A Directorial Approach to New Work: 
The Ones Who Jumped by Carolyn Barry

An Honors Thesis and Theatre Capstone 
(HONR499 and THEA434)

by

Kyle Stoffers

Thesis Advisor

Karen Kessler

Ball State University
Muncie, IN

June 2014

Expected Date of Graduation

July 2014
Abstract

*The Ones Who Jumped* is a play first written by Carolyn Barry as her Undergraduate Honors Thesis in 2012. The play chronicles the relationship of two lost souls who meet in a coffee shop shortly following the tragic events on September 11, 2001. In collaboration with other theatre artists, I directed and produced the first fully staged version of this play after workshopping the script throughout the rehearsal process. Performances took place April 18, 19, and 20 at 7:30pm on the stage of the Art Museum Recital Hall, AR217 at Ball State University. This thesis is a record of the process of working on the production from start to finish.

Acknowledgements

The faculty, staff, and students of both the Honors College and Department of Theatre & Dance proved invaluable to this directing process and deserve much thanks for keeping me sane throughout. Of special note are the following:

Brandy Drzymkowski, Caleb Donahoe, and Maggie Ludwig for their fearlessness in tackling these challenging characters and being wholly collaborative throughout the shortened process.

Burton Fisher and Violet Smith for their willingness to go outside of their comfort zones and producing quality designs with minimal resources.

Andrew Dalton for his wonderful insight on the play and for being a well-trusted extra set of eyes.

Chelsea Cooper for her creative and masterful approach to stage-managing this show and making the organization of this crazy process seem effortless.

Karen Kessler for her unwavering support of everyone in this process and being a wonderful mentor for my undergraduate studies.

Lastly, Carolyn Barry, for her uninhibited use of story and language in creating this play as well as her willingness to have her play workshopped in this setting.

Additional acknowledgments directly related to the production are listed on the back of the playbill, which can be found in the appendices.
Table of Contents

Abstract & Acknowledgements ........................................................................................................... 2
Table of Contents ............................................................................................................................... 3
Artist’s Statement and Process ............................................................................................................ 4

Appendices

A: Playbill ........................................................................................................................................... 17
B: Poster ............................................................................................................................................. 20
C: Rehearsal Calendar ......................................................................................................................... 22
D: Ground Plan .................................................................................................................................... 25
E: Front of House Reports .................................................................................................................. 27
Artist’s Statement and Process

The capstone immersion requirement of the directing track of the theatre production option is simple: produce something. Students in the major are free to choose anything from directing a classic piece of dramatic literature to a short film. The challenge lies in the mystery of it. Ultimately, something must be selected that will both challenge and affirm one’s directorial style.

When I began looking for a play that would later become my thesis, I struggled. I knew, years in advance, that I would be doing this project and had done some preliminary research but never truly began searching until the summer of 2013. It soon became a chore to keep reading plays. I knew that so many of them were good plays, but I quickly found issues that I could not work around; this play had characters that were too old, another would require too many men, or one would require a large scenic design to truly do it justice. I started flitting through the pages of the plays, looking at casting requirements, and setting it down if it did not work. I eventually just stopped reading plays. What I truly wanted was something that was unique to my experiences and viable as a small, inexpensive production.

During the summer, I took a workshop with Wendy Saver on the P3/East practices. Robyn Hunt and Steve Pearson, who trained with Japanese theatre practitioner, Tadashi Suzuki, for many years, developed the P3/east training in response to a need for more integration between physical and mental actor training. The training is essentially a combination of eastern and western theatre practices and incorporates many of Mr. Suzuki’s original exercises with modifications and new exercises created by Robyn, Steve, and others who have trained with the company. The workshop opened my eyes to...
completely new ideas of what the theatre can be. I wanted to take these ideas I had learned and decided that I wanted to put these into my thesis. I would devise!

This began my feverish research on devising theatre. I knew nothing about the process. I took an introductory class with Jonathan Becker on movement for the actor, but we only did minimal devising, and the class was rooted in figuring out the basics of working with the body in theatre. I read many books on the subject and consulted my faculty resources, Jonathan Becker, Wendy Saver, and Drew Vidal trying to gain insight into devising. I was rooting my work in the idea of secrets; why we tell them, how they affect our perceptions of others, and what does this say about us as humans. I felt that the idea was both interesting enough to build a play around, but universal enough that it would be accessible to most audiences. I took inspiration from Postsecret, asking students, faculty, and the community at large to submit any secrets they were willing to share to my GoogleForm. The plan was to then distill these secrets into something that we could present as a theatrical event of some sort.

I did not get very far in the endeavor. My goal was to collaborate with other artists in the department to combine text, movement, music, and anything else we could think of into something unique to our answer to these questions about secrets. Unfortunately, I was unable to get the actors I felt I needed to make this happen and was forced to begin my search anew. This time, I began looking at plays and musicals that were rich in character development and told stories that I found interesting. I selected and pursued another production before it fell to pieces just before we started rehearsals. It is worth mentioning at this point that it was now nearing spring break during the middle of March, and I needed
to complete a project before the end of April. Having become discouraged with the process of the immediate previous project, I decided to turn in a new direction: New Plays.

I have several friends who are playwrights and have worked on their plays in a multitude of capacities, whether in playwriting festivals or just working with individualized readings. I have always loved the excitement of being able to assist them in clarifying and improving their stories. I began reaching out to my friends asking for full-length plays they had written, and for them to ask their other friends as well! The submissions came rolling in, and I began evaluating the scripts immediately. I enjoyed the majority of the plays, but they still came up short of my original criteria. They always had too many characters or too specific casting needs. Again, at a loss, I began reaching back in my memory to plays I had read or seen before; perhaps one of them would work. It was then that the Associate Dean of the Honors College, Dr. John Emert, mentioned I should look to our alumni, and it clicked- I did have a play I could do.

Working at the Honors College does have some perks. After Dr. Emert’s suggestion, I immediately went downstairs to the filing cabinet where the old archived honors theses go and pulled out the file for Carolyn Barry. I first met Carolyn during Directing 1 class where we were put on a group project tasked with creating a concept for The Last Days of Judas Iscariot by Stephen Adly Guirgis. Here, I saw her more creative side, doing elaborate and lovely drawings for our scenic ideas and contributing a lot to the groups’ presentation. My next experience with Carolyn was on a production of the thugs by Adam Bock, which I assistant directed. The Carolyn I met here was wildly fascinating to watch as she came up with character after character and backstory after backstory to play in her single, supporting role. After that I was hooked and definitely a fan of her work and, when she
presented her honors thesis, *The Ones Who Jumped*, a play she had written, I definitely wanted to see it and expected great things. What I did not expect, however, was the 4 hour-long reading that I attended. The play was wonderful; I was enamored with the characters who were convincing and interesting, the dialogue was rich and unique to Carolyn’s voice, and the story was heartbreaking and covering a topic that I did not feel had been done before. The problem was that it was entirely too long and needed a severe cutting to ever be produced. Nonetheless, I pulled Carolyn’s file and read the original manuscript and proceeded to contact Carolyn to ask to do her play.

Thankfully, she was elated! I discussed with her how it would be a small production, but it would be fully staged and that we would want to be able to work on the script in rehearsals to flesh out the story. She freaked out at the idea of seeing her characters on stage and agreed whole-heartedly to workshopping the play in rehearsal. She had not touched the play since the reading she did in 2012, so I gave her the week to do some much needed cutting and editing. She went off and edited, and I went on to cast and find a production team!

I already had a stage manager, Chelsea Cooper, and male lead, Caleb Donahoe, from a previous project, and they both immediately signed on to this new production. The designers were recruited from the pool of freshmen stage managers who were doing the design tech minor, Burton Fisher on sound and Violet Smith on lighting. The two people I needed at this point where the two female roles, the sisters Hayden and Helen. I needed two women whom I wanted to work with and looked like sisters. What might seem like an easy task ended up taking a lot of time and effort, and with the impending end of the semester I had a lot of other planning to do.
I took the production dates from one of my previous projects and set them during one of the few free weekends at the end of the spring semester, April 18, 19, and 20; Easter Weekend. I knew this would block out a lot of people from being in or coming to the show, but it was really the only viable weekend that did not have several other events going on, so we stuck with it. I sent these dates along with the old version of the script to dozens of women in the Department of Theatre & Dance and most were either already doing projects, were busy, or just were not interested. I conferred with the faculty and was recommended and able to snag Brandy Drzymkowski as the lead, Hayden. While I was still down a Helen, I marked this one as a success. After receiving an updated script from Carolyn, I was finally able to begin rehearsals and start working on the script.

The first rehearsal was the original test of the material. Carolyn directed the reading that I had seen two years prior and she also played the lead role, which was essentially written as a reflection of her own personality and character traits. Hearing the story play out with new people, who had never before seen or heard the material, or for the most part known Carolyn, was certainly the ultimate test. We began the read-through with just Caleb and Brandy and I had them perform the material as written; we could make any changes we needed to later. I was listening in that first read for playability, consistency, and overall just to see if the story made sense without the playwright in the room. It worked. The play was still too long, but it really worked. In this initial rehearsal we approved the basic rehearsal calendar as created by stage manager, Chelsea Cooper (See Appendix X) and introduced everyone involved in the process.

We began to forge forward from here. I had never worked with these actors before, so I made sure to check in with them periodically to make sure everything we did in
rehearsal was something beneficial to their process. Every actor is different. Luckily, I cast smart actors who, incidentally, were both working on an Immersive Learning project writing a musical that semester, so working on a new script was something second nature to them at this point. Our mutually decided process was to first read through a scene, stopping and starting. This time was reserved for fixing, tweaking, or cutting as needed. We tried to make this time as productive as possible and discussed the reasoning for some of the elements of the script, delving into some character work. Our main mission became to make this the best version of the play we had before us. Without hacking and slashing at whim, we made careful and calculated changes to increase the flow and understandability of the story. At first we kept checking in with Carolyn to make sure that she was happy with the changes, but as our relationship built and her work schedule became more demanding, we made executive decisions on our own and planned to send the revisions to Carolyn at a later date. Afterward, we would roughly block each of the scenes in the rehearsal hall. The blocking sometimes informed the cuts we decided to make as well. Due to budgetary issues or the logistics of space, we discovered that some things were just undoable. We made good progress during these beginning weeks, figuring out what worked and what did not.

One of the first things we ended up cutting, and without telling her, was the last scene. In the scene, the main character, Hayden, comes back to the coffee shop after breaking things off with her barista boyfriend, Vic, to make amends and apologize for how abruptly she left him and the play ends in hope that they might get back together. It was very fluffy and, in my opinion, not real life. The previous scene with Vic planning to propose to Hayden and then Hayden telling him that she does not love him and that she's going back to her family. He berates her for giving up on the new life they have built together and she
leaves, returning a token of his past. It is, in my opinion, a heartbreaking and much more realistic ending. Their lives have changed because of their experiences in this coffee shop, but they are not going to be "friends," as we always say we are going to. They are just done, and we will never know what happens to them after. So we cut it. And the script was much harder to swallow and, conveniently, 18 pages shorter. As a disclaimer, Carolyn and I had briefly discussed cutting the scene beforehand, but she was too scared to do it and wanted me to make the decision. I took it to my committee of actors and production staff to make the decision and I think ultimately, we made the right one.

While all of this was going on, I was feverishly searching for a Helen. She only appears in three scenes so I thought it would be a simpler task, but it was proving difficult. I eventually stumbled upon Maggie Ludwig who was a pit singer for the spring production of *The Music Man*. Once she finished the first week of performances, we immediately pulled her into rehearsals and we worked around her second week of performances. She caught on quickly and while there were some struggles along the way, we progressed at a steady pace. Time was limited and Carolyn had already bought her plane tickets to see the show with her parents and boyfriend, so the pressure was definitely on.

Without the help of our wonderful stage manager, Chelsea Cooper, things would have been insane. In retrospect, it likely did seem hectic and crazy for her to be putting together this show, but as any good stage manager can, she masked it quite well. Her schedules and reports kept us on task through rehearsals and she helped to coordinate with the properties master, Gary Lange, as well as the two other designers. While we marched forward in rehearsals, there were other issues that needed to be resolved such as the space and design elements.
I had previously booked the Art Museum Recital Hall for my immediate previous capstone project, but cancelled it before ever moving into the space or making any real plans for using it. Before rehearsals began, I again contacted Kristin Ramsey of Theatre & Dance to reserve the space and took the opportunity to figure out how it would be used for this production. I knew it would be best to introduce those working in the space as well, so I had the Chelsea, help coordinate a time for all of us to take a field trip across campus. We all quickly made the decision to use the stage portion of the space for both seating and stage space. The designers also quickly formulated plans for attaching lighting and sound instruments to the space to create an amateur design. We did not have access to professional instruments so we were forced to use any lamps or directional lighting we could find, and a friend of one of designers lent us a large speaker for sound purposes. We were able to borrow many of the props from the department and much of the furniture existed in the space already. We relied primarily on the stage elements itself for the setting. There was an old wooden stage floor doors leading to various off-stage areas that we used for entrances and exits.

Our set utilized two tables, six chairs, and a fabric covered box that served as the coffee shop’s countertop. All of the set dressing was either from Theatre & Dance or someone in the cast or crew’s home. Lamps and other lighting fixtures were hung around the space using Gaffer’s tape, and the main curtain was drawn to delineate the playing and seating space from the remaining area in the recital hall. The space was intimate and modeled the feeling of an old worn-down coffee shop.

One of the main challenges to this space was that we were unable to move in and set up our scenic elements or rehearse, performance style until the week prior. We, in total
only had 7 days in the space, but due to departmental auditions, we ended up cancelling rehearsals there the Sunday through Wednesday of the performance week. We instead had makeshift line-throughs as the actors were available. The problem was figuring out how to set up for our purposes quickly and then having to reset the space for classes that would be held in the room the next day. Fortunately, most of our scenic elements could be quickly moved and lighting that was taped down was primarily out the way. The team quickly figured it out, though, and we soon had the set-up down to a 30-minute process.

As the producer of the event, I also needed to advertise the event to get an audience to see the show! Just after we begun rehearsals, I designed the poster (See Appendix X) and created a Facebook event for the play. Because of the small size of the project I knew that more expensive and time consuming advertising efforts would be of little merit. I had the posters printed at a local print shop and posted them across campus and the nearby community. The Facebook event was sent out to people living near the university. I encouraged the cast and crew to do the same! Another advertising effort I utilized was in sending out email blasts to students and faculty in both the Honors College and Theatre & Dance communities (See Appendix X). The most useful tool for this project proved to be word of mouth, though.

Jumping forward in time, the rehearsal process was quickly coming to a close. The actors were getting their lines down and the pre-tech design decisions had been mostly made. My main issue with the piece was that it seemed to be lacking the gravitas I felt it needed. I vaguely remembered the events on 9/11. I was in 4th grade at the time, so I remembered that it was a big deal and that it changed the world we lived in. But these characters were there, they lived through it; Hayden saw the planes hit the towers. Their
experiences were vastly different than my perspective as a Midwestern child, and my cast and crew were similarly unable to understand the weight of what they were putting onto the stage. I decided to again, utilize my faculty resources. I enlisted Associate Dean of the College of the Fine Arts, Michael O’Hara, to come and chat about his experiences surrounding 9/11. He attended Fordham University in New York City years prior and had known many people who still lived in the city. While he was actually in Muncie as a professor by the time 2001 rolled around, he still was a great resource to talk about how the world changed. When I asked him to come and talk to the cast and crew, he replied by saying he had not talked about 9/11 since it ceased being the thing to talk about.

I dedicated nearly an entire rehearsal for Michael to speak about his experiences immediately following 9/11 and for the cast and crew to ask any questions they had. It was a very emotional evening for most. Michael was able to talk about friends and family whom he had lost that day and also about the endless search for those who had been declared missing but not yet dead. We were all very thankful for his willingness to share, and I think it definitely helped the actors to better understand what a cataclysmic event this was.

The week prior to performances was upon us. We had a fairly seamless tech, the actors brought in the requested clothing for performances and we had a dress rehearsal. Again, everything went fairly smoothly. We knew there would be hiccups in the dress rehearsal because Hayden needed a full costume change for nearly every scene, but that was ironed out after a few run-throughs. I had developed a front of house protocol and because I was unable to recruit a volunteer to handle it, I finished up adding in the seat reservations that I collected via email and produced comprehensive front of house reports (See Appendix X). I also finalized a playbill that I had designed over the weeks of rehearsal.
that would be given to those who came to see the show (See Appendix X). The actors and I had a powwow to talk about where we began with the show and to discuss how far we had come. The script was now clearer than it had been. We had stripped away as much unnecessary material as possible, and we had given life to the script. The show was a good one, and we were all excited to share it with audiences.

Our first performance, we had a house count of 19, just 13 shy of our maximum. I had anticipated smaller than full houses because it was Easter weekend and the first audience seemed to enjoy the play. The total run time was just over two hours with an intermission. Several of the audience members were extremely moved by it and mentioned that they were upset by the unhappy ending- in a good way. I hoped this would bode well for the next two performances.

On the second night, we had 20 audience members, but Carolyn and co. were also part of that audience. Her reaction was by far the one I cared about most. She told me during intermission that as soon as the lights came up for the first scene, she started crying. I stifled a laugh as she explained the weird sensation of seeing her characters in the flesh. I was most concerned about her reactions to the material we had cut, but she said that she did not really notice most of the changes. What she did notice though, was moments that she had never even thought of being moments. One moment she mentioned to me was a moment where Hayden was convincing Vic to redecorate the shop. She thinks that they should freshen it up and make it something unique to Vic and not the shop his parents once populated. Her word choice here is in reference to her own recreation and renovation of herself. She wants to remake herself into something she is now and forget the past self that
she once was. Carolyn said she had no intention of making the moment make that
reference, but it was something unique that we had found in rehearsal.

After our final, sold-out performance on April 20th, I was more than happy to have
worked on this project. It was thrilling to have worked on something that had never been
done before. We had no idea going in if this project would even be a completely realized
production. Secretly, I had toyed with the idea of the performances becoming partially
staged and having the actors on-book if we had failed to finish putting the show together in
time, but once we started our less than 4 week rehearsal process, I knew that with this
team, we were sure to succeed and we actually exceeded my expectations. All of the
feedback from my faculty advisors was positive and they helped to verify that the
directorial work I had done on this project exemplified my undergraduate study here at
Ball State. I was also able to forge connections with all who were part of the production
team that will hopefully last a lifetime! In the professional world, I will need to produce
work in much the same fashion as I did with The Ones Who Jumped. By doing this project as
my Theatre Capstone and Senior Honors Thesis, I feel better prepared to embark upon a
career as a theatre director.

In reflection, I find so many ironically wonderful things about this experience. After
the second performance, the cast, crew, and a few audience members convened at the local
Applebee's, per tradition, and as we ate and drank I overheard a conversation between
Carolyn and an audience member. He asked her something like, "How did you come up with
this idea? It's like nothing I've ever even read or seen." She replied that she had been
perusing one of her favorite websites, PostSecret, and came across a secret that stopped her
dead in her tracks. It was a photo of the burning World Trade Center and written on it was
the text, “Everyone who knew me before 9/11 thinks I’m dead.” She said it haunted her and she knew that she must figure out what would compel a person to do such a thing. She used this secret as a muse and purpose for writing this play. I think it is fitting then that I should have started my journey in a similar place, fascinated by the secrets of others. Why would they keep this secret? What compelled them to commit this act of cruelty to those whom they should have loved more than anyone else? Carolyn answers these questions with her play in a very adept way and I felt honored to complete a project that fulfilled the original ideas I had for my thesis project. I hope this trend continues, and I am further compelled to find new, unique stories that tell the untold.
AUTHOR’S NOTE: This playbill was generated by Kyle Stoffers using Adobe InDesign and given out to audience members at the performances. It was originally printed double sided and folded in a traditional booklet fashion.
Cast & Production Team Bios

Chelsea Cooper is a junior theatre major in the production option with a focus in stage management from Frankfort, IN. This is her ninth show associated with Ball State University. Some of her favorite productions she has worked on include: 39 Steps (ASM), Waiting for Godot (SM), and Romeo and Juliet (ASM). She would like to thank the amazing cast and production team for being so wonderful to work with. She would also like to thank her friends and family for all of the love and support. In addition, cake is the root of all evil. Every war in history can be traced back to a poorly made cake.

Katelyn Wickham is a senior theatre major in the production option with a focus in stage management. This is her ninth production affiliated with Ball State. Some of her favorite shows she has been a part of include: The Water Station (SM), Spring Awakening (ASM), and The Music Man (SM). She would like to thank her Mom, Step-Dad, and siblings for all their love, support, and encourage. Without support from her family and friends she would not be who she is today. She can do all things through Him who strengthens me* Phil. 4:13

Burton Fisher is a freshman stage management major from Indianapolis, IN. This is his third show at Ball State University, having previously worked on both Frankenstein and Music Man. He would also like to thank his parents for inspiring and encouraging him in all of his endeavors. He is currently in a love affair with cake.

Violet Smith is a freshman stage management major from Libertyville, IL. She is very excited to have been able to work with such a wonderful production team and group of actors! Previously she was a Production Assistant on 42nd Street, an Assistant Stage Manager on The 39 Steps, and the light board operator for The Music Man. She is very excited for the next few years at Ball State and would like to thank everyone for the support during this first year! She absolutely loves cake of all shapes and forms.

Special Thanks

John Banes
Carolyn Barry
Jonathan Becker
Jen Blackmer
Marcus Carroll
Cammie Cook
Andrew Dalton
Brent Eckhoff
Shannon “Boss” Golden
Michael Harris
Alicia Herder
John Emert
Sophia Foldvari
The Jenkins Family
Kelly Keller
Karen Kessler
Koledon Lambright
Mickie Marie

Luke McLaughlin
Caitie “Duchess” Noller
Michael O’Hara
Eva Patton
Taylor Peterson-Burke
Symone Powell
Kristin Ramsey
Andrea and John Sadler
Linda Sherick
Matt Tibbs
Molly Wagner
Katelyn Wickham
Graham Zellers

Alpha Psi Omega
The Caffeiney
Department of Theatre and Dance
Honors College

The Ones Who Jumped

Play by Carolyn Barry
Directed by Kyle Stoffers

Ball State University
Museum of Art - Recital Hall
April 18, 19, and 20 at 7:30p

The Ones Who Jumped is presented through special arrangement with the playwright.
**Cast**

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hayden</td>
<td>Brandy Drzymkowski</td>
</tr>
<tr>
<td>Vic</td>
<td>Caleb Donahoe</td>
</tr>
<tr>
<td>Helen</td>
<td>Maggie Ludwig</td>
</tr>
</tbody>
</table>

**Production Team**

- **Director**: Kyle Stoffers
- **Assistant Director**: Andrew Dalton
- **Stage Manager**: Chelsea Cooper
- **Assistant Stage Manager**: Katelyn Wickham
- **Lighting Design**: Violet Smith
- **Poster and Playbill Design**: Kyle Stoffers
- **Properties Master**: Breanna "Gary" Lange
- **Espresso Machine**: Symone Powell
- **Sound Design**: Burton Fisher
- **Directing Advisor**: Karen Kessler

**A Note From The Director**

Producing new work is unlike producing any other work because there is no finite end. The play is continually evolving and morphing into something (hopefully) better than it was before. I first met Carolyn Barry working on a group project in Directing 1 and from the beginning I knew I was dealing with someone who is outside of the ordinary. She is drop dead gorgeous, obsessed with fantasy lit and diamantus, and certainly one of the most complex women I have ever met. Her writing is equally sporadic and full of the richness of her personality.

When seeking out a play to do for my theatre capstone, I was reminded of The Ones Who Jumped. I had seen the first draft of the play when Carolyn submitted it as her own honors thesis just two years ago. I remembered being captivated by her use of language and her boldness in choosing the biggest historical event in our living memory. This story has yet to be told and I wanted to be a part of the telling of it. So, I contacted Carolyn and asked to do her play and here we are. This is the first full staging of The Ones Who Jumped and I sincerely hope that we have helped to tell Carolyn’s story and it will go on to bigger and better productions in the future.

**Cast & Production Team Bios**

- **Brandy Drzymkowski**: a musical theatre major from Orange County, California. She is more than ecstatic to be working with such an amazing cast and crew on telling this original story. Previous Ball State credits include: Frankiestein (Margaret Watson/Ensemble) and Guys and Dolls (pit singer/Adelaide understudy). She would like to thank her parents (specifically her mother) for birthing her, and her brother for always being so supportive. She would also like to thank Kyle for giving her the opportunity to bring this role to life, as well as everyone else involved in making this such a fun experience. In addition, she is afraid of cake.

- **Maggie Ludwig**: a freshmen musical theatre major from Bridgewater, WV. She is thrilled to be a part of this project. She has most recently worked on The Music Man (Swing/Pit Singer) in the University Theatre. She would like to thank the cast and crew for making this experience a fabulous one. While she enjoys many types of cakes, her favorite is cheese cake.

- **Caleb Donahoe**: a junior musical theatre major from Huntington, WV. This is his first capstone project, and he is extremely thrilled to share this awesome story with an audience. Previous Ball State theatre credits include: Spring Awakening (Melchior), 42nd Street (Billy Lawlor), and Joseph: Dreamcoat (Gad/Baker). Caleb would like to thank Kyle for giving him this opportunity, along with the rest of the cast and crew for making the process such a blast. He sends love and gratitude to his parents, siblings, grandparents, and the rest of his crazy family for being so supportive and related to him. He would also like to thank his friends, his teachers, his mentors, and Olivia for constantly teaching him new things and for making his life grand. He occasionally wishes rain was food, it would be nice if cake randomly fell from the heavens, especially if it was ice cream cake. But alas, the world isn’t ready for that responsibility.

- **Kyle Stoffers**: a senior theatre directing major from Pendleton, IN and he is thrilled to be working on Carolyn’s new play. Previous BSU production credits include: Smudged (Directing), Bang Bang You’re Dead (Directing), Elegies for Angels, Punks, and Raging Queens (Co-Directing), Lover Sick (Asst. Directing), and The Thugs (Asst. Directing). He is a national member of Alpha Psi Omega and an executive board member of the Indiana Theta chapter. He is thankful to all of the Ball State Honors College and Theatre & Dance faculty, staff, and students for his exciting time at Ball State and is happy to end his four years working with such a fantastic cast and crew! He is not really a cake person, but is rather more interested in pie.
AUTHOR'S NOTE: This poster was generated by Kyle Stoffers using Adobe InDesign and Photoshop. The image replicated here was originally printed in color on an 11"x17" coated paper. These posters were placed in various places around campus as advertisement.
The Ones Who Jumped

April 18, 19, and 20 at 7:30pm

Ball State University Art Museum Recital Hall

Play by Carolyn Barry Directed by Kyle Stoffers

Tickets are $2 at the door

cwes@bsu.edu

Seating can be reserved by emailing

A World Premier Senior Honors Thesis and Capstone Production
Appendix C:

Rehearsal Calendar

AUTHOR'S NOTE: This rehearsal calendar was generated by stage manager, Chelsea Cooper using Microsoft Word. Chelsea distributed this calendar to the cast, production team, and advisors prior to the first rehearsal. It was readily available via print and web throughout the process.
# March 2014

## The Ones Who Jumped

**7:15p - 11:00p**
**Rehearsal**
**Charmichael 202**

**5:45p - 9:30p**
**Rehearsal**
**Charmichael 202**

**Music Man Opens!**
No Rehearsal

<table>
<thead>
<tr>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Cave Opening!</td>
<td>No Rehearsal</td>
<td>7:15p - 11:00p</td>
<td>5:45p - 9:30p</td>
<td>No Rehearsal</td>
</tr>
<tr>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
</tr>
</tbody>
</table>

No Rehearsal

**5:45p - 9:30p**
**Rehearsal**
**Charmichael 202**

Director: Kyle Stoffers

Stage Manager: Chelsea Cooper
<table>
<thead>
<tr>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>7:15p - 11:00p</td>
<td>7:15p - 11:00p</td>
<td>5:45p - 9:30p</td>
<td>5:45p - 9:30p</td>
<td>2:00p - 5:00p</td>
</tr>
<tr>
<td>No Rehearsal</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>7:15p - 11:00p</td>
<td>7:15p - 11:00p</td>
<td>Lasagna Opens! Move into AR 217! 6:00p - 6:45p</td>
<td>5:00p - 11:00p AR 217</td>
<td>Tech 10:00a - 10:00p AR 217</td>
</tr>
<tr>
<td>TBA</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>6:00p-11:00p AR 217</td>
<td></td>
<td>Opening! 6:30p - 11:00p AR 217</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Show #3</td>
<td>5:00p - 11:00p</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Director:** Kyle Stoffers

**Stage Manager:** Chelsea Cooper
AUTHOR'S NOTE: This ground plan was generated by stage manager, Chelsea Cooper using Microsoft Powerpoint. This was used in lieu of a more formalized ground plan due to the informality of the space in which the production took place. It was used primarily by the design team and occasionally throughout the staging process.
Appendix E:

Front of House Reports

AUTHOR'S NOTE: These front of house reports were generated by Kyle Stoffers using GoogleDrive. They were used before and during each performance to track patrons who had reserved seating and the box office finances. The also serve as a record of those who attended each performance.
### The Ones Who Jumped

**House Count:** 19  
**Date:** Friday, April 18, 2014 @ 7:30  
**Reservations:** 19

<table>
<thead>
<tr>
<th>Arrived</th>
<th>Name</th>
<th># Tix</th>
<th>Price</th>
<th>Total</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Dalton, Andrew</td>
<td>5</td>
<td>$2.00</td>
<td>$10.00</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Gibson, Daniel</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Gottrich, Amanda</td>
<td>2</td>
<td>$2.00</td>
<td>$4.00</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Holder, Meg</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Jackson, Becca</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Kean, Lauren</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Ludwig, Maggie</td>
<td>2</td>
<td>$0.00</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>O'Hara, Michael</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
<td>$3 Donation</td>
</tr>
<tr>
<td>1</td>
<td>Peterson-Burke, Taylor</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Spevacek, Bethany</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Stoffers, Kyle</td>
<td>1</td>
<td>$0.00</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Wiegand, Anna</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Schaperjohn, Olivia</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
<td></td>
</tr>
</tbody>
</table>

**Starting Bank:** $33.00  
**Total Cash Income:** $32.00  
**Donations:** $3.00  
**Ending Bank:** $68.00
### The Ones Who Jumped

**House Count:** 20  
**# Reservations:** 20

**Saturday, April 19, 2014 @ 7:30**

<table>
<thead>
<tr>
<th>Arrived</th>
<th>Name</th>
<th># Tix</th>
<th>Price</th>
<th>Total</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>?</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
<td>Walk-up</td>
</tr>
<tr>
<td>1</td>
<td>Ajayi, Kanyinsola</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Barry, Carolyn</td>
<td>4</td>
<td>$0.00</td>
<td>$0.00</td>
<td>Comps</td>
</tr>
<tr>
<td>1</td>
<td>Brammer, AJ</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Dalton, Andrew</td>
<td>1</td>
<td>$0.00</td>
<td>$0.00</td>
<td>Comps</td>
</tr>
<tr>
<td>1</td>
<td>Eickhoff, Brent</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Fisher, Burton</td>
<td>2</td>
<td>$0.00</td>
<td>$0.00</td>
<td>Comps</td>
</tr>
<tr>
<td>1</td>
<td>Golden, Shannon</td>
<td>1</td>
<td>$0.00</td>
<td>$0.00</td>
<td>Comps</td>
</tr>
<tr>
<td>1</td>
<td>Kessler, Karen</td>
<td>1</td>
<td>$0.00</td>
<td>$0.00</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>LaDow, Jillian</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Ludwig, Maggie</td>
<td>2</td>
<td>$2.00</td>
<td>$4.00</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Paradise, Sarah</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Powell, Symone</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>Stoffers, Kyle</td>
<td>1</td>
<td>$0.00</td>
<td>$0.00</td>
<td>Comps</td>
</tr>
<tr>
<td>1</td>
<td>Wisenden, Sam</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
<td></td>
</tr>
</tbody>
</table>

**Starting Bank:** $68.00  
**Total Cash Income:** $20.00  
**Donations:** $14.00  
**Ending Bank:** $102.00
The Ones Who Jumped

Sunday, April 20, 2014 @ 7:30

House Count: 32
# Reservations: 32

<table>
<thead>
<tr>
<th>Arrived</th>
<th>Name</th>
<th># Tix</th>
<th>Price</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Anderson, Katie</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
</tr>
<tr>
<td>4</td>
<td>Barry, Carolyn</td>
<td>4</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>1</td>
<td>Behrend, Kameron</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
</tr>
<tr>
<td>1</td>
<td>Boldt, Amanda</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
</tr>
<tr>
<td>1</td>
<td>Campa, Zachary</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
</tr>
<tr>
<td>1</td>
<td>Colajezzi, Joe</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
</tr>
<tr>
<td>1</td>
<td>Collins, Karina</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
</tr>
<tr>
<td>3</td>
<td>Combs, Hannah</td>
<td>3</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>3</td>
<td>Cook, Cammie</td>
<td>3</td>
<td>$2.00</td>
<td>$6.00</td>
</tr>
<tr>
<td>2</td>
<td>Emert, John</td>
<td>2</td>
<td>$2.00</td>
<td>$4.00</td>
</tr>
<tr>
<td>1</td>
<td>Evans, Annie</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
</tr>
<tr>
<td>2</td>
<td>Hampshire, Kathryn</td>
<td>2</td>
<td>$2.00</td>
<td>$4.00</td>
</tr>
<tr>
<td>1</td>
<td>Herder, Alicia</td>
<td>1</td>
<td>$0.00</td>
<td>$0.00</td>
</tr>
<tr>
<td>1</td>
<td>Keller, Kelly</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
</tr>
<tr>
<td>1</td>
<td>Morrison, Jessica</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
</tr>
<tr>
<td>2</td>
<td>Pettingill, Jessica</td>
<td>2</td>
<td>$2.00</td>
<td>$4.00</td>
</tr>
<tr>
<td>2</td>
<td>Prescott, Bob</td>
<td>2</td>
<td>$2.00</td>
<td>$4.00</td>
</tr>
<tr>
<td>3</td>
<td>Schaperjohn, Olivia</td>
<td>3</td>
<td>$2.00</td>
<td>$6.00</td>
</tr>
<tr>
<td>1</td>
<td>Stewart, Shay</td>
<td>1</td>
<td>$2.00</td>
<td>$2.00</td>
</tr>
</tbody>
</table>

Starting Bank: $82.00  Took $20 out for bank start reimbursement
Total Cash Income: $48.00
Donations: $10.00
Ending Bank: $140.0