technical Director
Erica Baxo

Master Carpenter
Jamie Samson

Scenic Studio Assistants
Ryan Biddle

Director of Operations
R. Russel

Wardrobe Head
Mike Methane

Wardrobe Crew
Tim Bees

Poster & Program Design
Lisa Davis

House Management
Kelly Drummond-Cavitham

College of Fine Arts
Lucinda Lavelli
Edward Schaeffer
Timothy Boshy

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Mohamed DaCosta
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Joan Fronch
Stacey Gallaway
Tina Gatland
Zak Herring
Pamela Kaye
Kristen O’Neal
Stan Kaye
Tony Mota
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Ric Ross
Kathy Sava
Dr. David Shelton
Jill Sonke
Dr. Ebert E. Wohlburg
Dr. Judith Williams
Dr. David Young

Staff
Todd Bedell
Tony Berry
Mary Byrd
Kate Glaess
Sarah Whitr

Master Electrician
Master Carpenter
Secretary
Costume Studio Assistant Manager
Director of Operations
Friends of Theatre and Dance
Fiscal Year 2010

Director
Roman Jaros

Playwright
Barbara W. & Robert J. Blood
Tallahassee W. & Robert B. Brown
Mary Stuart & R. Layton Monk
Tallahassee Orthopaedic Institute
Kathy A. & Iliulilo D. Schibbs
Shelley & Steve Walters

Choreographer
Shelley G. & R. Russell Fugger
Stephanie Infante
Dr. Steven Pliskow & Blanca Larocque

Stage Manager
Mary G. & James G. Tedder, Jr.
Lindsie S. Lawall & Kenneth D. Webster

Soloist
John E. Moran & Mary M. Bowe
Paul F. Rafter, John H. Regier
Sara R. & Jim Schneier
Angela N. & Bill Hoppe
Tallahassee Community Hospital
Silly Z. & Robert R. Langefelt
Christine M. & The Hon. Stanley R. Morris
Mary A. McIntyre
Mrs. Sereta K. & David A. Russell
Peggy G. Waters
Evan J. & Anise S. Yegnesver

Chorus
Priscilla & Bill A. Appleton
Karen T. Butts
Monica S. & Roger J. Blackburn
Riley M. & Peggy V. Bitch
Robert L. & Mrs. John Bowman
Maryna Brodbowy & Mitchell Jim
Jack M. Darke & Debra G. Fontana
Kerri H. & Cassandra Edwards
Chester W. & Jack J. Fox
Kerr R. & Stanley E. Fugger
J. & Geri L. Gessner
Joseph Glover
Gal A. & Joel M. Haustman
Paul A. & Leslie K. Klein
Sherry A. & Thomas K. Lane
Richard W. & Robert E. Linn
Mag McMahoney & Mike Connolly
Elizabeth B. Mann
Kevin A. & Marlene Marshall
Marla G. Gutierrez Martin & Joseph G. Martinelli

Mrs. Lauren C. & John C. McCraw, Jr.
Sasha G. & Joseph Nave
Pamela P. & James A. Neff
David P. Robinson
John F. & Lori A. Ruggieri
Vinita Santello
Reverend Scott A. & Valerie A. Simmons
Lisa A. Weikel & James M. Grooms
Art & Tina Walters
Norma J. Wright
David M. Young & Elizabeth Adams

Friend
John C. Andover
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William H. & Betsy C. Bolling
Russell Branden
Anna M. Galland-Williams & Roy Nelson
Carrie F. & John H. Clements
Max A. & Mary J. Dahl
Mary Lou & Donald F. Eltman
Professor Joan D. Frisch
Tilly Gerlach
Rene O. Beier & Kim Stover
Harvey L. Goldstein
Richard L. & Mary A. Green
Ann M. & Gary A. Grooms
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Thomas & Mary Lou Hawkins
Prof. Roy Hurst
Linda T. Jackson
Marilyn M. Lochhead
Francine J. & Sandy J. Marks
Marilyn J. Maple
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THIS WONDERFUL LIFE
by Steve Murray, conceived by Mark Setlock
November 26-December 19

A CHRISTMAS CAROL
by Charles Dickens, adapted by Mary Hausch
November 27-December 19

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Photo: Ani Collier
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Biographical Sketch

A Texas native, Russell Dean Schultz has acted professionally in Dallas appearing on such shows as *Walker, Texas Ranger, Wishbone* and *Dallas: The Reunion*. A veteran theatre actor in Dallas for many years, Russell has been seen in *Romeo and Juliet* (Spring Creek Summer Shakespeare), *Much Ado About Nothing* and *The Tempest* (Plano Repertory Theatre) and most recently, *Our Town* at the WaterTower Theatre. A graduate of Coe College in Cedar Rapids, IA, Russell also holds a Master of Science from The John Jay College of Criminal Justice in New York City, where he worked as a security and safety project manager and consultant for The Metropolitan Museum of Art, The Museum of Modern Art, The Frick Gallery and Sotheby’s. Russell has been married to his wife, Deidre, for three years and has two children, Grayson and Aven.