

The Goodman Theatre
Student Subscription Series
2004-2005 Season

Student Guide

Finishing The Picture
by Arthur Miller

Directed by
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EXPLORING THE PLAY

ABOUT THE PLAYWRIGHT

Arthur Miller was born in Manhattan, New York City, near the lower edge of Harlem, on October 15, 1915. His father was a successful manufacturer of women's coats, and his mother a schoolteacher. When the Wall Street crash of 1929 ruined the family's business, the Millers moved out of their comfortable apartment overlooking the north end of Central Park to a small frame house in Brooklyn. The years of struggle and poverty created by the Great Depression would later influence many of Miller's plays.

The College Years

After Miller graduated in 1933 from Abraham Lincoln High School in Brooklyn, where he had achieved more success as an athlete than as a student, he got a job as a clerk in an auto parts warehouse. He applied to the University of Michigan, but was rejected. He applied again, saying in a letter that his full-time job had matured him. Miller's audacity paid off; he received "conditional acceptance" to the university in 1934.

Running short of tuition money during his sophomore year in Ann Arbor, Miller wrote his first play, **No Villains**, in hopes of winning the school's annual Hopwood Award and its \$250 prize. This heavily autobiographical play about Depression-era New York was written in only six days and not only earned Miller half of the first prize but also fueled his desire to continue playwrighting. He re-wrote the play as **They Too Arise** the following year, and it won the New York Theatre Guild's Bureau of New Plays award. The play was the first of Miller's to be produced, receiving performances

at the University of Michigan theatre. The Detroit branch of the WPA's Federal Theatre Project then produced it. In 1937, Miller won the Hopwood Award again and the following year he graduated from the University of Michigan with a Bachelor of Arts in Language and Literature.

Early Work

Miller wrote for the radio and for the Federal Theatre Project after leaving Ann Arbor. He married his college sweetheart, Mary Grace Slatterly, in 1940 and moved to an apartment in Brooklyn Heights. They had two children, Jane and Robert. After the outbreak of World War II, Miller worked as an assistant shipfitter in the Brooklyn Navy Yard until he was hired to write the screenplay of a movie based on the columns of war correspondent Ernie Pyle. **The Story of G.I. Joe** made it to the screen, but Miller received no screen credit. However, the research Miller did for the screenplay gave him the material for his first published book, **Situation Normal**, an up-close look at life in the Army.

First Successes

Miller's first milestone as a professional playwright came on November 23, 1944, when **The Man Who Had All the Luck**, a stage version of a novel Miller had worked on, opened on Broadway. The play met with unhappy responses from the critics and closed after only four performances. Miller was tempted to give up playwrighting and turned back to fiction,

producing **Focus**, a novel about anti-Semitism, which was published in 1945.

Fame

Miller broke through to theatrical success with **All My Sons** in 1947. Directed by Elia Kazan, the play (the first of several collaborations) opened at Broadway's Coronet Theatre and won the New York Drama Critics' Circle Award for Best Play of the Season. **All My Sons** established Miller as a talented new playwright. His next play, **Death of a Salesman**, which opened in February 1949, garnered Miller a Pulitzer Prize and vaulted him into international prominence as a major literary figure.

The 1950s & 1960s

Miller's next play, **The Crucible**, premiered on Broadway in 1953. This landmark work about the 1692 Salem witch trials reflected the growing hysteria and paranoia of the McCarthy era, with which Miller was intimately familiar. The government refused to issue Miller a passport in 1954 to attend the opening of **The Crucible** in Belgium, citing vague threats to the national interest, and two years later in 1956 he was subpoenaed to testify before the House Un-American Activities Committee. Although Miller was cited for contempt of Congress for refusing to identify members of the Communist Party and given a suspended sentence, the Supreme Court threw out his conviction in 1958.

In 1956, Miller divorced his wife Mary Slattery and married the actress Marilyn Monroe, whom he had first met in Hollywood in the early 1950s. To obtain his divorce, Miller moved to a remote cabin outside of Reno, Nevada, and stayed there for six weeks in order to establish legal residency. He later wrote a short story about a couple of men he met at a Reno bar who chased

and caught wild mustang horses to sell for slaughter. After the story, called "**The Misfits**," was published in *Esquire*, Miller adapted it into a screenplay. Written as a gift for Monroe, **The Misfits** portrayed three cowboys and a girl in search of companionship. Co-starring Clark Gable (in his last role), Montgomery Clift, Eli Wallach and Thelma Ritter, and directed by John Huston, the film was shot on location near Reno. Soon after the film premiered in 1960, Monroe and Miller divorced.

In 1962, Miller married Inge Morath, an Austrian immigrant and professional photographer, whose photographs have illustrated several of Miller's books. She was a member of a photographers' consortium, Magnum. They had two children together, Daniel and Rebecca. She passed away in 2002 after nearly 40 years being married to Miller.

The Later Years

Miller has spent many of his later years not only writing, but also being involved in politics. From 1965-1969 he was the president of International PEN (poets, playwrights, essayists, editors, and novelists), an international literary organization. He tried to persuade Soviet writers to join the association and worked to free dissident writers in Czechoslovakia. In 1968, he attended the Democratic National Convention in Chicago as a delegate. Miller's political involvement has always been of great importance to him, although his popularity at home and abroad has suffered at times because of his beliefs.

Much of Miller's success during the past 15 years has come in London, where critical and popular appreciation of his work has been considerably warmer than in the United States. In the past, critical coolness toward Miller in the United States, coupled with praise in

London caused him to remark: "I'm becoming invisible in my own land."

Nevertheless, respect for Miller's plays and appreciation of his achievements has increased appreciably in the U.S. over the past few years. The Goodman Theatre's production of *Death of a Salesman*, starring Brian Dennehy and directed by Robert Falls, moved to Broadway in 1999 to celebrate the play's 50th anniversary and won four Tony Awards. Miller's rewrite of *The Ride Down Mount Morgan* in 2000 for Broadway gave him the best reviews of the decade, and a new production of his play *After the Fall* opened this July on Broadway.

Long ago, Arthur Miller became one the best American playwrights. What is inspiring is that he continues to be a working playwright, still asking questions of his time and of his country, still in the struggle to make theatre happen.

Other Arthur Miller plays include:
A View from the Bridge (1955),
After the Fall (1964),
Incident at Vichy (1964),
The Price (1968),
The Creation of the World and Other Business (1972),
The Archbishop's Ceiling (1977),
The American Clock (1980),
The Ride Down Mount Morgan (1991),
The Last Yankee (1993),
Broken Glass (1994),
Mr. Peters' Connections (1998), and
Resurrection Blues (2002).

His other work includes the 1980 television film *Playing for Time*. He has written a number of books, including *In Russia* and *Chinese Encounters*, accounts of his travels to the Soviet Union and the People's Republic of China, and *Salesman in Beijing*, a journal of his visit to China in 1983 to direct *Death of Salesman*. His book of memoirs, *Timebends*, was published in 1987.

Discussion Activity: Arthur Miller on His Life and Works

On October 15, 1995, Arthur Miller took part in the National Theatre of London's celebration of his 80th birthday, offering these thoughts about his life and work.

"I've never been able to make time real for myself. I can't remember whether something happened two weeks ago or three years ago, or when I was in England the last time. The calendar doesn't seem to exist in my head. It all melts together. It always has. It's probably a form of insanity. I thought I would try to write that way—simply melt the days, the months, and the years, because I really do believe that we move through the world carrying the past and that it's always alive in the back of our head. We are making constant references between what we see now and what we saw then. This face reminds us of a face long gone."

Do you agree with Miller about the effect the past has on our present? Why or why not?

VOCABULARY

The following vocabulary words are found in the play. Find definitions for each.

abandoning
abomination
amenable
arsonist
assurance
chauffeur
commandingly
commentators
communism
consistency
constitution
contempt
cruising
deputy
destructive
devastate
emanations
essence
fertilize
germinate
hemorrhage
imitation
inevitable
intervention
madam
Mafia
marvelous



Marxist
masculinity
militant
motivations
Mounty
naïve
non compis mentis
pall bearers
partisan
penthouse
per diem
puritanical
radiant
retentive
ridiculous
rough-cut
shut-down
sinuses
spectacular
stoically
subterranean
sympathetic
terminal
tolerate
ultimatum
uninsurable
veranda

ACTIVITY: PEOPLE, PLACES, AND THINGS



The following proper nouns are found throughout *Finishing the Picture*. First names are given in parentheses when not given in the script.

(Akira) Kurasawa
Battle of the Bulge
Eskimos
(Ingmar) Bergman

Larry Olivier
(Luchino) Visconti
Mount Rushmore
Orange Julius

The Brothers Karamazov
(Vittorio) De Sica
Vladimir Horowitz
Waterloo

- Find where in the script these people, places, and things are mentioned.
- Look in a dictionary, encyclopedia, or online to find out what each one is.
- Write a sentence or two for each noun explaining the importance of its mention within the context of the play.

STUDY GUIDE QUESTIONS

1. What was the name of the first play that Arthur Miller wrote? What award did it win?
2. Where did Arthur Miller go to college?
3. List three plays that Arthur Miller has written.
4. Who is directing *Finishing the Picture* at the Goodman?
5. Name three political figures from the 1960's.
6. When did the "I have a dream" speech take place?
7. When and where did the two sets of race riots take place?
8. What countries were involved in the Cold War?
9. What political event in the early 1960's do they mention in the play?
10. Name three jobs in the film industry. What is their job description?
11. What are some reasons for the change in price of certain things?
12. Name three things women in the film industry were expected to do in the 1960's. What problems did they have because of that?
13. Why does Heather Prete like playing Kitty?
14. Who are Kitty's acting teachers? Describe her relationship with each one.
15. What is one way to "create" an icon?

EXPLORING THE CONTEXT

U.S. HISTORY 1960'S

1960

- Radio became very popular because of the rock music stations. Most people listened to AM, not FM stations, for music.
- Vice- President Richard Nixon lost the election to John F. Kennedy, the youngest man ever to be elected president. This is the first election where T.V. played a major role in determining the results. There were three televised debates, and image became a huge issue for the candidates.

How is this different today?
What radio stations do you listen to?

Take a look at the election this year. Is appearance a major factor?

1961

- Alan Shepard became the first American to fly into space aboard the "Freedom 7".
- Baseball was the most popular sport in the country. Everyone watched as Mickey Mantle and Roger Marris competed against each other to break Babe Ruth's home run record. Roger Marris did it with 61 home runs.

What is the most popular sport today? Take a look at the Olympic games that just passed. Which were the most watched sports in the summer games?

1962

- Marilyn Monroe died; her death was officially ruled as a suicide, though many people had conspiracy theories about her death and her connection to the Kennedy family.
- The National Guard was called out to the University of Mississippi as the first black man, James Meredith, enrolled in college.
- Johnny Carson began a 30-year career as host of the "Tonight Show".

Would an African American man enrolling in college today still need military support?
Who hosts the "Tonight Show" now?

1963

- Dr. Martin Luther King gave his "I have a dream" speech about non-violence and racial equality.
- The Women's Liberation movement took off and Betty Friedan's The Feminine Mystique, a controversial book, was written.
- President Kennedy was assassinated in Dallas, Texas. Two days later Jack Ruby shot Kennedy's assassin, Lee Harvey Oswald.

What impact do you think King's speech has today?
Does it still speak to you 40 years later?

1964

- The Beatles came to the US, beginning the "British Invasion" and brought new rock music to the country.
- Ted Kennedy nearly died in a plane crash, but went on to win a position in the Senate, which he has held for the past 40 years.
- President Johnson declared a "War on Poverty," restructuring taxes in order to combat poverty in the US.
- The US Surgeon General declared that cigarette smoking was dangerous and a health hazard.

What are some British bands or singers that are popular now?
What do smoking advertisements look like now? What types of anti-smoking ads do you see?

U.S. HISTORY 1960's

1965

- Race riots in South Central LA, the Watts area, were sparked by a routine traffic stop that got out of hand. The riots lasted six days and left 34 people dead.
- The "Great Northeast Blackout" which left 30 million people across the northeastern US without power for at least 13 hours.

Have you seen similar things happen in the past few years? If so, when and where?

1966

- Sam Shepard was found not guilty of murdering his wife. His story was the basis for the movie "The Fugitive".
- Theatre expanded outside of New York City to many different cities across the US. For the first time ever more actors were employed outside of New York than in the city.

What do you think Chicago would be like if theatre hadn't developed outside of New York City?

1967

- Huge race riots in Detroit. Forty-one people died, and an incredible amount of damage was done to the city. It was much worse than the race riots in LA two years earlier.
- The Green Bay Packers beat Kansas City in the first Super Bowl, though not many people watched the game.
- Hundreds of American soldiers died every week in Vietnam. The total number of troops increased to 475,000.

Why do you think these men were assassinated? How do you think that has affected the kind of security the current president uses?

1968

- Dr. Martin Luther King was assassinated in Memphis, Tennessee. The shooter, James Earl Ray, confessed and spent the rest of his life in prison.
- Two months later, Bobby Kennedy was assassinated in LA while running for president.
- Richard Nixon won the presidential election, which was quite a comeback considering his prior loss to Kennedy.

What is the Super Bowl like today? Why do the advertisements for the Super Bowl cost so much money?

1969

- The US won the race against the Russians into space and landed the first man on the moon. Neil Armstrong was the first astronaut to walk on the moon, followed by Buzz Aldrin.
- Half a million people gathered together at Woodstock for a peaceful three-day concert series.
- Charles Manson and his cult members murdered actress Sharon Tate and six other people in a crime so awful it was referred to as "Helter Skelter".
- 250,000 people marched on Washington against the

What happened at Woodstock in 1999? How was that concert different from the first Woodstock?

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THE WORLD CONTEXT

BEFORE THE 1960'S: THE BEGINNINGS OF THE COLD WAR

- ◆ During World War II the US and Russia were allies against the Germans and Japanese. The US and Russia had very different beliefs about government. The US believed in freely elected officials, and Russia believed in a strong central government that would make decisions for its people. This conflict between the two countries would fuel what was known as the **COLD WAR**.
- ◆ **1950- The US announced that they would give military assistance to countries that were being invaded by communism.**
- ◆ 1960- Russians shot down a **US spy plane** that was flying over Russia. This proved that the US was spying on other countries, and that the other countries knew about it.
- ◆ 1961- The **fear of communism** was still prevalent in the US, especially because it was moving closer to home. Just 90 miles south of Florida, in Cuba, Fidel Castro took over. Rebels backed by the US attempted to overthrow Castro in what was called the **Bay of Pigs**.
- ◆ 1961- Germany was divided through the center of the capital city by the **Berlin Wall**. The East side was the communist side, and the West side was free.
- ◆ 1962- The US got ready to go to war with Russia because the Russians were storing nuclear weapons in Cuba. This was called the **Cuban Missile Crisis**.
- ◆ 1962- North Vietnam, which was ruled by communist Ho Chi Minh, was divided from South Vietnam, which was free. The North Vietnamese, called the VietCong, started moving into other parts of the country.
- ◆ 1964- President Johnson sent troops to Vietnam to "aid" the south. The **Vietnam War** essentially began at this time. In the late 60's **war protests** rose in the US as the number of US troops rose in Vietnam.
- ◆ In 1973 Nixon negotiated a **cease fire** in Vietnam and essentially ended the US involvement in Vietnam after 85,000 Americans had died.

The Cold War began because of a theory that the government had about the spread of communism. It was called the "**Domino Theory**" and basically stated that if one country fell to communist rule, many others would follow.

What do you think about that theory?

During the Vietnam War the government had major communication issues about the status of the war. The military officials on the ground fighting in Vietnam didn't want disheartening messages to be sent home, so they lied when they reported in to Washington, D.C. The government officials in Washington wanted the President to give people hope so they lied to the President. This caused gross underestimation about the state of the war and the deaths of American Troops.

How does this compare to today's war with Iraq? Have you heard about similar issues today?

Think about all of this in relation to the play. This is what is going on in the world around these characters, and their focus is finishing the film. Choose a character from the play and write a paragraph from his or her perspective about what was going on in the world at the time. How does he or she feel about things? How deeply do world events affect him or her?

MAKING A MOVIE: THE PEOPLE

Many people work together to create and produce a film. Beside the actors, there are literally hundreds of people who collaborate on a film production. The following are just some of the individuals you need in order to make a movie.

Executive Producer: Responsible for the financing, either by finding the investors or putting up his or her own money.

Producer: Has final budget and artistic authority over the film, and is in charge of hiring. Has overall control throughout all stages of production and release. In non-profit theatre these roles are split between the artistic and managing directors.

Production Manager: Authorizes spending, compiles the budget and creates the shooting schedule.



Screenwriter: Screenwriters create the dialogue for a film. Without a screenwriter the actors in the film would have nothing to say. In theatre the equivalent would be the playwright.

Script Supervisor: Takes and records detailed notes in the script of all production information, such as camera position, dialogue changes, and “take” number. A combination of a theatre’s stage manager, who records all blocking and scene run times, and a literary manager who records changes to a script during a play’s rehearsal process.

Director: Directs the cast and crew through every stage of production. Responsible to the producer for transforming the screenplay into sounds and images. Also equivalent to a director in theatre.

First Assistant Director : Helps the director on the set and occasionally directs extras and crowd scenes. Collaborates with the production manager to schedule shooting.

Second Assistant Director: The assistant to first assistant director. Does legwork and paperwork.

Dialog Director: Goes over lines with actors to assure interpretation, memorization, and dialect. This person may be called a Dialect Coach if dialect instruction is the only responsibility. Similar to a Dialect Coach in the theatre.

Production Designer: Formulates the “look” for the film. Creates, organizes, supervises the overarching visual design for the film.

Art Director: Designs the set; is equivalent to a theatre’s Set Designer.

Set Decorator: Works under the production designer to choose and place the set dressing and props.

Property Master: In charge of inventory and maintenance of all properties (props).

Set Dresser: Assistant to the set decorator and property master.

Costume Designer: Designs the costumes. Much like a costume designer for the stage.

Wardrobe Master: Oversees the running of the wardrobe department, including inventory and maintenance. Equivalent to a theatre's costume shop manager.

Key Make-up Artist: Plans and oversees operation of all staff in the make-up department, including make-up assistants, body make-up artists and hairdressers. Designs and applies make-up to actors.

Hairdresser: Styles actors' hair, toupees, wigs, etc.

Crew: All the technicians working on a production. This usually includes everyone except the producer, director and actors.

Grip (Hammer Grip): This person moves everything but the light equipment and cables on the set.

Gaffer (Chief Electrician): Sets up the lights under the cinematographer's direction.

Best Boy (First Assistant Electrician): He or she oversees the electrical and lighting equipment.



Cinematographer (Director of Photography): Chooses lighting and camera equipment and oversees lighting and camera crews for each shot. Responsible for achieving maximum image on film.

Key Grip (First Cameraman): Under the direction of the cinematographer, oversees all grips (camera operators).

Focus Puller (First Assistant Cameraman): Cleans and maintains all parts of the camera, affixes the camera to the mounts, manipulates the lens, and pulls focus and/or zoom.

Clapper/Loader (Second Assistant Cameraman): Helps the 1st Cameraman, prepares the slate for each take, loads and unloads film and does paperwork.

Camera Operator (Grip): Operates the camera.

Sound Mixer: Responsible for choosing and operating the recording equipment. He or she balances (mixes) the microphones for maximum dialogue replication.

Boom Operator: Runs the microphone boom, the mechanism that holds the microphone above the actor, and helps the mixer attach mikes to the actors if needed

Foley Artist: Adds sound during post-production.

Special Effects Technician: In charge of planning and executing specials effects, as well as accountable to the director for safety.

Actors: Speaking and non-speaking performers in a film.

First Team: The actual actors in a scene.

Second Team: Stand-ins used for establishing lighting, etc.

Extras: A non-speaking part, usually in the background of a scene.

Think about it...

1. All these roles are important but which one do think is the most important? Why?
2. If you had the opportunity to do any one of these jobs, which would you choose? Explain.

MAKING A MOVIE: IMPORTANT TERMS

Action: The actor's cue to perform.

Ad-Lib: Unscripted speech or action.

AFTRA: American Federation of Television and Radio Artists, the union for performers who work in radio and television.

Business: The act of handling a prop or clothing. As distinct from a "bit," business is usually not the focus of a scene.

Bit: A small role. A bit player usually has only a few lines or short piece of action.

Blocking: Working through the physical movements of performers and/or the camera in a scene.

Call: The exact time at which an actor or crewmember is to report to a set.

Cameo: A very small part in a film, sometimes done by a well-known actor.

Camera Angle: The position of the camera relative to the actors.

Camera Left/Camera Right (Left Frame/Right Frame): Directions given from the *camera's* point of view. Opposite of **Stage Left** and **Stage Right**, which are given from the *actor's* point of view.

Close-Up: Object or any part of a person or object seen at close range and framed tightly.

Continuity: The process of ensuring that the visual aspects of a production are consistent from one take to the next. The **Continuity** person often takes Polaroid snapshots of principals and featured extras in order to check later for inconsistencies.

Cut: A direction to stop the shot in process and wait to begin again.

Dailies/Rushes: These are the previous day's scenes, processed overnight by the lab and screened after work the next day by the producer, director and crew heads. Actors are generally not invited to view dailies.

Flat: A piece of standing scenery such as a wall.

Frame: The viewing area as seen by the camera.

In the Can: A scene that has been filmed to the satisfaction of the director and is therefore considered complete.

Location: The overall working area where the filming is taking place.

Rolling: A direction to start recording the sound in a scene.

SAG: Screen Actors Guild, a union that represents actors for film, television and commercials.

Scene: A portion of a script that has been given its own number.

Set: The location where filming is taking place, either indoors or outdoors. The set is where the camera is, as opposed to location, which is the overall working area. There may be several **sets** at one **location**.

Take: Each time a scene is recorded.

Voice-Over (VO): A scene where an actor speaks a line while the camera is not on him.

Video/Picture: The picture portion of a production.

Walk-On: For an extra, a non-speaking bit part. For a principal, a non-speaking entrance.

MAKING A MOVIE: THE PROCESS

Creating a feature film like *The Lord of the Rings* or *I, Robot* takes a long time, from many months to several years. The process is broken down into four parts: planning, pre-production, production, and post-production.

Every film comes from an idea. The idea can be based on a made-up story, real-life event, a play, or a book. During the planning phase, the idea is turned into a script, called a screenplay, by a screenwriter. Also, a producer will evaluate the project's needs and secure the money to produce the movie.

During pre-production the location for the movie shoot must be found, actors need to be cast, and designers and crew are hired. The producer will create a budget for each aspect of the production. The producer also creates a schedule for shooting the film.

Production is when the actual film footage is shot. A film is not shot in order, meaning that the end could be shot before the beginning. After the director feels he or she has enough footage, the filming is "wrapped" or ended.

During the post-production phase editors take the footage and assemble it into the film that moviegoers will eventually see. Once the film is edited to the liking of the director the film is considered finished and distributed to movie theatres.

Activity: Directing A Tableau

- A tableau is motionless and silent representation of a scene created by grouping people in appropriate postures.
- Divide into groups of 3-5. One person is the director, and the others are the actors.
- As a group, pick one of the seven deadly sins (pride, avarice/greed, envy, wrath/anger, lust, gluttony, sloth) but don't tell any of your classmates.
- The director positions the actors in a way that depicts the sin.
- Present the tableau to your class and have them guess the sin.



Want to know more? *Before You Shoot* by Helen Garvy and *What They Don't Teach You at Film School* by Camille Landau and Tiare White have lots of helpful tips for aspiring film-makers

Activity: Screenwriting

- Think about a time in your life when you wanted to change someone's perceptions of you.
- What did you feel? What did you say? What did you do?
- Using the answers to the questions above, write a short scene about this situation.
- Remember to use dialogue and to provide information about where and when the scene would take place.

Activity: Moviemaking

- **A video camera is needed for this activity.**
- Get into groups of 5-6.
- Pick one of the scenes that you just wrote.
- The person whose scene you have chosen is the screenwriter; pick someone else to be the director, someone else to be a cameraman, and the remaining group members become the actors.
- Under the director's guidance decide how you are going to video the scene.
- Practice the scene a few times before videotaping it.
- When your group feels prepared, tape the scene.

THEATRE

VS

FILM

ACTING

- ▶ An actor in the theatre is live on stage in front of a live audience.
- ▶ Acting on stage demands 100% of the actors' energy all the time because the audience is right in front of them.
- ▶ The actors control everything that happens on the stage because it is live, though the director guides them during the rehearsal process.
- ▶ The actors in the theatre react off of one another, they are scene partners and they work together.
- ▶ Theatre exists only in memory; once it is over, it is over.

- ▶ In film, the audience is not present when the actors are working.
- ▶ The actors repeat the same scenes or lines until they get things the way the director wants it, and then they are done with that piece of the film forever.
- ▶ The director controls everything that the audience sees on the screen; the director uses the actors to fulfill his/her vision.
- ▶ Actors in film may film entire scenes without the other actor present. They film scenes by responding to people behind the camera who read the cue lines to them.
- ▶ Film is permanent; once a film is made it is around forever.

DIRECTING

- ▶ The director in theatre uses his/ her concept for the play and that concept guides all of the other people working on the play toward the same vision.
- ▶ Directors in the theatre rehearse with the actors to create moments on stage that the actors can repeat night after night during the run of the show.
- ▶ Directors in the theatre rely on something called the "willing suspension of disbelief" which means that the audience willingly accepts the things that they see on stage as real, even though they know they are in a theatre watching a play. This acceptance by the audience allows directors in the theatre to create whatever kind of world they want.
- ▶ Stage directors can not control what the audience looks at, though they do try by using lighting and other technical elements.

- ▶ The director of a film, much like in the theatre has a vision for the film and delegates authority to other people working on the film to make sure they create what he/ she wants.
- ▶ Film directors rehearse with the actors, but also have the added concern of rehearsing with the cameras in order to make sure that the film is visually interesting as well.
- ▶ Film can be more realistic than theatre because it doesn't take place on a stage, so film directors have the ability to create a world for the film that is very much like the world the audience lives in. They often do not have the same flexibility as stage directors as far as creating a more abstract piece of art, though.
- ▶ Film directors can manipulate exactly what the audience sees on the screen, down to the tiniest eyelash if that is what they want to focus on.

Something to think about...

- ▶ Generally the reason people are drawn to the theatre is because of a familiar playwright whose work is being done, or the director working on the piece. In film, people are usually drawn to the big name actors who are in the movie. Have you noticed a change at all recently? Look up *A Raisin in the Sun* on Broadway this past summer; take note of what actors were in that show. What impact do you think the casting had on ticket sales?

MONEY: THEN AND NOW

WHAT THINGS COST

	1962	*ADJUSTED FOR TODAY	TODAY
▶ Pack of Chewing Gum=	\$0.05	\$0.28	\$0.50
▶ Candy Bar=	\$0.05	\$0.28	\$1.05
▶ Ice Cream Bar=	\$0.15	\$0.85	\$1.05
▶ Tennis Shoes=	\$5.00	\$28.00	\$40.00
▶ Movie Ticket=	\$0.50	\$2.85	\$8.00
▶ Popcorn at the Movie=	\$0.20	\$1.12	\$3.00
▶ Soft Drink=	\$0.10	\$0.57	\$0.99
▶ Fast Food Hamburger=	\$0.20	\$1.14	\$1.99
▶ Music Album=	\$3.00	\$16.80	\$16.00
▶ Gallon of Gas=	\$0.31	\$1.77	\$1.89
▶ Color TV Set=	\$400.00	\$2,000.00	\$175.00
▶ Radio=	\$40.00	\$228.00	\$15.00
▶ New Car=	\$2,500.00	\$14,200.00	\$21,000.00
▶ Minimum Family Income=	\$6,000.00	\$33,600.00	\$55,000.00
▶ Minimum Wage=	\$1.25/hr	\$7.12	\$6.90

* The "adjusted for today" column takes inflation into account after all of the time that has passed and all of the monetary changes the US has been through. It basically gives the amount it would cost based on today's monetary rates. That is why the costs are higher in that column than the first column.

Some things to think about...

There are reasons that things cost more now than they did years ago. We have more choice now when we are buying certain products.

- ◆ In 1962 there was only one size bottle of Coke, which was six ounces. Now you can buy a Coke in just about any size you can imagine. So, the prices change because the **servings** have changed.
- ◆ In addition to that, we have many more **choices** now than there were in 1962. You can pay anything from \$20- \$200 for tennis shoes today, whereas years ago, there were far fewer options.
- ◆ Lastly, **technology** has developed over time so things that were once very difficult to make and cost a great deal, like a television, now are much simpler to produce and therefore more affordable.

EXPLORING THE SOCIAL ISSUES

WOMEN IN FILM

Women in the film industry during the 1950's and early 1960's were often treated very poorly by executives and producers. Women were asked to change many different things about themselves in order to become the type of actress that studios would want to hire. These changes affected their careers and were sometimes detrimental to their mental health.

- 1. Women were asked to change their names when they came to Hollywood.*
 - **Name Changes**= Marilyn Monroe was born Norma Jeane (Baker) Mortenson and Judy Garland was born Frances Ethel Gumm.
- 2. Women were forced to change their appearance when they came to Hollywood.*
 - **Nose jobs**= Judy Garland was told to have work done to her face.
 - **Hair color**= Like Marilyn Monroe, brunettes were told to go blonde, and vice versa.
 - **Eyebrows**= Movie executives told Audrey Hepburn that she would never get hired if she didn't thin out and wax her eyebrows.
 - **Weight requirements**= Judy Garland struggled with her weight through her career; she was 4'11" and her weight ranged from 85 to 155 lbs.
- 3. Women were expected to work constantly so anything that inhibited their ability to rehearse or film was a problem for studios, so the answer to that problem came in pill form.*
 - **Pills to keep them thin**= Judy Garland was prescribed pills by doctors that made her metabolism work faster, which kept her thin, but also kept her awake.
 - **Pills to sleep**= Many actresses, like Garland and Monroe had trouble sleeping due to the other pills they were taking so doctors prescribed them sleeping pills to help them rest.
- 4. Women had little variety in the roles that they were allowed to play on film. This was due in part to a code that was put into effect in 1934 in Hollywood that specifically defined what women were and were not allowed to do on screen. It changed the kinds of characters written for women and reinforced the stereotypical images of women. (The code was abolished in 1967).*
 - **The Virgin**= Women were allowed to play the sweet, innocent, young woman. This is the "good girl" in the film, who usually wins in the end, and ends up with the man.
 - **The Vamp**= Women were allowed to play the sexual, risky, seductress. This is the "bad girl" in the film, who usually loses in the end, and doesn't get the man.

WOMEN IN FILM

ISSUES THAT AROSE BECAUSE OF THIS TYPE OF TREATMENT:

1. Solving problems with pills simply creates a different problem: addiction. Many women in the film industry became addicted to prescription drugs. That addictive behavior often led to risky use of alcohol as well. Judy Garland was intensely addicted to the “blue lady” (Blue Nun Leibfraumilch Vodka).
2. The changes they were forced to make in their appearance and the drugs altering their mental state led women into deep bouts of depression. They often struggled to stay awake and alert, and had intense mood swings.
3. Placing women into the “good girl” or the “bad girl” category is problematic. No human being is wholly good or bad and making the comment that women are one or the other can lead to a confused sense of self.
- 4.

QUESTION:

→ **Where in the play do you see examples of these particular problems? Cite specific pages and speeches.**

ACTIVITY: RELATING IT TO TODAY!

→ **Is there a specific celebrity that you see in the news, or on magazine covers that struggles with these issues? Find an example of a celebrity suffering from substance abuse or depression. Have you seen a female celebrity placed in a “good girl” or “bad girl” category? How has this affected her career, or perhaps her state of mind?**

Write a paragraph answering one or more of these questions based on what you have read or seen in the media. Then, follow that first paragraph with a personal opinion on this subject. Where have you seen this in today’s society, and how do you feel about it?

THE MAKING OF AN ICON

Certain celebrities have become so popular that they are one step higher than a celebrity. They are cultural icons. Marilyn Monroe, James Dean, Marlon Brando and Elizabeth Taylor are all examples of this kind of celebrity. A great deal of work goes into making people like this stand the test of time. Some of the things that people in Hollywood have done to ensure a lasting legacy are listed below.

1. **Capture them doing everything-** Photograph celebrities with their pets, in the grocery store, or cooking in their kitchen. This is not only to ensure that their face is all over the place for people in America to see, but also to establish that they are just like the average person. It helps people connect to the celebrity.
2. **Capture them in vulnerable positions-** Film women without makeup on, without their hair done. Photograph men before they've had a shower. This makes the celebrity seem down to earth, which will create fans.
3. **Make them glamorous-** Cover them in jewels and expensive clothes. Make sure they look perfect and flawless. This catches the fans who want to escape their own lives and imagine what it would be like to be a celebrity. They don't want to see the same things they do everyday; they want to see diamonds and glamour instead.

ACTIVITY: LOOKING AT TODAY'S ICONS

1. See which celebrities are on the most magazine covers at the grocery store (including the tabloids). Count how many different covers they are on. What are they doing on each cover?
2. Choose a magazine that you read regularly, or would like to read (Rolling Stone, SPIN, YM, Teen, Cosmo, Maxim, etc). There is usually an article on a celebrity each month. Open up to that article and take a look at the photographs. What are they wearing? What are they doing? Do they look glamorous or normal? Why do you think the magazine chose to present them in that way?
3. Discuss your observations in class.

ACTIVITY: KITTY AS AN ICON

1. Think about how many people in the play are trying to make Kitty do whatever it is they want her to do. Some want her to work, some want her to rest, some aren't allowed to talk to her, etc.
2. Have one person be Kitty and sit in a chair facing the rest of the class. Then, other people can choose to be any of the other characters in the play that are trying to influence Kitty.
3. Have all of those people form a circle around Kitty and then have each of them come up with three things they want to say to Kitty to get her to listen to them, or to do what they want her to.
4. Then, after they have each taken the time to come up with things to say in their heads, for one minute have them all circle her and repeat those statements to her.
5. As a class, discuss what you saw as the characters tried to influence Kitty, and how she might feel about all of it.

ACTIVITY: STAGING A SCENE

1. Break up into groups of three or four. Pick a page from *Finishing the Picture* to use as your scene. Decide who are going to be the actors and who will be the director. Stage the short scene, deciding where the actors should move, how they should stand or sit, how they should say their lines, etc.
2. Then, think about how this one-page scene might be different if it were a film. What would you as the director want the audience to see? Would you want them to see both characters, or a close-up of one character? How would you emphasize something in the scene? How would that change the scene?

MOVIE STARS: THEN

AUDREY HEPBURN

Edda Van Heemstra Hepburn- Ruston was born on May 4, 1929, in Brussels, Belgium. Her parents divorced when she was young because her father embezzled money from her mother. She moved around a great deal while she was growing up. She studied acting and dancing through the 40's. Somehow, her family found the money to pay for the classes, even though the Nazis had seized their estate. Her career in the US began with a role in *Gigi*, a play that opened in New York and launched her into a film career. She was nominated for an Oscar four different times and did charity work that earned her acclaim as well. Her films included *Breakfast at Tiffany's*, *Wait Until Dark*, *Roman Holiday*, and *My Fair Lady*, among many others. She was known mostly for her romantic and comedic roles. She was married twice and had one son with each husband. She became a Goodwill Ambassador for UNICEF and traveled all over the world. She eventually died in 1993 of colon cancer.

MARILYN MONROE

She was born Norma Jeane Mortenson in 1926 in Los Angeles, California. Because her father's identity was unknown her last name was changed to Baker. Norma spent most of her life in foster homes because her mother was emotionally unstable. Eventually she lived with her aunt and uncle. When they moved they couldn't afford to bring her. Norma had two options: she could go back to the orphanage or get married. She married Jimmy Dougherty. When he went away to the military she worked in a factory and got discovered by a photographer. When her husband came home she had to choose between fame and her marriage and she chose fame. She started making movies like *Gentlemen Prefer Blondes* and *How to Marry a Millionaire*. She married Joe DiMaggio, the baseball player. They divorced. She married Arthur Miller, the playwright; they divorced shortly after Miller wrote a film for her called *The Misfits*. That was her last film and she died in her sleep in 1962 after taking too many sleeping pills. Her death was ruled as a suicide, but her movie legacy lives on.

JUDY GARLAND

Judy Garland was born Frances Ethel Gumm to a pushy stage mother and was forced to perform with her sisters in an act called "the Gumm Sisters" (her last name was really Gumm). She was discovered as part of this act and then started getting hired on her own to sing, dance and act. She performed in an act every Sunday. MGM decided to drop her and keep the other woman she was performing with, but through an error the opposite took place. They kept Judy and decided to let her make a movie to see if the positive audience response to her was a fluke. She almost didn't get the role of Dorothy in *The Wizard of Oz* because Shirley Temple was set to star in the film, but again she managed to get it at the last minute. The role made her a star, but people had a hard time seeing through her child-like qualities. She made a film called *A Star is Born* and was nominated for an Oscar. She continued to work, though over time became depressed and an alcoholic. She was married twice and divorced twice, and was found one day in 1969 dead due to a drug overdose on barbituates.

THINK ABOUT IT:

- ▶ Take a look at pictures of these women. Each of them was a film icon, though each for different reasons. What do you think the pictures say about each of the actresses? How are they portrayed in the photos? Think about their biographical information. How do you think the way they grew up, their fan

MOVIE STARS: NOW

HALLE BERRY

Halle was born in 1968 in Cleveland, Ohio. She was the youngest in her family, born to an interracial couple. Her abusive father abandoned his wife and children, and left the family when Halle was four years old. Her mother then moved the family to the predominantly white Cleveland suburb of Bedford. In the suburbs she was subject to discrimination when she was in school. But, she was involved in many different after school activities that led her into modeling. Halle won the Miss Ohio pageant, Miss USA pageant and was the first African-American woman to represent the US in the Miss World pageant. Her acting career took off after she got recognized from her modeling years. She played many different kinds of roles in films like *Boomerang*, *The Flintstones*, and *X-Men*. She was also a recent Bond girl. Her Oscar win was for her performance in *Monster's Ball*. She was married to David Justice, the baseball player, but they divorced due to abuse. After that she married singer Eric Benet, whom she recently divorced as well.

NICOLE KIDMAN

Nicole was born in 1967 in Honolulu, Hawaii, though she was raised in Australia. Growing up she found that her height made her stand out in school, and she often felt awkward about being so tall. She found solace in the drama department where she could act and pretend to be someone else. She had her first professional role when she was 14 years old in a film called *Bush Christmas*. After that, her career took off, she began to get more roles, and she got an agent in the US. She got a role in *Days of Thunder* with Tom Cruise, whom she married a year after making the film with him. They have children together, though they are now divorced. Nicole used to get cast in roles for the pretty sexy woman, until *To Die For*, in which she played the unbalanced protagonist. She had a great deal of success later in her career with *Moulin Rouge*, in which she was able to show her singing and dancing talents. However, it was her role as Virginia Wolf that got the attention of the Academy Awards. She won for that role in *The Hours*.

CHARLIZE THERON

Charlize was born in South Africa in 1975. Her father owned a business that her mother took over when he died. Charlize experienced tragedy early on when her mother shot her father after he threatened to kill Charlize while intoxicated. Charlize was very much into dancing when she was growing up and danced professionally in Johannesburg, South Africa. She went to boarding school for most of her schooling, far away from her family. Charlize made the leap to the US when she came here with the Joffrey Ballet to perform and ended up staying in the country. In her first film comedy called, *2 Days in the Valley*, she played a sexy crime fighter. She made quite a few more films, including *Reindeer Games*, *The Cider House Rules*, and *The Italian Job*, but her role as a female serial killer in *Monster* won her the Oscar. She lives with her boyfriend of many years, actor Stuart Townsend, and their dogs.

ACTIVITY: MOVIE STARS

- ▶ Compare photos of the movies stars in the 1960's with the photos of today's actresses. What similarities or differences do you see?
- ▶ Pair off in groups of two and choose a photo to examine. Then, between the two of you, figure out one way the photo you have chosen celebrates the woman in the photo, and one way the photo demeans the actress. Share these observations with the class.
- ▶ **ESSAY TOPIC:** After talking about these topics in class, write an essay where you reference these photos and bios to discuss how they are perceived.

EXPLORING THE RELATIONSHIPS

CHARACTERS

PHILLIP OCHSNER- He is the producer of the film and is new to the movie industry. He is impatient, tense, and struggles to make decisions regarding the status of the film. A businessman at heart, he is described as rough and demanding, but Edna sees his softer side.

EDNA MEYERS- She is Kitty's personal assistant and is a warm, kind, mother-figure for the troubled actress. She attempts to clear up the confusion between the many people working on the film, while staying positive and helpful. She is in a new relationship with Phillip.

KITTY- The star of the film who is struggling with depression and substance abuse. She is distracted, sick, and unable to work on the film as she is needed. She is a beautiful, sensitive actress and a Hollywood icon, so she is crucial to the film.

DEREK CLEMSON- This tough, macho man is the director of the film. He doesn't relate to women very well and therefore his relationship with Kitty is strained. Derek wants to finish the film with Kitty, but he doesn't know how to get her to work with him.

FLORA FASSINGER- One of Kitty's acting coaches who is eccentric and overbearing. She demands a lavish limousine and hotel room from the producer of the film. She is described as crazy and fake. Her husband Jerome is also Kitty's acting coach.

TERRY CASE- He is the cinematographer of the film who has also recently invested in an oil company. He believes they should threaten Kitty in order to get a response from her, and he figures that if she is scared of ruining her career she will come back to work again.

PAUL- Kitty's husband and the man who wrote the screenplay for the film they are working on. Their marriage is troubled and ending, which is why he is told to stay away from Kitty. Seeing him might upset her more. He is an opinionated man who is interested in politics.

JEROME FASSINGER- He is Kitty's acting coach who is brought in to encourage her to get back on her feet again. He gives her inspirational speeches and is a sort of father figure, though he constantly refuses to "take responsibility" for her.

ACTIVITY: ADJECTIVES!!!

Arthur Miller uses various adjectives to describe the characters in the play.

An adjective is a descriptive word that can help audience members understand more about a character's personality. For this activity:

- Find a partner in class and ask five different interview questions which can be anything from, "Why do you play soccer?" to "What is your favorite thing about school?"
- Then, after you have interviewed one another, take a few minutes to come up with 5 adjectives that describe the person you just interviewed.
- Share those adjectives with one another and the class in order to learn more about each other.

CHARACTER RELATIONSHIPS

PHIL

DEREK

PAUL

EDNA

KITTY

JEROME

TERRY

FLORA

ACTIVITY: EXPLORING CHARACTER RELATIONSHIPS

1. Each character has three lines underneath his/her name on this page. On each line write one adjective that describes that particular character. There are example adjectives in **Box 1** below. Use any number of those, look in the play for adjectives, or come up with your own!
2. Next, draw a line from each character in the play to Kitty, who is in the center. Then, on each line write a word that describes their relationship and finishes this sentence: This character _____s Kitty. (Example: Edna helps Kitty, so you would write "helps" on the line between their names.) Example words to use for this part are in **Box 2** below.
3. Finally, draw lines between other characters that are linked to one another, and discuss those relationships in class.

Box 1- impatient, tense, depressed, worried, sad, tired, helpful, demanding, intimidating, strange, sweet, unsure, helpful, nervous, afraid, tough, confused, loving, supportive, empathetic, gentle, cheerful, comforting, determined, persistent, bold,

Box 2 upholds, defends, bears, aids, cherishes, dislikes, avoids, loves, desires, helps, tolerates, encourages, teaches, pushes, angers,

EXPLORING THE TEXT

INTERVIEW WITH HEATHER PRETE (KITTY)

Question: How much information were you given about the character before you came in to audition?

Heather: Well, I had access to the script and in the script there's really no information. I was reading the script and I was wondering, why do I have to prepare an entire scene from *After the Fall* for somebody who's not even going to be on stage? Then the second audition was an improv. Robert said, "Your husband is behind the door; you start screaming at him; you're drinking the champagne; you're having these pills and you try to leave, but you can't." So basically, what he did was he kind of outlined what Kitty does in the entire play into a 10-minute improv.

Question: How do you prepare for this non-speaking role?

Heather: There are all these monologues that all of the characters come and say to Kitty at her bedside. And what I did when we were doing our table work, I wasn't saying anything, but I would listen and I was trying to communicate with my face. So they would say their monologues to me and I would communicate with my face and just try to follow and be a good listener and reactor. Then I improvised lines in order to give the actors something to have in their head and then, of course, you can't put in words that aren't written, so then we'd go back to having it be less and less.

Question: Have you ever played a part similar to this where you've felt the same challenges as an actor?

Heather: No, it's unusual to have a role where you don't speak.

Question: Do you get frustrated with that?

Heather: No, I love it. It's a lot of pressure off. I just get to watch these amazing actors and react. I don't have to think about my lines; I can just be moved by watching them do their craft.

Question: Do you have a favorite scene in the play?

Heather: No, I don't. They're all very different and it's interesting because my character is stagnant, and she gets to have all these different characters come into her bedroom. So it's like I get a totally different flavor one by one. I mean, rarely is there ever more than one person in the room while I'm in the bed, except for the big fight scene.

Question: Toward the end of the play there's a little bit of hope that she might start filming again, and then that's reversed so quickly, how do you as an actress make that transition?

Heather: Well, I think that for me it has to mean that she wants it for somebody else because it's not something that she is capable of doing for herself. So, I think that her desire to do it comes out of wanting to please others, just as her desire not to do it comes out of wanting to destroy others. She really does not have the capability to make those choices on her own because she's very ill. So, I think that it's more out of wanting love or wanting hate from individuals rather than what she can possibly do. So her motivations come from something external rather than internal.

Question: How do you feel about this character? Do you like Kitty?

Heather: Yeah, I do, and I like characters like Kitty, too. I like characters where it's not completely clear if they're the victim or if they're the perpetrator. There's a line in here that she's pure survival, and I think that those characters are the most interesting to play because you don't have to get into an intellectual place with them. It's just all about immediate needs and the quickest and most efficient way that character can get their immediate needs met. Another character might have other ways to do it other than screaming when her husband comes in the room, but that's the way that Kitty can get things done. It's very volatile so it's really fun to play, and I think that it's kind of the basis of how human beings are in general, and then we put in all these politeness' and manners and I don't personally enjoy playing politeness and manners unless there is something really deep rooted underneath it.

Question: Do you want the audience to see one side and really like her or dislike her?

Heather: I would feel like I didn't do a good job if there weren't different people coming out with conflicting opinions about her.

Question: Did you have an actress from that time [the 1960's] that you looked up to or that influenced you from that period?

Heather: Yeah, well, Ingrid Bergman's not exactly sixties, but if we're going to go back to that time period she's my favorite actress of that time period. And then from the time I was very young I was totally obsessed with Marilyn Monroe as well, more from her personal story and her photographs than her movies. And then, also in theatre, things like these dame-ish characters that came out of theatre like Maggie the Cat from *Cat on a Hot Tin Roof*. You know that sort of dichotomy of these women having power from their sexuality, not the social structure, and how people start to view women who take on that power. And then there's Ingrid Bergman and all her acting is very heart and soul based, which, as far as the craft is concerned, is great.

Question: Why doesn't Kitty speak? Or, does she and do we just not hear her?

Heather: Yeah, Kitty does speak, but she isn't heard by the audience. And I feel it aids the play in the sense that the play is about the fact that she's pulling strings all around her, or she's not. It depends on how you look at it. Either she's manipulating all these characters or all these characters are manipulating her. It gives the audience the ability to judge on that level rather than you see an actor and you think, oh, I think she's pretty so I like her, or she looks like this person so I don't like her, or the tone of her voice annoys me, or the tone of her voice soothes me, and you know it really helps people focus on what the play's about. But she definitely does speak. She's just not heard by the audience; she's heard by the other people on stage.

Question: For most of the play we see these characters who each have a definition of who they think Kitty is. Who do you think she is?

Heather: Kitty is somebody who has found tremendous power and has absolutely no faith in herself, the world around her, or love. Or the ability for people to love her, and is someone who is scratching and clawing at everything around her to get rid of her fear.

Question: You've worked on films as well. Have you learned things about movies that you hadn't experienced or do you completely associate with this character based on your experience making movies?

Heather: No, I've had the opposite experience, where I've gone through very difficult times, because I've been in vulnerable situations where the actor was really abused and I think it's really interesting to see an actor running the show, and maybe on blockbuster films this

happens which I obviously haven't been involved in. All of the films that I have been involved in I've had some very scary experiences. It's very hard for actors to find a way to protect yourself and not step on toes and do your job and make sure that everything goes smoothly. I learned lessons about protecting myself and I think that's something that the audience won't understand either when they're watching this necessarily, unless they're in the business, is that acting is hard on a physical body and physical bodies need to be taken care of and if your body is falling apart you can't do your job. And it's different than going to a 9-5. If she doesn't show up, nothing happens. One thing that I want people to come out thinking is, is Kitty really sick? Is Kitty doing this to destroy Paul? Or is she doing this to establish her place in Hollywood? Is she doing this because she's emotionally disturbed? So it's good to be able to understand that, what actors go through. I certainly have not had control on a set.

Question: If anything, what piece of advice would you give to any young actor who's interested in doing movies or doing what it is that you're doing?

Heather: Well, I think for me the most important thing is learning about the business. There's a line in this play that says, "It's bad if the other guy knows what you know, but you don't know what he knows" and I think that a lot of young actors will be in vulnerable positions if they don't know the business because it's not just about the art. It took me a long time to learn about the business, but talk to agents, listen to older actors who have experience, read your contract, which is something that I'm really bad about doing. And also just be patient and gentle with yourself because everything flows and ebbs and things come in their own time. There's no deadline. People get this idea in their head that there's a deadline and there's not and you can't control it. The role is yours or it's not yours. The universe is giving you this role, or it's not. The role is right for you and you're the most appropriate person or you're not. Everybody who goes to an Equity audition is going to be good, so it's not about beating them out. It's about, you know, whether or not you are the one that is going to make the script work. And that's something you have no control over. Also there's a difference between celebrities and actors. Celebrities do just get picked out of a bunch but it's very unusual. Actors are people who train and who do a craft and it's a lot of hard work. If you just want to be famous, I'm sorry, but you're not an actor. And it gets confusing. A lot of television actors are doing Broadway and they're horrible because they don't have any theatre training and theatre acting and film acting are two completely different things. It's important to be trained and then it's important to let go.

Question: Arthur Miller was here. Were you able to talk to him about your character? Did he bring in some things that you haven't thought of at all?

Heather: I didn't ask him about my character. I've just picked up cues as I've watched other people develop. I have my own opinion about what these relationships are and then as I see people fill in their characters and see how each actor is going to do their character it helps me to form myself. We asked him about the play. And about structural things, what does this mean? Where is this character coming from here? In that way it's extremely helpful having the writer here; you don't have to argue about it.

Question: What is the most rewarding part about playing Kitty? What brings you joy at the end of the day?

Heather: Well, I have a lot of empathy as far as Kitty goes. I just really love this character so much and that's one thing. On the other hand, I'm in this amazing situation to be able to have every single actor I work with be brilliant. And that's a gift because that doesn't happen often, for me, and I don't even know if once you get to a certain level if that always happens either. And the casting is so great, and Robert is an extraordinarily intelligent and all-inclusive director. The experience itself has been amazing. I also own this character like crazy and I just love this character and I have since day one. I like her complexity, too.