

Making the Fall

Chapter Summary

Chapter 1, A Long Shot. I write to Kazan, asking to be a part of the Repertory Theater. Surprisingly, he agrees.

Chapter 2, Birth of the Lincoln Center Repertory Theater. Background on the Lincoln Center project and how the Repertory Theater was added as an afterthought.

Chapter 3, Miller-Kazan Connection. The close relationship between Kazan and Miller and how it was broken by Kazan “naming names” at the House Un-American Activities Committee.

Chapter 4, The Third Play. The play Miller started in 1952, which eventually became *After the Fall*.

Chapter 5, Summary of the Play. A brief synopsis of scenes in the play.

Chapter 6, Conferences Begin. Early conferences about the play with Robert Whitehead, Elia Kazan, and Arthur Miller, including Kazan’s personal notes.

Chapter 7, Casting *Fall*. Kazan’s methods of casting a play. Jason Robards and Barbara Loden are chosen for the lead roles.

Chapter 8, Developing the Design. The growth of the stage design—a plain thrust stage with platforms dominated by a concentration camp watch tower.

Chapter 9, At Last. The first rehearsal, starting with a press conference, followed by Miller reading his play to the cast.

Chapter 10, The Actors’ Turn. The actors’ first reading of the play, followed by comments from Miller and Kazan.

Chapter 11, Early Rehearsals. Individual meetings with actors, improvisational exercises, and Kazan’s relationship with Barbara Loden, lead actress.

Chapter 12, Focus on Act One. While Miller finishes with Act Two, the Company rehearses Act One, which focuses on Quentin’s (Miller’s) first marriage.

Chapter 13, Beginning of Charlie. Kazan directs the repertory’s third show, *But for Whom Charlie*, simultaneously.

Chapter 14, Miller Brings in the New Act Two. Miller finishes Act Two, which focuses on Quentin's second marriage. Although Miller denies to the public that the character of Maggie is based on Marilyn Monroe, both Miller and Kazan talk of the two interchangeably and decide to dress Maggie in a "Monroe" wig.

Chapter 15, Fall in November. John F. Kennedy's assassination takes a toll on the cast and the rehearsals. My wife and I drive with the kids to Washington, D.C. to witness the funeral procession.

Chapter 16, Back to Rehearsals. A complete run-through of both acts, with an emphasis on Quentin's (Miller's) interior. Jason is becoming insecure about his part.

Chapter 17, Kazan the Director. The secrets of Kazan's directing.

Chapter 18, New Approaches. A new approach to the scene where Quentin (Miller) and Maggie (Monroe) go to bed for the first time. Kazan restages the subway scene in a way that diverges from the script.

Chapter 19, Molly Thacher Kazan Dies. The night before the opening of Kazan's movie, *America America*, Kazan's wife, Molly Thacher Kazan dies of an aneurism.

Chapter 20, Into the Temporary Theater. Rehearsals move into the new temporary theater, built because the Beaumont Theater was behind schedule.

Chapter 21, Down to the Wire. Dress rehearsals before the first audience. Hours before curtain, Kazan, Miller and others get out screwdrivers and install the last seats in the theater.

Chapter 22, Kazan's Letter to Barbara. Kazan's intimate letter to Barbara Loden, the lead actress (and Kazan's mistress) playing the part of Maggie (Monroe).

Chapter 23, Preview Audiences. Preview performances give the actors an opportunity to perform in front of a live audience before the opening of the play.

Chapter 24, The Gala Preview. Ladybird Johnson attends the performance for the rich and shameless of New York City, followed by a champagne buffet. Torrential rains flood the theater.

Chapter 25, Opening Night. The official opening includes searchlights and the critics.

Chapter 26, Responses. Although Miller's play was very complex, its real messages were upstaged by the obvious portrayal of Marilyn Monroe and intimate details of her life and death.

Chapter 27, Individual Reactions. The different reactions of the sexes towards the Marilyn Monroe role. The phenomena of Monroe, and the similarities between Monroe and Barbara Loden, the actress who played Maggie.

Chapter 28, Miller in Denial. Denial was one of the major themes of the play, yet Miller denied for years that the character of Maggie was based on Marilyn Monroe.

Chapter 29, The Critics. A mixed bag of reviews, both praiseful and hateful.

Chapter 30, The Survivor. The play's message that the critics didn't write about.

Chapter 31, Life Goes On. After all of the controversy over the play and the personal animosity towards Miller, Miller and Kazan pick up the pieces and get on with their lives.

Appendix, Actor Biographies. A brief bio of each of the cast members, including Faye Dunaway who, fresh from college, had walk-on parts.