The Musical of Musicals – The Musical!

An Honors Thesis (HONRS 499)

by

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"The Musical of Musicals – The Musical!"

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The Musical of Musicals – The Musical! is a unique musical comedy that both satirizes and salutes the genre of musical theatre. Over the course of the evening, the actors perform five “mini-shows”, each in the style of a different musical theatre composer or composing team—Rodgers and Hammerstein, Stephen Sondheim, Jerry Herman, Andrew Lloyd Webber, Kander and Ebb. The Musical of Musicals – The Musical! both mocks and praises the subject musical theatre enjoys most—itself. Because of the varying musical styles, each show required a different directorial approach to emphasize the appropriate elements of the show’s music, plot and staging. The glitzy feel of the Jerry Herman parody would be impossible to achieve if it were to be directed with the same theatrical ideas that guided directing. In order to better understand my thoughts regarding the show and its production process, I am including a copy of the director’s script, an excerpt from the musical score with choreography notes and copies of my handwritten notes from rehearsals.

Acknowledgements

- I want to thank Professor Jennifer Blackmer for advising me throughout the process and for helping me with interpreting various aspects of the show and pointing me back in the right direction when I felt lost.

- I would also like to thank Professors Bill Jenkins, Karen Kessler and Harold Mortimer for attending several rehearsals and offering the constructive criticism necessary to identify and correct troublesome parts of the show.
Introduction

As I started my senior year, I tried to think of an honors thesis or senior project that would serve as the best representation of my experience at Ball State. When I began college, I was a freshman theatre major in the musical theatre performance option. At the end of my sophomore year, I switched to the theatrical studies option to pursue my interests in directing.

This project, my production of *The Musical of Musicals – The Musical!* is an appropriate showcase of all I have learned. My love of musical theatre and my understanding of the genre as both an actor and a director enabled me to direct the show and apply my directing skills as well as some of the training I received during my first two years as a performance major. Of all the theatrical productions and projects I have been involved with over the past four years, I am especially proud of this production of *The Musical of Musicals – The Musical!*
Corn!
Jitter- black beater
June -
Abby- shawl -
Big Willy- red shirt (button down) cowboy hat

A Little Complex
Jitter- apron + button down
June -
Billy -
Abby- wrap

Aspects
Junita -
Abigail - jewelry

Jitter - dress long-sleeved button down
size 12 - 12½ shoes

Aspects
Junita -
Abigail - turban + robe?
Bill - hat like Cai?
Jitter - cape, mask, paint
- Bill > attention to detail in "Oh, Beautiful...", truly seeing and identifying and enjoying each thing.
- Willy & June should like each other. (flirty disliking ends and goes)
- Look how old-fashioned ingenues sit (Survey -> Shire Jones)
- Perhaps the crew might be the dream dancers?
- Call Alli to confirm that she is still doing the ballet scene.

- "Dirty girls" like (Judders line) should just be creepy (not sinister)
- Delicious Clam Dip should be genuine fun for all (like in OK)
- Willy can't be poorly acted. The character has to be dumb, (well musical theatre dumb)
- Costume idea: Willy -> hat, red shirt, (necktie?) black pants
- Question -> How much does Abby care about Willy & June? or: What does she really like? (layers - crazy, mother.)
"Soliloquy" needs to have a range of feelings and thoughts. Different levels (in both acting & music).

There is so much description in the lyrics of R & H. We have to see that.

- Stereotype vs. Stock Character:
  - If you approach the role as a stereotype, you allow the established traits and mannerisms to become the focal point of your performance.
  - If you approach the role as a stock character, you assume the role of the stock character beforehand. You are trapped by the shallowness of a stereotype. If this happens, the role is, in fact, a caricature and not a character, and regardless of your talent, the audience will leave thinking about how bad you are at bad acting.
  - But if you approach the role from the very beginning by accepting the traits and mannerisms of the stereotype for what they are — tools — you are able to take on the role with honesty and create a stock character that is truthful and real. The aspects of a stereotype should be, at most, suggestions; not limitations.
follows her USK, knocks leg out

SEND OUT DVD list! Via e-mail

Blocking CORN
11/9/07

Who are these people? Relationships with each other (and feelings about)

Moment longer

"Critters" Faster
Kaitlin DS further For nose to nose
Bib still proud
Slow turn on music I Don T
Turn benches further facing stage
Kaitlin be further DS during FYD

Like a carousel
Moment was good (6th)
Motivated/spontaneously
& Well I won't see 'em, but stand closer or protecting "leave alone"
not so far DS at the start
go thru, find it, and turn
look for legitimate feelings
you're by yourself on last note
increasing confidence, then BAM

Jason not so far in on "Stop the wedding"
+ take: "WAIT!" Ryan grabs ear "OW!"
Stop dragging on "yes, yes! yes!"
look @ June during line, then outsmiling
before last line
Run 1/10

tempo begin ny
scrunchy forehead
"good on "ne" line keep praying!
scrunchy face (critters)
a little more charm on Mother Abby

scrunchy forehead
use of wondering
J: more arrogant with hat tip
make laugh Notice to us like tune

good on "I don't"
J: little lady
* end of I Don't on Chair #

*Okay okay okay a? a? for both,
turn when natural

"Shh" is brilliant / waitin'
cut off on Follow (louder)
crazy and old, not diva on for
what was that physical trans.?

Good on That... go...
no scrunching forehead
Jason no longer look at Amber
talking to the elderly (Chupirunk)
don't come down too far
give yourself room
Amber good line 0
Jason don't make her sing upstage
good on new part
Jason sit on "wash" and smaller laugh (Chudelle)

"little lady" enunciate
Jason too much anger
Don't overlap each other

Wait for clean break for "yeah"?
Ask after "Follow your dream"
(OR cut off by being louder)
Sad trance??
Stay v. way t/2

do self-ogym in front of mirror

is the pound + 1/2 of cream funny?

you take it up the 1/3 NO

GREAT ending

KEEP going

Julie Ab move more USL big

Oh Clam

Kaitlyn More on "g. g. g. gbye!"

STOP (will you marry me?) Tidy

Shap?
"Complex"

K entrance
J obtuse
K look out on 113 207 75 not 73
A come further DS to let Jason thru

Good and activities
and grouping

Choose and / jitter for Birds begin
at any time

What's going on with the ash?

Poke in the eye! Good!
hore line was good
1st verse/ Farmin' -> 2 ideas
watch too many hand sweeps

Good of pride -> walking in corn fields
Good on "of" Kaitlin
Great on transformation Kaitlin

more feeling on "I Don't"

moment after Jidder leave, let it sink
goodbye like song or no

"I love it" Scarf, interaction!
trance was great
nice choice to bring her DS

More thoughtful on "Is a puzzle now"
Start to help sooner
is cream the worst thing?
don't sit slowly
More sensory showing (little Willy)

Motivation to R DS

more natural G-664

Good on dance
Knife // dead //
I look at others before pulling

Amber
Good on pulling
11/14/07

J. Shovel & rake specific
better on scrunchy forehead (until)
find critters cute
don't drag tempo
swagger.

J. Cross w/ purpose
good laugh

K. Something to do

J. Start cross sooner
less time looking at
Aufwändigen Quicker to sing or drop sibs

A. great

B. x Back us

E. x DS (Slightly turned)

J. Is a puzzle
ment

Good on "To Be"

Something on measures before verse on to do
bigger with description

So what z is not to audience

x DS our stomachs
set down on little part
Quick face change (bigger) before hoe
partial swagger (faded in & out)
play with cowboy
"keenly"?
genuine question on kernel

make it goal to get &
swagger to bench
K - make sure you don't see him

J - don't lose accent
* change
grab after he produces
Ryan can't understand
saying "goodbye"?

Amber looking Kaitlin (don't lose voice)
what does she think of June's crazy or
this Abby needs to be same as earlier

Judder yes & I need to be in control
make sure Kaitlin will be masculine
& can't look at crotch saying cream

Judder is in Clambake
Kaitlin [with] wrist good
longer pause between finale
Wait until 2nd to move
"Jitter landlord" in your world
"Start to leave before proposal"

Don't lose "Birds?
Read to "Yes" about Nests.
Notes on "Murder" (Vocals)
Answer on pull in for knife slit
X further on Melody
Don't listen
Don't get up

Aging walk in from "other room" as she said in
(stand)

added line
We're All Gonna Die

Abby X SL "Yeah what is it?"
1st verse from the bar.

** For rehearsal: IMPACT all of "Complex" w/o music **

** For rehearsal: play w/dynamics of "Battle of"
break after last "slash"
Jitter, the landlord cresc. [slash] "demon (quiet)"

Image for Jitter's apt.: house in "Great Expectations"
"Conservatory in "Clue"
"apt. in "Rent"
Ryan switch direction of facing
Kaitlin solo slightly more sf
"Welcome to" good
Ryan stand slowly on final
Ryan pick-up judge block or entrance
Kaitlin moment to see brooding
Wait for her to move
Ryan you don't have to: Birds like that
Some birdhair in "Birds" song
Ryan Sweeney pose on first bird Crazy!
Ryan find yourself, with distraction
blocking on Belly, Enranged
Don't let her push you away
Some don't say "
LYRICS
Jeanie literally fall asleep
Tag-o-Kaitlin
Ryan don't over do it on exit
Once book once they don't care
Good business with bottle & Kaitlin
Keep US & them sit
Ryan face SL
K -> "It's me" fab jitter
turn out slowly on "Demon"
find "Seagull" witty
"Birds good"
"Model moron" specific
Ryan, find yourself witty
Kaitlin -> more surprised?

less space betw. I've written a song
Music on
Jason -> more convincing "No!" etc.
Abby -> interact with and while
Cross to bar after "Tick-tack-ock" and K to hear
Abby -> "Little drunk" to and
- Amber take off scarf
- Jason - more on vocals "Beautiful!"
- Hee haw
- share the critters you started to do it later
- Hat up (no shadow)
- So in love setting love
- reach loving before hat tag
- play with
- J -> more flirty
- J: Pretty on I Doint Lor.
- Kaitlin head they up & dow
- Jason voice?
- R -> produce lease O'Carroll
- R -> joint lose lines
- No min. Goodbye
- K -> turn away turn
- K -> "yeah?" FYI

- A -> contrast -> Hills I you're
- A -> more imagery
- A -> not so far DS
- R -> person is out
- J -> vamp use in Solid before farm
- J -> that not scared but torn in many
- K & J -> goodbye for
- R -> different choice back pocket
- K -> stand still till dead
- J -> grab hurt after slap
"Complex" / 17 (Second Run)

Entrances were strangely great!

K more SR on solo

Great 1st #!!!)

Jason pick up, Judi block

"Demon" better.

1st song God's murder & art / no Monet color scheme reaction to pink turn

let the birds be seen

birds better

Grab knife from counter then "I wanna" to pose

Kaitlin ad lib in silence

R -> add scream after bell

great on Billy baby

J -> good adjustment on Nine 5 pieces

J -> sit before stand after

J -> separate he's crazy

R -> Walk slowly

K step D5 on "He's crazy"

A -> great blocking 66 and SR.

A -> great w/ audience

good ending
Dear Abby

1/18/07

Head nods, search
A. entrance

I do not point to watch
Run. Shoutline

Ryan center just inside don't
Jason "Wait!" Run.
Ryan audible
Steps into personal haze
get up on Champagne
Jason & Kaitlin listening in (head!)

Dear Abby #2
+ Good open
+ part before "Start" (you're halfway there and)
+ Take off One Block
"Only Takes A Moment"
Kaitlin → judging should be in character
hold rope Anything
Jason focus
Amber → bagel line good
more fluid with sadness
"More mascara" enter J & K as upper level of staircase??
Dear Abby

Kaitlin clump down
series of elbow links
No awkward note
"I'm back &..." to and
bigger ending to "Did I...?"
Run "Dear Abby!" song

Corn o' round 1/19
I take look before farming
watch scrunchy forehead, smile!

K - What's the use...?
sit Before hat
brushes good!

J - protect
K - good, walk
JK - show turn back after dr.其
K - look away down
K - "Yeah, great!"
K - try finding it helpful
J - watch speaking in "Sociology"

BIG GUY WALK / BELIEVE IT.
A - watch gestures like dr. Abby
J - grab Kaitlin bring SR
R - don't become speech ed at end
K - so what were you... (walk down)
all grab hand (Kaitlin throws down)
A Little Complex

All = good intro
K = say for DSR 2:10

All = enunciate (esp. in low notes) of descript
J = pick up block? (no b/c of back) slide
K = good on with
React to her before what do you want
"step" nice ad lib

AD LIBS SHOUL-D BE FULLY IN CHARACT

Quicker > What? Hmmm?
J = sit? Over shoulder
K = X DS
A = good
J = don't slur line
K = good reaction /
enunciate ending

WORKOUT TRANS

Dear Abby 2/19

So... while face out as much as possible
K = X DSL, sit, purse lips
J = look at back and Ryan

Champagne line out
Ryan no slapping, Abby

LEARN LAST DONG
Game!

- scrunchy forehead
- Fix "I couldn't care" cross
- Jason good - keep playing with walk
- Jason Soliloquy - crouch sweep across "If I go"
  + bring in Carousel for Jason
- Jason Great! & Run off at end
- Ryan don't lose line
  - push set US
  - "Daylight ?? ?
- grab hands (good job Kaitlin)

Compiler
  - green olives for Abby
    - great opening
  - Kaitlin not so far OS when runy
  - Ryan moment before "they must die"
  - * For Jen: block # in C5 ?
    - get it
  - Ryan don't be afraid to sit on block in
  - Make decapitating different than others
  - Jason don't US during "Melody"
  - Ryan - love not wear

Kaitlin - stage

Amber - notes before chorus

- Read all scared
  "object d'arte" "objects d'art"
Dear Abby,

Great opening.

More time for Kaitlin to prep for kiss.

Jason -> don't lose. There's no reason.

Ryan -> so different before exit.

Amber -> try "Did I?" to and.

Don't drop off phrases in "Dear Abby".

Travel on kick at the end.

"Kernopala" bit.

Kaitlin x lit reading.

Phantom pose, then to the end.

Kaitlin sit on bench for "sense..."

KK WORK and Timing with "the audience".

Kaitlin -> "Who's that?" to Ryan.

Kaitlin -> X us to platform with question.

Ryan -> "say "Over the top."

Jason -> yes talk! (It's that important.)

Eli -> check to see if this dead.
scarf (KA in August)

- what beautiful... Abby → Eli → cs

- laugh good...

- Jason → walk off after kiss

- Eli → unless Abby, don't say yes

- Ryan → "Come on Mary"

- "So what"

- Ryan different choice then Makeout

- smelly hair

- Jason good on other's death

- "Don't say anything to Eli" (Eli look and smile)

- (Complex (They're Their Version))

- after name keep contact w/ and,

- quick head turn as "Demon"

- masterpiece on pedestal

- involve Eli @ beginning

- "the doorknob" to and

- see birds at first mention

- Ahhh! → perfect

- chimes → big cymbal, tense

- "shall i use...?" a suggestion from aid.

- Decade! ! ! yay!

- end fade

- listen for more

- Kaitlin → get up and choose

- My Vocalize w/ Ripping

- Kaitlin → tried to to Eli
"Complex" (1/2)

All snap before "screw loose"

Remember tempo/dynamic change at end of
Kaitlin entrance exchange

15 crazy

1st

sweet birds beginning

"song" earlier in song

Kaitlin look at his knife Hey old friend

Jason sit on "stop, then back

Kaitlin struggle arms out (not to Jason)

K -> "What does..." to Eli. -> to Eli.

All to deep

Standing is normal

R -> pull these all the way
remember snap before "screw loose"
then don't drag tempo after
Kaitlin → first line of "Ballad"
lead in note to "demon" turn
"How did Sweet" "Birds" feel?
"Getting Away With Murder" intro
Ripping Bit
Jason → don't speak so fast!
Kaitlin → almost Southern
Jason → sat next to Eli on final note
Ryan → smart! Jason so he
not looking bit was better — fix
Kaitlin → hands up / chances down / hands up
Abby's apt. good, song.
"Just Don't Pay" Variations

1) \( \Delta \) \( \rho \) \( A \)
form \( \Delta \), facing and, rotating during speeches, eventually form OSC line.

2) \( \frac{1}{k} \) \( j \) \( A < \)
for smaller \( \Delta \) (as close to single line as possible), facing and, stand during speeches

3) \( K \) \( J \) \( A \)
straight line, facing and, stand during speeches

original:

\( J \) \( A \) \( K \)

\( K \rightarrow \) \( R \) arm on \( J \) waist, \( L \) across shoulder
\( A \rightarrow \) \( R \) arm out, \( L \) out palm down to snap
\( J \rightarrow \) \( R \) arm on \( A \) waist, \( L \) hand on back of neck, elbows up
Ryan 1st gooney pay the rent DSR P. Kaitlin still on edge

figure out "Minnelli" bit

"we never talk" vs. try to
ever looking & each other

"Aah" in flat? (on "Over the Top")

"...danie & William md appreciably Abby as she leaves.

"Don't worry kimba!" md everyone onstage: "Ooh, Ahh!"

"Well you know what I always say..." ex to vs. important

(jitters X DS to follow)

(very pronounced)

Hold face side / turn and / step up /

Ryan

Kiss after Spiderwomen

Jason grab Ryan's head

Ryan: "Take: What?" (laugh)
Abby / 30

- Lift glasses & smile
- More time before kiss prep
- K peep out before exit
- Unison tap on
- Jason x 5X
- Kaitlin pop head up on drag "this is even more fun!"

Amber -> YAAOO

- Kaitlin -> pursle lips
- Jason spin up to bar for
- Amber -> first two inside
- Amber -> wait until full cross
- Ryan -> Change voice
- Amber -> incorporate Eli ears
- Soft tap of Judy block
- Unison steps
- Dance break look at Eli

- Arms at end of Advoc
  - Just lean there
  - JK -> look "I'm back!"
  - K -> longer grip, take
    - JK -> Amper trail off, Eli point to note

Kaitlin -> smile
"Aspects"

"I've Heard" (fix beginning)
Kaitlin good "Evita"
"oops"
Eye contact (practice) → head shake
Long judy block in front of piano
Ryan & Kaitlin on bench before Ambers
Jason forget clippers Amber keep

"Little Lady"
really hit lyrics "I don't love you.
less after ending Stinger of "I
"We could have a son!" to Eli
run off

*K Specific "Claim Dip"
"That means it's only..." even
K→pauses & stand still "He's dead."

Kaitlin sits next to Eli on first solo.
Enunciation on description. Kaitlin
Eli cut out on Kaitlin's rip in "Getting Away"
J→sit next to Eli on sour note
Eli→Kaitlin is talking to you
P→smart (do something to Fletcher I away)
- Work "Crazy" take.
- don't confuse louder with funnier
- watch "Company" DVD for Elaine 
- Amber "oops" to leaving bottle
- slamming "Judy block"
- Cut "Barcelona" but? see how it plays

Dear Abby:

- I be straight about
- *4* spot at top of back? ask Karen
- L → big purse
- J → some step that can go on dialogue
  K → "I can tell Abby . . ."
- K → bigger take to awd on crying
  Eli & A → point to note to find song
  Watch end of phrases!
- A → sit on time
  A "My work" is to awd.
  K → "Ahhh!" Arms up to down
Aspects

Ryan's different physical choices for
walking (consider that you are a cat)
each line (after Puccini) is in response to
another objection
* Bring roller skates to start
   J "Forget it"
   J Use piano counter
   J Head snap to Eli at end of We Never
   K "I've heard..." softly
   K = K Move SP
   A Make sure the physical choices
don't worry the audience
   Out off as soon as Eli plays

Wed 2/7
Eli: Don't wait so long on ACW line
* Vamps descend to Jason to
   "adios amiga!" to Kartlin
   Kartlin: Don't scream or fall.
   Kartlin play with [deleted] song

Speaking: "Can go to blazes"

K: El: "Shhh...?"
   "pig latin" (otherwise joke is lost)
   K: "I forgot it" sooner
   J: Start round
   J Start round
   J Stand
Run #2  2/2  Jen, Devan,

1 → manly.
** J & k → specificity blocking on "I Don't Love You"
BACK INTO SL
1 → don't smile on "I Don't Love..." before kiss
A → Yay! the look is back (in "Follow")
A → physical → do something completely diff.
K → "Thank you..." Don't comment

1 → don't rush lines at beginning of "soliloquy" (again) MANLY
Hand lower on little willy
** Specific "Clam Dip"
K → Don't smile on "I guess this..."

Dance → straightline or stagger?
Hand down W/ Pattlin's note
1 → Don't upstage yourself

"Complex" - run opener vocally (cut-offs) -
- Beginning of "Getting Away" good
- Jason → make your note to motivate shitty
R → beat between "some lyrics rhyme"

** Take on crazy
K → chor us pose on jitter's crazy repose
** Clarity: bottle & judy block
→ Barcelona line?
Dear Abby!
- time range glasses
- Great!
- K \( \rightarrow \) the kiss face played great!
- \( \rightarrow \) applaud her gown
- K \( \times \) and S peeling out; K then I [pull] out K pull

Aspects
**Beginning**

Ryan \( \rightarrow \) good bold choice with walk
higher hands playing piano
**K & J \( \rightarrow \) touch each other while more
in "We Need"
K \( \rightarrow \) lean on piano sit on "What's it"
Eli \( \rightarrow \) don't Jeremy \( \rightarrow \) good set change
Eli \( \rightarrow \) don't throw away "out of habit"
A \( \rightarrow \) big gesture "over the top!"
(Makes ending even better)

Ryan point to wire clippers or neutered
"Amiga" to Kaitlin

"Speakeasy" Ryan \( \rightarrow \) "can" **Brilliant**
Jason \( \rightarrow \) Hetere \( \rightarrow \) doing
"Just Don't Say" more energy (over the show)
Ryan stop and look low laughing cross
Amber \( \rightarrow \) good!!! Ryan \( \rightarrow \) Loud "DANCE!"
no using Eli in "Corn!" (use piano yer)
He becomes increasingly incorporated over the whole show.
- Jason → old blocking in "I Can't..."
- Ryan → enter DS
- Kaitlin → INNOCENT

Kiss. ALL 5 of us

"Corn!"

Jason → quick then before 1st "Corn"
Amber → more movement
had lib → don't start first K → blocking
K → disco

J → "Little Lady"
Keep waiting their stoppby music
K A → sing "Follow..."
J → grab scarf unintentional
J → tender don't throw in a puzzle
→ try moving one way then reverse completely (turning around)
→ change run

K → don't pull her until "I Don't..."
K is solo out then back for "Whatever"
Ryan → just get up by yourself
"Complex" lighting up the last "sit in", blackout, lights up on center special (where the 3 will be)

Intro can work. "Or better yet 5 musicals" Lights out then lights up. Above or lights out (except Eli's light) then lights up.

"Corn!"

Look before "Beautiful" eye contact

Look "down centre" as they come in

K -> happy, walking back (still somewhat)
R -> low-down
J -> use the US, move during "So long guy"
J -> more extreme at top.

R -> waist
J -> "It pay the rent" then grab
A -> no scarf

"A Little Complex"

A -> looking away before screw loose
Jumps before ballad of sitter
K -> exit DSP
R -> "They must die!" keep playing"
K -> "Oh, ha..."
K -> "Red red"
K -> "Birds" good, the crazy stuff allows for
K -> pivot out blues for chorus interm., some off night

J -> still masculine
Jeanne → opening activity; hair
"Getting Away..." → props from the "Judy Block"
"Birds" 😊
J → "Chase Interrupts" immediately "Listen Babe"
K "Wait!" sit
J & K → take good
A → bottle but after "bother to try...?" (pause)
get bottle (pause) "Life sucks!"
drink

Abby
* turn notice on chord C beginning
* run adoringly
* confident but 'come meet my...'
* J back her back on kiss
* R → continue with sudden change (Aren't...)
* J → can't be "not again"
* R → Abby! stop Not random
A + sit on "A"
R → clap instead of snap

2nd
" shemale boy" → turn late
"oh I don't know" fade
filler before come on admit
"Bach" snap
Ryan → look around some on the Abby's
K → don't point to crochet on we want
R → vocalize on clap!
Together A → pick off one by one
Aspects

A hands up on "every month." (otherwise)

K → spin DS, dip then rise, spin again
R → first playing (real) 2nd (likely fake)
Rybarc high note? **
K → cut "gotta."
J → start "unn I need time..." while traded
** Sense of Ent. movement (?)

** How often do we sit on piano bench
A → good gesture
R → play note to get her on pitch
A → Make ending soft
K → great dehst! arms down on last level

** good on "We Never Talk"

* List all shows parodied in ALW for Bree *
** Remember: YOU HAVE A SPOTLIGHT

* 5:30 pm Tuesday - Production Mtg.
* Target for cheap martini glasses
Dear Abby!

Staircase behind penetroid all set-up

"Wait til chord to turn

"YAY!" chorus boys!"

A -> inspect what a lovely couple they are
J & K -> clean

"back" -> snap

R -> before exit, stop, look around, laugh and leave
J & K -> peeking out take ??
J & R "Queer!" Great! 😊

Amber -> next time cut all the little "um" looks (confident)

Aspect of fumita

J -> opening words 😊

Jeremy -> paper? NO.

J & K -> looking down or grabbing hands, then

snap up

K -> turn around and look as "Entitlement"

ends, then complete turn and be silent again

Sit once Abby X 10s

K & CHANDELIER HUNG FROM LIGHT FIXTURE

* Wire cutters from home

Gay
"Spaceman"

R & E → time jump!

Eli → hit the keyboard instead of Ryan ass
J → share four cord

Dance → on slat L & R lean in, then lean out
K → just stay onstage on the stage

For "Roooney"

A → more physical contact
R → work great on "Dance" wait til shot off

Work beginning of "Round Round"
Work cluster

R → "gaff rent is paid" LOUD

**Dress & Sport coat to dry cleaner's **
7890 → combination for prop closet (push/pull)

Amazing Kaitlin!


Dwity → not asleep just think you are done

"proud ourselves" → Amber exits SR, Kaitlin follows

(Ryan breathe concern)

Dwity beside ourselves → Amber enters SR, spin Jason catch
- Jason to take her off

- R: plant finger in L's chest, look down & up take
- J & K: reaction to "dirty girls"  
- J & K: more distance for

- A: legs wide open? umm no. a following.
- K: We still need basket with Corn.
- K: I Dream Baller great!

- J: watch "Carousel" soliloquy?
- J: but hand on "Little"

- The: good on Anger. (and with Jiddler)  
- don't jump on each other's lines for "Daylight"

- excellent: good on Clam Dip  
- GREAT! (run that quickly)

- A Little Complex

- have props for characters in their spaces (thus
- opening in "Carols") until they break
- K: most of Jiddler's death by "justly block"  
- K: "your guess is..." to end. GREAT
- Ryan: great getting away
- K: great on bench

- J: "I'm as soon as K's line is over
- K: "what does all that..." commit aside, justly
- Ryan:
- K: I like the quasi-collaps

- A: make sure there is a little water in there to chug before the last note
Dear Abby!

Ask Eli about "Beating the Band"

Eli → line about exit applause earlier (she's still onstage)
J → back farther? Lean (I understand)

J → "back" SNAP

A → GREAT!!!

Eli → no lines at end of "Did I..."
Ryan → "sparkles!!!" put it back in

Kaitlin was awesome.

Clean up all of "Dear Abby" choreography
J → look @ Abby at beginning of song!

"Aspects of Janita"

Still something weird about beginning

Kaitlin about oscillation between Eliza & Charleston

** talk to Eli about Ryan's note

** EW → wait for some signal to give and... before

"scene change" line

** Review "We Never Talk" blocking
K → exit DSR, enter SR
K → stand slightly SR so as not to block Amber

** Fix Kaitlin sitting on bench

** What is the freaking? JEREMY?!

Eli → sharp (stage)

A → whisper "But this is ALW"

J → enter with same pose and chippers in one hand

J → more US so you don't US yourself at the end

*** Walmart for smoke machine ***

*** Spend time actually going thru transitions ***
most important note ever

"Speakeasy"

* the last Shh is my
Cattyhunk moment *

Eli R good with "Shh"s
** PLAY slow (rally) "At the Speakeasy" (to give Ryan time)
pause "Spider Women" IS GREAT reason

A → lyrics

find her running away funny.

*** Beginning of ROUND and ROUND
final R → turn all the way forward and "Talk, Darlin" before got
then snap on "Darlin..." before got

R → try short final note next time

** SNAP RELEASE at end of "R & R"

** Cut changing the back step in "Aspects"

Specify things for Jason in "Soliloquy"
change beginning of "Complex" with props ??
Still something strange about beginning of "Aspects"
talk with Kaitlin about: (1) Eva vs. Christine (2) Round and Round
somewhere else for Kaitlin right before Abigail Von Schtarr work thru transitions tomorrow (incl Deven for costume specs)
run rollerblade part!!
review changes in Abby (bigger on pride line)
start doing big costume changes (Ryan dress, etc.)

** HAVE JASON go up to bar and toss out martini shaker during dance break in "Showtime" **
*most important note ever!

**- Alli is sooooo amazing! I just love her! Holla!**

* Remember: bring music for score in ALW*

2-14

K → grab J's hand like A & R
+ Rollerblades should be put on outside in the hall
K → shuffle her out of the way completely
K → put music on piano. After grab it on
"landlord made an offer"

K → good with the manipulation, keep going
J → "I'm confused..." chugwater
pause before "forget it"
J & K → looks to and and back should snap
J → let her sing more (good though!)
J → more out of junta I need time
K → "It's so unfair" still be Evita-like
"adore me. / "Make the landlord"
K & R → turn to look at A as Eli narrator
A → smile at Ryan's flattery, then to Keith from Norma Desmond.

K → look at the title like in "Follow..."
J & A → timing over that "as the"
K → hold on "OH"

J → finish "Adios amiga!" before moving to Exit
+ SMOKE MACHINE (WHERE}
2/18 Sunday

D white shawl for A, w
J → use hat as prop [keep pushed back (shadow)]
( → take off hat for kiss
more violence with R
D → longer skirt for A
J → "we could have s—"
R → vomit behind bench?
All turn on all be making hay
sell bridge
K → don't cross so far D S
R → drop A's hand when hits K
J → maximize
try new beginning
A
new "clash"
B race, louder door bell
D → J's outfit
J → where was your prop?
    turn away just like R, snaps on A
"you w"
B → perfect oo
 Maybe do a smile take?
J → flesh/oshed ??
J → story
A & R "more"

1. move out of light

J. "wretched" & taking stay in light

K. perfect on elongation

D. good look, dress

A. wait until you get completely into

E. special & perfect A L W ad

BLACKOUT -> speakeasy (1) -> spotlight (speakeasy) goes
Birds out when he begins to sing. (start with Eli)

- Bring down vol.
- We note Rea for "Keer Less"
- Hat pull on accented note
- Play with pushing up rim of hat w/ fingers

- Get LEASE & MARRIAGE certifacate
  - Find the special
- Yes the skirt for mother is much better

** Flat

A → Smiley "Follow"
K & A → good interaction
E & R → Dream timing

Jitter throws corn off SR (practice aim)

- Forget the hat thing
- WOW, great soliloquy
- Vomit behind bench
- Look at the sky, K → Look @ sky before 10 after
- "we'll all be making hay"
- R&A → drop hand on Kaitlin's solo

Good!
Keep going! n (good job)
Jeremy -> make sure everyone is ready.
(beside, carry Eli)

Complete blackout before "Story of Jitter"
* Special only on "Jitter's Oath"
B -> good doorbell
K -> birds very good. "Your guess to end"
J -> masculine Billy
Quick map when he goes "Are you with me?"
after Leery

Lights Timing for Abby's apartment
** Find Flask. **
A -> try running, looking for bottle
with a flash go ahead and finish it all off
second story of Jitter when it should be

and
e Reorganize order to avoid seeing light/bak
COMUNICATION
** Spray paint mixers (or not) **
R -> Not crazy at end of 1st
D -> Wait for K to turn away (Eli its pretty much you)
Did I good

* Cut " headdress (wig) "
* Everyone clap after "A-2"
* Leap together! " TOGETHER!

Switch off practical to signal end!"
don't pulse during Evita arms
TOTAL BLACKAGE!

Where is the real music prop?

ELIO: crazy hands during rollerblades
Jeremy: all black!
and I: move to the light during "recitative"
WHAT CAN WE DO WITH THE SOUND

Text: Flat

light: wait until Jeremy is off

end of "Over the Top"

J & El: finish phrase, don't cut him off

Yeah: Hedge cutters

Rainbow
stripes

stay up

lights on her

Farewell
ALL BLACKS for all crew

talk to Eli about music for
scene changes
and introducing the show.

Remember all props

SPEAKERS

LIGHTS

NO makeup for Ryan

British in jail

colonial books

Include Ryan

Ryan add 2nd What?
Happy Queen in "Dear Abby."

Leaving Abby's apt. (Cut Amber's line)

Changing area (everything else is open)

Jason get up, stay more
elli react to amber

A figure out plots

R - A faces close on so you the
Ryan run around flailing arms around to push the trio the

J - "WAIT"

...wasy good

TIMING

Make sure bream is back as can be (no shadows)
Complex

R -> wait until first chord before enter
R -> great w/ flask

* * * signs about hag; very loud & noises
Lights -> great trans.
Red x great across was great
R -> "drunk as ..." discover masterpiece gone
are you looking @ her while she's talking about rent
Lights -> sooner on chorus interruptus
R -> a little more US in the special during getting away within

J -> don't pivot out if sideways back to back
just turn around

A -> "specific" line / R's reaction / keep going
R -> your voice before "out,"

Lights -> white red, apt., blue, Adams apt.
(b/c has line)
A -> very good! (reactions great!)
"Die!"

Lights -> wait until Ryan in gone behind

Someone exit DSL-per & (then move it)

Ryan book!
* Write something for Eli

Birds out earlier

Good opening (match rhythms)

* Quick into "keep less"

* Vocalize fall

* Great on awkwardness

1 & 2 -> great non-kiss

* Think before you give her knitting needles

* "You're half dead" (no comment) believe even more

** Cues for dream sequence

OUT LINE: about own "Little Chair"

Don't throw away De Mille line

Good throw of corn! ~ Less time on

Beginning of "soliloquy" -> batch it up put down anger at end

Daylight Savings Time take Great

* Great

* Make sure dialogue isn't too rushed

* Smile getting up

* Don't smile hitting her