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Screaming, Humming: A Look into Student Theatrical Direction and the Importance of Queer Narratives on Stage and in the Rehearsal Room

By Danielle Kropveld

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Abstract

There is a large lack of discussion and writing concerning the intersections of queer theory, theatre as an art form, and student direction. My thesis attempts to add to this small amount of work. Using historical evidence, I define radical queer theory and its implications for art. I contextualize my own work in the rehearsal room with the piece *Screaming, Humming* by Hannah Manikowski with this framework, and speak to my experience of casting and rehearsal.

As a student director whose acting collaborators are also students, there are additional considerations to be taken into account. This experience also serves as an educational endeavor for my actors, as well as myself, and in this way, I am also an educator. A common factor in the work of a director and director who is also an educator is in the shared goal to lead the process towards a production that all parties consider artistically sound and valuable. To be artistically sound and valuable when working with queer narratives means, to me, the ability to emphasize difference, both of the characters from the world around them, and also of my experience from more traditional directorial work.

Often, what society believes to be the “other” can create a discourse that benefits the population at large. It is in this way that queer works have value to the greater community in which they are created. The tension created by the existence of difference can lead to innovation and the restructuring of societal norms. Using a queer lens, I examine the rehearsal process of this piece in full, as well as how the production and performance of queer theatre impact those who watch it, especially queer audience members. The process of sharing a story, physically in the same space as actors who embody difference in their characters’ wants, desires, and
actions, serves to not only humanize these characters and the real people like them, but also to create much needed visibility for those who do not get to see their narratives in popular culture. This thesis serves as a personal reflection, and also as an encouragement to theatre artists to see the importance of queer narratives.
Screaming, Humming: A Look into Student Theatrical Direction and the Importance of Queer Narratives on Stage and in the Rehearsal Room

Working on this thesis has been a very personal journey for me. In an effort to showcase my own bias in regards to how I view student direction and queer theatre, I am beginning by sharing my personal thoughts. I first read Screaming, Humming by Hannah Manikowski my junior year at Western Michigan University. I was coming into my own as a director, and interested in stories that I related to. I saw a lot of myself in the characters Hannah Manikowski so brilliant put onto the page, and I found myself almost compelled to work on this piece. When I was given permission to direct a full production, Screaming, Humming sat firmly in my mind. I knew I wanted to tell a story that I personally connect to, and also one that could be used to enhance the overall queer narrative. Through this thesis, I hope to contextualize why pieces like Screaming, Humming are so vital in the process of making queer theatre, and also to give insight into how I take the philosophies of queerness into my rehearsal room.

Before I delve into the intricacies of queer theatre, I’d first like to establish a shared vocabulary. The word “queer” has a long and winding history, dating back to before the 16th century. The base definition, used in the Oxford English Dictionary is “strange, odd, peculiar, eccentric. Also: of questionable character; suspicious, dubious” (“queer”). The term evolved through the early 20th century, becoming a pejorative and derogatory way to refer to homosexuals, especially men. It wasn’t until the late 1980s and early 1990s that groups such as Queer Nation began to reclaim the
term, and use it as pushback to popular culture. In a 1990 leaflet given out at New York Pride, anonymous gay and lesbian New Yorkers write;

Every gay person has his or her own take on [queer]. For some it means strange and eccentric and kind of mysterious. That's okay, we like that. But some gay girls and boys don't. They think they're more normal than strange. And for others "queer" conjures up those awful memories of adolescent suffering. Queer. It's forcibly bittersweet and quaint at best --- weakening and painful at worst. Couldn't we just use "gay" instead? It's a much brighter word and isn't it synonymous with "happy"?...Well, yes, "gay" is great. It has its place. But when a lot of lesbians and gay men wake up in the morning we feel angry and disgusted, not gay. So we've chosen to call ourselves queer. Using "queer" is a way of reminding us how we are perceived by the rest of the world. It's a way of telling ourselves we don't have to be witty and charming people who keep our lives discreet and marginalized in the straight world... And when spoken to other gays and lesbians it's a way of suggesting we close ranks, and forget (temporarily) our individual differences because we face a more insidious common enemy. Yeah, QUEER can be a rough word but it is also a sly and ironic weapon we can steal from the homophobe's hands and use against him.

It is with this context that I use the word queer throughout this paper. Not only does the term encapsulate the multitude of sexualities and gender identities not present in the LGBTQ (Lesbian, Gay, Bisexual, Transgender, Queer/Questioning) initialism, it also presents queer as direct opposition to homophobic, transphobic, and
heterosexist culture. Saying and using the word queer is, in of itself, an act of
defiance, and “queering” space this is how I frame my own work as a theatre artist.

Theatre as an art form, like most things, is dominated by white, cisgender,
straight men, not only in those who produce and collaborate on work, but also in the
stories that are told onstage. By choosing to direct a piece that so clear deviates from
this norm, it was my intention to portray these often overlooked perspectives as
honestly as possible. To meet this end, I took great care in casting an ensemble of
three talented actors. This play includes Heather, the apologetic artist, her impulsive
coworker Steph, and Heather’s boyfriend, the practical Michael. For Heather, I
found Karly-Paige Im, a transfer student from a private liberal arts college in New
York. ¹ In Karly-Paige, I saw the ability to play Heather’s organization and static
worldview, and a great capacity for empathy. Karly-Paige, whose family hails from
Korea, also brought an element of racial diversity to a majority white cast and
rehearsal room. Playwright Hannah Manikowski is very specific on the first page of
her script that “all characters are race-neutral, and diverse casting is encouraged”
(Manikowski, 1).

Steph, for me, was particularly difficult to cast. The debate was what I wanted
out of that character and whether Steph needed to be portrayed by an actor who
might make character choices which would indicate a legibly lesbian or queer
energy, or lean the other way toward an actor who might not position Steph as
explicitly queer. Manikowski is very careful never to label the relationship between
Steph and Heather as a “lesbian” or “queer” one within the text of the play, but the

¹ The names of my actors are used with full permission.
choice was ultimately mine in the casting of Steph. I cast Gia Haddock, a sophomore, who captivated me with her outspoken attitude and friendly smile.

Finally, I found Josh Hagemann, an incredibly energetic redhead always quick with a joke, for Michael. The main issue I found with the character is Michael before starting this process is that it is very easy to see him as a direct antagonist. His efficient and grounded energy could easily be misconstrued by an audience as degenerative to Heather, and, if not cast correctly, could lead to his being framed as a villain. It was imperative to me when casting Michael to ensure that the actor portraying him was immediately likable and compelling to listen to. I found both in Josh. On his callback sheet, I wrote a note of “good vibes”. His honesty and conviction were incredibly refreshing, and he and I joked outside of rehearsal that he was essentially playing a more theatrical version of himself.

Concerning the play itself, it takes us to Atlanta, where we meet Heather and Steph, co-workers at a local pizzeria called Fellini’s, whose witty banter immediately draws an audience in. Steph waxes poetic on nature and liminal space, and initiates a kiss between the two. Immediately after, we meet Heather’s boyfriend Michael. It is from here that Heather must navigate a world that has been turned upside down. The blurb present in the New Play Exchange entry is as follows:

Art school dropout, Heather, works at a pizzeria, where she must spend every agonizing cigarette break staring down the undeniably hideous mural she painted on the side of the adjacent building. Much to the chagrin of her co-worker and best friend, Stephanie, Heather has just moved in with her boyfriend, Michael - which is, of course, a whole thing, because maybe Steph knows what she’s talking about, and maybe it’s time Heather figured out what
she really wants. A lesbian coming-of-age story involving goldfish, dead-end-jobs, and the simultaneous beauty and heartache present in liminality. (“Screaming, Humming”).

It is worth noting that this entry is the only time Manikowski delibritally labels the relationship between Steph and Heather, and nowhere in the text is this label present.

As I moved from the casting process into rehearsal, I began to interrogate more fully the path I planned to take in the rehearsal room. I am a self identified queer and trans\(^2\) person. I am bisexual which, for me, means I am attracted to people regardless of gender identity or expression. I am non-binary, meaning my gender does not fall on the binary spectrum of “man” or “woman”. My very existence is an act of defiance, and my queerness is inherent in the work I do. It is impossible to separate my identities from my work, they are intrinsically linked to one another. To that end, as a queer person in predominantly straight and cisgender spaces, and I feel it’s part of my job as a director and theatre artist to confront issues of gender and queer identity along with and as part of the work I do in rehearsal.

As a director, I use my own personal experiences to build my approach to a piece. I use what I find to be interesting and compelling about a piece and bring it into the rehearsal room and on stage. The rehearsal process itself is a way to flip traditional scripts about power and use them in different ways. I believe that encouraging other outlooks of the same piece is invaluable, which is why I deliberately made space in my rehearsal of this piece for the dissenting opinions of my actors and collaborators. Part of my process of queering rehearsal requires that I

\(^2\) I use the term trans here as an umbrella term for those whose gender assigned at birth do not match their gender identity.
Danielle Kropveld

allow the impulses of my collaborators to influence my work, instead of working to silence them as is so often the case in traditional director-actor power dynamics. As part of queering rehearsal, my job, as I see it, is to come to the table with very clear and well-articulated ideas, so that perhaps a different but equally as valid idea might come from a someone within the process. One thing I take as a sign of my achievement of this goal is when I put an idea into the air, and an actor says “Exactly what I was thinking,” and makes a bold choice that compliments and furthers this thought.

This collaboration is part of how I bring my queer identity into rehearsal. In the director-actor relationship, there is often a clear hierarchy of authority. Part of queering rehearsal is breaking down this hierarchy and letting my collaborators know that they have agency within this relationship. I may be watching the work and giving feedback, but my view is not the only one that is valuable.

I am deliberately not using the words “right idea” or “correct choice” or any derivatives of such, because, as a director, I do not believe that there are “right” choices. I am instead invested in simply making choices and putting ideas into the room and seeing how they evolve. This also seems to align with my queer ideology, in that “right” and “wrong” are culturally constructed ideas. When you go through life existing as something and someone others may deem as “wrong”, as many queer and trans people - including myself - do, then ignoring and deliberately going against the ideas of “right” and “wrong” is a choice towards liberation.

Not only do I work to queer the rehearsal space, but also, by choosing to direct a piece about queer characters that deviates from traditional depictions of
queer characters onstage, I work towards visibility and showcasing the authenticity of the queer experience. Queer theatre, in terms of general theatre history, is a relatively new movement, arguably beginning in the mainstream in 1968 with *The Boys in the Band* by Matt Crowley premiering Off-Broadway (Green 15). Previous incarnations of queer characters, such as Lillian Hellman’s 1934 play *The Children’s Hour* (Brathwaite 2) and Robert Anderson’s 1953 play *Tea and Sympathy* (Evans 5), portray queer characters as a negative, say that being queer is worse than being dead, and use stereotypes to describe their characters. *The Boys in the Band* however, focused on gay characters as main characters, and created empathy for them. Many other plays followed this tradition, namely Harvey Fierstein’s *Torch Song Trilogy* in 1982, Lee Kramer’s 1985 *The Normal Heart*, and Tony Kushner’s 1991 epic *Angels in America* (Marra 156 - 158). All these plays focus primarily on white, cisgender, gay men, especially in context of the AIDS crisis.

However, these stories leave out a large part of the queer community. Queer theatre today needs to reflect the artists who make it, and that includes people of color, queer women, and transgender or gender nonconforming people. Queer theatre needs to acknowledge the ways that our identities change and evolve throughout our lives, which is why I was so drawn to *Screaming, Humming*.

There is something very powerful about not just seeing one’s story, but *feeling* it by having real people inhabit characters that are relatable and recognizable. For so long, queer stories have not been told, and not been told fully. Through theatre, human connection can be achieved, and people can begin to feel empowered by seeing their own experiences and feelings enacted in front of them. This is the power
of queer theatre, and why being conscious of the implications of one’s work is so important.

As I move forward with my work as a director, these methodologies have evolved and served me differently. I worked recently directing a production involving a young lesbian, her sister, and their uncle dealing with a family crisis. I chose this piece partly for a similar reason I chose *Screaming, Humming*, the queer representation. Workin on this most recent production, I have been able to become more confident in my abilities as a director. The complexity of the language and relationships in *Screaming, Humming* allowed me to play with similar themes in this most recent work.

Having thought through a queer lens about rehearsal, through my experience with *Screaming, Humming* I have become more confident in my ability to communicate with my collaborators. I also feel I am more apt to deal with the overall story of a show, having learned through this process on *Screaming, Humming*.

Overall, this experience has been one I am incredibly proud of. I am further finding my voice as a queer artist, and am still learning, always. I always want to learn more and push myself to explore more facets of directing, and working through a queer lens aids me in my work.
Works Cited


*Queers Read This*, 1990, [http://www.qrd.org/qrd/misc/text/queers.read.this](http://www.qrd.org/qrd/misc/text/queers.read.this).


Prompt Book

What follows here is what’s known in the theatre world as a prompt book. For a director, a prompt book is essentially a reproduction of the show on paper. Included in the following pages are:

- A list of important given circumstances - Given circumstances are facts about the environment, including geographic information, time period information, as well as any information regarding the social and political environment of the show. Given circumstances also includes a list of previous action, which are events that have happened before the beginning of the script that significantly impact the events and action of the show.
- A list of definitions and pronunciations from the script
- Character analyses of Heather, Steph, and Michael
- A beat list - Beats within a script are a way to break up individual scenes. These function to indicate a shift in mood, tone, topic of conversation, or various other changes present within a script.
- An action graph - Action graphs chart the pace of an entire show using each individual beat.
- Audition notes - These are a record of each person who auditioned, whether or not they fit a certain role, and any additional notes. Identifying information of auditionees have been redacted for privacy.
- Callback interview - A callback serves as a way for directors to narrow down their choices for roles. For this production, I chose to interview each of the actors I called back.
Prompt Book

- Callback forms and notes - These forms are filled out by actors to indicate additional scheduling and other pertinent information. I then used the bottom of each form to take notes on the interviews of each actor.

- Domino chart - A domino chart looks at the events of the play as dominos falling onto one another. They are listed backwards, from the end of the play to the beginning of the play, allowing a director to ensure that each action in the production leads directly to the next.

- Cast list

- Rehearsal calendar

- Rehearsal calendar and plan - A living document during the rehearsal process that denotes progress made and goals for each rehearsal session.

- Production photos

- Production program

These documents serve as a record of my work as a director leading up to and during rehearsals.
Important Given Circumstances

- The play takes place in Atlanta, Georgia, in three different locations; an alley outside Fellini’s Pizza, which is an actual pizzeria in Atlanta. The setting changes to Heather and Michael’s shared apartment, and also to a pet store.
- The play takes place in modern times, but there is no year specified in the script. It is modern enough that cell phones, television, and Walmart exist.
  - I am maintaining that the play takes place in today’s time.
- The entire piece takes place over the course of two days, with scenes 1 and 2 taking place the same night, scene 3 taking place the next day, and scenes 4 through 8 taking place sequentially through that night.
- Times of the day are specified occasionally, such as scene 5 taking place around 10:15 pm, scene 7 taking place around 4 am, and scene 8 taking place at sunrise.
- Both Heather and Steph work at Fellini’s. Heather is a waitress.
- Until recently, Michael did not have a job. He gets a job working at Fellini’s as a delivery boy.
  - Heather and Michael’s economic situation adds to the tension felt at their home.
- The only mention of any sort of political system is Heather’s assertion that she will get in trouble for repainting the mural without permission. This alludes to a law system much like our own, if not exactly.
- The social implications of Steph’s queerness are ones that are not thoroughly addressed in the play. She is not treated with any sort of vilification, indicating that at least Heather harbors no homophobic viewpoints. This is to say nothing of the views of the folks in their town.
- Heather and Michael are dating, and have been for a while.
  - Steph disapproves of Heather and Michael’s relationship.
- Michael recently asked Heather to move in with him.
  - Heather and Michael moved in together three days previous to the beginning of the show.
  - Previously, Heather lived with her parents.
  - Heather did not tell Steph she was moving.
  - Heather and Michael haven’t finished unpacking.
Important Given Circumstances

- They sleep on an air mattress.
- They didn’t have cable or running water until recently.
- Steph owns a van and has been saving up money to leave her hometown.
Definitions and Pronunciations

**Concrete jungle**: colloquial phrase to describe an urban area, generally negative connotation

**Shangri-La** (*Sh - ang - r - i LA*): a mythical paradise

**Liminal space/Liminality** (*Lim- i - nal - i - tee*): space that exists between two states; the quality of being in transition

**Fairy rings**: natural rings of mushroom or flowers that are said in folklore to be gateways between the human world and the world of fairies

**Fey** (*F - ay*): People or creatures from another world, usually mythical in origin

**Waffle House**: a Southern American breakfast chain restaurant

**Air Bud**: A 1997 comedy film about a dog that plays basketball

**Intuitive** (*In - TOO - a - tive*): without conscious reasoning; instinctual

**Tangible** (*Tan - j - i - bl*): able to be touched; physically real

**Divine Retribution** (*Dee - VINE Ret - tri - b - you - sh - un*): a punishment from god

**ASPCA**: Initialism standing for the American Society for the Prevention of Cruelty to Animals, a nonprofit organization.

**Sarah McLachlan** (*S - air - ah Mick - lah - k - lin*): Canadian singer and musician, known for her soulful ballads, and for appearing a emotional commercial for the ASPCA

**Limbo**: an incomplete or unfinished state
Definitions and Pronunciations

**Wishy-washy**: lacking in boldness; uncertain

**Ludicrous** (*Loo* - *d* - *i* - *kr* - *i* - *ss*): ridiculous

**Patronizing** (*Pay* - *t* - *ron* - *eye* - *z* - *ing*): appearing helpful but with an air of superiority; condescending

**Plebian** (*Pl* - *ee* - *bee* - *in*): uneducated or low-class people; commoners
Character Analyses

Short Character Analysis - Heather

Adjectives
- Intuitive  - Careful  - Apologetic  - Imaginative

Initial Character Mood Intensity
- Heartbeat - Calm
- Perspiration - Moderate
- Stomach Condition - Queasy, something is off
- Breathing - Deeper breaths, but the kind that doesn’t quite give you enough air
- Nervosity - Collect

Detailed Character Analysis - Heather

Starting with the basics, Heather is slightly older than Steph, at 23 years old, but is at a different level emotionally and maturity-wise than her. She has a childlike view on things, and as such, her posture and gait reflect this. She stoops over, doesn’t hold her ground. Heather is a heavy smoker, smoking an entire pack on cigarettes in one hour. She dropped out of art school. I would argue that Heather is the protagonist of this piece. She appears in every scene and is the one who changes her attitude the most. Heather herself could also be seen as her own antagonist, holding herself back with fear and confusion.

Most of the time, the characters speak very quickly, frequently not bothering to finish a thought and stopping halfway through a sentence to begin another one. Heather is very guilty of this, and cuts off Steph many times throughout the script. This makes it so when characters do choose to speak with long sentences and for extended periods of time, the audience is really forced to pay attention to what the characters are saying, which is why some of the most poignant lines of dialogue spoken in this piece happen in the middle of long chunks of speech. All parties swear liberally, but the placement of these can indicate their feelings towards the other party. Heather’s first words in the script are “Fuck you”, immediately giving the audience a glimpse into what sort of character she is.
Character Analyses

At the heart of Heather’s character are her desires and beliefs. Heather believes, at least initially, that she is stuck in a dead end, that there are no transitional spaces. She believes what she has now will be what she always has. She values the static elements of her life and change doesn’t come easily to her. Heather wants to be what she perceives as an adult. She struggles with this goal, as she doesn’t really know what it means. She latches onto false representations of adulthood, like moving in with Michael and buying a fish, but can’t quite seem to find what she needs until Steph interrupts her life. Heather expresses how she wants to be practical multiple times, but she does not have the gumption at the beginning of the show to achieve her goal. Through the course of the piece, and with Steph’s reassurance and help, Heather is able to move forward with her goal.

At the beginning of the play, Heather believes that being an adult revolves around very specific life events that simply happen to you. She moves in with Michael because it is practical, and dates him because he is practical. She latches onto representations of adulthood, like unpacking boxes and owning a pet instead of facing her reality. By the end of the show, however, spurred by Steph’s affections, Heather is forced to confront her own static views of her future. She passes through the liminal space of this phase of her life and embarks on a new journey with Steph.

Short Character Analysis - Steph

Adjectives
- Stubborn - Emotionable - Impulsive - Abstract - Sense of Humor

Initial Character Mood Intensity
- Heartbeat - Pounding
- Perspiration - High
- Stomach Condition - Unsettled
- Breathing - Shallow
- Nervosity - Anxious

Detailed Character Analysis - Steph
Character Analyses

Steph is marginally younger than Heather. Steph is incredibly stubborn and demanding, but this hides a softer core. She “walks like she owns the place”, and falsely acts like she has it all figured out, when, in fact, she doesn’t. Steph smokes. Steph is given all the longer monologues in this piece, reflecting her more whimsical and philosophical nature. Steph and Heather’s dialogue is more free-flowing than the dialogue between Heather and Michael, mirroring their relationships. Steph could be seen as an antagonist in some ways, as her feelings for Heather are what disrupts Heather’s normal and forces her to confront her views.

Manikowski also often writes the characters’ speech as running over one another, having characters interrupt each other or simply speak at the same time. The fast pace of this dialogue mirrors the characters, differentiating them from one another by how often they butt into conversations and how short their sentences are. This allows an audience to not only see the character development within the piece but also to hear it. Steph consistently cuts Heather off, stopping her apologetic and self-deprecating lines of thought with more affirming ones.

Steph has a very complicated belief system that revolves around liminality. She knows that you can’t live in a state of flux, that you have to make decisions and stick to them, the exact opposite of Heather. Steph wants out. She is not a static person, she needs to be moving, always transferring from one place, one state, to another. She views moving on with her life as the next step to adulthood. Steph has the will do achieve her goal, but her feelings for Heather are holding her back. She needs to confront these before moving on. At the beginning of the play, Steph has a very clear idea of what growing up means. She knows that she does not want to stay in her hometown and that Fellini’s is simply a step on her journey. By the end of the show, she simply does what she was already planning to do, but adds Heather into her life.

Short Character Analysis - Michael

Adjectives
- Practical
- Critical
- Grounded
- Compelling
Character Analyses

Initial Character Mood Intensity

- Heartbeat - Standard
- Perspiration - Low
- Stomach Condition - Full
- Breathing - Shallow
- Nervosity - On edge

Detailed Character Analysis - Michael

Michael is on all levels very basic. He can be very silly at times and has a youthful, naive look about him, but he is still grounded. Michael does not smoke, putting him in contrast with Heather and Steph. Michael could be seen a more traditional antagonist, as he and Heather argue about maturity and adulthood and Steph views Michael as holding Heather back.

While there is not a specific dialect or related characteristic mentioned or implied in the text, the rhythm of the words is almost always like a staccato beat, highly articulated and precise, but not in a way that alienates listeners. Instead, this meticulous craftsmanship of the dialogue invites an audience to listen to the words the characters speak, as well as to hear the pace at which they talk. Michael’s dialogue is very short and to the point, contrasting greatly with Steph’s long, more poetic speech. In many of the arguments between Michael and Heather, Manikowski forgoes more casual speech patterns for a formal one. Instead of saying ‘yeah’, characters, especially Michael, say ‘yes’, ‘fine’ instead of ‘okay’, the hard consonants of the words emphasizing the strong emotions portrayed onstage. Additionally, characters tend to use contractions instead of full two-word sets, furthering the harsh sounds; ‘can’t’ instead of ‘cannot’, ‘don’t’ instead of ‘do not’.

At the beginning of the play, Michael is the practical one in his relationship with Heather and is in a very different place emotionally than she is. He views adulthood as something he is currently experiencing, and he lives in the now. He accepts that things are unfinished and messy, living in the liminal space and not passing through it. He sees Steph as something that is holding Heather back from
Character Analyses

her life with him. By the end of the piece, he and Heather’s relationship has not been repaired, and his views have not changed.

Michael believes in fairness and hard work. He believes in optimism and making the best of things as they are. Michael wants to appear as an adult. He has a very logistical way of looking at things and simply thinks that moving in with Heather is the logical next step in their relationship. He is constantly trying to figure out what he has done wrong and make up for previous mistakes in his relationship. Michael has a strong will to do what he wants, but this will does not correlate to what Heather sees as being an adult. Their views simply do not line up.
Beat List

1. Beat 1a: A threshold - Top of play to “She knows I’m trying to quit.”
2. Beat 1b: I’m trying to be an adult - “Soo. How are you and Michael?” to “Cut that out. You’re not.”
3. Beat 1c: Cross over - “You know... some people say...” to end of scene 1
4. Beat 2a: I need a home - Top of scene 2 to “… eating pizza I bring home from work...”
6. Beat 3a: Sacred ground - Top of scene 3 to “You don’t have to talk to me.”
7. Beat 3b: Change it or don’t - “I hate that goddamn mural.” to “You could be an artist Heather...”
8. Beat 3c: I believe in something - “Do you really believe...” to end of scene 3
9. Beat 4: Meet me somewhere - Top of scene 4 to end of scene 4
10. Beat 5a: Goldfish - Top of scene 5 to “I mean, it’s not like I’m going to be there forever.”
11. Beat 5b: Be there forever - “… What do you mean?” to end of scene 5
13. Beat 6b: I’m leaving - “Heather...” to end of scene 6
14. Beat 7a: Interrogation - Top of scene 7 to “Sorry if it feels like I’m... hovering.”
15. Beat 7b: Integrate our lives - “Now, will you help me name her?” to end of scene 7
16. Beat 8: Humming - Top of scene 8 to end of scene 8
Action Graph

Beat #1b - I’m trying to be an adult

Beat #1a - A threshold

Beat #2a - I need a home

Beat #2b - Unappealing

Beat #3a - Sacred ground

Beat #3b - Change it or don’t

Beat #3c - I believe in something

Beat #4 - Meet me somewhere

Beat #5a - Goldfish

Beat #5b - Be there forever

Beat #6a - Artsy

Beat #6b - I’m leaving

Beat #7a - Interrogation

Beat #7b - Integrate our lives

Beat #8 - Humming
<table>
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<th>#</th>
<th>Y/N/M</th>
<th>Imaginative</th>
<th>Careful</th>
<th>Intuitive</th>
<th>Apologetic</th>
<th>Identifiers/Comments</th>
<th>Impulsive</th>
<th>Emotional</th>
<th>Stubborn</th>
<th>Abstract</th>
<th>Sense of humor</th>
<th>Identifiers/Comments</th>
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<th>Critical</th>
<th>Grounded</th>
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4 September 2018

Audition Form - Screaming, Humming
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4 September 2018

Audition Form - Screaming, Humming
Callback Interview - *Screaming, Humming*

Heather

**Beginnings**
1. Introduce yourself
2. Ask them if they've got anywhere to be, be aware of time.
3. I'm writing things down, don't worry.
4. I'm setting a timer, just to keep everything moving.

**ACTIVELY LISTEN**

**Reminders: Look for**
- Can they follow directions? Take direction?
- Emotional quality
- Visual quality

1. Think of two separate people from two different aspects of your life who are very important to you. How would each of them describe you, both positively AND negatively?
   a. *Looking for: Imaginative, General personality*
2. Tell me about a time you went with what your gut was telling you.
   a. *Looking for: Intuitive*
3. Tell me about a time when things didn't go as you planned them to.
   a. *Looking for: Careful*
4. Tell me about a time you sincerely apologized to someone you loved.
   a. *Looking for: Apologetic*
5. If you could have one day to do anything you wanted, with time, money, and rules of reality no object, what would you do and why?
   a. *Looking for: Imaginative*

**Read**
- Vocal quality

**After**
1. Thank them for sharing with you.
2. Ask them if they have any questions for you.

As of September 4th, 2018
Callback Interview - *Screaming, Humming*

**Steph**

**Beginnings**
1. Introduce yourself
2. Ask them if they’ve got anywhere to be, be aware of time.
3. I’m writing things down, don’t worry.
4. I’m setting a timer, just to keep everything moving.

**ACTIVELY LISTEN**

**Reminders: Look for**
- Can they follow directions? Take direction?
- Emotional quality
- Visual quality

1. Think of two separate people from two different aspects of your life who are very important to you. How would each of them describe you, both positively AND negatively?
   - *Looking for: Abstract, General personality*
2. Tell me about a time you took action without thinking through the consequences.
   - *Looking for: Impulsive*
3. Tell me a time someone affected you in a way you didn’t expect
   - *Looking for: Emotional*
4. Tell me about a time you knew you were wrong but kept fighting anyway.
   - *Looking for: Stubborn*
5. Tell me the funniest thing that’s ever happened to you.
   - *Looking for: Sense of humor*

**Read**
- Vocal quality

**After**
1. Thank them for sharing with you.
2. Ask them if they have any questions for you.

As of September 4th, 2018
Callback Interview - *Screaming, Humming*

**Michael**

**Beginnings**
1. Introduce yourself
2. Ask them if they’ve got anywhere to be, be aware of time.
3. I’m writing things down, don’t worry.
4. I’m setting a timer, just to keep everything moving.

**ACTIVELY LISTEN**

**Reminders: Look for**
- Can they follow directions? Take direction?
- Emotional quality
- Visual quality

1. Think of two separate people from two different aspects of your life who are very important to you. How would each of them describe you, both positively AND negatively?
   a. *Looking for:* General personality
2. Tell me about a grudge you had/have against another person.
   a. *Looking for:* Critical
3. Tell me about a failed or bad relationship of yours. (Friend/significant other/family member)
   a. *Looking for:* Reliable, Inhibited/Reticent
   b. What’s something you don’t like about this person?
      i. *Looking for:* Critical
4. Tell me about a time you thought you knew all the consequences and things still went wrong.
   a. *Looking for:* Practical
5. Tell me about a time you lied and got away with it.
   a. *Looking for:* Compelling

**Read**
- Vocal quality

**After**
1. Thank them for sharing with you.
2. Ask them if they have any questions for you.

As of September 4th, 2018
Congratulations on being called back! Please fill out this form to the best of your ability and return to me. If at any time during this callback process you need to leave for any reason, would like to leave and come back later, or if you only have a limited amount of time, please let me know. I will do my best to accommodate everyone’s schedules.

Name: Gravanna Haddock

Email Address: gravanna@an.edu

Phone Number: [redacted]

Audition Number: 2

Please mark where you are NOT available on the table.

Do you have any allergies or medical conditions I should be aware of?

Yes / No

If yes, please explain.

Please list any conflicts you have from October 22nd to November 20th, 2018. Include major events for which you may be unavailable or out of town. (Tech, Weddings, etc.) You may use the back of this sheet if you need more room.

work (I’ll have a set schedule by the end of the week)

Anything else you’d like me to know?

Director’s use, please do NOT write below this line.

Q1. Best friend - “wild”, make a lot of choices, impulsive, dedicated, by picture person
sister - Type A, stubborn, smart, brat
What do you call mom? - chopped program, planning to transfer unilaterally selfish, too taxing
reading - tough, sense of humor
Screaming, Humming by Hannah Manikowski
Directed by Danielle Kropveld

Congratulations on being called back! Please fill out this form to the best of your ability and return to me. If at any time during this callback process you need to leave for any reason, would like to leave and come back later, or if you only have a limited amount of time, please let me know. I will do my best to accommodate everyone's schedules.

Name: Karly Paige JM
Audition Number: 105
Email Address: [redacted]
Phone Number: [redacted]

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Do you have any allergies or medical conditions I should be aware of?
Yes/No  

If yes, please explain.

October 17-21 - a wedding

Please list any conflicts you have from October 22nd to November 20th, 2018. Include major events for which you may be unavailable or out of town. (Tech, Weddings, etc.) You may use the back of this sheet if you need more room.

Anything else you'd like me to know?

Thanks!

Director's use, please do NOT write below this line.

Q1 - grandmother - strong, determined, feminist
director - bubbly, quirky, creative

Q3 - job at theatre w/ Carla Bell, planner, organized
Reading - good inspiration, good impulses, good anger to steep
Screaming, Humming by Hannah Manikowski
Directed by Danielle Kropveld

Congratulations on being called back! Please fill out this form to the best of your ability and return to me. If at any time during this callback process you need to leave for any reason, would like to leave and come back later, or if you only have a limited amount of time, please let me know. I will do my best to accommodate everyone’s schedules.

Name: Josh Hagemann
Audition Number: 67
Email Address: [Redacted]
Phone Number: [Redacted]

Please mark where you are NOT available on the table.

Do you have any allergies or medical conditions I should be aware of?
Yes / No

If yes, please explain.

Please list any conflicts you have from October 22nd to November 20th, 2018. Include major events for which you may be unavailable or out of town. (Tech, Weddings, etc.) You may use the back of this sheet if you need more room.

I am doing our crew for practice (cheryl still hasn't gotten back in touch)

Anything else you'd like me to know?

Director's use, please do NOT write below this line.

Q1 - helpful, good (stomach, chill, no kids), foolish, disagreements, disagreed w/ "lifestyle choices", gross, stubborn, overzealous (slow), indecisive

Q4 - freshmen, dating girl who was black, disagreements

Q5 - pretended to be religious, isn't

Reading - kind, humor, likeable, good vibes
Domino Chart

Scene 8
1. Heather accepts her new journey.
2. Heather and Steph kiss.
3. Heather goes for cigarettes but stops herself.
4. Steph allows Heather to join her, names the fish
5. Heather asks Steph to join her in her van.
6. Heather and Steph meet at Fellini’s.

Scene 7
1. Heather texts Steph to meet her.
2. Michael gives up on the argument, suggests bitingly that Heather call Steph.
3. Heather gives up, goes for a cigarette.
4. Michael tries to placate Heather.
5. Heather insists Michael help her name the fish.
7. Heather insists Michael is overreacting, accuses him of hovering.
8. Michael reminds Heather of wanting to be practical, calls Heather hysterical.
10. Michal questions Heather about the fish.
11. Heather reassures Michael she is fine.
12. Michael expresses worry at Heather’s being home so late.

Scene 6
1. Steph tries to lighten the mood.
2. Heather accepts Steph’s decision.
3. Steph explains that you can’t live in liminal spaces.
4. Heather questions Steph’s decision.
5. Steph reveals she is leaving.
6. Heather panics.
7. Steph pulls away from Heather.
9. Steph and Heather comfort one another.
10. Steph compliments Heather.
Domino Chart

11. Heather doubts her abilities as an artist.
12. Steph redirects Heather’s worry to the mural.
13. Heather worries she and Steph will get caught repainting the mural.

Scene 5
1. Steph offers to go somewhere else.
2. Heather is reminded of Michael through Airbud, expresses that she doesn’t want to go home yet.
3. Steph jokes with Heather about animals.
4. Heather distracts herself with the fish.
5. Heather says Steph should go, worries.
6. Steph takes comfort in the fact that Michael will be at Fellini’s when she leaves, reveals she plans on leaving.
7. Heather apologies for Michael invading their space.
8. Steph expresses gratitude that Heather called her.
9. Heather explains why she chose to get a fish.
10. Heather and Steph joke about the fish.

Scene 4
1. Heather calls Steph and decides to meet.
2. Heather tries to convince self to stay home, cannot.

Scene 3
1. Heather and Steph leave words unsaid.
2. Steph insists Heather needs to get over herself, stop holding herself back.
3. Heather asks Steph for advice.
4. Steph insists she’s just faking it.
5. Heather says she’s not like Steph, asks Steph how she acts so self-assured all the time.
6. Steph berates Heather, tells her to just act and not be afraid.
7. Heather reveals she painted the mural, laments that her mural turned out poorly, wants to change it, but can’t.
8. Steph redirects to the mural.
9. Heather tries to cool Steph down.
10. Steph argues with Heather about Michael working with them.
## Domino Chart

### Scene 2
1. Heather and Michael share a moment.
2. Michael deescalates the tension.
3. Heather is floored that Michael will be working with her.
4. Michael reveals his new job is at Fellini’s.
5. Heather redirects, expresses her desire for order, mentions work.
6. Michael expresses his frustration, questions Heather about Steph.
7. Heather takes Michael’s joke personally.
8. Michael makes a joke about art school.
9. Heather artfully expresses her feelings about her cigarette smoking.
10. Michael warns Heather about cigarettes.
11. Heather reveals she sat in her car for an hour smoking.
12. Michael tries to comfort Heather.
13. Heather doesn’t get the joke, doubles down on unpacking.
14. Michael tries to comfort Heather, makes a joke.
15. Heather asks about unpacking.
17. Heather comes home.

### Scene 1
1. Steph leaves.
2. Heather asks why Steph kissed her.
3. Steph tries to justify why she kissed Heather.
4. Steph kisses Heather.
5. Heather allows this.
6. Steph brings Heather closer by talking about liminality.
8. Steph berates Heather because she knows Heather can do better.
9. Heather justifies her decision to move in with Michael by belittling herself.
10. Steph calls Heather’s bullshit.
11. Heather expresses frustration that she’s going nowhere, insists Michael will change this.
12. Steph insults Heather, expresses disbelief that she moved in with Michael.
Domino Chart

13. Heather reveals she and Michael moved in together.
15. Steph rejects this, talks about liminal spaces.
16. Heather expresses that their world is fucked anyway.
17. Steph says the goddess is screaming at Heather for smoking.
18. Steph and Heather smoke together.
Screaming, Humming

Directed by Danielle Kropveld

by Hannah Manikowski

Heather
Karly-Paige
Im

Steph
Giavanna
Haddock

Michael
Josh
Hagemann

Please initial by your name to accept this role. Expect an email from me regarding scheduling and the script. If you have any questions or concerns, please contact me using the information below.

Our first rehearsal will be Monday, October 22nd at 4pm. I look forward to our work together!

Email: danielle.s.kropveld@wmich.edu
Phone: (847) - 899 - 9811
Rehearsal Calendar

Rehearsal #1 - Monday, October 22nd, 4 - 6 pm
   Conference Room
Rehearsal #2 - Tuesday, October 23rd, 4 - 4:45 pm
   Conference Room
Rehearsal #3 - Wednesday, October 24th, 8 - 10 pm
   York Green Room
Rehearsal #4 - Thursday, October 25th, 4 - 6 pm
   York Green Room
Rehearsal #5 - Friday, October 26th, 4 - 5 pm
   York Green Room
Rehearsal #6 - Monday, October 29th, 4 - 4:45 pm
   Atrium
Rehearsal #7 - Tuesday, October 30th, 4 - 6 pm
   York Green Room
Rehearsal #8 - Wednesday, October 31st, 4 - 6 pm
   York Arena
Rehearsal #9 - Thursday, November 1st, 4 -6 pm
   York Arena
Rehearsal #10 - Friday, November 2nd, 5-6 pm
   \textit{Off book date}, York Green Room
Rehearsal #10.5/Meet up #1 - Saturday, November 3rd, 12 pm
   Danielle’s house
Rehearsal #11 - Monday, November 5th, 4 - 6 pm
   York Arena

As of October 22nd, 2018           Subject to Change
Rehearsal Calendar

Rehearsal #12 - Tuesday, November 6th, 4 - 6 pm
York Arena

Rehearsal #13 - Wednesday, November 7th, 8 - 10 pm
Acting Studio

Rehearsal #14 - Thursday, November 8th, 4 - 6 pm
York Green Room

Rehearsal #15 - Friday, November 9th, 6 - 8 pm.
York Green Room

Rehearsal #16 - Monday, November 12th, 4 - 6 pm
York Green Room

Rehearsal #17 - Tuesday, November 13th, 4 - 5 pm
York Green Room

Tech #1 - Wednesday, November 14th, 4 - 6 pm
York Arena

Tech #2 - Thursday, November 15th, 4 - 6 pm
York Arena

Tech #3/Dress #1 - Friday, November 16th, 4 - 6 pm

Performance #1 - Monday, November 19th, 5 pm.
York Arena
Call time at 4 pm

Performance #2 - Tuesday, November 20th, 5 pm.
York Arena
Call time at 4 pm
Small strike to follow

As of October 22nd, 2018
Subject to Change
Rehearsal Calendar and Plan

Rehearsal #1 - Monday, October 22nd, 4 - 6 pm, Conference Room

Goal: Get to know actors and do a read through.

Plan:
- Icebreaker activity, become comfortable with each other.
- Read through
  - Listen to their voices, intonation
- Address any concerns with actors.
- Talk through large ideas, concept?

Result:
- Actors seem more comfortable with one another.
- Readthrough is a success, great chemistry between actors.
- I love being able to hear their voices with the script, so satisfying!

Rehearsal #2 - Tuesday, October 23rd, 4 - 4:45 pm, Conference Room

Goal: Clarify, answer logistical questions. Address concerns.

Plan:
- Address any concerns with actors.
- What do you want to gain?
  - How can I help you achieve this?

Result:
- Actors seem more comfortable with one another.
- Gia is concerned Steph can be a one-note character; make a note to challenge her out of this.

Rehearsal #3 - Wednesday, October 24th, 8 - 10 pm, York Green Room

Goal: Block scenes 1 and 2. Create physical closeness with actors.

Plan:
- Address any concerns with actors.
- Block through scene 1 and 2; be aware of proximity to one another
- Create an ensemble through exercises.

Result:
- Preliminary blocking is done on scenes 1 and 2 but still concerned about space.
- Get actors props, this will help.

Rehearsal #4 - Thursday, October 25th, 4 - 6 pm, York Green Room

Subject to Change

As of November 21st, 2018
Rehearsal Calendar and Plan

Goal: Block scenes 3 and 4.

Plan:
- Physical warm up
- Address any concerns with actors.
- Review scene 1 and 2
- Block through scene 3 and 4; be aware of proximity to one another
- Create an ensemble through exercises.

Result:
- Preliminary blocking is done on scenes 3 and 4 but still concerned about space.
- Actors making action breakthrough - encourage this.

Rehearsal #5 - Friday, October 26th, 4 - 5 pm, York Green Room

Goal: Create physical comfort and closeness with Gia and Karly-Paige.

Plan:
- Address any concerns with actors.
- Cigarette lessons
- Create an ensemble through exercises.
  - Weight sharing, touch, trust.

Result:
- Thanks to Jessica for helping with cigarettes.
- Successful creation of bonds b/w Gia and Karly-Paige, the kiss is comfortable!

Rehearsal #6 - Monday, October 29th, 4 - 4:45 pm, Atrium

Goal: Create physical comfort and closeness with Josh and Karly-Paige.

Plan:
- N/A

Result:
- REHEARSAL CANCELLED

Rehearsal #7 - Tuesday, October 30th, 4 - 6 pm, York Green Room

Goal: Reblock first 4 scenes. Ideally also up through scene 6.

Plan:
- Address any concerns with actors.
- Begin with scenes 1 and 2, move to scenes 3 and 4. QUICKLY move through actions and changes.

Subject to Change

As of November 21st, 2018
Rehearsal Calendar and Plan

- Guide them to use movement as physicalizations of their thoughts. How close are you comfortable being to this person? Do you feel like you want to move away or get closer to your partner?

Result:
- Reblocked through scene 7! So excited to be ahead, at least further than I thought I’d be.
- The cast is becoming more comfortable with themselves and space.

Rehearsal #8 - Wednesday, October 31st, 4 - 6 pm, York Arena

Goal: Reblock any remaining scenes.

Plan:
- Address any concerns with actors.
- QUICKLY review changes from last rehearsal.
- Block end of the show!
- Review changes, address emotionality in scene 7, 8, and 2

Result:
- The whole show is blocked! So exciting!
- I’m working on getting Josh to relax a bit more, he’s incredibly tense like all the time. I don’t think he’s quite comfortable in his own skin? Or perhaps he’s not confident? Whatever it is, I want very much to break through to him.

Rehearsal #9 - Thursday, November 1st, 4 - 6 pm, York Arena, Joan observing!


Plan:
- Address any concerns with actors.
- Review blocking, stop for concerns.
- Work transitions if needed.
- Loosen up Karly-Paige and Josh.
- Work Gia’s monologues.

Result:
- Worked on the connections between Karly-Paige and Josh. The relationship is more believable, they are actually comfortable with touching one another now.
- Steph’s monologues have more build, continue to work this.

Rehearsal #10 - Friday, November 2nd, 5 - 6 pm, York Green Room, Off book date!
Rehearsal Calendar and Plan

Goal: Move towards responsivity with actors. Work individual scenes from the beginning. Incorporate sound elements.

Plan:
- Address any concerns with actors.
- Work towards further closeness.
- Find different levels for emotionality.
- Incorporate sound and further props.

Result:
- Added more props today, thank god. It is really helping ground the actors.
- Something is off with Steph in the pet shop. I think I need to work more with Gia individually.

Rehearsal #10.5/Meet up #1 - Saturday, November 3rd, 12 pm, Danielle’s house

Goal: Create a sense of ensemble. Put actors at ease. Have fun!

Plan:
- Address any concerns with actors.
- Eat, talk, chill

Result:
- I love doing ensemble building outside of rehearsal, and we all had a great time!

Rehearsal #11 - Monday, November 5th, 4 - 6 pm, York Arena

Goal: Work individual scenes. Increase understanding of intentions.

Plan:
- Address any concerns with actors.
- Work through remaining scenes.
- Challenge bolder choices.
- Go through scenes line by line, if necessary. Ask intention behind it if unclear.
  - Challenge actors to change intonation of lines.
  - Why do you say that? What do you mean by that? Why say it now?
  - When are you lying? When are you telling the truth? Why?

Result:
- Was able to fix objective issues with Gia.
- My favorite thing happened: Gia asked “Can I try something?” and made such a dynamic choice that I had to keep it! Love it!

Rehearsal #12 - Tuesday, November 6th, 4 -6 pm, York Arena

Subject to Change As of November 21st, 2018
Rehearsal Calendar and Plan

Goal: Make them LISTEN to one another! How does your partner affect you?

Plan:
- Address any concerns with actors.
- Do visualization exercise
  - You are in a space, a safe space for yourself.
  - Take physical and mental inventory. What do you feel, physically, in each part of your body? How is your breathing? Your heart rate? How are you feeling? Scared? Nervous? Comfort? Attraction?
  - Someone else (your scene partner) enters your space. How does their presence affect you?
  - The other person reaches out and touches you. How does this affect you?
  - The other person leaves. How does this affect you?
  - Come out of exercise, discuss results if wanted/needed.
- Run scenes with above considered
  - Note changes and feelings

Result:
- Really felt the connection between Michael and Heather today, I’m so proud of their work.
- Pet shop scene needs more work.

Rehearsal #13 - Wednesday, November 7th, 8 - 10 pm, Acting Studio

Goal: Work subtext. Runs if possible.

Plan:
- Run what can be run.
- Focus on the honesty of the words. What things do you think about before you say them and what things just pop out of your mouth? How long have you been wanting to say these things/hear these things from your scene partner? Let this affect you.

Result:
- Intentions of lines are so much clearer!

Rehearsal #14 - Thursday, November 8th, 4 - 6 pm, York Green Room

Goal: Run and notes.

Plan:
- Run show
- Give notes

Subject to Change

As of November 21st, 2018
Rehearsal Calendar and Plan

- Address concerns

Result:
- Decent run today.
- Still having some connection and reaction issues from a few scenes.

Rehearsal #15 - Friday, November 9th, 6 - 8 pm, Atrium

Goal: Run and notes.

Plan:
- Run show
- Give notes
- Address concerns
- Speak about tech week
- Solidify tech elements if possible

Result:
- I was unable to incorporate tech elements today, unfortunately.
- Very good run today, I’m giving fewer notes each day.

Rehearsal #16 - Monday, November 12th, 4 - 6 pm, York Green Room

Goal: Run and notes.

Plan:
- Run show
- Give notes
- Address concerns
- Speak about tech week
- Solidify tech elements if possible
- Ensure comfortability

Result:
- Incorporated a few sound elements today. Woo!
- Having some logistical issues with transitions that I need to fix before we tech on Wednesday.

Rehearsal #17 - Tuesday, November 13th, 4 - 5 pm, York Green Room

Goal: Run and notes.

Plan:
- Run show
- Give notes
- Address concerns

Subject to Change As of November 21st, 2018
Rehearsal Calendar and Plan

- Prep for tech week

**Result:**
- I’m feeling worried that we won’t be able to get this show up to par in time. It feels like there’s so much to do and not enough time.
- Good run today, notes are being incorporated.

**Tech #1 - Wednesday, November 14th, 4 - 6 pm, York Arena**

**Goal: Address tech elements. Run and notes.**

**Plan:**
- Run show as possible
  - Hold for tech
- Solidify lighting and sound
- Give notes

**Result:**
- I was not anticipating being able to run the show today, but Kelsey was an absolute dream to work with. She really helped to move things forward.
- Having Matt and Samantha as board ops have been a blessing.
- Still concerned with some logistical issues; folks forgetting props and transition movements. Perhaps address this next rehearsal.

**Tech #2 - Thursday, November 15th, 4 - 6 pm, York Arena**

**Goal: Address tech elements. Run and notes.**

**Plan:**
- Run show as possible
  - Hold for tech
- Solidify lighting and sound
- Give notes

**Result:**
- Run today was super good! The energy was there, but I think it can be pushed a little bit more.

**Tech #3/Dress #1 - Friday, November 16th, 4 - 6 pm**

**Goal: Finalize tech elements. Run and notes.**

**Plan:**
- Run show as possible
  - Hold for tech
- Solidify lighting and sound

Subject to Change  As of November 21st, 2018
Rehearsal Calendar and Plan

- Give notes
- Encourage less performativity

Result:
  ● Logistical issues have been fixed, assuming everyone remembers for Monday.
  ● Lights and sound are solidified completely, thanks to Kelsey, Matt, and Samantha.
  ● I only had to give a handful of notes today!

**Performance #1** - Monday, November 19th, 5 pm, York Arena, Call time 4 pm

Goal: Do the show!

Plan:
  - Do the show!

Result:
  ● I loved this performance.
  ● The audience was so responsive!

**Performance #2** - Tuesday, November 20th, 5 pm, York Arena, Call time 4 pm, **Small**

**strike to follow**

Goal: Do the show!

Plan:
  - Do the show!

Result:
  ● Wow, I can’t believe we’ve finished. I’m so proud of all the work we’ve put into this.
Production Photos
Production Photos
Screaming, Humming

Directed by Danielle Kropveld

By Hannah Manikowski

November 19th and 20th

5 PM

York Arena Theatre
Heather
Karlly-Paige
Im

Steph
Giavanna
Haddock

Michael
Josh
Hagemann

Theatre Systems Assistant
Kelsey
Fonger

Light Board Op
Matt
Galli

Sound Board Op
Samantha
Giammalva

Special Thanks
Mark
Liermann

Lofty
Durham

Joan
Herrington

AC
Quagliato

Cal
Kreiner

Jessica
Klimushyn

Izzy
Hines

Aidan
McLogan

Niko
Coleman

This production contains strong language. Please use discretion.