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Cloud Tectonics: A Footlight 2 Production

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CLOUD TECTONICS

By: José Rivera

A Footlight 2 Production

Directed By Cal Kreiner

**[DIRECTING
BOOK]**

AUDITIONS, CASTING INFO, AND REHEARSAL SCHEDULE

This section contains a copy of the notes from the audition process, along with a copy of the casting poster and rehearsal schedule

Audition Notes

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	D	
1	un	SEGUERO/CACTUS MONO
	M	
	oll	
	y	lend me a tenor- adorable, she has grown so
2	H	much as an actress
	Cl	really good colored shirt, "ravaged" bring eye
	ay	level up so we see your face...also grown so
3	C	much as an actor
	Tr	
	ev	BOWL OF SOUP- don't start so far back only to
	or	walk back in to the space, over blocked, let
4	N	yourself be changed
	Sh	
	ar	Power lunch- I should steal yellow shirt, good
	ye	piece, keep it but keep finding the honesty,
5	na	fight for it
	Ha	
	nn	
	ah	funny and powerful, but ground yourself,
	Ha	ground in honesty, what are you saying and
6	li	why?
	Pr	
	es	a really great listener, solid in objective and
	to	connection and allowing himself to be changed,
	n	take it deeper in honesty I WANT TO WORK
7	M	WITH HIM
	Ky	You don't have to wear a suit babe, "red
	le	speedo"connect to partner, keep it honest,but
8	K	this is a goodpiece for you, really good,
	Ri	physically ground yourself
9		Leo, 4000 miles- take a breath before starting,

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good ass piece for you, what happens if you don't pelvically disengage? Figure out what you're fighting for from the start

Another Cinderella Story- cut the faux exit. Start right with the question....this is not a well written piece

has the youth, and the intelligence, ground and find the fire and she'd be so fucking powerful, still very funny. Confidence

Much Ado- breath before you start, eye level, where's your partner? Don't look above us, know what you're saying and just say it
Fish Eye- this is a good piece, what do you want? Objective? How bad do you want it? You don't have to spill blood at the beginning, but it lives underneath

Decision Day- play the honesty of what you're doing with the first part connect with partner and what you're pulling out of them.
Angels in America- this could be really good, find the honesty, connect with scene partner and givens of play, this is an ICONIC role, but you could do something amazing and new with it

I like this look, breat before you start. Connect with partner, this is a good piece for you, but actually live in it and what you want: the I can't dance

Fool for Love- I like that you waited for us to look up. You've got to get in your body. Also this look is gorgeous. This will be a great piece in a few years.

Gradute, Elaine- look like a matilda, okay she's surprising..connect with your partner and what you want, this is a good piece for her
Look like nice Leo Walker, I can't get over it.
Awkward "works" but I want to see you do something much more confident. You're so much stronger than how you're playing this character.

Not in department, find the honesty, relax,

0	nn er Gr ac e Va n		don't "act" did a piece from the Incredibles, you're so not a villain man
2			Individuality of Streetlamps- sweet, no need to be nervous, you know what you're doing. This is a good piece for you! Get in your body more, keep needing it
1			I think this good be a strong piece, but who are you talking to, keep returning to them and why you're in the room, reminds me of Daniel Brooks, break out of your speech pattern, really beautiful
2	Na te y? E Ha nn ah		
3			really wonderful, kinda deep voice, connect with what you want and who you're talking to...I want to see her be happy but beautifully sad and she does lonely wonderfully! Good piece the hair look is great!!! You look really great and glowy. King Lear piece...drop the accent.fight for what you want and the danger of what you're saying. It's so fucking dangerous! THOU LIEST
4	Bu d		
2	Jo sh H D w ai ne		Salvador Dali piece! (yay Alejandra) So much love but strength, a beautiful balance of masculine and feminine, lover archetype, companion archetype too
5			
6	St Je ssi	x x x	
2	ca		It is so refreshing to see an Actress working, watch the Chinese line
7	K		"Based on a totally true story"- poet, romantic, if you can ground yourself and get in to your body he'll be great. The piece needs distinction between who your talking to don't start with your head down, this is a really beautiful piece on you...let yourself be changed and evolve and the stakes of who you're talking to
2	Je su s M ar ge ux M ad di	x x	
8			Everything's fine- breath, listen, take it deeper, I think this is a good piece for you, work the changes, listen and be changed, fight, fight FIGHT.
3	e		
0	B		

***It should be noted that of the people who auditioned, only one was cast. The other two cast members were individually contacted and asked to be in the show. This was done in order to ensure that the cast represented the author's intent to the best of the department's ability.**

*"Ah, dejame recordarte cómo eras entonces,
cuando aún no existías."*

Cloud Tectonics

ASIA DIXON AS CELESTINA
DWAINE STIGER AS ANIBAL
LUIS BARBOSA AS NELSON

MARCH 28-30
DIRECTED BY CAL KREINER

<u>2/18</u> Full Cast Pg 18-27 7-10	<u>2/19</u> Full Cast Pg 1-27 7-10	<u>2/20</u> Full Cast Pg 27-43 7-10	<u>2/21</u> Full Cast Pg 27-43 7-10	<u>2/22</u> Full Cast Run 1-27 7-10
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<u>2/25</u> Directing Scene Auditions	<u>2/26</u> Directing Scene Audition	<u>2/27</u> Celestina/Ani bal Pg 43-53 After DG	<u>2/28</u> Full Cast Pg 27-53 After DG	<u>3/1</u> Full Cast Full Run After DG
<u>3/4</u> Full Cast Run 1 st Half 5-8	<u>3/5</u> Full Cast Run 2 nd Half 5-8	<u>3/6</u> Full Cast Run 1 st Half 4-6	<u>3/7</u> Full Cast Run 2 nd Half 5-8	<u>3/8</u> Full Cast Full Run 5-8
<u>3/11</u> Full Cast Full Run 7-10	<u>3/12</u> Full Cast Full Run 7-10	<u>3/13</u> Full Cast Work 1 st Half After DG	<u>3/14</u> Full Cast Work 2 nd Half After DG	<u>3/15</u> Full Cast Full Run After DG
<u>3/18</u> Full Cast Full Run 7-10	<u>3/19</u> Full Cast Work 1 st Half 7-10	<u>3/20</u> Full Cast Work 2 nd Half 7-10	<u>3/21</u> Full Cast Full Run 7-10	<u>3/22</u> Full Cast Full Run 7-10
<u>3/25</u> Full Cast Tech 7-10	<u>3/26</u> Full Cast Tech 7-10	<u>3/27</u> Full Cast Tech 7-10	<u>3/28</u> Full Cast Dress 7-10	<u>3/29</u> Full Cast Opening 7-10
<u>3/30</u> Shows @ 2 and at 5				

Full Rehearsal Schedule

PREP WORK/RESEARCH

Below is Prep work and research done before the show. This includes:

- Given Circumstances**
- Questions about Dramaturgical Choices/Intended Impact**
- Definitions and Translations**
- Dramatic Action Break Down**
- Beat-by-beat tempo/pacing breakdown**
 - Domino Chart**
 - Basic Character Analysis**
 - Single Image Inspiration**

Given Circumstances

A. Environmental facts

- a. Geographical: Los Angeles, initially the corner of Virgil and Santa Monica. In the middle of "the storm of the century" ("Raging floods in Fairfax...bodies floating down the LA River...LA X closed..." "We're talking mass death, mass destruction, One freak flood at the wrong time of year and hundreds die...the atmosphere sags from its own toxic heaviness and thousands perish...the Big One is final born and eats a hundred thousand souls for breakfast.")
- b. Date: Not clear. Sometime before the "Big One." During the rainy season in California (possibly February?). Possibly two years after Celestina left Mantauk.
- c. Economic: Celestina has nothing. Anibal is in an old house (from 1915,) and works as a baggage handler (right now in 2019, the starting salary is approx.. \$10 an hour, or \$21,000 annually. After 10 years that goes up to \$18 - \$25 an hour, or about \$37,400 to \$52,000 a year, according to Delta) but the airport has been closed because of the storms, so we can assume Anibal is a little financially strained. Nelson is still in the military and making military salary at the time.
- d. Political: Most likely 1993-1995ish. We know there is tension in the middle east because Nelson is in desert training "for the Middle East or some towelhead shithole with oil underneath it..." Nelson also repeatedly calls Anibal a Liberal that implies Nelson is more traditional conservative, at odds with his brother. Clinton was president and a Republican controlled Congress, the Gulf War ended only 6 years ago, tensions in the Middle East are high. Our biggest indicator of time if Nelson's reference to fighting in Bosnia and the Battle of Mostar, which is most likely a reference to the Siege of Mostar which occurred during the Bosnian War, from 1991-1995.

B. Previous Action

- a. Celestina is born in Montauk. Her parent's believe she is cursed. Her mother refuses to breast-feed her. She claims her father was 25 when she was born.
- b. Celestina is raised in one room with a window looking down to the docks
- c. At some point Celestina's father buys her a bike and allows her to ride circles around the house to learn numbers
- d. Celestina's father hires Rodrigo Cruz to work on his boat "The Celestina"

- e.** Years pass (Celestina doesn't know how many) and when Rodrigo's hair is long and gray, he sneaks into her room while she's asleep and rapes (?) her. She gets pregnant.
- f.** Rodrigo leaves.
- g.** At some point Celestina and her family celebrates her father's seventy-seventh birthday.
- h.** After some time of the house being very quiet, Celestina leaves her room and finds her parents very old and very dead lying in bed, holding hands.
- i.** Celestina calls the police, panics and loses track of time, and then leaves her home, believing the police will blame her, arrest her, and execute her via electric chair, based off her knowledge of detective novels.
- j.** Celestina decides to find Rodrigo Cruz.
- k.** At some point Anibal is born in the Bronx.
- l.** Nelson is born.
- m.** Anibal stays with cousins as a young boy.
- n.** One night after, Anibal is walking past his cousin Eva's room when she invites him and sexually assaults him. He falls in love with Eva.
- o.** Anibal's mother tells him "there are some fruit you are not allowed to eat," and he knows he isn't allowed to love Eva.
- p.** Anibal meets Debbie in high school. They date.
- q.** Debbie goes to state college. Anibal can't afford college so he stays in the Bronx and works.
- r.** Debbie marries her English Professor and moves to Ohio.
- s.** Anibal dates a thirty-nine year old (he is twenty-two). He breaks up with her after introducing her to family and his father makes a pass.
- t.** Anibal dates a blonde. They break up. Anibal proceeds to fall in love with a series of lesbians.
- u.** Five years after Debbie gets married, she leaves her husband calls Anibal on New Year's Eve, and invites him over. They spend the night together and decide to move to Los Angeles.
- v.** Anibal gets a job as a baggage handler at LA X. Debbie works as a receptionist for Disney.
- w.** Celestina is picked up by a trucker. He teaches her about minutes, years, etc.
- x.** Celestina and the trucker celebrate 2 years on the road during her search for Rodrigo Cruz.
- y.** As they cross the boarder into LA, the trucker touches Celestina's knee, she screams, and he drops her off at the corner of Virgil and Saint Monica in the middle of the biggest storm of the century.

- z. While trying to hitchhike, Celestina is picked up by Anibal, who is coming home from work (possibly, he does claim the airport is closed because of the storm...)

Dramaturgical Choices/Questions asked while reading the script

The following are a series of charts (divided by sections in the play) featuring questions about dramaturgical choices, and in the second column, under the matching number, the director's initial response and analysis of the choices. Occasionally answers begin to explore show pacing, symbolism, and audience reaction, as well as possible directorial choices. These lists are by no means exhaustive.

Dramaturgical Choice	Response
Prologue <ol style="list-style-type: none"> 1. Why start with the bolero? 2. Why open on Celestina hitchhiking, pregnant, in a storm? Why this massive storm? 3. Why LA? Why the corner of Virgil and Santa Monica? 4. Why Anibal's speech about the way LA and New York kill people? 5. Why have Celestina refuse police/hospital help? 6. Why Montauk point? 7. Why del Sol and de la Luna? Why Anibal and Celestina? 	Prologue <ol style="list-style-type: none"> 1. Sets the tone...it's reminiscent of an old Latin romance movie, and kind of eases us into a similar world with elements of Latin culture/storytelling, and of intense romance 2. Opening on Celestina in the middle of the storm of the century, hitchhiking, and pregnant, feels like opening in the middle of the action. We feel like something is already happening; the pregnancy creates a sense of anticipation, possible danger, and makes us care for her. And we begin to wonder why is she here, what's happened to her, why is she hitchhiking.

	<p>Peeks are curiosity.</p> <p>3. Setting it in LA feels like we're grounded in reality. It gives us an actual geography that keeps the show from being entirely mystical. And if the play is set in the real world, we then expect that we know the rules about how the world works. Virgil and Santa Monica further grounds us geographically, but also begins to hint at Celestina's possible connection to divinity. Santa Monica is a mother saint, and Virgil wrote the Aeneid, a story of a man fleeing home with a child, and founding a city that later becomes Rome, much like Celestina's own journey and the way her giving birth corresponds with the rebirth of New LA. Also LA, "city of angels," another connection to divinity. At this point, Celestina is almost like the Virgin Mary (especially considering the unseen, mysetroius father of her child who comes in the night and then vanishes, and who's name (Rodrigo Cruz) means "famous power" and "the cross"... Also Echo Park has a large latinx population, and is an area where time kinda collides in that there are a lot of very old houses next to very new ones...</p> <p>4. Anibal's speech creates a sense of tension, tells us there is danger in the world,</p>
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	<p>it's a part of everyday life. It's also like a brief introduction to the image heavy, poetic monologues that are to come. It's also a little humorous, kind of lightens the mood.</p> <p>5. Celestina refusing help makes us more curious about her situation, leaves us asking why? We want to know more about her. At the same time it brings back some urgency and tension to her situation.</p> <p>6. Montauk is one of the western most points in the USA, and having Celestina journey from Montauk to LA, East to West, would parallel the journey of the sun across the country. It also take about two days to drive from Montauk to LA, and Celestina says she traveled for two years, so perhaps it's a clue as to how time works for her?</p> <p>7. The last names make this feel almost like fate, like divine connection between the two characters. It makes it feel like they're meant to be. Also a hint at their characters, with Celestina being the sun, the more masculine energy, and Anibal being the moon, the more feminine energy. It also might hint at an equal but opposite nature...they balance each other. The name Celestina reminds me of celestial, which makes her feel more special/magical/divine. The</p>
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	name Anibal means “grace of God,” another connection to the divine and a hint at Anibal’s character.
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Dramaturgical Choice	Response
Cloud Tectonics <ol style="list-style-type: none"> 1. Why 1915? Why a craftsman? 2. Why Celestina’s initial speech about her one room in Montauk? Immediately followed by “want a quesadilla?” 3. Why does Celestina get the contraction then? (after saying the trucker was a filthy, dirty man) 4. The initial “I don’t know how pregnant I am...” conversation, followed by “lot’s of women in your life?”... 5. Why does Anibal tell us about his concerns about Debbie’s work? And why Disney? 6. Why does Anibal say friendship is preferable between the sexes? 7. Why does Anibal talk about looking into passenger’s eyes? 8. Why does Celestina talk to Anibal about sex? Along with the story of how she became pregnant, her childhood, and how she got to LA? And why in this long, unbroken, poetic monologue? 9. Why does Celestina want to leave after Anibal kisses her? 10. Why does Celestina ask about how to feel time? 	Cloud Tectonics <ol style="list-style-type: none"> 1. Not sure. Makes Anibal’s financial/social standing clear...he can’t afford a newer home. 2. Celestina’s monologue is another taste of the longer one’s to come, gives us character information, also makes her feel younger? Also creates more curiosity about her and her past. A structure pattern is beginning to emerge...a lengthy paragraph, a little poetic and with strong imagery, usually a story, followed immediately by a totally different conversation of faster, shorter dialogue. It kind of keeps us swinging back and forth between worlds. You can’t drift off and let the flowy language was over you because you’re quickly pulled back into the real world. Keeps us on the edge of our seats. 3. Celestina’s contraction builds tension. Creates a sense of anticipation. Another shift so we don’t get too settled. 4. This shift from discussing how she doesn’t know how pregnant she is right into a conversation about women in Anibal’s life is another curiosity builder...Rivera

<p>Again with the poetic monologue?</p> <p>11. Why does Celestina tell Anibal about her age and pregnancy when she does?</p> <p>12. Why does Nelson arrive? Why now?</p> <p>13. Why is Nelson the way he is...why the slurs, violence, insults...why all the gay slurs aimed at Anibal?</p> <p>14. Why do they specify "my mother" not "ours" or just a general "mom"?</p> <p>15. Why does Celestina come in with the gun...why steal it?</p> <p>16. Why does Nelson immediately talk about being separated from his wife? Why does he tell them he threw a hand grenade at her?</p> <p>17. Nelson compliments Celestina's eyes the same way she compliments Anibal's</p> <p>18. Why does he ask permission to propose? Why two years? Why Death Valley?</p> <p>19. Why does Celestina have a contraction again?</p> <p>20. Why does Nelson listen to her stomach and say he can hear stars scrapping against the sky, the same phrase used earlier by Celestina?</p> <p>21. Why do they eat as soon as Nelson leaves?</p> <p>22. Why does Celestina speak to Anibal in Spaish?</p> <p>23. Why has Anibal</p>	<p>keeps teasing us with information about Celestina's past, her journey, etc. He's constantly pulling the curtain aside just a little bit and then closing it again. It's building deep curiosity and a hunger to know more about her. Adds to the mystery.</p> <p>5. Kind of makes me dislike Debbie. I care less about her relationship with Anibal. Also shows the kind of relationship they have. Very normal sounding. Not particularly deep or exciting.</p> <p>6. Anibal saying friendship between the sexes, especially after talking about Debbie does a couple things. It adds on to the sense of disconnect between him and Debbie, that maybe he'd prefer a friendship between them instead of a relationship. It also <i>seems</i> to establish that Anibal is not romantically interested in Celestina (more teasing by the author)</p> <p>7. I almost empathize with Anibal over this speech, it creates a feeling of longing...longing for contact, for intimacy with someone in a way that's deeper than his connection to Debbie.</p> <p>8. Builds sexual tension between the characters. Creates a sense of intimacy, like this isn't</p>
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<p>forgotten Spanish?</p> <p>24. Why does Anibal talk about Debbie...why this long poetic monologue of past relationships? Why does he talk about Eva?</p> <p>25. Why does Celestina want him to rub her feet?</p> <p>26. Why kiss the toes? Why kiss all the way up to her mouth?</p> <p>27. Why does Celestina give the monologue about not being at home in her own body?</p> <p>28. Why the floating bed?</p> <p>29. Why does Nelson return now? Why two years later?</p> <p>30. Why Bosnia, the Battle of Mostar? Why all the awards?</p> <p>Why have Celestina come in then?</p> <p>31. Why have Nelson and Anibal fight, why do they leave?</p>	<p>something I should really be listening to. A little risqué. Brings up memories and feelings of personal longing and sexual appetite...and then makes you sympathize with Celestina over the loss of her parents and fear at being arrested. Another kind of switch...before it gets too sexual/romantic, we're redirected to Celestina's loss, and more back ground story. This entire speech is a massive building of tension and intensity, making the kiss at the end inevitable. Celestina talking about sex in response to Anibal talking about a nonphysical intimate relationship also establishes her as a different aspect of love, more fluid and sex based.</p> <p>9. This is another switch, out of monologue poetry into real world conversations. Makes us want more, we sympathize with Anibal wanting her to stay. Our desire to see them get together is unfulfilled. This whole section of the play is kind of one ong slow-burn</p> <p>10. Another switch out of real world and into more imagery and flowy language. This builds curiosity about Celestina, taking the curiosity to it's peak. This conversation is also a way for Celestina to ease Anibel into a place where she can tell him who</p>
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she is/about her "curse."
As much as her questions about time are genuine, they're also kind of an introduction, a way to get Anibal thinking about time. This also introduces the second half of the main question....relationships *throughout time*.

11. At this point curiosity about Celestina has peaked, we can't drag it out that much longer without making the audience lose interest. It's also pretty shocking, made me catch my breath while reading. It's a peak in the play.

12. Nelson arrives to make another big shift. We were just introduced to this magical, timeless woman and suddenly it's two brothers reuniting and giving each other shit. It's almost as if the direction of the play/energy has suddenly changed. Gets us back to wondering what is going to happen next?

13. Nelson's character is almost the exact opposite of Anibal. His constant use of gay slurs to describe Anibal gives us a hint about Anibal's character (perhaps his connection to the more feminine energy?) He is the body to Anibal's head/heart. Like the opposite side of the moon....He's also a different aspect of love from Anibal. Nelson is all

passion and fire and sexual connection, where as Anibal is much more about intimate love, perhaps even on a nonphysical level. In some ways Nelson is more similar to Celestina.

14. By referring to their own mothers separately it informs us that they share a father, not a mother... explains some of the tension/difference between them.

15. Celestina's entrance at the peak of the fight again readjusts the direction of the energy/pacing. It's a heart stopping moment. Creates shock and anticipation, takes the tension through the roof and makes every movement intense. And it happens just as the audience is getting comfortable watching two brothers rough housing. Keeps us anticipating what's next...the gun also gives some "oomph" to Celestina's character. She's not just a magical, mystical goddess, she's a badass, flesh and blood human!

16. Nelson talking about his wife and the hand grenade is first of all shocking, and also a little humorous, but also shifts his character and the direction again. Now it's about him and Celestina, not him and his brother. It also makes me think that

	<p>Nelson fell in love with Celestina the moment he saw her.</p> <p>17. Nelson complimenting Celestina's eyes parallels her complimenting Anibal's, further suggesting that their connection is deeper, or they're more similar.</p> <p>18. Asking permission to propose and then following it up with Death Valley....just talking about Death Valley gives the feeling that we'll never see Nelson again. This exit is his last.</p> <p>19. Celestina's contraction again shifts the play. We go from a possibly comedic, but also intense moment of connection between Celestina and Nelson into the contraction that brings us into a poetic, more magical moment...</p> <p>20. Nelson listening and repeating Celestina's phrase solidifies their connection as being two very similar people, people of the same passion, but also make Nelson sympathetic and likeable... suddenly we're maybe rooting for him and Celestina.</p> <p>21. Eating the quesadilla after Nelson leaves is a moment to catch your breath. Everything with Nelson was fast and intense and high stakes...a nice quiet with Anibal and Celestina lets everyone</p>
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	<p>relax a bit</p> <p>22. Celestina speaking to Anibal in Spanish (expecting him to understand) creates a sense of intimacy between the two....its a secret conversation we're not meant to hear. And returns us to the more watery romance between Celestina and Anibal.</p> <p>23. Anibal having forgotten Spanish creates this sense of disconnect... we're expecting to melt into this soft, romantic moment, but can't completely because Anibal can't connect in the way Celestina attempted. It's almost a let down, a disappointment. This conversation in Spanish also creates some curiosity and mystery about what exactly is being said, and why aren't we allowed to know.</p> <p>24. This long monologue gives us a shit ton of information about Anibal, but also about the kind of intimacy. Some moments of humor as he talks about failed relationships, but also a further glance into the kind of relationship that fulfills the longing in Anibal's soul (Eva?) Furthers a sense of disconnection from Debbie. We don't care about her. We sympathize with Anibal. This long speech is also used in the same way</p>
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	<p>Celestina's in the beginning is used. It's length, fluidity, and imagery allow the audience to sit back and have it wash over them, making the events that are essentially assault palatable, they're more complex than simply "bad"...it's a gray area. This is kind of a plateau moment. A little sad, a little sweet.</p> <p>25. Celestina asking him to rub her feet switches us again, pulls us out of story land, and back into the real world. It's a little funny. It's relatable. It also begins to build tension and intensity between her and Anibal. They act is so simple and also so intimate. It feels private.</p> <p>26. The kissing of the toes and then up her body takes the intimacy a step further. With every kiss up, the tension builds, steadily, until he arrives at her mouth.</p> <p>27. Celestina's speech makes her relatable. Makes her human. We empathize with her. It also begins to explain why she's here, what she is really seeking...home. Love. Connection.</p> <p>28. The floating bed creates this sense of sacredness around the act of them sleeping together. It's literally the highest moment of connection</p>
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they can share. It makes the act of them being together incredibly important, and feel bigger than just sex.

29. Nelson's return shifts the play again. Breaks us out of the magical moment and literally back down to Earth. Seeing him standing in the door way is like the floor dropping away. A little shock, suddenly we're asking what's going to happen again, and a new, more anxious tension begins to rapidly build. We know (or we think we know) that no time has passed between Anibal and Celestina, but Nelson doesn't know that. We're on the edge of our seats, we're getting anxious, our hearts are racing.

30. Mentioning Bosnia gives this play a more specific date in time. It's possible it's some new, made up war with Bosnia, but most likely it's a reference to the Siege of Mostar in the Bosnian war that ended in 1994. A year before the original production of this play. Listing the awards also gives a sense of maturity to Nelson...he's not the brash young man we met before.

31. Celestina's entrance again shifts the pace. Tension ramps up, it's another life or death situation, like when she

	<p>pulled the gun, but perhaps even more intense this time. It's accompanied by a sinking feeling in the stomach and and a building feeling of concern, anticipation, possibly fear, about the boys are going to respond.</p> <p>32. Nelson and Anibal's fight and fleeing moment is the climax. It's the release of tension, the highest moment in the show. Followed by Celestina's quiet moment alone, we fill intense connection, sadness, and empathy for her. The quiet moment, followed by the return of the boys is just more change in pacing, keeping us from getting too comfortable.</p>
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Dramaturgical choice	Response
Epilogue <ol style="list-style-type: none"> 1. Why come back 40 years later? Why more rain? 2. Why have the baby now, why have the long, poetic monologue about LA now? 3. Why mention Debbie being dead, why give her a fantastic funeral? 4. Why does Nelson marry the Bosnian woman and have 13 kids? 5. Why have Anibal be unable to remember Celestina? 6. Why have Celestina rub Anibal's feet? 7. Why have Anibal give the long monologue about looking for Celestina, about 	Epilogue <ol style="list-style-type: none"> 1. 40 years later reminds me of the biblical flood. The rain is reminiscent of the beginning moment and makes it feel like maybe no time has actually passed at all. But this rain isn't destruction... it's like a baptism. 2. The monologue mostly gives us information about what's happened. The new baby makes everything feel less tense...it's kind of breath of fresh air, we aren't waiting for anything anymore. The imagery and fluid language is also a nice, relaxing way to follow up the climactic

<p>loving her?</p> <ol style="list-style-type: none"> 8. Why have him repeat the earlier monologue from Celestina in Spanish while Celestina repeats in English? 9. Why end with Celestina hitchhiking in the rain again? 	<p>last scene.</p> <ol style="list-style-type: none"> 3. Talking about Debbie's death/epic Disney funeral is funny. And unexpected. 4. The discussion about Nelson is kind of a relief too...we aren't left wondering what happened to him. Maybe we're a little happy for him 5. Only 40 years later and Anibal can't remember Celestina.... this moment is now infinitely sad. And though structurally this scene is extremely similar to the Prologue, it's a reminder that things change. Everything stays, but it still changes. It feels very bittersweet. 6. Having the repeat but reversal of the feet rubbing scene shifts the scene, but not nearly as dramatically as previous shifts. It's a really sweet moment, incredibly sad. So much of the structure of this play is cyclical. Repeating the feet rubbing, long story monologues followed by Nelson arriving, Celestina coming into the room when Nelson is there and all the stakes hitting the roof, ending with the bus stop and the rain...we're in this big loop where the pattern never changes, but the shapes and pace do. How to translate cyclical motion to the stage... 7. Anibal's monologue not only answers some questions about what happened after Celestina left, but also starts
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	<p>to more clearly unveil some of the questions central to the play...why we seek love, what a relationship is....and maybe we don't need to know the answers. Maybe the whole point is to ask the questions.</p> <p>8. The repetition of the monologue...again with the circle. It also drives home the importance of what's being said, and this time in English. It makes you ask the same questions Celestina is asking, but of our own lives and relationships.</p> <p>9. Ending with the hitchhiking in the rain is just closing the circle. It feels like the natural ending point. And kind of feels like maybe we've only been here a few minutes, or maybe we've been here a lifetime....</p>
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Definitions/Translations

- Los Panchos: a group trio romantic founded in NYC in 1944, a group of three musicians who became leaders in boleros and romantic ballads in Latin America.
- Por El Amor De Una Mujer: "For the Love of a Woman" A song by Los Panchos
- Anibal: Grace of God
- Celestina: Celestial
- Rodrigo Cruz: "Famous ruler/King" and "Cross", so King of The Cross?
- Del Sol: Of the Sun
- De la Luna: Of the Moon
- Coño: "pussy," slang like "shit" or "damn"
- Echo Park: a largely Latinx neighborhood in LA
- Boleros: slow temp Latin music/dance
- Grand National: a type of car
- CO: Commanding officer

- Hijo di mi alma: “son of my soul”
- Willie Colón: A famous New York-Puerto Rican salsa singer/musician
- Tostones: twice fried plantain slices
- Lechon asado: suckling pig
- Manteca: lard
- R-com with two oak leaf clusters: a military medal (army/air force)
- Army Achievement Medal: an army medal awarded to junior officers in combat
- Bronze Star: awarded for heroic service in combat
- Silver Star: third highest medal for valor in combat
- Bosnia Liberation Medal: medal awarded for valor in combat during the Bosnian War
- Cloud Tectonics: how clouds get there shape, combine, and separate in to new forms

Dramatic Action

1. Title of Beats/Action Breakdown

a. Prologue

- i. Beat 1: “Hitchhiking”
 1. C waits
 2. A arrives
- ii. Beat 2: “The Storm”
 1. C listens
 2. A talks/fills emptiness
- iii. Beat 3: “Questions”
 1. A asks
 2. C avoids/pushes
- iv. Beat 4: “Rodrigo Cruz”
 1. C explains/begs
 2. A listens
- v. Beat 5: “Green light”
 1. A comforts
 2. C discovers/investigates?

b. Cloud Tectonics

- i. Beat 1: “The most beautiful home..”
 1. C explores
 2. A welcomes/organizes
- ii. Beat 2: “Not insane”

1. C explains
 2. A questions/doubts
- iii. Beat 3: "Contraction"
 1. C contracts/hides/diverts
 2. A comforts/questions
- iv. Beat 4: "Debbie"
 1. C questions/digs
 2. A explains/confides
- v. Beat 5: "Celestina"
 1. C seduces/unveils
 2. A listens/falls
- vi. Beat 6: "The clocks have stopped..."
 1. C panics/pulls back
 2. A comforts/pulls in
- vii. Beat 7: "Time"
 1. C questions/explains/reveals
 2. A listens/responds
- viii. Beat 8: "Nelson"
 1. N explodes/celebrates/invades
 2. A reacts/controls
- ix. Beat 9: "A woman in the bathroom"
 1. N pesters/prods
 2. A explains/avoids
- x. Beat 10: "The gun"
 1. C defends
 2. A freezes
 3. N calms/falls/controls
- xi. Beat 11: "Proposal"
 1. N falls/proposes
 2. C softens/falls
 3. A observes/reacts
- xii. Beat 12: "Listening"
 1. C contracts/softens
 2. N comforts/listens/flirts
 3. A responds/observes
- xiii. Beat 13: "Quesadillas"
 1. C comforts/relaxes
 2. A remembers/mourns (?)
- xiv. Beat 14: "How do you forget a language?"
 1. C seduces/questions
 2. A defends/falls
- xv. Beat 15: "Anibal"
 1. A remembers/shares/confesses
 2. C listens/loves
- xvi. Beat 16: "Stars scrapping across skies"
 1. C seduces/softens/confesses

- 2. A listens/loves/follows
- xvii. Beat 17: "Nelson 2"
 - 1. N celebrates
 - 2. A questions/reacts
- xviii. Beat 18: "I've changed time around you"
 - 1. C comforts/controls/explains
 - 2. A questions
 - 3. N implodes
- xix. Beat 19: "Brothers"
 - 1. N mourns
 - 2. C comforts/observes
 - 3. A comforts
- xx. Beat 20: "Alone"
 - 1. C panics/collapses/leaves
 - 2. N runs/mourns
 - 3. A responds/pulls/searches
- c. Epilogue
 - i. Beat 1: "New LA"
 - 1. C explains/comforts/rejoices/remembers
 - ii. Beat 2: "40 years"
 - 1. C questions
 - 2. A welcomes/struggles
 - iii. Beat 3: "Familiar"
 - 1. A remembers
 - 2. C listens/mourns
 - iv. Beat 4: "Again"
 - 1. A pulls
 - 2. C mourns/comforts
 - v. Beat 5: "del Sol y la Luna"
 - 1. A remembers
 - 2. C comforts/returns/goes on

2. Tempo/Rhythm/Feel of the Beat

a. Prologue

i. Beat 1

- 1. As steady as the rain. Not fast, but not slow, just steady and even and smooth. A little fluttering with every passing car...

ii. Beat 2

- 1. Steady, slower, keeping exact pace with Celestina's heart beat...slowly building to the next flurry

iii. Beat 3

1. Steady at first, building and deepening. Again, keeping pace with Celestina's heart

iv. Beat 4

1. Fast, hurried, panicky....not the fastest or most hurried, but this is a flurry of action. The fastest moment in the prologue, but doesn't compare to the build later in the show.

v. Beat 5

1. Slow descent to the steady pace of the rain again, calming with Celestina's heart. At the last moment, the change of lights, a spark up to move us into the show.

b. Cloud Tectonics

i. Beat 1

1. Steady like the rain, but not as low. It's a slightly softer rhythm. Relaxed.

ii. Beat 2

1. A little faster. Not in a hurried, rushed way. Just a quicker pace.

iii. Beat 3

1. A sudden jolt and burst of high speed, that fades and slows down as quickly as it happened.

iv. Beat 4

1. Almost the same rhythm as Beat 2, a quicker pace, but steady. Like regular, casual conversation between friends.

v. Beat 5

1. Something is starting to shift. Maybe the tempo hasn't changed, but the music has...But also hearts are beginning to beat a little faster and a little deeper. We're beginning to follow Anibal's heartbeat now

vi. Beat 6

1. Faster, steady. Level paced but still moving pretty quick. A little more hurried.

vii. Beat 7

1. Almost like the hollowing of a stomach. It's a moment where the pace almost slows to a standstill for one character, but doesn't change for the other. As if the floor shifted and nothing is level anymore. We shift to Anibal's heart and keep pace with that. A slow build in pace and intensity until it suddenly drops at the end of the beat...holding at the height of the breath.

viii. Beat 8

1. A slow, steady, panicky build that comes to a screeching halt when the door opens, and then explodes with Nelson. Things are moving quickly and casually again. This is fun, this is fast, this is joy.
- ix. **Beat 9**
 1. It slows a bit.. Almost coming down from the initial high, but then it picks right back up and builds into a crescendo
- x. **Beat 10**
 1. A screeching halt. Everything is now slow, and steady, and measured perfectly. Controlled. Forced calm.
- xi. **Beat 11**
 1. The pace begins to relax, it steadies out it's a little faster and more casual, but not as fast or casual as it was a few beats ago
- xii. **Beat 12**
 1. Another sudden jolt and everything holds and almost from nowhere it's a return to the pace of the rain. Steady and quiet and hushed. It picks up again at the end as Nelson leaves, but then returns to the rhythm of the rain
- xiii. **Beat 13**
 1. Our regular pace, a little faster.
- xiv. **Beat 14**
 1. Slower, deeper, controlled...like we dip into a really deep, magical space...but then quickly rise out of it again and return to a casual pace...but the deep heartbeat isn't forgotten
- xv. **Beat 15**
 1. Another change in the music. The pace is slowly building, but the music sounds far away. It's almost an imperceptible change in rhythm, very subtle, but still happening. A current under the surface.
- xvi. **Beat 16**
 1. This is the rain pace magnified. Steady and deep you can almost hear the speed at which the moment is moving...like stars scraping across the sky. Like we have reached some unknown peak...
- xvii. **Beat 17**
 1. Just when it seems we've reached a climax, it suddenly shifts...things speed up and then as soon as the door opens, it drops away

completely. It's complete stillness when Nelson reenters....He is still exploding, but more contained this time. He hasn't picked up on the change that nothing else is going forward.

xviii. **Beat 18**

1. Nelson's fast, but steady, pace comes to a grinding halt. And then things begin to pick up speed, and it moves quickly until we are almost at breakneck speed.

xix. **Beat 19**

1. Things slow a little bit and the pace is no longer climbing, but it's still moving pretty fast

xx. **Beat 20**

1. The pace matches Celestina's heartbeat again. Its shallow, panicked, and slowly picks up speed until she rushes out the door and lights go down

c. **Epilogue**

i. **Beat 1**

1. A slow rise...we're keeping pace with the rain, but it's not as dark as before, it's more joyful. It's cleansing, not destroying.

ii. **Beat 2**

1. A sudden slowing. Steady, controlled, careful

iii. **Beat 3**

1. Keeping pace with Celestina's heartbeat. A little faster, but still steady and controlled. Soft, careful.

iv. **Beat 4**

1. Like when stars scrapped across the sky. This is almost the exact same pace as earlier when this moment first happened. But it's a little more bittersweet, a little quieter.

v. **Beat 4**

1. The volume begins to pick up, the pace begins to quicken until it's the same pace we started the show at. The steady rhythm of the rain. The circle is closed.

3. Domino Chart (excluding previous action)

- o Celestina stands at the bus stops in the rain, with her baby. She eats a Saltine cracker and raises her thumb to catch a ride
- o Anibal goes back to reading
- o Celestina leaves Anibal

- Celestina repeats her monologue from earlier, translating to English from Anibal
- Anibal remembers what Celestina said to him in Spanish 40 years ago, and repeats it
- Anibal muses about the mystery of Celestina and the nature of loving her
- Anibal remembers looking all over LA for Celestina and imagining their life together
- Celestina rubs Anibal's feet in the same way her rubbed hers
- Anibal asks Celestina to rub his feet
- Celestina asks if there is anything she can do before she leaves
- Celestina prepares to leave, Anibal tries to sell her the house again
- Celestina tries to get Anibal to remember loving her
- Anibal confesses that Celestina reminds him of "some girl" from years ago, and shares that he's losing memories
- Anibal tells Celestina Nelson is a war hero living up the street with his 13 kids and Bosnian wife
- Celestina asks about Nelson
- Anibal confesses he married Debbie because she got pregnant
- Anibal tells Celestina about Debbie being given a great funeral by Disney
- Celestina tells Anibal that Rodrigo Cruz' body was pulled from the LA river the night they met
- Celestina tells Anibal that she named the baby Anibal del Sol y la Luna
- Celestina confesses she doesn't know her sons age and that she was in labor with him for 6 months
- Anibal asks about Celestina's son
- Celestina says she remembers every detail of her night/two years with Anibal, and tries to get him to remember
- Celestina tells Anibal the night they met was 40 years ago, and Anibal says he can hardly remember 40 years ago
- Anibal asks if Celestina is here to buy the house
- Anibal fails to remember Celestina on sight
- Celestina goes to Anibal's home, the same home, to say hello
- Celestina talks to her baby about the events that transpired after she left Anibal's home; the Big One, the destruction of LA, the thousands of deaths, the rebuilding of the LA and moving of the capital, and how it's raining exactly like the first time they were there

- 40 years pass
- Nelson screams for Celestina
- Anibal and Nelson return to the home and see Celestina is gone
- Celestina grabs her things and runs away, not knowing how much time has passed since Anibal and Nelson have left
- Anibal goes running out after Nelson, while Celestina begs him to stay
- Nelson goes running out of the house and into the storm
- Nelson breaks down and apologized to Anibal for his behavior
- Celestina goes to Anibal
- Nelson throws Anibal down
- Anibal runs between Nelson and Celestina
- Nelson charges Celestina
- Nelson get enraged at the perceived relationship between Celestina and Anibal
- Celestina tries to comfort Nelson and explain how she's pregnant with the same baby, she's not in a relationship with Anibal, that no time has passed for them since his last visit
- Anibal realizes that two years have actually passed in the outside world and questions how
- Celestina explains how her presence has affected time
- Nelson believes Celestina is lying
- Celestina tries to explain that for her and Anibal, nothing has changed since he last visited
- Celestina greets Nelson
- Nelson talks about how he almost got married but waited for Celestina, and how her name was his lucky charm, it saved his life
- Anibal questions how one night could have been two years
- Nelson talks about being in Bosnia for two years, and shows Anibal his war medals.
- Nelson asks Anibal why all his letters were returned
- Anibal tries to get Nelson to stop messing around
- Nelson teases Anibal for being in the same house and wearing the same clothes as the night before
- Anibal asks what Nelson what's going on
- Nelson says he's been discharged from the army, finally divorced his wife, and drove three days back to LA to see Anibal and find Celestina

- Nelson gets a beer and tells Anibal that he came from Georgia and that all his calls went unanswered and letters returned for two years
- Anibal asks Nelson if he had trouble getting back to Death Valley
- Nelson enters and gives Anibal a lingering hug
- Anibal opens the door and its Nelson
- Someone knocks on the door.
- Anibal and Celestina begin to climb up to the bed
- Celestina expresses how she's a stranger in her own body, and that sometimes you meet someone that being around is like "an explosion followed by peace," that feels like home, and for which there is no need for time
- Anibal expresses fear that his sad dreams will mix with Celestina's wild ones.
- Celestina and Anibal kiss.
- Anibal kisses his way up Celestina's body, from her toes to her mouth, at her urging
- Celestina asks Anibal to rub, and then kiss her toes, one by one
- Anibal says he doesn't know what made him fall in love with so many women
- Celestina asks what made Anibal fall in love with the women in his past
- Anibal tells the story of his cousin assaulting him, and all of his past love
- Anibal tells the story of his relationship with Debbie, his childhood, and how he got to LA. Celestina reminds him of certain Spanish words he's forgotten.
- Celestina and Anibal begin to get ready for bed and prepare the sofa bed
- Anibal apologizes for forgetting Spanish
- Celestina asks how Anibal could have forgotten a language
- Anibal confesses to not speaking Spanish
- Celestina speaks to Anibal in Spanish (the monologue about loving him through out time, that's repeated at the end)
- Celestina and Anibal eat their quesadillas
- Anibal expresses concern and amazement at how it feels like he hasn't seen Debbie in years and he can't believe that his brother showed up
- Celestina says she doesn't know what two years means...
- Anibal asks if Celestina is going to wait two years for Nelson

- Nelson leaves, back into the storm
- Anibal tries to get Nelson to stay
- Nelson expresses his absolute joy at seeing Anibal at meeting Celestina
- Nelson listens to Celestina's stomach and talks to the baby
- Celestina has a contraction
- Nelson gets ready to leave, mentions his watch is dead
- Celestina says Nelson can come back and propose
- Nelson asks Celestina if he can come back after he's discharged and marry her
- Nelson asks Celestina about the baby's father, and says he loves children
- Celestina and Anibal react to Nelson throwing a hand grenade at his wife
- Nelson tells Celestina (and Anibal) how he and his wife got separated
- Anibal introduces Celestina and Nelson
- Celestina apologizes for pulling a gun and says she was trying to protect Nelson
- Celestina puts the gun away
- Anibal assures Celestina everything is fine and he's not under attack
- Nelson drops Anibal
- Celestina orders Nelson to put Anibal down
- Nelson and Anibal freeze
- Celestina enters with a gun pointed at Nelson
- Anibal yells at Nelson to stop
- Nelson picks up Anibal to body slam him
- Anibal and Nelson wrestle
- Anibal teases Nelson and tells him to not try to sleep with Celestina
- Nelson says he'd fuck a crazy pregnant girl like the one in Anibal's bathroom
- Anibal tells Nelson he can't go to the bathroom because a crazy pregnant girl is in there
- Nelson asks to go to the bathroom
- Anibal and Nelson tease each other about getting uglier and not being loved by Anibal's mom
- Nelson tells Anibal how he's stationed in Death Valley for desert training and can only stay for an hour before he has to drive back for a meeting
- Anibal asks Nelson what he's up to these days
- Anibal and Nelson embark

- Anibal opens the door and its his little brother Nelson, who he hasn't seen in six years
- Someone knocks on the door
- Anibal tries the phone, radio, and tv, all of which are dead
- Celestina goes to to the bathroom
- Celestina tells Nelson she's 54 and has been pregnant for two years
- Anibal tells Celestina where the bathroom is
- Celestina says she should wash her hands
- Celestina asks Anibal what advice he would have for people with "broken internal clocks"
- Anibal says common sense is how people know what time is
- Celestina asks how Anibal knows what time feels like
- Anibal asks Celestina who she is
- Celestina tells Anibal he is beautiful
- Anibal asks Celestina to stay the night, to sleep on the sofa bed and eat something before she goes
- Celestina tries to leave to find Rodrigo
- Anibal realizes the clocks have stopped
- Celestina asks how long she's been there
- Anibal tells Celestina she isn't strange and that he wants her to stay
- Celestina says she should leave
- Anibal kisses Celestina
- Celestina tells Anibal the story of her childhood, how she became pregnant, and how she thinks about sex
- Anibal tells Celestina that she can't stare into his eyes
- Celestina gets close to Anibal and asks to see his "vivid, Puerto Rican eyes."
- Anibal tells Celestina how sometimes he imagines intimate connections with women looking out the windows on planes at the airport
- Celestina asks if there is really know sex in Anibal's job
- Anibal says that friendship between the sexes is not only possible but preferred
- Celestina asks if Anibal believes in sex or friendship between the sexes
- Anibal says Debbie doesn't believe in friendship between the sexes, and would only be okay with Celestina being there because she's pregnant
- Celestina asks if Debbie will mind her being there
- Anibal tells Celestina about Debbie and her job
- Celestina compliments Debbie

- Anibal shows Celestina a picture of his girlfriend, Debbie
- Celestina asks if Anibal has any gorgeous women in his life
- Anibal bings Celestina water
- Celestina tells Anibal he would be surprised at her age and one should never ask
- Anibal asks how old Celestina is and why she doesn't know how long she's been pregnant
- Celestina says she's not sure how long she's been pregnant, and tries to change topics by complimenting the home
- Anibal asks how long Celestina has been pregnant
- Celestina says she's not sure when she's due
- Anibal asks if Celestina is due tonight
- Celestina has a contraction
- Celestina tries to comfort Anibal and tell him she's not a lunatic
- Anibal asks Celestina why she lived alone in one room
- Celestina talks about being raised in one room and the death of her parents, and how they thought she was cursed...a little intro to her childhood
- Celestina explores and compliments Anibal's home
- Anibal welcomes Celestina into his home
- Celestina and Anibal drive to Anibal's home
- Anibal convinces Celestina to go home with him, promising each other that they're not ax murderers
- Celestina says she can't
- Anibal invites Celestina to come to his home
- Celestina tries to get Anibal to let her out at the stop because she has to find Rodrigo and make him pay
- Celestina expresses the difficulty at finding Rodrigo Cruz
- Celestina tells Anibal about her journey to LA
- Anibal agrees not to take her to the hospital or police
- Celestina panics and tells Anibal he can't take her to the police or the hospital
- Anibal offers to take Celestina to the hospital, or the police
- Celestina says she has no idea where she's going
- Anibal asks Celestina where she's hitchhiking to
- Celestina says the trucker she was driving with tried to touch her and so she screamed and her dropped her off
- Anibal talks about how much he loves LA
- Celestina asks why Anibal why he doesn't go back to NYC
- Anibal talks the differences between the way LA and NYC kill their citizens
- Anibal talks about the big storm

- Anibal tells Celestina she's in LA at the corner of Virgil and Santa Monica
- Celestina asks where she is
- Celestina gets in Anibal's car
- Anibal stops for Celestina
- Celestina stands at the bus stop , in the rain, with her thumb out. Several cars pass her

Basic Character Analysis (by no means exhaustive)

1. Celestina del Sol

- a. Archetypes:** mother, femme fatale, don juan, destroyer, healer, goddess, god, king, thief, magical child, eternal child, divine child, orphaned child, hedonist, lover, seeker, bully, storyteller
- b. Elements:** fire
- c. Big Objectives:** to find home, to find love, to find intimate connection
- d. Random notes:** Her way into love and connection is through the physical. Her passion is intense and focused. Despite being literally Divine Feminine, her last name and behavior is indicative of strong masculine energy. She is very smart, and knows when to put on an act. She is unafraid to go after what she wants, or to commit to what she's doing. She is externally still but dancing within. A woman who has survived the worst, literally weathered the biggest storm ever experienced by anyone, but nevertheless is seeking joy and love.

2. Anibal de la Luna

- a. Archetypes:** poet, lover, companion, virgin, goddess, prince, storyteller, divine child, orphaned child, mediator, caretaker, seeker
- b. Elements:** water
- c. Big Objectives:** to find love, connection, intimacy
- d. Random notes:** His way in to love is beneath the physical. Even his first sexual experienced he remains fully clothed and remembers only her eyes and the light on her face. The eyes are literally the windows to his heart. Constantly addressed with gay slurs, coupled with the implications of his last name, imply that his energy is more feminine. He is the balance, the equal opposite to Celestina. He isn't inactive, but he's largely responsive and plays the more receptive role.

3. Nelson de la Luna

- a. Archetypes:** father, bully, warrior, don juan, lover, destroyer, hedonist, orphaned child, king, rebel, gambler
- b. Elements:** fire
- c. Big Objectives:** to find love, to find connection
- d. Random notes:** Like Celestina, his way into love is physical. With his brother it's wrestling, with women it's sexual. He carries the same energy as Celestina, but he wears it on his skin. He's a physical expression of Celestina's internal dancing. He's also a polar opposite to

Anibal. The dark side of the moon. A different expression of love...maybe almost lust, but with some depth. He doesn't have the control Celestina does.

Directorial Approach

1. Style

The key is simplicity. Focus on the relationship between the three characters, their deep need for love and connection, and the different ways they express that. This show is a series of well-crafted intimate moments, that the audience feels like they're spying in on. Everything is reduced to what is absolutely necessary in the moment, even movement. Finding the power in stillness that makes motion captivating. The general shape for the show is like a hurricane; cyclical, starting with light showers, building in intensity and pressure, a slight breath of calm when you reach the eye, then a jump right back into the tension, followed by a slow decline back to a light, steady rain. This isn't just the shape of the pacing and plot, but also translates into the blocking, bringing in as much circular space patterns as possible. Some inspiration is taken from Julie Taymor's concept of rough magic; rain is an actor holding a watering can over the head of another, a floating bed is a sheet suspended from the trapdoor above the ladder, black metal blocks become chairs, a table, a fridge, a bed. It's a show where the heartbeat is palpable. The idea is to leave as much space as possible for the audience to fill in the blanks.

2. Design

Minimal. Even in lighting changes.

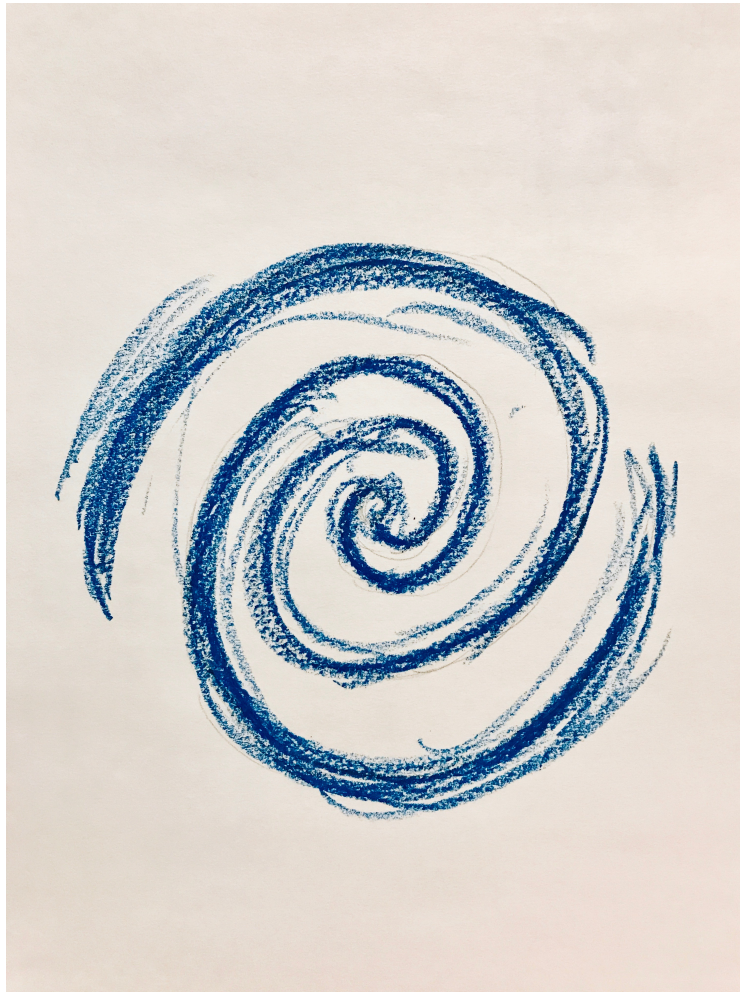
3. One word description

Hurricane

4. What should the audience walk away with?

Ideally the audience will leave thinking about the mystery of love and relationships, realizing that perhaps we don't need to completely understand love, the magic is in the mystery of it. At the very least, the play will be a success if the audience leaves asking themselves the original conceptual questions; what is the mystery of a relationship, and what does it mean to love someone through out time? And perhaps too they'll walk out of the theatre examining their own pasts and presents for the kind of intense, intimate relationships sought by the characters.

Single Image Description of the Show



The vortex/combined spiral is the single image that entirely captures this show. Two arms, two currents, pulled towards an invisible center and spiraling in to each other...while also spiraling out away from each other, just like the lives of Celestina and Anibal. This is also the basic shape of a hurricane, like the one happening through out the show.

This is also what a compressed diagram of time would look like from above, two spiraling paths pressed together with present at the center. The spiral is also the shape of the story, it's seemingly circular in that we revisit the same spot (repeating dialogue/action patters, ending where we started,) but instead of being the exact same, it's on a slightly different plane. This shape influenced the blocking of the show, with almost every movement on stage following a circular path, with Celestina moving counterclockwise (outside time,) and Anibal/Nelson moving clockwise (regular time), until they fall in love with Celestina and begin to follow her pattern.

BEAT-BY-BEAT BLOCKING **BREAKDOWN**

What follows is the script broken down by beat, with a diagram and table describing the blocking/staging of each corresponding beat. Along with this, each beat has its own chart broken into three sections; Questions about the script (why I character enters, why I character says a certain line), Impact (if the question is regarding a dramaturgical choice, an exploration of the author's intended impact guess here) and Director's Notes (these include notes on lighting, staging, and acting work). It should be noted that the majority of questions about dramaturgical choices can be found in the Dramaturgical Chart section of the Prep Work.

Questions	Impact	Director's Notes
<p>1. Why start with the bolero?</p> <p>2. Why open on Celestina hitchhiking?</p>	<p>1. Sets the tone... a bit romantic and matches the feeling of the poetic parts of the show. Also introduces the audience to the environment of a primarily Puerto Rican community where the story takes place.</p> <p>2. Opening on Celestina pregnant in the storm creates an immediate sense of tension and feels like we're entering after the story has already started. It engages the audience ("makes them lead foreword") as they begin to question who Celestina is and what's happening.</p>	<p>1. Have bolero's playing as pre-show to really create that dreamy, poetic, romantic environment that appears through out the show. I also have the sound of the thunderstorm playing just a little louder than the music. The sound of the rain contributes to the dreamy, soft focus feeling, but also helps root the pre-show in reality a bit, preparing us for the opening moment. The house lights contribute to this feeling by being deep blues and purples that later re-appear in the magic/important moments.</p> <p>2. Transitioning from the dreamy romanticism of the bolero into the image of Celestina hitchhiking is our first introduction into how the rest of the script works, fluctuating from magic, dream like moments to regular, realistic conversations. Since the play ends with the same moment, I wanted to create a really strong, memorable image to act as the capstones on the show. I had the lights go black, faded the bolero out and brought the sound of the thunderstorm up to emphasize and ground the transition from magic to</p>

		realism, then brought up just one blue LED to create a point of focus, with Celestina walking in to it (repeated in the same way at the end) I let this moment linger for a minute or two, and had “headlights” go across the stage three times, the entire moment lasting just long enough for the audience to register what’s happening literally, and enough for them to lean in and start questioning the events of the story.
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BEAT 2

Questions	Impact	Director’s Notes
<ol style="list-style-type: none"> 1. Why LA? Why the corner of Virgil and Santa Monica? 2. Why Anibal’s speech about the way LA and New York kill people? 	<p>1. Grounds us in a real place, tells us where we are geographically. This location of this corner in LA and Echo Park also tells us about the community we’re in and the culture of the people in the play. There’s also symbolic importance to the street corner choice, discussed in length in the Dramaturgical choice chart.</p> <p>2. Anibal’s speech tells us about his background, where he’s from, as well as establishes a general sense of the world, that it’s dangerous and possibly coming to an end. It verbalizes the high stakes of the play.</p>	<p>-I blocked the scene so they were both seated side by side, and restricted to their chairs, while bathed in red light (from the stop light). I hoped that being stuck in one spot would cause all the energy to continuously build into palpable tension.</p> <p>-Worked with Celestina to layer in some physical habits of nervousness and stress, like a bouncing knee and physical tension. She delivered her lines more quickly and anxiously, setting an initial pace for the scene.</p> <p>-Anibal started the scene physically relaxed and as</p>

		<p>Celestina talked and the pace in dialogue increased, the actor's discomfort and physical tension grew.</p> <p>-As it was played by our actor, Anibal's monologue about NYC was an attempt to calm down Celestina, make her laugh/less anxious, and also to coax her into talking about herself and how she came to be standing at the bus stop.</p>
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BEAT 3

Questions	Impact	Director's Notes
1. Why does Celestina refuse help?	1. Celestina refusing help adds to the sense of mystery around her character, continuing to make the audience think and try and figure out what's happening. It also continues to build the tension.	1. As the scene progresses, the pace of the dialogue gets faster between actors, but it's not a continuous build, there are a little, brief moments to catch your breath at the end of every beat (beat 3 ends on "you're the only one I have") As the pace increases, so does the physical tension and pace of the nervous movements in the actors.

BEAT 4

Questions	Impact	Director's Notes
1. What is the point of Celestina's dialogue here?	1. From a dramaturgical stand point, this dialogue gives us a little bit of info about Celestina, revealing just enough that she's not a total mystery, but we still have questions about her. It also acts as the	1. This has to be a kind of explosion, where all the pressure and tension built up in earlier beats is bursting forth out of Celestina. This dialogue picks up the pace from the last beat and rushes it

	emotional climax of the prologue.	foreword. The actress used also increased her physical movement as the tension and energy could no longer be contained to just words. It was delivered more like a running monologue to get us to that peak. It ended with the actress turning in her chair and start to get out of the car until the end of the beat when Anibal points out the light is still red, at which point she looked up at the light, and turned back to her original position, completely releasing all physical tension and almost collapsing in on herself.
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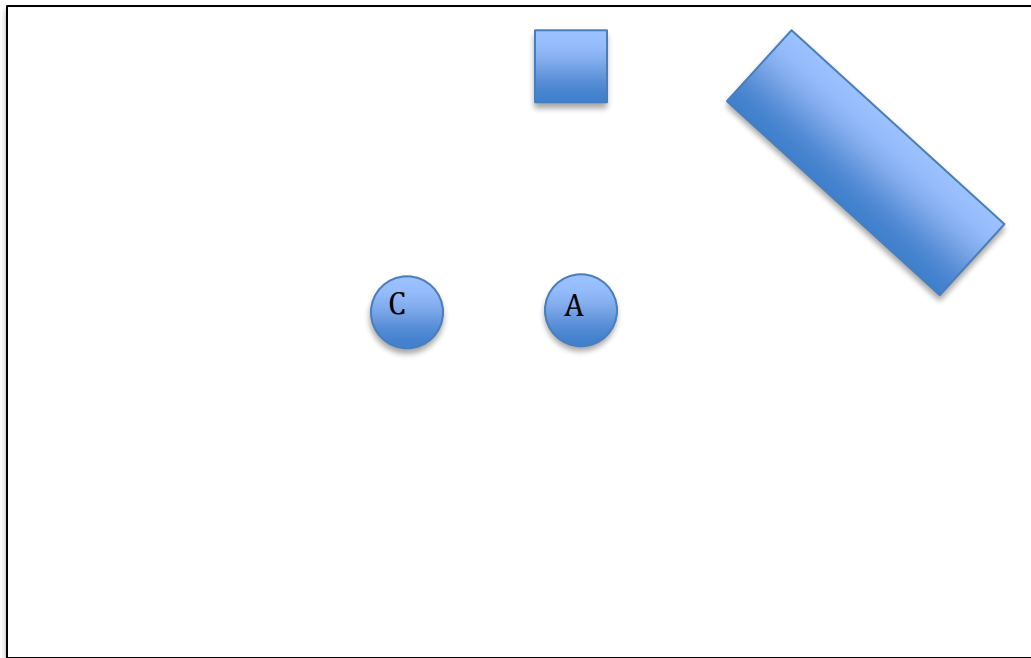
BEAT 5

Questions	Impact	Director's Notes
1. What needs to happen in this beat? 2. When/ Why does Anibal decide to take Celestina home? 3. Why does Celestina agree to go with him?		1. We have to relieve the tension, let the audience exhale and catch their breath a bit so we can end the prologue and move in to Cloud Tectonics. The pace of the dialogue immediately slows down to a normal, casual speed. The actors begin to physically relax. The way the cast played it: Anibal's tone becomes more caretaking, more calming, Celestina is kind of in a place where she's exhausted herself with the last outburst and is catching her breath, close to tears.

		<p>2. Anibal decides to take Celestina home the second time that he asks how she is, and sees just how exhausted and lost she is. He takes her home for a number of reasons, but mostly because he sees that she is really deeply lost and struggling, and her earlier behavior makes it obvious she's not entirely stable, but not a threat. The fact that she's obviously extremely pregnant also contributes, since Anibal is a genuinely nice, caring guy, he invites her out of kindness (her pregnancy also makes her seem safer, or like less of a threat). And of course, there's the fact that she's beautiful and Puerto Rican, and that his relationship with Debbie isn't exactly ideal at the moment.</p> <p>3. Celestina chooses to go with Anibal because of his genuine kindness and the fact that he seems to actually care about her. His offer to both give her a ride and let her stay at his home is probably the first sincere act of kindness she's been offered in a while. The fact he asks how she's doing twice, and that he listens (proved by him promising not to touch</p>
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		her knees) and his many attempts to make her laugh or at least feel better just seals the deal.
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PROLOUGE BLOCKING



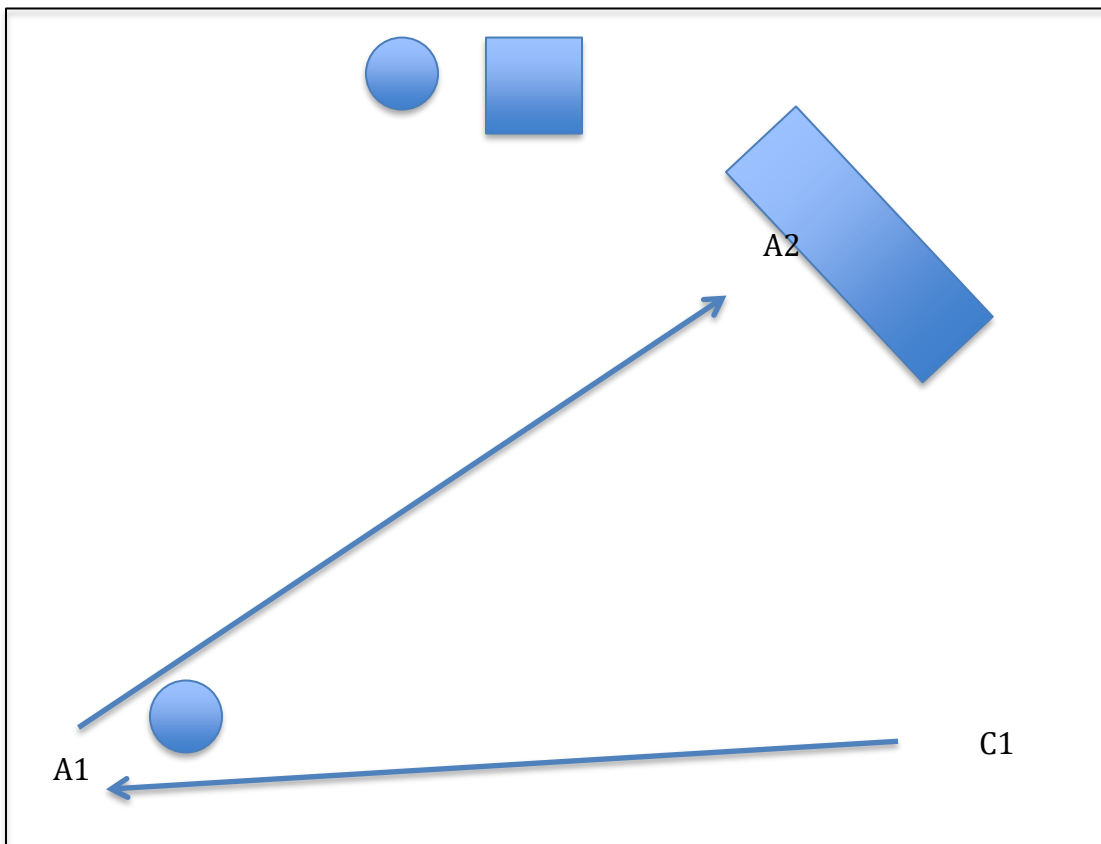
After headlights/blue light fades to black, A enters from upper left corner, places chairs, and the two actors sit there for the entirety of the scene. At the end, C walks towards to the down left corner/door, and A places the chairs in their spots for the rest of the show before joining C.

CLOUD TECTONICS

BEAT 1

Questions	Impact	Director's Notes
1. Why does Anibal mention the house was built in 1915? 2. Is Celestina being sincere with her compliments? How does she feel about this home? 3. How does Anibal feel about Celestina's compliments?	1. Tells us Anibal's social economic, he can't afford a newer home. It's also an early hint at Celestina's difficulty with time since she doesn't know if that's old or not.	1. The actor playing Anibal and I decided that despite the house being old, Anibal has a certain sense of pride about his home, and that should be apparent when he talks about it. It is after all, the first home he bought with Debbie and is all of their dreams about LA made physical. This beat also starts on a much lighter note, creating ease and contrast from the prologue. The pace is more regular speed. 2. The actor playing Celestina and I decided that the compliments are sincere, but perhaps overdone a bit...she's trying to be a good guest, and seem normal. The beat has that awkward feeling of a first date, the first time you bring a date home. To create this we made the compliments a little overly sincere, and while we didn't increase the pace, or slow it down dramatically, we allowed for a little bit of breath between each line for it to kind of fall flat of honest. 3. Anibal's response is a little confusion and awkwardness. We decided Anibal doesn't take compliments well since he changes subjects

		<p>after each one. We mirrored this in blocking by having him move and look away in response to Celestina's comments on him and his home. He also has that pride about his home that he doesn't want to over due so he's trying to make that normal, and doesn't want to seem to emotionally responsive to compliments, the way most guys are.</p>
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BLOCKING BEAT 1

A1: "It's dry at least" Anibal moves to the down right corner to grab a "towel" which he tosses to Celestina.

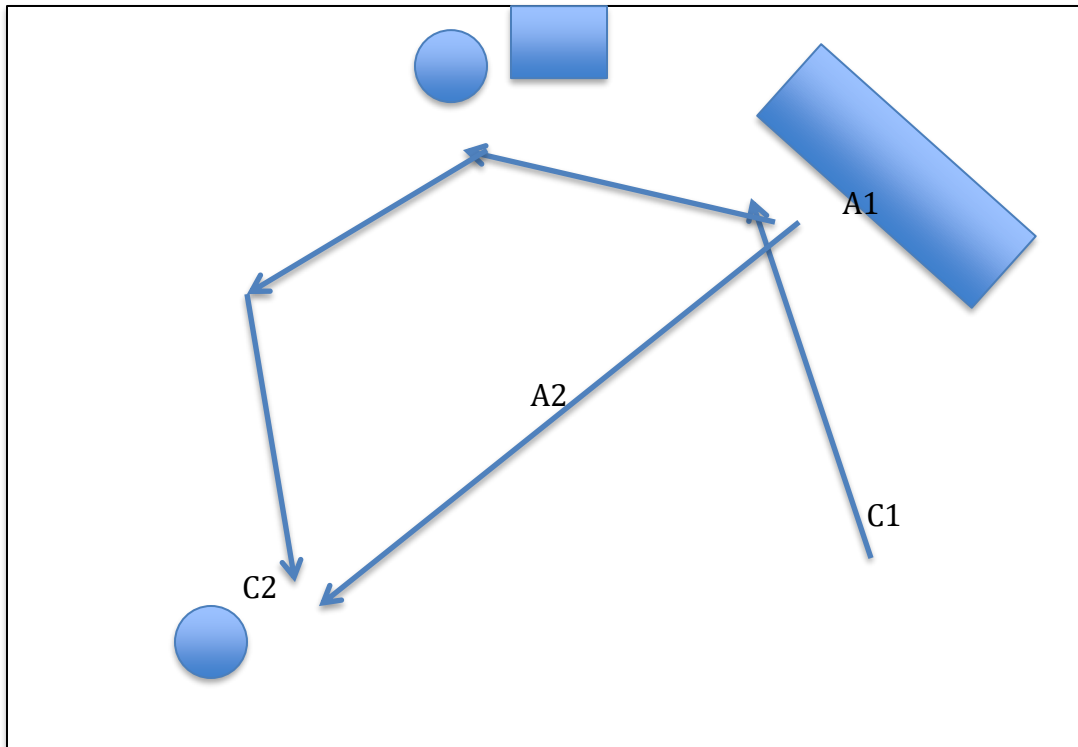
A2: "Can I get you anything to drink?" Anibal crosses up to the counter and mimes opening the fridge and pouring water while Celestina dries herself.

BEAT 2

Questions	Impact	Director's Notes
<p>1. Why does Celestina talk about her family/past?</p> <p>2. Why does Anibal offer the Quesadilla?</p> <p>3. How does Anibal feel about Celestina's story?</p> <p>4. How does Celestina feel about her own past?</p> <p>5. Why does Celestina have a contraction now?</p>	<p>1. This early monologuing is kind of prep for the longer ones about to come in, and is a successful way to give us some exposition. It simultaneously reveals information while building mystery.</p> <p>2. It's placement, breaking up her speech and as a response to her talking about sex, makes it funny.</p>	<p>1. Talking with the actress, we felt that Celestina talks to kind of eve some of Anibal's nerves. She sees he's a little nervous or awkward and tries to make small talk to calm him...and maybe to calm herself too. This is totally different, the first house she's ever been in besides her own, and as far from her past as possible, it's probably a little overwhelming.</p> <p>2. Based off how Anibal talks about sex and relationships later in the play, I think that his feelings about sex are complicated, and obviously a total stranger talking about sex is uncomfortable, so he's trying to change the topic.</p> <p>3. Anibal just has a building sense of confusion the more that Celestina talks. He suspects she's not okay when he first meets her, but the more she talks, the more he is sure that she's not totally stable.</p> <p>4. Celestina has conflicted feelings about her past. She can look back at a lot of it with fondness, the way most of us can look at childhood. But she also has memories that any of</p>

		<p>us would describe as highly traumatic, but for her it's over and was just reality, so she's not deeply injured by it... or that's how she plays it. She's also very aware of how strange it sounds.</p> <p>5. The contraction causes a change of pace, and so is played explosively, the noise seems to come from nowhere, and Anibal immediately bursts into motion, running towards her. It keeps things from getting to settled and forces the audience to stay engaged so they don't drift back and away before we want them too.</p>
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BLOCKING BEAT 2



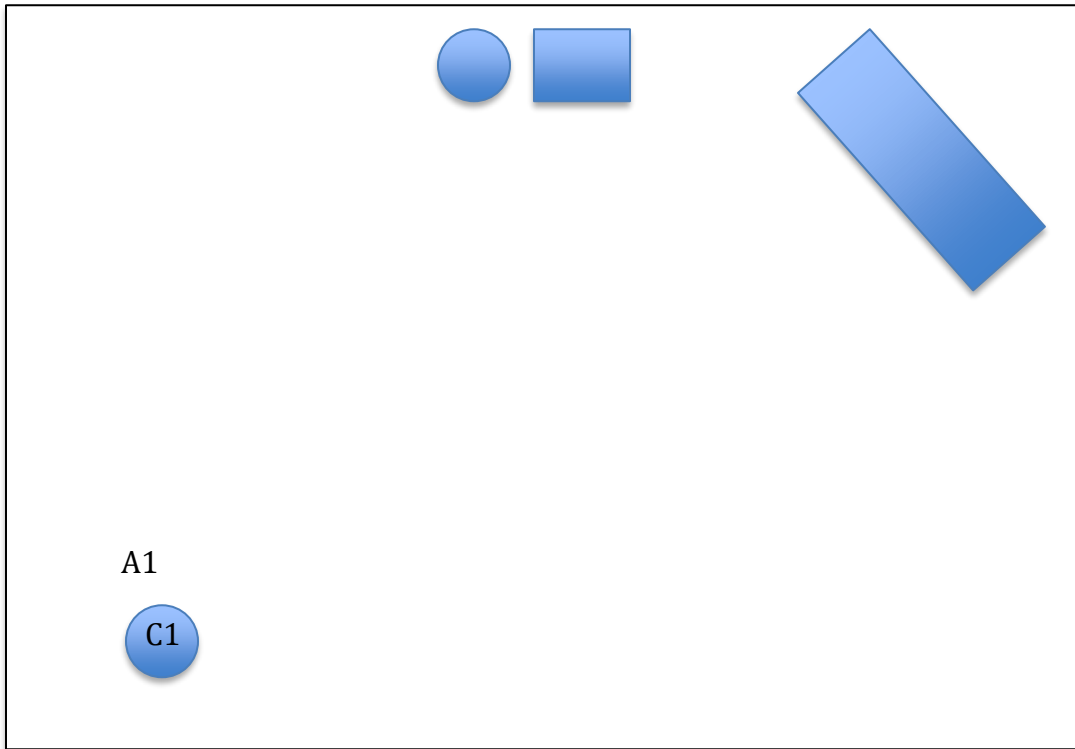
A1: A stays where he landed at the end of the last beat, and watches C
C1: "Everything is so beautiful..." C starts a slow circle around the house, ending opposite A, in front of the chair, at "Hey I hope I don't sound..."
A2: When C starts her contraction, A moves directly across to her and helps her into the chair, staying by her side.
C2: When A reaches C, she allows him to help her into the chair.

BEAT 3

Questions	Impact	Director's Choice
<p>1. Why does C make the comment about the floor being clean?</p> <p>2. How does C feel about these questions A is asking?</p> <p>3. How does A feel about C's responses?</p>	<p>1.It's funny</p>	<p>1. C delivers this line in the middle of contraction, so the voice has to be strained and working, and we worked it so she would be buckled over in pain, starring at the floor when she delivered the line. It's also sincere.</p> <p>2. C is obviously distressed by the questions. She doesn't want to reveal too much because she thinks A would react poorly to finding out the truth and she'd loose the only friend she has. This section of dialogue has to move quickly, and with a lot of sudden energy in the beginning, but fade with the contraction back in to a regular pace by the end. C is also putting on a bit of a defiant act, her goal is to get A to stop asking questions.</p> <p>3. For A this is another moment of growing confusion. H is the audience's gateway in to the entire show, so he has to respond to her answers the same way we would, but then he lets it go and brushes it off when C changes topics...so the audience does the same. We create a growing feeling that something isn't right, but we don't stay in suspicion</p>

		mode or remain wary of C for too long. We allow ourselves to be swept away with the emotions and love story.
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BLOCKING BEAT 3

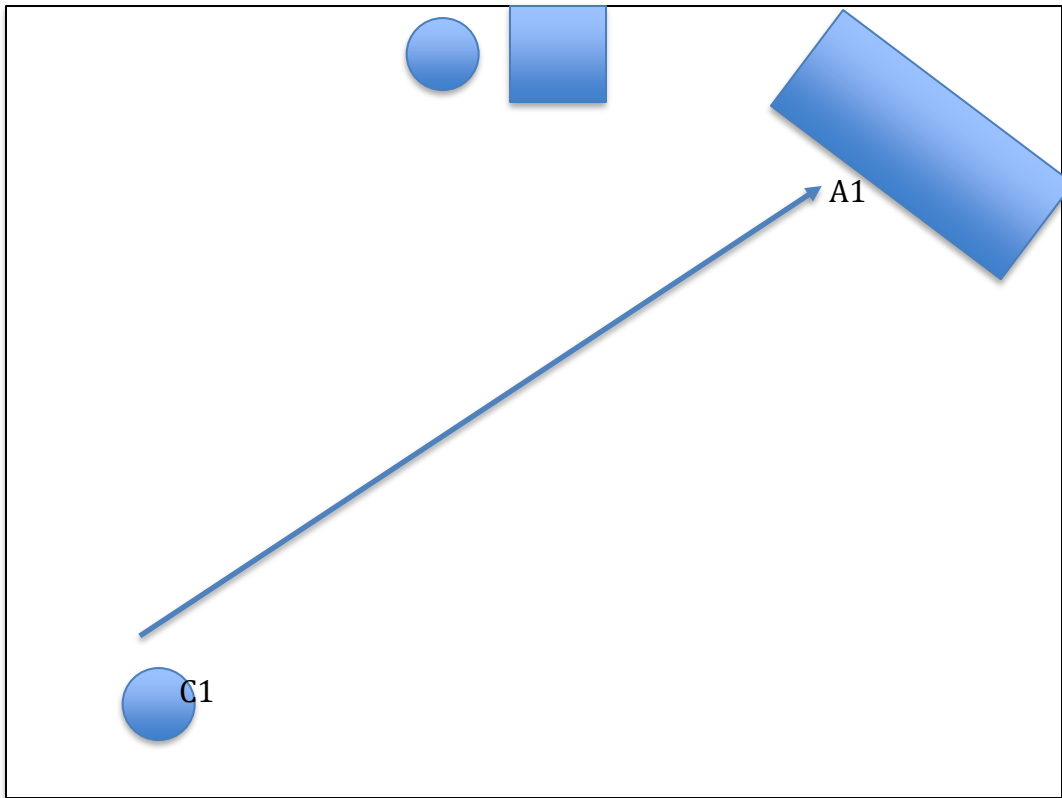


A1: A stays by C's side as he questions her and waits for the contraction to end
C1: C stays seated, even after the contraction ends

BEAT 4

Questions	Impact	Director's Notes
<p>1. Why does C ask about women in A's life?</p> <p>2. How does A feel about Debbie changing her name and her work situation? What does this say about their relationship?</p> <p>3. How does C feel about being called safe?</p>		<p>1. She's continuing to try and change topics, and also curious about A's love life. After all he is attractive and has been incredibly nice to her...there's a little bit of a crush developing.</p> <p>2. A strongly resents Debbie changing her name and how Debbie feels about her job. This is a woman willing giving up her connection her heritage in order to succeed in an industry where she won't (or so he assumes). To A, who has already lost connections to his heritage by forgetting Spanish, this is kind of a betrayal, and has created tension in their relationship. We also know the relationship isn't going well since Debbie doesn't even sleep at their own house.</p> <p>3. This might be the first time C has ever been considered safe.</p>

BLOCKING BEAT 4



C1: C stays seated and mimes drinking water

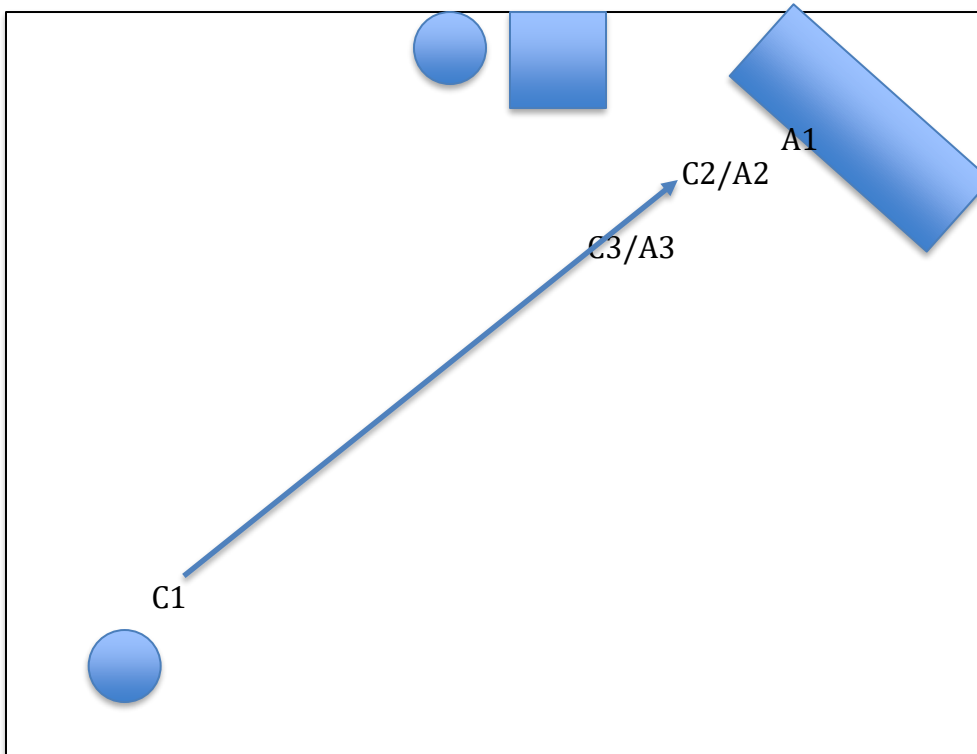
A1: "That's Debbie..." A moves from C's side, carrying her empty glass back to the counter, and he stays there facing C.

BEAT 5

Questions	Impact	Director's Notes
<p>1. Why does A tell C the story about the plane? What's important about the story?</p> <p>2. Why does C speak her monologue?</p>	<p>1. This starts a little transition from regular pacing conversation leads hints at magic moment coming. It also introduces how A feels about relationships.</p> <p>2. This is our first true moment of magic, and again serves to keep the audience on the edge of their seat as we suddenly transition out of the "real" world. It also provides a moment for us to slip into the emotional feeling of the story, so we're not constantly interacting with the story intellectual.</p>	<p>1. This is also another important moment for A....it's not only a revelation of his own sexual fantasy, it's a hint at the pull he feels towards white, upper class America, and his struggle to overcome as a poor, Puerto Rican man. Anibal start's this monologue as an attempt to impress Celestina and not appear totally sexless, since he just said there's no sex in his job. He's trying to impress the cute girl he kind of has a crush on.</p> <p>2. C starts her initially moves towards A to try and flirt and connect, but starts her monologue to comfort him since he gets suddenly anxious about her getting close and looking into his eyes. As she talks, the monologue transforms into an attempt to make him smile/laugh, and then an attempt to flirt again, and then her asking for comfort and support, and then ends with an attempt to flirt and asking for help...help to understand herself? In some ways this monologue is also an attempt for Celestina to work through her own thoughts and figure</p>

		<p>herself out, figure out why she always thinks about sex. We blocked this as a moment where the two start dancing. Celestina starts the dance at the same time that she's trying to flirt with Anibal, but it becomes a way for her to get physical comfort, and flirting again, and basic safe contact. This contact for Anibal becomes seductive and like the audience, he slips into his emotions and begins to fall more in love with Celestina. We also focused the lights and changed their colors to create a more magical sense, and build this sense of magic, dreaminess, and emotional responsiveness to seemingly ordinary life moments, reinforcing the idea the idea that it's the little real moments of contact that are the most magic in a relationship.</p>
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BLOCKING BEAT 5



A1: A stays at the desk

C1: "And they are my eyes Celestina..." C stands and walks slowly towards A at the table, reaching him by the end of "blood drinking scientologist"

C2/A2: C and A begin to dance in a circle, moving in a counterclockwise direction, staying in the same small corner on "sometime when I was younger, when I lived in that one small room..."

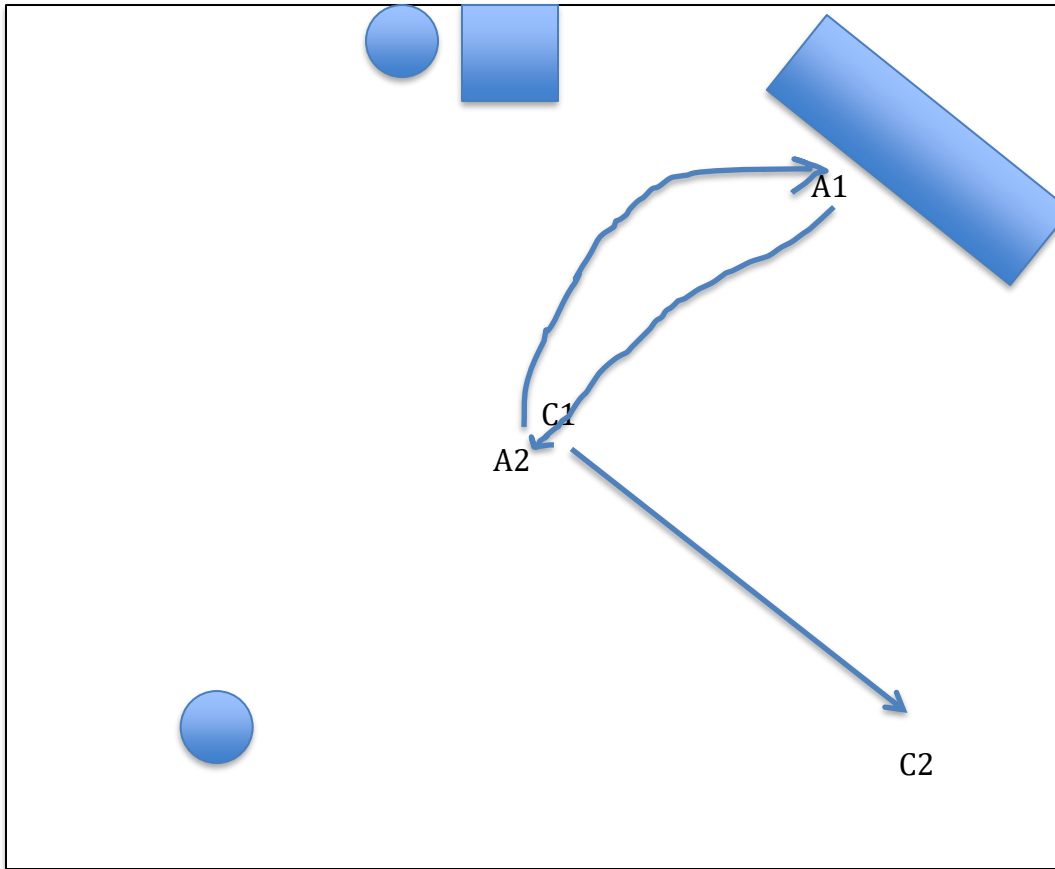
C3/A3: They stop dancing, now with C's back to the counter and A's back to the chair by "that's when I hit the road." Though they stop dancing, they maintain the same distance.

BEAT 6

Questions	Impact	Director's Notes
<p>1. Why does A start the quesadillas?</p> <p>2. Why does C decide to leave?</p> <p>3. Why does C decide to stay?</p>	<p>1. The kiss and shift in dialogue causes another tonal shift, pulling us out of emotional state and back to the "real" world, forcing us to reengage intellectually/or less emotionally.</p>	<p>1. A has to really fall into the emotion of C's speech and be seduced by not only her flirting, but her need for comfort. His kiss has to seem inevitable. It lingers for just a moment and when he realizes what happens we immediately snap out of the magic (mirrored by snapping the lights back to regular lighting). He has to be as surprised by his actions as Celestina is.</p> <p>2. Celestina knows she has to leave because if she allows herself to fall in love and stay, she knows how she'll affect time. She's already seen how her presence affected her parent's and fears how it has effect Rodrigo. She also fears that this could become another trucker situation.</p> <p>3. Celestina decides to stay when A talks about how he believes something bad has happened to her but insists on her staying and eating and that he'll take wherever in the morning. This is also where she realizes she has feelings for him...she is choosing to sacrifice safety for love.</p> <p>4. It's also important to note that this is the first time Anibal comments on time (his watch and clock</p>

		stopping). This initially has to be casual surprise/curiosity over the watch/clock stopping, but it's also our gateway into realizing that something is happening with time, and so anytime that someone mentions time he has to react with more confusion and curiosity so our confusion and questioning builds.
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BLOCKING BEAT 6



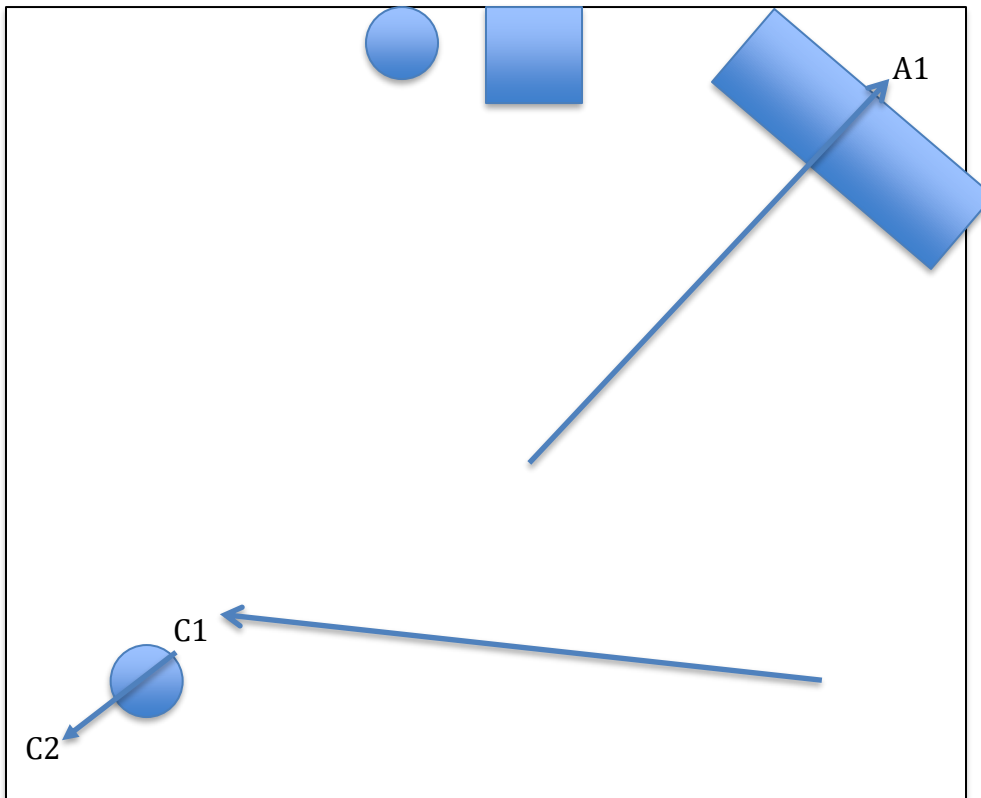
A1: On "Let me start that quesadilla" A moves past C to the counter and mimes getting ingredients out of the fridge to make food.
C1: C counters A on his line, moving more forward and center.
C2: On "I should leave" C moves towards the door and begins to gather her things, attempting to leave.
A2: On "I don't want you to leave." A abandons the cooking and moves down, just off center, opposite of C.

BEAT 7

Questions	Impact	Director's Notes
<p>1. Why does C start talking about time? Why tell him about herself?</p> <p>2. How does A feel/respond to C asking about time?</p>	<p>1. Although this is longer monologuing, it's not a shift into a magic moment. It does begin to peak our curiosity about Celestina and her background. It's supposed to resolve some of the mystery around her so we can now focus on the relationship forming.</p>	<p>1. As much as these might be legitimate questions for Celestina, at the end of the previous beat Celestina decides she likes Anibal and is going to take a chance on him, But if this relationship is going to move forward at all then Anibal has to understand how she changes time, and choose her despite it. So she starts with these questions about the nature of time, and these "hypotheticals" about someone who experiences it differently as a way to ease Anibal into the idea that she herself is one of these people, so it's less shocking and he's more likely to not reject her.</p> <p>2. Anibal in this moment is trying not to repeat what just happened the last time Celestina monologue. He uses this time to start cooking the quesadillas, and tries to disengage from Celestina's speech, brushing it off as the ramblings of a slightly unstable woman. He is unable to completely disengage however, and by the end, when she says she's 54 and has been pregnant for two years,</p>

		he is giving her his full attention.
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BLOCKING BEAT 7



A1: When C says "You're beauty is overwhelming Anibal," he crosses up behind the counter and starts miming making quesadillas.

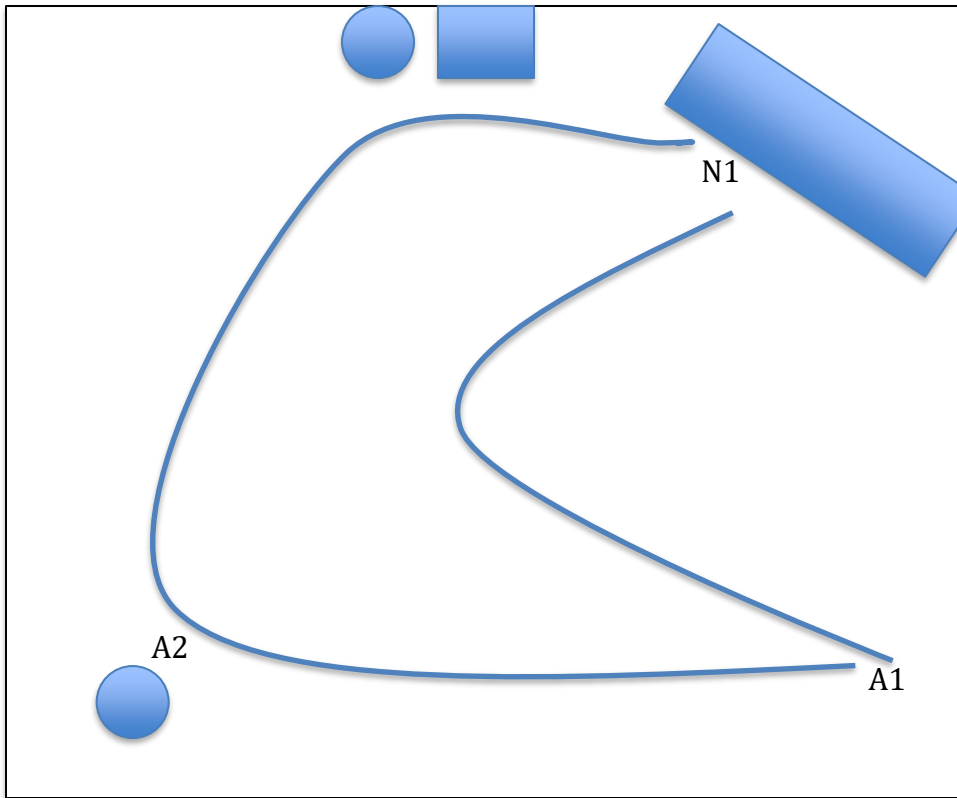
C1: C moves when A does, crossing back towards the space in front of the chair.

C2: On "I should wash my hands," C turns and starts to leave. She pauses to say her line about being 54 and pregnant for two years, and then fully exits.

BEAT 8

Questions	Impact	Director's Notes
1. Why does Nelson enter? 2.What's the relationship like between Nelson and Anibal?	1. Nelson's entrance is another tonal/pacing shift. We're left with a question hanging in the air about Celestina, but we aren't allowed to linger on it to long because Nelson barges in like an explosion. Another shift keeping us on the edge of our seats and forcing to engage a little differently.	1. I allowed a moment of silence, one breath after Celestina exits, Anibal checks his watch and the clock, and then Nelson entered. We worked with Nelson to be this loud, extremely physical person to act as a complete opposite to everything else happening on stage before. He really does explode into the room, almost shocking us to sit up a bit straighter. 2. This brotherly relationship is these two characters falling right back in to old habits and behavioral patterns from when they were 15, as seen not only by the casual insults they throw, but also the physical pushing and teasing between the two actors. We also worked to put in more moments of contact and a little friendly, physical aggression so that the body slam moment that comes later feels more natural. This beat is all about playing between the two. Lighthearted.

BLOCKING BEAT 8



A1: When Celestina exits, Anibal begins to cross down center, but turns and heads to the door upon Nelson's knock

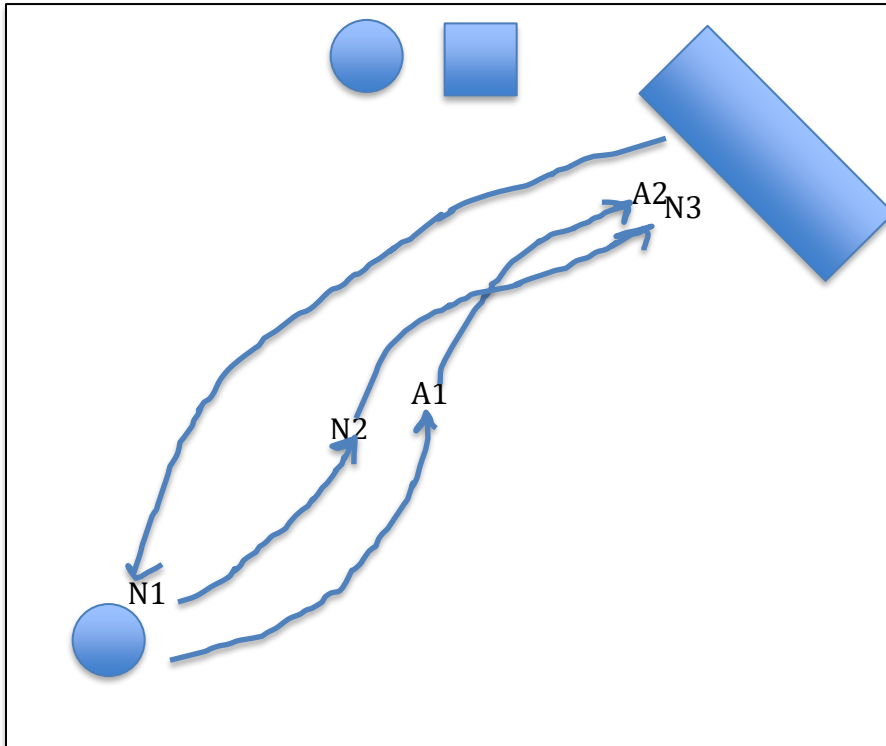
N1: on "Surprise surprise!" Nelson starts a slow circle around the house, ending at the counter by "bro you got any beer?"

A2: A follows N as he circles, moving at the same pace, but stops when he reaches the chair, and stays in that area through the rest of the beat.

BEAT 9

Questions	Impact	Director's Notes
		<p>1. This is a slight shift in the scene. There's a moment of breath before this beat starts as Nelson registers what Anibal said, and then we pick right back up. It's the same tempo, increasing in speed and intensity, but a slightly different sound. The actor playing Anibal decided to take the first few lines about Celestina as almost a little braggy, like trying to impress his little brother that he has a girl, but the thoughts quickly become more serious as he tries to make Nelson understand that something strange is happening. Nelson stays in the playful, aggressive mode, take Anibal's resistance and building on that aggressive pushing energy until he explodes and wrestles with Anibal. It's the classic moment between two siblings when play fighting starts to become real fighting. These beat builds and picks up pace and energy quickly until Celestina enters, and then everything stops like the air has been sucked out of the room.</p>

BLOCKING BEAT 9

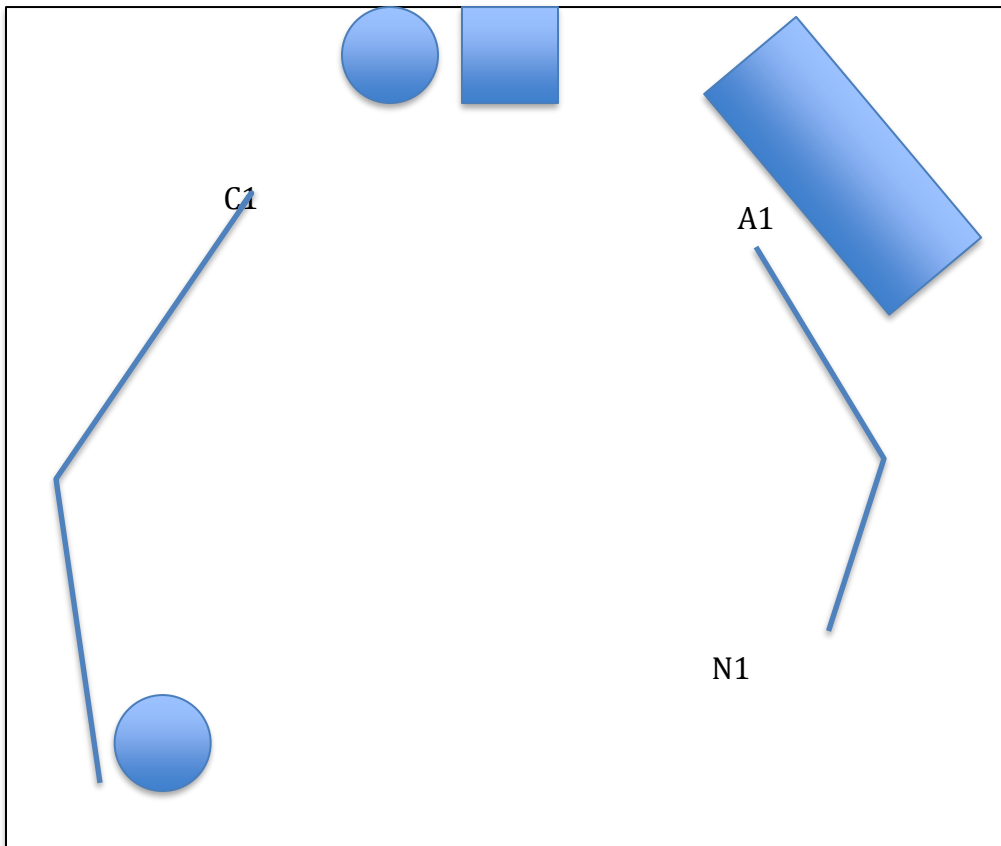


N1: On "aw shit where's the head man" N crosses down from the table towards A.
A1: On "You're a poet Nelson." As A tries to stop N from going into the bathroom they switch positions and A backs up to center while N turns to face him from in front of the chair.
N2: On "Is she cute" N makes his way towards center, closing the space between him and his brother.
A2: on "She's not-" A turns and makes hi way back towards the counter.
N3: On "I'mma fuckin bodyslam you" N runs towards A, lifts him up and turns towards center to throw him down.

BEAT 10

Questions	Impact	Director's Notes
1. Where does Celestina keep the gun? Why does she pull it now?		<p>1. Celestina obviously pulls the gun now because she has no experience with sibling wrestling, and to her this strange, loud, aggressive new man poses a massive threat not only to herself, but also to Nelson. Because of logistical costuming reasons, the gun is stored in the waistband of her pants, near the back. We also chose to mime using the gun since rules and regulations couldn't be met to use a proper stage weapon. Miming the gun is also what established the rule of miming props through out the entire show, including quesadillas, and even the baby. Establishing that one simple rule created consistency and kept the focus on the acting/story at hand, where as had I broken the rule and only mimed the gun or other objects, then audience members wouldn't have been asking the questions we want them to, instead asking why certain props were mimed and others not.</p>

BLOCKING BEAT 10



C1: As soon as N turn to face center, C charges in gun pulled. There's a brief moment for everyone to register what happens and then C starts to speak and move in a slow circle up stage, gun aimed at N forcing him back towards the door.
A1: A freezes where he's dropped and throws his hands in the air
N1: N throws his hands in the air and crosses opposite C, moving down towards the door. They reach these positions by "Whoa fuck me, I love LA."

BEAT 11

Questions	Impact	Director's Notes
<p>1. Why does Nelson monologue? Why does he tell stories like this?</p> <p>2. What is Anibal's response?</p> <p>3. How does C respond?</p>		<p>1. There is a tonal shift here as we relax from the intensity of the beat beforehand. We resume a more normal pace, switching gears towards comedy and romantic territory again. When Nelson sees Celestina, it's love at first sight. His monologues are an attempt to impress her and also seduce her, make her fall in love with him. He performs them a little exaggerated and physical, over the top at first. And while they're always grounded in honesty, by the time he proposes we reach a place of true sincerity and care.</p> <p>2. Anibal has seen this act 100 times growing up and is not impressed. Yet he also feels a bit threatened and cautious because of his own personal feeling about Celestina. And he may have seen this many times, but he's never seen this level of grounded honesty before.</p> <p>3. in general Celestina finds Nelson amusing at least, but as his monologues becomes more sincere and grounded, she begins to see a potential in him. He's sweet, and</p>

		protective, and strong...he could keep her safe in this world, and when grounded, he has the same passion and intensity of love as she does. But she also knows that it's not a relationship that would ever last.
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BLOCKING BEAT 11

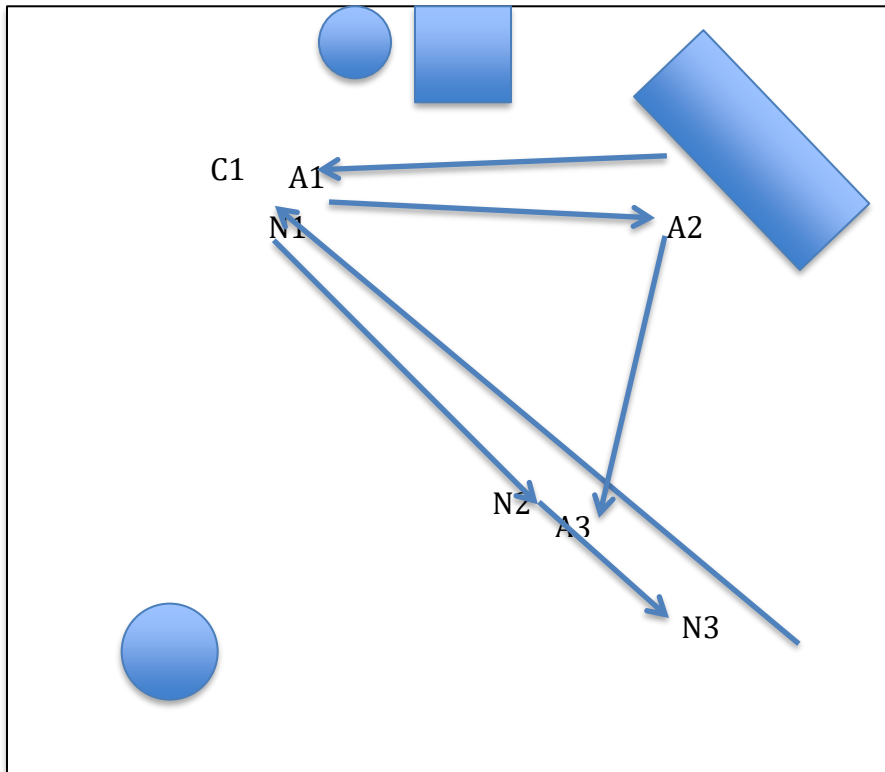
[For the entirety of this beat the cast stay in roughly the same spots, with N pacing a bit between the door and center but not really moving. There's no great change in blocking]

BEAT 12

Questions	Impact	Director's Notes
<p>1. Why the contraction now?</p> <p>2. Why does Nelson calm Celestina, why does he say what he says to her child?</p>	<p>1. Another tone shift, just as we settle in and prepare for Nelson to leave and the show to go on, Celestina cries out and we momentarily jump forward, and then we make the shift into another magic moment.</p> <p>2. This moment creates a strong emotional attachment and grounds Nelson enough that we actually care about him and feel maybe they can be together. It also sets us up for the emotional impact of his return. Raises the stakes.</p>	<p>1. By the end of the last beat N is calmed enough that everything is regular paced and more relaxed feeling on stage. There are brief moments of discomfort from Anibal as he reacts to Nelson's watch being broke. But otherwise we played it relax in order to create a sharp contrast when Celestina cries out. It also signals our next shift into magic.</p> <p>2. We have to feel the connection and intimacy between Nelson and Celestina in order to be moved by Nelson's return. This, coupled with the poetic language nelson uses when talking to Celestina, motivate a change in lighting, focusing on just these two, and shifting our colors into the magical moment colors from before. Pacing was slowed, volume lowered until it felt like we were just peeking in on a private moment again. This is also comforting Nelson as much as it's comforting Celestina, as he is about to leave for war and possibly may not survive. As Nelson finishes and walks away from Celestina, the lights don't sharply return to</p>

		normal, but rather fade up, signaling a more calmed, relaxed transition, as peaceful and grounded as Nelson is in this moment.
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BLOCKING BEAT 12



C1: C stays rooted

N1: On C's cry, N rushes to her

A1: A also rushes towards C when she cries

A2: When N reaches C, on "I'm fine!" A backs away towards the counter and stays there

A3: After N finishes listening to C's belly, and on "tell your beautiful mami to wait for me mijo," A moves down stage opposite diagonal from the couple, letting his line carry him there.

N2: On A's "six fucking years," N crosses down to A and hugs him. They stay embraced until N "this is the happiest night of my life."

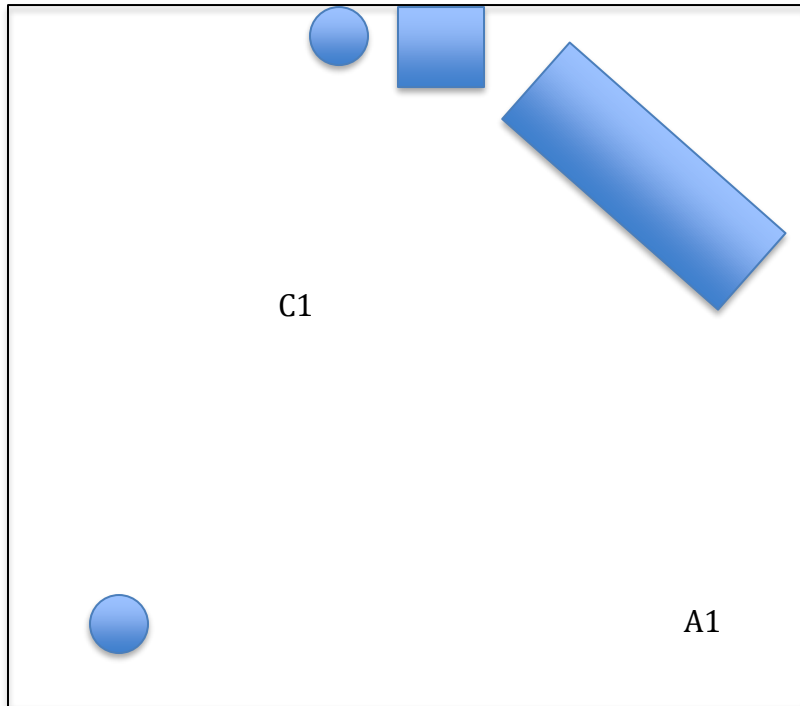
N3: After N's line he exits. The last lines of the beat are yelled off stage.

BEAT 13

Questions	Impact	Director's Notes
1. What needs to happen in this beat, why does Anibal say what he does about what just happened?		1. This beat for us is a moment to catch our breath after the energetic and emotional rush of Nelson's scene. It's short, the pace is normal and steady, it's more calm. This is also a big moment for Anibal to actually question the time around him. On one level, his short monologue about not even knowing what time it is, is a chance for him to catch his breath and actually process what just happened. Like the audience, Anibal experienced a lot very quickly, but he also has the emotional stake of loving Celestina and having not seen his brother in 6 years, which only adds tension and struggle for him. It's also another opportunity for the audience to question what's actually happening with time. After all what they just saw only lasted 5 minutes, and it was

		<p>a lot for 5 minutes....did it really all happen that quickly, or is there something else at work. Anibal's doubt about time and questions about Debbie and his brother in this beat are in no way exaggerated, and have to be delivered not only with a slight sense of disbelief but also genuine questioning of the events unfolding....which is what prompts Celestina to try and change topics AND make Anibal feel better by suggesting a meal.</p>
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BLOCKING BEAT 13



A1: A closes the door after N leaves, and turns to face C. He stays there through the beat.

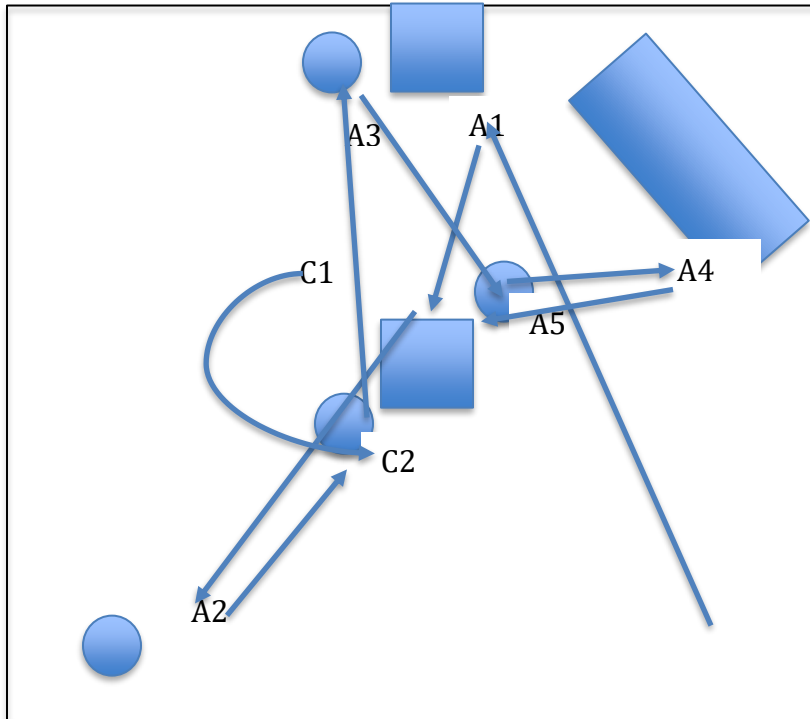
C1: C stays where she is at the end of Beat 12 and faces A through the beat.

BEAT 14

Questions	Impact	Director's Notes
<p>1. Why does Celestina speak Spanish now?</p>	<p>1. It creates a sense of intimacy and mystery. While we know something big just happened, most of our audience isn't going to understand the language and is going to keep them engaged questioning what was said and its significance. Another shift from regular life into the magical, emotional moment</p>	<p>1. As Celestina and Anibal eat, we enter another moment of emotional intimacy. Over the course of the play, each moment like this gets increasingly more magical, focusing the lights more, more deeply saturating the colors. This is our second to last most magical moment in the play, and so the moment Celestina says "Me pregunta..." the lights shift in a gradual fade. Based on what Celestina says about only speaking Spanish when she's in love, we also know that in the last few beats, Celestina has to really fall for Anibal, and this meal is the thing that seals the deal. We can see this as perhaps the most generous, loving act Celestina has ever shared in, that someone made her a meal when she needed it, and ate with her. It's an enormous act of love.</p> <p>2. This moment doesn't last long...as soon as Anibal says</p>

		"what?" lights snap back to normal
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BLOCKING BEAT 14



A1: A moves from the door on "Eat, yeah, eat." And crosses up to the small table against the back wall, which he carries center stage.

C1: When A begins to move, C begins to make her way to the corner chair to try and carry it to the table. A meets sees her attempt and goes to move the chair for her. C then alters her out route to sit in the moved chair.

A2: Seeing C trying to move the Chair, A goes and moves it for her, bringing it to the table.

A3: A goes and gets the second chair, placing it opposite C.

A4: A goes back to the big counter to grab the quesadillas

A5: A brings the food back to the table and sits to eat. They stay seated through the beat.

BEAT 15

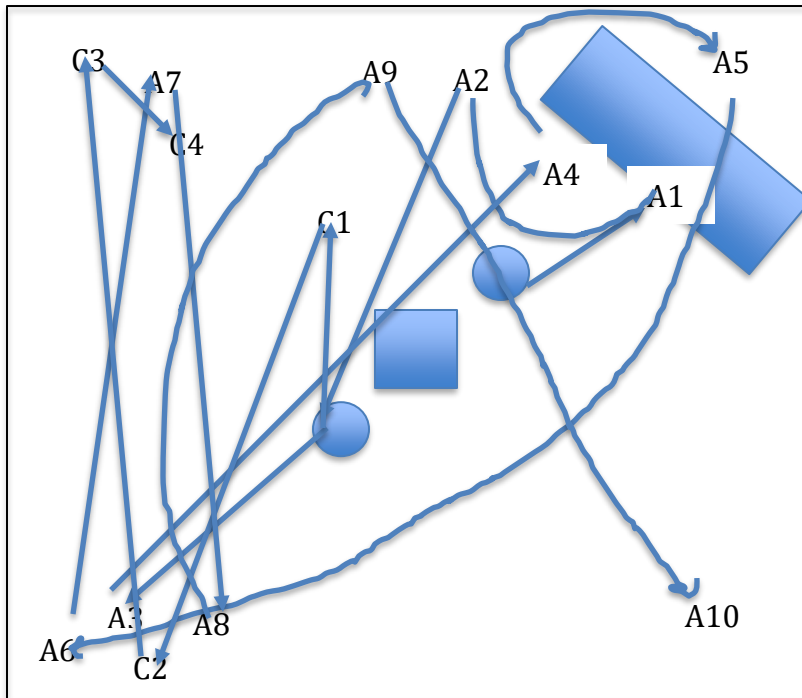
Questions	Impact	Director's Notes
<p>1. Why does Anibal monologue? What's the point?</p>		<p>1. For us, Anibal's monologue starts as an attempt by him to remind both Celestina and himself that he's in a committed relationship with Debbie. This moment of eating and listening to some confession in Spanish is almost a bit too much, and Anibal can feel himself pulled into Celestina and as much as he loves her, he just can't quite let himself go yet. We staged this moment as Celestina getting up to help clear things away, and when Anibal gives her a rag to wipe down the table, their hands touch, linger, and before the touch can continue, Anibal launches into the monologue. The two questions about not knowing what time it is in the beginning has to be delivered almost as an entirely separate thought from the rest of the speech,</p>

		<p>since it's another opportunity of the audience to question time too. As Anibal talks about being with Debbie (almost bragging, reminding everyone he's committed), Celestina reacted a bit negatively, and in response to her looking a bit hurt, Anibal then switches gears and tries to undo the accidental hurt he might have caused and make her laugh (with the section about the other past relationships). When she does laugh and they look at each other, Anibal has another "oh shit" moment of realizing that this laughing together is making him still love her, and he hasn't recommitted himself to Debbie, so he switches gears back to talking about his relationship, trying to disentangle himself from his love for Celestina. As he's talking</p>
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		<p>though he begins to realize some of his distance from Debbie and the emptiness in their relationship. His storytelling naturally leads him to the memory of his cousins....and this is another switch, where Anibal realizes he's about to talk about Eva and chooses to say it. We decided that in this moment, Anibal is choosing to stop fighting his feelings for Celestina, and is going to use this story about Eva to try and demonstrate that on some level he understands Celestina and what's happening, and this shared past trauma unites them. He's trying to connect to her on a new level. We also decided that this isn't the first time Anibal is remembering this Eva story, he's thought about it and worked through it several times so he talks about it almost</p>
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		<p>dismissively, casually. The story isn't what's important, it's what he's telling it for. We also blocked this moment with Celestina mostly off stage making the bed because there are some things that are easier to talk about when you don't have to look at the other person. We gave Anibal things to do like turning off the heat/lights, putting the table away, and locking the door to allow him to physically walk through the thoughts he's having and change pace to break up the monologue and keep it engaging.</p>
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BLOCKING BEAT 15



A1: "I'll help you set up" A takes the plates back to the counter.

C1: C stands and moves upstage as...

A2: A turns back, grabs his chair and puts it back in its original position.

A3: A goes and grabs C's chair and returns it to the original corner.

A4: A goes back to the main counter, grabs a rag, and turns to give it back. His hand lingers on C's for a moment, and then he starts his monologue.

A5: As soon as he starts speaking, A turns and goes behind the counter to mime cleaning dishes, putting away food, and wiping down the main counter. C mimes wiping down the table and then...

C2: C makes her way back to the corner chair and sits while A finishes cleaning and talking.

A6: On "We were living in Newark, NJ..." A finishes cleaning up dinner and crosses down to the off stage right corner to mime grabbing sheets/blankets, and takes them back to C, who stands.

C3/A7: C and A make their way to the upstage right corner where the ladder comes down. C goes all the way in to the corner and begins miming making a bed with the blankets. A begins to back away on "One night I was on the second floor...."

A8: A makes his way back to the corner to mime turning lights/heat down. He then stays in that corner for a few lines.

A9: On "I had my pants on..." A goes and returns the table to its original position.

A10: As soon as A places the table back he crosses down to the door, mimes locking it for the night, then turns and finishes delivering the monologue to center/at C

C4: As C finishes miming the bed making (no specific timing on this) she re-enters just getting on stage, and stays in the corner opposite the door, facing A.

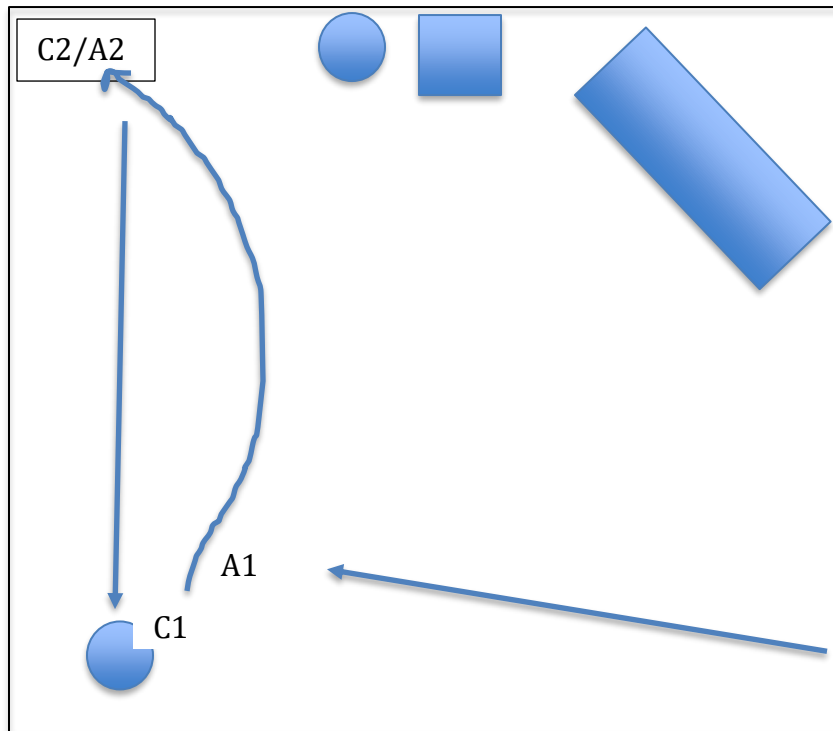
BEAT 16

Questioning	Impact	Director's Notes
1. Why does Celestina ask Anibal to rub her feet?		1. This a step for Celestina in to straight up seduction. From flirting earlier in the play, then unsuccessfully confessing her love, now Celestina shamelessly attempts to seduce Anibal. It's also a moment of her acknowledging his story/their connection, his attempts to understand her, and is a moment of comfort for them both. This moment is the height of all the magic moments in the play, and so as Anibal starts to rub her feet and kiss her toes, the lights again shift, isolating them on stage and reaching full magical saturation. The pacing of this dialogue slowed down a bit. For the comfortability of the actors, and also to build more tension leading up to the big kiss, we decided that

		<p>Anibal would only kiss her toes and her mouth, and that in between, as he's moving up the body, would almost be like a guessing game. He'd keep his face close to her body, his eyes looking into her eyes, and slowly move up, waiting for her to tell him when to stop, occasionally pausing at areas he expects her to want kissed, and then continuing on. When he finally kisses her, we let the kiss linger for a little longer than earlier, and then when A pulls away he goes back to kneeling at her feet. She delivers her monologue to him, stands at the end, and takes his hand. From the chair they make their way up to stage. We stay in this highly magical moment with lights automatically fading in to illuminate a faint path following the actors, and then fading to darkness.</p>
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		<p>As they reach the corner, a light comes down from the trapdoor above the ladder, creating a column of light and divine symbol of going to bed together. It makes sense that the height of intimacy (sleeping together) would be staged with the most magical lighting moment, and as an actual magical ascent above reality. Celestina starts to climb the ladder, we have a brief, beautiful moment, and then the knock at the door.</p>
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BLOCKING BEAT 16



C1: On "Would you rub my feet?" C crosses to the chair.

A1: On "Okay." A crosses to C in the chair and kneels at her feet.

C2/A2: On "c'mon" C stands, takes A's hand, and they walk up to the ladder and the column of light

BEAT 17

Questions	Impact	Director's Notes
<ol style="list-style-type: none"> 1. Why does Nelson come back? 2. How does A respond? 	<ol style="list-style-type: none"> 1. This provides a really sharp cut back to reality, and almost defies expectations. This magical moment of them climbing the ladder almost feels like a good ending point...and then the knock happens and we're shocked towards the other side of the stage and back to questioning what's about to happen. 	<ol style="list-style-type: none"> 1. Nelson's knock doesn't cause any light change, we're left lingering in the dark, the only light the ladder, asking what's happening with the characters. We are both literally and figuratively in the dark. Anibal crosses the abiss at the same time a slightly magical light illuminates just the door, and Nelson steps in. As soon as Anibal says "Nelson?" the lights snap back to reality as we're thrown off course. Celestina stays in the now dark corner and watches what happens, aware that something is about to go down. This entire beat has a looming sense of dread....it's a seemingly normal moment that's off enough to be uncomfortable and start the feeling that something big is about to happen. We repeat the

		<p>exact same blocking from Nelson's earlier entrance to create that circular feeling of a moment we've seen before, which not only confuses and leaves the audience questioning, but does the same to Anibal. In this moment Anibal is at his peak of confusion, and plays the majority of the scene trying to figure out what exactly is happening. His pacing starts to pick up, his breathing begins to get shallow....Nelson on the other hand enters a little softer but just as explosively. To indicate time change we didn't go for age makeup or gray hair, instead putting Nelson in a new jacket, and taking away some of the big, easy physical movement. He's still more physical than Anibal, but it's a little restrained, not</p>
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		<p>coming as easily. Talking with the actor, we decided Nelson comes in with a lot of expectations about how this moment is going to go...he's been planning it for 2 years after all. He also has a lot of anger he's holding back about having lost contact with his brother, and he struggles with PTSD, so even though he may seem relaxed or happy in moments, there's a quiet rage simmering underneath that only builds as the scene moves forward.</p>
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BLOCKING BEAT 17

[This is the exact same blocking as beat 8, with the exception that A sits in the chair when they reach it on Nelson's circle.]

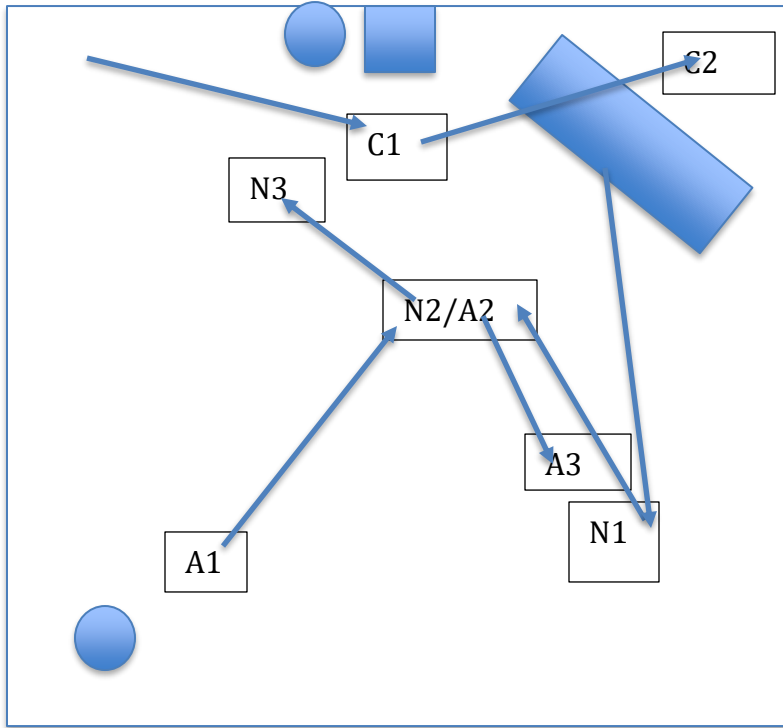
BEAT 18

Questions	Impact	Director's Notes
<ol style="list-style-type: none"> 1. Who believes Celestina? How is she feeling in this moment? 2. Why does Nelson attack Celestina/Anibal? 3. How does Anibal respond? 	<ol style="list-style-type: none"> 2. This attack is the climactic action of the play, and is the moment we allow all the feelings and answers to explode and spill all over the stage. It's another jarring moment to keep the audience from getting too comfortable. 	<ol style="list-style-type: none"> 1. Anibal has to believe Celestina. He knows only one night has passed, yet Nelson's presence and physical/mental state is undeniable, so he knows time is messed up, and as much as he's questioned it before, this is the first time he's realizing all of Celestina's talk isn't just metaphorical or symbolic, it's been extremely literal. Nelson obviously doesn't believe any of this. Celestina is being forced to reckon with the consequences of not only her love, but her existence as well. She's backed against the wall, surrounded on all sides, and the blocking reflects this. She spends most of this beat attempting to calm down Nelson and get him to understand while

		<p>also trying to calm down Anibal and beg him not leave her.</p> <p>2. Nelson's attack is a result of the rapidly building tension and anger in this beat (and the previous). The actor and I decided that Nelson isn't as verbal as his brother or Celestina, and when he's at a loss for words he resorts to physical action, which is why he body slams Anibal earlier, and why he can't do anything but rush at Celestina now.</p> <p>3. I discuss Anibal's response to Celestina earlier but for him to jump in front of his brother is a big deal. He's smaller and not as strong, as clearly demonstrated in the earlier scene, but he chooses to put himself between them to defend the woman he loves. And while he grew up fighting and wrestling with his brother, this is</p>
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		<p>different. The stakes are enormously higher, and the threat and anger is very, very real now.</p> <p>4. As soon as Nelson see's Anibal laying on the floor we're he threw him, there has to be a moment for everyone to catch their breath and for the gravity of what has happened to land. Celestina has moved back into the corner behind the counter for safety, and the two brothers stare at eachother.</p>
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BLOCKING BEAT 18



A1: A stand from his chair to face C

N1: As C enters moves down and away as if to leave the house. He then stays in the corner area, choosing to stay on "Yeah I can see a lot happened."

A2/N2: At the end of “you didn’t wait for me did you?” there’s a moment as the question hangs in the air, then N rushes C, and at the same time A throws himself in front of N. They scuffle and N pushes A to the ground.

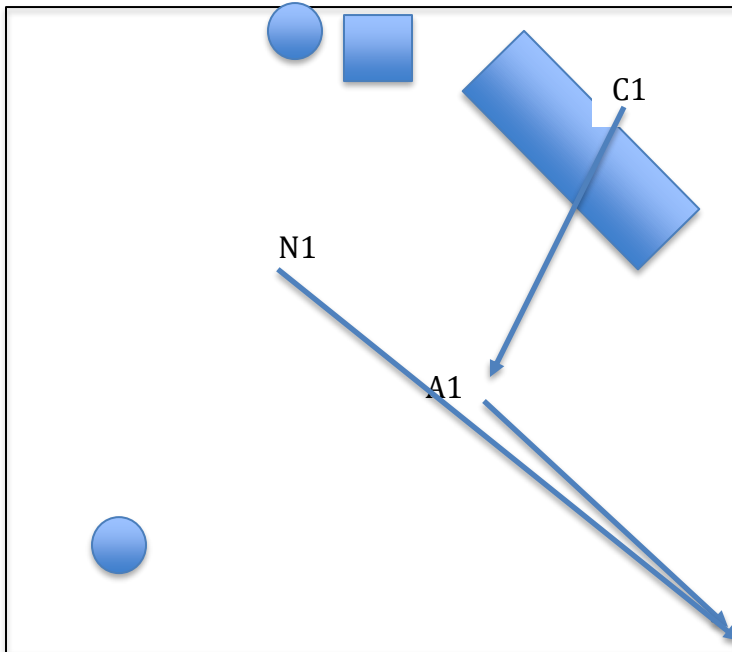
C2: As soon as N starts to move, C moves as quickly as she can to the corner.

A3/N3: A lands on the ground a bit off center and with his back to the door, N ends up standing opposite him, off center but up stage.

BEAT 19

Questions	Impact	Director's Notes
1. What stops Nelson?	1. This is a beat for everyone to catch their breath and steady their hearts from what just happened. Slow things down a bit and develop some pity for Nelson.	<p>1. The moment Nelson sees Anibal on the ground and realizes he feels the potential to seriously hurt him, he stops. He's reminded that it's his brother and of their deep love for each other. He takes a breath and delivers his lines more slowly.</p> <p>2. In this beat, the most important relationship is between the brothers. Celestina barely fades into the background, both literally and figuratively. As soon as Nelson leaves, Anibal launches himself after him, and that is what drags Celestina back in to the picture.</p>

BLOCKING BEAT 19



N1: On "I'm sorry" N runs past A (still on the ground) and out the door, off stage
A1: A follows N, yelling his lines as he goes, until he is off stage
C1: As soon as A starts to leave, and letting "Don't leave me alone" carry her, C moves out from the corner to where A was on the floor previously

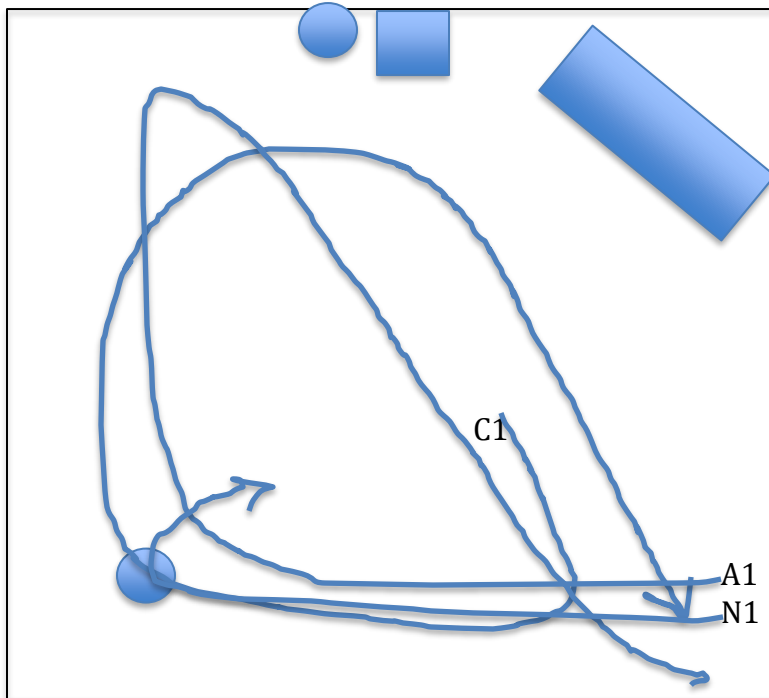
BEAT 20

Questions	Impact	Director's Notes
		<p>1. The last beat ends in a flurry of movement and energy, and as soon as both brothers are off stage, everything drops into silence. In externalizing the anxiety, fear, and loneliness Celestina feels in this moment, the lights shift entirely blue, washing across the stage. We stay in this blue space for a few minutes as Celestina walks a slow circle. Working with the actress we decided that Celestina would be desperately trying to count the seconds and keep track of time, fearful that time may fly past and they'd never return. Even though she's silent, and all we hear is the never ending rain from outside, the tension slowly builds with Celestina's anxiety. Finally she decides to leave the house...maybe to</p>

		<p>find them, maybe to find Rodrigo, maybe to protect anyone else from herself. There's just a moment after she's left to breath and wonder if this is it....then the lights fade back to reality and Nelson and Anibal re-enter. They have to enter with all the calm and expectation of nothing gone wrong, we are finally together and safe, so the audience, already knowing Celestina is gone, begins to feel the despair and heart break before the characters. Anibal has to quickly build his own tension as he wanders around looking for Celestina, until he realizes what she must have done and chases after her. Nelson calls to her in the empty house, vocalize his own heartbreak, and the lights fade down, almost to black, as the sound of rain fades back in to full volume.</p>
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		2.
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BLOCKING BEAT 20



C1: As soon as the lights go blue, C walks a slow circle around the stage clockwise. When she reaches the up right corner, she turns towards the door and exits directly, leaving the stage.

A1/N1: As soon as the lights go back to normal, A and N re-enter. A makes a circle of the stage as he talks, looking for C. He reaches the up right corner by "goddamn it", turns to see her things by the door are gone, and then rushes out the door and off stage. As A leaves the stage, N starts the circle, stopping at the chair to yell into the center of the stage his final "Celestina!" He exits out the down right corner as lights fade out.

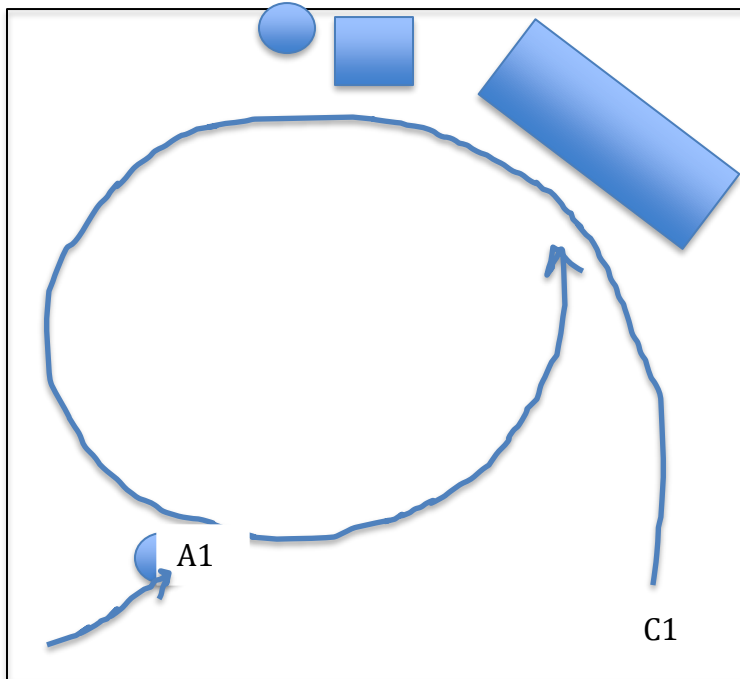
EPILOUGE

BEAT 1

Questions	Impact	Director's Notes
<ol style="list-style-type: none">1. Why the epilogue?2. Why Celestina's speech about New LA?	<ol style="list-style-type: none">1. If the play is about relationships over time, then we need to see substantial time pass to explore the end result. The epilogue gives us that. It also delivers some of the main questions the play is asking, about whether or not we even need to understand relationships.2. Exposition, also helps relax us after the longer, intense ending to the last scene. Celestina's speech is the antithesis to Anibal's in the beginning, informing us that the environment is new and peaceful and unified, and inspiring us to ask, if everything is peaceful, why are we here?	<ul style="list-style-type: none">- In order to relieve the tension created by the ending of the last scene, and ease us into a slightly more emotional, semi-magical place, the lights shift into a mix between real and magical, a soft blue, accompanied by the increased sound of rain...it almost acts as a slight cleansing moment as we go on. And in the same way that the Prologue did, creates a sense of anticipation.- Celestina's speech serves a couple purposes. One it's calming her baby. This is the surface level reason Celestina is talking, to calm her child in the storm. But this also Celestina calming herself. She hasn't been here in 40 years and is about to do something

		<p>incredibly vulnerable, hoping to see Anibal again, so this is her looking at all the good things and attempting to reassure herself. Reminding herself why she's here.</p> <ul style="list-style-type: none">- This epilogue also is our kind of capstone to the show, and has to repeat a lot of the same motions from before to create this sense that maybe nothing has changed, that we're going in circles or time isn't real...have we spent an hour in this theatre or just 10 minutes?
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BLOCKING BEAT 1



C1: After a moment, when the lights have changed, C enters and begins talking. By the end of her monologue she should have completed the circle and ended in front of the desk

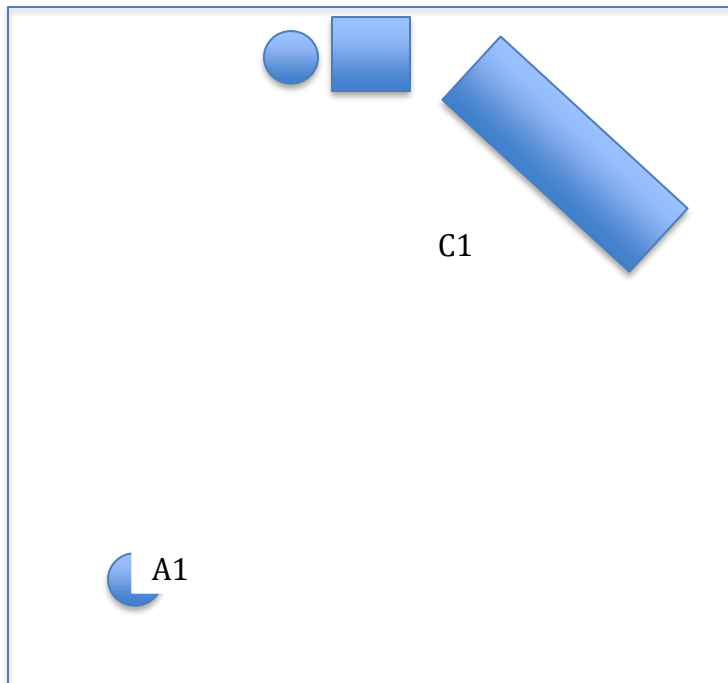
A1: After C passes the corner chair, A comes in, physically older now, sits in the chair, and falls asleep.

BEAT 2

Questions	Impact	Director's Notes
<p>-How do we know Anibal has aged?</p> <p>-Why does Celestina come back, and how can we build tension and need in the audience without rushing or over energizing the moment?</p>		<p>-Like Nelson before him, I didn't want to do old age makeup or gray hair because it looks false in the theatre. We worked to achieve some new tension the actor could hold so he moved more stiffly like he'd aged. I also liked the idea of nobody really looking different despite time changing. We're seeing people the way Celestina does, who has difficulty seeing/feeling age and time passing. It may appear no time has passed, despite 40 years going. I also firmly believe that at this point in the show, we have successfully helped the audience suspend their disbelief so if Celestina says 40 years have passed, we believe 40 years have passed.</p> <p>-Celestina has to come back because of a deep sense of love. She has to love Anibal more than anything in the world. This is proved when she talks about remembering every detail of that night, when earlier she talks about barely remembering her childhood. That was an</p>

		<p>important moment for her. We can create tension and build need by having Celestina's need so deeply built. We already feel for Celestina and so we'll mirror her need in Anibal. And the speech and environment has already created tension. As the following beats happen, that need becomes a deep, in the bones kind of need, not rushing anxiety like before. Anibal not remembering her is also relatable for anyone who has watched anybody age...when parent's start to mess up kid's names or blur memories, when memories vanish all together. We all feel the price of aging, and we all know what it's like to interact with someone who has aged like Anibal.</p>
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BLOCKING BEAT 2



C1: C spends the entirety of this beat in the same general spot, occasionally pacing or turning to physicalize the internal tension
A1: A remains seated this whole scene

BEAT 3

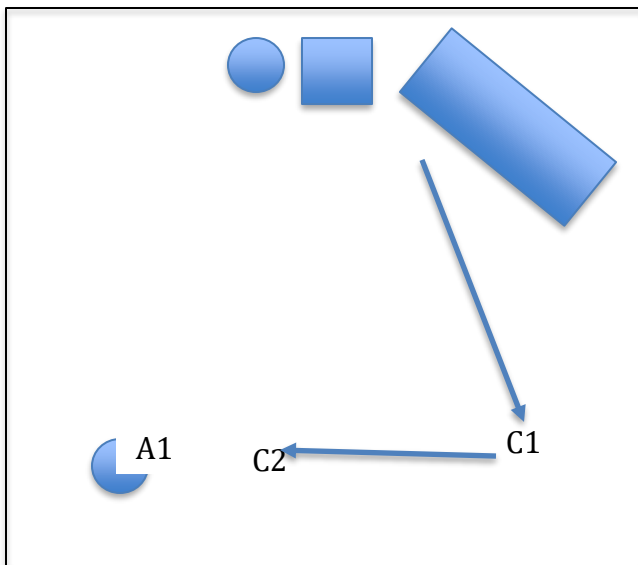
Questions	Impact	Director's Notes
		<ul style="list-style-type: none">- This beat for me is almost a repetition of the moment when Celestina is asking Anibal about how one feels time, it's just reversed. We're in a spiral, it feels like and looks like we've been here before, but differently. This moment has to be where Celestina starts to realize she's lost, that Anibal isn't the same as when she last saw him. As he talks we see her listening and physically collapsing/giving in to this new person before her. And we see some of her own pain from her life reflected in Anibal's speech. His monologue has to come from a desperate need for her or anybody to understand and relate to his loss.

BLOCKING BEAT 3 [THE ACTORS STAY IN THE EXACT SAME POSITIONS AS THE PREVIOUS BEAT]

BEAT 4

Questions	Impact	Director's Notes
-Why does Celestina decide to leave? -Why does she ask if there is anything he needs?		-Celestina is leaving because she feels like she's lost. She can see Anibal is a new person to whom she means nothing, and so there is nothing here for her. -She asks if there's anything he needs out of basic kindness, and also perhaps as a way to repay the kindness he gave her in that car all those years ago.

BLOCKING BEAT 4



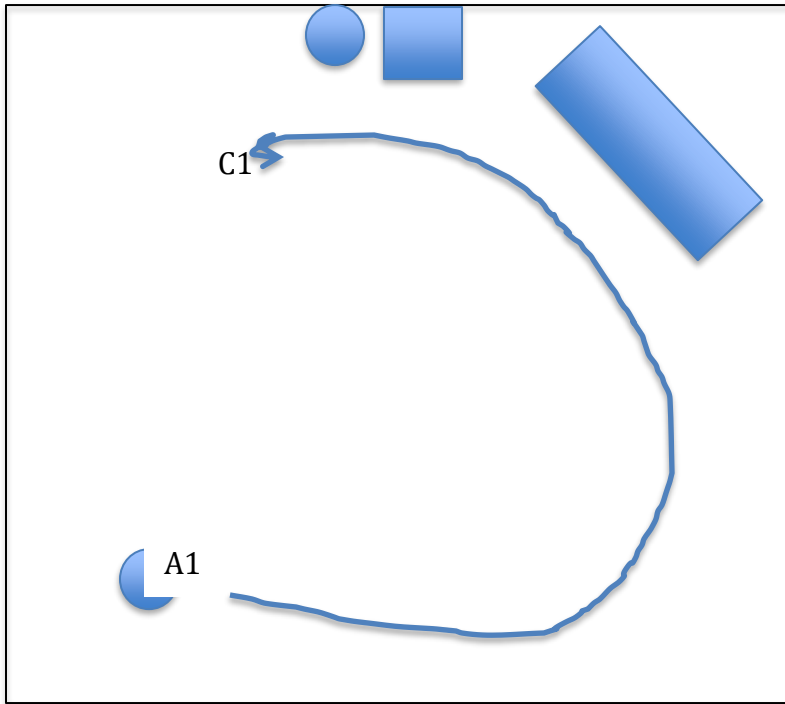
C1: On "I should probably go" C starts to walk towards the door. She reaches the door and pauses, turning back by "Is there anything I can do for you?"
 C2: When A asks if she can rub his feet, C crosses down to him, kneels in front to rub his feet, recreating the same shape from when A rubbed her feet earlier in the show

BEAT 5

Questions	Impact	Director's Notes
<p>-Why does Anibal start his monologue?</p> <p>-How does Celestina feel?</p> <p>Why does she leave?</p>	<p>-Anibal's monologue directly states the main ideas of the play, and kicks us in to our last transitional moment, bringing us out of reality and into intense magic again.</p>	<p>-On some level, Anibal starts monologuing because the act of her touching him, rubbing his feet, stirs some deep memory about that night. In talking with the actor, and after seeing how the actor playing Celestina was playing the moment, we decided that this monologue is Anibal's attempt to comfort an obviously emotional and hurting young woman, whom, in his old age, he believes is upset about his story about the lost girl from 40 years ago. As this is also a transition and a repeat of a magic moment before, the lights again shift and return to the act same magical lighting they were when Anibal rubbed Celestina's feet, again providing an emotional hit, and keeping us from settling in to the reality that happened before. Like his last monologue, by the time Anibal reaches the end, it's shifted from him comforting her to him looking for understanding and connection.</p> <p>- Celestina decides to leave because she's gotten what she came for, evidence that somewhere</p>

		<p>deep Anibal still loves her, but also that time has passed and he's changed and the relationship as it was is no longer. It's something new and different, and perhaps absent. She is satisfied. The actress also played with the idea that this story of Anibal looking for her, and the potential of what might have happened had she stayed, is too painful for her to endure, so she thanks Anibal with a kiss and leaves.</p> <p>-To put the end cap on the play, as Celestina begins to repeat the monologue, she resumes her circle, finishing in the same spot started the entire show. In order to keep us in this dreamy, magical moment, we go from an isolated light on the couple, to isolating the individuals, with lights following Celestina on her path, one by one, while the light over Anibal remains on, saturated, and dim. Celestina reaches her bus stop, Anibal says his last line, the light fades on him and we repeat one pair of headlights flashing past as Celestina waves them down. The sound of rain grows, the music fades back in, and we fade to black.</p>
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BLOCKING BEAT 5



C1: As Anibal says " And at one point in the evening, I heard..." C stands and begins a slow walk around the stage, back to the original bus stop, reaching the final spot by the end of her monologue.

A1: A stays seated the entire time.

PROMOTIONAL MATERIALS

This section includes a copy of the double sided programs handed out at the show, screenshots of the promotional Facebook page and photos (all photo credit goes to Danielle Kropveld).

Program Side 1

CLOUD TECTONICS escrita por JOSE RIVERA

GRACIAS A JOAN HERRINGTON, MARK LIERMANN, SARAH STINER, Y DANIELLE KROPVELD.

STARRING: ASIA DIXON, DWANE STIGER, LUIS BARBOSA

POEMA 14 (PABLO NEURDA)

*Juegas todos los días con la luz del universo.
Sutil visitadora, llegas en la flor y en el agua.
Eres más que esta blanca cabecita que aprieto
como un racimo entre mis manos cada día.*

*A nadie te pareces desde que yo te amo.
Déjame tenderte entre guirnaldas amarillas.
Quién escribe tu nombre con letras de humo entre las estrellas del sur?
Ah déjame recordarte cómo eras entonces, cuando aún no existías.*

*De pronto el viento aúlla y golpea mi ventana cerrada.
El cielo es una red cuajada de peces sombríos.
Aquí vienen a dar todos los vientos, todos.
Se desviste la lluvia.*

Dirigido por CAL KREINER. Iluminación por JESSE COLE

Program Side 2

CLOUD TECTONICS written by JOSE RIVERA

POEM 14 (PABLO NEURDA)

*Every day you play with the light of the universe.
Subtle visitor, you arrive in the flower and the water.
You are more than this white head that I hold tightly
as a cluster of fruit, every day, between my hands.*

*You are like nobody since I love you.
Let me spread you out among yellow garlands.
Who writes your name in letters of smoke among the stars of the south?
Oh let me remember you as you were before you existed.*

*Suddenly the wind howls and bangs at my shut window.
The sky is a net crammed with shadowy fish.
Here all the winds let go sooner or later, all of them.
The rain takes off her clothes.*

THANKS TO JOAN HERRINGTON, MARK LIERMANN, SARAH STINER, Y DANIELLE KROPVELD

STARRING: ASIA DIXON, DWANE STIGER, LUIS BARBOSA

Directed by CAL KREINER. Lights by JESSE COLE

Screenshots from the Event Page



MAR
29

Cloud Tectonics: A Footlight 2 Production

Private · Hosted by [Cal Kreiner](#)

Edit

...



Mar 29 at 7:30 PM – Mar 30 at 7:30 PM
about 1 week ago



York Arena Theatre

in Gilmore Theatre Complex, Kalamazoo, Michigan 49006

[Show Map](#)

37 Went · 6 Maybe · 165 Invited

[See All](#)



Jessica, Kelli and 32 other friends went



Message Guests



Invite



Cal Kreiner

March 29 at 3:18 PM ·

"Love was the promised land, an ark on which two might escape the Flood"- Julian Barnes

Come escape the Flood tonight as Cloud Tectonics officially opens!



We are proud to present the final show of the Spring 2019 Footlight season: "Cloud Tectonics," a play by José Rivera, directed by Cal Kreiner.

"Cloud Tectonics" is the story of boy meets girl, boy saves girl from "the storm of the century," boy takes girl home...and all the clocks stop working. This show features up and coming stars Luis Barbosa and Dwane Stiger as Nelson and Anibal de la Luna (respectively,) as well as Asia Dixon, appearing in her final role at WMU as Celestine del Sol. Do not miss this stunning exploration of relationships, time, and transformation!

Performances are:

March 29th at 7:30

March 30th at 2:00

March 30th at 7:30

*this performance is limited to theatre majors only

*theatre majors are reminded that footlight attendance is required

 [Write Post](#) |  [Add Photo/Video](#) |  [Live Video](#) |  [Create Poll](#)



Write something...



RECENT ACTIVITY



Brandon Burnett

March 30 at 9:14 PM · 

Breathtaking and deeply moving.
Bravo

  You, Kelli Castelló, Elizabeth Witt-kreiner and 11 others

4 Comments

 [Love](#)

 [Comment](#)

[View 1 more comment](#)



Karly Im So so so good! Beautiful work!

[Love](#) · [Reply](#) · 1w





Cal Kreiner

March 28 at 11:20 PM · 

"like the anatomy of the wind..."

[Luis Raziel Barbosa](#) as Nelson

(Photos by [Danielle Kropveld](#), Lights by [Jesse Cole](#))





Cal Kreiner

March 28 at 11:22 PM ·

"or the architecture of silence..."

Dwane Stiger as Anibal

(Photos by [Danielle Kropveld](#), Lights by [Jesse Cole](#))





Cal Kreiner

March 28 at 11:23 PM · 

"or cloud tectonics."

[Asia Dixon](#) as Celestina

(Photos by [Danielle Kropveld](#), Lights by [Jesse Cole](#))





Cal Kreiner

March 27 at 10:39 PM ·

It's almost opening night! Our cast is more than ready and so excited to share this story with you all! Tonight was photo night with [Danielle Kropveld](#), and we had a blast.

We open Friday at 7pm, and have two more shows on Saturday, one at 7pm and one at 2pm just for those in Guys and Dolls and Tony and Tina's who might not make it to an evening show.

Cloud Tectonics runs an hour and ten minutes with no intermission. See you all this weekend!

Lights by [Jesse Cole](#)



Luis Raziel Barbosa, Avery Slaughter and 6 others

5 Comments



Cal Kreiner is with [Asia Dixon](#) and 2 others.

March 28 at 10:18 PM ·

"A night that had a dream feeling to it, you know that feeling: there's a sound like suspended music, air that doesn't move..." - Animal de la luna
Tomorrow night magic is happening in York Arena. Will we see you at opening?

(photo by [Danielle Kropveld](#), lights by [Jesse Cole](#))



Dwane Stiger, Luis Raziel Barbosa and 5 others

1 Comment



Like



Comment



Amanda Najor It was amazing!!!

Love · Reply · 1w





Cal Kreiner

March 28 at 10:27 PM · 📧

[Luis Raziel Barbosa](#) on Cloud Tectonics and playing Nelson:

"This show reminds us all what love is... What it can become and manifest. It is not something that can be defined or found or even captured... Its truly a mystery... And the most beautiful things in life, are the most mysterious....to feel all the levels of love... Pain... Sadness... And Joy. "

"My favorite thing about working on the show is getting to step outta of my own mind and play within the story. I have a phenomenal character and such incredible stakes that drive me through the story getting me to what I want...as I discovered more about myself and Nelson, I realized that he is human. He CAN be soft, he CAN be caring, because he is. Summarize Nelson: A WILD rollercoaster... Nuff said"

(photos by [Danielle Kropveld](#), lights by [Jesse Cole](#))



Dwane Stiger, Luis Raziel Barbosa and 4 others

👍 Like

💬 Comment



Cal Kreiner

March 22 at 7:22 PM · 

"You feel it don't you? Pushing at your heart muscles. Pricking the nerves in your brain...c'mon Anibal, help me out here!"-Celestine del Sol
Entering the final days of rehearsal with [Asia Dixon](#), the stunning actor giving voice to Celestina in her final performance at Western.
Lights by [Jesse Cole](#).





Cal Kreiner

March 22 at 7:15 PM ·

POEMA 14 (estrofa 3, Pablo Neruda):

De pronto el viento aúlla y golpea mi ventana cerrada.
El cielo es una red cuajada de peces sombríos.
Aquí vienen a dar todos los vientos, todos.
Se desviste la lluvia.

.....

POEM 14 (stanza 3, Pablo Neruda):

Suddenly the wind howls and bangs at my shut window.
The sky is a net crammed with shadowy fish.
Here all the winds let go sooner or later, all of them.
The rain takes off her clothes.



Danielle Kropveld and Alejandra Castro Luna



Like



Comment



Write a comment...



Cal Kreiner

March 21 at 9:57 PM ·

POEMA 14 (estrofa 2, Pablo Neruda):

A nadie te pareces desde que yo te amo.
Déjame tenderte entre guirnaldas amarillas.
Quién escribe tu nombre con letras de humo entre las estrellas del sur?
Ah déjame recordarte cómo eras entonces, cuando aún no existías.

.....

POEM 14 (stanza 2, Pablo Neruda):

You are like nobody since I love you.
Let me spread you out among yellow garlands.
Who writes your name in letters of smoke among the stars of the south?
Oh let me remember you as you were before you existed.



Danielle Kropveld, Theodore Wampuszyc and 1 other



Cal Kreiner

March 20 at 9:50 PM ·



POEMA 14 (estrofa 1, Pablo Neruda):

Juegas todos los días con la luz del universo.
Sutil visitadora, llegas en la flor y en el agua.
Eres más que esta blanca cabecita que aprieto
como un racimo entre mis manos cada día.

.....

POEM 14 (stanza 1, Pablo Neruda):

Every day you play with the light of the universe.
Subtle visitor, you arrive in the flower and the water.
You are more than this white head that I hold tightly
as a cluster of fruit, every day, between my hands.



Chloe Davis, Luis Raziel Barbosa and 6 others



Like



Comment



Cal Kreiner

March 21 at 9:55 PM ·

"It's like...the space around my body was permanently curved...I wonder if love sometimes does that to you." - Anibal de la Luna

Rehearsing with [Dwane Stiger](#), the talented actor inhabiting Anibal.

Lights by [Jesse Cole](#).





Cal Kreiner

March 20 at 9:24 PM ·

"Time flies motherfucker!"-Nelson de la Luna

In rehearsals with [Luis Raziel Barbosa](#), the actor bringing vivid life to Nelson!

Lighting by [Jesse Cole](#)





Cal Kreiner shared a link.

March 19 at 10:47 PM ·

"I'm fucking out in Death Valley now. It's a fucking lake. I thought you lived in sunny Southern California, jerk-off."



LATIMES.COM

That lake in Death Valley? It's 'just a puddle'

Social media and blogs were ablaze this week with photos of a so-called...



Luis Raziel Barbosa, Kelli Castelló and 1 other



Cal Kreiner shared a link.

March 19 at 10:43 PM · 📧

"Can you believe this rain in LA? Coño! ...if the Big One came right now, forget it, half this city would die. But that's LA for you..."



LATIMES.COM

Climate change will bring more strong El Niños. Here's what that means for California



Luis Raziel Barbosa, Kelli Castelló and 2 others



Cal Kreiner shared a link.

March 19 at 10:39 PM ·

"I hate to use that word - "time" - but it's the only word I have, isn't it?"



NATIONALGEOGRAPHIC.COM.AU

How Does Time Work?

Space and time are not universal laws but are in the eye of the beholder...



Luis Raziel Barbosa, Miranda Vandenberg and 3 others

Like

Comment



Cal Kreiner

March 19 at 10:34 PM ·

MARCH
29TH - 30TH

CLOUD TECTONICS

BY JOSÉ RIVERA

DIRECTED BY CAL KREINER

ASIA DIXON
DWANE STIGER
LUIS BARBOSA