Stage Managing:

THINGS MY MOTHER TAUGHT ME

HANOVER COLLEGE THEATRE PRESENTS
Things My Mother Taught Me
OCT. 26-29, 2017 · THE OTHER PLACE

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Previous Experience.

In my time at Hanover College, I have been the assistant stage manager for two productions: *The One Acts* (Fall 2014) and *Love’s Labour’s Lost* (Winter 2015). In addition, I have served as stage manager for seven productions: The *10 Minute Plays* (Winter 2015), *5 Plays* (Fall 2015), *Sheet Cake Sliding* (Winter/Spring 2016), *SOS* (Spring 2016), *As You like It* (Fall 2016), *The 10 Minute Plays* (Winter 2017) and *Things My Mother Taught Me* (Fall 2017). I have also served as props master for two productions: *You Can’t Take It With You* (Fall 2015) and *5 Plays* as well as a props designer for *Sheet Cake Sliding* and *As You Like It*. I have operated lighting and/or sound designs for multiple shows, including: *Sheet Cake Sliding, SOS, 10 Minute Plays, 5 Plays, As You Like It, Things My Mother Taught Me,* and *The Annual TOP Awards*. During my directing class (Winter 2017) I was able to direct a 10 minute play, as a part of the second installment of the student written and directed *10 Minute Play* productions. After my freshman year, I was one of the sole, trained stage managers left in the department. I was approached to manage multiple back to back shows. However, this would have been exhausting for one person to complete, and I needed to train other people in the stage management role before I graduated. Therefore, I was able to train some people enough to have them stage manage a show, and over the years we went from only one stage managers to four available stage managers.

Description.
**Stage Management.** A stage manager is a person who is tasked with the responsibility to organize and manage the production of a show. A stage manager is not the creative director or the props master or the costume design. However, they do manage each one of those responsibilities through those positions. As a stage manager, there are a multitude of responsibilities that are required for the position:

- **Auditions** – lead alongside directors
  - print audition forms and bring writing utensils
  - arrive early and set-up room per director’s request
  - distribute any necessary supplies or scripted monologues to attendees
  - transition people to the proper location at the proper times
- **Rehearsals (line through, blocking)**
  - attain the script and make enough copies for all involved in the project
  - send rehearsal times, dates, and location (daily call sheet)
  - take down any director notes and mark down notes for the actors
  - block stage directions in the script
  - read lines for the actors – in monotone voice until they pick up their lines
  - send out daily rehearsal reports that review the items discussed in the rehearsal
  - inform actors when they need to be off-book
  - make sure all doors are locked and lights are turned off
  - assist in set/prop changes between scenes
- **Production Meetings**
  - assemble production team – director, set designer, props master, costume designer, light operator, sound operator, ASMs (usually at least two are needed)
  - set regular production meeting time, date, location
  - take notes of everyone’s progress: what has been done versus what still needs to be done
  - send out production meeting minutes
- **Tech Week**
  - communicate director’s cues with the sound and board operators
  - write cues in script
  - call “hold” and “resume” when needed
  - unlock dressing rooms for dress rehearsals
▪ create program list of cast and crew
  ▪ (sometimes organize comp tickets – but recently Hanover has stopped charging for shows)
  ▪ Find and train sound/light board operators (need these by cue-to-cue)
  ○ Show
    ▪ create master props list
    ▪ create scene transition list
    ▪ accountable for attendance
      ● create and post attendance sheet for large casts to check in every night
    ▪ make sure props are pre-set and accounted for
    ▪ make sure costumes are prepared
    ▪ make sure headsets work
    ▪ start pre-show music on time for when house opens
    ▪ in charge of house lights for beginning and end of show
    ▪ communicate with house director during intermission (how much longer before house lights go down)

The main difference between a professional stage manager and a Hanover College stage manager is that the Hanover College stage manager must be able to step into any role of the production crew as needed. Often times, within the past few years, the Hanover College theatre department has experienced a slow decline in the involvement in theatre. This limits the director in their choice of actors, but this also limits the stage manager in the availability of people to fill crew roles: costume designer, props master, set designer, light and sound designer, assistant stage managers, etc. Therefore, when a role on the crew is not filled, that does not mean that it can be neglected. The show must still continue to progress, so the responsibility either falls on the stage manager recruiting people, who might not necessarily be trained or have experience in that certain field, or it places the unfilled responsibility on the role of the stage manager to complete. In a professional world, this might not be as big of an issue, because those positions are often paid. Yet, at a liberal arts college, there are no students
who are paid for volunteering their time for the love of art, so the work must get done by those few who do volunteer. When many crew members volunteer to help a production, the stage manager has more time to focus on conducting the rehearsals and their other responsibilities. However, when positions aren’t filled, and the stage manager must assume control, then their attention is thus divided into those other areas as well. Being able to adapt and creatively think is important for every stage manager, but it becomes essential to a Hanover College stage manager who must balance many hats for many different roles all at once.

**Assistant Stage Management (ASMs).** An assistant stage manager is exactly what it sounds like, an assistant to the stage manager. Though not always a glamorous job, it is an essential one, because they run many behind the scene tasks that prove to be an integral part to the production. Some of the ASM responsibilities often include:

- reading line for actors
- creating props list and/or scene transitions
- recording blocking notes
- running errands/messages
- props manager
- cleaning the stage or audience aisle
- communicating issues and/or actor needs with the stage manager
- help assist with scene and prop changes

Normally, at Hanover College, it has been an unwritten rule that in order to become a stage manager, you must serve as an assistant stage manager for at least two productions. However, as previously mentioned, theatre has slowly decreased in involvement over the years. I was the last stage manager to have completed this requirement. After that, stage managers were in high demand, as I was the last one available. However, I could not do four shows in a season. Therefore, I had to quickly train some people on the side to assume the stage
management position. However, although this rule has been tossed to the side (for now), there is still an important art that comes along with assistant stage managing. Assistant stage managing allows people interested in theatre to learn more about the process and everything it entails to work behind the scenes. It provides the opportunity for people to experience the practice of theatre, and make mistakes to learn from, before having a major responsibility of running a show without knowing what to do or how to do it. Assistant stage managing is not supposed to be just ‘dirty work’, although a lot of times it may be included. But the role of an assistant stage manager is to not only assist the stage manager, but to learn and grow in their position as well. They should observe the mistakes of others, and make their own mistakes, so that way when they assume a position of more responsibility, they won’t make the same mistakes as they’ve previously observed.

**Process.**

Initially, before even beginning the school year, there was a theatre call-out meeting held in The Other Place. At the meeting, the two plays that were going to be staged for the fall were announced, along with the audition date for those plays. I had attended the meeting to support the theatre I grew to love, without any intention of being involved my senior academic school year. However, I was approached by my professor and friend, Lori Hedges, to be the stage manager for the first fall production she was directing, *Things My Mother Taught Me*. At first, I was tempted to deny the request, simply due to my overly ambitious fall schedule. I did not want to commit to a show if I knew I would not be giving it my 100% attention and effort, especially with it being my senior year with a double major in my horizon. I needed some time to think and reflect as to whether I could successful manage the
show with all my additional responsibilities. While I considered the role, I still helped out with the audition process, as I was the only person who had the audition forms, since they somehow got lost between instructors. I forwarded the document to director of the theatre department, Ken Prince, who had them printed out and brought them to auditions. After auditions occurred, and the actors were selected for each of the fall shows, the rehearsal process for the first show, *Things My Mother Taught Me*, was beginning to approach, and thus, Mrs. Hedges needed a decision. While I was still hesitant, upon further rationalizing from Mrs. Hedges, I was persuaded into agreeing to stage manage the production. And after I agreed, I was fully committed to make this a great, final production.

My first step as the production’s stage manager was to get the play and make copies for each of the actors and department heads. I made a total of 14 scripts, including seven for the actors, one for the director, one for the co-director, one for the costume designer, Rebecca Trout, one for the technical director, Christian Bowyer, one for myself, and two additional copies for anyone who might forget their script in the future. After making copies of the script, I sorted each page in order and then hole punched them. I passed them out at our first rehearsal, a read-through of the script. The read-through was the first initial meeting of the completed cast, so of course I brought snacks to make everyone feel welcomed and comfortable. After introductions, we began our reading, and while the actors read their parts, I read all of the character descriptions and the stage directions.

During the rehearsal process, I would conduct all the normal responsibilities of a stage manager. For each night of rehearsal, I would send out a daily call every morning so that the actors knew who needed to be present at the rehearsal and at what time. Then, I would arrive
about 10 minutes early to unlock the light box and turn on the stage lights, prepping everything for the actual rehearsal. The actors would arrive and get ready for rehearsal, and for the nights actors would run late, I would call them to make sure they were on their way. After all the actors showed up, I led a few activities that warmed them up, including the ever so Hanover famous ‘Grey Squirrel’ and a pump-up song I learned at Kentucky Shakespeare called ‘Ooo, I Feel Good’. Because there were so many new actors involved in this production, this activity seemed to help them feel comfortable with one another and helped get them ready to move and get to work on stage. After leading the exercise, Mrs. Hedges would give any comments or directions she had for the night before I called for ‘places’ and the rehearsal began. Once rehearsal was finished, Mrs. Hedges gave all of her notes before I gave all of mine. I then would dismiss the actors and crew and would make sure all the rehearsal props and furniture were put away before turning off the lights and locking everything up.

The first few rehearsals, we mainly focused on blocking the actors in their scenes. For blocking, I would follow along in my own script and write down all the blocking for every actor in my script. This ensured that in the future, there is one master copy of all the blocking, in case someone forget or lost their script. This would sometimes be challenging because for the first few nights, I still did not have any assistant stage managers to help me. However, I sent out an email requesting help for assistant stage managers, and luckily enough, I received responses from two freshman, Abigail Estes and Kyla Tipton, who expressed interest in helping the production and wanting to experience the art of theatre. After they joined, I used them to take down blocking notes in their scripts as well, so we would have a total of three full copies with completed blocking in them. This proved to be important, as in the rehearsals to follow, there
were multiple instances where actors forgot their blocking and Mrs. Hedges had to call upon my script to determine their correct location on stage.

After blocking was completed, the actors would run it a few times while Mrs. Hedges gave out directions on character intentions and reacting to one another on stage. During these rehearsals, I put one of my ASMs on script duty, who was tasked with following along in the script to make sure all the blocking was correct, and I would assign the other ASM to a different job; some nights the task would include marking down all the props mentioned/used in a scene, sometimes it would involve scoping through the script to note any sound cues that were needed for the show. Because our Hanover College theatre was so small, I wanted to make sure I was using the most of my ASMs to help complete tasks while I ran the show and began to pull stand-in props for the actors to use. Once the actors had to be off book, both of my ASMs began to follow along the script: one would be ready to read a line if an actor called for one, the other would mark down any notes of incidents where an actor misspoke, forgot, or skipped a line.

Rehearsals weren’t the only part of my job as stage manager. One of the first tasks, besides rehearsal, is to get all the actors in for a costume fitting with our costumer, Rebecca Trout. I also called production meetings, which assembled the head of every department for the production. These meetings consisted of the director, Lori Hedges, the costumer, Rebecca Trout, the scenic designer, Christian Bowyer, the lighting designer, John Hance, and the theatre department head, Ken Prince. At these meetings, I would start off by leading with any general notes I believed the entire group should be on board with. I would then go from person to person and ask them what concerns or questions they had. Anyone would be allowed to
respond to answer their question or give their input. Ultimately, these meetings were used as a group brainstorming session that allowed the production team to make sure everyone was on the same page with the same creative direction and that we all supported one another’s achievements and goals. At the following production meeting, we would discuss everything on our agenda left open from the last meeting to make sure we were achieving all that needed to be done in a respectable time frame. It is important to hold production meetings, because without them, there is no clear direction and there’s no accountability that is being held to make sure progress is being made for the play.

Once rehearsals have become a habit and the actors are off book and have their blocking down, there is nothing left but some fine tuning. During one week, Mrs. Hedges was abroad in Cuba, leaving her co-director, Joshua Shirley, in charge of the rehearsal for two nights. However, Shirley and I worked together to step up and direct the actors during Mrs. Hedges’ absence. Because I noticed that throughout their past rehearsals they were too stuck in their own heads and not in the mindset of their character, I decided to lead off the first rehearsal with a character building activity. During this activity, they would start off by walking around and getting used to the space. I told them to walk around the stage at a reasonable steady pace, just to get acquainted with their surroundings. I then led them through five different levels with five different paces: level one was really slow, like someone who is depressed or has weights ties to their feet, whereas level five was full speed, like someone running late to a meeting with two cups of coffee in their hand. I took them from level to level, allowing them to adjust their tempo as I described to them what each level felt like. I then mixed up the levels and would call out a level at random and they would have to respond by
walking at that speed. I then asked them to choose the level they though their character was most likely in and to walk around the stage in that tempo, so now each actor chose a different tempo for who they thought that character would be. Then, I had them stay at that level and continue walking around, but this time they had to pick a part of their body that their character led their walking pace with: their nose, their feet, their belly, their forehead, or whatever they felt matched their character. This activity helped them physically step into the role of their character, further distinguishing themselves as an actor, and taking their minds away from their own thoughts and into the physicality of who they were trying to portray on stage. In addition to character development, I noticed that the actors were not reacting to one another in a believable manner. They were anticipating their next line/action instead of reacting to it as their character would. This could have been attributed to them being uncomfortable with one another this far along in the performance. Therefore, for this activity, I once again instructed them to fill the stage and walk around. But this time, the actors needed to walk with a purpose, to find a spot on the stage and go to it without meandering. If they saw a spot, they needed to fill it. After doing this for a little while, I told them that every time they made eye contact with someone, they had to switch directions. The next step was after making eye contact with someone they had to stop and jump in the air with that person; if they jumped at the same time, they were allowed to high five and then continue walking, but if their timing with one another was off, they had to walk away in shame. The final step was to stop look at each other, take some time to move their body around before jumping together. This activity tested their ability to communicate with each other on stage non-verbally. I asked them what they learned from the exercise and we had a discussion about communicating on stage with the other
actors. We began rehearsal after that, and between these two exercises, the actors started to
gain focus for their character and began to really interact with the other characters. Shirley and
I would watch them run the play, and anytime we saw a moment they were weak on, we would
call ‘stop’ and give them direction to improve. There were also some blocking issues I noticed,
so I rearranged them on stage and fixed the crowded set to have a more fluid transition of
scenes. Even with Mrs. Hedges gone, between Shirley and my experience in directing, we were
able to come together and make a lot of progress in her absence.

As the final rehearsals began to shape up, there were some administrative tasks I had to
complete as well. I began collecting information from actors for their bios. Because so many of
them were new to theatre, I had to send out some examples from the past. I also got in contact
with our campus photographer and graphic designer, Rick Lostutter, to come and take pictures
for the actor headshots. However, the night he was supposed to come he missed, so we had to
reschedule. I composed a list of the cast and crew and their characters and responsibilities for
the program that was to be printed. In addition, I made sure everything was in place and ready
for the Madison Courier journalist who came to preview the show and gather quotes and
information from people.

The end of the rehearsal process brought about tech week, every stage manager’s
nightmare. Cue to cue was the Sunday leading into the week, and John Hance brought the light
board down into the audience and we ran cue to cue with the actors to adjust lights. I would
call ‘hold’ when we needed the actors to stop, and ‘go’ when they could resume. While there
weren’t many light cue changes, there were a couple lights that had to be turned on and off
throughout the show, so getting the timing right on those was challenging because it was
difficult to see from up in the booth. During the final dress rehearsals, our actors proved they were ready and were in a solid position of knowing their lines and delivering them well. However, the majority of our problems came from the technical work itself. The set was incomplete, and we still did not have doors on the set for the actors to practice with. The carpet didn’t get put in until the show’s premiere night, about 30 minutes before house opened. In addition, the lighting designer still had to refocus lights throughout the week, but he was waiting on the set to be completed so he knew which areas were dimly lit and how the light would bounce off the furniture. There was still no sound designer, therefore, I stepped up and stayed late one night to download all the sound effects and run them as cues in Q lab up in the stage booth. I also created a pre-show, intermission, and post show playlist and loaded those on the lab as cues as well. I then had to make sure the sound was level out in the audience, so I tested each sound cue and adjusted the volume as needed. However, the director would change a sound cue on me every night of tech week, which needed to rise in volume but then slowly fade out. This was not necessarily an issue, but it was repetitive and a complicated cue to fix. In addition, one of our main props, the jewelry box used for the end proposal, broke during one of the final run-throughs, and somehow the backup jewelry box got misplaced. I scrambled to find one the night before the show night and was successful. In addition, I still hadn’t found a sound board or light board operator for the show. Luckily, I was in luck when a previous actor and friend of mine, Holden August, volunteered to run lights for me. However, I still had no one to run sound board, so I did it myself. This wasn’t difficult, as one of the shows I stage managed in the past required me to run both by myself. However, it did get tricky to have to watch the show, call the light cues, and operate the sound cues, while communicating with my ASMs for
behind the scenes stage directions off stage. However, despite all the complication that arose during tech week, they were all resolved, and the show was all in place the night on the premiere.

The actual run of the show performances were smooth and relatively easy. There was only one night my light cues were off because the board we were using was so old, that even though the light board operator pressed the ‘go’ button, the lights did not change. However, we quickly recovered during the performance and got the lights back on track. There was another night wherein I was in charge of another on campus event during the same time as the show, so I had to run to things at once which was complicated; but before accepting the stage management position, I knew my schedule would be busy, but I agreed to be dedicated to the show in making it the best I could. Other than that, there was no other major complications that occurred. I did my normal stage manager duties of unlocking and locking the dressing rooms at the beginning and end of every night, assisting the stage managers at putting all the props away, making sure costumes were hung back up and closing everything down, locking the light box and closing and locking all the doors. The final night, after the final performance, all the actors and other theatre crew came together for strike. I took care of cleaning up my stage manager booth before coming down to help with the rest of the set. This was the technical directors first strike at Hanover, and there were a lot of people waiting his orders. He was so busy having people help him take down the wall flats that there were other cast and crew just waiting around for direction. Therefore, I took initiative and began giving out assignments and tasks that needed to be completed. As one person finished with one task, I gave them another, and this process repeated throughout the rest of strike. However, because there was such a
massive set and there was so much that had to be cleaned, cleared, and stored, the strike process took a little over 3 hours to complete. While tiring, the work needed to be done, and with the help of so many people, we were able to conduct a successful strike, followed by our ever so famous tradition of a theatre Taco Bell takeover.

**Self-Reflection.**

While I admit, I was initially hesitant to take on the role as stage manager for this production, now reflecting back on my experience, I couldn’t imagine it any other way. Stage managing is a true passion of mine. I love being able to work in depth with everyone involved in the production. I love pulling everything together, gathering all the details and organizing it to produce an amazing form of art. While certain moments are easier than others, I have made amazing memories with incredible people in my moments as a stage manager. This show was especially nice to work on because the director, Lori Hedges, and I were friends before working together. She was a brand-new director to the Hanover College theatre, so it was truly a pleasure to get to work with her. However, because she was new, her role as director caused a unique change that I had not yet experienced in my role as a stage manager before. The way she would direct or lead a rehearsal was completely different than I was used to, so it was good for me to experience a different style. But because of this, my role as a stage manager changed as well. There were certain moments I needed to step up as a stage manager, but because she was used to not having one, she didn’t know when those moments occurred, so I needed to assert myself when those instances arose. Yet, this didn’t make my experience bad. If anything, it helped me grow in my ability to be flexible and learn how to adapt with every new director I work alongside. In addition to Mrs. Hedges being new to the department, five of the seven
actors were new to the Hanover stage, so I had to teach them what Hanover theatre was like and how it functioned whilst still maintaining my normal responsibilities of stage managing. But it was so heartwarming and exciting for me to see so many new, eager faces in the theatre after a long time without them. They were fun to work with and joke along with, and it was a great way to get to know them this year. I still see them around campus and we have fun catching up and reminiscing. Another area of growth came with working alongside John Hance again. John Hance was the stage manager who trained me during my freshman year. However, he left Hanover, only to return this year. He wanted to get involved again, so he reached out to offer his services to Mrs. Hedges at the beginning of the production, expressing interest in stage managing. However, Mrs. Hedges was comfortable working with me, since she knew my work style as a stage manager, so she decided to stick with me as her stage manager. John still wanted to be involved, so he controlled the lights and managed the props for the show. He was in the theatre a lot, whether it was watching the rehearsals, checking out the lights, or compiling props. His help was extremely appreciated, and the production wouldn’t have come together as smoothly as it did without his knowledge, guidance, and help. Yet, there was a weird animosity that came with the role reversal, where I was now stage manager and he wasn’t. He never outwardly expressed this, but there would be subtle comments he would make to me regarding my management style. While I know I have skills in stage managing, he made me second guess my expertise, which was a first for me in the Hanover College theatre.

In terms of my performance as a stage manager, I believe that overall, I did a wonderful job. As previously stated, this isn’t my first-time stage managing. However, I was stage managing on top of two on campus jobs, my senior thesis for my Communication major, and
over four campus club executive positions, not to mention my academics as well. In addition, I was not in the best position mentally, as I was experiencing trouble with a threatening letter I received at the beginning of the semester that warned me not to work in theatre anymore. However, despite all these complications, I still managed to put it all aside for the sake of making this show amazing, and with the help of the cast and crew, I believe we did just that.

The show was one of theatre’s first modern productions that Hanover has seen within the last few years. In addition, the set was extremely elaborate, and the new technical director really outdid himself with the complexity he brought to the stage. Yet, although I believe my overall experience as stage manager for this production was successful, I can still reflect on many opportunities where I could improve my performance. Due to my other obligations on campus, there were a few nights I had to leave half-way through rehearsal, or skip a night of rehearsal as a whole. While this was manageable, it put extra responsibility on my assistant stage managers, who were also new to theatre and who were freshman, so they didn’t have the same confidence in their voice as I had gained in mine throughout the years. On occasion, I would forget to send out the daily call until mid-way through the day, or when I did send it out there would be a typo. While these are small dilemmas that don’t make much difference in the long scheme of things, they are still important to note because they would be considered unprofessional in the real world, and they were unintentional mishaps that could have been avoided. However, despite these small incidents, I still effectively managed the show whilst balancing my life outside the theatre. Whenever a time called for it, I would step up, get the work done, and resolve any issues that arose. I fostered a familial connection with the cast and
taught them many new skills. I ran the show smoothly and effectively, and I am very proud of the work I put into the show and the results they produced.

**Recommendations.**

- Do not procrastinate – whether it’s with finding that one prop or assembling a playlist for intermission, whatever it may be, get it done early. You may think there is more time to accomplish tasks, but the weeks pass by and before you know it, tech week has arrived, and you don’t want to be stuck with a million things left to complete.
- Always be prepared for anything – literally, anything can arise and it’s your responsibility to handle it. Organization and proper communication are essential.
- Don’t overcommit – make sure you accomplish everything you agreed to do, otherwise don’t commit to it. If you need help, just ask for it. There’s no shame…that’s why there are ASMs!
- Grow thick-skin – accidents happen and often times things go wrong that aren’t necessarily the stage managers fault, and yet, you will most likely be scolded or blamed for in some way. Don’t take it personal. Everyone gets stressed and it’s important not to beat yourself up too much for things that aren’t necessarily under your control. But make sure you own your mistakes as well.
- Enjoy the moment – yeah, this job can be challenging and stressful, but there are some pretty spectacular memories that come out of it if you sit back and enjoy the experience.
Hanover Theatre
Audition Form

Name: ____________________________ Class: ________ Height: __________
Cell Phone Number: ____________________ Carrier: __________ Texting: Y N
Are you auditioning for any specific part? ______________ Would you be another? Y N
Which plays are you interested in auditioning for?
__________________________________________________________
__________________________________________________________
__________________________________________________________
If not cast, are you interested in being involved with the production in a different area? Please specify.
__________________________________________________________
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Please list any theatre experience outside of HC Theatre. (New students only)
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Are there any specific upcoming conflicts (weddings, class field trips, games, etc.)? Please make sure you have no conflicts ten days prior to Oct. 26th and Oct. 29th.
__________________________________________________________
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Do you have any special talents that you would like to share?
__________________________________________________________
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Actor Agreement:
I understand that theatre is an academic and personal commitment which may require me to miss scheduled social activities, including meetings of Greek-letter clubs, family events, or other social events. By signing below, I affirm that I will attend all rehearsals, fittings and performances as scheduled, and will meet deadlines for memorization and other production requirements.
Signature ___________________________ Date __________________________

Please fill in the calendar on the back according to the key below, and return to Stage Management.

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C= Class/Lab  W= Work  SO= Student Org/Club

Updated: 09.07.2016
Hanover College Theatre Presents:
The Things My Mother Taught Me

**Cast List (Ordered Alphabetically)**
Joseph Garwood as Wyatt Lawson
Ben Jordan as Carter Keegan
Kailin Mitchell as Karen Keegan
Dakota Phillips as Max Mirowski
Tess Smith as Lydia Lawson
Jordan Taylor as Gabe Lawson
Makenzie Wendel as Olivia Keegan

**Technical Crew**
Lori Hedges as Creative Director
Rebecca Trout as Costume Director
Christian Bowyer as Set Designer
John Hance as Props Master
John Hance as Light Design
Colleen Beasley as Sound Design
Colleen Beasley as Stage Manager
Abigail Estes as Assistant Stage Manager
Kyla Tipton as Assistant Stage Manager
### September

<table>
<thead>
<tr>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
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<td></td>
<td></td>
<td>Theatre Call-Out TOP Stage 7-8 pm</td>
<td></td>
<td>Auditions TOP Stage 7-10 pm</td>
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<td>Rehearsal 7-10 TOP Stage</td>
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<td>Rehearsal 7-10 (lst by Shirley) TOP Stage</td>
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### October

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<td>Rehearsal 7-10 TOP Stage</td>
<td>Rehearsal 7-10 TOP Stage</td>
<td>Rehearsal 7-10 TOP Stage</td>
<td>Lori gone Shirley &amp; Colleen direct 7-10 TOP Stage</td>
<td>Lori gone Shirley &amp; Colleen direct 7-10 TOP Stage</td>
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<td>15</td>
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<td>26</td>
<td>27</td>
<td>28</td>
</tr>
<tr>
<td>Cue to Cue</td>
<td>Dress Rehearsal 7-10 TOP Stage</td>
<td>Dress rehearsal (Madison Courier will be coming)</td>
<td>Last dress rehearsal!!</td>
<td>Show premiere</td>
<td>Show</td>
<td>Show</td>
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<td>29</td>
<td>30</td>
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<tr>
<td>Show (Strike after)</td>
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</table>
The Things My Mother Taught Me

Production Meeting #1

Date: Monday - 9/25/17  
Start: 5:05 pm  
End: 6:10 pm  

Location: TOP Greenroom  

Attendance: Beasley, Bowyer, Hance, Hedges, Prince, Shirley, Trout  

Next Production Meeting: Monday, October 4th at 10:00 am in TOP Greenroom  

General/Administrative (Ken):
  - Don’t spend too much money – $2,300  
  - $200 safety supplies for workshop  

Stage Management (Colleen):
  - Shirley will be taking charge for rehearsals with Lori’s absence  
  - $600 printing budget → $150/show  

Set Design/Furniture (Christian):
  - Keep fridge in same place  
  - Move kitchen back entirely  
  - Completed set design  
    - Kitchen: darker cabinets, dark hard wood floor, cream walls, horizontal trapezoid island  
      (Colleen – keep a look out for any stage/script signs of having carpet in the kitchen)  
    - Bathroom: have a sink or toilet to make it appear usable  
      - A toilet would be good if possible because they mention it in the script  
    - Front door: wooden (orange cream)  
    - Living room: carpeted floors  

Lights/Sound (Christian):
  - Create a list of sounds  
  - Ambient noise, gun sound, etc.  
  - TBD – opening and closing  
    - Claud Belling – potential light and airy old school music?  
  - Lighting – natural lighting (minimal for set)  
  - Day and night transitions  

Props (John):
  - Went through and made a complete props list (a total of 39 hand props)
o Change soup cans to pasta
   o Change ‘soup and salad’ in script to pasta and salad
o Cut vegetables – cucumbers and celery
o Fridge will be working on stage (so ice cream won’t melt)
   o Put cool whip in ice cream container (easier to scoop)
o Change coco bites to coco puffs ➔ pre-set plastic ring and stickers in bowl they dump cereal into
o Source boxes from retailers
o Rings in Parker?
o Paper bowls and plates for on-set usage

Costumes (Rebecca):

o 2 moms ➔ very different older women styles
  o Costumes ordered
o Ben ➔ GO AND SEE REBECCA! (Coming tomorrow at 2 pm)

See you at our next production meeting, October 4th! Great job everyone!

Colleen Beasley, Stage Manager
Beasleyc18@hanover.edu
(317) 910-5915
THE THINGS MY MOTHER TAUGHT ME

PRODUCTION MEETING #2

Date: Wednesday – 10/4/17  Start: 10:05 pm  End: 10:30 pm

Location: TOP Greenroom

Attendance: Beasley, Bowyer, Hance, Hedges, Prince

Next Production Meeting: Wednesday, October 11th at 10:00 am in TOP Greenroom

General/Administrative (Ken):
- John – (937) 210-2674
- Lori – (812) 599-3198
- Colleen – (317) 910-5915

Stage Management (Colleen):
- Collecting Actor Bios for show
- House Manager?

Set Design/Furniture (Christian):
- Will bring chair in tomorrow
- Color swatches picked out for set
- Updated sketch designs
  - Walls will go up this week

Lights/Sound (Christian):
- TBD – opening and closing house music
- Look for lighting grid (Colleen)

Props (John):
- Prop table laid out
- Let John know what props are missing

Costumes (Rebecca):
- Color scheme of costumes?
- Costumes on the way!
- Will provide stand-in purses

Great job everyone!

Colleen Beasley, Stage Manager
Beasleyc18@hanover.edu
(317) 910-5915
THE THINGS MY MOTHER TAUGHT ME

DAILY CALL 3

Date: Thursday, Sep. 21st  Start: 6:50 pm  End: 10:00 pm

Called at 6:50: Beasley, Garwood, Hedges, Shirley, Smith, Taylor, Wendel

Called at 7:45: Ben Jordan, Kailin Mitchell, Dakota Phillips

ASMs!!! ➔ please welcome our new ASMs: Kyla Tipton and Abigail Estes

Schedule: rough blocking Act 1 Scene 2

Location: TOP Stage

General/Administrative:

- Remember call is at 6:50 so we can start right at 7:00 pm!
  - Dakota, Ben, Kailin...you’re not call till later but remember to bring homework just in case!
- Remember to come prepared with character work in mind
- Come enthusiastic and ready to rehearse!!!

Colleen Beasley, Stage Manager  
Beasleyc18@hanover.edu  
(317) 910-5915
THE THINGS MY MOTHER TAUGHT ME

DAILY CALL 20

Date: Sunday, Oct. 15th  Start: 6:50 pm  End: 10:00 pm


Schedule: Run Show

Location: TOP Stage

General/Administrative:

- No more cue to cue ➔ moved to Wednesday
- The Madison Courier will be coming on Tuesday to take pictures and possibly gather quotes/info
- See you tonight!

Colleen Beasley, Stage Manager
Beasleyc18@hanover.edu
(317) 910-5915
THE THINGS MY MOTHER TAUGHT ME

REHEARSAL REPORT #2

Date: Monday, Sep. 18th  Start: 7:00 pm  End: 8:30 pm


Schedule: Read Through

General/Administrative:

- Work on character development ➔ figure out how your character walks, talks, their backstory (where they came from, what they majored in, their favorite childhood memory and that relationship to the other characters)
- Work on enunciating and projecting to fill the big space
- Be on the lookout for an email from me tomorrow – we might not have rehearsal if we don’t have any final set design plans
- Remember to act the stage directions and don’t hold back

Set: none – waiting on Christian

Lighting: none

Sound:

- identify any potential sound cues

Props:

- compile list of props on 1 page – completed by Shirley
- start looking for larger, harder to find props (such as furniture)

Costumes:

- sign up for a time with Rebecca for costume measurements!

Great job everyone! See you Wednesday!

Colleen Beasley, Stage Manager
Beasleyc18@hanover.edu
(317) 910-5915
THE THINGS MY MOTHER TAUGHT ME

REHEARSAL REPORT #15

Date: Sunday, Oct. 8th  Start: 7:30 pm  End: 9:30 pm


Schedule: Ran Show

General/Administrative:

- Run Through
  - Act 1
    - SLOW DOWN!!!
    - Stay in character
    - Wyatt – pg. 17 dialogue with lines “oh yeah. Of course....way we did“ needs to be more natural sounding
    - Wyatt – pg. 25 dialogue with lines “you sure you don’t...we wet mop?” needs to be more sarcastic
    - Lydia – watch out for shifty legs (plant your feet instead of shifting weight from one knee to another)
    - Olivia – when you really have to pee...look like it: be antsy and fidgety
    - Gabe – pg. 33 dialogue with lines “Olivia. No.“ needs to sound like talking to a dog or child and less stern
    - Olivia – pg. 41 dialogue with lines “yeah. Gabe. I really don’t think that’s the best – “ needs to be less strict and more lighter, unexcited
  - Act 2
    - Watch out for being too profile
    - Kailin Blocking USR corner of blanket to not block Lydia
    - Jordan, watch your shoulders (often times your feet cheat out but not your shoulders so be careful not to stay in profile for too long)
    - Work on Whipped Cream quantity
    - Olivia – after pulling baby fake-out surprise, maybe slap Gabe’s harm

Act 1 Run Time – 41:37

Act 2 Run Time – 32:17

Total Run Time – 1:13:55

Set: none

- Chair gets moved SR
- Box gets moved to under island
- Cereal gets moved to under counter

**Lighting:** none

**Sound:** none

**Props:** none

**Costumes:** none

Great job everyone! See you Monday!

*Colleen Beasley, Stage Manager*

BeasleyC18@hanover.edu

(317) 910-5915
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<thead>
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<th>A</th>
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<td>1:15 - 1:30</td>
<td>1:30 - 1:45</td>
<td>1:45 - 2:00</td>
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<td>2:00 - 2:15</td>
<td>2:15 - 2:30</td>
<td>2:30 - 2:45</td>
<td>2:45 - 3:00</td>
<td>Joe</td>
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<td>3:00 - 3:15</td>
<td>3:15 - 3:30</td>
<td>3:30 - 3:45</td>
<td>3:45 - 4:00</td>
<td>Dakota</td>
<td>Jordan</td>
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<td>4:00 - 4:15</td>
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<td>4:30 - 4:45</td>
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- Monday, 9/18
- Tuesday, 9/19
- Wednesday, 9/20
- Thursday, 9/21
- Friday, 9/22

- Joe
- Dakota
- Jordan
- Tess
- Ben
- Makenzie
- Kailin

Last edit was made on September 21, 2017.
Props List
- Boxes - Gabers Bookshelf, Olivia's office, Kitchen Crap, etc...
- Oversized armchair
- Enormous purse
- Cleaning supplies - Windex
- Large package of paper towels - roll of paper towel
- Bag of potato chips
- Tool Kit
- Chair - Shirley's
- Refrigerator
- Dry mop
- Beers
- Wall sconce
- End table
- Groceries
- Kitchen knife
- Smartphone x 4
- Toilet seat
- Tape Measure
- IKEA catalogues
- Salad bowl
- Pan - pot
- Cans of soup
- Keys
- Celery
- U-haul Paperwork
- Blanket
- 2 bottles of Wine

Glass for wine
Krupnik Vodka - Polish honey vodka
Shot glasses
Glass for water (x2)
Instant Coffee
Plastic Cups
Measuring Cup
Microwave
Ice Cream
3 Spoons
Whipped Cream (can)
Cereal Boxes
Stickers
Plastic Ring
Old orange chair
Black jewelry box
Wedding ring
Rough Props:

- Boxes (with labels: Gabe’s Bookshelf, Olivia Office, Kitchen Crap, etc...)
- Oversized arm chair
- Orange chair
- Toilet seat
- Fridge
- Microwave
- Wall Sconce
- Blanket
- Enormous purse
- Tool kit with tools, tape measure, + saw
- Car keys
- End table
- Cleaning supplies Windex + rag
- Dry mop
- 4 iPhones
- Wine glass
- Shot glasses
- Glass for water x2
- Plastic cups
- Measuring cups
- 3 spoons
- Plastic ring
- Black jewelry box
- Wedding ring
- IKEA catalogs
- Salad bowl
- Pan/pot
- U-haul paperwork
- Stickers
- 2 bottles of wine
- celery or other chopable vegetable
- Ice cream
- Whipped cream cans
## Prop Tracking

<table>
<thead>
<tr>
<th>Page</th>
<th>Prop</th>
<th>Preset Location</th>
<th>On Stage By</th>
<th>Off Stage By</th>
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<tbody>
<tr>
<td></td>
<td>Boxes *2</td>
<td>1) DSR</td>
<td>1) before A1, 2) Move next to island after A1 S2</td>
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<tr>
<td>15</td>
<td>Purse</td>
<td>Brought in by LA1 S1, Set SR top of A2</td>
<td>A2 b4 ice cream scene</td>
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<tr>
<td>15</td>
<td>Cleaning Supplies</td>
<td>Brought in by LA1 S1</td>
<td>Off after A1</td>
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<tr>
<td>15</td>
<td>Large package of paper towels</td>
<td>Brought in by LA1 S1</td>
<td>Off after bathroom scene</td>
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<tr>
<td>17</td>
<td>Small package of paper towels</td>
<td>Bathroom UPC</td>
<td>Brought in by L After bathroom with O</td>
<td>Off after A1 S2</td>
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<tr>
<td>21</td>
<td>Bag of potato chips</td>
<td>Box Top of A1 in White Box</td>
<td>Off after A1 S1</td>
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<tr>
<td>21</td>
<td>Tool Bag</td>
<td>Bedroom USR</td>
<td>Brought on by G A1 S1</td>
<td>Strike after A1 S1</td>
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<tr>
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<td>assorted tools</td>
<td>^ Top of A1 in Tool Bag</td>
<td>^ Strike after A1 S1</td>
<td>^ Strike after A1 S1</td>
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<tr>
<td>23</td>
<td>hand saw</td>
<td>^ Top of A1 in Tool Bag</td>
<td>^ Strike after A1 S1</td>
<td>^ Strike after A1 S1</td>
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<td>part of door</td>
<td>Bathroom UPC</td>
<td>Top of A1 S2</td>
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<td>O's purse</td>
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<td>Strike after A1 S2</td>
<td>Strike after A1 S2</td>
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<td>beer *3</td>
<td>Preset in fridge</td>
<td>move back to fridge</td>
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<td>car keys</td>
<td>Preset in whitebox</td>
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<td>knife</td>
<td>Preset in whitebox</td>
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<td>45</td>
<td>tape measure</td>
<td>Brought in by C</td>
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<tr>
<td>46</td>
<td>kayak</td>
<td>Brought in by K</td>
<td></td>
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<td>46</td>
<td>Bread</td>
<td>Brought in with Groceries</td>
<td>Off after A1 S2</td>
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<td>chopping salad</td>
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<td>41</td>
<td>cans of soup</td>
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<td>Strike after A1 S2</td>
<td>Strike after A1 S2</td>
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<tr>
<td>42</td>
<td>truck keys</td>
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<td>Strike after A1 S2</td>
<td>Strike after A1 S2</td>
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<td>44</td>
<td>uhaul paperwork</td>
<td>Fridge Top of A1 S2</td>
<td>Off end of A1 S2</td>
<td>Strike after A1 S2</td>
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<td>blanket</td>
<td>DSR Top of A1 S2</td>
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<td>soup pot</td>
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<td>plastic cups *3</td>
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<td>Honey vodka</td>
<td>Prefilled, Brought on by M A2</td>
<td>off b4 ice cream scene</td>
<td>Strike after A1 S2</td>
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<td>shot glasses</td>
<td>Brought in by M</td>
<td></td>
<td>Strike after A1 S2</td>
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<td>M's phone</td>
<td>Brought in by M</td>
<td>Off with M</td>
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<tr>
<td>58</td>
<td>Tea Kettle</td>
<td>Stove Top of A1 S2</td>
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<td>Instant coffee</td>
<td>Brought in with groceries</td>
<td>Set in cabinets by top of A1 S2</td>
<td>Strike after A1 S2</td>
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<tr>
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<td>measuring cup</td>
<td>Cabinets Top of A1 S2</td>
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<td></td>
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<tr>
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<td>coffee mugs</td>
<td>Cabinets Top of A1 S2</td>
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(Lights up on the mostly empty living room/kitchen area of an apartment in Chicago. It's an open space, brightly lit, in a building that has seen better days, in a neighborhood that is slowly building itself back up. But there's a fresh coat of paint on the walls, and an air of hopeful possibility about the place.

A few unopened boxes are placed against the back wall, each labeled: "GALE'S BOOKSHELF," "OLIVIA OFFICE," "KITCHEN CRAP" and so on.

Also, there's an oversized armchair stuck in the front door.

A siren sounds outside.

OLIVIA KEAGAN, late 20's, full of energy, dressed in "moving day" denim, is currently trying to yank the chair into the apartment. This is not easy. She pulls. She pushes. She tugs. She wrenches. Nothing happens.

OLIVIA, This is why people hire movers, isn't it? (to the chair) Isn't it?

(She pulls her hair up into a pony tail. She takes an aggressive stance. She rubs her hands together. She runs towards the chair and tries to shove it into the hallway.)

Hi-yah!

(It doesn't budge.

She pushes it again, her hands on the back of the chair. Her feet slide out beneath her. She runs in place for a moment, trying to push the chair.
A change of tactics. She grips underneath the seat cushion and pulls. She pulls harder. One last huge heave. OLIVIA loses her grip on the bottom of the chair and lands on her back.

She lays on the floor. She throws a small fit, still on the floor.

MAX MIROWSKI, the building super, appears in the doorway behind the chair.

MAX. (to the chair; clucks) Uh-oh. → up S1 stairs (Sh out)

OLIVIA. (sits up) I'm sorry - who are -


OLIVIA. Oh! (She stands.) Hi! Nice to meet you too.

MAX. You got a problem here, yes?

OLIVIA. Oh, well. Yeah. The chair seems to be stuck.

MAX. Yeah. Uh-oh. (beat) Well. Happy Move-In!

(He turns to leave.)

OLIVIA. Oh - uh - Max? Do you - do you think you could help me at all with -?

MAX. (perfect English) I'm sorry. My English is not so good. I don't understand what you're saying.

OLIVIA. I see.

MAX. Here's a good thing to remember, new tenant: if it's not a problem with building, it's not my problem.

OLIVIA. So - you don't think a chair stuck in the door is a problem with the building?

MAX. No. It's a problem with your chair. Should be smaller.

OLIVIA. Great. Thanks.

MAX. You are welcome! Oh, and, is that your truck downstairs? With the gangly man unloading the things?

OLIVIA. Oh! Yes. That's us -

MAX. Uh-oh.

OLIVIA. Uh-oh? What do you mean, uh-oh?

MAX. In this neighborhood, maybe you don't leave so many things on the sidewalk if you don't want someone to walk away with them very fast.

OLIVIA. Oh? (realizing) Oh! Oh dear!

MAX. As I said, Happy Move-In! Oh - and, ah - nice chair.

(MAX exits.)

OLIVIA. (calls after him, not insincerely) Thank you? → runs SK to stairs (stairs)

(OLIVIA runs to the window and tries to open it. It doesn't budge. She tries playing with the locks. It still doesn't budge. She has a quiet, succinct tantrum, manages to get the window open, and sticks her head outside.)

(calling) Gabe? Gabe? Hey! Sir! Sir - I can see you. That is not up for grabs. That's right. Up here. Keep walking! GABE?

(GABE LAWSON, late 20's, appears in the door frame behind the armchair. He is carrying a large box.

As if having a chair block the entrance to your apartment were the most normal thing in the world, he climbs over the back of the chair, steps on the seat, and hops down into his new apartment.)

GABE. You calling me?

(His voice startles her. She slams her head on the bottom of the window sash.)

OLIVIA. Holy mother of -

GABE. Whoa. That looked like it hurt -

OLIVIA. Did it? (stares at him, then at the chair) Did you just walk on the chair?

GABE. I climbed over it to get in -

OLIVIA. Gabe! It's brand new!

GABE. It's blocking the entire door, Liv. How else am I supposed to get in here? Pole vault?

(He puts the box down on the floor and crosses to her.)

Let me see your head. → x SK to meet her

OLIVIA. We're never going to get that chair out of the door.

GABE. (inspecting her head) Oh, sure we will. Eventually. Is this where it hurts?

OLIVIA. Yes.
GABE. (kisses the spot) Come on, grumpy. I love you!

OLIVIA. (grumbling) I know it.

GABE. Happy Move-In Day!

OLIVIA. Happy Move-In. I’m sorry I’m kind of

GABE. It’s okay. There’s a chair stuck in the front door of

our brand new apartment.

OLIVIA. No. There’s a brand new chair, that we picked
out together, and drove eight hundred miles across the

country, stuck in the front door of our brand new

apartment.

GABE. So I guess this is a bad time to remind you that my

old chair, currently sitting in the truck downstairs,

would have fit through the door just fine?

OLIVIA. That smells, old, flea infested, orange chair is not

coming into the apartment. I told you that in New

York and you snuck it into the truck anyway.

GABE. Shh. You’re upset. Don’t say things you don’t mean.

OLIVIA. Why would we bring that chair in here when we

have a perfectly wonderful, new, not smelly, neutral

colored chair that is a thousand times better.

GABE. But stuck.

(OLIVIA weeps.)

Come on, Liv! It’s not a big deal. It’s just a chair.

OLIVIA. It’s not just a chair! This is our chair! It’s our first

chair that we picked out together, and we can’t get it

into our new home!

GABE. Olivia—

OLIVIA. And not only can we not get it into our new home,

we can’t get anything else into our new home. Oh no!

What if this is a sign, Gabe?

GABE. It’s a sign that we should bring my orange chair up.

OLIVIA. Gabriel. This is a big deal.

GABE. The chair?

OLIVIA. You and me! Our first apartment. Our first chair. I

just wanted everything to go smoothly.

GABE. That chair means a lot to you, doesn’t it?

OLIVIA. Our chair. Our chair, Gabe. It’s such a nice chair!

Look at how nice it is.

(She pets the chair.)

GABE. Alright. Come on. We’ll give it the ol’ heave-ho one

more time.

(They move to the armchair, each grabbing the underside

of it.)

Pull on three. One.

OLIVIA. Two.

GABE. Three!

(They pull as hard as they can. They lose their grip at the

same time. They both fall backwards.)

(They lie on the floor together. A beat.)

OLIVIA. Why didn’t we hire movers, again?

GABE. You said it was expensive and we both needed the

exercise anyway.

OLIVIA. I said that?

GABE. Yes, you did, pretty.

OLIVIA. That chair is going to stay there. Forever.

GABE. (Sits up. Affecting an over-the-top air.) Oh my goodness!

This looks like a job for Carlton Prettyouse of HGTV!

Now, hmmm. Let me see. Oh! We could just put the

couch next to the door, and make this the seating

area. Do you think we can put the TV in the middle of

the room? A little off center? Oh no. That would look

weird, wouldn’t it?

OLIVIA. No, I think that could fit the current aesthetic

nicely.

(Shes sits up and covers her face with her hands.)

GABE. (back to normal) Uh-oh. Is someone hungry? Because

you will be very happy to know that I did manage to

carry up a case of the best cereal in the world.

(He pats the box he brought in.)

A full case of Cocoa Bites, just for us.

OLIVIA. I can’t believe you brought an entire case of cereal

from New York.
GABE. Well, I didn't think I would be able to find it in Chicago. Olivia, this is one of the few cereals left that still have cool toys in the boxes. Race cars, plastic decoder rings, stickers — breakfast doesn't get much better than that. Also, it turns your cereal milk into chocolate milk like magic.

OLIVIA. Well, I'm very glad the Cocoa Bites made it in safely. What else is left in the truck?

GABE. Most of our clothes. The couch. The bed. The Futon. The Mattress. Your desk, and every other piece of furniture we own... you know what? Let's just move into the truck! An urban mobile home — what do you say?

OLIVIA. Hm. Parking our house might get complicated.

(She stands.)

GABE. But think of all the new neighborhoods we'll be able to try out! So much better than being stuck in one place, right?

OLIVIA. And if any relatives come to visit — we can just drive off! → x CSK

GABE. Very funny. → x to Liv

OLIVIA. Speaking of which — isn't it kind of weird we haven't heard from anyone today?

GABE. (a little too off hand) No. That's not weird. Why would that be weird?

OLIVIA. Usually your mom calls four times a day just to say...

("How's my baby boy?"

(Olivia makes kissy noises and pulls at Gabr. teasing.)

You just moved halfway across the country, so I kind of counted on her checking in at least ten times by noon.

GABE. Huh. Yeah. Well. (a beat) Actually. Have you heard from your parents at all? About anything?

OLIVIA. No. Why?

GABE. Oh. No reason — just wondering. (a beat) They knew
today was the move, right?

OLIVIA. I only told my dad ninety times. Maybe everyone is

just trying to give us a little space.

GABE. Wouldn't that be something? I mean, we are
twenty-eight - so it's kind of about time, but still —

OLIVIA. Baby — you are twenty-eight. → x to Gabr

GABE. Ah, here comes the rub.

OLIVIA. (playfully moving around the apartment away from him)

I am a spry twenty-seven —

GABE. (following her) — and a half —

OLIVIA. — wildly attractive and sought after by most —

(Shely dodges away from his grasp.)

GABE. — taken and loved by one man only

(He catches hold of her and pulls her towards him.)

OLIVIA. Twenty-seven and a half and very much in love.

(She kisses him.)

GABE. That's my girl.

OLIVIA. Oh shoot! Did you leave the truck open downstairs?

GABE. Yeah. Why?

OLIVIA. GABE! → x downstream of counter → x to window

(OLIVIA sprints to the window and practically half hangs out of it to get a good view of the truck.)

(GABE laughs.)

GABE. Olivia. We just moved from New York. You seriously think I left the back of our truck open while we were both upstairs? → comes back from leaning outside the window.

OLIVIA. Don't laugh at me! You've done dumber things —

GABE. Like what?

OLIVIA. Like saying — "Let's just push the chair a little harder, Liv. I'm sure we can make it fit."

GABE. Ha-ha.

OLIVIA. I just wanted to make sure, because I met the building super, and he casually mentioned that our neighborhood is crawling with criminals.

GABE. Sounds like every neighborhood in New York. Did the Super say anything about the chair?
OLIVIA. Yes. He said, “Uh-oh.”

GABE. Uh-oh? Anything else?

OLIVIA. Yes. “If it’s not a problem with the building, it’s not my problem.”

GABE. Did he at least offer any advice on how to get it out?

OLIVIA. No. Ugh! Gabe. The truck is still full. How are we going to get everything in here?

GABE. We can still carry some of the smaller things up from the truck!

(OLIVIA rushes towards the front door and begins to climb over the chair. GABE offers her a hand and helps her off of it.)

(OLIVIA marches into the bedroom, GABE follows after her, laughing. We hear a window open, and the sounds of the city outside get louder for a moment. There’s some clanking offstage as GABE clumsily climbs out onto the escape. There is a beat while the apartment stands empty. Then, heavy footsteps from the stairwell are heard.)

WYATT. (off) How many floors up are they? Hail Mary and Joseph!

LYDIA. (off) Don’t stop, Wyatt! Keep climbing! If I stop moving, I’ll never be able to start again!

WYATT. (off) Hey little lady, get your hands off my butt!

LYDIA. (off) I’m helping! I’m propelling you forward!

(WYATT and LYDIA LAWSON appear on the landing, behind the armchair. WYATT is a good-natured man in his sixties who loves his son, marriage, golf, and beer—not always in that order. LYDIA is a retired psychologist, well dressed, and always thinking of what’s best for her only child. LYDIA is carrying an enormous purse filled with various cleaning supplies.

WYATT is carrying the largest package of multiple paper towels you have ever seen.

They contemplate the chair in the door frame. They confirm that they have the right apartment number. They look back at the chair.)

WYATT. (regarding the chair) Huh. Interesting idea.

LYDIA. Oh Wyatt, for goodness sake. It’s not a burglar alarm. The children have gone and wedged a piece of furniture into the door.
WYATT. Well, that's nothing a little elbow grease can't fix!

(He rolls up his sleeves and puts his shoulder to the chair, trying to push it into the apartment. As he pushes, he sinks lower, and lower behind the back of the chair.)

(From behind the chair.) It's stuck.

LYDIA. Good assessment, darling. Hold still.

(She takes off her shoes and steps onto the back of her unseen husband, using him as a stepping stool to swing her leg daintily over the back of the chair, then the other, then onto the seat and into the apartment.)

Hello! Surprise! Gabe! How's my baby boy?

WYATT. (slowly stands, holding the small of his back) How the heck they manage to get this thing stuck like this?

LYDIA. Wyatt, I don't think they're here! Gabriel! Olivia?

Hello? \(\Rightarrow X \ CS\)

WYATT. I mean, they must have just jammed it in there.

(He is trying to climb over the back of the chair. It's difficult.)

LYDIA. Honestly - did they just run out and leave their apartment standing wide open in an unfamiliar city?

We could have been criminals.

WYATT. Uh -

(He is stuck halfway over the back of the chair.)

LYDIA. (sees him, begins laughing) We wouldn't have made very good criminals, huh? \(\Rightarrow Steps \ CS\)

(She crosses over to him and helps him into the apartment. They hug. He's left a rather large, dirty shoe print on the chair.) \(\Rightarrow X \ to \ look \ @ \ chair\)

Oh! Look what you did, you old man.

WYATT. Whoopsia-daisy!

LYDIA. Go wet down a dish towel. Olivia is going to have a fit if she sees this.

WYATT. What's the big deal? It's just a little dirt.

LYDIA. (tries to brush the dirt off with her hands) They got this chair together.

WYATT. I can't find a dishtowel. \(\Rightarrow CS\) to look for a towel

LYDIA. Wyatt, for goodness sakes, open up some of the boxes and find one.

WYATT. It's just a chair. Olivia's a big girl. She won't have a hissy if it's got a little dirt on it. \(\Rightarrow Y \ CS \ shrugging\)

LYDIA. Wyatt -

WYATT. (He starts looking.) I'm looking, I'm looking.

LYDIA. The first furniture piece a couple purchases together is momentous. A lot of time and effort goes into selecting the right thing. And your whole apartment takes shape around that item. It will always be your first "X".

(He finds a bag of potato chips and opens them, his search for the dish towel forgotten.)

WYATT. Lydia, I love you. But that sounds like a big, steaming pile of horse hoo-ha.

LYDIA. Don't be such a grump. You remember our first -?

WYATT. (too quickly) Of course I do.

LYDIA. You do? \(\Rightarrow Y \ CS\)

WYATT. Oh yeah. Of course. How could I forget - that thing. It's just, you know. What I'm saying is - kids these days. They don't look at their...furniture the way we did.

LYDIA. You sure loved sitting on it, didn't you.

WYATT. Sure did! Why - it was the most comfortable... thing in the world.

LYDIA. (smacks his chest) It was a coffee table, you unromantic old poop.

WYATT. (playfully fending her off) Ah, yes, the coffee table!

How I loved that coffee table. \(\Rightarrow Y \ to \ Lydia \ put \ arms \ around\)

LYDIA. Oh, you.

(They kiss. A loud thud from the bedroom scares them.

They freeze, afraid for a moment that perhaps another home invasion is taking place with actual burglars.)

OLIVIA. (off, out of breath) Hurry up. I'm already there.
GABE. (off – grunting noises as he struggles to climb to the fire escape landing.)

(LYDIA and WYATT, minds firmly in the gutter, look at each other horrified.)

LYDIA. (stage whisper) He knew we were coming today! This is just rude.

WYATT. Well, Olivia didn't know we were on the way. When we were young, you found it hard to contain yourself, too – remember? — Flinch

LYDIA. Wyatt —

OLIVIA. (off) Let me help —

GABE. (off – straining) I can do it – I'm almost there —

LYDIA. Maybe we should go!

(She motions towards the door.)

WYATT. You kidsin' me? I'm not climbing Mt. Everest again.

(He crosses to the chair and sits in it.)

You said Gabe wanted a weekend full of surprises.

(The kids grunt offstage.)

(He puts his fingers in his ears.) Well, surprise!

OLIVIA. (off) Want me to pull it all the way in?

GABE. (off) Yeah – get a good hold on it, though.

(LYDIA is horrified. She motions to WYATT, unable to speak.)

GABE. (off) That tool bag is a lot heavier than it looks.

OLIVIA. (off) Good thing I carried it up almost the entire way, then, huh?

GABE. (off) Shut up.

OLIVIA. (enters the living room) You shut up.

(GABE follows OLIVIA into the living room. OLIVIA is carrying a box, GABE, a large bag of tools. OLIVIA sees LYDIA first. She drops her box.)

Oh my God!

LYDIA. Oh my God!

WYATT. (fingers still in his ears) You kids all done breaking the new place in?

GABE. (simultaneously confused and horrified) What? Wait – what?

LYDIA. Surprise!

OLIVIA. (to GABE) Surprise?

WYATT hugging OLIVIA.

GABE. (to OLIVIA, nodding vigorously) Surprise! I had no –

(to his mother, winking at her) I had no idea you were going to drive here! (hugs her) Wow – Mom, (a whisper)

You are REALLY early.

WYATT. (crosses to GABE) My boy!

GABE. Dad. Hey!

(They hug.)

LYDIA. (hugs OLIVIA) You look lovely. What were you two doing? We didn't interrupt anything, did we?

OLIVIA. What? (sweat realization) Oh! Oh – no, no, no. We – because of the chair – so I – we went down the fire escape to get some —

GABE. We tried out a different route to the van.

OLIVIA. Just trying to stay on track with moving day!

LYDIA. (to WYATT) See? We weren't interrupting anything! I told you so!

GABE. Nope, not a thing. — shoulder hag

(GABE puts his arm around OLIVIA. They smile, trying to be comfortable. They realize they are touching. And that his parents thought they were having sex. They jump apart.)

OLIVIA. Wow. Wow, guys. Wow. So, you drove all this way to —

LYDIA. To help, of course! — x CSR

WYATT. (about the chair) Looks like we should have gotten here a little earlier, though – huh, son?
GABE. Oh yeah, you sure should have. → x CS
OLIVIA. (notices the dirt on the chair) The chair! OH MAN!
The chair!
LYDIA. (to WYATT) I told you.
OLIVIA. Oh no, oh no, Gabe. →
(She points at the dirt.)

GABE. Dad, did you —
(WYATT folds his shirt and wipes on his shirt.)
WYATT. What? → throws off shoe and wipes on his shirt.
GABE. The — the shoe print? Olivia's just a little sensitive
about dirt getting on the new chair. → x to chair
OLIVIA. Our new chair, Gabe. Lydia — did you see that?
LYDIA. I told him you would be upset. → x CS to meet Wyatt
GABE. Liv, it'll come out. We'll just wipe it off! No big deal.
OLIVIA. I'm sorry, I'm sorry. I'm sorry — agh. And I'm sorry
that you had to climb over the stupid thing, Wyatt.
WYATT. Almost didn't make it, to tell the truth! → stretches back
OLIVIA. Lydia — do you think it'll come out? → Lydia X to Liv
(OLIVIA and LYDIA inspect the foot print. OLIVIA is
very clearly having a minor panic attack and trying
vainly to conceal it.)

GABE. You guys, really, it's not — → x to Uphol CS
WYATT. He's right, you know. What's a little dirt compared
to the fact that it's stuck in the doorway?
GABE. Dad. Now is not the best time —
OLIVIA. (in total despair) We'll never get it unstuck!
LYDIA. This never would have happened if you had hired
professionals to help you move in. I told you two to
hire movers. Olivia, didn't I mention that would be a
good idea?
OLIVIA. (Unpacking boxes in the kitchen. Through clenched
tears:) You sure did, Lydia.
LYDIA. So where are they?
GABE. We wanted to save money and do it ourselves, Mom.

LYDIA. And look what happened. That's all I'm saying.
GABE. Mom, don't.
LYDIA. Gabriel, you're bringing two separate lives together
in a brand new city! This is a very big deal. You should
be taking it seriously.

(OLIVIA slams a cabinet door.)

GABE. We are, Mom. We are taking it very, very seriously.
WYATT. Of course you are, Gabe! Of course he is, Lydia. → x to
We just — we figured you would need an extra set of
hands. Especially since you got twice the amount of
crap to move.
(He wanders to the door and inspects the armchair.)

LYDIA. And when have we ever not helped you move into a
new apartment?
GABE. (a bit prained) You've been there every single time,
Mom. → looks up smiles X of strained hands + X to Sue
LYDIA. Darn right we have! From college until now! Why
would I tarnish my perfect record? → x to follow behind
(OLIVIA slams a cabinet door.)

WYATT. She wouldn't dream of it! → x to grab tool kit
(He moves to the tool kit and takes it back with him to
the door. Throughout the next section he fiddles with the
door frame and the chair quietly, trying out different
tools as he attempts to pry the chair from the frame. No
one notices.)

LYDIA. That's right! My boy just moved to Chicago
with his lady! → puts arm around son + x to free Liv
OLIVIA. His lady needs cleaning supplies. Gabriel? Come
help me find cleaning supplies.

LYDIA. Open your eyes, Olivia, they are right in front of
you! I brought them. I can scrub down the cabinets
while you unpack!
OLIVIA. No, Lydia — please. It's okay. You just drove here
from Connecticut. Relax. Do you want some water?
LYDIA. I’m fine! The drive was a piece of cake.
WYATT. That’s cause I did all the drivin’!
OLIVIA. You guys must have gotten up mighty early.
LYDIA. (no big deal) Two a.m.
OLIVIA. And you didn’t stop at all?
LYDIA. Straight through. (\& to Lydia & Liv
GABE. Straight through? Seriously? I thought I told you to
(He catches himself.) That’s a little crazy, Ma.
LYDIA. It’s how you young kids do it, isn’t it?
OLIVIA. Listen, Lydia, you and Wyatt should go and take a
nap at your hotel. (\& SL between counter & chair
(A beat.)
LYDIA. Hotel?
(A beat.)
GABE. You – you did book a hotel, didn’t you?
LYDIA. Why would we book a hotel? You’ve got two
bedrooms right here!
GABE. Mom. (under his breath) This is not what we discussed.
LYDIA. Hotels in Chicago are extremely over-priced. It’s
like they think this is New York City or something.
Ridiculous.
GABE. Mom.
OLIVIA. Gabe?
WYATT. And don’t even get us started on how much we
spent on gas.
GABE. Mom – you and Dad – that is to say, Olivia and I, we –
LYDIA. Oh, sweetie, it’ll be fun! A big slumber party. And
think of the manual labor you’ll get out of us. (with a
sly smile) This is a very big weekend, after all.
GABE. (stifles) Yes. It is.
OLIVIA. Gabe?
GABE. Mom – I –
LYDIA. (gives GABE a hug) I’m so excited! Oh! We’ll even
put together the extra bed ourselves. You don’t have
to worry about a thing.
(A beat. The sound of sawing. Everyone looks at WYATT,
who has found a handsaw and is using it on the door.)
GABE. Dad – no!
OLIVIA. THE CHAIR! \& to Liv to hold her back behind his
shoulders
(She moves towards the chair and GABE swiftly grabs her
and pulls her into a straight jacket sort of hug without
taking his eyes off of his father.)
WYATT. (sawing the door frame as he talks) You know, Gabe,
if there’s one thing I’ve learned in sixty-five years, it’s
that there’s always a way to make something work.
(He has sawed off an enormous portion of the door
frame. He tosses it to the ground with the saw and
reaches under the chair to give it a tug. The chair pulls
easily into the room.)
There we go! \& moves chair out of door frame
(MAX, the sups, appears in the doorway. He looks at the
sawed-away portion of the door frame, then at the chair,
then at OLIVIA.) \& MAX enters SL
MAX. Uh-oh.
(MAX shakes his head.)
(There is a collective beat of silence.)
WYATT. So! Which bedroom is ours? This old man needs
a nap. \& to toolbox to put tools away
(blackout)
LC4
LC5 - scene change & SCZ

Abby saws
Scene 2

(Several hours later. At rise, it looks like a few more items in the truck have been brought in - though the apartment is still suspiciously empty.

LYDIA is in the kitchen, cleaning. She is currently standing on a chair and Windexing the top of the refrigerator. WYATT has a dry mop in one hand and a beer in the other.)

LYDIA. It's so dusty up here.

(LYDIA scrubs harder. WYATT, with dry mop in hand, wanders over to a wall sconce that is not working. He fiddles with it.)

It's really disgusting.

(She scrubs again. A beat. She sighs. A beat. She scrubs more viciously.)

I mean, I can't believe the landlord let them move in with the apartment in this condition. This is black mold. It has to be.

(GABE enters with an end table.) → DSK

WYATT. Not yet! She's not finished!

GABE. Are you serious?

LYDIA. No furniture until we're done cleaning, Gabriel. Why don't you go get groceries? And take that back down to the truck!

(GABE sighs, grabs the end table and exits.) → DSK

WYATT. When are you going to let us bring up the rest of their furniture, Lydia? The truck is still full down there.

LYDIA. We have to make sure the whole apartment is properly cleaned first. Olivia never would have thought to clean up here. It takes a lot of living in apartments before you remember to clean the top of the fridge. That's what my mother taught me. When you move into a new place, always clean the top of your refrigerator. And always, always buy a new toilet seat. You don't know what could be on one, and you know exactly what's been on the other.

WYATT. You know what my mother always said? Out of sight, out of mind.

LYDIA. Your mother was a lunatic. Hand me another paper towel.

WYATT. In a second.

LYDIA. The sooner you dry mop, the sooner we can wet mop, and the sooner we can unload the truck.

WYATT. You sure you don't want to take a power hose to the floor after we wet mop?

LYDIA. Don't be cute.

WYATT. Lydia, cool your jets.

LYDIA. I just - I really need another paper towel, Wyatt. Please. X to Island to put down mop set of Island.

WYATT. Okay, okay. X in front to around to hand Lydia herself (He crosses to the counter and grabs the roll of paper towels, then hands it to her.)

You doing alright? Do you need to lie down?

LYDIA. No - they'll be back soon with the groceries, and I'll have to get dinner started.

WYATT. I thought Olivia said she was going to cook tonight.

LYDIA. Mmm. Yes.

WYATT. Now, Lydia -

LYDIA. She isn't used to cooking for so many people. She'll need a hand.

WYATT. Lydia -

LYDIA. I'm here to help!

(A beat. She begins to scrub again.)

She needs my help.

WYATT. Get down from there. X to DSK of Lydia

LYDIA. I'm not done -
WYATT. Get down from there right now. → holds head out
LYDIA. Alright, fine. → takes his hand + steps down
(She climbs down.)
What?
WYATT. Olivia can cook dinner. Gabe can help, and you
can relax.
LYDIA. They need help. → takes Lydia + x SK over
to chair
WYATT. Lydia, they're twenty-eight. They're grown adults.
LYDIA. I'm worried, okay? Are you happy? I'm worried
about them, and I - I don't know. I thought I was okay
with this.
WYATT. You're having second thoughts about what they're
doing?
LYDIA. Am I old fashioned?
WYATT. You are old. → @ chair SR, sits
LYDIA. Wyatt –
WYATT. (softening) Come here. → she sits down on arm
(He holds ker.)
LYDIA. Is this how all the kids are doing it now? Moving in
before they're married... or even engaged?
WYATT. They love each other, Lydia.
LYDIA. Of course they do - any idiot can see that, Wyatt.
WYATT. Then what's the problem? If they love each other,
and they're happy, why shouldn't they take this next step?
LYDIA. Because this isn't the next step! That's the whole
thing. An engagement ring is the next step. A wedding
is the one after that - and then you get an apartment
together. That's how we did it - and that's how our
parents did it -
WYATT. He's not going too far out of order, Lydia.
LYDIA. I know that he's planning on proposing this
weekend. I know - it's just - what if everything goes
wrong? What if she says no?
WYATT. I imagine that he would be very hurt.
LYDIA. And then what? Does she move out? Does he? Right
now, the biggest commitment they have made is the
one to their apartment.
WYATT. Lydia - how long have Gabe and Olivia been seeing
each other now?
LYDIA. What? I don't know - since college, I suppose.
WYATT. Junior year of college, Lydia. They've been together
for seven years. We dated for six months and then got
engaged. Got married the next year.
LYDIA. And?
WYATT. They keep choosing to be with each other. I'm just
saying, after a year and a half, I was stuck with you!
LYDIA. Wyatt!
WYATT. Married or not, they're making the same decisions
we made. But they're doing it their way - not ours.
LYDIA. (sniffles) You're a nice, romantic old man.
WYATT. They're going to be okay, my love.
LYDIA. You know, every now and then, I remember why I'm
glad I married you.
WYATT. Good. Now, get me another beer.
LYDIA. And then I forget all over again. → stands up
WYATT. And some duct tape. → Lydia + x to fridge to get beer
LYDIA. A beer I can do. You're on your own for the tape.
WYATT. (crosses to the door and opens it, just as OLIVIA
and GABE arrive on the landing, out of breath and
dazed down with groceries. → Gabe + x to SL counter @
OLIVIA. (really, really needs to pee.)
WYATT. Here come the pack mules! → x to counter USE side
OLIVIA. (crosses to the kitchen counter) Oh wow! You're still
cleaning? I thought you were just going to do a quick
floor-sweep while we got the groceries -
LYDIA. Oh, no. You've got to clean much more thoroughly
than that before you bring any of the furniture in.
OLIVIA. We need to clean the top of the fridge before we
bring the furniture in?
LYDIA. Certainly.
OLIVIA. Okay. Well, it's just - it's getting kind of late in the
day, and we've got a lot to still bring up from the truck.
GABE. Yeah. Like - basically everything we own.
LYDIA. Don't you two worry! We're almost done! We just
need to finish scrubbing the kitchen. (a beat) Then
we'll dry mop the living room - and then wet mop it -
and then dust, sweep, mop, and mop both bedrooms.
Again. Then we can bring in the furniture.
OLIVIA. (overwhelmed) Oh. Is that all? Well. We'll get started
in a second. If you guys would excuse me - → screeches
(Shakes chair to throw
nursing chair to
bathroom)
LYDIA. (frantic) Where are you going?
OLIVIA. . . . the bathroom?
LYDIA. No! No! The other very good piece of advice is that
you should always, ALWAYS replace the toilet seat
when you move into a new apartment.
OLIVIA. Okay. Well - I kind of really need to take care of
this now -
LYDIA. Absolutely not. On a scale of one to ten, how bad is
it right now?
OLIVIA. I'd say I'm a solid nine and a half.
(Shakes chair to throw
nursing chair to
bathroom)
GABE. Mom. Let Olivia pee.
WYATT. (sotto) Son, you don't want to get in the middle of
this. Beer?
LYDIA. (counters OLIVIA, incredulous) Nine and a half? And
you can't wait for me to run to the hardware store to
pick you up a new one?
OLIVIA. A new toilet?!
LYDIA. A new seat! Focus!
OLIVIA. Lydia - please. This is serious.
LYDIA. NO! Think of all of those foreign germs - my
mother would roll over in her grave.

OLIVIA. Okay, well, I'm about to pee on the floor, so think
of all of those foreign germs - → in front of fridge
GABE. MOM! What about a Pee-Pee Pad?
OLIVIA. A what? No. What?
GABE. A Pee-Pee Pad. It's sort of like those seat protectors.
WYATT. Except eight inches thicker - → stands up
GABE. We took this road trip once, and I really had to take
a -
OLIVIA. Okay. Stop. Yup. Got it.
LYDIA. Gabriel, that is a GREAT idea. Okay! Here's the
plan! Olivia, we will make a pee-pee pad!
OLIVIA. We?
WYATT. It's a very involved process.
LYDIA. Requires two people minimum. But it'll be a nice,
thick, barrier for you to hover over whilst you take care
of business.
OLIVIA. Lydia - this sounds a little -
LYDIA. DO YOU WANT TO USE THE RESTROOM OR
DON'T YOU?
OLIVIA. Okay! Okay - let's do this!
LYDIA. Wyatt! Paper me. → Cuts X of gobs to grab paper towel
OLIVIA pulls OLIVIA into the bathroom.
GABE. (yelling) I'm so sorry! I love you!
WYATT. That's not gonna help you one bit.
GABE. I know. Can I have that beer, now?
WYATT. Yup. → to fridge to grab beer. Then grabs bit off
(GABE and WYATT drink their beers in silence. A
moment.) → standing behind island (takes 2 sips)
GABE. Is she just going to stay in there with Olivia? → says slightly
LOUDER
LYDIA. (offstage) I'm not looking!
GABE. Dad -
WYATT. And there's something I can do?
GABE. We're gonna need a lot more beer.
(WYATT glances at the bathroom door and tiptoes over to GABE.)

WYATT: ( sotto) Does she—you know—suspect anything yet?
GABE. Between the chair being wedged in the door and Mom's toilet seat phobia, I think we've done a pretty good job of keeping her distracted.

WYATT. You got the ring on you?
GABE. (a beat—very proud of himself) I hid it in the van! No way she'll find it— even if she snoops.

(They clink beers and drink.)

Hey—Dad? Thank you for coming.

WYATT. You think we would miss our son proposing to the girl of his dreams? (Brooklyn accent) Fugget about it.
GABE. (laughing) It means a lot to me that you're here. Hopefully Olivia will feel the same way when she—

WYATT. She doesn't know you invited her parents?
GABE. (happy) No. I didn't tell her. (panic) Is that bad?

WYATT. Gabe—don't you think you should have at least prepped her?

GABE. But it's a surprise. Her mom doesn't even know I'm proposing. I just talked to her dad, asked permission, invited them up but said to keep it a secret—

WYATT. Wait. Karen doesn't know?
GABE. (happy) Nope. (panic) Is that bad?

(The toilet flushes. Sound of water running in the sink.
LYDIA reenters the living room.)

LYDIA. There. All better.
OLIVIA. (enters. At a loss.) I—I... comes straight out of door...

LYDIA. You're welcome, dear! Now, Wyatt, we need to go get a new seat for them so we don't have to go through this again.

OLIVIA. Yes. Please. Let's not do this again.
WYATT. But I didn't finish fixing the door yet.
Initial Concept Meeting Sketch:

Central Mass?

- Galaxies Spirals?
- Are we a Celestial Body? Gravity?
- Orbiting a Black Hole: Dying Sun?

Hubert - Mars
Henry - Neptune
Larnia - Venus/Pluto
Jenx - Saturn
Scorpio/Pisces
Leo/Virgo + Cancer Aquarius
Henry ➔ Virgo
Sonia ➔ Pisces
Hubert ➔ Scorpio
Inez ➔ Aquarius
Colleen Beasley (Stage Manager) is a senior Communication major and Theatre minor from Nineveh, IN. She has served as a stage manager for many Hanover College productions, including *Love Labour’s Lost*, *As You Like It*, *Sheet Cake Sliding*, and other student developed shows. She would like to thank her friends and family and fellow cast and crew who have supported her in all her endeavors.

Abigail Estes (Assistant Stage Manager) is a freshman and prospective History major from small town Hillsboro, IN. She has appeared onstage and behind the scenes in several productions at her local theatre high school. She would like to thank Lori, Colleen, Kyla, and the cast for all their hard work and for making this first production a great one, and her friends and family for all their love and support.

Joseph Garwood (Wyatt) is a freshman and potential Physics major from South Bend, IN. This is his first play here at Hanover. Joseph is very thankful for his mother and grandparents, as well as his dear friends he’s made this year and years past. He wants to express his deepest gratitude to everyone involved in the making of this play.

Ben Jordan (Carter) is a freshman English major and Theology minor from Evansville, IN. This is his first mainstage show outside small high school productions, and he is ecstatic to be introduced to the theatre world through this production. He would like to thank his parents and brother for always being loving and supportive, and would like to give special thanks to his friend Tess, who inspired him to get involved with theatre.

Kailin Mitchell (Karen) is a junior Psychology major from Aurora, IN. Last year, she appeared as Corin in *As You Like It* and as Miss. Fellowes in *Night of the Iguana*. Kailin also served as the stage manager for *Endgame* and will be stage managing the upcoming production of *Life x Three*. Kailin would like to thank her parents for their support.

Dakota Phillips (Max) is a junior Theatre major from Hanover, IN. He is a folk actor as well as a board member for The Madison Community Players. He has been acting around the region in various productions since 2010. He would like to thank all the folks who support the arts!

Tess Smith (Lydia) is a freshman Theatre and Secondary Education major from Evansville, IN. She is extremely delighted to partake in her first Hanover production. She would like to thank her parents and theatre family for their endless support.

Jordan Taylor (Gabe) is a sophomore Communication major and Theatre minor from Dayton, Ohio. During his time at Hanover, he’s acted in two of the 10 minute plays last year. He would like to thank the whole cast and everyone behind the scenes who made him and this production so amazing!

Kyla Tipton (Assistant Stage Manager) a freshman Geophysics major from Leo, IN. She has participated in 6 productions in the past, but she is excited for this to be her first production at Hanover College. She is thankful to have this experience with this wonderful group of people and couldn’t imagine it with anyone else.

Makenzie Wendel (Olivia Keegan) is a freshman from Greenwood, Indiana. She is currently undecided on a major/minor but would like to work somewhere in forensics. This is her first production as a
the Director

For quite some time

I have been

at and crew who have

in my alma

Quick) the ride, but I

of a very short

to bring this show to

anyone who has worked

more of my goals was to do a show by a female

ographer. My other goal was to do a comedy. Katherine

was a perfect fit for

comic about the challenges of shifting

a topic with which almost everyone can

in life with an empty nest. Often change

you just have to laugh about it. I hope you

show as much as I enjoyed directing it!


Hanover College Theatre Presents

COMING NEXT FROM THE ARTS @ HANOVER COLLEGE

LIKE X3 BY YASMINA REZA

Nov 16-19

7:30 P.M., THE OTHER PLACE

Henri and Sonia have invited Hubert and Ines, for dinner. But the

appointeed evening finds Sonia in her dressing-gown, their child

screaming for a chocolate biscuit, Henri reacting badly to Hubert’s
casually barbed news and the immaculate Ines appalled to find a
ladder in her stocking. Things could have gone better. And maybe
they will... With characteristic perception and wit, Yasmina Reza

drops into her characters to reveal the inner truth, and perhaps,

HANOVER THEATER PRESENTS

Oct 29 | 2 P.M.

FALL CHORAL CONCERT

FitZGIBBON RECITAL HALL

Madden Batchaova, director.

With the special guest appearance by Jefferson County Civic Chorale

Mr. John Barnes, Collaborative Piano

THE HANOVER ENRICHMENT SERIES

PRESENTS

Branden Stanton (HUMANS OF NEW YORK)

Fri., Nov 17, 2017

7 P.M., Collier Arena

One of Time magazine’s “50 People Under 30 Changing

the World,” Stanton is a renowned author, photographer

and blogger. His storytelling blog, “Humans of New York,”

has more than 18 million likes on Facebook and seven

million followers on Instagram.

Adults: $15

Youth (H.S. and younger): Free

Hanover ID: Free

The show will go on... with your help!

Gifts of all sizes make the transformative power of theatre

available to both our student actors and audience members.

Your gift will allow us to continue offering these performances

at no charge.

Help the show go on today at hanover.edu/give, and be sure to
direct your gift to the Theatre Department Gift Fund.

www.hanover.edu/ARTS • box office at 812-866-7110.

Hanover College awards equal opportunities in employment and education.
Bios

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Abigail Estes (Assistant Stage Manager) is a freshman and prospective History major from small town Hillsboro, IN. She has appeared onstage and behind the scenes in several productions of her local theatre high school. She would like to thank Lori, Colleen, Kyla, and the cast for all their hard work and for making this first production a great one, and her friends and family for all of their love and support.

Joseph Garwood (Wyatt) is a freshman and potential Physics major from South Bend, IN. This is his first play here at Hanover. Joseph is very thankful for his mother and grandparents as well as his dear friends he's made this year and years past. He wants to express his deepest gratitude to everyone involved in the making of this play.

Ben Jordan (Carter) is a freshman English major and Theology minor from Evansville, IN. This is his first mainstage show outside of a high school production, and he is ecstatic to be introduced to the theatre world through this production. He would like to thank his parents and brother for always being loving and supportive, and would like to give special thanks to his friend Tess, who inspired him to get involved with theatre.

Kailin Mitchell (Karen) is a junior Psychology major from Aurora, IN. Last year, she appeared as Corn in As You Like It and as Miss Fellowes in Night of the iguana. Kailin also served as the stage manager for Agamemnon and will be stage managing the upcoming production of Life x Three. Kailin would like to thank her parents for their support.

Dakota Phillips (Max) is a junior Theatre major from Muncie, IN. He is a folk actor as well as a bock member for The Madison Community Players. He has been acting around the region in various productions since 2010. He would like to thank all the folks who support the arts.

Tess Smith (Lydia) is a freshman Theatre and Secondary Education major from Corydon, IN. She is extremely excited to participate in her first Hanover production. She would like to thank her parents and theatre family for their endless support.

Jordan Taylor (Grace) is a sophomore Communication major and Theatre minor from Dayton, OH. During his time at Hanover, he's acted in two of the 10 minute plays last year. He would like to thank the whole cast and everyone behind the scenes who made him and this production so amazing.

Kyla Tipton (Assistant Stage Manager) is a freshman Geophysics major from Iowa. She has participated in 6 productions in the past, but she is excited for this to be her first production at Hanover College. She is thankful to have this experience with this wonderful group of people and couldn't imagine it with anyone else.

Makenzie Wendel (Olivia Keegan) is a freshman from Greenwood, Indiana. She is currently undecided on a major/minor but would like to work somewhere in forensics. This is her first production as a Hanover student but was in high school productions such as Crazy For You and The Music Man. She would like to thank her friends, family, her Dormer Inn squad, and everyone else who was involved in this amazing production.

STAFF OF HANOVER COLLEGE THEATRE: 

Ann Prince, Jim Stark, Rebecca Trout

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