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DANC 461: Senior Thesis Project

No Day But Today—Choreographing *RENT*

Grace Goodwin

Mentors:

Professor Diane Benedict

Professor Judith Scalin

In partial fulfillment of The Bachelor of Arts Degree in Dance

Loyola Marymount University

May 1, 2014

Abstract

"No Day But Today"—Choreographing *RENT* was an incredible, emotional, and demanding project. I worked with Diane Benedict, Karl Snider, and a group of humble and talented actors to put together this show. Throughout the rehearsal process, I learned how to teach dance to a group of people who have different levels of movement training. We explored what it meant to be a bohemian living in poverty, as well as the devastations that come with AIDS and drug addiction. I learned how to break down movement to its very basic level in order to effectively teach the choreography. I created a movement profile for each dancer so that I could better correct and instruct the actors as well as understand their strengths and areas for improvement. The actors were very trusting of me, which made their performances that much more organic. My choreography was the mechanism through which the actors fully became their characters.

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I. Presentation of the Theme and the Research

How I was Chosen

About a year ago, my friend Patrick Buchanan messaged me on Facebook with the question, "Would you be interested in choreographing *RENT* next spring?" Patrick and a handful of my other Theater Major friends were all abroad last year in Bonn, Germany with their advisor, Diane Benedict. I had not met Diane before, and I was wondering why she wanted me to be the choreographer. My friends had seen my choreography at Impulse, and they all spoke highly of me to Diane. They told her I have a very unique movement style, and that I would be great to work with on a project like this. This was all happening without my knowledge, and I was filled in on these conversations later. I owe a huge thank you to my friends for recommending me to Diane because this process has been incredible.

I was first very excited when receiving Patrick's message, so I asked him for more information. I was planning on choreographing a piece for the Student Concert, so I was reluctant to agree to another project. At this point, I wanted to do a Pilates Certification thesis, for I was not interested in a choreographic thesis. Patrick put me in touch with Diane, and this was her first message to me:

"Hi Grace, Diane Benedict here. Patrick Buchanan said you might be interested in choreographing our production of *Rent* next spring 2014. I saw your work on YouTube and thought your style would be good for our production. We can give you 3 units of a THEA499 as compensation and title the independent study, as you would prefer for future employment as a choreographer. Would you be interested?"

I learned that she saw my piece *reUptake* on YouTube, and I was honored that she enjoyed it enough to offer me this position. I responded with my confirmation that I would be happy and excited to choreograph for *RENT*. At this point in time, I was still thinking I would be able to choreograph for the Spring Concert, but as time went on, I learned that I would not have time for this. I also learned that a Pilates Certification was \$4,000, of which I did not have, so *RENT* seemed like the perfect Senior Thesis project for me.

I have never worked on a musical before, so I needed some more information on how to work with actors who had minimal to no dance training. I was asked to choreograph for *Spring Awakening* in Fall 2013, so I was able to get a better idea of how to work with actors and singers. I learned that a lot of movement involving the chest and core needed to be modified so that the actors can properly project their voice when singing. Since I have never trained in singing, the actors helped me identify these moments in which movement needed to be changed to best support their voices. I also had to spend a lot of time giving them stretches so that their bodies could become more limber and less tight. I helped them find core strength, which helped their overall posture when performing. I realized that yoga is an excellent way to help these actors access more movement. I am so grateful that I had Kylie Brunngraber as my dance captain for *RENT* because her knowledge of yoga really helped the actors. She led warm-ups for them every day, and they began building muscle memory. It just took them longer to find their maximum strength and stretch.

It was difficult for the actors to realize that their body is their instrument, and I had to remind them many times that they need to begin warming themselves up before rehearsal. Unlike dancers, this is not built into their discipline and warm up routine. I wish I had more time to work with each of them on their bodies, but rehearsals moved so quickly that we only had about

fifteen minutes for warm-ups. As a whole, the cast grew immensely, and I am so proud of their hard work. I am grateful that they were willing to trust me.

Concept and Genesis of *RENT*

RENT is a rock opera written by Jonathan Larson and was inspired by Giacomo Puccini's opera *La Bohème*. It tells the story of a group of young artists and musicians struggling to survive and create in New York's Lower East Side, Alphabet City. They battled poverty and AIDS while staying true to their Bohemian lifestyle. *RENT* was one of the first Broadway musicals to feature controversial topics regarding sexuality, disease, and poverty. The show helped to increase the popularity of musical theater among the younger generation (Rent).

In 1996, after the musical's final dress rehearsal, a *New York Times* critic wrote a glowing review, calling it an "exhilarating, landmark rock opera" with a "glittering, inventive score" that "shimmers with hope for the future of the American musical." Larson did not live to see *RENT*'s true success; he died from an undiagnosed aortic aneurysm in the early morning of January 25, 1996, just a few hours after his first interview. The show premiered as planned and quickly became popular because of its raw material, relevant subject matter, enthusiastic reviews, and the recent death of its composer (Rent).

Jonathan Larson

Jonathan Larson wanted to change the course of musical theater, and he did so through *RENT*. This show was the dramatization of the life he was living. He wanted to touch the nerve of people who would not have even come to the theater. He wanted to give a voice to those who felt small, weak, and overlooked (Schwarz, J.).

Larson grew up in suburban New York. He was a friendly child, and he was always there for his loved ones. Larson grew up in an embracing family; they did not see gender or

race—they just saw people. His parents encouraged them to be themselves and follow any dreams they had. His parents also loved and appreciated the theater and folk music, so Larson and his sister were exposed to the arts at an early age. They had almost every Broadway album, and Larson's favorite musicals included *Hair*, *Fiddler on the Roof*, and *Jesus Christ Super Star*. Growing up, Larson was in band, orchestra, and chorus, and he played the trumpet, tuba, and the piano. He was also the star of all the high school productions, and he was captivating to watch. Larson got full ride scholarship to Adelphi University for acting, and while he was there, he was the top acting student. He made a mountain out of a little role, and could command a stage like nobody else. Adelphi had Cabarets and Larson quickly got involved in writing music for them. This provided an opportunity for him to write uncensored material regarding social issues he was passionate about (Schwarz, J.).

After graduating, Larson moved to Manhattan to devote his time to composing. He lived a very bohemian lifestyle in a tiny loft with sparse food and clothes. He connected with this lifestyle; he loved it. To help pay for expenses, he worked as a waiter at the Moondance Diner. He never complained about that job, for money was never the priority; music was. He wanted to bring the MTV generation and musical theater worlds together, and he knew he would change the era of musical theater. He pushed his musicals to anyone who would listen. Larson was always at the piano because he wanted to write a new song every day. He was consumed with his work and incredibly disciplined.

Every year around Christmas, Larson hosted a Peasants' Feast where his friends would gather in his tiny apartment and share food, wine, and marijuana. People would share their

artistic achievements and stories from that year. People believed in his work, and this kept Larson motivated throughout all the rejection he faced. (Schwarz, J.).

Larson eventually won a grant for *RENT*, which allowed him to spend more time making adjustments to make the story flow better. They auditioned hundreds of people, which took four to five months. Larson wanted unknown pop and rock voices to give the raw edge to the show. Once they got their cast, Larson hosted the actors for his Peasant Feast. He explained to them that *RENT* was a show about his friends, and by the end of this process, they were going to be like family. The cast clicked so well, even though they came from different places and had different levels of experience (Schwarz, J.).

A few weeks before the show opened, Larson began having chest pains and nausea. He collapsed during tech rehearsal, but doctors insisted it was just nerves. Larson went back to the final dress rehearsal and invited select people to view the show. The audience loved it, and afterward, Larson got his dream interview with the New York Times. After the interview, he went home and died on his kitchen floor from an aortic aneurism. People showed up to the theater to grieve the next day because they felt that was how they could be close to him. They still opened that night, but they did a seated staging of the show to honor him. At the end of the show, nobody moved, until somebody said, "Thank you Jonathan Larson." *RENT* was one last gift from Larson; it was about his life and death. His tragic death was like rocket fuel for his work, and soon, the show was invited to go onto Broadway. The show became what Larson dreamed of: the biggest hit the Broadway theater had seen in years. *RENT* was cathartic for the audience; it was for those who could not express emotion on their own (Schwarz, J.).

Sources/inspiration

Larson's inspiration for *RENT*'s content came from several different sources. Many of the characters and plot elements are drawn directly from Giacomo Puccini's opera *La Bohème*—the story following the lives of poor young artists suffering from Tuberculosis. Tuberculosis was replaced with Acquired Immunodeficiency Syndrome (AIDS), and 1800s Paris was replaced by New York's East Village in the late 1980s. The names and identities of *RENT*'s characters also heavily reflect Puccini's original characters, though they are not all direct adaptations. For example, Joanne in *RENT* is a combination of both Marcello and Alcindoro in *Bohème* (*Rent*).

La Bohème intrigued Larson; he wanted to create an updated version of this story with more relevant issues. At the time, homelessness was skyrocketing; wealthy people were stepping over people dying in the street. The Lower East Side was the hub for music and art, and Tompkins Square Park was the epitome of squatters. The 1980s was also a terrifying time because of AIDS. There was much hostility and confusion surrounding the disease; people would turn to their friends because they felt isolated, helpless, and afraid. When many of Larson's friends were diagnosed with AIDS, he realized that *RENT* was his palate to cope and understand the disease. He wrote *RENT* hoping to save people.

Many real locations and events are included in, or are the inspiration for, elements of the musical. For example, the Life Café, where "La Vie Bohème" is set, is an actual restaurant in the East Village of New York City. The riot at the end of the first act is based on the East Village conflicts of the late 1980s that arose as a result of the city-imposed curfew in Tompkins Square Park (*Rent*).

The beautiful song "Will I?" takes place during a Life Support meeting and expresses the pain and fear of living with AIDS. Larson attended Friends in Deed— an organization that helps people deal with illness, grief, and the other emotions—with his best friend, Matt. During

one life support meeting, a man stood up and said that he was not afraid of dying. He did, however, say that there was one thing he was afraid of: losing his dignity. This stemmed the first line in the single stanza of this song. Larson was not afraid to share these emotions in his art; he wanted to right the wrongs with *RENT* (Schwarz, J.).

After that first time, Larson attended the meetings regularly. The people present at the Life Support meeting in the show, including Gordon, Ali, and Pam, carry the names of Larson's friends who died of AIDS. In the Broadway show, the names of the characters in that particular scene are changed nightly to honor the friends of the cast members who are suffering from/have died of AIDS. The libretto instructs directors to use names of their own friends and family who have suffered and died from AIDS (*Rent*). In our production, we included names of people that were close friends with Karl Snider. Halbert "Hal" Blair was a colleague and friend from graduate school at USC. Karl was working at Mount St. Mary's College when he became ill while he was working here at Loyola Marymount University. Karl took over his students and after Hal's death, was hired here. There is a scholarship at LMU in his name. Steven "Steve" Southard was an old high school friend of Karl's. He was the ASB President and was a successful television episode director. He was Karl's first friend to die from AIDS. Kathy Brass was in Karl's high school theater group of friends. She was his first non-family friend to die of breast cancer complications. Karl and Diane sat the cast down before we began the rehearsal process and explained how special it was that the actors would be representing these people; this production became very real for the actors because of this. Further, our audience members were given a red AIDS ribbon with a pin that they put on the walls of the Strub theater. When doing so, they were invited to say a prayer for someone they knew who died from AIDS. This made our production that much more sentimental for our audience.

Productions

The musical was first seen at the New York Theatre Workshop in 1994. On January 26, 1996, *RENT* opened in New York City off-Broadway before moving to Broadway's Nederlander Theatre on April 29, 1996. *RENT* has been successful on Broadway, where it had critical acclaim and word-of-mouth popularity. With more than 4,300 performances, it is the seventh-longest-running Broadway show, and the production has grossed over \$280 million. It became the second-longest-running musical currently on Broadway, eight years behind *The Phantom of the Opera*, when *Beauty and the Beast* ended its run on July 29, 2007. After a 12 year run, the Broadway production of *Rent* closed on June 1, 2008 (*Rent*).

Cultural Impact/legacy

RENT has gathered a huge following of fans that refer to themselves as "RENT-heads." This name originally referred to people who would camp out at the Nederlander Theater for hours in advance for the discounted \$20 rush tickets to each show, in a true Bohemian fashion. These rush tickets are discounted tickets for seats in the first two rows of the theater. Many other Broadway shows have followed *RENT*'s example and now also offer cheaper tickets in efforts to make Broadway Theater accessible to more people who would otherwise be unable to afford the ticket prices (*Rent*).

Musical Numbers

Act 1

- Tune Up #1 - Mark & Roger
- Voice Mail #1 - Mark's Mom
- Tune Up #2 - Mark, Roger, Collins & Benny
- Rent - Company
- You Okay Honey? - Angel & Collins
- Tune Up #3 - Mark & Roger
- One Song Glory - Roger
- Light My Candle - Mimi & Roger
- Voice Mail #2 - Mr. & Mrs. Jefferson

- Today 4 U - Collins, Roger, Mark & Angel
- You'll See - Benny, Mark, Roger, Collins & Angel
- Tango: Maureen - Joanne & Mark
- Life Support - Company
- Out Tonight - Mimi
- Another Day - Mimi, Roger & Company
- Will I? - Company
- Santa Fe - Collins, Angel & Mark
- I'll Cover You - Angel & Collins
- We're Okay - Joanne
- Christmas Bells - Company
- Over The Moon - Maureen
- La Vie Boheme A - Company
- I Should Tell You - Mimi & Roger
- La Vie Boheme B - Company

Act 2

- Seasons Of Love - Company
- Happy New Year - Mark, Roger, Mimi, Collins, Angel, Maureen & Joanne
- Voice Mail #3 - Mark's Mom & Alexi Darling
- Happy New Year B - Mark, Roger, Mimi, Collins, Angel, Maureen, Joanne & Benny
- Take Me Or Leave Me - Maureen & Joanne
- Seasons Of Love B - Company
- Without You - Roger & Mimi
- Voice Mail #4 - Alexi Darling
- Contact - Company
- I'll Cover You (Reprise) - Collins & Company
- Halloween - Mark
- Goodbye Love - Mark, Roger, Mimi, Collins, Angel, Maureen, Joanne & Benny
- What You Own - Roger & Mark
- Voice Mail #5 - Roger's Mom, Mimi's Mom, Mr. Jefferson & Mark's Mom
- Finale - Company
- Your Eyes - Roger
- Finale B - Company

Characters

- Mark Cohen: a struggling documentary filmmaker, the narrator of the show and the person who creates a final movie which details his friends' lives and journeys throughout the story. Ex-Boyfriend of Maureen. Roommate of Roger (*Rent*).
- Roger Davis: an HIV infected musician who is recovering from heroin addiction; Mark's roommate and Mimi's love interest (*Rent*).
- Tom Collins: a philosophy teacher and anarchist with AIDS; friend and former roommate of Roger, Mark, Benny, and Maureen; Angel's lover (*Rent*).
- Mimi Marquez: an HIV-positive exotic dancer and heroin junkie; Roger's love interest who used to be involved with "Benny" Coffin III (*Rent*).
- Angel Dumott Schunard: a drag queen street percussionist/musician with AIDS; Collins' lover (*Rent*).

- Joanne Jefferson: a Harvard-educated Template: Fact lawyer; Maureen's lover; lesbian (Rent).
- Maureen Johnson: a bisexual performance artist; Joanne's girlfriend; Mark's ex-girlfriend (Rent).
- Benjamin "Benny" Coffin III: landlord of Mark, Roger and Mimi's apartment building; ex-roommate of Mark, Collins, Roger, and Maureen. Now married to Alison Grey of the Westport Greys and thus considered a "yuppie sell-out" (Rent).

Original Broadway Cast

- Mark Cohen: Anthony Rapp
- Roger Davis: Adam Pascal
- Mimi Marquez: Daphne Rubin-Vega
- Tom Collins: Jesse L. Martin
- Angel Dumott Schunard: Wilson Jermaine Heredia
- Maureen Johnson: Idina Menzel
- Joanne Jefferson: Fredi Walker
- Benjamin Coffin III: Taye Diggs

Synopsis Act I and II

Synopsis excerpt from the Broadway wiki on *RENT*

Act I

"When the audience walks in, the curtain is up revealing the set and the musicians—an informal setting. The show begins as Mark, a filmmaker and the narrator of the show, begins shooting an unscripted documentary about his friends on Christmas Eve in his loft. He turns the camera on his roommate Roger, a songwriter who is picking up his guitar for the first time in a year. Mark's mother interrupts with a call from the suburbs; she reassures Mark after his girlfriend Maureen dumped him for a woman, and says that his family will miss him at home for Christmas.

Outside, their friend Tom Collins, a former professor of philosophy, comes to visit them but is jumped by thugs and lies bleeding on the street. Meanwhile, their former friend Benny, who married wealthy Alison Grey of Westport and bought Mark and Roger's apartment building and the lot next door, calls and breaks his promise to let them live in the apartment for free. He asks for the rent, which he knows they do not have. The power to Mark and Roger's apartment shuts off, and they vent their frustrations about being broke artists unable to pay the rent and unable to find inspiration for their art. Meanwhile, Joanne, a Harvard-educated lawyer and Maureen's new girlfriend, is working on the sound system for Maureen's performance protesting Benny's plan to develop the lot where many homeless people are currently living, when the sound system blows. Maureen calls Mark to fix the sound system for her against Joanne's wishes, and Mark agrees to help against his better judgment. Mark and Roger decide to rebel against Benny and refuse to pay their rent.

Back on the street, Angel, a street drummer, spots Collins and comes to his aid; later, they leave the alley together to tend to Collins's wounds. They are instantly attracted to one another and quickly discover that they both have AIDS. Meanwhile, Mark asks Roger to come to Maureen's show or dinner that night in an effort to get him out of the house, but Roger declines. Mark reminds Roger to take his AZT, revealing that Roger is HIV positive. He also reveals that

Roger's girlfriend, April, committed suicide after finding out that they were both HIV-positive, probably from using contaminated needles.

After Mark leaves, Roger sings about his desperate need to write one great song to make his mark on the world before he dies of AIDS. He hears a knock on his door and answers it to find Mimi, a nineteen-year-old junkie and S&M dancer at the Cat Scratch Club. She lives in the apartment downstairs and asks Roger to light a candle for her because her electricity and heat have also been shut off. Mimi also needs the candle to prepare her heroin, which she drops inside the loft and then employs as means to flirt with Roger. There is mutual attraction, but Roger is hesitant as this is his first romantic situation since his ex-girlfriend April's death. In Maureen and Joanne's loft, Joanne's parents call about law and family business, but she is not home to hear it.

Collins finally reaches to Mark and Roger's apartment, bearing gifts. He introduces Angel in full and gorgeous drag, flashing a large stack of money. Mark inquires about the money, and Angel explains that a wealthy woman paid him to play his drums outside her neighbor's apartment to drive the yappy Akita (named Evita) that lived there into jumping off a window ledge. The audience finds out later that the Akita belonged to the Greys. Benny arrives and tells Mark and Roger that he will guarantee that they can live in the apartment rent-free if they convince Maureen to cancel her protest, and Mark refuses. After Benny leaves, Angel and Collins invite Mark and Roger to attend Life Support, a local HIV support group meeting. Roger declines, but Mark assures them he will come after he fixes Maureen's sound equipment.

Mark arrives at the lot and meets Joanne. After initial distrust, they agree that dating Maureen, a self-absorbed flirtatious diva, is like dancing an exasperatingly complicated tango, and the two reluctantly discover that they can be friends. After fixing the sound system, Mark joins Collins and Angel at the Life Support meeting, where members share their thoughts and fears about living with AIDS. Gordon, a member of the group who has found out his T-cells are low, voices his hurt and anger at the news and explains that while afraid of what lies ahead, he tries to accept it "because reason says/I should have died/three years ago..." Roger echoes this last refrain. Meanwhile, Mimi returns to Roger's apartment and playfully asks him to take her out.

Roger is terrified of caring for Mimi because she is a heroin addict, which led to Roger's own HIV infection, and because he knows he does not have long to live and does not want Mimi to feel the loss he felt for April. Roger yells at her to leave. Mimi gently urges Roger to forget past regrets, saying that there is "no day but today." However, he refuses to listen and drives her out of his apartment. Roger changes his mind and leaves the loft at last. At the Life Support meeting, the ensemble sings of the fear and uncertainty in his or her lives.

After leaving Life Support, the friends save a homeless bag lady from being beaten by a police officer, only to be reprimanded by her for being pretentious artists. As they walk away contemplating her response, Collins fantasizes about living in an idealized Santa Fe, where the climate and the people are much warmer. Mark leaves, promising that he will try to convince Roger to go to Maureen's show. Collins and Angel then sing about their newfound love and officially become a couple. Meanwhile, Joanne is getting ready for the protest and her upcoming legal case.

Roger apologizes to Mimi and invites her to the protest and the dinner party afterwards, and she accepts. Meanwhile, the riot police and Benny prepare for the protest, and Angel buys Collins a new coat.

Everyone attends Maureen's performance, a thinly veiled criticism of Benny through a metaphor involving a cow and a bulldog, cribbing from "Hey Diddle Diddle". The protest ends in a riot that Mark catches on camera. A local news station purchases his footage. Afterwards, the group goes to the Life Café, where they spot Benny and his investor, Mr. Grey, who is also Benny's father-in-law. Benny criticizes the protest and the group's Bohemian lifestyle, declaring that Bohemia is dead. Mark gets up and delivers a mock eulogy for Bohemia, and all the bohemians in the café rise up and celebrate *La Vie Boheme*, "the bohemian life") joyfully paying tribute to everything they love about life while dancing on the tables.

It is revealed that Benny and Mimi used to be in a relationship that ended three months earlier when Benny confronts Mimi about Roger. Joanne catches Maureen kissing Mark and angrily stalks off. Mimi's beeper goes off reminding her to take her AZT, and Roger and Mimi discover that they are both HIV-positive. They talk openly for the first time and despite their uncertainties and fears, they finally take the plunge into starting a relationship. Joanne comes back to break up with Maureen, and informs everyone that the homeless are refusing to leave the lot despite police presence. This news sparks a new round of joyful revelry. The act closes as Mimi and Roger share a small kiss."

Act II

"The act opens with the cast singing about the various ways one can measure a year, ultimately deciding to measure in love. Mimi, Mark, and Roger's building has been padlocked because of Maureen's protest. On New Year's Eve, Roger, Mark and Mimi try to break into their building. Mimi optimistically makes a New Year's resolution to give up her heroin addiction and go back to school. Joanne and Maureen decide to try for a relationship again, and all the couples are happy together. Collins and Angel make an appearance as James Bond and Pussy Galore, and Angel brings a blowtorch. Mark, Maureen, and Joanne scale the fire escape and break in through a window, while the others use Angel's blowtorch to break down the door. Alexi Darling of "Buzzline," a tabloid newsmagazine, had seen Mark's footage of the riot and has left a message on Mark's answering machine offering him a contract. All the friends enter the apartment celebrating the new year, but Benny shows up prematurely ending the festivities. Benny asks Mark to film him offering a rent-free contract, but the friends accuse him of trying to get good press. Incensed, Benny maliciously implies that Mimi showed up at his place and "convinced" him to rethink the financial situation, while Mimi denies everything. Roger becomes extremely upset and renounces their relationship, but Angel convinces everyone to calm down and make a New Year's resolution to always remain friends. Roger and Mimi make up, but Mimi is still upset and sneaks off to buy heroin.

On Valentine's Day, Maureen and Joanne have a fight while rehearsing for a new protest, and break up again. In the spring as everything deteriorates, the cast poses the question, "How do you measure a last year on earth?" Mimi comes home late again after secretly buying drugs, causing Roger to believe that she is cheating on him with Benny. Roger jealously storms out, and Mimi sings about life without him. All the while, Angel's health suffers and Collins tries to nurse him back to health. All the couples reconcile because they realize the emptiness in living alone. Alexi keeps calling Mark to try to convince him to join Buzzline.

The scene turns to a bed containing all the couples, with the implication that they are all having sex, which quickly transforms into a frustrating and awkward situation for all of them. However, for Collins and Angel, the bed is both a place for sexual contact and a place where Angel, embodied in a release of sexual and bodily energy, dies from AIDS. Collins is

heartbroken, and at Angel's funeral, he declares his undying love. The others take part in the funeral, mourning the loss of such a close friend.

Mark expresses his fear of being the only one left surviving when the rest of his friends die of AIDS, and finally accepts Alexi's job offer. Everyone leaves the funeral, and Roger reveals that he is leaving New York for Santa Fe, which sparks an argument about commitment between both couples, with Mark and Benny desperately trying to restore calm. Collins arrives and puts everyone to shame, stating, "You all said you'd be cool today/So please, for my sake...Angel helped us believe in love/I can't believe you disagree".

Maureen and Joanne make up again, but Mimi leaves with Benny after Roger shuns her. When Roger prepares to leave, he gets into a fight with Mark: Roger accuses Mark of living a fake life by hiding in his work, and Mark accuses Roger of running away because he is afraid of watching Mimi die. When Roger leaves the apartment, he is horrified to find a clearly weak Mimi, who had come to say goodbye, standing outside the door. He realizes that she overheard everything. She is visibly shaken and bids Roger a tearful goodbye, as Roger runs away determined to find his song. Finding a distraught Mimi, Mark suggests that she enroll at a rehabilitation clinic, which Benny offers to pay for.

In Santa Fe, Roger cannot forget Mimi; back in New York, Mark remembers Angel and his overall joy in life and love. They both suddenly have an artistic epiphany, as Roger finally finds his song in Mimi and Mark finds his film in Angel's memory. Roger returns to New York just in time for Christmas and Mark quits Buzzline to work on his own film. On Christmas Eve, everyone's parents call to try to find his or her children but nobody is home. Mark is preparing to show his finished documentary. Roger is ecstatic about finding his song. No one, however, has been able to find Mimi. Collins arrives with money, revealing that he rigged a nearby ATM to dispense free cash with the PIN "A-N-G-E-L".

Suddenly, Maureen and Joanne arrive, calling for help. They bring in Mimi, who is sick and delirious from living on the streets in the dead of winter. Roger is frantic and Collins calls 9-1-1 but is put on hold. Mimi and Roger finally clear up their misunderstandings, and Mimi tells Roger that she loves him. Knowing that time is short, Roger asks Mimi to listen to the song that he had been working on all year that was inspired by her. He shortly reprises the beginning of "Another Day" by saying "Who do you think you are?/Leaving me alone with my guitar/Hold on, there's something you should hear/It isn't much, but it took all year."

As he finishes his song to Mimi and finally tells her that he has always loved her, they kiss. Mimi goes limp and Roger, in tears, believes her to be dead. Suddenly Mimi comes back to life, saying that she was heading into a warm, white light and that Angel was there, telling her to turn back and listen to Roger's song. She and Roger embrace, and everyone is touched and relieved as they are reminded of the fleetingness of life and reaffirm that there is "no day but today". Then Mark plays the Documentary he has been working on."

characters' stories and represented how they would all become intertwined shortly. During the musical interlude, I instructed the dancers to move to their next position using the gestural phrase to indicate that each character has their own struggles they are facing. The dancers freeze and stare as Benny talks to his wife on the phone, signifying that they want to remain separate from his high society life style. The cast moves through one more improvisation sequence before they sing the last lines of the song.

Today For You

This piece is the fierce and exciting unveiling of Angel Dumott Schunard in her beautiful Mrs. Claus drag outfit. She tells the story of how a rich woman paid her to kill her neighbor's dog. Flanking Angel were two strong dancers that represented sexy cats; they helped tell the story of Evita the Akita. I wanted this piece to be powerful, sharp, and sassy, so I showed no mercy when choreographing. This piece was incredibly difficult because it demanded a lot of energy and stamina.

Tango Maureen

Since Mark and Joanne had specific blocking, I used two couples to represent the conversation the two were having. I taught these dancers a very difficult Tango piece that involved a lot of fast footwork and two difficult lifts. The dancers were upstage of Mark and Joanne, and they were lit so that you could see their silhouette. I wanted to make sure the attention was still on the two leads. There is a moment in this dance when the men and women switch roles and repeat the choreography. I wanted this to represent how Joanne is very strong in her womanhood, and she ultimately won Maureen in the battle against Mark.

Out Tonight

I set a few specific cues for Mimi to hit during "Out Tonight" to give her some guidance for her improvisation. I instructed Mimi to be sharp and Strong in her movement. I could not give too much difficult choreography because of how difficult of a song this was to sing.

Santa Fe

This was one of the more difficult dances to create because it needed to be very slow, fluid, and lazy, unlike any other dance I had choreographed thus far. There were a lot of changes made to this piece, and the finish product finally clicked. I put the four dancers on the balcony upstage and had them improvise for most of the piece, so they looked like long blades of grass blowing in the wind. I gave them a short phrase of choreography, but I did not give too many specifics because the dance was not supposed to look precise and perfect. I liked that each of the dancers looked different when doing the phrase, and I loved how they were each on slightly different timing. It represented the dream sequence of moving out of New York and starting a life of bliss far away in Santa Fe.

Christmas Bells

There was only a small portion I choreographed for this piece because there was so much going on already. During the first musical interlude, I had the vendors hit specific accents when holding out their items. I also had two of the dancers walk down center showing their merchandise in specific timing. This choreography was not added until much later, and it helped the actors connect with the music while giving the audience something exciting to look at.

Over the Moon

I read this song and circled words from the script that I thought had wonderful imagery to create movement from. I gave Maureen specific gestures to make when saying certain words, which gave her a nice palate with which to perform.

La Vie Boheme

This piece was my favorite of the whole show. I had already choreographed one section of this because I taught this at the audition. I re-auditioned the cast and chose the dancers that had the most power and precision for this part. For the rest of this piece, I gave specific gestures, seated phrases, and directions for each cast member. The actors sitting at the main table were doing something different from the actors in the background. This dance had an arc of energy, so I started the piece off with minimal, staccato movement. I began with a tableau of The Last Supper portrait, to represent the death of Bohemia. The dancers then moved into a sequence of footwork and head bobs, and then began a percussion segment with a restaurant cup. Various principle characters then got on the table and increased the inappropriateness of the scene. This prompts Mr. Gray and Allison to leave the restaurant, and the bohemians have won. The cast had a very fun time with this scene because it was heavily based on their characters, energy, and excitement. They had some difficulties with specificity and remembering each of the gestures (there were a *lot*), but we rehearsed it well and the finished product was incredible.

Contact

"Contact" is the sex scene between all of the cast members, and I had to approach this delicately. Not everyone is comfortable with touch, so I gave the actors specific movements to do alone or with a partner, just in case they needed inspiration. Again, I circled words that would be easy to represent with movement and taught them to the entire cast. We rehearsed the staging of it a few times per rehearsal because we wanted this scene to remain organic and raw. The piece was never too raunchy for anybody in the audience; it was just the right amount of steamy and sexual to get the point across.

Brief history and background of the Bohemians of Paris

- **Bohemia** is a region of Czech Republic; the nomadic, often vilified group called the Gypsies or Romany is called "bohemians" in French. Bohemian was a common term to describe these people of Romany who had reached Western Europe via Bohemia, and settled in the lower class neighborhoods of major metropolises in Europe, and particularly in the Latin Quarter of Paris.

The Latin Quarter of Paris had taken its name from the language used by students when the University of Paris was established there in the Middle Ages. It attracted artists and writers as well as students and, by the early 1800s, the term Bohemians was in use to describe the army of misfits the area contained. The Bohemians were happy to be called that and often went out of their way to flaunt their non-conformity. The first appearances in print of Bohemian as descriptive of a way of life practiced by writers, students, and others in Paris seem to have been in the 1830s.

- Author Honore de Balzac wrote: "The word 'Boheme' is self-explanatory. Bohemia possesses nothing, yet contrives to exist on that nothing. Its religion is hope, its code, faith in itself, its income (in so far that it appears to have one), is charity."
- **The term Bohemia** comes from the Gaelic tribe, Boii, of the later Iron Age, from the northern Italian area. They first appeared in history as being associated with the Gaelic invasion of Northern Italy.
- **Bohemians**, as depicted in most popular forms of entertainment, including within Victor Hugo's, *Les Miserables*, are carefree, poor and they worshiped their art.
- **Bohemianism** is the practice of an unconventional lifestyle, often in the company of like-minded people, with few permanent ties, involving music, artistic or literary pursuits. Bohemians are wanderers, adventurers or vagabonds.
- Henry Murger was born in Paris in 1822 to a tailor and ex-soldier, and his wife, a seamstress. As a young man, Henry started out working as a tailor & poet, and caretaker of buildings, but shifted to writing prose. Some of his tenants were the artistic type, and so he developed a taste for books, theatre, and music, which disgusted his father.
- When he was a young man he lived with his friends in deep poverty in an attic apartment in the Latin Quarter of Paris. This group created a sort of mutual aid society, and called themselves, "The Water-Drinkers", because they couldn't afford any other beverage. Murger distrusted any one of his

struggling artistic friends who had a well-to-do father whom they could fall back on in rough times. He was quoted to say, that most of his friends, 'spent half the day not eating, and the other half dying from cold.'

- While in his 20's, due to malnutrition and generally bad living conditions, Murger was balding, and had developed a skin disease that left his face discolored.
- One of his friends, the writer Champfleury, had a mistress named Musette, whom later Murger immortalized her in print. Musette introduced Murger to Lucille Louvet, and he welcomed her into his circle of Bohemians, and with whom he had an affair. It didn't last, forcing Lucille to live on the streets, where she drifted around and was soon struck with TB and died in hospital.
- Murger joined the literary magazine, *Corsaire*, when he published a series of character sketches romanticizing the Water-Drinkers' lives. These started to be published in 1846. These character sketches didn't receive much notice to the public until the playwright Theodore Barriere, approached Henry with the idea to turn them into the famous stage play. So the two collaborated and co-authored the new work entitled, *La Vie de Boheme*, which premiered at the Varietes in late 1849. It was a hit, and over night, Henry was famous, wealthy and he moved out of the Latin Quarter to a cottage on the outskirts of Paris where he continued to produce works based on his Bohemian friends until he died in 1861.
- One work was a collection of newspaper columns called *Scenes de le Vie la Boheme*, which was published in 1851. None of his subsequent works were met with the same popularity as his first work. He died only 10 years after the publication of those scenes; and his dying words were "No more music! No more alarums! No more Bohemia!" Murger's introduction to *Scenes de la Vie de Boheme* outlines his perspective on Bohemians. "Bohemia is a stage in artistic life; ...today, as of old, every man and woman who embarks on an artistic career, without any means of livelihood than his art itself, will be forced to walk in the paths of Bohemia".
- The first generations of bohemians were predominantly bourgeois youths on their own in Paris, trying out an independent, artistic life for the first time. For them, Bohemianism was a prolonged adolescence, a time to pretend to be poor before returning to comfortable homes and bourgeois careers. Later, working class people joined the movement too, bringing with them their knowledge about ACTUAL poverty.
- Though they made light of their serious concerns, "to spend one's days hungry and ill-shod, and making paradoxes about it, is really the dreariest kind of existence". Even when poverty was 'cool', it could still be depressing

and even dangerous. And yet, as bad as things could be, there were great benefits this life of freedom could bring: getting up late, lounging and sponging one's way through the day, and at the end of it, excusing everything with the notion, "We're only young once!"

Three types of Bohemian characters that Murger created and that would frequent the Latin Quarter:

- **Unknown Dreamers**- amateur artists, who do not seek out fame publicly, but expect it to come to them. They are poor and often die from poverty. Murger called this way of life a "blind alley", their avoidance of fame works against them. *Mameen*
- **Amateur**- this type of artist has a steady income but chooses to live in ~~Bohemia~~ Bohemia for the fun of it. Once they have had their fill, they will return to the bourgeoisie. *Benny, Joanne*
- **Stalwart Official Bohemians**- These are artists who must be known as an artist to the wider world; though they are not making a lot of money, they are guided by ambition and are expected to soon be 'making it' in the world of art. They know both how to be frugal and how to be extravagant and can fit in whether in squalor or luxury. *Mark, Angel, Mimi*

PROMPT FOR DISCUSSION:

Prompt Questions:

1. What type of Bohemian is your character from *RENT*? Why?
2. For homeless characters, street vendors, what art form was/is your passion, your dream along the path of Bohemia that you lost along the way? Writing, painting, music, dance, acting, sketching, sculpting?
3. What effect is achieved by having the cast sing "Seasons of Love" on a bare stage in an empty theatre? What do you think Jonathan Larson was hoping to achieve by doing this?
4. How do you measure life?
5. If you knew you only had 3 months left to live, what would you do change? What becomes important?
6. Is Bohemia a state of mind? A place? A revolt against society? What exactly are your characters from *RENT*, revolting against in the late 20th Century in New York?

II. Journals

- Our first *RENT* rehearsal is today
- Diane is not here because she broke her ribs in a fall
- I am nervous because I don't know anybody's names
- I am also stressed out because I have to leave mid week to go on a retreat
- Today I just want to see where their bodies are
- We did some improvisation with the idea of being under the influence of drugs
- I also did a yoga warm up so that they can start limbering up

- Today I want to start choreographing the first dance, "Rent"
- The night before, I watched the Broadway version of the show to get a better idea of the energy of this piece
- I then went to my script and circled words that I could turn into movement
- I also mapped out the staging of the dance
- I taught the movement phrase to everyone, then began dividing up the staging

- Today we finished up the "Rent" dance
- Kent is such an organized stage manager!
- He is helping me figure out who I want for each dance as well as when they need to be choreographed and finished
- I also re auditioned the dancers to see who would best be fit for the "La Vie Boheme" dance section

- Some people had hurt feelings, I could tell, but I tried to avoid this by keeping it professional
- I then staged this section of the piece
- Diane is still out and really injured and she now has pneumonia
- Karl, Kent, and I are essentially running rehearsals for this first week
- I am getting a better idea of everyone's movement styles
- I notice that Roger and Mimi are lacking chemistry, so I worked with them privately during a partner improvisation exercise so that they would feel more comfortable and concentrated on one another
- Today, I talked on the phone with Diane and she told me I have to essentially have all the dances done by next week

I am so stressed I am not going to the dinner at Karl's

- Today we discussed what it means to be a Bohemian living in New York
- The actors were able to get better insight on their characters
- I also worked on the Tango Maureen
- Kylie, my dance captain, was my partner, and helped me teach the movement
- We finished the piece, but it is difficult and needs work
- The actors had a conversation with Leon about who their characters are
- Irish got particularly emotional when talking about Manny the Man, who is a drug dealer
- He created a back story to the character, and the story felt very real to all of us

- He ran out of the room very upset, so I went after him to calm him down
- It is amazing how actors are able to dive so deeply into their character, that it becomes real for them
- Tonight, we also worked on Santa Fe
- There are a lot of props for this dance, and we are using them in an interesting way
- Today, Diane restaged *RENT*, and it was very frustrating because I did so much work already
- From now on, Diane and I need to communicate the staging before I complete a piece
- I worked on the kitty cat dancers for *Today For You*, and I will work with Dallas another time on this
- I also worked with Mimi and Maureen on *Out Tonight* and *Over the Moon*
- I completed *Over the Moon*, but I still need to give more direction to Mimi
- She has an injured ACL, so I need to modify some movements for her
- Today I finished *Today For You* with Angel
- This dance is very difficult for him because it requires a lot of stamina, not to mention he has to perform this in heels
- We also need to work on his drumming, so hopefully we will be able to do that with Quinn
- Today we worked on the small dance section for *I'll Cover You*

- I can tell there is some tension between these two dancers, so I asked if I could schedule a rehearsal time where I can work on partnering and trust improvisation exercises with them
- We are almost entirely done with Act I and will begin run throughs very soon
- I just found out that there will only be one dance number in Act II, and while I am bummed, it will give me a time to breathe and focus on cleaning the other dances.
- Today I got to work with Angel and Collins on some improvisation exercises
- They are both very smart partners, and it was fun watching them move together
- I used some weight sharing techniques I learned from Contact Improv with Lillian and Robbie
- I had them debrief after this, and they seemed a lot more comfortable with each other
- However there is still a lot to be done
- Today I had to start and complete La Vie Boheme
- I am really nervous because this is an intimidating piece—there is so much going on and I want to make sure I do the piece justice
- Before this rehearsal, Diane, Kent and I worked on the staging of the piece, so that I could dive right into the movement
- It was a lot of information for the actors to soak in because most of the piece involves subtle and quick gestures that need to be hit at a specific time
- I was frustrated with the dancers who were not writing their stage directions down because I knew they would forget

- It was also intimidating having Diane watch me work because until this point, she would be working with another group of people while I taught choreography
- This piece is going to be wonderful, as long as it gets clean!
- We are now able to rehearse in the Strub! How exciting!
- We did our first Stumble Thru of Act I today, and we were expecting it to be much worse than it was
- They did great!
- I am nervous that I won't get as much time as I need to work on the dancers because of all of the other notes that Diane, Karl, and Kent gave
- I am excited that the show is coming together
- Today we worked on Contact
- This scene has to be approached delicately because of the nature of it
- Essentially, this is the scene where all of the actors are having sex with one another on stage
- Diane gave me the specific staging, and she also told me exactly what she wants for the piece
- I figure that many of the actors may have a hard time with this piece because they are not comfortable touching or being touched
- I went to the script and circled stand out words for this song, and I taught movement
- Today was a work day, which is really exciting because the dances need to be cleaned!

- Leon told me I need to be more intense with my cleaning, so I really didn't hold back today
- The dancers know what I expect now, so if they are receiving corrections more than once, it is unacceptable
- I am trying to engrain this into their warmup routine
- Today is the first stumble thru of the whole show!
- I can't believe the show is happening soon
- There is still a lot of work to be done with transitions and so forth, but the actors are doing really well with all the information they have been receiving
- I am nervous that some of the pieces are not working the way I want them to, so I am going to talk to Diane about scheduling time to rework things
- GRRR
A lot of mistakes today
- I had to sternly talk to them about getting their act together and taking notes
- It was awkward, I don't like calling them out on things because they are my friends
- It is hard being in this position sometimes, and I felt weird after
- But I think they responded well
- Much better today!
- They took my notes I am really happy about this!

- I did not have time to write much here because we started the run through right away and I needed to take notes
- YAY!
- They need to work more on experimenting and risk taking with the choreography
- I need to help them with getting in and out of the floor
- I wish I had more time to teach them these basic elements of dance, I hope they don't think I'm a bad teacher
- Reh after spring break
- Everyone is in good spirits including me!
- I wish I was outside it is so pretty out
- But we are wearing costumes today and people seem to be all a twitter about it!
- Costumes are a bit restricting
- They need to start rehearsing with their shoes
- Lots of little mistakes today with music because they haven't rehearsed in awhile
- Goodbye love gives me chills!
- During rehearsal I worked on my thesis: the History of *RENT*
- I need to give Kevin exercises to help with his posture
- Watch for muscle spasms in la vie boheme
- Worked on opening up Kevin's heart center with foam roller and stretching → it's paying off!

- Gave tyler some pec stretches because he is slouching
- Massaged Irish and Mike
- Worked on kylie's back because she feels compression in her low back
- We are practicing with lights tonight which is fun!
- They made me cry!! I'm so proud of them :]
- We are doing Q2Q tonight
- it is very slow
- there are like 800 cues!
- We fixed santa fe, tango with the roses, xmas bells, la vie boheme "bisexuals part"
- People seem really chatty lately
- Kylie who warms them up says she always catches them chatting and goofing off, when they need to be taking care of their bodies
- I am going to address this
- We have everyone except the basist
- I didn't go to rehearsal yesterday because it was a sitzprobe
- They are doing preshow stuff now and practicing with lights, sound, costumes, makeup
- Everyone is running around
- I have gotten to the point where I have seen the choreography so much I'm getting bored of it
- I want them to make it more exciting for themselves

- I wish I had another dancer or professor look at it, hopefully I did okay
- I'm pretty sleepy!
- I'm afraid the actors are getting bored with their characters, they need to know there is always more to be done: more investigation, more reflection, more development
- I am frustrated because I have to give notes more than once!!!
- The props look about finished
- We had the night off last night because everybody is getting sick
- Everyone is in costume
- I am eaves dropping right now and Diane is talking about giving notes and how people are not taking them well, they should be saying "thank you" rather than trying to argue it
- I have been having this issue with a few of the actors
- I couldn't sleep last night, and I don't really have an appetite
- I think I am really nervous
- It's our second to last rehearsal!
- The light board has been removed so I get to watch the show without hearing "lights go lights go"
- We opened the house to some special guests tonight
- Travis is here!
- Apparently this famous girl is here who played MIMI in Hollywood!
- I'm nervous! There are real people here
- I wonder why these people get to watch tonight

- Basically after tonight it is up to them, I won't give them anymore notes
- Karl just said he and Diane have been talking about this production for ten years
- I can't believe I ended up being a part of their vision
- I wish I looked more chic tonight—tomorrow I will look fierce
- I don't really want to talk to people, people make me nervous
- It's interesting watching people reject Dylan- I gave him a dollar!
- This is a cool psychological experiment: people have their schemas on how to reject homeless people
- SHOWTIME!

III. Calendar of *RENT* Rehearsals

(See following page)



Rehearsal Calendar

Directed by: Diane Benedict

~ January 2014 ~						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2	3	4
5	6 Rehearsal 10 AM - 5 PM	7 Rehearsal 10 AM - 5 PM	8 Rehearsal 10 AM - 5 PM	9 Rehearsal 10 AM - 5 PM	10 Rehearsal 10 AM - 5 PM	11
12 Rehearsal 12 - 5 PM	13 Rehearsal 6:30 - 10:30 PM	14 Rehearsal 7:15 - 11 PM	15 Rehearsal 6:30 - 10:30 PM	16 Rehearsal 6:30 - 10:30 PM	17	18
19 Rehearsal 12 - 5 PM	20 MLK Jr. Day No Rehearsal	21 Rehearsal 7:15 - 11 PM	22 Rehearsal 6:30 - 10:30 PM	23 Rehearsal 6:30 - 10:30 PM	24	25
26 Rehearsal 12 - 5 PM	27 Rehearsal 6:30 - 10:30 PM	28 Rehearsal 7:15 - 11 PM	29 Rehearsal 6:30 - 10:30 PM	30 Rehearsal 6:30 - 10:30 PM	31	

~ February 2014 ~						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2 Rehearsal 12 - 5 PM	3 Rehearsal 6:30 - 10:30 PM	4 Rehearsal 7:15 - 11 PM	5 Rehearsal 6:30 - 10:30 PM	6 Rehearsal 6:30 - 10:30 PM	7	8
9 Rehearsal 12 - 5 PM	10 Rehearsal 6:30 - 10:30 PM	11 Rehearsal 7:15 - 11 PM	12 Rehearsal 6:30 - 10:30 PM	13 Rehearsal 6:30 - 10:30 PM	14	15
16 Rehearsal 12 - 5 PM	17 Rehearsal 6:30 - 10:30 PM	18 Rehearsal 7:15 - 11 PM	19 Rehearsal 6:30 - 10:30 PM	20 Rehearsal 6:30 - 10:30 PM	21	22
23 Rehearsal 12 - 5 PM	24 Rehearsal 6:30 - 10:30 PM	25 Rehearsal 7:15 - 11 PM	26 Rehearsal 6:30 - 10:30 PM	27 Rehearsal 6:30 - 10:30 PM	28	

* Schedule subject to change

~ March 2014 ~						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
2	3	4	5	6	7	8
9	10	11	12	13	14	15
Dress Parade 4 - 6 PM Rehearsal 7 - 11 PM	Tech Rehearsal 6:30 - 11:30 PM	Tech Rehearsal 6:30 - 11:30 PM	Tech Rehearsal 6:30 - 11:30 PM	Tech Rehearsal 6:30 - 11:30 PM	Tech Rehearsal 6:30 - 11:30 PM	Tech Rehearsal 10:00 AM - 10:00 PM
16	17	18	19	20	21	22
Tech Rehearsal 10:00 - 10:00 PM	Tech Rehearsal 6:30 - 11:30 PM	Tech Rehearsal 6:30 - 11:30 PM	Final Dress/Tech 6:30 - 11:30 PM	Performance #1 (Opening Night) Call: 6:30 PM Go: 8:00 PM	Performance #2 Call: 6:30 PM Go: 8:00 PM	Performance #3 Call: 6:30 PM Go: 8:00 PM
23	24	25	26	27	28	29
			Pick-Up Rehearsal Call: 6:30 PM Go: 8:00 PM	Performance #4 Call: 6:30 PM Go: 8:00 PM	Performance #5 Call: 6:30 PM Go: 8:00 PM	Performance #6 (Closing Night) Call: 6:30 PM Go: 8:00 PM (+ STRIKE)
30	31					

*Schedule subject to change

IV. A Discussion of the Cast

Dancer 1:

- difficult picking up choreography
- once he finally gets it and feels comfortable, he is very Free and Indirect with his movement
- he comes up with his own interpretation for the choreography, and though he is small in stature, he uses his facility to make him look long and fluid

Dancer 2:

- has never danced, stretched, or done yoga in her life
- was very nervous beginning this process, and I was nervous for her
- she was very timid and small with her movements, very stiff
- she recently became more comfortable with her body, especially in *La Vie Boheme*
- very Strong with her movement
- by the last performances, she became very confident in her movement, during our last improvisation exercise, she closed her eyes and just moved to the music without inhibition

Dancer 3:

- very inflexible
- holds tension in her upper body
- attention to detail
- takes a long time to get comfortable/coordinated with the movement
- very disciplined
- needs to work on spatial awareness, often times she missed her mark for certain blocking cues
- has a difficult time with quick footwork
- by the last performances, she seemed to understand her body's capabilities, and danced well with her facility
- her movement is Bound, Strong, and Sustained

Dancer 4:

- she is trusting herself a lot more
- incredible abandon
- I trust her
- dance captain: she led the dancers in warm ups during rehearsals
- has soul, fire, passion
- becoming a very organized dancer—I think her yoga practice is bringing about more awareness of her body
- Direct, Strong, Free

Dancer 5:

- picks up choreography quickly
- Free

- needs very specific notes, not comfortable with improvisation without direction
- when she sits, she sinks in her upper body, she is working on this
- injured ACL (old injury), getting surgery in the summer
- very fierce in Out Tonight! Took time to get her from "girl next door" to powerful and confident
- Light, Free, Indirect

Dancer 6:

- very good at picking up choreography and taking direction
- very specific with her movements
- good at embodying other characters, like in *Over the Moon*
- doesn't do much dancing in the show
- good clarity
- strong core
- I can tell she is actually envisioning what she is saying, especially in Over The Moon where the entire thing is imagery
- Light, Direct, Free

Dancer 7:

- very good with freestyling movement, not as comfortable with choreography
- does not do much dancing in the show
- Indirect, Sustained, Free, Strong

Dancer 8:

- really bad posture, has a hunch in his upper back that we have been trying to fix all year with foam roller and exercise balls
- he has made progress from the beginning of the year
- has a distinct style, needs to loosen up his back to access his full facility
- very good with partnering and sharing weight when we did trust exercises with Collins and angel
- Bound, Strong, Direct

Dancer 9:

- has never danced a day in his life, but he has such good instinct, rhythm, style, and fire
- he has such raw talent, if it was refined with technical training, he could be INSANE!
- a force to be reckoned with
- he dances from his heart, so passionate, very good with choreography and direction
- I encouraged him to take classes at Debbie Allen this summer to start building technique
- Strong, Direct, organized, controlled, Sustained, Bound

Dancer 10:

- very wild and Free, Indirect, Light
- difficulty picking up choreography, but once he is comfortable he gives it incredible life
- he is very good at embodying his character

- had to dance with one arm (because his character lost it in Vietnam) Very good at adapting for this
- practices until he gets it and is comfortable→disciplined
- he needs to learn to control his limbs better and use his core→would benefit from Pilates

Dancer 11:

- extremely powerful and precise
- very controlled and organized
- very good at picking up choreography
- sharp, Strong, Direct, Free, Sustained

Dancer 12:

- could explore his facility more
- had an excellent audition, really caught my eye with his presence
- has good instinct, embodies his character well (Manny the Man)
- Indirect, Bound, Strong

Dancer 13:

- very good with his character→moves how Mark would move
- lanky body, but he has control
- gets nervous with improvisation, but when he does it in character he is more comfortable
- at the beginning of the semester when I was just looking at their bodies, I was worried about him because he seemed very disconnected and uninterested (emotionally)
- once he becomes Mark, he becomes comfortable with movement→so interesting!!
- however, once he gets choreography, he has a hard time deciphering right from left, especially in *Tango Maureen*
- I can tell he wants to be pushed with more interesting movements
- Direct, Light, Bound

Dancer 14:

- has surprised me a lot while working with her
- she has a good work ethic
- her movement is very weighted, especially in her heels
- needs to open up her heart center
- very flexible in her hips, which is good for this show
- needs to extend energy through to her fingertips
- Indirect, Free, Light

Dancer 15:

- she picks up choreography well, she is also experimental with it
- sometimes she gets thrown off by other things happening/interfering on stage, she needs to trust herself more
- needs more control in her core→could benefit from cross lateral work
- she needs more clarity as well
- Strong, Free, Direct

Dancer 16:

- extremely strong upper body → top heavy almost
- unfortunately his character, Benny, does not get the chance to lift anyone because he is an excellent partner
- very uninhibited, very willing to try new things in improvisation
- he is very Bound and Sustained
- needs to work on timing
- not comfortable in his body, unless he is improvising
- tight shoulders → I gave him stretches for this
- strong legs: light on his feet, good controlled plie when jumping off table

Dancer 17:

- good instinct
- needs more clarity and endurance
- good upper body posture
- needs more control and fire in his legs → it is difficult walking like a girl especially in heels!
- needs a lot of practice to really feel comfortable in this movement
- picks up choreography quickly
- Free, Light, Indirect
- difficulty with rhythm and timing

Dancer 18:

- very good and supportive partner
- however, when he is dancing on his own, he is always very erect and rigid in his upper body
- in *Tango* he has a hard time melting into the floor and using his plie
- Bound, Light, Direct

Dancer 19:

- lacks control especially in his limbs
- could benefit from yoga and ballet, slow sustained movement
- very passionate, sometimes it takes over his body
- needs more clarity in his movements
- when he is well rehearsed, his movements become more clear
- Strong, Free, Indirect

Dancer 20:

- needs more length especially in legs
- has a hard time applying corrections
- good with choreography, but does not give it life → just looks like a bunch of steps strung together
- she is very concerned with getting movements correct, becomes rigid with her movements

- could benefit from improvisation with choreography as guidance
- Indirect, Free, Strong

Dancer 21:

- Strong, Free, Direct
- very good with choreography, gives it a beautiful spark of energy
- she needs help lengthening her legs and finding more movement and space in her low back

Dancer 22:

- has very minimal movement vocabulary that he feels comfortable with
- not comfortable in his body
- challenged him in *Tango*, did well with partnering, but not well on his own
- Indirect, Light

Dancer 23:

- needs to work on control of his limbs and core strength
- was not given much choreography in the show
- Indirect

Dancer 24:

- very small in stature, but does not let this inhibit her movement
- very good at picking up choreography
- could find more length and take up more space
- Bound, Direct, Sustained
- really good at embodying character

Dancer 25:

- very difficult time trusting himself and feeling comfortable with others, especially in group improvisation
- he has very little knowledge of his body and I imagine he is not very in tune with it
- did not dance much in the show, but he was good at embodying Roger
- felt uncomfortable participating in group warm ups
- Indirect, Bound, Strong

Dancer 26

- Very disciplined and passionate being
- She was very willing to throw herself into choreography or improvisation exercises
- Very trusting of the other cast members and me
- She would always catch my eye, especially during "*Rent*", because of her power and commitment
- Strong, Free, Direct, Sustained

V. The Costumes

(See following pages)













































VI. The Music

Vocals by Karl Snider

“Although Diane and I in process of preparation for the show had to rewrite the show and put it all back together again, we made very few changes in the show. The only fairly major change musically was the rearrangement of “I’ll cover you: Reprise”. The primary reason for the change was inspired long before auditions. The themes in the show were not only deeply personal for each character, but also represented the community. The changes in “I’ll cover you: reprise” were an attempt (I think successfully) to make the loss of ANGEL not only a deeply personal loss for COLLINS, but also an honest gathering of all of our collective loss and collective support in life.

I love the corners of a show, that what is being said on the sidelines of any scene is critical to the main center stage event. I loved the attention to detail that you brought to your choreography not only with the principle characters, but to the essential core and foundation of each scene established by the broader ensemble. I also appreciate the seamless move between events on stage so that no number became an isolated “dance” “song” or “dramatic” number, but all enhanced one another.

From a musical perspective it is important to me that acting intention, vocal style and production, and movement enhance one another. I found that your work exponentially advanced the emotional integrity of each scene and in addition was supportive of and inspired the best possible vocal production. I had mentioned that Mimi’s physical improvisations at one point in “Out Tonight” seemed to detract from her optimal singing. Your influence turned that around in a fairly radical way for the better.

RENT is titled a "ROCK OPERA". I believe the artistic creative team worked very well in focusing on the integrity of the characters and narrative text, as opposed to individual instrumental rock-and-roll numbers and "rock stars", which I have seen in several *RENT* productions. The "rock" aspect of the musical became a vehicle for essential energy and integrity, not a means unto itself. I believe that Diane's direction, your choreography, and hopefully my vocal direction served a greater purpose of magnifying the emotional integrity of each individual character, the essential relationships and bonding of all characters and the audience's experience, and the sensitivity to the profound nature of the subject matter and narrative." —Karl Snider

Instruments by Justin Ramos

"So you know that it was based off of *La Boheme*. And there are many parallels, including the actual theme from *Musetta's Waltz* which is *Roger's* theme in *Your Eyes*. Also, Jonathan Larson basically wanted to integrate the MTV generation of the 90's with musical theatre, making a rock opera was a way to do that. So musically, it's an opera in the sense that there is little to no dialogue, everything is sung throughout, including the dialogue.

We actually used the same music as the original, holding true as much as we can (we cut a bit in *Out Tonight*, and we re-arranged *I'll Cover You Reprise*, etc.) The band was pretty much what the original band used. Drums, Bass, Guitar 1, Guitar 2, and keyboard.

The musical itself is a BIG work of art. It's filled with lots of musical themes that pertain to each character, and the themes come back throughout the whole musical. I think what's so great about Jonathan Larson's style at the time, was that he was able to write a contemporary musical about HIMSELF and about his life and his friends and how he saw the world. The music reflects that as well, and that's why it's so iconic, because he took the musical genre, which was

dominated by Sondheim, Andrew Lloyd Webber, Rogers & Hammerstein, Kander & Ebb, and he basically made it relatable to the young generation of the 80s and 90s.”—Justin Ramos

VII. The Sets and Lighting

Set Design: By Patrick Buchanan

“Grace did an absolutely wonderful job working with the set for *Rent* that happened in the Strub this March. The set consisted of three levels consisting of a large steel deck platform, the stage floor, and a rather steep ramp that led out into the house. She dealt marvelously with the levels, especially in numbers like the Tango Maureen where she choreographed a tango into the house among the audience while another tango was happening on the top platform. She also dealt well with the three tables that the set calls for, using them marvelously in the number *La Vie Boheme*, creating images on and around them that constantly kept the eye alert and the imagination fascinated. My single favorite image, which I did not expect was the moment when she had Mimi walk along the table while Marc crawled on the floor as Dorothy and Toto. There are many images and sequences that stick in my mind that, without Grace, would certainly have never been in the show. I believe that she more than rose to the challenge of choreographing a show on the ground and then a month later working it into a now three level stage. I’m very impressed with the work she did and I would work with her again in a heartbeat.” —Patrick Buchanan

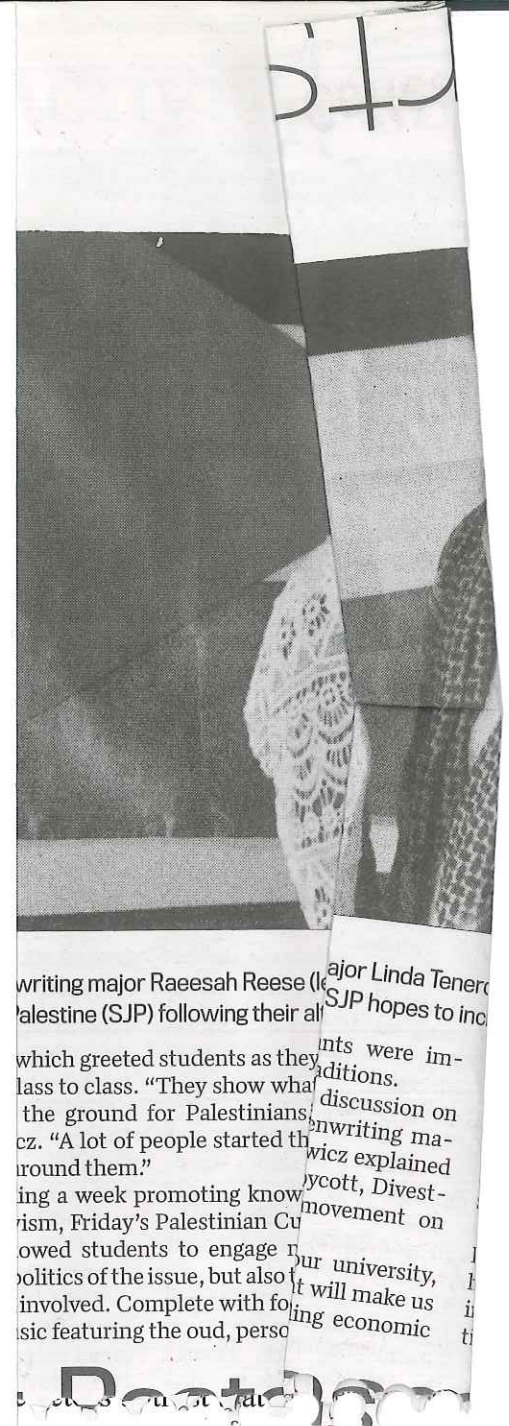
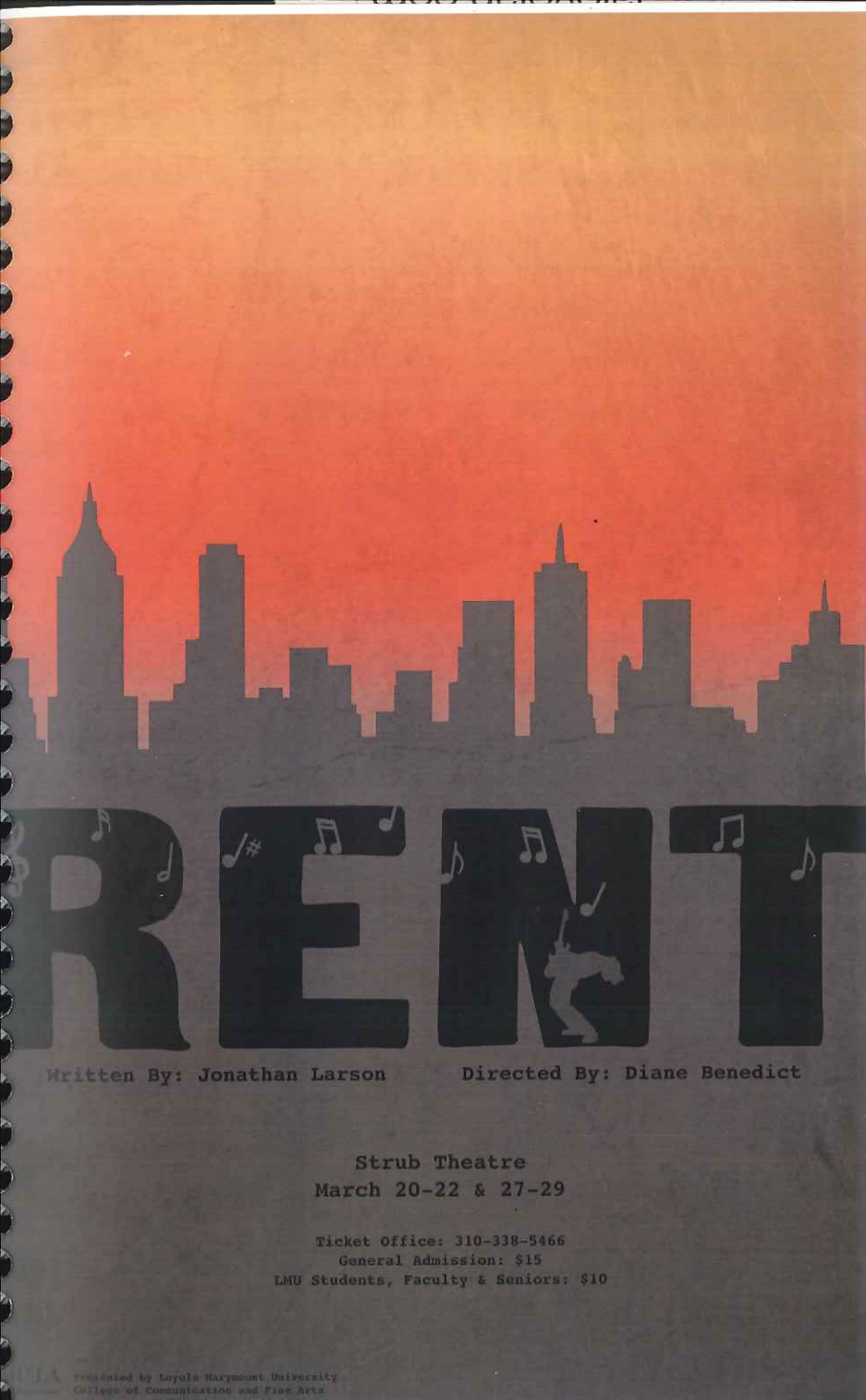
Lighting Design: By Luc Hediger

“I think and certainly hope that my lighting complimented the choreography of *RENT* because it played such a large part in the show. I did indeed take the choreography for each individual number into consideration, just as much I thought about the blocking for the regular scenes. Understanding the movement and the areas in which it took place was vital in figuring out where to physically hang every light and what beam angles I would like to achieve in order to create interesting looks. Being a rock opera/musical my main objective for my design was to

follow the music and choreography in the hope of highlighting, emphasizing and supporting the atmospheres and moods that were being presented on stage. In essence, I actually tried to translate the movement on stage into choreography of lights that would flow seamlessly alongside the entire show. Lighting the dances was very fun, especially because I was given incredible freedom by Diane to make my own choices, and yet the choreography was so precise, that it was nearly always very clear to me what look I wanted to achieve. None of this means that it was necessarily easy, because the sheer size and scope of the show called for an incredibly large amount of cues, many of them in quick succession, which took a long time to program, but the final product was unbelievably satisfying to see and the entire process, however long and tedious, was very enjoyable. As for the choreography helping my vision come true; without the choreography, it would only be a bunch of blinking lights, but being able to see the lights cast highlights and shadows on the performers and accentuate the movement of the choreography made everything I had hoped for become an incredibly pleasing reality.”—Luc Hediger

VIII . Publicity and Program

(See following page)



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them move as though they were on certain drugs. I explained some side effects of drugs like Cocaine, Heroin, Ecstasy, and LSD, and I had the actors embody these side effects. It was incredible how vulnerable they became; the energy in the room shifted. After the

IX. Post Concert Reflection

It is hard to believe that I would ever make it to post *RENT*. My life has been consumed by this production for about a year. It was a year full of rehearsals, emails, rehearsal reports, production meetings, and late nights spent in the Strub. The exciting part is that, when I first received Diane's message asking me to choreograph, I had no expectations or ideas on what the production would become.

I learned quickly, from the audition process that this choreographic experience would be unlike the ones I am used to.

I walked up to the dance studios to a mass of people anxiously waiting and warming up. I had never auditioned this amount of people before, nor have I ever had three groups of people to audition in one night. I had my choreography prepared, and as I taught it to the first group, I realized that I probably made the phrase much too difficult. I had to learn, right then, how to break movement down to its very basic, and not technical, level. I learned that this group of people was much more inhibited in both their movement and in their trust. This continued on into the choreographic process. I could tell quickly which actors would have a harder time throwing themselves into my movement, so I kept reminding them that I would take care of them. I encouraged the actors to trust that I would make them look good on stage. On the other hand, I was very surprised at how trusting a lot of the cast was.

When we had our first rehearsal, I led an improvisation exercise in which I had them move as though they were on certain drugs. I explained some side effects of drugs like Cocaine, Heroin, Ecstasy, and LSD, and I had the actors embody these side effects. It was incredible how vulnerable they became; the energy in the room shifted. After the

exercise, I led the actors through a debriefing conversation and asked how that exercise made them feel. Many began to cry, many shared their experiences with drugs and how their lives have been affected by them. One actor had to excuse herself from the room because it was such an emotional experience. She messaged me later that day, thanking me for that experience. I knew then, that these actors were ready to fully transform into the characters they would be representing, and movement would be their mechanism to become fully invested in the story.

It was an incredible experience working with Professor Diane Benedict, for she has such an abundance of knowledge and experience. She taught me about leading a group of individuals with grace and strength. It was incredible collaborating with her because we were on the same page a lot of the time. It was also incredible working with Professor Karl Snider, and he taught me a lot about music, breath, and movement.

I was very pleased with how the show turned out. There were times throughout the process where I was frustrated with my work because it did not capture the essence of the moment. There were many times when I had to go back and rearrange the staging or tweak the choreography so that the audience would be focusing on the right spot. I learned that levels were very important, so I shifted a lot of the dancing to be on the high platform upstage. I also learned a lot about how movement needs to match the story or moment taking place on stage. It was not just about choreographing to a song; rather, the choreography was an important tool to assist the plot. I learned that it is okay to make changes; the cast was very understanding when I needed to make modifications. I got incredible feedback from many people on the choreography.

X. Advisor's Evaluation

It was beyond a pleasure working with Grace Goodwin as Choreographer for our recent production of *RENT*. For a director, the process of collaboration is an important and critical one when working on a musical or opera. As choreographer, Grace was consistently prepared for all rehearsals with an abundance of ideas and plans for the musical numbers with dance and movement. She was adaptable with the actors who had no dance experience, and used effective techniques of improvisation, relaxation, and imagination to prompt the cast towards developing organic movement and choreography. I was struck by her leadership skills when working with her peers. She was strong when necessary, eternally patient, held to very high standards, and demanded each actor give 200%. The finished product was beyond my expectations by the time we opened.

When a certain number was clearly not working, Grace was positive and enthusiastic about making necessary changes, edits, alterations to find a more effective solution. She never balked at any of my Director's notes, and we were on the same page the majority of the time, if something wasn't working. It is the first experience I have had working with a student choreographer, where I forgot on a number of occasions, she was not a professional, but a senior dance student. Grace is a quintessential professional in all that she does. That professionalism combined with her warmth, flexibility, keen eye, intelligence and artistry, made her a gem to work with.

Grace is a highly motivated, intelligent, talented, and inspirational choreographer and artist of the theatre. I cannot imagine doing the production of *RENT* with any other choreographer. The mutual respect developed between Director, Musical Director, and

choreographer was a collaborative dream I've never experienced working with in previous years, and one I will cherish as a blessing for years to come.

I wish Grace all the best in her future endeavors as a choreographer and dancer and artist of the theatre. Please don't hesitate to call me if you have any further questions.

Respectfully,

Diane Benedict

Professor of Theatre Arts

Loyola Marymount University

DANC 160/161 FA- 2010-SP-2011

The very first class I took at Loyola Marymount University was Fundamentals of Dance Composition with Judy Scalin. Nerves were high for none of the dancers knew what to expect in this new environment. Judy was sure not to overwhelm us when introducing the class to choreographic exercises and studies. Our sculpture study was the very first performance we had in this class, and we were able to get a sense of each other's movement styles as well as develop our language skills when critiquing and studying dance. Our choreographic "bag of tricks" grew as we learned different methods of changing movement, for example, gaining knowledge about near and far kinesphere, augmenting a movement phrase, developing a motif, and transposing movement to a different part of the body. We went on to put music to our work as well as work in duets, which helped guide us in becoming collaborative.

DANC 100 FA-2010

Orientation to Dance was a very exciting environment filled with information about the LMU campus, about each other as dancers, and a lot of cookies. I always looked forward to this class because I liked spending time with my peers in a seminar-style environment. We developed our sense of community here, which was crucial for our success in the department. Friendships blossomed, we became more comfortable, and the school started to seem less intimidating.

DANC 101 SP-2011

Principles of Movement was a very informative class that addressed different movement and exercise techniques as they relate to dance. We got an introduction to Franklin technique, yoga, Pilates, meditation, and different ways to take care of our bodies. I wish we could have this class every year and delve deeper into these techniques, but I am happy with the exercises that resonated with me. Teresa Heiland is an excellent teacher, and I have used her as a resource for the many questions I have about my body.

DANC 183 SP-2011

Stagecraft for dancers was a great class that introduced us to the behind the scenes work in the theater. We learned how to tie various knots, we learned basic information about lighting design, and we practiced proper theater etiquette and crew responsibilities. Johnny Garofalo intimidated me at first, but he is an incredibly talented lighting designer whom I have had the privilege to work with. He made me excited to work as a crewmember, and he gave me the confidence to be an assistant stage manager for one of the productions last spring.

DANC 266 FA-2011

Laban movement notation with Damon Rago was a very surprising class, for I had no idea that dance could be written and communicated via symbols. Pairing dance with written language further developed my movement vocabulary and helped me gain a deeper understanding of my own tendencies when choreographing and in improvisation. I learned basic notation and became semi-literate in applying it to movement. This class was a challenging approach to uniting the left and right hemispheres of the brain

(creativity with language), and I wish we could have had more of this information throughout our experience in the dance program.

DANC 262 SP-2012

Styles and Forms with Mark Tomasic was like an advanced Comp class. We had the knowledge of basic choreographic skills from Fund Comp, as well as our new movement language from Laban. David Kariganis taught us how to understand the different dimensions of music—rhythm, meter, tempo, etc.—and Mark helped us couple this relationship with movement. I spent a lot of time studying Minimalist music and how to choreograph to this effectively. I also learned how to collaborate well with two other dancers in a trio, which proved to be a very fun process. We also were introduced to text as a score to dance to, which was a very interesting study. I used a clip from *Ferris Bueller's Day Off*, and found that I enjoy creating movement from words. This class really helped develop my choreographic approaches.

DANC 281 SP-2012

Dance History with Jill Nunes-Jensen was a challenging class for me because I have never been excellent at studying history. I enjoyed, however, learning about information that applied to what I am learning today in my Ballet, Modern, and Jazz classes. I enjoyed watching different video clips of dance styles and analyzing how these styles influence what I have learned thus far in my training. I wrote a research paper on George Balanchine and Neoclassicism, which gave me a lot of information regarding the ideal "dance body." This was definitely an interesting find.

DANC 381 FA-2012

To Dance is Human with Judy Scalini united our class once more, for sophomore year we were often separated by different class sections. This class raised a lot of questions for me, of which were quite uncomfortable. I started analyzing myself as a person in the dance community, and furthermore, my purpose in this life. I enjoyed learning about different dance cultures, and how each expose certain vulnerability and honesty for the different movers. I will never forget the basket stories and how they united our class with an intense and powerful bond.

DANC 481 SP-2013

Kinesiology with Mavis Rhode was a fun class for me because I really enjoy learning about how the human body functions and moves. This challenged me, but this information has been so helpful in understanding my movement on an anatomic level. I had many breakthroughs this semester, especially in my ballet class. I was able to isolate different sensations I was feeling in developpe exercises, and I figured out why my leg has been cramping my entire life. I researched this further, and I was very excited about these discoveries.

DANC 484 SP-2013

Principles of Teaching Dance with Teresa Heiland was also a breakthrough class for me because at this point in time, I was being asked to teach at various dance studios. This class helped me understand how to properly prepare for teaching a dance class, and I

wrote mock lesson plans that I have actually ended up using. I was able to practice my teaching style when leading the class in an introduction to tap lesson. It was well received, which made me excited to broaden my teaching horizons. I also found it extremely helpful that we were directed on how to write a CV, and now that I have this information correctly formatted, I can add to it as my career develops.

DANC 376 FA-2012

Yoga for Dancers with Holly Johnston was an incredible experience for my mind, body, and soul. Holly taught us to tap into our bodies and uncover emotions we had buried deep in our muscles. She helped us develop an intense work ethic that changed the way I viewed and studied dance. I developed an extreme sensitivity with my body sensations that has become more organized and focused as my training has progressed. She helped us approach yoga with a focus on proper placement and correct body alignment that carried over into my other classes.

DANC 397 SP-2013

Dance of Africa was an upbeat class that introduced us to African chants, basic drumming techniques, and different traditional dances that coupled with the chants. Monti Ellison brought in professional drummers who played for our class and brought such a lively energy to our learning process. It prepared me well for our African Drumming class, and gave me an insight to the African culture and how they express themselves through movement and chanting. Our class performed in *Encore*, which was a great way to show off what we had learned.

I am currently enrolled in Careers in Dance and Drumming, and after diving deeper into these classes this semester, I will have a better understanding of the learning outcomes and personal information I will gain.

Ballet

I have transformed an incredible amount in Ballet since I first began at LMU. What started out as a very frustrating experience grew into an enriching and therapeutic dance form. I owe this growth to Tekla Kostek, Lillian Barbeito, and John **LASTNAME**. I had a rocky beginning in Tekla's Ballet IV class because I spent too much of my time trying to please her instead of intrinsically wanting to improve for my own sake. With the guidance of these teachers specifically, I have been able to enjoy Ballet. I was pleased with the interactions that took place between these teachers and the students because they actively walked around during barre and gave corrections and cues to each person as they passed. I mostly received corrections on my arm placement and torso alignment, which is not usually my main focus. I found that when applying these corrections of lifting through my chest and holding my arm higher, I felt taller, leaner, and was able to free up movement of my lower extremities. I would also pay attention to the corrections he gave other students and apply it to my own work (as it made sense for my body). John also made sure to tell each student that he or she was doing a good job in class, which motivated me to continue to work harder. I remember a specific instance in which I was balancing in an attitude derriere, and

John walked passed me and told me that my alignment was excellent. Although it does not seem like much, this was a pivotal moment for me because I realized that I was actually beginning to improve. The positive reinforcement has been very helpful for my confidence and makes my work ethic that much stronger. I feel a sense of accomplishment knowing that I had worked my hardest and improved each class. It always put me in a good mood for the rest of the day. I have had many wonderful teachers throughout my training, and I find I learn best when the teachers are positive and care for and invest time in each student. With the quick and difficult combinations, I have felt that I have discovered more control and fluidity in my movements. I am able to pick up movement combinations a lot quicker, especially in petit allegro and grand allegro. I find the combinations very fun and interesting, which made me excited to conquer them. This semester has helped me grow as a ballet dancer more so than any semester at LMU. I am so grateful for this experience because I was truly able to start pushing down the brick wall that I felt was in front of me. I feel much less inhibited by my body structure because now I understand how to work my muscles correctly. I hope I only improve from here.

Modern

I have enjoyed training with various teachers and learning their different approaches to teaching modern dance. Damon gave me the tools to approach inversions and dancing without shoes and socks. Mark gave me the ability to pick up intricate choreography in great detail. Roz helped me become driven and hungry to become a professional in the dance world. Lillian is helping me with counter technique and the act of undoing. I feel amazing in her class, which is a new sensation for me. My growth in modern dance has been exciting to experience.

Jazz

Paige always seems to know exactly what I need to work on and the steps I need to take in order to achieve what I need to achieve. Each partnership in Jazz Workshop has been perfect for the particular time in my training. I was skeptical when she paired me with certain partners, but I soon figured out why she made that decision, and I was so grateful she did. I owe a lot of my improvement to this class. Right now I am on the path to balance. I know I have said this many times throughout this paper, but I need to combine my heightened body awareness with a sparking and captivating performer. Once I find this, I will be so proud of my achievements.

The Movement Style of Jerome Robbins and His Transformation of Musical Theater

Dance

Grace Goodwin

Loyola Marymount University

Jerome Robbins transformed musical theater dance with his fascination with humans, current issues, and thirst for perfection. Robbins was a world-renowned ballet choreographer, and was recognized for his work on the New York City Ballet, Ballets U.S.A., American Ballet Theatre, and other international companies. He also had an astounding unique flair when it came to choreographing work for Broadwayⁱ. His contributions to Broadway include *On the Town*, *Billion Dollar Baby*, *High Button Shoes*, *West Side Story*, *The King and I*, *Gypsy*, *Peter Pan*, *Miss Liberty*, *Call Me Madam*, and *Fiddler on the Roof*. Robbins received an Emmy award for his choreography in *Peter Pan*, and he won two Academy Awards for *West Side Story*. His last musical, *Jerome Robbins' Broadway*, won six tony awards, which included best musical and best director. Robbins himself has received four Tony Awards, five Donaldson Awards, two Emmy Awards, the Screen Directors' Guild Award, and the New York Drama Critics Circle Award. He was a 1981 Kennedy Center Honors Recipient and was awarded the French Chevalier dans l'Ordre National de la Legion d'Honneur.ⁱⁱ His choreography stood out because of its "diversity, brilliance, lyric beauty, and humor."ⁱⁱⁱ His movement is compact and expressive, and it told the story, whether it was thoughtful, heartbreaking, or hilarious. His movement looked effortless, as if the dance was created simultaneously with the music. It was spontaneous, fluid, accented, and charming.^{iv}

Jerome Robbins attended New York University for a short period of time, until struggles brought on by the Great Depression resulted in him dropping.^v Instead, when he was eighteen years old, Robbins showed up to the Dance Center on West 54th Street to audition for the experimental troupe of Gluck Sandor. He wore swim trunks and a T-shirt, and it was on this day that he discovered he loved dance. Sandor trained him in partnering and the intense connection that dancers share.^{vi} Sandor recollected, "Besides his notes, the margins were full of music he

had composed. He was always writing stories. He did wood carving and also drew. He had what you might call a photographic memory. Once he saw something [performed], he could do it backward...He was sensitive and he was musical.”^{vii} Subtle movements in the hands and fingers intrigued him. Robbins observed how Sandor took up space when he moved, and he began to think of the body as a propelling, thick volume in space with endless possibilities. He was very aware of his own body, and he remained alert when observing other dancers. This eventually led to his distinct artistry in balletic musical theater.^{viii} Robbins loved having a playful relationship with his audience, which is why he was such a successful performer. He was one with the music, and always had the most flashy and dazzling exits. However, off stage, Robbins was a different person—moody, detached, and preferring to be alone.^{ix} In *West Side Story*, for example, Robbins used the dancers like propelling fire crackers and had them flying and tumbling about the stage. The techniques and disciplines he learned under Sandor greatly influenced Robbins’ work, and contributed to his mastery of dance.^x

Robbins studied at the American Ballet Theater under George Balanchine, and he was among incredible artists like Mikhail Fokine, Anthony Tudor, and Agnes de Mille. Robbins danced in Fokine’s *Petrouchka*, which attracted a lot of attention.^{xi} Robbins starred in many ballet performances as a character dancer, but his true ambition was to become a choreographer.^{xii} Robbins’ Russian ballet training prompted him to wonder why dancers could not represent American subjects.^{xiii} He had the impulse to create *Fancy Free* because he was protesting against exclusively using Russian characters in ballets; “For a whole year I did not get out of boots, Russian bloomers, and a peasant wig.”^{xiv} He wanted to make the dancing more contemporary and authentic to American culture.^{xv} A friend of Robbins told him to look at the painting *The Fleet’s In*, a vibrant painting of sailors and women sitting on a stone wall. This

image sparked his interest in the relationship between three sailors who often hung out around the theater district, and they seemed to know everything about the world. Robbins noted, "I used to see them dancing in bars. There was a certain poignancy in their swagger... World War II as it appeared in the streets of New York." Robbins collaborated with the young American composer Leonard Bernstein to come up with the jazzy score. Robbins gave roles to three solo dancers and explained their roles, "Each sailor is given a chance to dance for the girls... Each sailor... has his own personal style and type of movement... the first is the most bawdy, rowdy, boisterous of the three... [The second's] movements are more naïve, lovable... The third [has] a feeling of the Spanish or Latin about him... an attractive flashiness and smoldering quality."^{xvi} Robbins created these roles based on the dancers' abilities and movement qualities. *Fancy Free* was an instant hit among audiences receiving twenty-two curtain calls.^{xvii} Later, this show turned into the Broadway hit *On The Town*, which started his evolution of musical theater dance.^{xviii}

After this breakthrough, Robbins worked with major musical theater figures on productions like *Billion Dollar Baby*, which took place in the 1920s, with subject matter like the prohibition, marathon dances, beauty contests at Atlantic City, and gangster killings. After getting mixed reviews on the production on this production, Robbins wanted to make sure that from then on, he would capture every detail and essence of a particular time period before putting choreographing; "I studied all the cartoons of the period I could lay my hands on. I went to the Museum of Modern Art and looked at all possible movies of the period to find out what the people wore, thought, felt, said... I wanted my dances to portray the kind of people who were typical of the time."^{xix} From then on, Robbins conducted thorough research into the cultural background of his characters.^{xx} This is why his choreography beautifully combined distinct characterization, comedy, drama, and storytelling with movement.^{xxi} As well as creating

magnificent and successful musicals, he was also considered the “show doctor” who could take any show and turn it into something spectacular. He demonstrated this talent when he was asked to work on the musical *A Tree Grows in Brooklyn*, a play based on a book by Betty Smith. Herbert Ross was the original choreographer, but his eerie and ghostlike choreography stopped the show. Robbins stepped in, and by the time the show reached New York, it was a success and ended up running for nine months. While on Broadway, Robbins choreographed one to two shows every year, and he was in high demand as a show doctor.^{xxii}

After many successes, such the *King and I*, Robbins was ready for a new challenge. He was intrigued by the idea of modern day star-crossed lovers and wanted to take the classic *Romeo and Juliet* story and make it current. He originally wanted the story to be about a Jewish boy and an Irish or Italian Catholic girl from the Lower East Side of New York. However, this idea never caught on. Some time later, Arthur Laurents (a young playwright) and Bernstein ran into each other by chance, and brought up *East Side Story*. They thought that it would be more relevant to talk about the gang warfare that was taking place in both Los Angeles and Manhattan’s Upper West Side. Rumbles were constantly taking place between teenage gangs, and thus, *West Side Story* was conceived. Robbins was especially excited because they were reincarnating a classic Shakespeare story while still remaining current. Robbins perfectionism came through when casting the show, and he asked that there be eight weeks of rehearsal instead of the usual four. Robbins wanted his cast to look like the slum roles that they played, which meant he did not want any established stars. He spent a year searching for the right characters, and after torturing them in rigorous auditions, he found his Tony and Maria. Robbins rehearsals were brutal and rigorous. He called the dancers by their character names, and he insisted that they go by these names even when they were not in rehearsal. Robbins separated the performers

into the Jets and the Sharks, and manipulated their relationship so that they would feel great hostility toward each other. Robbins posted newspaper clippings of gang violence incidences on the bulletin board backstage so the performers could see whom they were portraying. Robbins wanted the dancers to become their character with every nuance, gesture, and subtle movement so that their identity truly became that of their character. Larry Kert who played Tony stated, "Jerry Robbins is an incredible man, and I'd work with him in a minute, but he is a perfectionist who sees himself in every role, and if you come onstage and don't give him exactly what he's pictured the night before, his tolerance level is too low, so in his own way, he destroys you."^{xxiii} Carol Lawrence, the woman who played Maria explained, "Jerry wanted everything so thoroughly so quickly that every fiber of your being had to be at his command...He would purposely incite people to antagonistic behavior. And he was brutal, he would humiliate us, always in front of the entire company...it was like being cut in two."^{xxiv} This deprecation only fueled the dancers drive to accomplish what Robbins wanted, and with a rush of adrenaline, they would eventually do so. Bernstein's personality was the total opposite of Robbins, and he would heal the dancers' psyches. Robbins wanted to make history; "If all goes as well in New York as it has on the road, we will have proved something very big indeed and maybe changed the face of American Musical Theater."^{xxv} Obviously, the innovative musical became wildly successful because of the attention to detail, characterization, and Robbins' incredible and precise vision.^{xxvi}

PBS did a special on Jerome Robbins entitled, *Something to Dance About*, and many people who worked on *West Side Story* gave an insiders look at the process. Jerome Robbins had the challenge of integrating the commercial and classical halves of musical theater, which was never done before on the Broadway stage. He used this modernized version of *Romeo and Juliet* to hopefully accomplish this. Before *West Side Story*, there was no gritty use of musical theater

at all. Nothing explored the depths of struggles humans face. Robbins stated that because of its content, producers would not touch the musical; they struggled with this for three years.

Producers did not like the score, the story, and the deaths. They were uncomfortable with the dead bodies that were on stage at the end of Act One, the attempt at rape, and the bigotry.

However, this subject matter made people realize that anything could be used in musical theater.

Jerome Robbins' had a very unique audition process; he gave the dancers a feeling of desperation through various challenges. At one point, he told Carol Lawrence, who played Maria, to find a hiding spot on the stage. She crawled onto a metal crawlspace, and when time came for the song "Tonight," she revealed her location, and the balcony scene was born. Lawrence revealed that Robbins' rehearsal processes taught the actors how to be human, pedestrian, and raw. He got the dancers to look inward and work with true emotions. Lawrence explained that the cast had to write autobiographies of their characters, and the more in depth, the better. Jerome Robbins did not like people watching his rehearsals, and even turned some of his colleagues away during the early part of the process. He approached the work with movement rather than a focus on choreography; he wanted the movement to tell the story. Robbins did not make dances; he expressed character and story through dance. He would come up with movement phrases, and versions within those phrases. He would announce to the dancers to prepare "Version 2, A" and the dancers had to remember how that phrase was specifically different than the others.

He was a genius, filled with ideas and endless invention. However, this often made it difficult for him to work with others. For example, there was one instance where Robbins went down to the orchestra and demanded that Leonard Bernstein changed a number of things from his score. Bernstein did not respond or challenge Robbins, for he feared him. Instead he just

walked out of the rehearsal. Robbins was a perfectionist, which is why it took much longer than expected to screen *West Side Story* in theaters. He could never say "print it" because imperfection of something would be on the film forever. Robbins could be mean and awful, but his dancers would work with him again in a heartbeat because the end product was incredibly worth it. Robbins consolidated the wave of change for Broadway Theater. He created something modern and new, and he surprised audiences with how powerful the work was. The first time *West Side Story* was performed, the curtain went down and rose with silence. All of a sudden, there was a roar of intense cheering, and there ended up being about sixteen curtain calls. The dancers felt that Jerome Robbins had changed their lives, and his inventiveness rubbed off on them.^{xxvii}

Former theatre critic Frank Rich described Robbins' musical theater breakthrough, "It was as if, for the first time, something modern and new was crashing into the commercial Broadway world."^{xxviii} Although he was extremely successful, he continued to push the boundaries and experiment with his artistry with the American Theatre Lab in the late 1960s. Robbins won forty-eight prestigious awards but was rarely satisfied with his success. Mikhail Baryshnikov said, "For Jerry, every achievement was torturous." Robbins created dance amidst his health struggles, until he suffered a massive stroke and died in 1998. Robbins changed dance; he focused on the humanity of his art. He once told composer Irving Berlin, "Give me something to dance about and I'll dance it." His works truly show this.^{xxix} In response to the American Masters Jerome Robbins documentary *Something to Dance About*, Susan Lacey (Creator and Executive Producer of WNET's *American Masters*) stated, "Robbins' remarkable body of work forever redefined dance and musical theater for a contemporary audience. The revival of *West Side Story* on Broadway this winter just validates his lasting importance, his lasting impression.

We are thrilled to air this film in tribute to Robbins' genius, celebrating the 90th anniversary of his birth."^{xxx} "No choreographer has so epitomized the American scene, or been so profligate in his expenditure of his creative energy. He contributed a great body of superb work to our dance culture, represented all over the world, and in the continuous performances of musicals during the last 35 years."^{xxxi}

Notes

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- ⁱ "Jerome Robbins 1918-1998." The New York City Ballet.
<http://www.nycballet.com/Explore/Our-History/Jerome-Robbins.aspx> (accessed October 9, 2013).
- ⁱⁱ "About Jerome Robbins." The Jerome Robbins Foundation and Robbins Rights Trust.
<http://jeromerobbins.org/about> (accessed October 9, 2013).
- ⁱⁱⁱ Jerome Robbins 1918-1998." The New York City Ballet.
- ^{iv} Ibid.
- ^v Amanda Vail. "Jerome Robbins: About the Artist." PBS: Public Broadcasting Service.
<http://www.pbs.org/wnet/americanmasters/episodes/jerome-robbins/about-the-artist/1099/>
 (accessed October 10, 2013).
- ^{vi} Merry Lee Jones. "Introducing Gluck Sandor." Bluffton Breeze Magazine.
<http://www.blufftonbreeze.com/200504/BlufftonArts.html> (accessed October 10, 2013).
- ^{vii} Robert Emmet Long. "Jerome Robbins: Early Fame, and West Side Story." In *Broadway, the golden years: Jerome Robbins and the great choreographer-directors : 1940 to the present*. New York: Continuum, 2001. 60-112.
- ^{viii} Merry Lee Jones. "Introducing Gluck Sandor."
- ^{ix} Robert Emmet Long. "Jerome Robbins: Early Fame, and West Side Story."
- ^x Merry Lee Jones. "Introducing Gluck Sandor."
- ^{xi} Amanda Vail. "Jerome Robbins: About the Artist."
- ^{xii} Robert Emmet Long. "Jerome Robbins: Early Fame, and West Side Story."
- ^{xiii} Amanda Vail. "Jerome Robbins: About the Artist."
- ^{xiv} Robert Emmet Long. "Jerome Robbins: Early Fame, and West Side Story."
- ^{xv} Amanda Vail. "Jerome Robbins: About the Artist."
- ^{xvi} Robert Emmet Long. "Jerome Robbins: Early Fame, and West Side Story."
- ^{xvii} Ibid.
- ^{xviii} Amanda Vail. "Jerome Robbins: About the Artist."

^{xix} Robert Emmet Long. "Jerome Robbins: Early Fame, and West Side Story."

^{xx} Ibid.

^{xxi} Amanda Vail. "Jerome Robbins: About the Artist."

^{xxii} Robert Emmet Long. "Jerome Robbins: Early Fame, and West Side Story."

^{xxiii} Ibid.

^{xxiv} Ibid.

^{xxv} Ibid.

^{xxvi} Ibid.

^{xxvii} Kinberg, Judy, & Vaill, Amanda, "Jerome Robbins Something to Dance About," *The Definitive Biography of an American Dance Master*, DVD.

^{xxviii} Amanda Vail. "Jerome Robbins: About the Artist."

^{xxix} Ibid.

^{xxx} "Jerome Robbins- Something to Dance About." American Masters.
<http://www.pbs.org/wnet/americanmasters/episodes/jerome-robbins/something-to-dance-about/437/> (accessed October 10, 2013).

^{xxxi} "Jerome Robbins 1918-1998." The New York City Ballet.

Artist Statement

For me, dance is a mechanism through which I connect to the universe and experience its energies. It is a way for me to stop time, and be fully present, something that is very difficult for me normally. My mind moves incredibly fast, too fast to manage at times. When I want to slow down, I move, I improvise, and I create. Improvisation is my own personal meditative practice. I am somehow able to slow down my mind and only focus on what is happening at the present moment. I let my body do what it naturally pleases. This is where I feel the most pure, the least restricted, and filled with bliss. This is how I can stop time, and become an organic moving figure existing in the universe. I can feel vibrations, energies, and colors racing in and out of my body while I dance. They bounce off the walls, through the trees, and mix with that of other dancers around me. When coming in contact with another dancer, our colors mix and we form a new, beautiful creative being. We join energies, and we sync together. In that moment, I understand that person's thoughts, emotions, fears, and joys. I fully know that person, as we move together through space, out of time. Movement is a powerful expression; it is almost difficult to encompass its beauty in words. I wish I could dance this artistic statement.

When we do improvisational exercises, I find myself focusing on Core/Distal and Cross Lateral Body Connectivity while keeping my movement to a Near Kinesphere. This way, I can become grounded in the floor and experience my connection to the floor with different surfaces of my body. My Effort is Bound and Light, and more recently in my Improvisation class with Lillian and Robbie, I discovered the Space and Time dimensions of my movement. I prefer to use the Near Kinesphere so that I can become aware of my body slowly and gently, but I have recently been exploring strength and power through my Far Kinesphere. This was an interesting discovery because I never recognized that this movement pattern dwelled within me. The pattern

I recognize in myself comes out when I am more energized, warm and present. I have become much more aware of my Body Connectivity throughout my training, and I owe a lot of that to Paige's Jazz Coaching as well as Lillian's Countertechnique training. As my movement progresses throughout an improvisation, I begin to explore Free Flow, Strong Weight, and playful switching between Direct and Indirect Space. When moving in this way I feel free, relaxed, and joyful.

Throughout my training, I have learned that I will probably never become a professional modern dancer, like I once dreamed. I do not have the technical skills to pursue this dream, and while I have worked my hardest, it will just not happen. Through my difficulties in realizing this, I have discovered my passion truly lies with creation and watching other dancers make my wildest dreams become reality. I never thought that I would be a choreographer, but it is such an exciting and thrilling feeling to watch a piece come together. I usually come up with a short phrase before a rehearsal, and the rest I come up with on the spot. I need to be with the dancers in the studio so that I can create the piece like a moving sculpture. I am inspired by the dancers' movement qualities, so I sometimes record their improvisation and take bits of their natural, raw dancing and turn it into a phrase. This way, I can stay true to what the dancers do naturally, and the piece is fitting for them. Other times, I am inspired by a story or a time period, and I create a piece based on research I have done. I like to create movement from words and scripts and string them together in different orders to make a dance narrative. There are so many different ways to approach creation, and so many different movements I have yet to explore. I am so excited to continue discovering choreography.

I have had a particularly difficult time being in dance classes this semester. It is a natural tendency for teachers to be drawn to students who share similar hopes, dreams, and career paths.

While I do not necessarily have the same hopes and dreams, my body ached for a correction, a note, or a comment of any kind. I still wanted to work, improve, and grow this semester, so that I could make the most of my technique classes (as I always have). I have felt very discouraged this last year because I felt I lacked this teacher student relationship, which I have been so lucky to develop and maintain Freshman- Junior years. I then got injured, and have spent the remainder of my time in the Pilates lab regaining my strength. I have developed a strong relationship with my teachers in the lab, and while dealing with an injured knee, I have felt growth and improvement in my body. I have gained more knowledge about the human body, which has helped in both my choreography and teaching techniques. I have become more appreciative of movement as a larger umbrella, encompassing both Pilates and Yoga techniques. I want to continue to study both of these techniques, and eventually, I would like to be certified in both. I feel that with this knowledge and awareness of the human body, I will better communicate with my dance students, become more of an effective and versatile teacher, as well as continue in the journey of self-discovery with my own movement.

While I am not pursuing the dream I once held as a four-year-old, I still find it crucial that movement, creation, and discovery be part of my life. The LMU Dance program has taught me how to be a thoughtful, passionate, and creative being. I have developed such a strong awareness of the way my own body moves, and this has helped me instruct my own students. I feel as though I dance completely differently now then when I started freshman year. I have learned to control my movements and be clear and precise in every part of my body. I have learned to pay attention to my extremities, and their position in space, and I have been working my entire body very differently, accessing new muscles. I have broken down old habits and relearned technique in a more correct and effective way. I discovered the balance between

clarity, technique, proper alignment, with performance and energy. There were some semesters where I abandoned some of my performance qualities in class because I was honing in on my technique. Later on, however, I was able to recreate some of my performance qualities, but in a clearer and more controlled way. Jazz Workshop especially taught me the value of teaching: I realized that I could learn a lot from teaching another person about technique and awareness. By paying attention to each dancer and giving beneficial corrections and suggestions, I improve as well because I apply these corrections to my own dancing. Also, by identifying areas of improvement on another's body, I am able to come up with solutions that worked well for both that dancer and myself.

Be it through teaching, choreographing, or becoming a physical therapist, I thrive when I move. I am nervous about finding people with whom I can collaborate because many of my friends (who are pursuing other art forms) have been my creative fuel for the last few years. I hope to stay in touch with these people as well as make connections to others through the power and beauty of movement.

Career Search

Schools for Physical Therapy Career

<http://ptrehab.ucsf.edu/education/ucsf/sfsu-entry-level-dpt>

<http://ptrehab.ucsf.edu/education/ucsf/sfsu-entry-level-dpt/application-requirements>

<http://ptrehab.ucsf.edu/education/doctor-physical-therapy-dpt/dpt-curriculum>

<http://grad-schools.usnews.rankingsandreviews.com/best-graduate-schools/top-health-schools/physical-therapy-rankings>

Schools for Neuropsychology Career

<http://www.childrenshospitaloakland.org/main/child-psychology-training.aspx>

http://www.gradschools.com/program-details/san-francisco-state-university/clinical-psychology-257041_1?pos=112

http://www.gradschools.com/program-details/yale-university/psychodynamic-developmental-neuroscience-210914_1?pos=36

http://www.gradschools.com/program-details/university-of-california-irvine/psychology-phd--with-cognitive-science-specialization-option-188893_1?pos=35

<http://psychology.berkeley.edu/research/clinical-science-curriculum>

<http://psychology.berkeley.edu/research/cognition-brain-behavior>

<http://psych.ucsf.edu/education/cptp/>

http://www.gradschools.com/program-details/washington-state-university/clinical-psychology-192840_1?pos=29

http://www.gradschools.com/program-details/university-of-oregon/clinical-psychology-191444_1?pos=22

Volunteer Opportunities

<http://www.childrenshospitaloakland.org/main/departments-services/sports-medicine-center-for-young-athletes-65.aspx>

Children's Hospital of Oakland Sports Medicine Clinic

- Have already applied, waiting on response

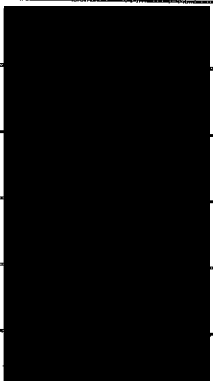
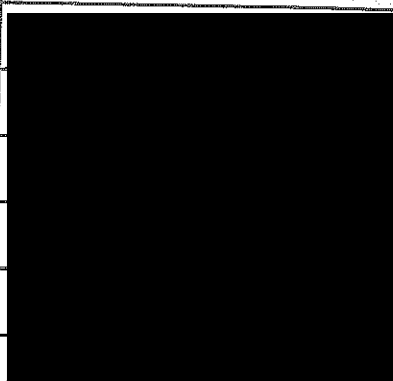
Information on the Cast

I have included the cast contact sheet, their character names, a copy of their character sketch assignment, and the character sketches they wrote. This will help the reader better understand the detail with which the actors prepared their characters.

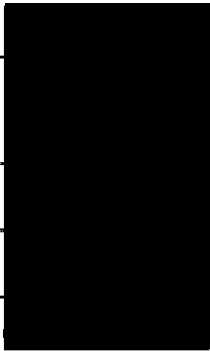
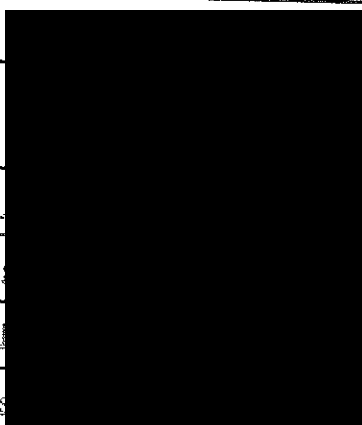
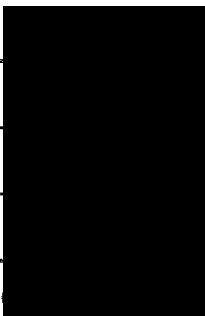
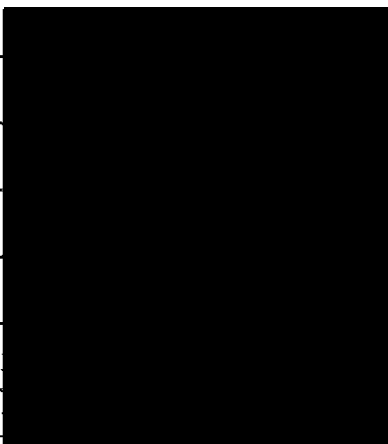

RENT

Cast Contact Sheet

Name	Role	Cell #	Email
Sean Baba	Steve		
Lisa Brehove	Lizzy		
Briana Brooks	Joanne		
Kylie Brunngraber	Kat		
Nicole Clemetson	Mimi		
Nicholas De Los Santos	Jesus		
Maddie Dial	Maureen		
Drew Dorsey	Sally / Shaunda		
Kevin Dwyer	Tom Collins		
Réchard Francois	James / Ofc. Rich		
Dylan Froom	Hal		
Alexya Garcia	Sophie		
Irish Giron	Manny		
Gabriel Gonzalvez	Mark		
Imani Hayes	Pearl / Cheyenne		
Megan Kelly	Peggy / Sue		
Samuel Lock	Benny		
Dallas Mogenson	Angel		
Kiana Parker	Ofc. Kate / Viola		
Tyler Peterson	Wally / Pastor		
Mike Rose	Bobby / Gordon		
Christine Roux	Kathy / Pam		

Name	Role	Cell #	Email
Shellee Samuels	Eva / Rene		
Lauren Sutherlin	Heddy / Ali		
Cameron Tapella	Luther / Paul		
Andrew Toscano	Ofc. Tony		
Alexa Vellanoweth	Alexi / Flake		
Blake Ward	Roger		

Production Team Contact Sheet

Name	Position	Cell #	Email
Diane Benedict	Director		
Karl Snider	Music Producer & Choral Director		
Justin Ramos	Music Director		
Grace Goodwin	Choreographer		
Kent Jenkins	Stage Manager		
Sarah Reichel	Asst. Stage Manager		
Quinn Williams	Asst. Stage Manager		
Leon Wiebers	Costume Designer		
Morgan Hanna	Costume Assistant		
Jessica Long	Costume Assistant		
Brianna Ellis-Mitchell	Costume Assistant		
Patrick Buchanan	Set Designer		
Luc Hediger	Lighting Designer		



LMU Theatre Arts Program

March 20-22, 27-29, 2014

<u>Actor</u>	<u>Character</u>	<u>Name Abbreviation</u>
Sean Baba	Steve Southard – Support Group	SV
Lisa Brehove	Lizzy– Homeless Cat lady	LZ
Briana Brooks	Joanne Jefferson– attorney	JO
Kylie Brunngraber	Kat– Junkie/Over the Moon backup	KT
Nicole Clemetson	Mimi Marquez–dancer	MI
Nick de los Santos	Jesus– Homeless computer genius man	JS
Maddie Dial	Maureen Johnson– performance artist	MO
Drew Dorsey	Sally– Salvation Army Lady/ Shaunda –Gospel Choir	SL/SH
Kevin Dwyer	Tom Collins– Liberal Arts Professor	CL
Rechard Francois	Mr. James Grey/Officer Rich Jones	GR/OR
Dylan Froom	Hal Blair– Homeless Vet	HL
Alexya Garcia	Sophie– Coat Vendor/Over the Moon backup	SO
Irish Giron	Manny, The Man– Drug Dealer	MN
Gabe Gonzalves	Mark Cohen– filmmaker	MK
Imani Hayes	Pearl– jewelry vendor/ Cheyenne –Gospel Choir	PL/CH
Megan Kelly	Peggy– designer bag vendor/ Sue –Support Group	PG/SU
Sam Lock	Benny Coffin–business man	BN
Dallas Mogensen	Angel Dumott Schunard– drummer, escort	AN
Kiana Parker	Officer Kate Bouchard/ Viola –Gospel Choir	OK/VI
Tyler Peterson	Wally– Homeless Squeegie Man/ Pastor	WL/PA
Mike Rose	Bobby– Bat Vendor/ Gordon –Support Group	BB/GO

Christine Roux	Kathy Brass- Homeless Blanket Lady/ Pam -Support Group	KB/PM
Shellee Samuels	Eva- Homeless Psychic Lady/ Rene - Gospel Choir	EV/RE
Lauren Sutherlin	Heddy- Hat Vendor/ Ali -Support Group, Gospel Choir	HD/AL
Cameron Tapella	Luther- Junkie/ Paul - Support Group	LU/PL
Andrew Toscano	Officer Tony Masconi	OT
Alexa Vellanoweth	Alexi Darling-producer/ Flake - smack junkie	AX/FL
Blake Ward	Roger Davis- musician, composer	RO



CHARACTER SKETCH FOR RENT

- Read through the libretto/text
- Write down anything odd, surprising, unclear, peculiar or contradictory
- Note when it happens
- Write down any questions that come up and are answered later in the libretto/text. It is usually these things (the peculiar) that make a play interesting and grabs the audience.

Character Sketch

When you develop a character sketch, you are creating the framework to introduce a your audience to a person in the story. You want your audience to have a strong and clear image of that person, to know how that person talks and behaves, the unique characteristic ways they do things, to know something about the person's value system. Character sketches can give the audience a snap shot of the people involved in the story.

A character sketch highlights several important characteristics or personality traits of a person. A good character sketch should provide *support detail* for each character in the story identified.

Write out a narrative that describes your character, using various adjectives that describe your character outwardly, and inwardly. Include various actions your character might be found doing, *observing, calculating, mimicking, adoring, defying, confronting, challenging, hiding,*

agreeing, grabbing attention, distracting, etc. Refer to the lyrics of the music, the places, the times when things happen. How did your character end up in NY? On drugs? What are/were your character's dreams? What is important to them? Etc.

ACTOR PREP

(Do this for each scene you are in)
Give a title to each scene – just like a song

What do I want? (Objective)

Why do I want it? (Super-Objective)

How do I get it? (Actions)

What is your Relationship to the other actors in scene?

A. Character Activities - What activities do the actors perform that will carry them through the scene?

B. Time (year, day, time of day)

Objective: This is the driving purpose of your character for the scene.
For example – an objective can be to *take care of your family*.

Actions: This is how your character will try to achieve their objective.
For example – an action for the above objective can be to *clean the house*.

Activities: This is how your character specifically executes their actions.
An activity is purely physical action that is usually repetitive. For example – activities for the above action can be to *sweep the floor, straighten the room, wash the dishes*.

These activities can go from broad to specific. They also inform the character. By sweeping, this character tells the audience that he/she cares for the family. You will have one all-encompassing objective, and

various actions and activities, serving to achieve your objective. Your objective always affect/involve the other characters in your scene. The most interesting actions and activities tell an audience something about your character.

Now, ask yourself about each of your scenes. What might be your objective, your actions, and activities? Don't worry about being right or wrong, just think of as many ideas as possible and try them out. You will know whether or not it is working. This is what rehearsal is for.

RESEARCH COLLAGE

Create a collage that is a visual representation of *RENT* from your character's unique point of view.

Here are some things to include:

ARTWORK
SONGS
TEXTILES/FABRIC/OBJECTS
COLORS
MOVIES
PLAYS
BOOKS
MAGAZINES
TELEVISION SHOWS
SOUNDS

RENT

Actors' Character Descriptions

Last updated: 1/25/14

Sean Baba:

Steve – He has contracted the AIDS virus and attends a support group with his partner Paul. Perhaps, he has been dealing with this for quite some time now and attends the group regularly. He is grateful for Paul, wanting to spend his life with him. Perhaps, he wears simple clothing that correlates to what Paul is wearing.

Homeless person – I want my homeless person to have been an educated person, definitely someone with a college degree who fell down on his luck. He had a steady job, but probably lost it. I imagine that he's in ragged clothing, but with these worn out glasses: a hint to his academic past.

Lisa Brehove:

Lizzy is a homeless woman with schizophrenia, in her late 20's/early 30's. She used to work with children at a day care center before her symptoms started, where she liked to roleplay stories using the stuffed animals for the kids. On the streets, she talks to her stuffed animal cats for comfort, like a kid hugs her teddy bear. Her condition has left her very distrusting of people.

In La Vie Boheme, my character (Kim) is a singer/songwriter of alternative rock who performs on the streets. She moved to New York from Ohio after her parents kicked her out of the house for coming out as lesbian as a teenager. She likes to act carefree, immediately spends all the money she makes, often on non necessities, uses drugs (mostly ecstasy and marijuana) recreationally, and has AIDS.

Today 4 U - Next Door Neighbor

Mrs. Patience Donahue - She has had a problem with migraine headaches all her life. Loud noises and crowded parties trigger them, so she's well known in her social circle to be irritable. She is the topic of a lot of gossip, but she is an intimidating woman and is determined to keep her power. She was born into wealth, never went to college, married young to a rich entrepreneur, divorced him and remarried quickly to an older politician who is her current husband. She obsesses over shopping, keeping her power over the people in her life, and largely wants to be left alone.

Briana Brooks:

Joanne Jefferson comes from a wealthy black family in Washington DC. Her family has always been heavily involved in politics, and the business world, which is why Joanne decided

to become a lawyer. Joanne is very dedicated on any task that is given to her and is very independent and intelligent with a BA in political science from Princeton and a law degree from Harvard. She is a public interest lawyer at a large law firm in New York where she focuses on representing groups with civil rights issues and social issues. She is a proud lesbian, strong minded, and loves structure. She also has her insecurities about not being enough in her career, not living up to her parents standards, and her relationship with her girlfriend Maureen.

Kylie Brunngraber:

KAT MCCARTHY

Kat, age 25, grew up in Dumont, New Jersey. She is aggressive, independent, rough around the edges, grungy, and feisty. Her single mother couldn't handle the strain of parenting two children alone, so she abandoned her and her older brother (Ray) when they were young, leaving them under the custody of her aunt and uncle. Her uncle sexually abused her until Ray finally stood up to him to protect her, thus resulting in Ray getting kicked out of the house. She and Ray had been absolutely inseparable--she considered him to be her only family left, and when he left their aunt and uncle's home she continued to hang out with him on weekends. He got into the punk music scene and introduced her to his music and his crowd. Kat felt accepted immediately by his friends and began to skip classes and her shifts working at the Dumont County Library to shoot up with them. Shooting up made her forget her mother, her uncle, the abandonment she felt. She quickly became addicted to heroin and when Ray decided to leave New Jersey for New York, she dropped out of high school and ran away from home to come with him. She had heard that "their type" of people could find community in Alphabet City, and as an aspiring poet, Kat figured she could get started on circulating her poetry and making a living as an artist. Since moving to Alphabet City, she has found that living in New York isn't all that. Regardless, she truly cares for the friends she has made there and considers them to be her family--the family she never had. She's compassionate, caring, and underneath it all, she's a complete softy. One of her best friends is Hal, a veteran who lost his arm in the war and whom she helps shoot up on a daily basis. She's incredibly protective of her friends, so if you mess with them, watch out--Kat won't hesitate to mess you up. I imagine her wearing ripped clothes, dark, black and grey, perhaps a ripped up denim jacket with patches or a leather jacket, combat boots, some kind of 80s punk band tee that's clearly been worn for at least a decade. Lots of eyeliner, smudgy dark makeup. Think poor punk rock. Extremely drugged out--she's a junkie.

Nicole Clemetson:

Mimi Marquez is a 19 year old dancer from Spanish Harlem. After the death of her father, Mimi spent a year at home trying to keep the family on their feet until until she couldn't stand to stay any longer. Mimi left home at 19 to pursue a dance career (mainly ballet) until she suffered a knee injury that took her out for a few months, and up until now, for good. She suffers from the crippling guilt of leaving her family for her dream and is haunted by the cries of her younger siblings on the daily. And after one wrong needle during a night of coping, she finds herself in the way of death. At this point, whether it is from the disease or from her addiction, she knows death is inevitable, and this is the state that she finds herself in at the beginning of the show.

Mimi is a mix of fire and ice. Dance is her saving grace. And she's not proud of her job or her situation, but at this point, the fighter in her knows that she has to live life for today.

Maddie Dial:

Maureen is a free spirit that sticks to what she believes in. Though she can be persuaded, she knows who she is and doesn't want to change who she is for anyone or anything. She is passionate, loving, and loves attention. Though she does her performances because she likes the attention, she mainly does them because she wants to help people and make a change.

Drew Dorsey:

Sally: Salvation Army Lady

I imagine Sally wearing the traditional garb that the volunteers wear at christmas time when they ring the bell outside of grocery stores, such as the red apron. Sally takes her job very seriously and is almost militant. She is very stern and direct. This is also due to the fact that she sings with the cops during Christmas Bells.

Shaunda: Gospel Choir

Shaunda is in the gospel choir. I imagine that she is wearing a choral robe. She is singing at a funeral, so I believe it would be appropriate for her to be wearing dress shoes, perhaps slacks or a dress under her robe, with her hair neatly styled.

Santa Fe Character:

She is a waitress who dreams of bigger and better things but is unclear of the right steps she needs to take to get there so she veils her uncertainty/fear of the future by smoking pot and having a "yolo" kind of attitude.

Style: bohemian/hippy

-wears a feather in her hair

-one earring

-apron

-black nail polish

RENT / La Vie Boheme character

She is a young dancer who performs with Maureen. She is excited to be apart of Maureen's protest performance because she believes in the movement. She's a rebel type/artistic person.

-80s hair

-black lipstick/heavy eyeliner

-dance clothes (neon sports bra, leggings)

Kevin Dwyer:

Collins is an extremely intellectual person with a variety of knowledge but favoring philosophy. He came back to Alphabet city with a half healed broken heart and a wall boarded up. This wall was quickly knocked down by the fantastic angel who he loves dearly. Collins has AIDS and is terrified to face death and the controversial reality that will reignite if he were to leave.

Rechard Francois:

Mr Grey: savvy, cutting edge, well to-do real estate developer. Development trendsetter. Sharp, metallic yet malleable ease that comes with being a man of great power.

Officer Jones: "Call me Rich"; member of the community cop of sorts. Compassionate yet still self interested; Sympathetic to the cause however he must do his job as higher ups see fit to care for his pregnant wife. Impending fatherhood has brought a heightened intensity to his work. Personal disdain for drug use; he fears his child falling prey to such vices if he can not help remove it from her environment.

Dylan Froom:

Hal is a homeless veteran who lost his arm in service. He is bitter about losing his arm, but to hide his insecurity he overcompensates with his bold and rebellious attitude. Hal tries to be punk to distract from his amputated arm. He uses heroin because he cannot afford medicine. Because he only has one arm, his friend, Kat the junkie, helps him shoot up.

The maitre d is very controlling and stressful. He cares a lot about his restaurant and is never taken seriously by the bohemians. He takes his job very seriously and is often shouting orders at the head waiter.

Alexya Garcia:

I, Sophie Torres, originally from San Fran California, is a 23 year old coat vendor. Since moving to ABC city/East village, Bohemian has become my new acclaimed ethnicity, leaving behind a strongly traditional Hispanic and unforgiving family. With a burning passion for fashion, I have turned to being a coat vendor/thief-like ways to make some money/means for myself. With Manny I attain great coats that are easy to sell and can get me a good amount of cash, but sometimes I resort to stealing coats and reselling. Still embracing the late 80s punk rock edge, she wears minimalist fashion (grunge).

Costuming brainstorm: leather pants/leggings (red?). Doc martin like shoes. T-shirt with coat over with the sleeves cut and leg warmers on arms. (more edgy) Less edgier ideas are a hair piece- maybe scarf like grace and same outfit except different material (no leather) and different shoes.

Irish Giron:

Manny the Man

Living in New York and with constant heat from the police, I have resorted to wearing a plain hoodie with a beanie and jeans to stay off their radar. My shoes are a beat up pair of Reeboks.

Gabriel Gonzalvez:

mark cohen is a filmmaker and photographer living and working in the alphabet city of new york's lower east side. he is devoted to his work, although, like so many of his artistic friends, he finds himself struggling to create a truly noteworthy piece. though he's reluctant to admit it, he fears for the people in his life struggling with disease. on a more personal level, he also fears for himself, and the sudden solitude he feels is inevitable.

Imani Hayes:

Cheyenne:

I am 22 years old. I was born and raised in Harlem. I moved to alphabet city when I was 15. I ran away from home because my mother had an abusive boyfriend and my father was a pastor in the church and wanted nothing to do with me because I had a boyfriend. I started using with this boyfriend of mine. We used meth. After 3 years of use my ex had an overdose and passed away. I didn't want to go back home to my mom so I went to the church where my dad was and had him pray for me that everything was going to be okay and he accepted me back in his life. That's when I started singing in the choir at 18. And fell in love with singing because it was a release. He made me go to rehab for 90 days and I was released a little early because I knew I never wanted to use again. God has turned my life around and so has my dad.

Pearl:

I'm 32 years old. I am from Uptown Brooklyn. I used to own a jewelry store (mom and pop kind) in Brooklyn and then I lost my store because I couldn't pay my rent. I moved to alphabet city with the thought that I could jump start there but I also couldn't pay rent. Now I am a street vendor that lives in a rinky dink place my sister lives but she's never there because she's on drugs. She manages to pay the rent, how, I don't know. She may be a prostitute. I just know I want to get rid of all my jewelry. Even though it is fake.

Megan Kelly:

Sue - (Susan Alli Ann Breedlove) Sue is a 25 year old artist living with AIDS in alphabet city. She grew up in Yorktown, Virginia with no brothers or sisters but two loving parents. She decided to move to NYC because she wanted to experience a more fast paced life and follow her

love of painting and studio art. She fell in love with an older artist, Jonathan Breedlove and married him. Jonathan passed away 2 years ago from AIDS.

Peggy - (Margaret Grace Wiley) Peggy is 19 and grew up in Brooklyn in an underprivileged home. She has three younger sisters and a younger brother. Her family can't afford to support her anymore so she moved in with her "boyfriend" in Alphabet City. He sells what she believes are designer bags on the street. She helps him sell the bags and gets to keep 1 designer bag for every 20 she sells.

Sam Lock:

Benny:

Ex bohemian.

While he's from money and educated, he married into money to prevent going back to family for money.

Due to the recent marriage, he has high ticket items, but still dresses something like a half bohemian, or potentially a stylish and eccentric businessman.

Well meaning, but doing it wrong. He's trying to pay it forward but the message is coming out wrong.

Due to his need for a cyber art studio, I'm guessing he's a filmmaker.

Sleeps around to fill the hole of his marriage.

Hard time trying to balance between two worlds.

Dallas Mogenson:

Angel Dumott Schunard is a brave individual who has the courage to express herself without the worry of other individuals. She doesn't care what other people think and finds happiness through her relationships with her friends and loved ones. She is confident, giving, selfless, and inspiring. She brings people together through her happiness and through being her true genuine self. She brings heart to the show and inspires others to get past their dark moments and to see the light in their life.

Tyler Peterson:

Wally (Homeless Squeegee Man):

Born in Illinois and raised there in a small home until my father ran away when I was 5. My mom, after three years of trying to raise me herself, put me into the foster care system (I was 8). There I was ostracized for being tall and skinny and had a very difficult time making friends. After I finished high school, I came to NYC to follow my dream of managing a luxury hotel (I have a need to serve people since my mom, who made an honest living to support me, was the only one in my life who did, so I feel the urge to serve others). Because I had virtually no real education and no real experience, I ended up in the lower east side, homeless. Alphabet City seemed to be a place where I could be welcomed as an outsider. Throughout this time, I

struggled with alcohol. In a moment of weakness, I contracted AIDS from the one time I tried heroin, and thus, shared needles with a friend (who recently died). Above all, I value an honest hard work (it's what my mom did), and refuse to sell out and involve myself with illegal business.

Matthew (the Pastor):

Born/raised in Manhattan. My father, who held the position of pastor in my church when I was a kid, kept me really sheltered from the world of the lower east side. He kept me in church and school as much as he could. Irish Catholic. When my dad died of a heart attack, I became pastor of the church. I have dedicated my life to upholding the values of the church in a part of Manhattan that seems very anti-Christian. This battle frustrates me (I'm told to heal the sick, but I get agitated with the constant bohemian and free-spirited attitudes that exist around my church.)

Mike Rose:

Gordon (support group)

Gordon has just graduated CUNY Hunter college with a degree in Marketing and Advertising. He wants to continue to get a masters but just found out he is diagnosed with HIV, and is contemplating whether he should continue his college studies or go on and pursue a career before it is too late. Long Island native who loves living in Manhattan most of the time, but is often scared of living in the big city. He is very scared of getting full blown AIDs, and because of that he is very very conscious of his health, especially during winter months. His dream is to run the advertising campaigns for Broadway shows.

Restaurant Man (waiter in La Vie Boheme)

The waiter at the Life Cafe. 21 and carefree, openly and very flamboyantly gay. Very confident in himself and acts like he runs the restaurant or acts like he has no care in at the world. He loves to pal around with Mark and the gang and he's a huge fan of Maureen's art work. He is young, but a very prominent member of the Bohemia society in the ABC. He loves his job although he would like to get a better one. He was diagnosed with HIV a few months ago, but is getting through it pretty well thus far.

Bobby (the bat vendor)

Bobby is just off the verge of being homeless. He is in his mid thirties and due to injuries could not pursue his dreams in professional baseball, having only made it on a Class A minor league team for a season. He spends much of his time on the subway, traveling between the Bronx and Queens (Yankee and Shea stadium) to sell bats during all the baseball games. On the off season he is on the verge of homelessness in Alphabet city. New York native.

Christine Roux:

Kathi - "The homeless blanket lady"

Kathi is cold and distant with a chip on her shoulder. She has a very hard time trusting others, and is an extremely proud woman. She does not like it when others treat her like they are

better than her, or even worse, that they feel sorry for her. Kathi jumped around from foster home to foster home when she was younger, then took to the streets when she turned 18 years old. Because she never really got to experience the love of a caring family who were invested in her life, she has a lot of trouble relating to others. She is however, very close with her fellow homeless friends, because they treat her like an equal and have become a form of family to her. They chose to invest in her life and welcome her in, which is something that she never experienced as a child, so she would do anything to protect them. Police officers disgust her because they always act so high and mighty around her, and artists piss her off because they always pretend like they're one in the same, but in reality, they still have it better than her and her fellow friends.

Pam - "Support Group"

Pam is a kind and caring woman who comes from a very successful family, so she lives very comfortably. She volunteers for a support hotline on the side, and was busy planning her wedding with her fiancée, Tom, before she was in a tragic car accident. The accident caused her to lose an immense amount of blood, and Pam had to have multiple blood transfusions. She almost died, but was able to overcome her injuries and pull through. She was extremely fortunate, however a complicate arose from the transfusions. The blood transfusion were how Pam recieved AIDS. It was extremely hard for her to accept, but she thought that she at least would have the love and support of her future husband along the way, which he promised to give. It only took about three months for her fiancée to decide that he couldn't handle it, and he left her. Pam's family was also ashamed about their daughter and her disease, so they agreed to still help support her, but cut off all contact with her, which is the thing that she really needed. Feeling stranded, hopeless, and alone, Pam turned to a support group to go to herself after all those years of providing it for others on the hotline. She is struggling to overcome her ashamed and heartbroken feelings, as well as her anger, but has made a lot of amazing friends in the group.

Shellee Samuels:

EVA:

21 years old family from Ghana, Africa. Father is Nana Abass an African priest. Grew up living in a shrine with others in the community. Her immediate mother Sherri Abass, but father has two other wives so I called them mama as well growing up. I have my green card moved away to New York with my mom after her and my father split at 12 years old, stayed briefly for two years with my Aunt and cousins. Moved back to Ghana for school. Ended up at the University of Ghana for a year to please my father. Stayed in constant communication with cousin and friend in New York left Africa to live on my own in new York.

(See attached pictures)



La Vie Boheme & Tango:

Sylvia: Stripper 23 yrs old... I've been in and out of foster homes since I was 12 years old. I always loved dancing scholarship was taken away when I was 18yrs old. Met a club owner GOGO dancing quickly became stripping.

Santa Fe:

Zola: 17 yrs old work at the resteraunt for a few months. Gathering up money for college. Don't do drugs I love music hoping to go to music academy. Sing in the reasteraunt sometimes. Live with mom and dad. Parents have their own real estate business. Don't have to work but I chose to. Dad hates that I work

RENT:

RENE: 19

Sneaky and lives a façade life style (seems cool with friends) at home I have boundaries but im constantly testing my fathers limits

Grew up in the church

Knew I could sing when I joined the choir

Father Choir director

Free spirited however I don't do drugs

I lash out sexually

Cameron Tapella:

Paul: Paul is a younger man in his mid to late 20s. He contracted HIV from unprotected sex with another man with whom he had had a short abusive relationship. They broke up on poor terms, and a couple months later, Paul received a call to get tested. He has been positive for three and a half years, and this does not stop him from trying to have a normal life. He enjoys the gay culture and will spend time out with friends, but he cannot be as active as he used to be. His home is with his partner, Steve, and he leads Life Support because he is still hurt by the fact he contracted the disease, but feels love from all his friends in the group, and is truly sad when they are taken by the disease.

Luther: Luther is a man in his mid to later 20s, but looks older and hardened from the use of drugs. His father was abusive to him, his older brother, his younger sister, and his mother due to alcoholism. At age 15 he started smoking weed, at 17 he started cocaine, and at 18 he left home to be rid of his father and lost contact with his siblings. For a couple months he was homeless on the street where he met a group of people who got him into heroin. Once into heroin, he began to spend time with Manny the drug dealer, constantly following him around and helping with some deals.

Andrew Toscano:

As a cop, the main costume idea that comes to mind is a uniform. To be exact, I picture a dark blue uniform with yellow stripes along the sides of the pants and somewhere on the shirt, which would assist in making a statement of authority amongst the rest of the cast. This is mainly during Christmas bells where the cops represent the order amongst the chaos. We also sing very traditional carols with a twist so why not present the cops in a uniform of some sort with a twist that makes these figures POP! I'm supposed to be the chief so maybe if there was an added star or emblem of some sort on it that would be awesome.

During other parts of the show I am suppose to be a resident of alphabet city who recently has found that he has AIDS. Therefore in the beginning I can look "put together" (obviously looking like he has several layers on) and then a little more disheveled in later scenes. He also isn't afraid to be bold or expressive (cause I definitely am not afraid of that) so unique, colorful, and bold does not scare him.

Alexa Vellanoweth:

Alexi Darling is a loud mouth, persistent, self-centered, and an eccentric ray of light who is very self-driven. She has an over the top nature that seems to manipulate and control everyone around her. She is not afraid to speak her mind and openly tell you what she wants. Yet she does it with a smile on her face and a paycheck in hand.

Flake is a girl who became addicted to cocaine after losing a sport scholarship due to an injury. She is hyper active due to her drug use yet is run down and has little to no motivation after quitting her sport. She gravitates towards cocaine because it gives a sense of rush and urgency as her life as an athlete once gave her. Once using drugs and failing out of school, her

parents kicked her out of the house thus leading her to life on the streets.

Blake Ward:

(Kent's Notes: Punk rocker, Green Day-esque. Rip, torn, black clothes. Spiked up hair. Eyeliner? Tattoos?)

Roger Davis. A rock n roller and a junkie. Was in a rock band and met one of his groupies named April. They started dating and fell in love. April had to have known for a while that she contracted AIDS via sharing needles with others whom had the virus. This is the reason why she killed herself. She was living with so much guilt, sleeping with Roger over and over not telling him the truth about her contracting AIDS that she could not live with the guilt and killed herself.

Because of this, Roger Davis falls into a deep depression. He cannot figure out what his purpose in life is. He must write one more song before the virus takes control. He is afraid of affection from Mimi in the beginning, he feels alone and wants to be remembered.

Rehearsal Notes

I have included the *RENT* syllabus that lists Diane's expectations, as well as some notes from various phases of the rehearsal process. There are two documents from the audition phase, where I put stars next to the actors I really liked. I have also included some pages from the *RENT* script on which I took notes that were significant to my choreographic process. I circled words that inspired me, so I transformed those words into movement. I also included some pages from my green notebook in which I mapped out my ideas, took notes during rehearsals, and thoughtfully developed each piece. I included these documents so that the reader can see the way I develop my material. Taking notes helped me remember any corrections or modifications I needed to make.

Loyola Marymount University
Department of Theatre Arts & Dance
Syllabus for TA251/451- Performance Practicum: *RENT*
Spring 2014
Performance Dates: March 20-22, 27-19 @ 8pm in Strub Theatre

Diane Benedict



Office Hours
Tuesdays 1:30-4:30pm, or by apt.
Office Foley 309

Expectations:

- All cast members are expected to arrive 15 minutes prior to rehearsal call time, to prepare, warm-up, and focus so rehearsal can start on time.
- All cast members are expected to memorize all lyrics, text and blocking by deadlines
- All cast members are expected to conduct and contribute character research for all rehearsals, in order to participate in the development of deep, complex, and exciting characters and relationships for the production.
- All cast members are expected to use their bodies and voices, intellect, ideas, and creativity in an effective and appropriate manner.
- All cast members are expected to analyze thoroughly the score and text for performance, in order to understand the story, relationships, and foundation for building truthful characters.
- All cast members are expected to come to rehearsal with a professional work ethic and positive attitude.
- All cast members are expected to treat all other actors, production team, director, and crew with respect and consideration. No acting, or singing, or dancing notes from other actors. Focus on your own performance, and improve your own work.
- All cast members are expected to refrain from complaining at rehearsals. ☺

Rehearsal Schedule:

January 6-10, 2014: Monday-Friday 10a-5pm

January 12-February 27, 2014: Sundays 12-5pm, M,W, R 6:30-10:30, T 7:15-11pm

Sunday, March 9, 2014: 4-6pm DRESS PARADE, 7-11pm rehearsal

Mon. March 10-19, 2014: TECH 6:30-11:30pm

Thu. March 20-22, 2014: OPENING NIGHT & PERFORMANCES

Wed. March 26, 2014: PICK UP REHEARSAL

Thu. March 27-29, 2014: PERFORMANCES & CLOSING NIGHT

Units:

This production offers variable units from 0-3. It is the student's responsibility to check PROWL and ensure they have registered for the correct number of units. Units may not be changed or increased retroactively after the end of the semester. All

students are expected to carry out the necessary work of the production, regardless of actual number of units.

Grading:

A

Actor arrives to all rehearsals 15 minutes early, is consistently prepared, is off book on deadlines, is solid in blocking by performance, has researched and developed a remarkable, complex, and interesting character, palpable conflict, complex and interesting relationships, and achieved truthfulness in performance, contributes ideas and creative input during rehearsal, has achieved excellent use of body and voice, demonstrated evidence of a deep understanding of text/lyrics, musicality. Actor demonstrates an outstanding positive work ethic and attitude and respect for fellow actors, production team, director, and crew.

B

Actor misses 1 rehearsal, is prepared most of the time, off book by deadline, blocking is generally good, presents a good development of character, conflict, relationship, and truth, utilizes good use of body and voice, occasionally offers ideas and contributes some during rehearsal, demonstrates a good understanding of text. The actor demonstrates a generally good positive work ethic and attitude, and respect for fellow actors, production team, director, and crew.

C

Actor misses 2 or more rehearsals, is prepared some of the time, not completely off book by deadline, blocking is not solid, appears tentative, demonstrates an average development of character, conflict, relationship, and truth, does not contribute ideas or creative input during rehearsal, waits to be told what to do, demonstrates an inconsistent use of body and voice, an average and/or mediocre understanding of text, demonstrates an inconsistent or mediocre work ethic and poor attitude, and occasionally shows a lack of respect to fellow actors, production team, director, and crew.

D

Actor misses more than 3 rehearsals, is poorly prepared most of the time, is not off book by deadline, is inconsistent and unsure of blocking, demonstrates poor development of character, conflict, relationship, and truth, poor use of body and voice, complete lack of understanding of text, makes no contributions to the work, has a poor work ethic and poor attitude, and consistently shows a lack of respect for fellow actors, production team, director, and crew.

F


Fails in all areas.

→ Group A

- * → 1. Dylan R. Froom
- 2. Maggie Lima
- 3. Sarah Obidzinski
- * → 4. Christine Roux
- 5. Geordy Shallan
- 6. Megan Kelly
- 7. Cameron Tapella
- 8. Joey Glyman
- 9. Willow Rodriguez
- * 10. Alexa Vellanoweth
- 11. Sam Lock
- * → 12. Maddie Dial
- 13. Maddie Maloon
- 14. Rachel Rios
- 15. Michael Chiaverini
- 16. Briana Brooks
- 17. Drew Dorsey
- 18. Vivian Miranda
- 19. Rachel Morgan
- * * 20. Richard Francois
- 21. Mikayla Blanchard
- 22. Maura McNamara
- * → 23. Mike Rose
- * → 24. Nicole Clemetson
- 25. Candace Williams
- ? 26. Marissa Morgan
- 27. Julia Woods
- 28. Sammi Gah
- 29. Zoë Yutzer
- 30. Imani Hayes
- 31. Andrew Toscano
- 32. Brinn Abbate
- 33. ~~Julie Brunngraber~~ ^{Kylie Brunngraber}
- * 34. Thomas Ireton
- 35. Amy Mendonce
- 36. Maggie Wilson
- 37. Hector Deceen
- * 38. Stephanie Demirjian
- * 39. Gabe Gonzalves
- 40. Alexandra Luce
- 41. Nichola Marick
- 42. Alyssa Bellia
- 43. Nick de los Santos
- 44. Reed Sights
- * 45. Alexya Garcia
- 46. Celine Whelan
- 47. Johnathan Robinson
- 48. Lauren Sutherland
- 49. Ramona Ekpe
- 50. Izzy Pollock
- 51. Molly McGraw
- 52. Mariam Nazaretyan



- 53. Alex Marzona
- 54. Nicole Outman
- 55. Monica Beld?
- 56. Kevin Dwyer
- 57. Hallie Spoor
- * → 58. Peter Grayson
- 59. Veronica Robinson
- 60. Amanda Brown
- * → 61. Kiana Parker
- 62. Christine Jung
- * → 63. Blake Ward
- 64. Lily Drew
- 65. Tyler Peterson
- 66. Jennifer Landi
- * ~~67~~ Irish Giron
- 68. Imani Embaye
- 69. Dylan Fox
- 70. Keeley Miller
- 71. Lindsey Thompson
- 72. Adam Dlugolecki
- * 73. Mara De La Rosa
- 74. Jacquelyn Sheehan
- 75. Sam Roberts
- * → 76. Armani Gates
- 77. Giovana Frediani
- * → 78. Thomas Heminger

- 79. Alyssa Scholl
- 80. Moe Renteria
- 81. Iftin Abshir
- * → 82. Abbi Samson
- 83. Christoph Wagn
- 84. Marina Aguerre
- * → 85. Kelly Jacob
- 86. Lisa Brehove
- * → 87. Brook Radding
- 88. Micah Jones
-  → 89. Evelyn Fajardo
- * → 90. Shellee Samuels
- 91. Sean Baba
- ~~92. Celine Whelan~~
- 93. Savannah Woolsten
- 94. Angeline Nassif
- 95. Nick Longo

→ Group B

- more abundant
1. Dylan R. Froom
 - 2. Maggie Lima
 - 3. Sarah Obidzinski
 4. Christine Roux
 - 5. Geordy Shallan
 - 6. Megan Kelly
 7. Cameron Tapella
 - 8. Joey Glyman
 9. Willow Rodriguez
 10. Alexa Vellanoweth
 - 11. Sam Lock
 12. Maddie Dial
 - 13. Maddie Maloon
 - * → 14. Rachel Rios
 - * → 15. Michael Chiaverini ^{angel}
 - * → 16. Briana Brooks
 - * → 17. Drew Dorsey
 - 18. Vivian Miranda
 - 19. Rachel Morgan
 20. Richard Francois
 - 21. Mikayla Blanchard
 - 22. Maura McNamara
 23. Mike Rose
 24. Nicole Clemetson
 25. Candace Williams
 - * → 26. Marissa Morgan
 27. Julia Woods
 28. Sammi Gah
 29. Zoë Yutzer
 30. Imani Hayes
 - * → 31. Andrew Toscano
 - ? → 32. Brinn Abbate
 - * → 33. ~~Kylie Brunngraber~~ ~~Kylie Brunngraber~~
 34. Thomas Ireton
 - 35. Amy Mendonce
 - 36. Maggie Wilson
 - 37. Hector Deceen
 38. Stephanie Demirjian
 39. Gabe Gonzalves
 - 40. Alexandra Luce
 41. Nichola Marick
 - 42. Alyssa Bellia
 43. Nick de los Santos
 - 44. Reed Sights
 45. Alexya Garcia
 - (46) Celine Whelan
 - * → 47. Johnathan Robinson
 - * → 48. Lauren Sutherland
 - 49. Ramona Ekpe
 50. Izzy Pollock
 51. Molly McGraw
 52. Mariam Nazaretyan

53. Alex Marzona
→ 54. Nicole Outman
55. Monica Beld
→ 56. Kevin Dwyer
57. Hallie Spoor
58. Peter Grayson
59. Veronica Robinson
60. Amanda Brown
61. Kiana Parker
→ 62. Christine Jung
63. Blake Ward
64. Lily Drew
65. Tyler Peterson
66. Jennifer Landi
67. Irish Giron
68. Imani Embaye
69. Dylan Fox
→ 70. Keeley Miller
71. Lindsey Thompson
→ 72. Adam Dlugolecki
73. Mara De La Rosa
→ 74. Jacquelyn Sheehan
75. Sam Roberts
76. Armani Gates
→ 77. Giovana Frediani
78. Thomas Heminger

80. ~~74~~ Moe Renteria
→ 79. ~~80~~ ~~Allyssa~~ Alyssa Scholl
81. Iftin Abshir
82. Abbi Samson
83. Christoph Wagner
84. Marina Aguerre
85. Kelly Jacob
86. Lisa Brehove
87. Brooke Radding
88. Micah Jones
89. Evelyn Fajardo
90. Shellee Samuels
→ 91. Sean Baba
→ 92. ~~Celine Whelan~~ - double #4
93. Savannah Woolston
94. Angeline Nassif
→ 95. Nick Longo



BENNY

DUDES, I'M ON MY WAY

MARK & ROGER

GREAT! (FUCK)

BENNY

I NEED THE RENT

MARK

WHAT RENT?

BENNY

THIS PAST YEAR'S RENT WHICH I LET SLIDE

MARK

LET SLIDE? YOU SAID WE WERE 'GOLDEN'

ROGER

WHEN YOU BOUGHT THE BUILDING

MARK

WHEN WE WERE ROOMMATES

ROGER

REMEMBER— YOU LIVED HERE?

BENNY

HOW COULD I FORGET?

YOU, ME, COLLINS AND MAUREEN

HOW IS THE DRAMA QUEEN?

MARK

SHE'S PERFORMING TONIGHT

BENNY

I KNOW.

STILL HER PRODUCTION MANAGER?

MARK

TWO DAYS AGO I WAS BUMPED

BENNY

YOU STILL DATING HER?

MARK

LAST MONTH I WAS DUMPED

SHE'S IN LOVE

ROGER

SHE'S GOT A NEW MAN

BENNY

WELL - NO

MARK

WHAT'S HIS NAME?

BENNY

JOANNE

MARK & ROGER

Rent, my amigos, is due
Or I will have to evict you
Be there in a few

BENNY

(ROGER defiantly picks out "Masella's" theme from La Bohème on the electric guitar.
The fuse blows on the amp.)

The power blows...

MARK

(The COMPANY bursts into a flurry of movement and all but MARK & ROGER
freeze in a group upstage)

#3 - Rent

HOW DO YOU DOCUMENT REAL LIFE
WHEN REAL LIFE'S GETTING MORE
LIKE FICTION EACH DAY
HEADLINES - BREAD-LINES
BLOW MY MIND
AND NOW THIS DEADLINE
"EVICTION - OR PAY"
RENT

• Slow ensemble
• Mark tense, filming
ensemble.

ROGER

HOW DO YOU WRITE A SONG
WHEN THE CHORDS SOUND WRONG
THOUGH THEY ONCE SOUNDED RIGHT AND RARE
WHEN THE NOTES ARE SOUR
WHERE IS THE POWER
YOU ONCE HAD TO IGNITE THE AIR

• intense ensemble
↳ drugs, itching
• Roger

(Lights)

MARK

WE'RE HUNGRY AND FROZEN

→ ensem freeze

ROGER

SOME LIFE THAT WE'VE CHOSEN

→ ensem freezer

MARK & ROGER

HOW WE GONNA PAY

HOW WE GONNA PAY

HOW WE GONNA PAY

LAST YEAR'S RENT

} mark → ← roger
ensem. ensem.
together

MARK

(To audience)

WE LIGHT CANDLES

danger
break

ROGER

HOW DO YOU START A FIRE

WHEN THERE'S NOTHING TO BURN

AND IT FEELS LIKE SOMETHING'S STUCK IN YOUR FLUE

MARK

HOW CAN YOU GENERATE HEAT

WHEN YOU CAN'T FEEL YOUR FEET

MARK & ROGER

AND THEY'RE TURNING BLUE!

MARK

YOU LIGHT UP A MEAN BLAZE

(ROGER grabs one of his own posters)

motif

ROGER

WITH POSTERS—

(MARK grabs old manuscripts)

changing
sawered

MARK

AND SCREENPLAYS

MARK & ROGER

HOW WE GONNA PAY

HOW WE GONNA PAY

HOW WE GONNA PAY

LAST YEAR'S RENT

(Lights go down on left and go up on JOANNE JEFFERSON, who's at the pay phone)

JOANNE

DON'T SCREEN, MAUREEN
IT'S ME--JOANNE
YOUR SUBSTITUTE PRODUCTION MANAGER
HEY HEY HEY! (DID YOU EAT?)
DON'T CHANGE THE SUBJECT MAUREEN
BUT DARLING--YOU HAVEN'T EATEN ALL DAY

dancers
behind her
stretching/
warming up
not phased
until

YOU WON'T THROW UP
YOU WON'T THROW UP
THE DIGITAL DELAY--
DIDN'T BLOW UP (EXACTLY)
THERE MAY HAVE BEEN ONE TEENY TINY SPARK
YOU'RE NOT CALLING MARK

mark

(Lights go up on COLLINS, who struggles and stands.)

COLLINS

HOW DO YOU STAY ON YOUR FEET
WHEN ON EVERY STREET
IT'S "TRICK OR TREAT"
(AND TONIGHT IT'S TRICK)
"WELCOME BACK TO TOWN"
I SHOULD LIE DOWN
EVERYTHING'S BROWN
AND UH--OH
I FEEL SICK

people walking
by not
noticing

MARK

(At the window)

WHERE IS HE?

COLLINS

GETTING DIZZY

(HE collapses)

MARK & ROGER

HOW WE GONNA PAY
HOW WE GONNA PAY
HOW WE GONNA PAY
LAST YEAR'S RENT
(MARK & ROGER stoke the fire. Crosscut - Benny's Range Rover)

lights lights lights lights
Dance
break

(Reading)

(To audience)

BENNY

(On cell phone)

ALLISON BABY - YOU SOUND SAD
I CAN'T BELIEVE THOSE TWO
AFTER EVERYTHING I'VE DONE

just Benny

EVER SINCE OUR WEDDING
I'M DIRTY - THEY'LL SEE
I CAN HELP THEM ALL OUT IN THE LONG RUN

(Three locales: JOANNE at the pay phone, MARK and ROGER at the loft and COLLINS on the ground. The following is sung simultaneously)

FORCES ARE GATHERING
FORCES ARE GATHERING
CAN'T TURN AWAY
FORCES ARE GATHERING

COLLINS

UGHHHHHH -
UGHHHHHH -
UGHHHHHH - I CAN'T THINK
UGHHHHHH -
UGHHHHHH -

*struggling to
get up*

MARK

(Reading from a script page)

"THE MUSIC IGNITES THE NIGHT WITH PASSIONATE FIRE"

JOANNE

MAUREEN - I'M NOT A THEATRE PERSON

ROGER

"THE NARRATION CRACKLES AND POPS WITH INCENDIARY WIT"

JOANNE

COULD NEVER BE A THEATRE PERSON

MARK

(To audience)

ZOOM IN AS THEY BURN THE PAST TO THE GROUND

JOANNE

(Realizing she's been cut off)

HELLO?

MARK & ROGER

AND FEEL THE HEAT OF THE FUTURE'S GLOW

JOANNE

HELLO?

(The phone in the left rings-MARK picks it up)

MARK

HELLO MAUREEN

-YOUR EQUIPMENT WON'T WORK?

OKAY-ALL RIGHT, I'LL GO!

MARK & HALF THE COMPANY

HOW DO YOU LEAVE THE PAST BEHIND
WHEN IT KEEPS FINDING WAYS TO GET TO YOUR HEART
IT REACHES WAY DOWN DEEP AND TEARS YOU INSIDE OUT
TIL YOU'RE TORN APART

RENT

ROGER & HALF THE COMPANY

HOW CAN YOU CONNECT IN AN AGE
WHERE STRANGERS, LANDLORDS, LOVERS
YOUR OWN BLOOD CELLS BETRAY

ALL

WHAT BINDS THE FABRIC TOGETHER
WHEN THE RAGING, SHIFTING WINDS OF CHANGE
KEEP RIPPING AWAY

BENNY

DRAW A LINE IN THE SAND
AND THEN MAKE A STAND

ROGER

USE YOUR CAMERA TO SPAR

MARK

USE YOUR GUITAR

ALL

WHEN THEY ACT TOUGH- YOU CALL THEIR BLUFF

#4 - Christ

The Street
(A HOM
Chri
balan... H

#5 - You Okay

(The HOMEL
interrupts hin
proscenium)

YC

I'

MARK & ROGER

WE'RE NOT GONNA PAY

MARK, ROGER & HALF THE COMPANY

WE'RE NOT GONNA PAY

MARK, ROGER & OTHER HALF OF COMPANY

WE'RE NOT GONNA PAY

ALL

LAST YEAR'S RENT

THIS YEAR'S RENT

NEXT YEAR'S RENT

RENT RENT RENT RENT RENT

WE'RE NOT GONNA PAY RENT

ROGER & MARK

CAUSE EVERYTHING IS RENT

*changing
sawwards*

*singing
towards
audience*

#4 - Christmas Bells #1

The Street: in front of the pay phone.

(A HOMELESS MAN appears on the right above. Across the stage, sitting on the Christmas tree sculpture is ANGEL DUMOTT SCHUNARD with a plastic pickle tub balanced like a drum between his knees.)

A HOMELESS MAN

CHRISTMAS BELLS ARE RINGING

CHRISTMAS BELLS ARE RINGING

CHRISTMAS BELLS ARE RINGING

SOMEWHERE ELSE!

NOT HERE

#5 - You Okay, Honey?

(THE HOMELESS MAN exits. ANGEL gets a good beat going on the tub until a moan interrupts him. HE starts to drum again and sees COLLINS limp to downstage left proscenium)

ANGEL

YOU OKAY HONEY?

COLLINS

I'M AFRAID SO

ANGEL

THEY GET ANY MONEY

COLLINS

NO
HAD NONE TO GET
BUT THEY PURLOINED MY COAT
WELL YOU MISSED A SLEEVE!—THANKS

ANGEL

HELL IT'S CHRISTMAS EVE
I'M ANGEL

COLLINS

ANGEL? INDEED
AN ANGEL OF THE FIRST DEGREE
FRIENDS CALL ME COLLINS—TOM COLLINS
NICE TREE ...

ANGEL

LET'S GET A BAND-AID FOR YOUR KNEE
I'LL CHANGE, THERE'S A "LIFE SUPPORT" MEETING
AT NINE THIRTY
YES—THIS BODY PROVIDES A COMFORTABLE HOME
FOR THE ACQUIRED IMMUNE DEFICIENCY SYNDROME

COLLINS

AS DOES MINE

ANGEL

WE'LL GET ALONG FINE
GET YOU A COAT, HAVE A BITE
MAKE A NIGHT—I'M FLUSH

COLLINS

BUT MY FRIENDS ARE WAITING—

ANGEL

YOU'RE CUTE WHEN YOU BLUSH
THE MORE THE MERRY—HO HO HO
And I don't take no.

#6—

WH

Mat

You

I don

(R

Or co

Zoom

Touche

I'll chee

#7—One S

ALL

WE'LL SEE.

#12 - Tango Maureen - Ruino

The Lot

(JOANNE is reexamining the cable connections for the umpteenth time.)

MARK

AND SO-INTO THE ABYSS

The lot, where a small stage is partially-set up

JOANNE

'LINE IN' ...

I WENT TO HARVARD FOR THIS ...

MARK

CLOSE ON MARK'S NOSEDIVE

JOANNE

LINE OUT ...

MARK

WILL HE GET OUT OF HERE ALIVE?

(JOANNE notices MARK approaching)

JOANNE

MARK?

MARK

Hi.

JOANNE

I TOLD HER NOT TO CALL YOU

MARK

THAT'S MAUREEN

BUT CAN I HELP SINCE I'M HERE?

JOANNE

I've hired an engineer ...

MARK

Great!

So, nice to have met you

not
dancing
xex

RENT

JOANNE

Wait!

She's three hours late

#12a - Tango Maureen

THE SAMPLES WON'T DELAY
BUT THE CABLE

MARK

THERE'S ANOTHER WAY
SAY SOMETHING - ANYTHING

JOANNE

(into the mike)

TEST - ONE TWO THREE...

MARK

ANYTHING BUT THAT

JOANNE

THIS IS WEIRD

MARK

IT'S WEIRD

JOANNE

VERY WEIRD

MARK

FUCKIN' WEIRD

JOANNE

I'M SO MAD

THAT I DON'T KNOW WHAT TO DO

FIGHTING WITH MICROPHONES

FREEZING DOWN TO MY BONES

AND TO TOP IT ALL OFF

I'M WITH YOU

MARK

FEEL LIKE GOING INSANE?

GOT A FIRE IN YOUR BRAIN?

AND YOU'RE THINKING OF DRINKING GASOLINE?

dancers walk in

x x
x - - - - x

xx

xx

x x

dancers

walking in until

↓

JOANNE

AS A MATTER OF FACT—

MARK

HONEY I KNOW THIS ACT
IT'S CALLED THE "TANGO MAUREEN"

THE TANGO MAUREEN
IT'S A DARK DIZZY
MERRY-GO-ROUND
AS SHE KEEPS YOU DANGLING

JOANNE

YOU'RE WRONG

MARK

YOUR HEART SHE IS MANGLING

JOANNE

IT'S DIFFERENT WITH ME

MARK

AND YOU TOSS AND YOU TURN
'CAUSE HER COLD EYES CAN BURN
YET YOU YEARN AND YOU CHURN AND REBOUND

JOANNE

I THINK I KNOW WHAT YOU MEAN

BOTH

THE TANGO MAUREEN

MARK

HAS SHE EVER
POUTED HER LIPS
AND CALLED YOU "POOKIE"?

JOANNE

NEVER

MARK

HAVE YOU EVER DOUBTED A KISS OR TWO?

JOANNE

THIS IS SPOOKY
DID YOU SWOON
WHEN SHE WALKED THROUGH THE DOOR?

MARK

EVERY TIME—SO BE CAUTIOUS

JOANNE

DID SHE MOON OVER OTHER BOYS—?

MARK

MORE THAN MOON—

JOANNE

I'M GETTING NAUSEOUS

(THEY dance. MARK leads) ★★ finally partner

MARK

Where'd you learn to tango?

JOANNE dip

With the French Ambassador's daughter in her form room at Miss Porter's. And you?

dancers
pose!
melt

MARK

With Nanette Himmelfarb, the Rabbi's daughter, at the Scarsdale Jewish Community Center.

(THEY switch. JOANNE leads) ★ ★

It's hard to do this backwards.

JOANNE

YOU SHOULD TRY IT IN HEELS!

SHE CHEATED

MARK

SHE CHEATED

JOANNE

MAUREEN CHEATED

MARK

FUCKIN' CHEATED

JOANNE

I'M DEFEATED

I SHOULD GIVE UP RIGHT NOW

MARK

GOTTA LOOK ON THE BRIGHT SIDE

WITH ALL YOUR MIGHT

dancing
together

↓
dancers
start
getting
angry

(The word

Patched

Thank

JOANNE

I'D FALL FOR HER STILL ANYHOW

BOTH

WHEN YOU'RE DANCING HER DANCE
YOU DON'T STAND A CHANCE
HER GRIP OF ROMANCE
MAKES YOU FALL

MARK

SO YOU THINK, "MIGHT AS WELL"

JOANNE

"DANCE A TANGO TO HELL"

BOTH

"AT LEAST I'LL HAVE TANGOED AT ALL"

THE TANGO MAUREEN
GOTTA DANCE 'TIL YOUR DIVA IS THROUGH
YOU PRETEND TO BELIEVE HER
CAUSE IN THE END—YOU CAN'T LEAVE HER

BUT THE END IT WILL COME
STILL YOU HAVE TO PLAY DUMB
'TIL YOU'RE GLUM AND YOU BUM
AND TURN BLUE

MARK

WHY DO WE LOVE WHEN SHE'S MEAN?

JOANNE

AND SHE CAN BE SO OBSCENE

MARK

TRY THE MIKE

JOANNE

(The word echoes in digital delay land)

MY MAUREEN (EEN, EEN, EEN ...)

MARK

JOANNE

Patched

Thanks

dancers stop
back away

You know—I feel great now!

MARK

I feel lousy.

JOANNE

(Pay phone rings — MARK hands it to JOANNE)

Hi, Honey, we're...

Pookie?

You never called me Pookie! Forget it

We're patched

(SHE hangs up, looks at MARK)

BOTH

THE TANGO MAUREEN!

#13 — Support Group

(PAUL, the support group leader, sits on the downstage railing on the right above, facing upstage. GORDON, one of the members of the group, is standing downstage left, facing the audience. As they enter they introduce themselves and form a semi-circle)

***Note: the names of the HIV — Support Group Members should change every night and should honor actual friends of the COMPANY who have died of AIDS.*

Steve

STEVE**

Gordon.

GORDON**

Ali.

ALI**

Pam.

PAM**

Sue.

SUE**

Hi, I'm Angel.

ANGEL

Tom. Collins.

COLLINS

I'm Paul. Let's begin.

PAUL

COLLINS

WE'LL PACK UP ALL OUR JUNK AND
FLY SO FAR AWAY
DEVOTE OURSELVES TO
PROJECTS THAT SELL
WE'LL OPEN UP A RESTAURANT IN
SANTA FE
FORGET THIS COLD BOHEMIAN HELL

ALL

WE'LL PACK UP ALL OUR JUNK AND
FLY SO FAR AWAY
DEVOTE OURSELVES TO
PROJECTS THAT SELL
WE'LL OPEN UP A RESTAURANT IN
SANTA FE
AAH HELL

ALL

OH—
OH—

COLLINS

DO YOU KNOW THE WAY TO SANTA FE?
YOU KNOW, TUMBLEWEEDS ... PRAIRIE DOGS ... YEAH

#19 - I'll Cover You

The Street

MARK

I'LL SEE YOU AT THE SHOW.
I'LL TRY AND CONVINCE ROGER TO GO.

(MARK exits)

ANGEL

Alone at last

COLLINS

He'll be back—I guarantee

ANGEL

I've been hearing violins all night

COLLINS

Anything to do with me?
Are we a thing?

ANGEL

Darling—we're everything

LIVE IN MY HOUSE
I'LL BE YOUR SHELTER
JUST PAY ME BACK

(JOANNE)

Honey, hold on.

(into cellular phone)

Steve ... hold on ...

(SHE presses call waiting button on cellular phone)

Hello?

DAD—YES

I BEETED YOU

MAUREEN IS COMING TO MOTHER'S HEARING
WE'RE OKAY

(into pay phone)

HONEYBEAR—WHAT?

NEWT'S LESBIAN SISTER

I'LL TELL THEM

(into cellphone)

YOU HEARD?

(into pay phone)

THEY HEARD

WE'RE OKAY

(into cellular phone)

AND TO YOU DAD

(SHE presses call waiting as SHE says into pay phone)

OH—JILL IS THERE? WAIT—

(into cellular phone)

STEVE GOTTA—

(into pay phone)

JILL WITH THE SHORT BLACK HAIR?

THE CALVIN KLEIN MODEL?

(into cellular phone)

STEVE GOTTA GO!

(into pay phone)

THE MODEL WHO LIVES IN PENTHOUSE A?

WE'RE

WE'RE OKAY

I'M ON MY WAY

#21 - Chn

Various

(A few)

(The
bazaa

(Lights focus on MARK & ROGER on right above)

MARK

... SHE SAID, "WOULD YOU LIGHT MY CANDLE"
AND SHE PUT ON A POUT
AND SHE WANTED YOU
TO TAKE HER OUT TONIGHT?

ROGER

RIGHT

MARK

SHE GOT YOU OUT!

ROGER

SHE WAS MORE THAN OKAY
BUT I PUSHED HER AWAY
IT WAS BAD—I GOT MAD
AND I HAD TO GET HER OUT OF MY SIGHT

MARK

WAIT, WAIT, WAIT—YOU SAID SHE WAS SWEET

ROGER

LET'S GO EAT—I'LL JUST GET FAT
IT'S THE ONE VICE LEFT—WHEN YOU'RE DEAD MEAT

(MIMI has entered looking furtively for "the Man")

THERE—THAT'S HER

MARK

MAUREEN?

ROGER

MIMI!

MARK

WHOA!

ROGER

I SHOULD GO

BOTH

HEY—IT'S BEGINNING TO SNOW
(The POLICE OFFICERS, in riot gear, enter on the above)

POLICE OFFICERS
I'M DREAMING OF A WHITE, RIGHT CHRISTMAS
(THEY exit)

MIMI & JUNKIES
FOLLOW THE MAN—FOLLOW THE MAN
WITH HIS POCKETS FULL OF THE JAM
FOLLOW THE MAN—FOLLOW THE MAN
HELP ME OUT, DADDY
IF YOU CAN
GOT ANY D, MAN?

THE MAN
I'M COOL

MIMI & JUNKIES
GOT ANY C, MAN

THE MAN
I'M COOL

MIMI & JUNKIES
GOT ANY X
ANY SMACK → heroin
ANY HORSE → heroin
ANY JUGIE BOOGIE, BOY → crack cocaine
ANY BLOW? → cocaine
(ROGER pulls MIMI aside)

ROGER
HEY

MIMI
HEY

ROGER
I JUST WANT TO SAY
I'M SORRY FOR THE WAY—

MIMI
FORGET IT

(BEN)

COA
L. L. BEAN,
GEOFFREY B
BURBURY 2

ROGER

I BLEW UP

CAN I MAKE IT UP TO YOU?

MIMI

HOW?

ROGER

DINNER PARTY?

MIMI

THAT'LL DO

THE MAN

HEY LOVER BOY - CUTIE PIE

YOU STEAL MY CLIENT - YOU DIE

ROGER

YOU DIDN'T MISS ME - YOU WON'T MISS HER

YOU'LL NEVER LACK FOR CUSTOMERS

THE CROWD

I'M WILLIN'

I'M ILLIN'

I GOTTA GET MY SICKNESS OFF

GOTTA RUN, GOTTA RIDE

GOTTA GUN, GOTTA HIDE - GOTTA GO

THE MAN

AND IT'S BEGINNING TO SNOW

(BENNY enters, talking on his Cellphone)

BENNY

WE'RE OUT OF LUCK ALLISON -

THE PROTEST IS ON

COAT VENDOR

L.L. BEAN

GEORGEY BEENEY

SURBERRY ZIP OUT LINING

JUNKIES

GOT ANY C, MAN? → cocaine / cocaine

GOT ANY D, MAN? → LSD, PCP

GOT ANY B, MAN? → acid → dissociative

→ hallucinogenic

GOT ANY CRACK

GOT ANY X

ETC...

→ blow, cocaine

→ ecstasy

SQUEEGIEMAN

HONEST LIVING--

ROGER

MARK, THIS IS MIMI--

MARK & MIMI

HI

ROGER

SHE'LL BE DINNING--WITH US

COAT VENDOR

HERE'S A NEW ARRIVAL

THE MAN

THAT IS AN OUNCE

VENDORS

HATS, DATS, BATS

COLLINS

THAT'S MY COAT!

COAT VENDOR

WE GIVE DISCOUNTS

MARK

I THINK WE'VE MET

ANGEL

LET'S GET A BETTER ONE

COLLINS

IT'S A SHAM

MIMI

THAT'S WHAT HE SAID

THE MAN

I SAID IT'S A GRAM!

COLLINS

BUT SHE'S A THIEF!

ANGEL

BUT SHE BOUGHT US TOGETHER

BENNY

WHICH INVESTOR'S COMING??

(The folk,

I
J
J
F
Y
S
FA
YC
FA
FA

COLLINS

I'LL TAKE THE LEATHER

BENNY

YOUR FATHER?—DAMN!

(The following is sung simultaneously)

HOMELESS & VENDORS

CHRISTMAS BELLS ARE SWINGING

CHRISTMAS BELLS ARE RINGING

CHRISTMAS BELLS ARE SINGING

IN MY DREAMS—NEXT YEAR

ONCE YOU DONATE YOU CAN GO

CELEBRATE IN TUCKAHOE

YOU'LL FEEL CHEERY

I'LL FEEL CHEERY

THO I DON'T REALLY KNOW THAT THEORY

NO BATHROBE

NO STEUBEN GLASS

NO CAPPUCCINO MAKERS

NO PEARLS, NO DIAMONDS

NO "CHESTNUTS ROASTING ON AN OPEN FIRE"

CHESTNUTS ROASTING ON AN OPEN FIRE

NO ROOM AT THE HOLIDAY INN, OH NO—

POLICE OFFICERS

I'M DREAMING OF A WHITE RIGHT CHRISTMAS

JUST LIKE THE ONES I USED TO KNOW

JINGLE BELLS—PRISON CELLS

FA LA LA LA—FA LA LA LA

YOU HAVE THE RIGHT TO REMAIN

SILENT NIGHT HOLY NIGHT

FALL ON YOUR KNEES OH NIGHT DIVINE

YOU'LL DO SOME TIME

FA LA LA LA LA

FA LA LA LA LA

JUNKIES

GOT ANY C, MAN?
 GOT ANY D, MAN?
 GOT ANY B, MAN
 GOT ANY X? - CRACK?

I'M WILLIN' - I'M ILLIN'
 GOTTA GET MY SICKNESS OFF
 C-D HELP ME
 FOLLOW THE MAN FOLLOW THE MAN
 FOLLOW THE MAN
 JUGIE BOOGIE - JUGIE BOOGIE

FOLLOW THE MAN - FOLLOW THE MAN
 ANY CRACK ANY X ANY JUGIE BOOGIE BOY
 ANY BLOW ANY K ANY JUGIE BOOGIE BOY
 GOT ANY D MAN, GOT ANY C MAN
 GOT ANY CRACK - ANY X - ANY JUGIE BOOGIE?

→ special 1/2
 ketamine: horse
 tranquilizer

COAT VENDOR

TWENTY FIVE

ANGEL

FIFTEEN

COAT VENDOR

TWENTY FIVE

ANGEL

FIFTEEN

COAT VENDOR

-NO WAY

TWENTY FOUR

ANGEL

FIFTEEN

COAT VENDOR

TWENTY FOUR

ANGEL

FIFTEEN

BENNY

MIMI—I'M SURPRISED
A BRIGHT AND CHARMING GIRL LIKE YOU
HANGS OUT WITH THESE SLACKERS
(WHO DON'T ADHERE TO DEALS)

THEY MAKE FUN—YET I'M THE ONE
ATTEMPTING TO DO SOME GOOD
OR DO YOU REALLY WANT A NEIGHBORHOOD
WHERE PEOPLE PISS ON YOUR STOOP EVERY NIGHT?
BOHEMIA, BOHEMIA'S
A FALLACY IN YOUR HEAD
THIS IS CALCUTTA
BOHEMIA'S DEAD

(The BOHEMIANS immediately enact a mock funeral with MARK delivering a
"eulogy") strike last summer pose

MARK

DEARLY BELOVED WE GATHER HERE TO SAY OUR GOODBYES
COLLINS & ROGER

DIES IRAE—DIES ILLA
KYRIE ELEISON
YITGADAL V' YITKADASH (etc.)

MARK

HERE SHE LIES
NO ONE KNEW HER WORTH
THE LATE GREAT DAUGHTER OF MOTHER EARTH
ON THIS NIGHT WHEN WE CELEBRATE THE BIRTH → baby
IN THAT LITTLE TOWN OF BETHLEHEM
WE RAISE OUR GLASS—YOU BET YOUR ASS TO— → mean

(MAUREEN shows hers)

LA VIE BOHEME

ALL

LA VIE BOHEME
LA VIE BOHEME
LA VIE BOHEME
LA VIE BOHEME

do foot
wack

MARK

TO DAYS OF INSPIRATION
PLAYING HOOKY, MAKING
SOMETHING

OUT OF NOTHING, THE NEED
TO EXPRESS--

TO COMMUNICATE
TO GOING AGAINST THE GRAIN,
GOING INSANE

GOING MAD → *Someone go exasperated*
TO LOVING TENSION, → *Someone mess up name*

NO PENSION,
TO MORE THAN ONE DIMENSION

TO STARVING FOR ATTENTION, → *maureen*
HATING CONVENTION,
HATING PRETENSION,

NOT TO MENTION OF COURSE
HATING DEAR OLD MOM AND DAD

TO RIDING YOUR BIKE, → *legs up riding bike*
MIDDAY PAST THE THREE

PIECE SUITS

TO FRUITS-- TO NO ABSOLUTES--
TO ABSOLUT-- TO CHOICE--

TO THE VILLAGE VOICE
TO ANY PASSING FAD

TO BEING AN US-- FOR ONCE--
INSTEAD OF THEM--

→ *start - compass*

ALL

LA VIE BOHEME

LA VIE BOHEME

LA VIE BOHEME

LA VIE BOHEME

LA VIE BOHEME

LA VIE BOHEME

LA VIE BOHEME

LA VIE BOHEME

OOOOOH ...

ALL

LA VIE BOHEME

LA VIE BOHEME

(JOANNE enters)

MAUREEN

IS THE EQUIPMENT IN A PYRAMID?

JOANNE

IT IS, MAUREEN

→ *watching them*

MAUREEN

THE MIXER DOESN'T HAVE A CASE
DON'T GIVE ME THAT FACE

(SHE smacks JOANNE'S ass as she exits. MR. GREY reacts)

MR. GREY

AHHEMM

MAUREEN

HEY MISTER—SHE'S MY SISTER

RESTAURANT MAN

SO THAT'S FIVE MISO SOUP, FOUR SEAWEED SALAD → raising
THREE SOY BURGER DINNER, TWO TOFU DOG PLATTER hands
AND ONE PASTA WITH MEATLESS BALLS

A BOY

UGH → like stands

COLLINS

IT TASTES THE SAME → stand

MIMI

IF YOU CLOSE YOUR EYES → stands

RESTAURANT MAN

AND THIRTEEN ORDERS OF FRIES → excited
IS THAT IT HERE? for fries

ALL

WINE AND BEER! → standing w/

MIMI & ANGEL → get on table

hooray →
shakes
cheers
TO HAND-CRAFTED BEERS MADE IN LOCAL BREWERIES
TO YOGA, TO YOGURT, TO RICE AND BEANS AND CHEESE } table
TO LEATHER, TO BILDOS, TO CURRY VINDALOO
TO HUEVOS RANCHEROS AND MAYA ANGELOU → snaps

MAUREEN & COLLINS

EMOTION, DEVOTION, TO CAUSING A COMMOTION. → on table
CREATION, VACATION → something nice

MARK

MUCHO-MASTURBATION → masturbate w/ table

MAUREEN & COLLINS

COMPASSION, TO FASHION, TO PASSION WHEN IT'S NEW → lifts
new off
table?
lift?

COLLINS

TO SONTAG

→ writing

ANGEL

TO SONDHEIM

→ west side
story pose

FOUR PEOPLE

TO ANYTHING TABOO

→ 3 some

COLLINS & ROGER

GINSBERG, DYLAN, CUNNINGHAM AND CAGE

↳ penicillin

↳ guitar

COLLINS

↳ point

→ pose

chance dance

musician

LENNY BRUCE

ROGER

LANGSTON HUGHES

↳ poet

MAUREEN

TO THE STAGE

SOLO #1

TO UTA

SOLO #2

TO BUDDHA

TWO PEOPLE:

PABLO NERUDA, TOO

↳ spanish poet

MARK & MIMI

WHY DOROTHY AND TOTO WENT OVER THE RAINBOW

TO BLOW OFF AUNTIE EM-

ALL

LA VIE BOHEME

(JOANNE returns)

MAUREEN

AND WIPE THE SPEAKERS OFF BEFORE YOU PACK

JOANNE

YES, MAUREEN

MAUREEN

WELL-HURRY BACK

(THEY kiss)

(MR. G)

In honor of
following
famous lav

Mark Cohu
tion on the

(ROGEI

MR. GREY

SISTERS?

MAUREEN

WE'RE CLOSE

(ANGEL jumps up on COLLINS who's on table. THEY kiss)

ANGEL, COLLINS, MAUREEN & MR. GREY
BROTHERS!

MARK, ANGEL, MIMI & THREE OTHERS
BISEXUALS, TRISEXUALS, HOMO SAPIENS,
CARCINOGENS, HALLUCINOGENS, MEN, PEE WEE HERMAN
GERMAN WINE, TURPENTINE, GERTRUDE STEIN
ANTONIONI, BERTOLUCCI, KUROSAWA
"CARMINA BURANA"

ALL

TO APATHY, TO ENTROPY, TO EMPATHY, ECSTASY
VACLAV HAVEL — THE SEX PISTOLS, BBC,
TO NO SHAME — NEVER PLAYING THE FAME GAME

COLLINS

TO MARIJUANA

ALL

TO SODOMY
IT'S BETWEEN GOD AND ME
TO S & M

(MR. GREY walks out)

BENNY

WAITER ... WAITER ... WAITER

ALL

LA VIE BOHEME

COLLINS

In honor of the death of bohemia an impromptu salon will commence immediately
following dinner ... Mimi Marquez, clad only in bubble wrap, will perform her
chair-handcuff dance to the sounds of ice tea being stirred.

ROGER

He will preview his new documentary about his inability to hold an erection
on high holy days
He picks up an electric guitar and starts to tune it.

choreography

RAINBOW

PACK

MARK

And Maureen Johnson, back from her spectacular one night engagement at the eleventh street lot, will sing Native American tribal chants backwards through her vocoder, while accompanying herself on the electric cello — which she has never studied.

(By this point, JOANNE has entered and seen MAUREEN playfully kiss Mark. JOANNE exits. BENNY pulls MIMI aside.)

BENNY

YOUR NEW BOYFRIEND DOESN'T KNOW ABOUT US?

MIMI

THERE'S NOTHING TO KNOW

BENNY

DON'T YOU THINK THAT WE COULD DISCUSS—

MIMI

IT WAS THREE MONTHS AGO

BENNY

HE DOESN'T ACT LIKE HE'S WITH YOU

MIMI

WE'RE TAKING IT SLOW

BENNY

WHERE IS HE NOW?

MIMI

HE'S RIGHT—HMM

BENNY

UH HUH

MIMI

WHERE'D HE GO?

MARK

Roger will attempt to write a bittersweet, provocative song.

(ROGER starts to play "Musetta's Waltz" theme)

That doesn't remind us of "Musetta's Waltz"

COLLINS

Angel Dumott Schnuard will model the latest fall fashions from Paris while accompanying herself on the ten gallon plastic pickle tub.

And Collins will
successful reprogr
it broadcast the w

Actual Reality—

Check!

(BENNY exits.)

EXC

ICR

I'VE

NO

LIEB

PR

ISH

I'VE

SHO

BAG

ANI

(Several beepers

AZI

(MIMI, ANGEL

YO

ANGEL

And Collins will recount his exploits as an anarchist—including the tale of his successful reprogramming of the M.I.T. virtual reality equipment to self-destruct, as it broadcast the words...

ALL

"Actual Reality—Act Up—Fight AIDS"

BENNY

Check!!

(BENNY exits. Lights on MIMI & ROGER)

MIMI

EXCUSE ME—DID I DO SOMETHING WRONG?

I GET INVITED—THEN IGNORED—ALL NIGHT LONG

ROGER

I'VE BEEN TRYING—I'M NOT LYING

NO ONE'S PERFECT. I'VE GOT BAGGAGE

MIMI

LIFE'S TOO SHORT—BABE—TIME IS FLYING

I'M LOOKING FOR BAGGAGE THAT GOES WITH MINE

ROGER

I SHOULD TELL YOU—

MIMI

I'VE GOT BAGGAGE TOO

ROGER

SHOULD TELL YOU—

BOTH

BAGGAGE—WINE—

OTHERS

AND BEER!

(Several beepers go off. Each person turns their own off)

MIMI

AZT BREAK

(MIMI, ANGEL & COLLINS, ROGER take pills)

ROGER

YOU?

blackwing



RENT

ME. YOU?

MIMI

MIMI

ROGER

(They hold hands and stare into each other's eyes lovingly. The rest of the COMPANY freezes.)

I SHOULD TELL YOU I'M DISASTER
I FORGET HOW TO BEGIN IT

MIMI

LET'S JUST MAKE THIS PART GO FASTER
I HAVE YET - TO BE IN IT
I SHOULD TELL YOU

ROGER

I SHOULD TELL YOU

MIMI

I SHOULD TELL YOU

ROGER

I SHOULD TELL YOU

MIMI

I SHOULD TELL I BLEW THE CANDLE OUT
JUST TO GET BACK IN

ROGER

PD FORGOTTEN HOW TO SMILE
UNTIL YOUR CANDLE BURNED MY SKIN

MIMI

I SHOULD TELL YOU

ROGER

I SHOULD TELL YOU

MIMI

I SHOULD TELL YOU

BOTH

I SHOULD TELL
WELL, HERE WE GO
NOW WE -

MIMI

OH NO

(ROGER & MI)

ROGER

I KNOW—THIS SOMETHING IS
HERE GOES—

MIMI

HERE GOES

ROGER

GUESS SO
IT'S STARTING TO
WHO KNOWS—

MIMI

WHO KNOWS

BOTH

WHO KNOWS WHERE
WHO GOES THERE
WHO KNOWS
HERE GOES

TRUSTING DESIRE—STARTING TO LEARN
WALKING THROUGH FIRE WITHOUT A BURN
CLINGING—A SHOULDER, A LEAP BEGINS
STINGING AND OLDER, ASLEEP ON PINS

SO HERE WE GO
NOW WE—

ROGER

OH NO

MIMI

I KNOW

ROGER

OH NO

BOTH

WHO KNOWS WHERE—WHO GOES THERE

HERE GOES—HERE GOES

HERE GOES—HERE GOES

HERE GOES—HERE GOES

MIMI *exit* JOANNE *reenters, obviously steamed*

MAUREEN

ARE WE PACKED?

JOANNE

YES AND BY NEXT WEEK
I WANT YOU TO BE

MAUREEN

POOKIE?

JOANNE

AND YOU SHOULD SEE
THEY'VE PADLOCKED YOUR BUILDING
AND THEY'RE RIOTING ON AVENUE B
BENNY CALLED THE COPS

MAUREEN

THAT FUCK

JOANNE

THEY DON'T KNOW WHAT THEY'RE DOING
THE COPS ARE SWEEPING THE LOT
BUT NO ONE'S LEAVING
THEY'RE JUST SITTING THERE, MOOING!

ALL

YEA!!

(Pandemonium in the restaurant)

TO DANCE!

A GIRL

NO WAY TO MAKE A LIVING, MASOCHISM, PAIN,
PERFECTION, MUSCLE SPASMS, CHIROPRACTORS, SHORT-CAREERS,
EATING DISORDERS

→ someone lift
someone

→ someone shake
someone throw up

ALL

FILM

MARK

ADVENTURE, TEDIUM, NO FAMILY, BORING LOCATIONS,
DARK ROOMS, PERFECT FACES, EGOS, MONEY, HOLLYWOOD AND
SLEAZE

→ lacey
MUSIC

→ face
ALL

→ pampas money → books
→ doggies
working
at it

ANYONE OUT OF T
IS ANYONE IN THE
ANYONE ALIVE-V
TEAR DOWN THE V
AREN'T WE ALL
THE OPPOSITE OF
IT'S CREATION

ANGEL *→ on table*

FOOD OF LOVE, EMOTION, MATHEMATICS, ISOLATION, RHYTHM,
POWER, FEELING, HARMONY, AND HEAVY COMPETITION

} angel
elo

ALL

ANARCHY

COLLINS & MAUREEN

*→ on table
→ no knees*

REVOLUTION, JUSTICE, SCREAMING FOR SOLUTIONS, FORCING
CHANGES, RISK AND DANGER, MAKING NOISE AND MAKING PLEAS

ALL

TO FAGGOTS, LEZZIES, DYKES, CROSS DRESSERS TOO

MAUREEN

→ angel

TO ME

MARK

TO ME

COLLINS

TO ME

ALL

TO YOU, AND YOU AND YOU, YOU AND YOU
TO PEOPLE LIVING WITH, LIVING WITH, LIVING WITH
NOT DYING FROM DISEASE

LET HE AMONG US WITHOUT SIN
BE THE FIRST TO CONDEMN

LA VIE BOHEME

LA VIE BOHEME

LA VIE BOHEME

MARK

ALL

ANYONE OUT OF THE MAINSTREAM

LA VIE BOHEME

IS ANYONE IN THE MAINSTREAM?

LA VIE BOHEME

ANYONE ALIVE - WITH A SEX DRIVE

LA VIE BOHEME

TEAR DOWN THE WALL

GURP! WE ALL

THE OPPOSITE OF WAR ISN'T PEACE ...

ALL

LA VIE BOHEME

SHORT-CAREERS

CATIONS,
HOLLYWOOD AND

(ROGER)

THE LEGS WALK
THE LUNGS BREATHE

BOTH

THE MIND CHURNS
THE HEART YEARNs
THE TEARS DRY
WITHOUT YOU

LIFE GOES ON
BUT I'M GONE
CAUSE I DIE

ROGER

WITHOUT YOU

MIMI

WITHOUT YOU

ROGER

WITHOUT YOU

BOTH

WITHOUT YOU

63 - Voice Mail # 5

The Loft

(The phone rings ...)

ROGER & MARK

(outgoing message)

"SPEAK ...

(BEEP)"

ALEXI DARLING

MARK COHEN

ALEXI DARLING

LABOR DAY WEEKEND

IN EAST HAMPTON

ON THE BEACH

JUST SAW ALEC BALDWIN

(ALEXI DARLING)

TOLD HIM YOU SAY HI
JUST KIDDING.
WE STILL NEED DIRECTORS
YOU STILL NEED MONEY
YOU KNOW YOU NEED MONEY
PICK UP THE PHONE
DON'T BE AFRAID OF KER-CHING KER-CHING

MARKY-SELL US YOUR SOUL
JUST KIDDING WE'RE WAITING ...

#34 - Contact

Various fantasy bed locales.

(There are two main groups: As the music begins, a group of dancers start a sensual life-and-death dance, while a group of actors gather around a table centerstage to speak words of passion, which punctuates the dancing. Eventually the actors converge on the table and cover themselves with a white sheet. ANGEL emerges upstage of the sheeted group)

MIMI, COLLINS, MAUREEN, ANGEL

HOT-HOT-HOT-SWEET-SWEET-WET-WET-WET-RED-HEAT

COLLINS

MAUREEN

MIMI

ANGEL

ROGER, MARK
JOANNE, BENNY

TOUCH

TASTE

DEEP

HOT HOT HOT

DARK

KISS

SWEAT SWEET

BEG

WET WET WET

FEAR

FEAR

(SLAP) SLAP

RED HEAT

THICK

FEAR

PLEASE DON'T STOP

RED, RED

RED, RED

RED, RED

PLEASE, PLEASE DON'T

RED RED

RED RED

RED RED

STOP, STOP,

RED RED

RED RED

RED RED

STOP, STOP, STOP DON'T

PLEASE

PLEASE

PLEASE

PLEASE, PLEASE, PLEASE

HARDER

PLEASE

WETTER

FASTER

HOT HOT

(COLLINS)	(MAUREEN)	(MIMI)	(ANGEL)	(ROGER, MARK JOANNE, BENN)
		BASTARD		HOT SWEAT SWEET
	YOU CANNIBAL!		MORE!	WET WET WET
	YOU ANIMAL!			RED HEAT
	FLUID, NO	FLUID, NO		STICKY
	FLUID, NO	FLUID, NO		LICKY
	CONTACT, YES	CONTACT, YES		TRICKLE--
	NO CONTACT	NO CONTACT		TICKLE
	FIRE FIRE	FIRE FIRE		STEAMY CREAMY
	BURN BURN--	BURN BURN--		STROKING
	YES	YES		SOAKING

ALL *individuals*

NO LATEX RUBBER RUBBER
FIRE LATEX RUBBER
LATEX BUMMER LOVER BUMMER

(The music explodes into a fevered rhythmic heat as ANGEL is revealed in a lone spotlight, dancing wildly.)

ANGEL

Blanket

TAKE ME
TAKE ME

TODAY FOR YOU
TOMORROW FOR ME
TODAY ME

TOMORROW YOU
TOMORROW YOU
LOVE
YOU
LOVE YOU
LOVE
I LOVE
YOU
I LOVE
YOU

(ANG)

TAKE ME
TAKE ME
I LOVE YOU

(The music dies as ANGEL vanishes)

*light
change
→ bright*

UM ROGER'S IE

WAIT JOANNE'S CE

SLIPPED MIMI'S V

SHIT COLLINS' I E

OW! JOANNE'S I E

WHERE'D IT GO? ROGER'S V E

SAFE MIMI'S VC

DAMN COLLINS' V E

I THINK I MISSED - DON'T GET PR MAUREEN'S CE

ALL YOU?
IT WAS BAD FOR ME - WAS IT BAD

IT'S OVER JOANNE

IT'S OVER MAUREEN

IT'S OVER ROGER

IT'S OVER MIMI



ank

0.5 - 1.1 Cover Yo

In church, ANG

Angel was one of
favorite holiday. I
bothering her and
woman than he'd

and then there
puffdred because
a drag queen bef
Alphabet City ...
she'd help 'em fir

so much more
and make a dress
the Gap! You alw
us, baby, who we

LI
PL
JU
BF
A
O
P
E
T
E
I

• use yak camera to
spark → use yak craft to
survive

"forces are gathering!"

"burn the past to the ground"

"you are blow cells betray"

↳ AIDS

"Rent"

- no script
- pedestrian
- Roger → withdrawal
- "hungry : frozen"
- generate heat → turning blue
- Collins getting heat up
- music interludes → dancing
- leave past behind

Words → free associate

- shoot → kill, drugs
- withdrawal
- talking
- focus → centered

"draw a line in
the sand"

- writing
- rings → fingers
- Zoom! → camera, observe, objectify
- detained → prison, suppressed

- beating → overwhelmed
- target → stitch
- bumps → drugs, left, cocaine
- power → small

- blow → cocaine
- ignite → spark
- blaze → fire, heat, need
- teeny, tiny → ant

- spark → orange
- dizzy → blurry, sick
- kidding → aggressive

17. ~~At~~ End of Angels Song - he slips to

MAX & Roger

Collins → people behind him

Benny

Joanne → people stretching behind her

split in half

MAX $\frac{1}{2}$ co.

Roger $\frac{1}{2}$ co.

• street → crowded

characters

5 homeless people

• squeezieman

• vendors

• collins + angel: "I do not deserve you angel"

• mark + roger

• police officers

• junkies

• roger: mimi

• the man: drug dealer

↳ separate them

drugs

heroin: inject it

↳ slamming, banging, shooting up, digging

main lining

↳ like morphine, zoned out

crack: smoked

↳ euphoria, increased energy, craving for more,

itch for more, high lasts 5-10 minutes, addictive

↳ bizarre, erratic, violent behavior, tremors

LSD: acid, drinking it, tab, blotter paper, sugar cube

• feel hyper, wakefulness, jaw clenching, trips

• lasts all day

• dissolution between themselves: the outside world

• wanting to discard things



17. ~~At~~ End of Angels Song - he slips to

DL

Tango Manneen

Abyss
delay
cable
test-one, two, three
weird
mad
fighting
sneezing
bones
top
fine
drinking
gasoline
honey
dark
dizzy
menky-go-kand
mangling
chuck
lips
kiss
swoon
walked
moon
de feated
grip
fall
diva
bum
obscene

Women

fan kicks
flicks
low one level
step touch
attitudes
lunges
toe touch
cross over
steps

men

press hips chest
forward
hip twists
konde jamles
flexed hand
drag woman
twirl woman

chases

touch front touch back
wrap around neck
close chests
ball change

★ My dad ~~is~~ was in "La Boheme"
for the children's chorus
for the Metropolitan Opera
in 1977

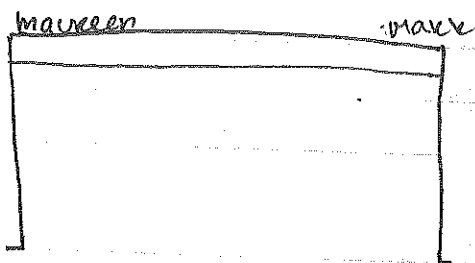
7. ~~At~~ End of Angels Song - he slips to

La Vie Boheme

~~table~~

2 tables

- dancing: action on them
- 4-6 people on them @ once



- first part will be spoken
- come from the base, enter restaurant via stairs
- "Bohemia is dead" = riot happens, tone changes
- ↳ La vie boheme is directed at Benny & Mr. Gray

↳ cast party

• dance builds

• 3 sections = each has a definite attitude, action

• starts w/ staccato little mvt. pg. 61

↳ mark on the table, dancing to words

• pg. 63 'mimi & angel get on table → dance

• maureen & collins need dancing

• do something w/ "mucho masturbation"

• pg. 64 'sondheim' Angel needs to be focused (between legs?)

• anything taboo: sexual obscenity

• "to uta" → Alexya

• pg. 65 → main dance, "no it's not dead"

↳ after Mr. Gray leaves

↳ needs to get raunchier

↳ Joanne grabs boob

"to sodomy"

↳ provokes him to walk as

} section B

party

has a celebration

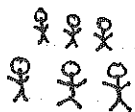
Mimi & Angel
on table

7. ~~At~~ End of Angels Song - he slips to

Alexa, sean, Tyler: three are

96

- Benny Mimi moment → ensem. freezes
- Benny leaves top of page 67.
- section C → AZT moment
- pg. 70 Joanne enters
 - ↳ they blocked off building → section D
 - ↳ celebration back to riot
 - ↳ pandemonium in the restaurant
 - ↳ goes crazy
 - ↳ rebellion, rage, youthful angst
 - ↳ improv



A: Fuck ya Benny pg. 61 → cheeky & fun

B: solos

C: love scene

D: riot

Rent

* 1st part of RENT: panic

- ↳ human, underlying action finding a solution
- ↳ bitun pages 9 & 10 → needs a trigger
- ↳ "we light candles" → bring people in here
- ↳ Joanne / rollins → loss of hope, giving up
- ↳ not a panic anymore
- ↳ give up, no fight
- ↳ shat
- ↳ "saves are gathering" → visual scatteredness

→ clump it up ←

"we not gonna pay"
explosion !!!

Santa Fe

Collins: doesn't know if he wants to
finish dissertation

- ↳ Angel is a reason why he doesn't have to
- ↳ escape the shit
- ↳ why Santa Fe
- ↳ sister

jamba juice

new life

family

culture

• aktsy

• tiny shops

• few brand names

• bags w/ sand → candle

• cobblestone road

• family wheel rest.

• Native American

• alien culture

• sell baskets, jewelry made

• everyone is interested

• settled

• success

• a real dream

• less "the man" / establishment

NY

foreigners

do it ourselves

savage

DL

2

7. ~~At~~ End of Angels Song - he slips to

"Contact"

touch: touch boobs

taste: grab lip

hot: rip out clothes (yanks or someone's)

dark: cakes

deep: penetrate

sweat: pull hair (sety)

sweet: lick finger touch body part

slap: slap; grab

fear: crach

harder: whatever you doing do more

faster: go faster

please: grab someone close to you

wet/better: sigh

x

floor VC behind tables.

8. (MK)^{X DR} throws sheet off V.S. exposing group as (AN) slowly gathers sheet on floor VC while gospel choir + (PA) get into positions for heads during "Its over"

(JO) X SL face L
(MO) X SR face R
(RO) X UR face VS
(MI) X UL face VS
(CL) leaning DSC on table looking @ (MK) final "Its Over"

9. Memorial :
- | | | | | |
|------|---|-----|------|----|
| (MI) | X | DSC | then | UL |
| (MK) | X | DSC | then | DR |
| (MO) | X | DSC | then | UR |
| (CL) | X | DSC | | |

As Angel + choir + (PA) emerges USC in white robes + (AN) ascend stairs - (AN) exit above UR. Choir above position VC on platform, (PA) (UL) above for Cover You Re
choir exits UL
ascend stairs UL
to choir balcony

Rehearsal Reports

Kent Jenkins, our stage manager, wrote rehearsal reports for each of our 50 rehearsals. I have included an example of one of these reports. I have also included an example of the design meeting notes, wherein they discussed the lighting, set design, and props. I included this so that the reader can understand the meticulousness of each rehearsal. If it were not for Kent keeping track of time, I would not have been as efficient and organized as I was.



Rehearsal Report

Rehearsal #2

Location: Foley 110

Date: 1/6/13

Day: Monday

Director: Diane Benedict

Stage Manager: Kent Jenkins

Asst Stage Managers: Sarah Reichel

Quinn Williams

Attendance:				
Prod Team:	Cast:			
Karl Snider (-3:00)	Sean Baba	Kevin Dwyer	Megan Kelly	Lauren Sutherlin
Justin Ramos (- 3:00)	Lisa Brehove	Réchar d Francois	Samuel Lock	Cameron Tapella
Kent Jenkins	Briana Brooks	Dylan Froom	Dallas Mogenson	Andrew Toscano
Sarah Reichel	Kylie Brunngraber	Alexya Garcia	Tyler Peterson	Alexa Vellanoweth
	Nicole Clemetson	Irish Giron	Mike Rose (in New York)	Blake Ward (Sick)
	Maddie Dial	Gabriel Gonzalvez	Christine Roux	
	Drew Dorsey	Imani Hayes	Shellee Samuels	

Rehearsal Breakdown:
Scheduled: 1:00 Announcements (Diane, dropped cast members, script arrival) 1:10 Singing w/ Karl & Justin - ALL (Xmas Bells) 2:45 BREAK 3:00 Yoga w/ Kylie 4:00 END
Completed: 1:00 Announcements & Re-Introductions 1:17 Breathing Exercises & Singing w/ Karl & Justin - ALL (Xmas Bells) 2:45 Singing w/ Karl & Justin - 1/2 OF CAST (Xmas Bells), Other half on BREAK 2:58 BREAK 3:16 Yoga w/ Kylie 4:06 END

Notes:	
Set:	Lights:
Costumes:	Makeup:
Props:	Sound:
Band:	Misc: -Scripts arrived and are in Diane's office. We will hand them out tomorrow.

Upcoming Schedule:

Tuesday, January 7th

CONFLICTS: -Grace (Unavailable until 2:00) -Justin (Unavailable) -Shellee (Dentist @12:30)

Time	Foley 100	Foley 110
10:00 AM – 11:00 AM		Ensemble work w/ Diane- ALL
11:10 AM – 1:00 PM		Vocals w/ Karl- ALL (Xmas Bells, Rent)
1:00 PM – 2:00 PM	Lunch	
2:00 PM – 3:20 PM 3:30 PM – 5:00 PM		Dance w/ Grace- ALL (Xmas Bells, Rent)



LMU Theatre Arts Program

Design Meeting Notes

Date: 1/16/14

Day: Thursday

Location: Diane's Office

Director: Diane Benedict

Stage Manager: Kent Jenkins

Asst Stage Managers: Sarah Reichel
Quinn Williams

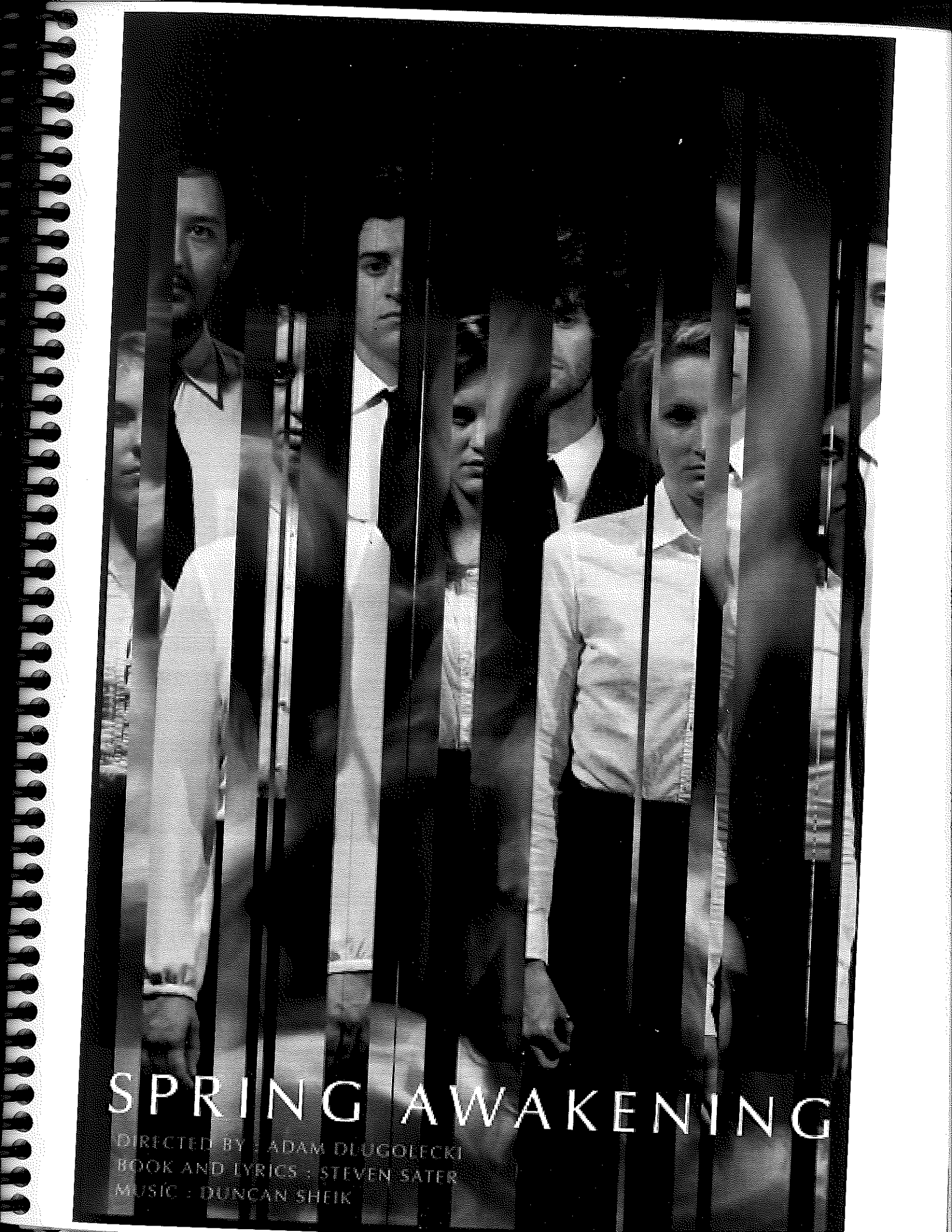
Attendance:				
Diane Benedict	Patrick Buchanan	Luc Hediger	Sarah Reichel	Jason Sheppard

Set:

- Take 4 plugs right to the ramp – DSR area will be the Lot
- Diane wants to see what only using 2 plugs at the end on the DSL looks like – wants it uneven
- Make ramp as wide as a plug
- Have ramp go far out so it's not as steep
- Possibly use somebody under the apron to crawl out – although need to be planted before show if going to use apron
- Jungle gym Christmas tree – should look ugly, messy, and “literally like 911 and the buildings when they crashed down” – subtly be able to put that in
- DSR (needs to feel lopsided / not symmetrical)
- Wants to use the back wall (leave about 4 feet) – can use the pipes on the back wall
- Wants to paint the back wall exterior bricks with graffiti – contact Chuck
- Getting rid of cyc
- Under the steel deck against the back wall, there needs to be a large bulletin board where the cast will rip off posters and burn them – can be the same poster with Roger's name on it
- Diane will look at steel deck to see if they could possibly be used as the tables
- Wants platform gaps 4 ft
- 2 platforms on SR, 1 small platform on SL
- Pipes connecting platforms – speed rail?
- Phone will be on edge of platform USL – another phone on pipes DSR
- La vie Boheme – up to twelve hangers on the pipes of the set – so that they can take off their coats
- All we need for the men's apartment is a table
- Nothing for Mimi's apartment
- Need three tables – (put sheet of metal on the top?) – need to be sturdy enough to have 3 people dancing on them – two tables will be pushed together, locked, with 5 guys standing on them – **get these first – priority #1 is getting a design for Jason**
- Use table as Door at beginning of Act 2 – center stage – action on apron – (if tables are steel deck then this won't work out)
- Still need to figure out the mock door
- Use circular metal staircase in storage for fire escape? – OR we could use the black rolling ladder in the shop – Diane wants to see both
- Chairs should be different types of chairs
- Need a metallic aluminum trashcan

Spring Awakening

In summer of 2013, Theater Major Adam Dlugolecki asked me if I would be the choreographer for his production of *Spring Awakening*. The production was for the Del Rey Players, a theater club, and the oldest club on campus. Adam and I worked closely together throughout fall semester developing ideas for different pieces in the show. I worked with actors who had different levels of dance experience, and this helped prepare me for what I would face during *RENT*. During the Del Rey Players end of the year awards banquet, I won Best Choreography for my work on *Spring Awakening*.



SPRING AWAKENING

DIRECTED BY : ADAM DLUGOLECKI
BOOK AND LYRICS : STEVEN SATER
MUSIC : DUNCAN SHEIK

Spring Awakening

Book and Lyrics by Steven Sater
Music by Duncan Sheik
Based on the play by Frank Wedekind

Directed by Adam Dlugolecki

CAST

The Girls:

Wendla.....Lacey Smith
Martha.....Nicole Outman
Ilse.....Stephanie DeMirjian
Anna.....Alexya Garcia
Thea.....Kylie Brunngraber

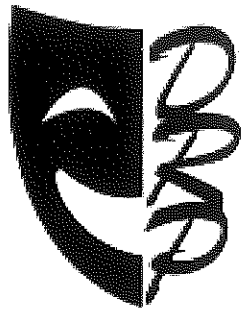
The Boys:

Melchior.....Kevin Dwyer
Moritz.....Jakob Berger
Hanschen.....Cameron Tapella
Ernst.....Mike Rose
Otto.....Dylan Froom
Georg.....Sean Baba

The Band:

Guitar.....Eric Escalante
Keys.....Kent Jenkins
Bass.....Chris Mozian
Percussion.....Marcel Borbon

Spring Awakening is not appropriate for children. Parental discretion is advised



come to the 2013-2014 Del Rey Players' season! I want to personally thank
or coming and supporting our 82nd year of quality student-run theater.
re one of the oldest student organizations at LMU and we could not con-
to exist without the support of our audience. We have a fantastic season
ear and I hope you are able to join us for each of our productions. This
the Division of Student Affairs at LMU is focusing on healthy relation-
and the different aspects of creating and maintaining them. Our season
s to this theme on many levels from the challenge of coming of age in late
century Germany to a bird's eye view of a modern day therapist's office to
somethings tackling relationships in the big city to Shakespeare's clas-
ke on falling in love with the wrong person. The Del Rey Players' strive to
e all students in a diverse, creative, progressive, and dynamic space while
ng on productions that exceed your expectations. It is my hope that we
accomplished and exceeded this goal! Enjoy the show!

wishes,
ael Chiaverini
ic Director, 2013-2014

Board of Directors, 2013-2014

Artistic Director: Michael Chiaverini

Technical Director: Patrick Buchanan

Technical Director: Tom Ash

Master Electrician: Jakob Berger

Promotions Director: Megan Patsel

Director of Events: Ranier Barrett

Director of Community Relations: Rechara Francois

Records Manager: Meredith Frank

Staff Advisor: Lydia Ammosow

Musical Numbers

ACT 1

"Mama Who Bore Me".....	Wendla and Melchior
"Mama (Reprise)".....	Wendla and Melchior
"All That's Known".....	Melchior
"The Bitch of Living".....	Moritz and Melchior
"My Junk".....	Girls and Melchior
"Touch Me".....	Boys and Melchior
"The Word of Your Body".....	Wendla and Melchior
"The Dark I Know Well".....	Martha, Ilse and Melchior
"Word of Your Body (Reprise I)".....	Otto and Gerd
"And Then There Were None".....	Moritz and Melchior
"Mirror-Blue Night".....	Melchior and Moritz
"I Believe".....	Boys and Gerd

Intermission

ACT 2

"Guilty Ones".....	Wendla, Melchior, Boys and Gerd
"Don't Do Sadness".....	Moritz
"Blue Wind".....	
"Left Behind".....	Melchior, Boys and Gerd
"Totally Fucked".....	Melchior and full company
"Word of Your Body (Reprise II)".....	Hanschen, Ernst, Boys and Gerd
"Whispering".....	Wendla
"Those You've Known".....	Moritz, Melchior and Wendla
"The Song of Purple Summer".....	Full company

SPRING AWAKENING

Is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

423 West 54th Street, New York, NY 10019

Phone: 212-541-4684 Fax: 212-397-4684

www.MTIShows.com

The videotaping or other video or audio recording of this production is strictly prohibited.

A note from the director...

When I first submitted *Spring Awakening* to the Del Rey Players back in April, I simply wanted to direct a small musical with good music, a good story, and age-appropriate characters. Little did I know what kind of ride this would be. The longer I sat with the script, the more layers I uncovered. Too often have I heard people dismiss this show for being inappropriately gratuitous. The critics (and likewise the fans) either loathe it or love it for the bold scenes it dares to present. However, people become fixated upon one scene, one interaction, one moment, and lose sight of the overall picture. This isn't a show just about sex. This is a show about growing up. This is a show about trusting in yourself enough to do what you believe is right, even when the world disagrees. This is a show about heart.

On my end, I must say I am incredibly grateful to everyone who has been a part of this process. To the LMU administration, for allowing this show to be performed. To the Del Rey Players, for believing that this show is important for the LMU community to see. To the actors, for being brave enough to embrace this show and fully give themselves over to the material. To the production team, for putting their full efforts and talent into this. To Kent Jenkins and Grace Goodwin, for being incredibly passionate, determined, hardworking, and there. And, lastly, to you, as an audience member. Without you, all our efforts would be for nothing. Without you, theatre would not exist.

I hope this show sparks a discussion within you.

Adam Dlugolecki

House Rules

1. Please turn off all cell phones.
2. No recording or photography of this show is permitted.
3. In case of emergency, please note the two exits.
4. There will be one 10 minute intermission.
5. Please be advised that this show contains adult content.

Cast and Crew Biographies

Sean Baba (Georg)

Sean is a sophomore English major from Los Angeles, CA. Previously he played the role of a Fake Shemp in Kevin Wetmore's *Evil Dead: The Musical*, but *Spring Awakening* is his first Del Rey Players production. Outside the theatre, Sean is co-music director for LMU's acappella group, Notetorious; and beyond the performing arts, he is actively involved in Campus Ministry.

Jakob Berger (Moritz)

Jakob is a Theatre Arts major, interested in both acting and design, and a pseudo animation minor. His last year was spent gallivanting abroad, interning in London at a multicultural fringe theatre, taking acting classes at the Moscow Art Theatre School, and performing with fellow LMU students in Bonn, Germany. He can often be found wandering the streets with an accordion or climbing trees barefoot.

Stephanie DeMirjian (Ilse)

Stephanie is a junior Theatre Arts major at Loyola Marymount University, and is so excited to be part of the *Spring Awakening* cast. On campus, she is a barista at the Lions Den, and a member of the Delta Gamma sorority. Most recently, Stephanie could be seen as Hunyak in Chicago at the Fred Kavali Theatre. She would like to thank her friends and family for their unconditional love and support!

Kevin Dwyer (Melchior)

Kevin is in his first year at LMU and he is loving it! Along with being a Theatre Arts major, Kevin also works as a member of the programing team for Mane Entertainment on campus. Kevin is blown away by the talent in the cast and would like to thank each of them for making his first show at LMU so fantastic.

Dylan Froom (Otto)

Dylan is a sophomore Theatre Arts & Communications double major. Though in the past he has been involved with productions on campus, he is excited to be working with the Del Rey Players for the first time. He hopes to pursue acting after graduation both on stage and possibly in film. He thanks his family and friends for their continuous love and support.

Alexya Garcia (Anna)

Alexya is a second year Theatre Arts major and is a recording artist, member of the "Fabulous Girls," managed by Hollywood Dream Music. Since age three, Alexya has been dancing and singing Classical, Pop and R&B music. She has performed in numerous films, music videos, and dance showcases. Alexya enjoys spending time raising funds for the Fab Girls Charity, raising money for children with cancer. Special thanks to Adam, Kent, Grace, and Michael for putting together this beautiful show and making it happen!

Gabi Geiger (Adult Women)

Gabi is a junior at L MU. She spent the last semester abroad studying theatre in both Bonn, Germany and at the Moscow Art Theatre in Russia. She also attended many shows, traveled, and performed in *Mother Road*. Now back in L.A., she is working on student films and studying Theatre Arts. Gabi is more than thrilled to be a part of the amazing cast of *Spring Awakening*! She would like to thank her fabulous family and friends...especially her mommy for coming to the show!

Nick Longo (Adult Men)

Nick is a senior Theater Major from Phoenix, Arizona. He is so happy to be a part of this production of *Spring Awakening* and would like to thank his family and friends for their love and support. Shout out to his roommate who is also the big time director for this amazing show!

Spring Awakening

Book & Lyrics by Steven Sater
Music by Duncan Sheik
Directed by Adam Dlugolecki
October 17-20, 24-26

Beyond Therapy

by Christopher Durang
Directed by Megan Patsel
November 14-17, 21-23

A Midsummer Night's Dream

by William Shakespeare
Directed by Kavita Mehta
February 6-9, 13-15

Fast Girls

by Diana Amsterdam
Directed by Maggie Lima
April 4-6, 10-13

Del Rey Players

2013-2014 Season



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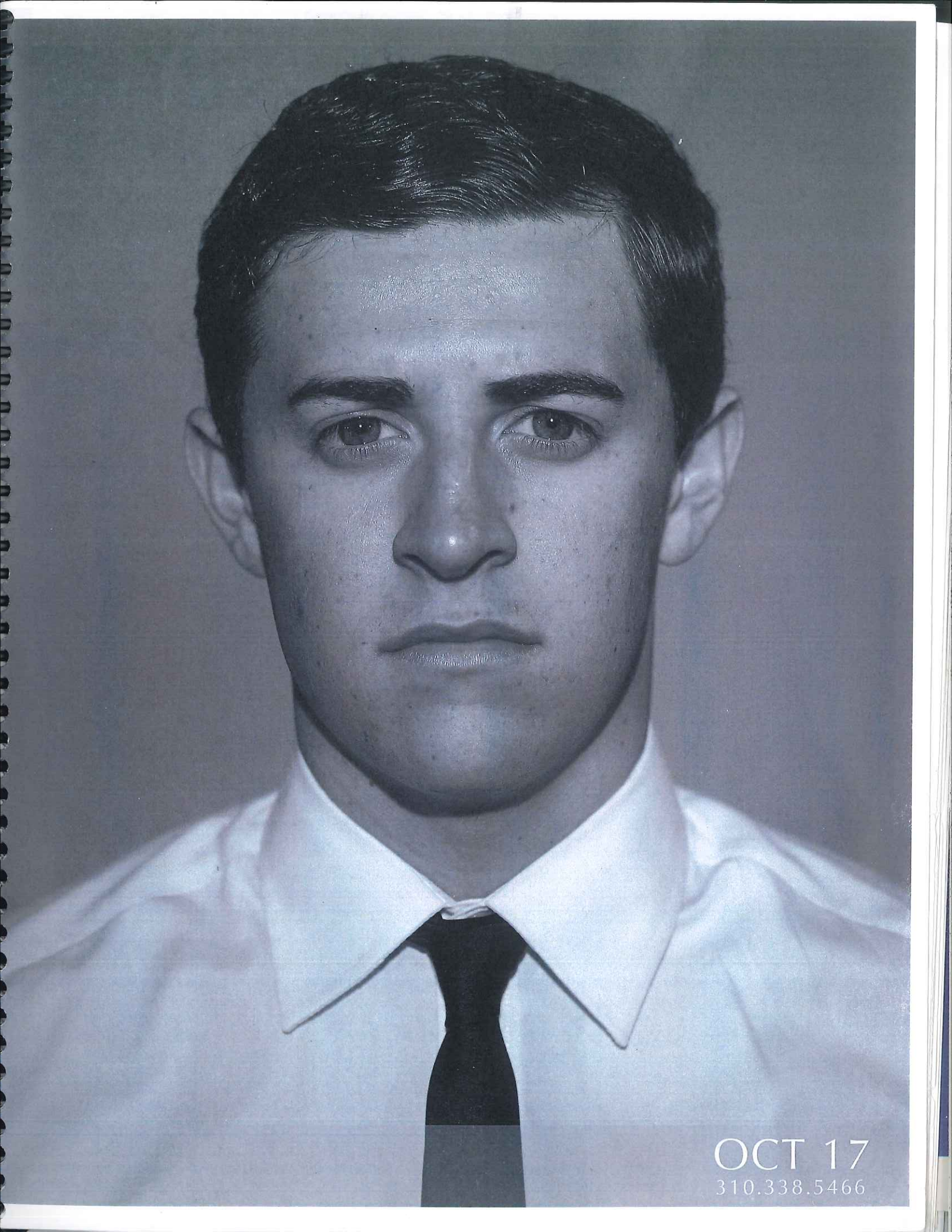
[facebook.com/delreplayers](https://www.facebook.com/delreplayers)

Questions? Contact

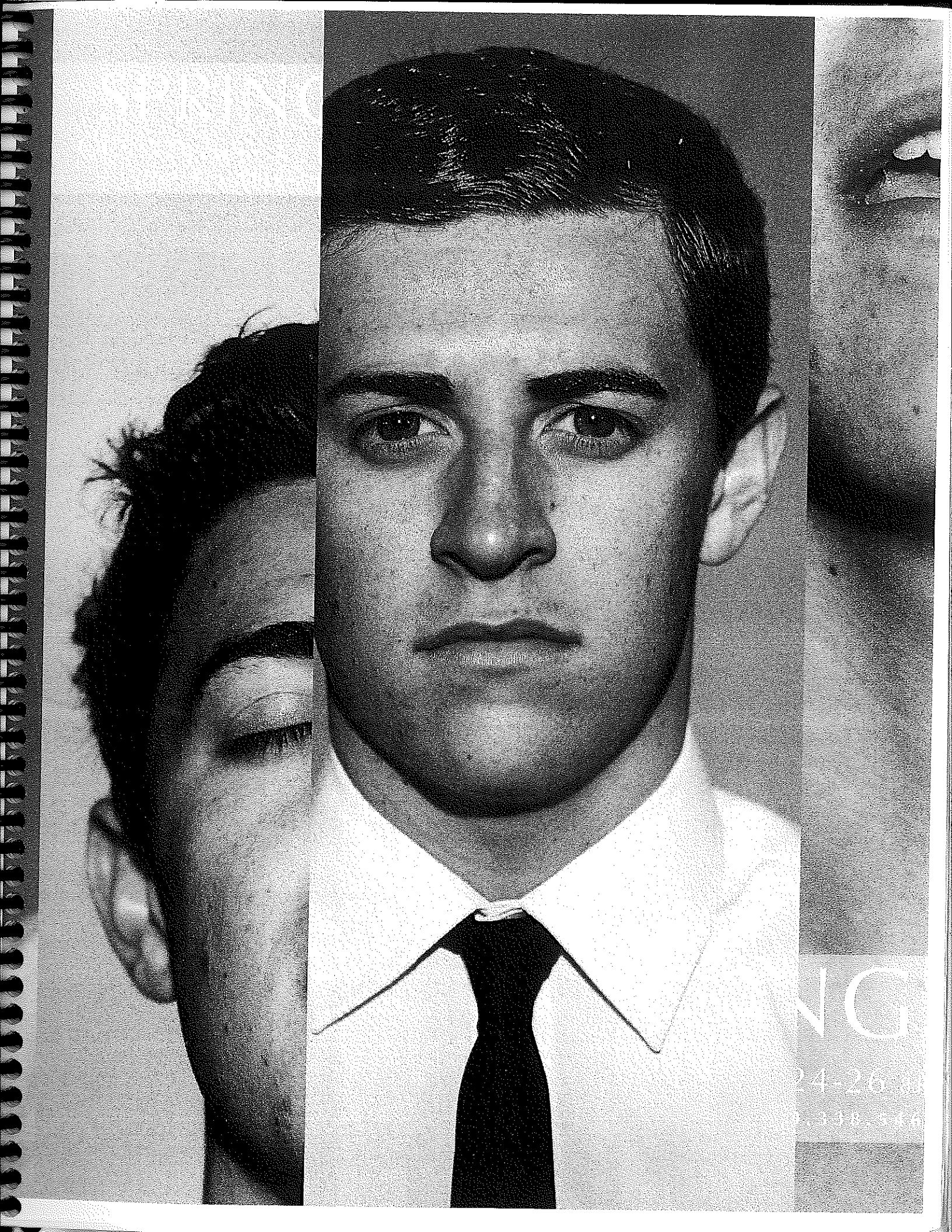
delreplayers@gmail.com

For Tickets Contact CTA

310.348.5466



OCT 17
310.338.5466



NG

24-26

2, 3, 4, 5, 6

SPRING AWAKENING

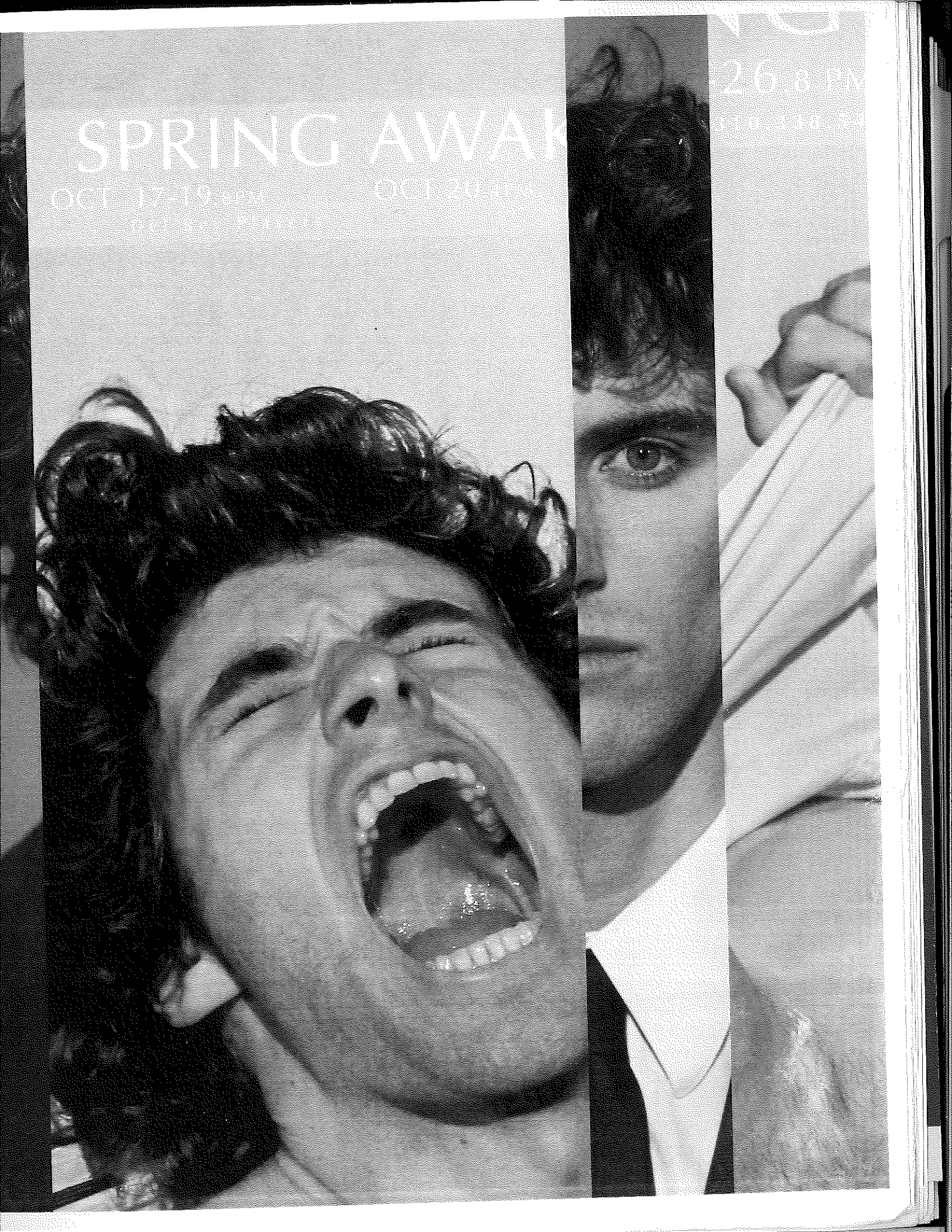
OCT. 17-19 PM

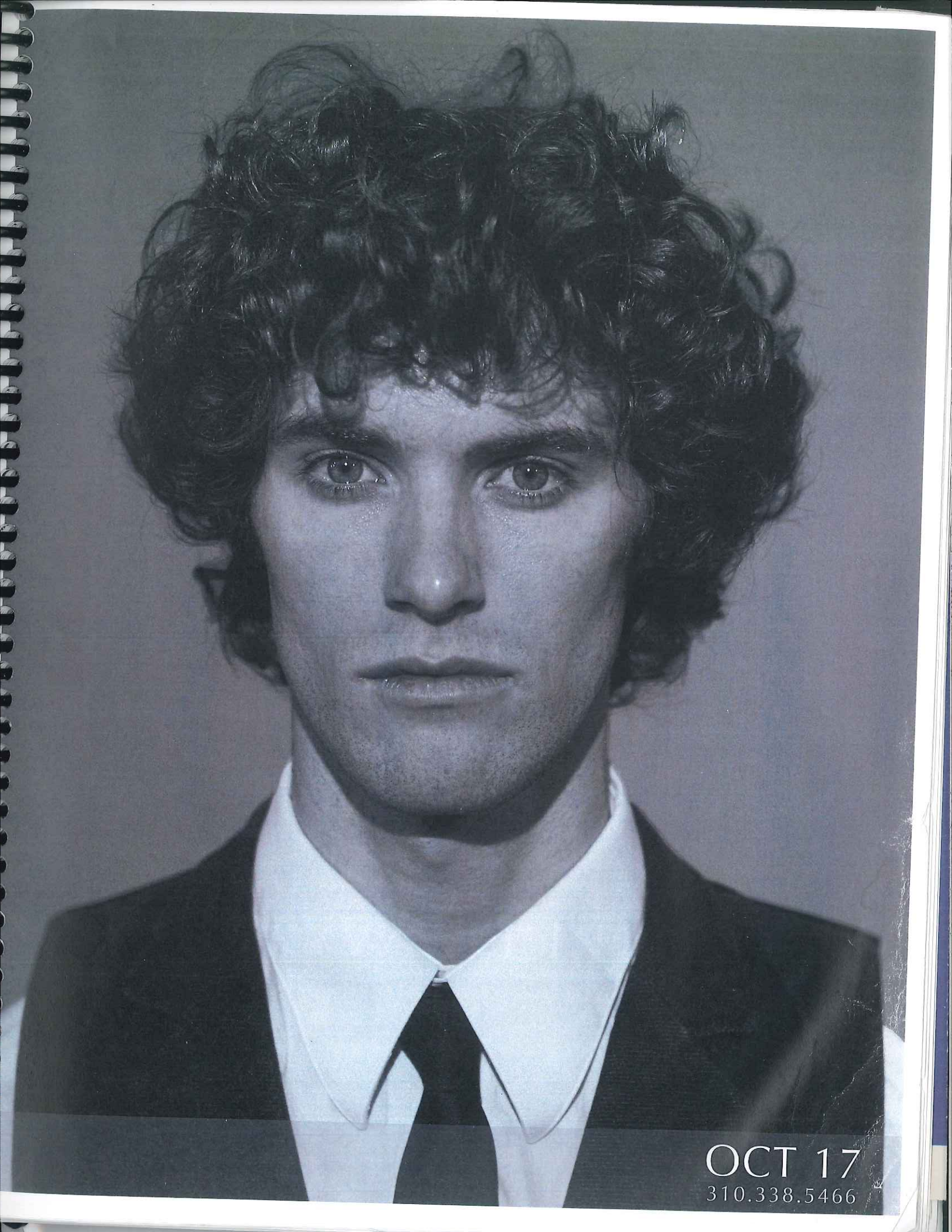
OCT. 20 PM

10:30 AM - 11:30 PM

26.8 PM

110.348.50





OCT 17
310.338.5466



CODING AWAKENING

CODING AWAKENING

9.8PM

OCT 20.4PM

OCT 24-26.8PM

Key Players

310.338.5466



OCT 17
310.338.5466

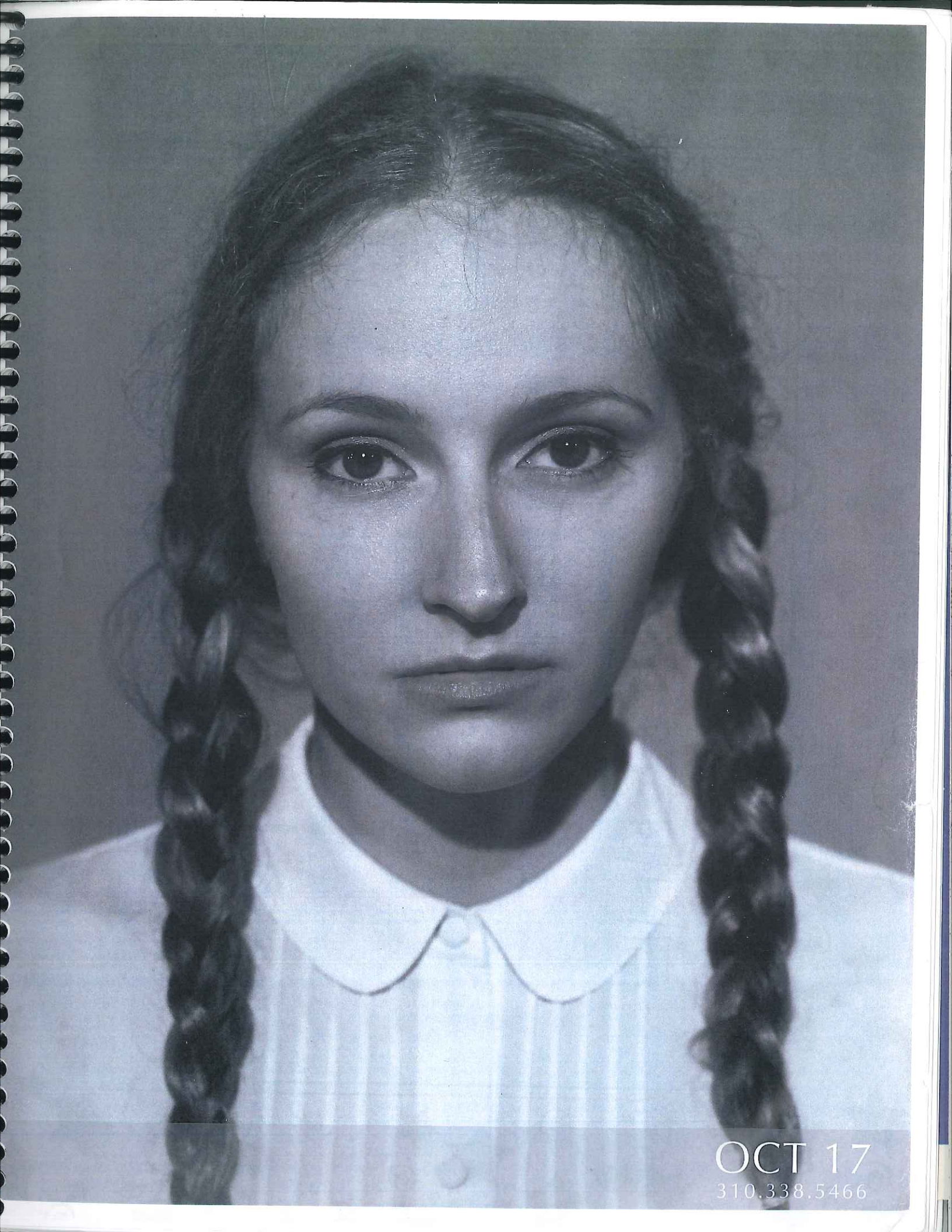


AWAKENING

SPRING

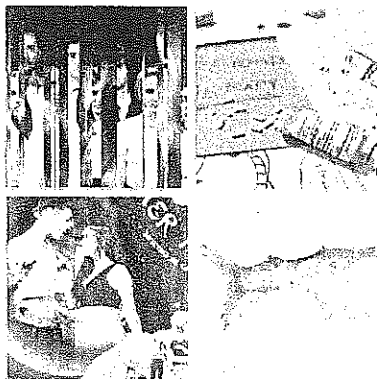
OCT 17-19 8PM

Del Rey Players



OCT 17
310.338.5466

Del Rey Players



THE ANNUAL
BANQUET

HOSTED BY MEGAN PATSEL & RANIER BARRETT
Sunday, April 27, 2014

Dinner at 7pm
Awards at 8pm

FREE for members
\$5 for Guests

Semi-formal attire please RSVP on Facebook or by emailing delreyplayers@gmail.com
DEL REY THEATER - NORTH HALL 102 - BEHIND DOHENY

[Handwritten signature]

4/27/14

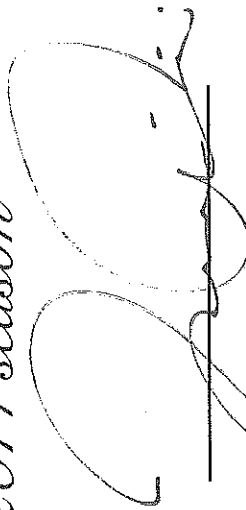
THE DEL REY PLAYERS CABARET AWARDS AND BANQUET - APRIL 27, 2014

The Del Rey Players
CABARET AWARD

Grace Goodwin
has been awarded

best choreography - Spring Awakening
for their work in the 2013-2014 season

4/27/14



THE DEL REY PLAYERS CABARET AWARDS AND BANQUET · APRIL 27, 2014

Impulse

After dancing in Impulse, the student choreography showcase, my freshman year, I was interested in directing the show. Sophomore year, I volunteered to work with Taylor Forsee to co-direct the show, and we worked closely under the mentorship of Professor Holly Johnston. Holly was the heart and soul of this production, and I learned very valuable production skills from her. The next year, Holly was not in charge of the show, so Lara Lovaglia and I were the main leaders. This year was even more of a learning experience because while Holly took care of many of the details in the past, Lara and I had to do everything. I learned how to develop a show from scratch, starting from finding a venue to designing the programs. I also learned many technical skills from Samantha Whidby, who was our technical producer that year. She taught me how to work Q Lab as well as efficiently set up and strike a set.

I co-directed Impulse a third time this last year with Senior Dance Major Rina Kirima. With two years under my belt, I thought this year would be easy. However, it seemed that the universe was testing us every step of the way. It was incredibly difficult finding a date and venue for this production since it seemed many of the spaces on campus had been booked months in advance. Administrative Officer Reina Cabebe and I were constantly on the phone with Campus Events trying to find a date and venue that would work with our schedule, and eventually, we found one. Unfortunately, we did not realize one of the nights we booked was the night of the Superbowl, and this was brought to our attention much later on. However, the reputation of the show is so wonderful, that we had a packed house despite the rain and the football game.

I learned many valuable leadership skills from this experience, and I am very grateful that I was able to direct three consecutive years. I feel that I learned how to relate to people in a different way because I had to make sure every dancer was taken care of and exactly where they

oyola Marymount University
College of Communication and Fine Arts
Department of Theater Arts and Dance
Dance Program Presents

IMPULSIVE

Student Directors: Taylor Forsee and Grace Goodwin
Faculty Facilitator: Holly Johnston

Choreography Featured By:

Paul Vickers
Desiree Gibson
Gina Lewis
Isaac Obiera
Grace Goodwin
Sean Chong-Linela
Jenny Sotelo
Brian Espron and Stacey Johnson
Cat Kamrath
Matthew Talugon
Rachel Benzing
Sydney Clemenson
Angela Rollins and Isaac Obiera
Teresa Heland-David Parsons
Taylor Forsee
Mackenzie Franklin
Branley Jitu
Charles Roy



When: February 4th, 2012

Time: 8pm

Where: St. Rob's Auditorium

\$5 Suggest Donation

im-pulse [im-puls]-noun:
sudden, involuntary inclination prompting to action.

Loyola Marymount University, College of Communication and Fine Arts,
Department of Theater and Dance- Dance Program

Presents:

IMPULSE 2012

im-pulse [im-puhls]~ noun: sudden, involuntary inclination prompting to action.

Student Directors: Taylor Forsee and Grace Goodwin

Technical Director & Lighting Designer: Heather Romanowski

Faculty Facilitator: Holly Johnston

Faculty Technical Facilitator: David Karagianis

PROGRAM ORDER

Take Care

Choreography by: Brain Esperon and Stacey Johnson

Performed by: Brian Esperon and Stacey Johnson

Music: Rihanna and Drake

Somebody I Use to Know

Choreography by: Jenny Sotelo

Performed by: Rebecca Diab, Grace Goodwin, Drew McNamara, Laura Mikos, Angelica Neri, Brooke Robie, Jenny Sotelo

Music: Gotye

How Brittle the Bones

Choreography and Performance by: Desiree Gibson

Music: Atticus Ross and Trent Reznor

Object

Choreography and Performance by: Angela Rollins and Isaac Olvera

Music: Olafur Arnalds

Finding My Way Home

Choreography by: Sean Chong-Umeda

Performed by: Genna Bloombecker, McKenzie Cochran, Sean Chong-Umeda, Elise Culliton, Amy Edgley

Music: One Republic

Best Love Song

Choreography by: Sydney Clemenson

Performed by: Sydney Clemenson and Michael Too

Music: T-Pain

No

Choreography by: Gina Lewis

Performed by: Devon Magee and Gina Lewis

Music: Michael Galasso, Spoken Word by Lauren Sapp, created by Gina Lewis

a Solo On Searching

Choreography and Performance by: Paul Vickers

Music: Michael Galasso

Shout

Choreography by: Rachel Benzing

Performance by: Sydney Clemenson Kendra Collins, Rebecca Diab, Brian Esperon, Grace Goodwin, Kelly Jacob, Laura Mikos, Emily Rose, Libby Wolf

Music: Alex Brow

INTERMISSION- 10 minutes**Parson's Etude**

Choreography by: David Parsons-1999

Recreated by: Teresa Heiland

Performed by: Devon Magee, Katelyn Martin, Ellye O'Brien and Brantley Jittu

Music: Tony Powell

With permission by the American Dance Legacy Institute

Hopelessly Devoted

Choreography and Performance by: Taylor Forsee

Music: Rihanna ft. Calvin Harris (Boyce Avenue Cover)

Such Great Heights

Choreography by: Isaac Olvera

Performed by: Angela Bergamo, Amy Garbett, Isaac Olvera, Katelyn Martin, Aileen Moran, Chelsea Rowentree

Music: Postal Service

Duality

Choreography by: Charles Roy

Performed by: Mackenzey Franklin and Charles Roy

Music: Beyonce

Puzzle Pieces

Choreography and Performance by: Catherine Kamrath

Music: Trent Reznor with Atticus Ross

still waiting

Choreography and Performance by: Brantley Jittu

Some kind of secret

Choreography by: Mackenzey Franklin

Performance by: Kendra Collins, Rebecca Diab, Stacey Johnson

Music: Daft Punk ft. Ellie Goulding

This One is for Autumn

Choreography by: Grace Goodwin

Performed by: Rachel Benzing, Sydney Clemenson, Kendra Collins, Hayley Cooper Rebecca Diab, Megan Englestad, Brian Esperon, Stacey Johnson, Jenny Sotelo, Brooke Robie, Kelly Jacob

Music: Temper Trap

Dear Sister...Love, Brother

Choreography by: Mathew Talaugon

Performed by: Melissa Hart and Mathew Talaugon

Music: Apparat

FINALE BOW- the entire cast of IMPULSE 2012

Loyola Marymount University
Department of Theatre Arts and Dance
Presents:

IMPUISSE

A Student Choreography Showcase

February 1 & 2 at 8pm

St. Rob's Auditorium

Free Admission



DIRECTED BY

GRACE GOODWIN & IARA IOVAGLIA

Suggested Donations \$10
Proceeds will go to TWLOHA

PHOTO BY
DENISE LITVIER

IMPULSE

THE 2013 STUDENT DANCE CONCERT

DIRECTED AND PRODUCED BY

Lara Lovaglia
Grace Goodwin

LIGHTING DESIGNER

Samantha Whidby

SOUND OPERATOR

Sean Daly

DEPARTMENT CHAIR

Damon Rago

MUSIC DIRECTOR

David Karagianis

MASTER ELECTRICIAN

Rob Hillig

Parking fee causes rise in street

ing

d residents have
cern over the rise
parked off campus.

cussion and deliberation
-2012 school year, LMTU
its students for parking.
013 semester, this isn't
ls who have had to pay
a campus this semester.
ne who enters campus
ates can see that not all
on-campus parking, but
antage of the Westchester
reets.

y, director of Parking and
said that the feedback
d from the neighborhood
ce parking charges were
st year. "Some neighbors
their concern over the
dent vehicles parking off
an said.

is response should come
se to members of the
stration. In a Loyolan
ed April 26 of last year
g meetings elicit waved
fear of the repercussions
harging for parking were

article, Pat Lyon, a

YOUR HOME. YOUR VOICE. YOUR NEWS. LOYOLA MARYMOUNT UNIVERSITY



Leslie Irwin | Loyolan

LMU's dancers showcase skill in annual "Impulse" dance concert

For the fourth year in a row, students were able to watch their peers perform various dance pieces at the "Impulse" concert this past Friday and Saturday at 8 p.m. in St. Robert's Auditorium. The dances were all choreographed by students. For more photos and to read A&E Editor Christopher James' review of the concert, see Page 7.

Parking fee causes rise in street parking

Neighborhood residents have expressed concern over the rise in LMU cars parked off campus.

By Casey Kidwell
Asst. News Editor

After much discussion and deliberation during the 2011-2012 school year, LMU decided to charge its students for parking. In the spring 2013 semester, this isn't news to students who have had to pay \$335 to park on campus this semester. However, anyone who enters campus from the back gates can see that not all students utilize on-campus parking, but rather take advantage of the Westchester neighborhood streets.

Coby Wagman, director of Parking and Transportation, said that the feedback he has received from the neighborhood has gone up since parking charges were implemented last year. "Some neighbors have increased their concern over the increase in student vehicles parking off campus," Wagman said.

However, this response should come as no surprise to members of the LMU administration. In a Loyolan article published April 26 of last year titled "Parking meetings elicit varied responses," the fear of the repercussions surrounding charging for parking were discussed.

In that article, Pat Lyon, a

Dancers show eclectic range at 'Impulse' show

Dance Review

By Christopher James
A&E Editor

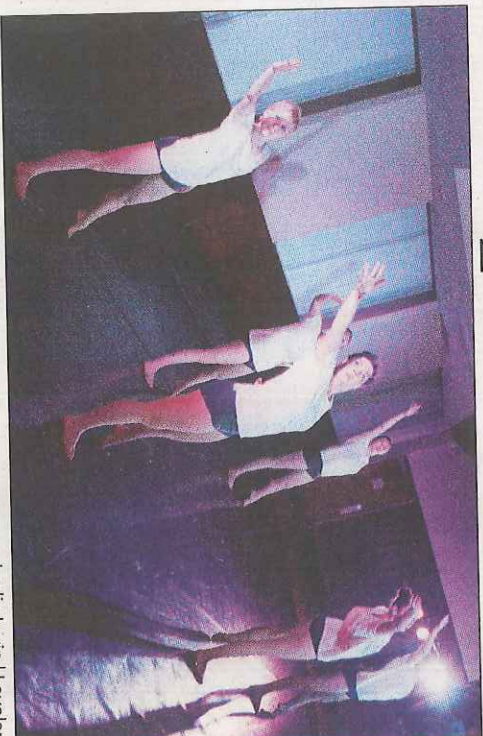
How many times have you seen a jazz funk dance routine in the same show as ballet? The LMTU Department of Dance showcased their proficiency in a myriad of dancing styles in "Impulse," their completely student-run showcase this past Friday and Saturday in St. Robert's Auditorium. Students filled all the seats in the auditorium, piling onto the stages and filling in standing room only to watch the talented unfold over the course of 17 performances. The show has been a labor of

love since arriving back at LMTU in August, according to junior dance and psychology double major Grace Goodwin, a co-director of "Impulse," who spoke to the Loyolan before the show opened. "Our friends will finally see why we work so hard and why we rehearse until 1 a.m. sometimes," said Goodwin. "Everything we do is for those brief moments in which we can perform with an open heart and share our passion." The hard work paid off in a thrilling and inventive night of dance, where each performance was something new and unique. Each dance was distinct. Early on, standouts such as "Thinkin Bout You," choreographed by ju-

nior dance major Jordynn Otto to the Frank Ocean song of the same name, set the bar for how dance could be breathtaking while also propelling a cohesive story line. One of the sweetest dances was that of junior dance major Jessica Bowman, who also choreographed the routine, and junior math and electrical engineering double major Leonard Turcios. The two are a couple in real life, and they performed a traditional yet moving dance titled "Turning Pages," based on Sleeping At Last's "Turning Page." Including some wonderful, sweeping motions, the piece was also enhanced by the dancers' ability to tell a convincing and engrossing story. On top of that, according to Bowman, this was Turcios's first time dancing.

However, a couple of the show-stopping routines involved larger groups. Junior dance and history double major Rachel Benzang's "Bill," performed to the song "Dark Parts" by Perfume Genius, was exciting and vivacious while having a tender side to it as well. The same goes for the closer of the first act, Goodwin's "Tangled," which created a dramatic storyline emanating from the dancers' calculated yet naturalistic movements.

The collection of performances was at the same time varied and singular, possibly stemming from the creative freedom allowed to the students. "This is the only student-choreographed show where the dancers do not have to go through adjudication with faculty," said Lara Lovaglia, a senior dance major and co-director of "Im-



Leslie Irwin | Loyolan

Set to the song "Dead Hearts" by Stars, "Kids That Once Know," choreographed by Tegan Hayek, was one of 17 performances that made up "Impulse."

"All pieces are accepted and there are no limits or guidelines to their choreography."

The freedom felt by the over 50 dancers involved with the show was apparent as each dancer was able to highlight the style of dance about which they felt most passionate.

"The dancers in our department are so incredibly diverse, and this is the perfect opportunity for them to express this," said Goodwin.

While the show was completely student run, one alumna could not resist getting involved yet again with the "Impulse" show. Samantha Whidby ('12), the light and sound designer of the show, remarked on how "Impulse" shaped her as a student, saying, "I feel that it fueled my desire to create on other bodies, which in turn

inspired me to continue refining my individual movement style." She added, "Through working on these shows in college, I developed skills as a performer, choreographer, stage manager and lighting designer, which has helped me immensely in post-collegiate life."

At the end of the day, these dancers can hang up their shoes proud of the fantastic and incredibly varied performance they put on. "Impulse" is a perfect example of Whidby's claim that "the LMTU Department [of Dance] is thriving with young, passionate artists with a strong desire to develop their talents in all aspects of dance."

This is the opinion of Christopher James, a junior screenwriting and marketing double major from Lodi, Calif. Please send comments to clames@theloyolan.com.



Leslie Irwin | Loyolan

Featuring the most dancers of any piece in the program, Danielle King's "Be-



LOVE

The Loyola Marymount
University Department
of Theatre Arts and
Dance presents:

a student
choreography
showcase

*Directed by Grace
Goodwin and Rina Kirima*

FEBRUARY

1 AT 8 P.M.

2 AT 8:30 P.M.

*Free Admission
St. Rob's Auditorium*

*Suggested donation: \$10
All proceeds will go to TWLOHA
(To Write Love On Her Arms)*

College of Communication and Fine Arts
Department of Theatre Arts and Dance presents...

e•las•tic•i•ty

a
student
choreographed
evening
of
concert
dance

Loyola Marymount University

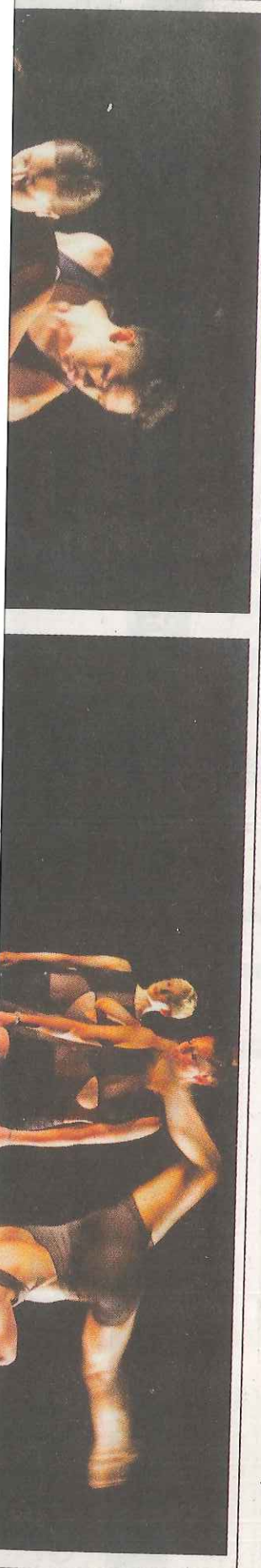


April 25, 2013
Page 10

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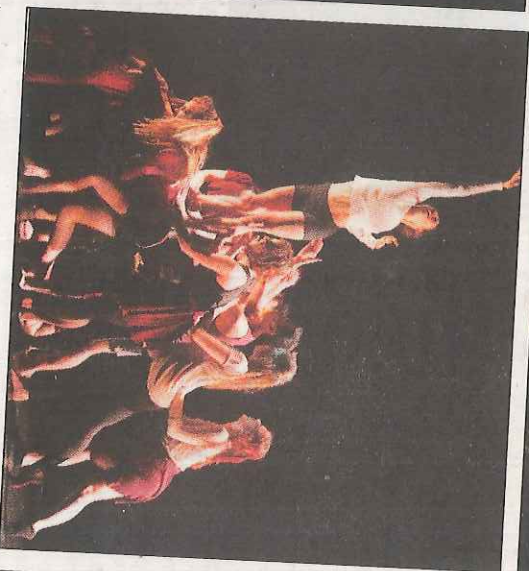
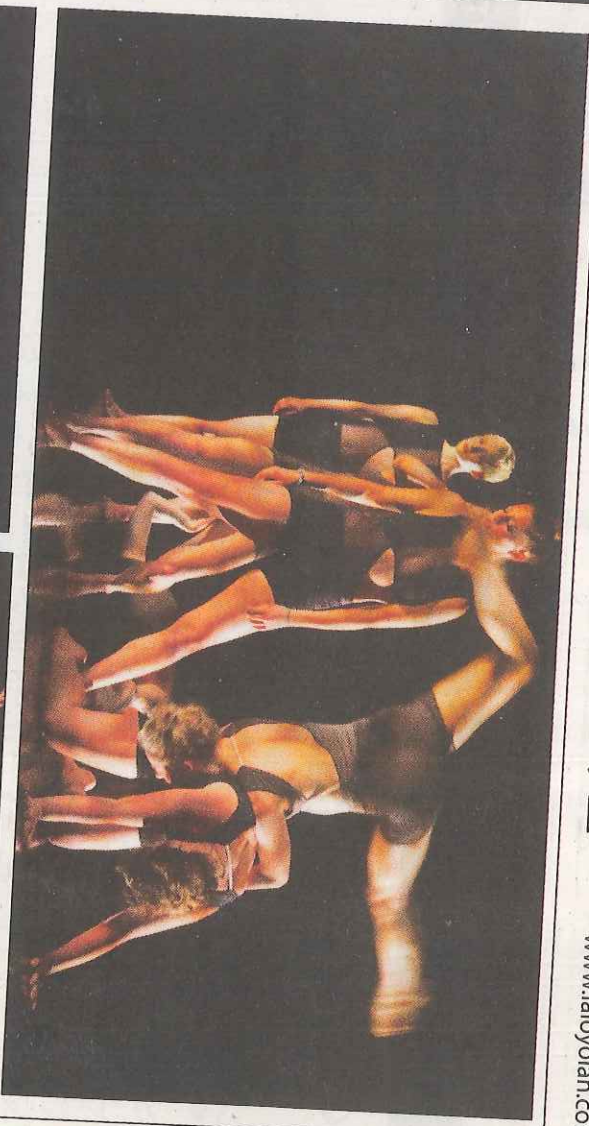
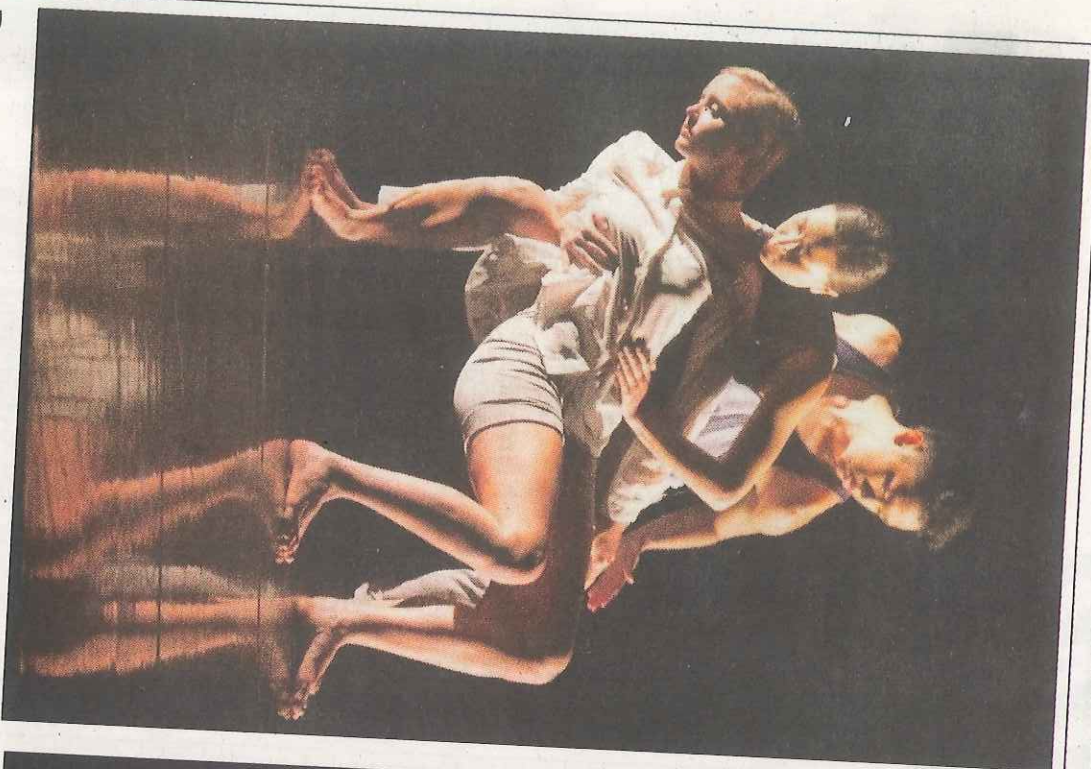
April 25, 2013

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Dance Department's spring concert showcases a year of hard work by student choreographers

With student dancers performing graceful moves and complex contortions, it's no wonder the student spring concert is called "Elasticity." The LMU Dance Department kicked off its four-night recital engagement on Wednesday, April 24, in the Strub Theatre. The event features student choreography in a multitude of disciplines from modern to ballet and will run until Saturday, April 27, showing promptly at 8 p.m. each night.

Patrick Damon Rago, professor of dance and co-chair of the department, said of the event, "The LMU community needs to know that dance is a vital and important presence, not just at LMU, but in the local and global community as well."

Tickets are \$10 and can be purchased through Central Ticketing Agency at (310) 338-7588.

Photos

I have included some photos here so that readers can get a glimpse of what this production looked like. These photos represent different dance pieces in the show, and they capture the beauty and rawness of the moment. Radan Popovic took beautiful photos, and I wish I could include all 700 of them here.

Photo Credit:

LMU Theatre Arts Department 2014

RENT

Directed by Diane Benedict

Photos by Radan Popovic

Taken 3/19/14

