



Poster by Tikyra Caldwell

# THREE DAYS OF RAIN

By Richard Greenberg

## DRAMATURGICAL CASEBOOK

By Tabitha Neyerlin

**A Dramaturgical Casebook**  
**for *Three Days of Rain* by Richard Greenberg**

by

Tabitha Neyerlin

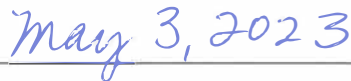
An Undergraduate Thesis Submitted to

The University Honors Program

Auburn University at Montgomery

In partial fulfillment of the requirements for the degree of Bachelor of Arts  
in Communication with an emphasis in Theatre



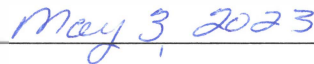


Val Winkelman, M.F.A.

Date

Thesis Advisor

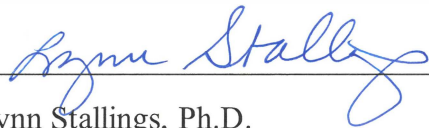


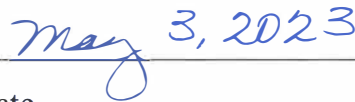


Neil David Seibel, M.F.A.

Date

Committee Member





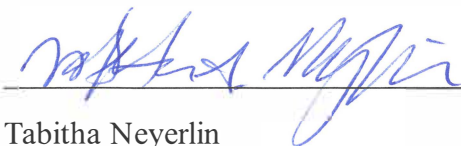
Lynn Stallings, Ph.D.

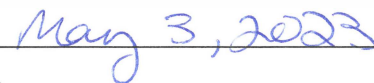
Date

Director, University Honors Program

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I understand that my project will become part of the permanent collection of the Auburn University at Montgomery Library, and will become part of the University Honors Program collection. My signature below authorizes release of my project and thesis to any reader upon request.





Tabitha Neyerlin

Date

## Table of Contents

<b>I.</b>	Letter of Nomination by Neil David Seibel .....	3
<b>II.</b>	Dramaturg Statements .....	5
	<b>a.</b> Scope .....	5
	<b>b.</b> Process .....	7
<b>III.</b>	Production Research and Documents .....	11
<b>IV.</b>	Richard Greenberg on <i>Three Days of Rain</i> and Poem .....	22
<b>V.</b>	Playwright Biography .....	23
<b>VI.</b>	Original and Significant Productions .....	25
<b>VII.</b>	Glossary .....	27
	<b>a.</b> Act I, 1995 .....	27
	<b>b.</b> Act II, 1960 .....	36
<b>VIII.</b>	Cultural and Historical Context .....	43
	<b>a.</b> Act I, 1995 .....	43
	<b>b.</b> Act II, 1960 .....	48
<b>IX.</b>	Architectural References and Inspiration .....	50
<b>X.</b>	Evocative Imagery .....	68
<b>XI.</b>	Works Cited .....	81
<b>XII.</b>	Reflection .....	88



December 13, 2022

Dr. Nelson Barre, Dramaturgy Coordinator  
Kennedy Center American College Theatre Festival  
Region IV

Dear Dr. Barre,

I am very happy to nominate Tabitha Neyerlin for participation in the dramaturgical portion of Region IV's KCACTF festival to be held February 7-12 in Statesboro, GA. Tabitha was dramaturg for our production of Richard Greenberg's *Three Days of Rain* at Auburn University at Montgomery, Fall of 2022. She is dependable, a consistent problem solver and her contributions were a highlight throughout the process. Our small theatre program runs much like a repertory company and students are required to focus on three disciplines. Although Tabitha entered the program as an actor, she has expressed that dramaturgy has now surpassed acting as her primary interest after graduation. I think that a face to face festival will be an excellent opportunity to further explore this new career focus.

The primary challenge Tabitha faced in our production affected everyone. It was the rapid turn-around time from permission to produce into preproduction and rehearsal. Delays with obtaining the rights put us on a very tight schedule and open faculty positions magnified those challenges. Tabitha moved into high gear researching the production for preliminary conversations with the production team and preparing her presentation to the cast on the first day of rehearsal. She is an avid researcher and had the beginnings of a very solid casebook by the time we entered rehearsals. One creative solution Tabitha used during this scheduling crunch was evocative imagery. As directors and designers, we often use evocative imagery to communicate beyond words but Tabitha carried this tool from her design classes into her dramaturgy work. The results of sharing her imagery with student designers and actors opened another layer to the conversation around the themes of the play and the emotional content of the material.

The original production of *Three Days of Rain*, and all consequent productions we were able to discover, double casts the same actors for both acts. As the director I wanted to have separate actors for each of the six characters in order to visually explore the relationships, similarities and differences between parents and children. Tabitha was cast in the female lead of Act Two, which offered an additional "growth opportunity", a term she liked to use often. Her time management skills were tested in order to continue the ongoing dramaturgical research she wanted to accomplish and develop a character during the same period. Often times I would ask her to clarify if a question came from the actor or dramaturg, which led to discussions about those differences and similarities. These lively consultations clearly influenced some of her cast members into more detailed examinations of their own character analyses as Tabitha continued to develop her glossary of vocabulary and cultural references from New York City, 1960 and the 1990s.

Tabitha's third passion has become the intersection of drama and counseling which directly tied into her outreach to audience members and the greater campus. I had invited the head of our counseling

AUBURN UNIVERSITY AT MONTGOMERY  
College of Liberal Arts and Social Sciences, Theatre AUM P.O. Box 244023, Montgomery, AL 36124-4023  
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program at AUM to speak to the actors about the mental illness experienced by the characters in the play and its repercussions. Two siblings have been traumatized by the effects of their mother’s long term mental illness while the brother exhibits behavior leading to a similar diagnosis. Act Two jumps back in time to their mother in the early experience of bipolar disorder. Greenberg does a masterful job of weaving creative posturing versus creative productivity with issues of wealth, fame, privilege AND mental illness as these things affect friendships, business partnerships, and relationships between siblings, parents and children and romantic partners. As an “older” educator I found the intergenerational assumptions of the young regarding the old wonderfully relevant at this particular social moment. Emerging from the scope of global lockdowns, racial injustice, right leaning politics and social unrest, our young people wanted to latch solely onto the gravitas and were unaware of the humor inherent to the story. Tabitha was determined to take the lead unpacking these ideas that ultimately allowed members of our company to converse about being in therapy, being on the spectrum, verbal disability, experiencing or recovering from familial trauma and/or experiencing some aspect of mental illness. The play became a vocabulary to discuss individual challenges without revealing personal details, eventually even learning to find the humor and love that Greenberg had planted into the script.

Those in-house conversations led to director-dramaturg discussions about trigger warnings and wording them in a way that gave the audience some agency in their reactions to the play. Tabitha went on to create an unobtrusive but significant display in the lobby of our theatre which is also a primary traffic route into the student center. Audience members – and students passing by our box office often took the pamphlets and information cards Tabitha had collected. Her audience packet and her carefully worded assistance opportunities for those affected by the content was helpful for company and student audience members alike. I believe her empathy for those backstage, onstage and observing the final production will be a hallmark of her dramaturgical style.

Tabitha is always at the theatre either researching her current project, mentoring newer students, helping colleagues with their classes or working on the current production. She is intelligent, curious, passionate and hardworking. She is familiar and respectful of many theatre disciplines and willing to jump in when a problem needs a human solution. I think this year’s cohort will be very happy with your decision to include her at the Region IV Kennedy Center American College Theatre Festival Region. If you need more information regarding Tabitha Neyerlin please don’t hesitate to contact me at [nseibel@aum.edu](mailto:nseibel@aum.edu).

Sincerely,

Neil David Seibel

A handwritten signature in cursive script that reads "Neil David Seibel".

Professor of Theatre, Director of Performance Studies  
Department of Communication and Theatre, Auburn University Montgomery  
Member, Actors Equity Association

## Dramaturg Statements

### **Scope**

The first thing that I did when reading *Three Days of Rain* by Richard Greenberg was let the emotions that the play evoked in me lead me in my research process. I was so excited when I finished reading the script. I could not put it down until I had worked my way through it; it was truly delightful. The play was dark and heavy at times; but also, so beautifully hopeful. I remember texting my director to let him know that the play gutted me in the best way possible. It left its mark and I remember describing it as, “raw and beautiful.” I highlighted these themes to begin my evocative imagery research which is my personal favorite way to begin researching and analyzing plays for any project. I realized that this play deals with a lot of language and imagery and that would be a crucial aspect of my research. It is also a huge mystery, a problem play of miscommunications and misunderstandings and I wanted to capture that feeling of not knowing. The only people in the room who have the whole story are the audience members. The characters are left to fill in blanks and make assumptions and we find that their assumptions are not entirely accurate. This is a genre and theme in plays that I love and find delicious.

This play presented a challenge in the use of the content warnings. The play had an incredible and important message on mental health and mental healthcare, but I also recognized that such topics could potentially be triggering to audience members. I needed to figure out a way to acknowledge both aspects of the conversation, both its importance and potential triggers. I knew immediately that I wanted to reach out to the Counseling and Health Promotion Services on campus for resources regarding the various topics and themes within the play. I also wanted to create a separate flyer for my lobby display for

resources outside of campus in case any audience members needed them. I included phone numbers and websites for various helplines and health services on the flyer including the content warning. The entire time, rather than the audience seeing the content warnings and feeling intimidated or deterred by them, I wanted to ensure they were appropriately informed prior to and following seeing the production.

I have dramaturged one previous production and there were many differences. The most impactful one being that this show was an entirely live, unmasked production in a physical theater space, whereas the last production was a webinar performance. My work on *Trifles* was entirely digital: all the rehearsals, production meetings, and performances were done through Zoom. We faced technical challenges beyond the typical theatre space ones. For *Three Days of Rain*, I had the opportunity to apply the things I learned from my last experience. Engagement with the actors and production crew was easier to do one on one and I took advantage of that, at times asking performers and the director their needs and expectations for my work to ensure that it was a collaborative process. I also had never read nor heard of this play before this project which was different from my last project as dramaturg. It presented me with the opportunity to start from a clean slate. Because I had no assumptions on what was already known or understood, I was able to elaborate more regarding the play to the production team, the performers, and the audience.

*Three Days of Rain* provided the opportunity for more audience interaction and response. We had a feedback session for *Trifles* on Zoom, but it did not compare to walking out of the theater every night and hearing the audience discussing the mystery that they just witnessed. Being on stage or in the wings to listen to the audience's reaction

to the play was a delight. Our closing show crowd was perhaps the most responsive. Every insult, fight, romantic gesture, or moment was met with “oohs,” and “ahs,” or laughter, or sounds of outrage or sadness. There is an aspect to this play that truly cannot be created without the audience, the only people with all the answers in this mystery. I had an absolute blast in rehearsals both as a performer and as the dramaturg.

### **Process**

I was involved with this project as both the dramaturg and a performer, playing the role of Lina. When we began table reads, I was pulling double duty to analyze not only my character, but the rest of the characters and the worlds they exist in. I gave a presentation at the first table read along with the other designers and the director and attended the production meetings. In my dramaturgical copy of the script, I took notes and highlighted words and phrases to research for the glossary as well as the cultural and historical context portions of my casebook. This play deals with a lot of language and imagery so I wanted to ensure I could provide clarity to those involved in the production to best support them in their roles. I met with the director multiple times and exchanged several emails discussing his expectations for the play as well as working together to ensure that we were providing the team with a casebook that could provide them with options and opportunities to understand, and information to inform their choices. The director and I discussed many of the architectural aspects referenced in the script and compared our research on the literal references as well as his vision for what the fictional Janeway House might look like and which architects may have inspired the playwright in his description of the house. We also discussed the themes of “solids and voids,” in space



and time, as they are referenced literally in the script, and the implications they have on the characters and the world of the play.

I began with evocative research and from there, let it and the numerous conversations at rehearsals, meetings, and email correspondence lead me on my research path. The glossary was a large and crucial next step. I attended all the rehearsals, and I was on hand for any questions that arose, I kept up with stage management rehearsal reports and other rehearsal notes. We had a working glossary as there were many times when actors or production crew would question a certain term that was not already defined on the list. I also researched the playwright so that we all could get a sense of whose voice we were portraying, as well as anything that may have inspired him regarding the play. I found a poem that allegedly inspired the title of the play as well as a quote directly from the playwright regarding the play. This led to information on the original and significant other productions of the play where I discovered that it is traditionally done with three actors to play the six characters.

Next, I tackled the cultural and historical context. My process includes beginning with the political context of the time and setting: the president, the governor or political power, any wars, any protests, any civil unrest. And then I take any major social, economic, or cultural events that may have impacted the playwright to write the play or the world of the characters. Mental health and mental healthcare were a major theme in this play so I made sure to include plenty of research on what that might have looked like in 1960 and 1995 respectively. We also have an LGBTQ character in 1995 which required and allowed for research on LGBTQ communities in New York of 1995.

As my final step of work done during production on my casebook, I collected images of architectural references and inspiration for the play. I included images that I found based on the conversation I had with the director as well as images of places and things referenced in the play such as the Plaza Hotel and the “Palm Court with the stained-glass flowers.” As a performer as well as a dramaturg, I love visuals and visual references, so this research was very important. The director put this production together to be quite visual, and projections were part of the technical aspects of the show.

I contacted the university Counseling and Health Promotion Services (CHPS) to request materials and contact information for the audience. The play contains sensitive content and themes including mental illness, self-harm, substance abuse, abusive and unhealthy relationships, trauma, and grief. I wanted to ensure that the audience had ample resources available to them if the content of the play triggered them. The CHPS provided flyers and brochures with information on all these topics as well as contact information for the CHPS. I also created a poster with a content warning and multiple, additional resources for mental health care.

At the second table read, guest Dr. Paul Hard, Department Chair of the Department of Counselor, Leadership, and Special Education discussed bipolar disorder. The characters Lina and her son Walker are mentally ill, and the actors, the director, and Dr. Hard determined they likely had some form of bipolar disorder. He provided us with an informational handout from the National Alliance on Mental Illness regarding bipolar disorder and showed us some videos of a case of a woman with bipolar disorder to give us a sense of what this disorder looks like genuinely. It allowed me as a performer to ensure that I was portraying the mental illness authentically and not as a caricature, and it

allowed me as the dramaturg a good jumping off point for researching mental health and mental health care in these characters' environments.

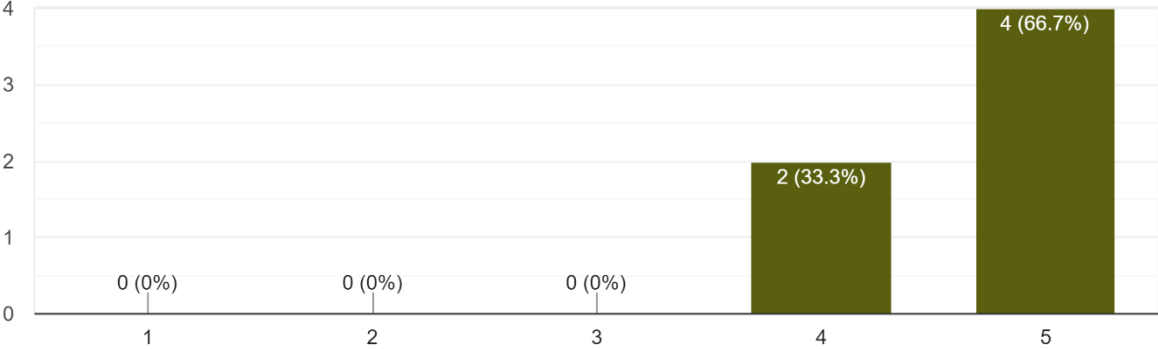
I was nominated by the director, as the dramaturg, to interview with AUM Live to promote our production. AUM Live is the broadcasting club on campus with the Department of Communication. I met with them and provided a brief description of the play and when the show was running; the video was broadcast on televisions around campus and posted on social media.

As my final step in post-production, I put together a dramaturg survey for the cast and crew to gather feedback on my work. This is my second time working as a dramaturg on a project and I have learned so much from my first experience as well as from this one. I only wish to further develop my skills and process as a dramaturg. I feel that all feedback that I can receive on my work will allow me to grow and develop these skills, so I was quite happy to receive feedback from the team I worked with.

**Production Process Research**

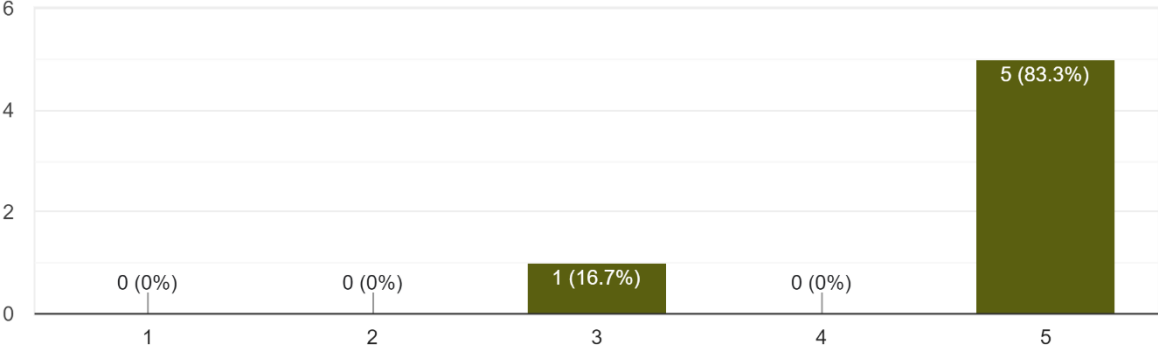
How satisfied were you with the packet and information provided?

6 responses



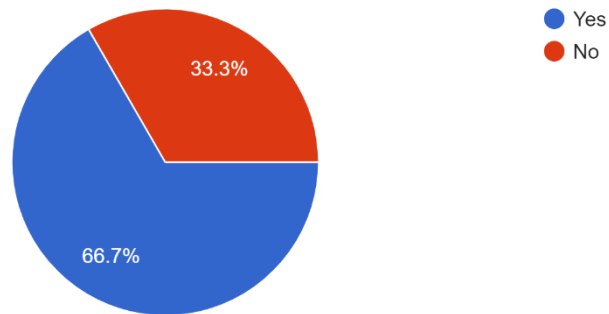
How relevant and helpful do you think it was for you during this project?

6 responses



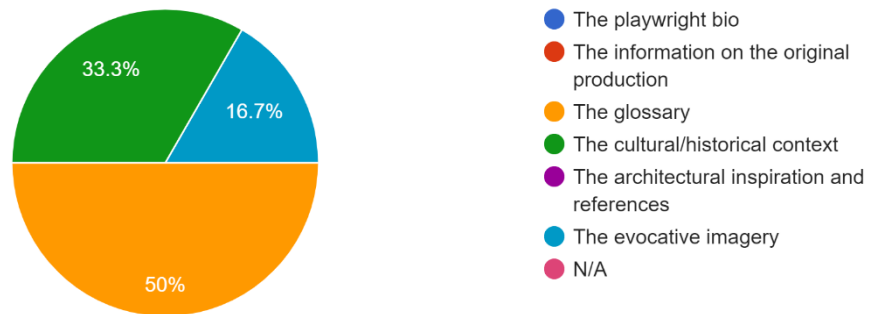
Did you have any "aha" or "eureka" moments from the materials provided?

6 responses



Which aspects did you find most useful?

6 responses



Any additional comments regarding the dramaturgical packet?

3 responses

Very thorough

The actor materials were very helpful to them as we journeyed into the production. The audience packet caught several people's attention. I still think your thoughts on a digital presentation playing onscreen in the lobby prior to the show and during intermission is an excellent idea and goal for your next production.

The historical context and architectural references were instrumental to my understanding of the play.

Bipolar disorder is a chronic mental illness that causes dramatic shifts in a person's mood, energy and ability to think clearly. People with bipolar disorder have high and low moods, known as mania and depression, which differ from the typical ups and downs most people experience. If left untreated, the symptoms usually get worse. However, with a strong lifestyle that includes self-management and a good treatment plan, many people live well with the condition.

Although bipolar disorder can occur at any point in life, the average age of onset is 25. Every year, 2.9% of the U.S. population is diagnosed with bipolar disorder, with nearly 83% of cases being classified as severe. Bipolar disorder affects men and women equally.

## Symptoms

A person with bipolar disorder may have distinct manic or depressed states. Severe bipolar episodes of mania or depression may also include psychotic symptoms such as hallucinations or delusions. Usually, these psychotic symptoms mirror a person's extreme mood.

**Mania.** To be diagnosed with bipolar disorder, a person must have experienced mania or hypomania. Hypomania is a milder form of mania that doesn't include psychotic episodes. People with hypomania can often function normally in social situations or at work. Some people with bipolar disorder will have episodes of mania or hypomania many times; others may experience them only rarely.

Although someone with bipolar may find an elevated mood very appealing—especially if it occurs after depression—the “high” does not stop at a comfortable or controllable level. Moods can rapidly become more irritable, behavior more unpredictable and judgment more impaired. During periods of mania, people frequently behave impulsively, make reckless decisions and take unusual risks. Most of the time, people in manic states are unaware of the negative consequences of their actions.

**Depression.** Depression produces a combination of physical and emotional symptoms that inhibit a person's ability to function nearly every day for a period of at least two weeks. The level of depression can range from severe to moderate to mild low mood, which is called dysthymia when it is chronic.

## Causes

Scientists have not discovered a single cause of bipolar disorder. They believe several factors may contribute:

- **Genetics.** The chances of developing bipolar disorder are increased if a child's parents or siblings have the disorder. But the role of genetics is not absolute.
- **Stress.** A stressful event such as a death in the family, an illness, a difficult relationship or financial problems can trigger the first bipolar episode. In some cases, drug abuse can trigger bipolar disorder.

- **Brain Structure.** Brain scans cannot diagnose bipolar disorder in an individual. However, researchers have identified subtle differences in the average size or activation of some brain structures in people with bipolar disorder. While brain structure alone may not cause it, there are some conditions in which damaged brain tissue can predispose a person.

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## Diagnosis

To be diagnosed with bipolar illness, a person has to have had at least one episode of mania or hypomania. *The Diagnostic and Statistical Manual of Mental Disorders (DSM)* defines four types of bipolar illness:

- **Bipolar I Disorder** is an illness in which people have experienced one or more episodes of mania. Most people diagnosed with bipolar I will have episodes of both mania and depression, though an episode of depression is not necessary for a diagnosis. To be diagnosed with bipolar I, a person's manic or mixed episodes must last at least seven days or be so severe that he requires hospitalization.
- **Bipolar II Disorder** is a subset of bipolar disorder in which people experience depressive episodes shifting back and forth with hypomanic episodes, but never a full manic episode.
- **Cyclothymic Disorder or Cyclothymia**, is a chronically unstable mood state in which people experience hypomania and mild depression for at least two years. People with cyclothymia may have brief periods of normal mood, but these periods last less than eight weeks.
- **Bipolar Disorder "other specified" and "unspecified"** is diagnosed when a person does not meet the criteria for bipolar I, II or cyclothymia but has had periods of clinically significant abnormal mood elevation.

## Treatment

Bipolar disorder is a chronic illness, so treatment must be ongoing. If left untreated, the symptoms of bipolar disorder may get worse, so diagnosing it and beginning treatment in the early stages is important. There are several well-established types of treatment for bipolar disorder:

- **Medications**, such as mood stabilizers, antipsychotic medications and antidepressants
- **Psychotherapy**, such as cognitive behavioral therapy and family-focused therapy
- **Electroconvulsive therapy (ECT)**
- **Self-management strategies and education**
- **Complementary health approaches** such as meditation, faith and prayer

See more at: <http://www.nami.org/Learn-More/Mental-Health-Conditions/Bipolar-Disorder>

Updated March 2015

NAMI  
 3803 N. Fairfax Drive, Suite 100  
 Arlington, VA 22203  
[www.nami.org](http://www.nami.org)  
 NAMI HelpLine: 800-950-NAMI (6264)  
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# COUNSELING SERVICES

## Counseling and Health Promotion Services

We promote self-awareness and skill development to support individual success and well-being.

### Let us help you with

- Stress management
- Depression
- Anxiety
- Self-esteem
- Family concerns
- Grief
- Test anxiety
- Motivation
- Procrastination
- Trauma
- Conflict resolution
- Anger management
- Social connections
- Adjustment
- Academic performance
- Relationships

### Services

Our counselors provide free, confidential mental health counseling services to students actively enrolled at AUM.

### Need help for yourself or for a friend?

8:00 a.m. to 5:00 p.m.

Monday - Friday

316 Taylor Center

334-244-3469

[counselingcenter@aum.edu](mailto:counselingcenter@aum.edu)

[www.aum.edu/counseling-services](http://www.aum.edu/counseling-services)

Contact us!

AUBURN

MONTGOMERY

COUNSELING AND HEALTH  
PROMOTION SERVICES



## AUM Counseling and Health Promotion Services

### Frequently Asked Questions

**Q: What is Counseling and Health Promotion Services (CHPS), and who is eligible for services?**

**A:** AUM CHPS is a mental health resource where all currently enrolled AUM students can receive free and confidential mental health services and education. Our licensed mental health counselors provide individual and group counseling, assessments, crisis intervention, referrals, and other assistance, such as workshops and self-help materials.

**Q: What kind of issues do students come to CHPS to get help with?**

**A:** Students come to CHPS for a wide variety of reasons: academic difficulties, including test anxiety, time management issues, problems with concentration, and lack of motivation; trouble adjusting to college life, including relationship issues, roommate issues, and homesickness; and specific concerns related to depression, anxiety, mood issues, eating concerns, identity development, and alcohol or other drugs. They may also come to counseling because of current or past abuse, violence, or childhood trauma.

**Q: How can counseling help?**

**A:** Counseling often involves exploring and discovering things about yourself, making changes in unhelpful patterns of thinking and behavior, processing difficult experiences, and learning healthy coping skills. Your counselor will work with you to identify your personal goals for counseling.

**Q: If I receive counseling at CHPS, can anyone find out about it?**

**A:** The counseling process is confidential. Your counselor will not speak with your parents, teachers, friends, or anyone else about your confidential concerns without your permission. Information about you can only be released under certain legally prescribed conditions. If you have concerns or questions about confidentiality, please discuss them with your counselor.

**Q: How do I sign up for counseling?**

**A:** If you are interested in counseling, please call 334-244-3469, stop by Taylor Center 316, or email us at [counselingcenter@aum.edu](mailto:counselingcenter@aum.edu). Typically, you can expect to have an appointment within a week of contacting CHPS.



**COUNSELING AND HEALTH  
PROMOTION SERVICES**

**Taylor Center 316  
334-244-3469  
[counselingcenter@aum.edu](mailto:counselingcenter@aum.edu)  
[www.aum.edu/counselingservices](http://www.aum.edu/counselingservices)**

## **This play contains sensitive content and themes**

**Themes include: mental illness, self-harm, substance abuse, abusive and unhealthy relationships, trauma, and grief**

**If the content within this performance was triggering these are just a few services you can reach out to.**

**National Domestic Violence Hotline, call 1-800-799-7233, text START to 88788, or LiveChat thehotline.org**

**The NAMI HelpLine Call 1-800-950-NAMI (6264), text "HelpLine" to 62640 or email us at [helpline@nami.org](mailto:helpline@nami.org)**

**can be reached Monday through Friday, 10 a.m. – 10 p.m., ET**

**Substance Abuse and Mental Health Services Administration (SAMSHA)**

- **Suicide & Crisis Lifeline: 988**
- **National Helpline: 1-800-622-4357**
- **Find treatment facilities confidentially: [samsha.gov](http://samsha.gov)**
- **FindTreatment.gov**

**Crisis Text Line text HOME to 741741 if you or anyone you know is ever in crisis.**

**Mental health conditions can be treated.** If you or someone you know needs help, talk with your health care provider, or reach out to one of these services.

**For students at AUM there is university counseling available at the CHPS**

**Located at Taylor Center 316, call at (334) 244-3469, or email at [counselingcenter@aum.edu](mailto:counselingcenter@aum.edu).**

**Also look for flyers and pamphlets in the lobby before or after the show.**

Some symptoms require immediate emergency care. If you or someone you know is thinking about harming themselves or others or attempting suicide, seek help right away, which may include contacting 911, going to the nearest emergency room, or contacting an emergency or crisis hotline.

GETTING HELP

## Suicide and Depression

What You Need to Know

TO FEEL BETTER

## Suicide Thoughts

## Mental Fitness

BEING EMOTIONALLY HEALTHY IN A STRESSFUL WORLD

WHAT STUDENTS NEED TO KNOW

## Anxiety and Depression 101

TAKE CARE OF YOUR HEALTH

Need help for yourself or a friend?

Contact us!

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MONTGOMERY

COUNSELING AND HEALTH PROMOTION SERVICES

8:00 a.m. - 5:00 p.m.  
Monday - Friday  
316 Taylor Center  
334-244-3466  
counselingcenter@auburn.edu  
www.auburn.edu/counseling

## WHAT IS PTSD?

Most people have some stress-related symptoms after a trauma. If those symptoms don't fade after

HELP ON THE WAY

## Depression

HELP ON THE WAY

## Panic Attacks

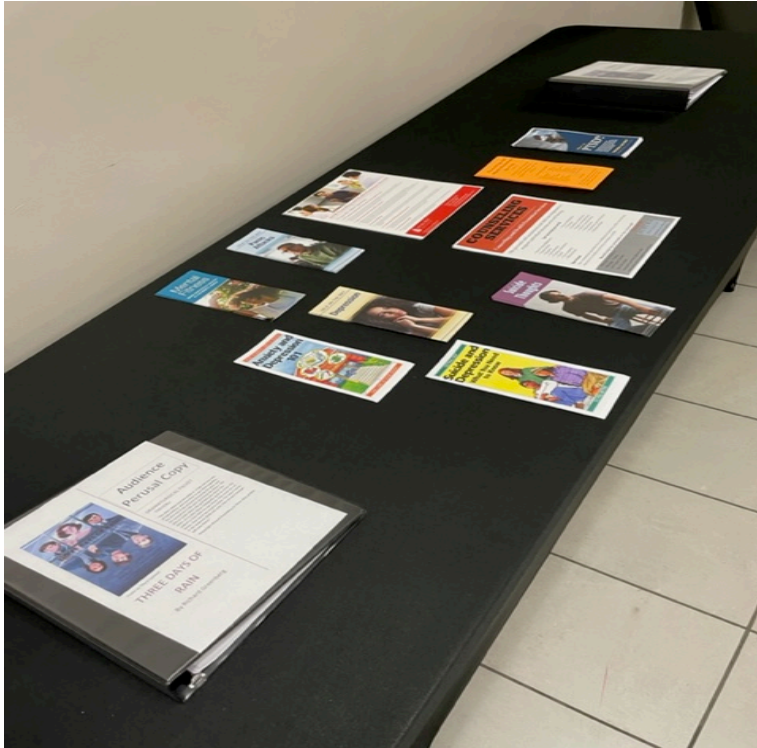
### Counseling and Health Promotion Services

We promote self-awareness and skill development to support individual success and well-being.

Let us help you with

- Stress management
- Depression
- Anxiety
- Self-esteem
- Family concerns
- Grief
- Test Anxiety
- Motivation
- Procrastination
- Trauma
- Conflict resolution
- Anger Management
- Social connections
- Adjustment
- Academic performance
- Relationships
- Neurodiversity

Services





Production Photo by Olivia Tippett

**"The play makes you assemble it. It lays out two sets of information, and you have to put them together. The first act is the present dreaming the past, and the second act is the past dreaming the future. The play is really about the gulf between those two ideas. It's a play about ambiguity, built on irony. The subject is how little we can know, how much we can know, how much we need to know. The way it works is the audience finds out more than anyone onstage will ever know."**

- Playwright Richard Greenberg on *Three Days of Rain*

### **FOR THE ANNIVERSARY OF MY DEATH**

*(the poem Greenberg may have gotten the title from)*

Every year without knowing it I have passed the day

When the last fires will wave to me

And the silence will set out

Tireless traveler

Like the beam of a lightless star

Then I will no longer

Find myself in life as in a strange garment

Surprised at the earth

And the love of one woman

And the shamelessness of men

As today writing after three days of rain

Hearing the wren sing and the falling cease

And bowing not knowing to what

– W.S. Merwin, "For the Anniversary of My Death" from *The Second Four Books of Poems* (Copper Canyon Press, 1993). Copyright © 1993 by W. S. Merwin. Reprinted with the permission of The Wylie Agency, Inc.



**Richard Greenberg (Feb 21, 1958)**

***Biography by Tabitha Neyerlin***

Richard Greenberg is a playwright from Long Island, New York. He obtained a bachelor's degree in English at Princeton University before attending Harvard where he intended to pursue a graduate degree in writing. However, he enrolled in a playwriting program at the Yale School of Drama instead.

Greenberg has written for television as well as for theatre, writing about 28 plays and for six television shows including: *Tales from the Crypt*, *Sisters*, and *Time of Your Life* as well as other programs primarily for PBS. Some of his most notable works include *Take Me Out* (2022) which won Tony, New York Drama Critics, Drama Desk, Outer Critics Circle, Lortel, and Drama League Awards; *Three Days of Rain* (1997) which won L.A. Drama Critics Award, Olivier, Drama Desk, Hull- Warriner nominations; *The Violet Hour* (2002); and *The Dazzle* (2002) which earned an Outer Critics Circle Award.

His first full-length play, *The Bloodletters*, was accepted to be staged by Shirley Kaplan with Ensemble Studio Theatre in 1984. This solidified his work with the company where he continued to be a part of the One-Act Marathons with EST. He then began work with MTC (Manhattan Theatre Club), where six of his plays were introduced to New York.

Despite his many accolades, Richard Greenberg is not well known to the public and he reports that this is how he likes it. "I have a certain terror of being amid the audience. Awards are nice," he says, but "I'm happiest when I'm holed up in my apartment doing the writing." He enjoys writing plays about, "how much we know about



other people, and how much we don't." In another interview about his work *Eastern Standard* (1987), he said, "I want to be a playwright the way people are bank tellers. I want to keep doing it and have it go steadily and smoothly. That became an ethos. I thought, 'This is better. This is what I can handle, where there's not too much fuss. It's better this way.'"

### **Original Production**

*Three Days of Rain* by Richard Greenberg was originally produced in 1997 at the South Coast Repertory by the Manhattan Theatre Club. Traditionally, the play is performed with three actors to play the six characters and in the original production: John Slattery played Walker/Ned, Patricia Clarkson played Nan/Lina, and Bradley Whitford played Pip/Theo. The play was directed by Evan Yionoulis, the set designed by Christopher Barreca, costumes were designed by Candice Cain, lighting designed by Donald Holder, sound designed by Red Ramona, stage managed by Roy Harris. The play was under the artistic direction of Lynne Meadow and had a run time of 2 hours and 10 minutes.

In March of 2006, a Broadway production of the play was performed at Bernard B. Jacobs Theatre in New York, New York. Julia Roberts played Nan/Lina, Paul Rudd played Walker/Ned, and Bradley Cooper played Pip/Theo. The roles of Walker, Ned, Pip, and Theo were understudied by Michael Dempsey, and the roles of Nan and Lina were understudied by Michelle Federer. It was directed by Joe Mantello, set and costumes designed by Santo Loquasto, lighting designed by Paul Gallo, original music and sound designed by David Van Tiegham, stage managed by William Joseph Barnes, hair was designed by Lyndell Quiyou, rain was done by Jauchem and Meeh, and general management was under Stuart Thompson Productions/ James Triner. The show ran from March 28, 2006, until June 18, 2006. It was nominated for a Drama League award in 2006 for Distinguished Revival of a Play, Santo Loquasto was nominated for a Tony Award in Best Scenic Design of a Play, and Paul Gallo was nominated for a Tony Award in Best Lighting Design of a Play.

The production received many nominations for awards as well as many winners. In 1997, the production was nominated for three Drama Desk Awards including: Chris Barreca for Outstanding Set Design for a Play, Richard Greenberg for Outstanding Play, and John Slattery for Outstanding Actor in a Play. In 1998, Evan Yionoulis won the Obie Awards for Direction and Richard Greenberg was nominated for a New York Drama Critics Circle Award for Best American Play. In 1999, the production won two Drama Desk Awards: Richard Greenberg for Outstanding Play and Chris Barreca for Outstanding Set Design-Play.

## Glossary

### Act I set in 1995 (Walker, Nan, and Pip)

#### *Page 5*

**Insomnia-** prolonged and usually abnormal inability to get enough sleep especially due to trouble falling asleep or staying asleep

**Stravinsky** (1882-1971)- A Russian-born composer whose works became touchstones for modernism in music. He was known for his Neoclassical movements and his innovative ballets such as *The Rite of Spring* (1913), a landmark in music history with its shifting and audacious rhythms and its unresolved dissonances which secured him his notoriety.

**Acolyte-** one who attends or assists a leader: FOLLOWER

Ex: The mayor dined with a few of his acolytes

**Wexler-Janeway-** The fictional architectural firm headed by Theodore Wexler and Edmund (Ned) Janeway. It was responsible for designing “all of the most famous buildings of the last thirty years,” according to Ned.

**Synagogue-** a Jewish congregation or the house of worship and communal center of a Jewish congregation

**Bruges-** commune in northwestern Belgium; capital of the province of West Flanders population 116,885

**Hospice-** a lodging for travelers, young persons, or the underprivileged, especially when maintained by a religious order

#### *Page 6*

**Janeway House-** The house that Theodore Wexler (Theo) and Edmund Janeway (Ned) are credited with designing. It is in Long Island and was commissioned by Edmund (Ned) Janeway’s parents.

**LIFE Magazine-** A photojournalism magazine published weekly in New York from 1936 to 1972.

**Mirage-** an optical/visual effect that is sometimes seen at sea, in the desert, or over a hot pavement, that may have the appearance of a pool of water or a mirror in which distant objects are seen inverted, and that is caused by the bending or reflection of rays of light by a layer of heated air of varying density: something illusory or unattainable

**Pulitzer Prize-** Any of various annual prizes (as for outstanding literary or journalistic achievement) established by the will of Joseph Pulitzer.

**Torpid-** lacking in energy or vigor/ apathetic, dull

**Chaplinesque-** in the way of or like Charlie Chaplin (1889-1977) a British actor, director, and composer. He is widely recognized as one of the greatest comic artists on screen. He began as a vaudeville performer before he was signed to a film contract.

**Zelda Fitzgerald-** (1900-1948) he was an American writer and artist born in Montgomery, Alabama. She is widely associated with a carefree lifestyle and the ideals of a 1920s flapper. She was high spirited, improper, and rebellious. She openly flirted, drank, and smoked. She entered a tumultuous relationship with writer F. Scott Fitzgerald. She wrote short stories for magazines, painted, and practiced ballet as a hobby. In 1930, Zelda had a mental breakdown and sought care at multiple clinics in Europe. She had a second breakdown in 1932 after she had returned to the United States and was admitted to Phipps Psychiatric Clinic where she wrote her novel mostly autobiographical novel *Save Me the Waltz* (1932) which was told through the use of characters under different names. She later turned to playwriting and wrote a “fantasy farce,” titled *Scandalabra* (1933)

### *Page 7*

**Ectomorph-** a person who is lean and slender with slight muscle development

**Plasmic-** As referenced by Nan, she means to combine ectomorph and plasmic to create the word ectoplasm, which is the outer layer of a cell’s cytoplasm, an almost jelly like substance that is very thin. Nan is referencing Walker’s physique which is very thin.

### *Page 8*

**Maw-** the receptacle into which food is taken by swallowing, Here Walker is saying that he is reminiscent of a “gaping maw,” in that he is generally eating a lot.

**Annihilating-** to defeat overwhelmingly

**Butte-** an isolated hill or mountain with steep or precipitous sides usually having a smaller summit area than a mesa

**Carnally entangled-** relating to or given to crude bodily pleasures and appetites, so for Pip’s character Butte to be “carnally entangled,” with Savannah it means their characters are engaging in sexual activity

**Monosyllabic-** using or speaking only monosyllables: conspicuously brief in answering or commenting: terse

*Page 9*

**Rickshaw-** a small covered two-wheeled vehicle usually for one passenger that is pulled by one man and that was used originally in Japan

**Itinerary-** the route of a journey or tour or the proposed outline of one

**Alacrity-** promptness in response: cheerful readiness

**Parish-** the ecclesiastical unit of area committed to one pastor: a local church community composed of the members or constituents of a Protestant church

**Cleric-** a member of the clergy

**Swan Boat-** a small paddleboat usually for children or sightseers that is a large model of a swan

*Page 10*

**Unfathomable-** immeasurable, impossible to comprehend

**Überkind-** directly translates to “overchild”

*Page 11*

**Prosaic-** dull, unimaginative

**Bachelor’s buttons-** a type of flower often commonly referred to as a cornflower

**Villa-** a country estate: the rural or suburban residence of a wealthy person

**Belvedere-** a structure (such as a cupola or a summerhouse) designed to command a view

*Page 12*

**Rucksack-** a bag that is strapped to the back with two shoulder straps and is used for carrying personal belongings and supplies: bookbag/backpack

**Personages-** a person of rank, note, or distinction

**Kitty Carlisle Hart- (1910-2007)** an actress and singer. She served as a game show panelist on the game show *To Tell the Truth* during the 50s, 60s and 70s and even once, in a 1990s reboot. She performed on stage and occasionally on screen in her long career.

**Equilibrium-** a state of intellectual or emotional balance

*Page 13*

**Tallulah- Tallulah Bankhead (1902-1968)** an American actress born in Huntsville, Alabama. She was the daughter of Alabama congressman and future Speaker of the House, William Brockman Bankhead. She was reported to have lacked discipline but had such a stage presence, beauty, and a distinct husky voice that she fascinated audiences. She was known for her outspoken behavior, wit, partying, and outrageous public behavior.

**Traveler's checks-** a draft purchased from a bank or express company and signed by the purchaser at the time of purchase and again at the time of cashing as a precaution against forgery

*Page 14*

**Chianti-** a dry usually red wine from the Tuscany region of Italy

*Page 15*

**“The Princess and the Pea” (1835)** - A fairytale by Hans Christen Anderson about a princess who must prove herself as a real princess by whether she can feel a pea under a mattress. The mother of the man the princess wishes to marry places a pea under twenty mattresses and 20 feather beds and instructs the princess to sleep there. The next day, she is asked about her sleep and when the princess responds that she slept terribly because of something in the mattresses she was laying on and shows that it bruised her all over. The woman determines the princess must be legitimate for her delicacy and the princess and the son are married.

**Cipher-** a method of transforming a text in order to conceal its meaning: a message in code

**Infernal-** of or relating to a nether world of the dead

*Page 16*

**Tonier-** marked by an aristocratic or high-toned manner or style

**Fenestration-** the arrangement, proportioning, and design of windows and doors in a building: an opening in a surface (such as a wall or membrane)

*Page 17*

**Goethe- Johann Wolfgang von Goethe, (1749-1832)** a German poet, playwright, novelist, scientist, statesman, theatre director, critic, and amateur artist, considered the greatest German literary figure of the modern era. He is referenced by Nan and Walker when discussing the “great writer” who “defined architecture as frozen music.” The complete quote they are referencing is, “Music is liquid architecture; Architecture is frozen music.”

**Monograph-** a written account of a single thing: scholarly written pieces

**Contemptible-** disdainful, lacking respect or reverence

*Page 18*

**Tinker Toy-** a construction toy of parts that fit together for building toy/model structures

**À trois-** among three individuals

**Foyer-** an entrance hallway: a lobby

**Haunches-** the hip: hindquarters

**Amphetamine-** a stimulant of the central nervous system, is often abused illicitly, and is used clinically especially in the form of its sulfate to treat attention deficit disorder and narcolepsy and formerly, as a short-term appetite suppressant

*Page 19*

**Delirium-** an acute mental disturbance characterized by confused thinking and disrupted attention usually accompanied by disordered speech and hallucinations: frenzied excitement

*Page 20*

**“Ob-La-Di” (1967)-** a song by the Beatles in which lyrics “Ob-La-Di Ob-La-Da” means “life goes on,” in Nigerian

**Illicit-** not permitted by laws, rules or customs

**Sacred-** dedicated or set apart for the service or worship of a deity: devoted exclusively to one service or use (as of a person or purpose): worthy of religious veneration: Holy: entitled to reverence and respect: of or relating to religion: highly revered



*Page 23*

**Seductive-** having alluring or tempting qualities

**Gawked-** to gape or stare stupidly

**Abstract Expressionism-** an artistic movement of the mid-20th century comprising diverse styles and techniques and emphasizing especially an artist's liberty to convey attitudes and emotions through nontraditional and usually nonrepresentational means

***Krapp's Last Tape (1958)***- a full-length play written by Samuel Beckett about, "an aging man who lives a lonely and shabby existence in a darkened room. At year's end, he takes out a bottle of wine, a banana and his tape recorder, and he listens as his own voice from the past recounts the glories and hopes of his youth."

*Page 24*

**Meager-** deficient in quality or quantity

**Chagrined-** distress of mind caused by humiliation, disappointment, or failure

*Page 25*

**Tirade-** a protracted speech usually marked by intemperate, vituperative, or harshly censorious language

**Maxwell Anderson- (1888-1959)** An American playwright noted for his popularization of verse tragedy.

**Incorrigible-** incapable of being corrected or amended: not reformable: depraved: not manageable: unruly

**Remonstrate-** to present and urge reasons in opposition

*Page 26*

**Fastidious-** showing or demanding excessive delicacy or care

*Page 27*

**Bucking up-** to improve or smarten

**Signet edition-** an edition of a Signet Classics publication of literature, poetry, or plays

***Pericles, Prince of Tyre (1609)***- a play by William Shakespeare about a prince who risks his life to win a princess but discovers that she is in an incestuous relationship with her father. He marries another princess, but she dies in childbirth. When the prince's daughter grows up she brings hope to her father in spite of the many disastrous events of the play and ends with a happy and hopeful ending.

***Page 29***

**Harrowing**- acutely distressing or painful

**Unbridled**- unrestrained

***Page 30***

**Oedipal saga**- a story in the same vein as the story of *Oedipus Rex* (429 BCE) by Sophocles

**Oedipus**- A character in classic Greek drama. In the story referenced by Pip and Walker, Oedipus is prophesized to kill his father and marry his mother. In a shocking turn of events, he comes across a man in a fork in the road who he kills and later finds out was King Laius, and discovers that he may marry Jocasta, the king's wife. They marry and have children and eventually Oedipus discovers that the man he believed to be his father actually found him as an infant with his feet bound (the name Oedipus literally translates to "swollen foot") and that King Laius was his father, and further, his wife Jocasta was actually his mother. Jocasta in her despair kills herself, and Oedipus gouges his eyes with her gown pins.

**Oracle**- a person (such as a priestess of ancient Greece) through whom a deity is believed to speak

***Page 33***

**Quasi-paternal**- quasi means having some resemblance usually by possession of certain attributes; paternal means like, of, or relating to a father. So quasi-paternal means having some semblance of a fatherly relationship.

**Weehawken**- a town in New Jersey

**Gab**- idle talk

**Posterity**- for future generations

**Overture**- an initiative toward agreement or action: proposal

*Page 34*

**Hegel- (1770-1831)** A German philosopher who developed a dialectical scheme that emphasized the progress of history and of ideas from thesis to antithesis to a synthesis

**Umberto Eco- (1932-2016)** An Italian author and literary critic, best known for his novel *Il nome della rosa* (1980). He argued for the fundamentally ambiguous nature of certain types of literature and music

**Boolean Algebra-**a symbolic system of mathematical logic that represents relationships between entities—either ideas or objects. Developed by English mathematician George Boole in 1847.

*Page 35*

**Antiqued-**existing since or belonging to earlier times

**Italianate chiffarobes-** An Italian or Italian inspired wardrobe or chest of drawers

**Jeffrey Dahmer-(1960-1994)** An American serial killer and sex offender known for murdering and dismembering 17 primarily young black and brown men and boys and cannibalizing some of the victims.

**Hoity-toity-** marked by an air of assumed important: highfalutin'

**Bonkers-** mad, crazy, annoyed

**Upshot-** the final outcome

**Tyrannical-** oppressively powerful, harsh, unjust

**Psychosocial-** Involving both psychological and social aspects: relating social conditions to mental health

**Fiat-** an authoritative or arbitrary order: a command or act of will that creates something without or as if without further effort

*Page 36*

**Exquisite-**marked by flawless craftsmanship or by beautiful, ingenious, delicate, or elaborate execution

**Perversity-** peevishness or petulance: obstinate in opposing what is right, reasonable, or accepted: arising from or indicative of stubbornness or obstinacy

**Gravitas-** high seriousness

*Page 37*

**Statute of Limitations-** a statute assigning a certain time after which rights cannot be enforced by legal action or offenses cannot be punished

**Shuttle-** a form of transportation, like a bus

*Page 38*

**Befallen-** to happen to

*Page 39*

**Stipulation-**to make an agreement or covenant to do or forbear something: contract: to demand an express term in an agreement

*Page 41*

**Tiramisu-** a layered dessert made with ladyfingers, mascarpone, and espresso

*Page 42*

**Dunce-** a slow-witted or stupid person

*Page 43*

**Retro-** relating to, reviving, or being the styles and especially the fashions of the past: fashionably nostalgic or old-fashioned

**Serendipity-** the faculty or phenomenon of finding valuable or agreeable things not sought for

**Palimpsest-** writing material (such as a parchment or tablet) used one or more times after earlier writing has been erased: something having usually diverse layers or aspects apparent beneath the surface

**Pentimento-** a reappearance in a painting of an original drawn or painted element which was eventually painted over by the artist

**Epiphany-** an illuminating discovery, realization, or disclosure

*Page 47*

**Hedda Gabler-** A character in a Henrik Ibsen play (1891) by the same title. She is a selfish, cynical woman bored by her marriage to the scholar Jørgen Tesman

**Act II set in 1960 (Theo, Lina, and Ned)**

*Page 48*

**Vie de bohème-** Translated from French it means “Bohemian lifestyle,” bohemian means a person (such as a writer or an artist) living an unconventional life usually in a colony with others

**Jargon-** the technical terminology or characteristic idiom of a special activity or group: obscure and often pretentious language marked by long words: confused unintelligible language: a strange, outlandish, or barbarous language or dialect: a hybrid language or dialect simplified in vocabulary and grammar and used for communication between peoples of different speech

**Rhetoric-** skill in the effective use of speech: the study of writing or speaking as a means of communication or persuasion

**House of Morgan-** J.P. Morgan (1837-1913) is an American financier and industrial organizer. His legacy involves co-founding the banking company Drexel, Morgan, and Company (known as J.P. Morgan and Company in 1895, now known as JPMorgan Chase & Co.) and averting the financial crisis that led to the creation of the Federal Reserve System. The Morgan family was a financial/banking dynasty who became incredibly wealthy through the work of J.P. Morgan primarily.

**The Plaza-** Referencing The Plaza Hotel, a luxury hotel in New York established in 1907, it is known for its opulence.

**Farmington-** a town in Connecticut. It became known as the “Grand Central Station,” for Connecticut’s Underground Railroad in the 1800s. The economy was and is fueled by corporations, medical and dental schools, and other such elite enterprises

**Peter Pan collars-** small, flat, close-fitting collar with rounded ends that meet at the top in front

*Page 49*

**Mt. Holyoke-** a private liberal arts and sciences university for women in South Hadley, Massachusetts. One of the Seven Sister schools, which is a group of highly prestigious private universities in northeastern U.S. It was one of the first institutions of higher education for women, founded in 1837, and was one of the oldest collegiate art museums in the U.S. Early in its foundation, it was highly associated with New England Congregationalism

**Condé Nast-** a global media company that produces some of the world's leading print, digital, video and social brands, established in 1909

**Book-of-the-Month Club-** Started in 1926, it is a subscription service that sends its subscribers a selection of books for a monthly fee. When it was founded, the BOMC, as it was called, consisted of a panel of judges who would choose books to send out to the subscribers who were required to purchase a certain number of books a year. That model has since changed, and subscribers were allowed to refuse certain selections.

**Drivel-** nonsense

**Christopher Wren- (1632-1723)** An English architect who is noted as one of the greatest architects of his time. He designed 53 London churches and some of his most notable works include Greenwich Hospital, Drury Lane Theatre, Hampton Court, Saint Paul's Cathedral

**Princeton-** referencing Princeton University located in Princeton, New Jersey. It is the fourth oldest institution of higher education in the United States and is a part of the prestigious, elite, privately owned universities known as the Ivy League.

*Page 50*

**Dilate-** to comment at length, discourse, to describe or set forth in detail

**Oral Contraceptive-** any of various preparations that are taken orally especially on a daily basis and act as contraceptives: birth control pill

**Joycean riff-** rapid energetic often improvised verbal outpouring in the manner of James Joyce (Augustine Aloysius) 1882–1941, an Irish writer known for his experimental and masterful use of language and exploration of new literary methods as well as human nature

**Palm Court-** a fine dining restaurant located within The Plaza Hotel

**Expurgated-** to cleanse of something morally harmful, offensive, or erroneous

**Jane Austen- (1775-1817)** an English novelist known for her representations of the everyday lives of middle-class individuals and a comedy of errors genre surrounding

these characters, as well as recurring themes of female characters and their explorations through society, life, and marriage.

**Carom-** a rebounding especially at an angle

**Joan of Arc- (1412-1431)** a French national heroine and Saint. She led a French army into victory at Orleans that prevented England from conquering France, and she did so under the belief that she was divinely guided to do so. She was captured, branded a heretic, and burned at the stake a year following her charge into victory.

*Page 51*

**Heidegger- (1889-1976)** Martin Heidegger, a German philosopher who was considered one of the main exponents of existentialism and contributed so much to ontology (a branch of metaphysics concerned with the nature and relations of being: a particular theory about the nature of being or the kinds of things that have existence) that heavily influenced the course of philosophy of his time. He was a Nazi.

**Wretched-** deeply afflicted, dejected, or distressed in body or mind: extremely or deplorably bad or distressing

*Page 52*

**Blithering-** talking foolishly

*Page 53*

**Caterwauling-** to protest or complain noisily

*Page 54*

**Connoisseurs-** expert: one who understands the details, technique, or principles of an art and is competent to act as a critical judge: one who enjoys discrimination and appreciation of subtleties

**Demosthenes- (384–322 BCE)** Athenian orator and statesman

*Page 55*

**Insupportable-** not supportable

**Page 56**

**St. Peter-** A Christian Apostle, the leader of the 12 disciples

**Page 57**

**Emerson on the I.R.T.-** Referencing Ralph Waldo Emerson (1803-1882), an American author and leader of New England Transcendentalism, a philosophy that emphasizes the conditions of knowledge and experience or the unknowable character of ultimate reality or that emphasizes the transcendent as the fundamental reality

**Cole Porter- (1891-1964)** an American composer and lyricist known for his sophistication and elegance both in his music and in his lifestyle, he was affluent, he became a playboy and married a wealthy older woman, Linda Lee Thomas despite being openly homosexual. He wrote songs like, “I Get a Kick Out of You”, “I’ve Got You Under My Skin”, and “Just One of Those Things”, and he wrote for the Broadway show *Paris* (1928) as well as several musical comedies including but not limited to *Anything Goes* (1934), *Kiss Me Kate* (1948) based on William Shakespeare’s *The Taming of the Shrew* (1623), and *Silk Stockings* (1955)

**Farnsworth House- (1945-1951)** Now called the Edith Farnsworth House, it is a historical home located in Plano, Illinois. The Farnsworth house was designed and built by Ludwig Mies van der Rohe. It is considered one of the most important Modern assets in the U.S. and serves as a masterpiece and inspiration to architects worldwide.

**Page 59**

**Homage-** something that shows respect or attests to the worth or influence of another: tribute

**Vanguard-** the forefront of an action or movement: the troops moving at the head of an army

**Page 62**

**Sadistic-**taking pleasure in the infliction of pain, punishment, or humiliation on others

**Page 64**

***Of Mice and Men (1937)-*** a novella by John Steinbeck about two migrant workers, George, and Lennie, who work as farmhands and dream as owning their own farm.



Lennie is mentally disabled and at one point in the story hugs a girl who is kind to him, to the point of crushing and killing her which insights outrage from a mob of locals. They intend to capture and lynch Lennie and to avoid the cruelty of this death and the fear they may cause, George decides he will take it upon himself and offers Lennie a moment of peace, discussing their future hopes and dreams before shooting and killing him.

***Page 65***

**Dilapidated-** decayed, deteriorated or fallen into partial ruin especially through neglect or misuse

**Slicker-** rain coat

**Banked-** to restrict the flow of air to a fire especially by piling ash around or over the burning embers

***Page 66***

**Segue-** to make a transition without interruption from one activity, topic, scene, or part to another

***Page 67***

**Palaver-** to talk profusely or idly

**Original Sin-** a theological doctrine in Christianity which states that each human is born innately into sin. This consequence is due to the original sin of Adam and Eve's disobedience of God's one rule to never eat fruit from the tree of knowledge. It is important to note that this state of innate and hereditary sin comes from the Bible. This idea has become the basis on which many Christians understand atonement and the crucifixion of Jesus Christ.

***Page 68***

**Martin Luther- (1483-1546)** is a German religious leader who served as the catalyst for the Protestant Reformation in the 16<sup>th</sup> century. He presented his *Ninety-Five Theses* for which he is best known, which is a document containing a debate on indulgences (forgiveness for sin and permission into heaven) and Johann Tetzel's (1465-1519) involvement with such practices (selling indulgences to parishioners), requesting within his debate that Tetzel cease his preaching.

**Impediments-** an impairment (such as a stutter or a lisp) that interferes with the proper articulation of speech

**Angling-** to fish with a hook: to use artful means to attain an objective

*Page 70*

**“brown study”-** a state of serious absorption or abstraction, as it was usually used historically it referenced a gloomy or melancholic mood.

**Exorbitance-** excessive or gross deviation from rule, right, or propriety

**March from Scipio-** a march from *Scipio* (1726), an opera by George Frideric Handel (1685-1759)

*Page 71*

**Flaneur-** an idle man-about-town

*Page 72*

**Defunct-** no longer living, existing, or functioning

*Page 73*

**Vagabond-** a person who wanders from place to place without a fixed home: leading an unsettled, irresponsible, or disreputable life

**Anais Nin- (1903-1977)** a French author who wrote surrealist and psychoanalytic (influenced by Otto Rank (1884-1939)) works. She is best known for her series of eight volumes of her personal diaries. She began her career in literature with *D.H. Lawrence: An Unprofessional Study* (1932). Following this publication and her return to New York, she printed and published her stories on her own dime. In 1966, her first diary was published, and she gained literary recognition which brought to light her earlier works including: *Cities of the Interior* (1959), a five-volume or continuous novel which consists of *Ladders to Fire* (1946), *Children of the Albatross* (1947), *The Four-Chambered Heart* (1950), *A Spy in the House of Love* (1954), and *Solar Barque* (1958). Stylistically, she was known for her expression of femininity and psychological subjects. After her death, erotic works were published including *Delta of Venus: Erotica* (1977).

**Art Students League- (est.1875)** an independent art school founded in New York City and run by and for artists

*Page 74*

**Quattrocento-** the 15th century especially with reference to Italian literature and art

*Page 75*

**Hirelings-** a person who serves for hire especially for purely mercenary (monetary) motives

**Catastrophic-** a momentous tragic event ranging from extreme misfortune to utter overthrow or ruin: utter failure

*Page 76*

**Preposterous-** contrary to nature, reason, or common sense: absurd

**Sentimental-** marked or governed by feeling, sensibility, or emotional idealism

**Cherish-** to hold dear: feel or show affection for: to keep or cultivate with care and affection: to entertain or harbor in the mind deeply and resolutely

*Page 84*

**Puritan-** a member of a 16th and 17th century Protestant group in England and New England opposing as unscriptural the ceremonial worship and the prelacy of the Church of England: one who practices or preaches a more rigorous or professedly purer moral code than that which prevails

## Cultural/Historical significance

### **Act 1- New York, 1995**

U.S. President- Bill Clinton

Governor of New York- Democratic Gov. Mario Matthew Cuomo from 1983-1995 then Republican Gov. George E. Pataki from 1995- 2007

### **Political and Social Climate of the U.S. in 1995**

- While Clinton was a Democrat, the House and Senate was under Republican leadership in 1995 for the first time in 40 years.
- In 1995, there was a government shutdown over budget conflicts, the White House wanted to use data from its Office of Management and Budget, while Republicans wanted the Congressional Budget Office, and neither could agree on how to balance the budget and where budget cuts and projections should be enacted.
  - Clinton claimed that the GOP “failed to pass the straightforward legislation necessary to keep the government running without imposing sharp hikes in Medicare premiums and deep cuts in education and the environment.”
  - Gingrich of the GOP stated, "We think all the president has to do is commit to a seven-year balanced budget with honest numbers and an honest scoring system.”
  - The first shutdown that session was five days, followed by a 21-day impasse that had stood until now as the longest government shutdown ever.
- This government shutdown was the longest, lasting 21 days. That is, until 2018-2019 when we faced a 35-day long shutdown.
- The inclusion of this information ties more into the audience than the world of the play, however there are serious trickle-down effects financially of a government shutdown. Due to Nan, Walker, and Pip’s inherited wealth, they likely would not have been as affected by it as others in the country.

### **LGBTQ+ in 1995 New York**

- This was a post-Stonewall era within LGBTQ communities
- Post-Stonewall era LGBTQ was marked by more activism, and people living more openly with their queer identities.

- Because LGBTQ individuals were living more openly in society at the time, social, religious, health, and educational services became more visible to the general public.
- The Stonewall Riots, sometimes referred to as the Stonewall Uprising began in June of 1969 after New York City police raided a gay club called the Stonewall Inn.
  - The Stonewall Inn was owned and operated by the Genovese family crime syndicate, and it quickly became popular because it opened its doors to everyone within LGBTQ communities including Drag Queens who were often turned away at other gay bars and clubs, and it was one of the few gay clubs left that permitted dancing.
  - The NYPD came in and roughed up patrons, arresting 13 people even going so far as to arrest people for not wearing “appropriate,” gender-conforming clothing and having female officers take suspected cross-dressers into the bathroom to check whether their sex aligned with their clothing.
  - The raid of Stonewall Inn was a last straw for patrons and residents, and as they gathered around the bar, a lesbian was struck on the head and forced into a police vehicle. She shouted to the crowd to take action and so the riot began.
  - There is some debate over who threw the first brick (cobblestone, rock, etc.) at the Stonewall Riots but credit is often given to Sylvia Rivera or Marsha P. Johnson.
- The impact of Stonewall still rings true today, one of the ways that it impacted the 1990s, as well as now include Pride, Pride parades, and Pride month.
- According to an article from the *New York Times*, there was a particularly lively Pride celebration in 1995.
  - The organizers Heritage of Pride gave an estimate that 220,000 people had shown up.
  - The parade took three hours, and at the time, it was marked as the longest march in New York City,
  - There was much peace regarding the march, and police only threatened to arrest nude participants and never had to follow through on such threats.
  - It was the 26<sup>th</sup> anniversary of the Stonewall Riots.
- The word transgender, which had been established in the mid-1960s, has become a widely accepted term for those whose gender identity is different from the sex they were assigned at birth.
- Greenwich Village and Harlem were established as lesbian and gay communities in and around World War I and by the 1990s, Greenwich Village remained a major queer community.
- “The Gay, Lesbian & Straight Education Network (GLSEN) began in 1990 when a small group of public-school teachers in Massachusetts sought to improve an educational system in which LGBT students faced chronic discrimination and

bullying. GLSEN evolved into a national organization in 1995 with multiple chapters, and its headquarters was moved to New York. (NYC LGBT Site, 58).”

- Transy House was a transgender collective that provided shelter for transgender and gender non-conforming individuals run by Rusty Mae Moore and Chelsea Goodwin from 1995 to 2008. It was a center for trans activism and was the last place of residence of Sylvia Rivera.
- The Audre Lorde Project (or ALP) was founded in Brooklyn in 1994 for LGBT people of color. It was initially founded by a group of HIV policy advocates known as the Advocates of Gay Men of Color, and its goal was address the issues and concerns regarding LGBT people of color.
- “From 1993 to 2003, the Anti-Violence Project shared a building at 647 Hudson Street with the Empire State Pride Agenda, founded in 1990, which became the largest statewide lesbian and gay political advocacy and civil rights organization in the United States, (NYC LGBT Sites, 63).”
- Marsha P. Johnson’s body was found in the Hudson River.
- “The LGBT community in New York and nationwide faced a devastating threat in the 1980s from a lethal virus that killed tens of thousands of people, affected many aspects of American life, and caused severe political setbacks to maintaining hard-fought rights gained in the 1960s and 70s (NYC LGBT Sites, 65).” This was the AIDS epidemic.
  - In 1983, scientists discovered the virus that causes AIDS, and it was later named the Human Immunodeficiency Virus (HIV).
  - By late 1980s, NYC had ¼ of nationwide AIDS cases and deaths with most people with AIDS being people of color and by the early 1990s, it had become the leading cause of death in Americans aged 25-44.
  - One of the symptoms of AIDS is rapid weight loss; this may potentially contextualize Nan’s immense concern when she sees Walker and how skinny he is given his sexual orientation. She may be concerned that he is HIV positive or that it has progressed into AIDS.
  - In 1995, the FDA approved saquinavir, an antiretroviral drug to treat the virus, these drugs paved the way for treatment for HIV/AIDS.
- Sodomy laws were still in effect in 1995. In fact, sodomy laws were still in effect as late as 2003 when sodomy and related laws were struck from Texas legislation due to *Lawrence v. Texas*.
  - Sodomy laws prohibited homosexuality.

### Soap Operas

- Soap operas were a major form of entertainment at the time; soap stars would be household names quite the way that stars on TikTok or celebrities from reality television are in U.S. culture in 2022.
- Merchandise inspired by or based on the various soaps at the time was incredibly popular.

- “*Dallas* (CBS, 1978–91) embraced serialized storytelling in its third season, peaking in a cliff-hanging final episode in the spring of 1980. By that point, its spin-off, *Knots Landing* (CBS, 1979–93), was underway and its chief competitor, *Dynasty* (ABC, 1981–89), was a pilot-in-the-making. (Elana Levine).”
- In 1982, broadcasting investors marketed at least five soap-themed talk shows.
- The ABC soap lineup dominated the soap scene in 1984 which was made particularly evident during the broadcasting of the 1984 Summer Olympics when they interrupted the Games for two hours to premiere shortened versions of its top-rated soaps. The earnings from the loyal viewers of the soaps as well as the ad spaces topped that of the Olympic Games.
- Soap acting was a highly desirable job, celebrities from other forms of work and entertainment even moved into soap acting.
- The major draw to soap operas is what leads to Pip’s fame and fortune. He stars in a soap opera as the character Butte and because of the soap opera craze is fawned over often as he mentions in the text.

## **Mental Healthcare**

- There was still quite a bit of stigma surrounding mental illness in the 1990s though there were marked efforts in reducing the stigma surrounding mental illness.
- The National Alliance on Mental Illness made waves as far as advocating and educating on mental illness.
- By speaking of their own mental illness, actors Mike Ferrell of *M\*A\*S\*H* and Patty Duke of *Valley of Dolls*, as well as news anchor Mike Wallace of *60 Minutes*, opened the narrative for people living with mental illnesses.
- In 1990, Congress declared the time as the “Decade of the brain,” with the intention to increase visibility on brain research and public education, they also established Mental Illness Awareness Week thanks to the efforts of the NAMI.
- NAMI worked especially hard in the 1980s-2000s to battle entertainment companies, businesses, ad campaigns, etc. that portrayed mental illness in insensitive and discriminatory ways.
- A Congressional Amendment was made on behalf of mental healthcare in 1990 to make grants for demonstration projects for, (1) mental health services for seriously mentally ill individuals and their families, seriously emotionally and mentally disturbed children and youth and their families, seriously mentally ill homeless persons, and elderly individuals; (2) youth suicide prevention; (3) recognition, assessment, treatment, and clinical management of depressive disorders; (4) sex offense prevention and treatment and psychological assistance to sex offense victims; and (5) mental health services to victims of family violence.

- This amendment to the Public Health Services Act bolstered the abilities of the states to provide mental healthcare and make more plans to provide expanded care.
- Something that impacted mental healthcare in the U.S. was the process of deinstitutionalization which began in the 1950s and consisted of moving severely mentally ill patients out of mental institutions, moving from inpatient care to outpatient care, and then shutting down part or all of those institutions as they had been run very poorly and were contributing to mental health crises in patients.
  - By 1994, a large number of patients with severe mental illness were not staying in institutions,
  - By the 1990s, almost all the psychiatric hospitals were run down, shut down, or repurposed under the “Transformation Plan” for New York State’s Office of Mental Health (OMH), as Governor Andrew Cuomo’s administration worked to reduce the number of beds in state psychiatric facilities. The goal of the “Transformation Plan,” was to offer, “better care, better health and better lives for those whom we serve—at lower costs.”
  - Facilities in which Lina would have likely been institutionalized include Bellevue Hospital in New York City or Gracie Square Hospital located on the Upper East Side of Manhattan. It is perhaps more likely that Lina would have been admitted to Gracie Square as it was specifically licensed to provide behavioral health care.



## **Act II- New York, 1960**

U.S. President Elect- John F. Kennedy

Governor of New York- Republican Governor Nelson Aldrich Rockefeller

### **Political and Social Climate of the U.S. in 1960**

- The presidential election happened in 1960.
- There was great confidence in the president-elect and in American leadership as JFK was young, fresh, handsome, and incredibly charismatic.
- JFK proposed the “New Frontier,” which was considered the most ambitious agenda for U.S. politics since Franklin D. Roosevelt’s “The New Deal.” The “New Frontier” was a set of laws and reforms that intended to eliminate injustice and inequality.
  - The “New Frontier” faced resistance from a group of Southerners as they opposed the interventionist liberalism of the plan, and Democrats’ Congressional majority were influenced by these people
- The 1960s set forth the Civil Rights Movement, though Congress did not get involved until 1964 with President Johnson’s push of a Civil Rights Act through Congress.
- The Greensboro Sit-ins began on February 1, 1960. This civil rights protest began when young African-American students staged a sit-in at a segregated lunch counter at Woolworth’s in Greensboro, North Carolina. They were denied service but they stuck to their protest and refused to leave.
  - The four young black men who began the sit ins were Ezell Blair Jr., David Richmond, Franklin McCain, and Joseph McNeil who attended North Carolina Agricultural and Technical College. The inspiration for their protest came from the nonviolent protests of Mahatma Gandhi and the Freedom Rides from May 4, 1961- December 10, 1961 by Congress for Racial Equality (CORE). These four young men became known as The Greensboro Four.
  - When the police arrived, they could do nothing because they were peacefully protesting.
  - The media quickly caught wind of the protests and, there was video news coverage of it on television. The Greensboro Four remained until closing, and then returned the next day with more students.
  - The protest spread through the college towns in the South, and by February 5, 300 students had joined in the protest at Woolworth’s and the news coverage spread the protests throughout the other southern college towns even into the north. Several black and white individuals began protesting segregation at many other locations and businesses and establishments.

- Many were arrested for trespassing, disorderly conduct, or disturbing the peace, even though they were peacefully protesting.
- Due to the success of these sit-ins, by the end of the summer, some southern dining establishments began to integrate.
- The Greensboro sit-ins influenced the fight for civil rights because they brought the movement to the national stage and influenced the Freedom Riders and others to push for an integrated South.
- In April of 1960, the Student Nonviolent Coordinating Committee (SNCC) was founded in Raleigh, North Carolina to carry on the momentum of civil rights activism.
- In addition to the student activism, demonstrations protested Jim Crow laws and promoted civil rights, the Vietnam war, and unequal rights for women, such as the wage gap.
- The association regarding southern politics was considered to be anti-civil rights while northern politics were associated with favoring the Civil Rights movement. This is yet another way Lina's southern roots set her apart from Ned and Theo whose roots are in the northern U.S. and primarily New York.

## **Jazz**

- By 1959, Jazz in New York was unrivaled.
- 1959 is often coined as the greatest year of jazz, especially in the jazz city of New York.
- John Coltrane, Miles Davis, Ornette Coleman and Charles Mingus all sought to take their music to challenge audience perceptions of jazz and ring in a new era of the music.
- As mentioned in the playwright stage directions on page 50, Lambert, Hendricks, and Ross which refers to Dave Lambert, Jon Hendricks, and Annie Ross, a famous jazz trio who revolutionized music of the 50s and 60s by applying the concepts of bop harmonies to swinging vocal music, taking scat solos and improvisational licks and riffs
- We also discussed the significance of Ned playing jazz because his speech pattern is quite like the syncopated rhythms of jazz.

## Architectural Inspiration and References

### The Plaza Hotel and the Palm Court

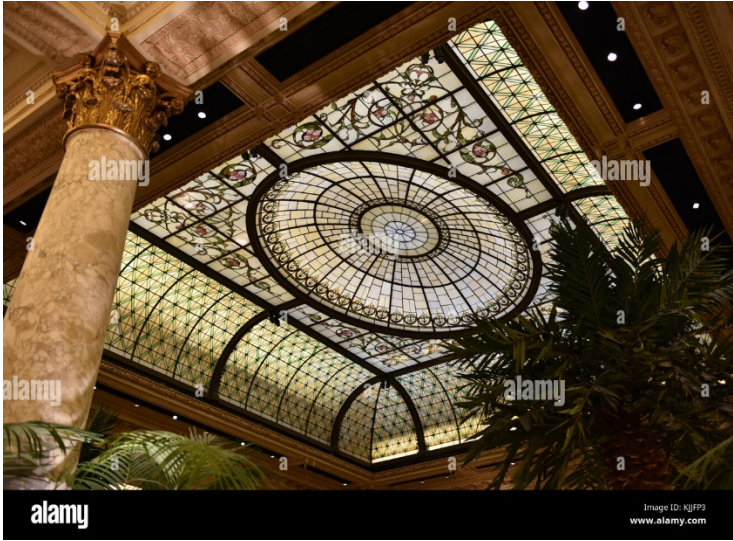




Untapped Cities by Michelle Young







**Sugarman House by Ward Bennett**

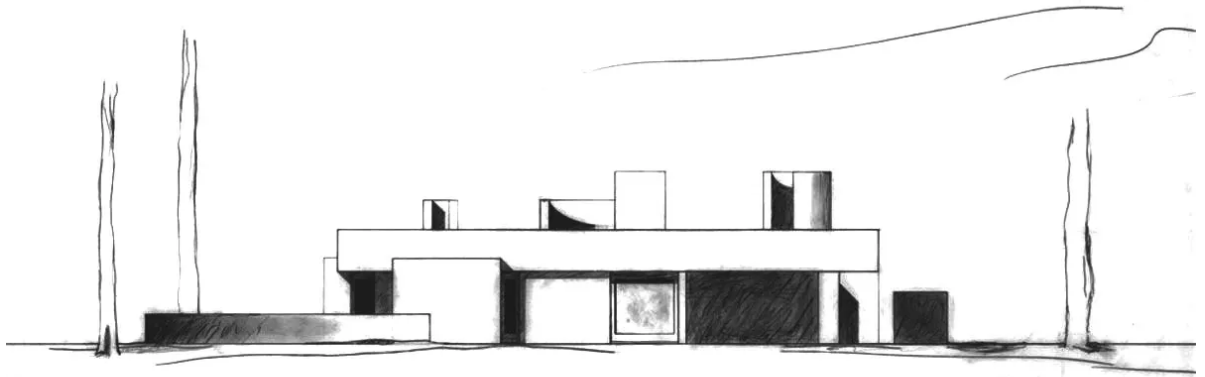




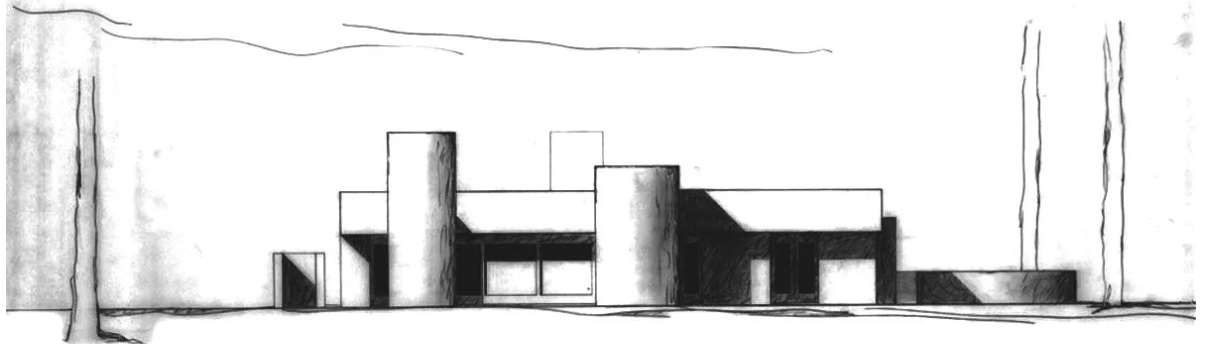
**Meier house by Richard Meier**







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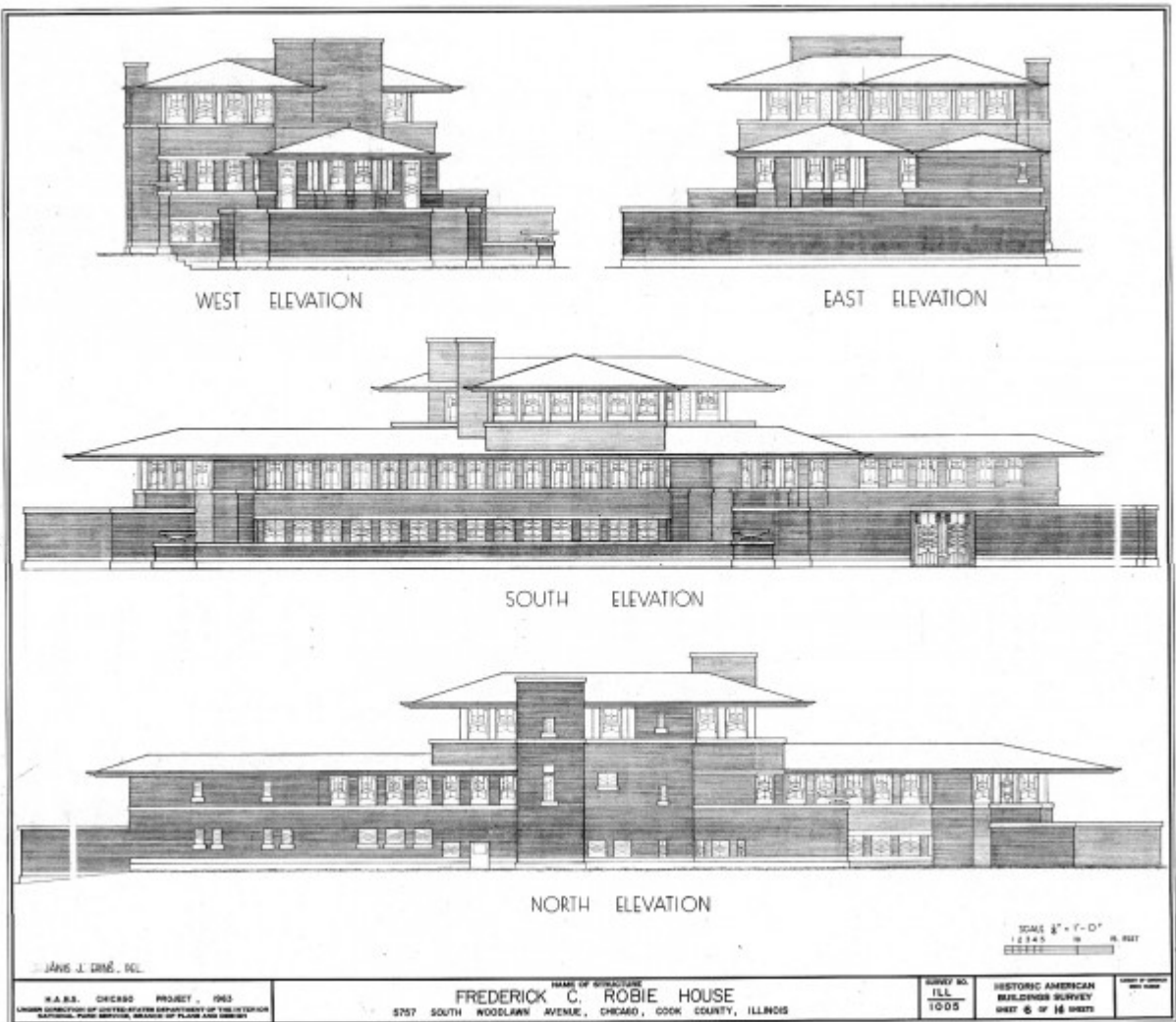
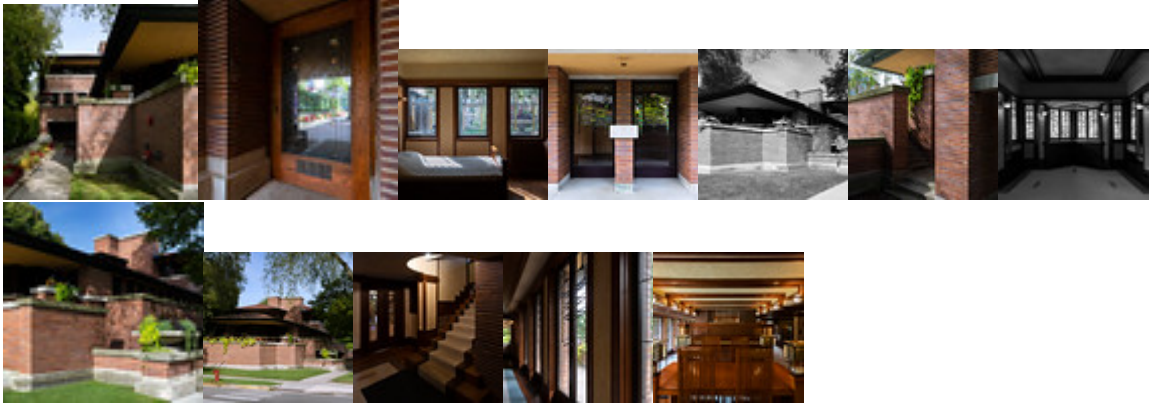
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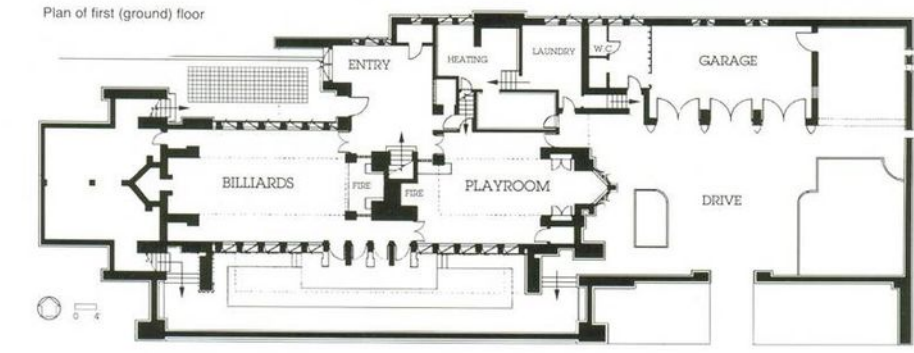
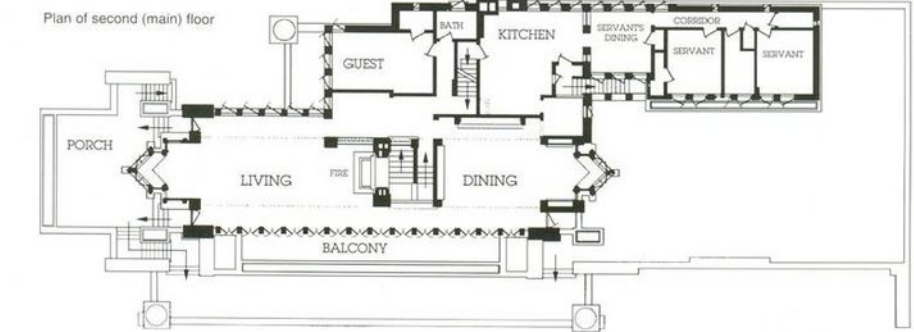
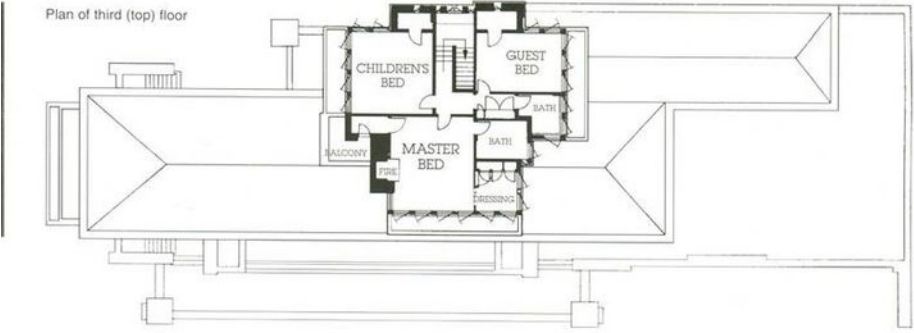


**Frederick C. Robie House by Frank Lloyd Wright**









**The Janeway House by Yorba Linda**

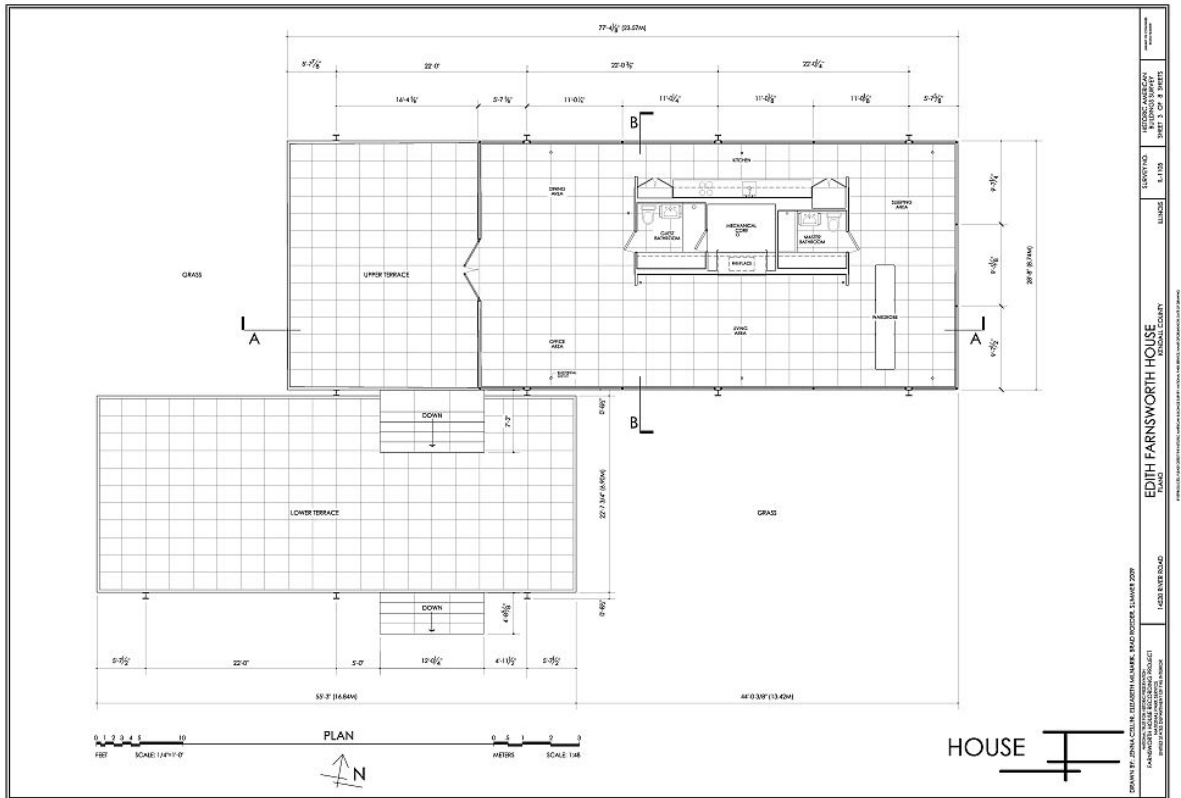


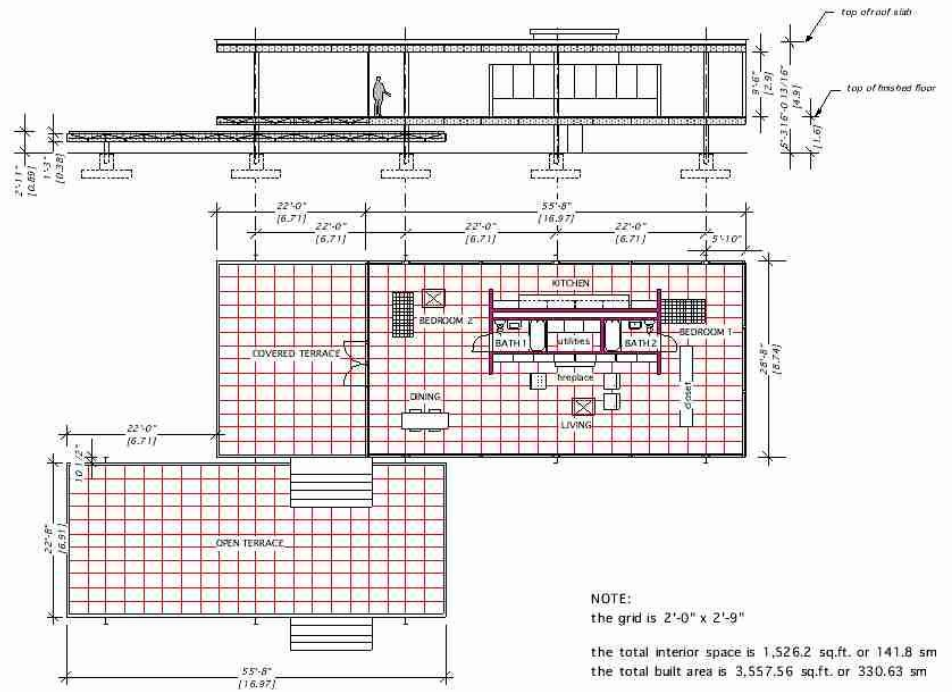


**The Farnsworth House by Ludwig Mies van der Rohe**









FARNSWORTH HOUSE, PLANO, ILLINOIS - LUDWIG MIES VAN DER ROHE - FLOOR PLAN & SECTION  
SCALE 1:200

Evocative Imagery- *Three Days of Rain*









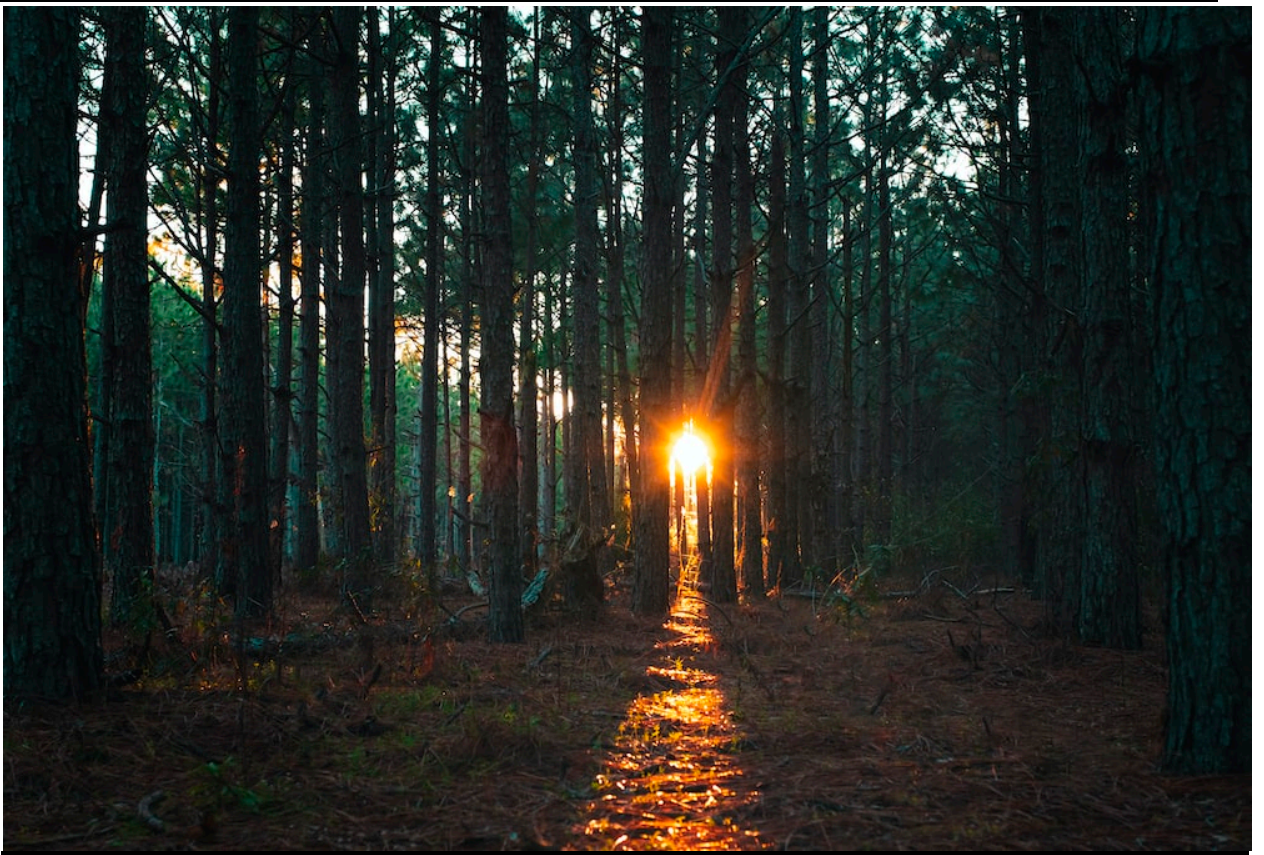






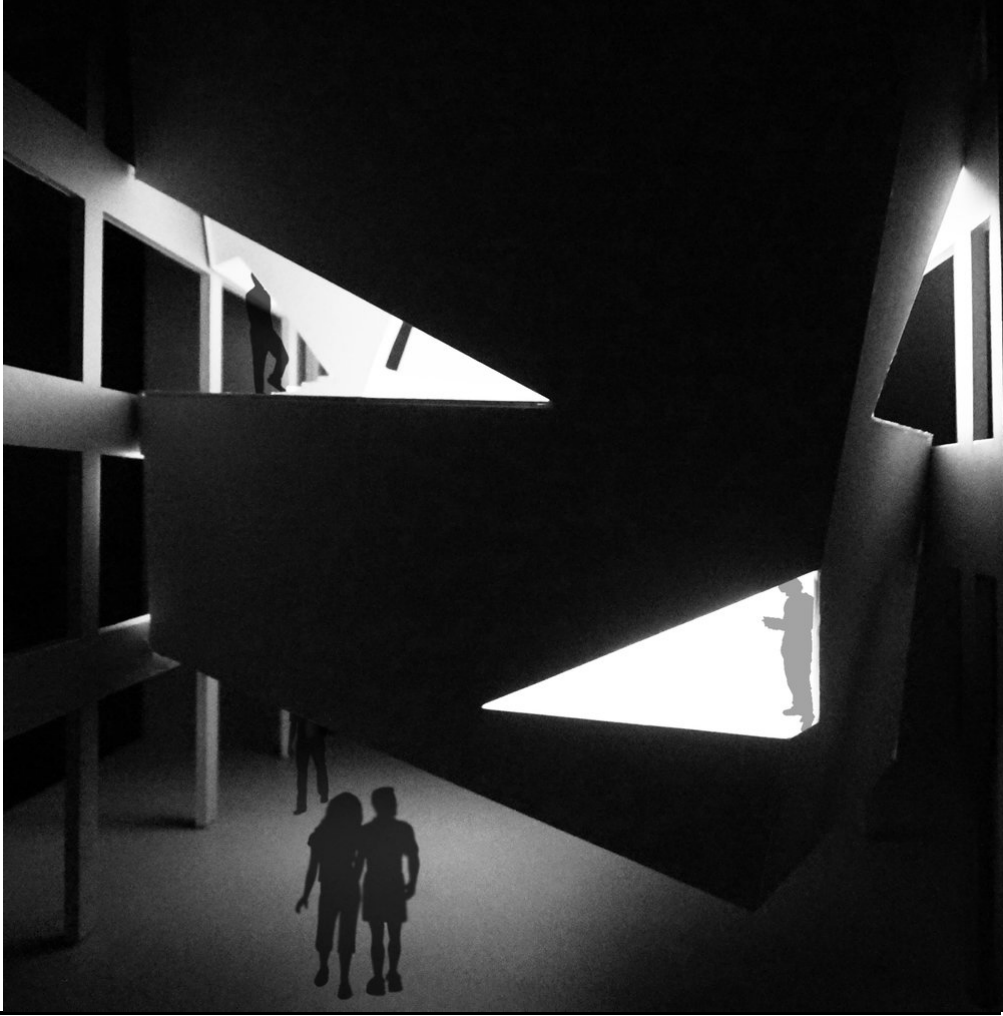




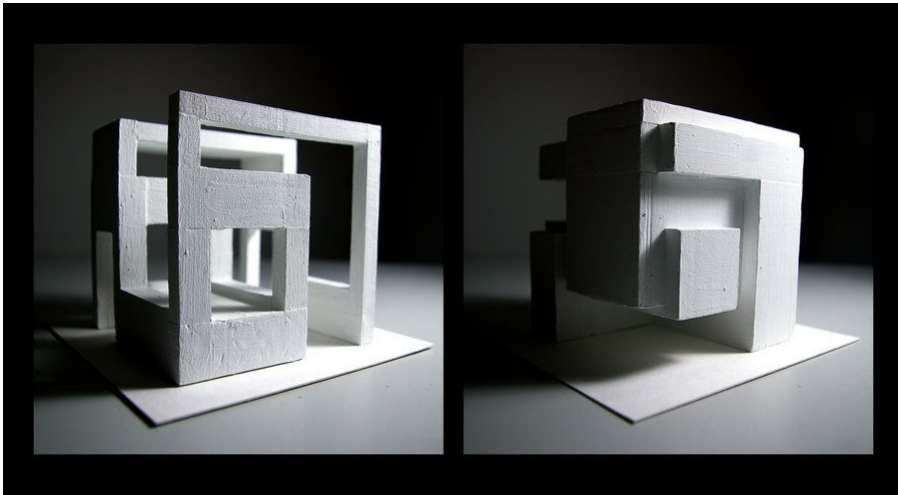












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## **Reflection**

From February 8-11, 2023, I presented my casebook externally at the Region IV Kennedy Center American College Theater Festival in Statesboro, Georgia. I had the opportunity to submit my work for discussion and feedback with Dr. Nelson Barre: Assistant Professor of Theatre at Roanoke College, and Heather Helinsky: a Philadelphia-based Dramaturg, the co-Vice President of Memberships for Literary Managers and Dramaturgs of the Americas, the Literary Manager for Playwrights Foundation, and the Contest Dramaturg for Jewish Plays Project. During my response session, we discussed the work I did on my casebook, I expanded on certain aspects regarding my process, and they asked me questions to further the conversation. They responded to my work, gave me valuable recommendations and advice, and I was able to ask them questions.

While at the festival, I attended several workshops where we had activities and exercises to help us develop important dramaturgical skills and they gave us a small sample of what dramaturgs do beyond literary research and analysis. Through the experience of working as the dramaturg for *Three Days of Rain*, as well as the festival workshops, I learned so much about developing my dramaturgical voice and allowing myself to breathe into my work. Initially, I approached dramaturgy very clinically and without much of my own personality. I viewed my role as a voice only for the information and research I was providing. Through the workshops, I was able to see that there is much beyond clinical literary analysis and research. I was able to see how, in the future, I may move away from the analytical and factual literary researcher mindset and find my own unique voice as a dramaturg in order to bring to life my casebook and other dramaturgical work.

Dramaturgs tailor presentations of information to each specific constituent; they build relationships and form a dialogue with actors, the production team, directors, the audience, and most importantly, the playwright. These conversations are fulfilled differently for each conversational partner. I was able to practice how one might tailor dramaturgical work to the various constituents involved: how to present information to a director, the production crew, actors; how to set up lobby displays for the audience; and write program notes to further communicate information to the audience. In addition to the role of literary research and tailoring your information to audiences, I discovered the various roles of the professional dramaturg. Every production has unique and specific needs, and the needs and given circumstances of one production at Theatre AUM can vary greatly from another; but even more, they vary greatly from the needs and given circumstances of productions in other theatres entirely.

The workshops showcased the different roles a professional dramaturg may fulfill for any given production. A dramaturg may work with a production company to select plays for production or if they work for new play development, they may provide script feedback for playwrights to assess whether their work is ready to enter the production phase. Different members of the production team may supply the program notes. Many productions may even have multiple program notes: you may find one from the director, one from the dramaturg, and one from a designer. As a dramaturg, you must convey the research you have conducted in a quickly digestible format of program notes for audiences. Too much historical context and you have lost the average audience member; too little and you have not engaged the audience. It is with this crafted balance that you then will present your program note and create its unique format. We saw many examples

of program notes before we workshopped our own for the Ten-Minute Play Festival. There were notes presented in the voice of a character, notes presented like chapter summaries in a book, and even notes presented like newspaper clippings just to name a few. I began to discover how much more fun and creative innovation I was allowed as a dramaturg than I had anticipated.

Other areas of focus were collaboration, community outreach and even cultural consultancy. As a dramaturg, you are responsible for seeking additional resources and voices to support and deepen your research. This may include stepping back and assessing whether you are the right person for the specific task you are assigned. During my program note workshop, we discussed the role of a cultural consultant. Sometimes you will work on plays that you may not be culturally competent in, or even if you have extensive knowledge about the culture or customs, you may not be a part of that culture and it is best to bring in someone who is and has expert knowledge in the topics discussed in the play. I also learned about how many dramaturgs will take external field trips with their production members to better understand and immerse themselves in the world of the play. One of the ways that I collaborated with additional resources on *Three Days of Rain* was to reach out to the Counseling and Health Promotion Services here on campus to provide the production team and the audience with informational pamphlets and fliers on the various topics of mental health that were addressed in our play. I also gathered additional resources outside of campus such as helplines or health centers and compiled them into a poster.

One of the roles that I had not considered before was documenting a production. As a dramaturg, you hold the keys to documenting a production or a production process. There

are some productions that we only have information about because of dramaturgs. We may do this for archival purposes, to make sure these specific productions live on past their lifespan, as well as for publication purposes. You may write articles post-production or even during. I am a performer, as well as a dramaturg, and I have found that dramaturgs live with productions much longer than actors do. Documentation is one of the ways they do that.

Finally, dramaturgs serve to be the voice of the playwright first and foremost. Each play presents its own challenges. If you are working on an existing play from a deceased playwright, you do not have access to that playwright and you can only draw so many conclusions about their intentions. You can make assumptions but it is all conjecture, and you have the benefit of decades or even centuries of productions and production research to draw from. You may even be fortunate enough to have work from the playwright that lays out their intentions and voice clearly, but this is rare. If you are working on a new play or an existing play with a living playwright, you are representing the voice of someone who may even be in the room with you. You have the luxury of being able to ask them questions, but you may not be able to rely on that as many working playwrights can be quite busy. It is a crucial role of the dramaturg to advocate for the playwright and you may have to communicate with directors and/or designers whose vision differs from the playwright's text. I found the experiential anecdotes particularly insightful in these discussions and I found myself more empowered as a dramaturg having clear delegation of my role to uplift the playwright.

I can take away from my work on *Three Days of Rain* the areas in which I could improve in my work as a dramaturg, as well as what I will do the next time I dramaturg.

The first and foremost thing is finding and developing my personal voice as a dramaturg. Before the festival, I had some questions about what I could do to make more of a connection in my work, but I had no idea that a personal dramaturgical voice was required or expected of me and after the festival, I found that I have learned a lot about how to start developing that. I also learned a lot about organization, how I can better link my pages in the electronic resources, and how crucial annotation is. In the future, I will annotate my sources and my research to document the conversations we had during the production process based on the research. I only scraped the surface of this with my post-production feedback forms of the production members, and I learned the ways in which I can expand and improve on what I have already been doing.

In the future, I will document more of the production process. In the annotations I can provide how conversations were sparked from the research and even vice versa, but I can also try to better document and explain directorial, production, or design choices. For example, in this production of *Three Days of Rain*, our director deviated from typical productions by having six different actors to play the roles of the children and the parents, when typically, three actors play both the children and the parents. We also had a great moment when respondents questioned the costume designer's wig choice for one of the characters and her justification for it that I could have documented. In my feedback session, we discussed how in the future, I can expand upon and explain these choices in my casebook. I also learned a lot about how to present my research, both to various audiences as well as beyond the rehearsal process and in the future, I will take those skills and apply them. I will expand my community outreach and collaboration and find ways to get the production team even more immersed in the world of the play. I took so much

away from the experience of working on *Three Days of Rain* and workshopping the various skills of a dramaturg. It was an incredibly rewarding experience. There were many challenges and it was not always easy but I had more fun and found more joy in it than I can even express. I cannot wait to dramaturg again and I will apply everything I have learned from this experience to my next endeavor.