

# **Stage Managing: The Musical**

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## Statement of Goals and Impact

In Spring 2023, I will be the Production Stage Manager for an on-campus production of *Ordinary Days* by Adam Gwon. I believe that my role on this production will help me in the near future as well as in my career for years to come. Between all the experience I have had at this school and in various internships, I feel confident that I will be able to guide my senior project in a positive way and then be able to navigate my way through my post-grad life after I leave Purchase College.

When it comes to immediate goals, I hope to create a well working team with my senior project collaborators. I have never worked with any of my collaborators in the past, which makes me both nervous and excited for this new challenge. I am slightly nervous because I know both of our actors have never acted in a full show on this campus, and I have not had good experiences with actors whose first show on campus is their senior project. I will have more power as to how this show will progress through the various production phases, such as the auditions, tablework, rehearsals, tech, and performances, so I hope that that will squash any of those fears. I am excited though because this is a new group of people that I have never worked with. Although I can be more introverted and keep to myself, I do like meeting new people and cultivating relationships with them. I was always told to not work with your close friends on these types of projects, and I have seen first-hand how that can play out, so by working with new people, that is one less thing I have to worry about.

Senior projects are only as good as their collaborators' relationships. Although cultivating a relationship with my fellow collaborators is definitely an immediate goal, the skills that I can gain from doing this can help me in the future when I need to form

relationships post-graduation. As of this moment in time, I do not know if I will continue on with theatre after graduation, but being able to kindle and sustain any sort of relationship within the arts community is a coveted ability. That is the one thing that I am lacking the most and that is just because I have not entered the professional world yet. Another reason is the lack of in-person projects I could have worked on due to the COVID-19 pandemic. Although I did work on some online shows during that time period, most, if not all shows, are now in person these days. Because I worked on so many online shows during the first few years of my time at Purchase College, in-person relationships were very rare, so rare in fact that I would say I made some of my best connections between other students and professors over Zoom during my sophomore year. Being able to build trust between collaborators, colleagues and acquaintances is my main goal with my senior project, as that transfers to all types of jobs, not just the ones in theatre.

A more long-term goal that this project can help me with is finding and settling into a management style and solidifying my confidence in my paperwork. I have been a stage manager for three years now, and I feel as though I still have not settled into my groove. I have been thrown so off kilter by some of the shows I have worked on that I have had to invest more time in damage control than managing the people who just want to work and perform. Whether or not this show ends up like that, I want to make the effort to solidify my own management style and truly craft all the paperwork I make. I would say that paperwork, or lack thereof, is my weakest skill as a stage manager. Besides the basic stuff like the rehearsal reports and the daily/weekly calls, I usually either have my stage manager/assistant stage manager write up the paperwork or it just

does not get created. I have that funny habit of believing that I can remember things even if I do not write them down, and that is just not the case. I forget things very easily and I have never been in the habit of writing information down besides things that directly have to do with school like homework reminders and project deadlines for my academic classes. I have never treated my work in theatre and arts management with the same respect as my academic classes, and that comes from years of theatre just being a hobby instead of something I get graded on. That needs to end if I am to make a career in some form of arts management, because after I graduate that will be the main thing I am focusing on. If I am confident in what I create and how I create it, I will be able to succeed in all different types of management fields.

I believe that this project should be done on the Purchase College campus at this moment in time because this show may be able to offer catharsis to some students. *Ordinary Days* is about 20-somethings navigating their lives through both unexpected and expected life events, something we are all in the process of doing. Although this show takes place directly after 9/11, there are parallels to how we as a generation are functioning and reacting to the current times. We have been, and still are, living through a traumatic time period, with the global death toll due to COVID-19 reaching over 6.5 million in just under three years, the ever changing political landscape moving us as a society backwards, and the impending climate change crisis. We as 20-somethings have never encountered a world like this by ourselves with little to no guidance. That is what the show is about: 20-somethings living through an unprecedented time navigating all the trials and tribulations that come with it, as well as progressing through “normal” life events like graduating school, cultivating personal relationships, and processing

grief. I believe that students on Purchase College campus will be able to relate and feel represented by this story in some way, which is why I want to help bring this show to this school. There are so many creative people on this campus that depend on making art to feel alive, which may have been hard to do during the height of the COVID-19 pandemic. Art is such a powerful way to help process and heal from traumas, and that is what I feel I will be doing by working on this production, and I hope that feeling of hope will be conveyed to our audience.

Besides the more philosophical aspect of wanting to produce this show, there is the fact that this is a published and well-known musical within the theatre community that I have been given the opportunity to work on. Purchase College is not known for producing musicals, especially not ones written by professionals in the field. We would be a standout act compared to other senior projects being produced this year and in years past, something that I wanted for my senior project even when I was pitching my own personal one at the beginning of Junior Seminar. I was drawn to this project because of the unique experience I could get from it. Being able to say that I was the Production Stage Manager of a published musical on Purchase College campus is not something a lot of people can say, whether they are in the BA or the BFA program.

I believe that it is easier to get into musicals compared to plays due to the low barrier of entry. Established musicals usually have a cast recording which can be free for people to listen to on websites like YouTube, applications like Spotify and Apple Music, or CDs from your local library. People are more likely to listen to music in a day compared to sitting down and reading a play, as the former can be a mindless activity you do during day-to-day activities. I was introduced to theatre through performing in

musicals and listening to cast albums in middle and high school. What kept me coming back to performing season after season was the community and connections I made with other people. This was a way for me to connect with my mom, as she loved *Mamma Mia!* and it was something for us to talk about after I had performed in the show. I personally cannot say the same about straight plays within my personal friend group in middle and high school. Musicals can be more universal than straight plays due to the ease of access. It is because of musicals that I am at this school for theatre in the first place. I believe working on a musical, specifically *Ordinary Days*, will deepen the community I feel within the theatre program on campus in new and different ways. I had a community of friends and colleagues during middle and high school because of musicals and it will be exciting to find those types of people on Purchase College campus for my last year of school. I think that it could be a complete full circle moment if the last show I worked on (ever/in academia) is a musical that has a message that I can really get behind and support.

## Senior Project Reflection Essay

Since November 2022, I have been in rehearsals for my Senior Project *Ordinary Days*, a sung-through musical by Adam Gwon. We had a few introductory rehearsals in November and December and then started having rehearsals full time in January. Our tech was mid to late March, and then we officially opened for our three-performance run starting on March 30th. We had a healthy crowd each night and a pretty easy strike following our closing performance. The road to get there was smooth all through our rehearsal process and then got extremely bumpy during tech, from having to delay our move in and lose a day in the space, to people dropping out at the very last minute, to having half of the speakers in the theater not work: my team was up against some pretty big challenges that no production wants to face. Although we were met with great challenges, I had a great core group of people I could rely on within my production team who supported each other and made sure we were all able to make it out on the other end. I have been through the process of helping to produce THP senior projects before and I can say that even with all its flaws, this has been one of the best teams I could have worked with and one of the best and smoothest production processes I have been a part of on this campus.

Some of my tasks included sending out the daily and weekly calls, writing up the rehearsal reports, along with my stage manager, to send to the rest of the production team and advisors, creating schedules such as the rehearsal schedule and the tech schedule, attending meetings when needed, printing scripts and scores for the cast and crew, as well as any and all other things that do not fall upon any other specific person.



One thing that was very different between doing a musical and a play is that I did not have to do line notes. When actors flubbed a lyric, it disrupted the flow of the song, so they knew they messed up and where. Also, because the cast was small, there were only a couple of songs that had more than two people singing at a time, so when they messed up it only affected them and not the whole number, which made them quick to rehearse on their own and fix their mistakes so it would not happen during the next rehearsal. There were a few swapped lyrics here and there that I would catch and take note of but for the most part, my stage manager and I did not feel the need to do line notes during the end stages of the rehearsal process. Plus, it was really hard to get the cast to respond to emails throughout the entire process. In past productions, I have noticed that when people do not reply to emails containing documents like line notes that took a long time to make, it usually means the actors were not reading them and we were only wasting our own time creating them. Another difference I noticed while working on a musical versus a play is that it was a lot quicker and simpler for the actors to learn their roles. Since all their “lines” are put to music that is easily available, it is convenient to learn your role. There was work that went into learning each role, I have no doubt, but from what I have experienced in the past, it has taken less time for me to learn lyrics to a song versus learning lines for a scene.

I was very nervous to work on a production here on campus again, as the last one I worked on, *Marisol*, really put me off from working on shows at Purchase. Due to the lack of stability of the senior producers and the conflicts within the production team, I was anxious about how my own senior project would progress. It did not help that less than a month after we closed *Marisol*, I started a traumatic stage management

internship. During this internship, I had no opportunity to grow, learn or make mistakes in a safe environment, and my fellow interns made me feel stupid and inadequate for the entire process. Because of the experience I had with *Marisol* and the quick turnaround into my full time, two-month internship, I was extremely burnt out and I was coming into this process of my senior project as a shell of my former self. Any passion I had for management and being a leader within a team of people was utterly drained. I was slated to work on *Fefu and Her Friends* in the fall but had to quit in order to give myself time to relax and recharge before my senior project started later on that semester. We had planned for our sing through to be on November 30th, which gave me ample time to dread coming back to campus and being put in a position of leadership during the Thanksgiving break, to the point where I was vocally sharing my dismay with my family when I was home. Thankfully, by the end of the process, I can say that a lot of my worries were for naught because I was lucky enough to work with a team that had worked on senior projects before and got along well with one another.

Tech week, though, was a whole different beast that I was not prepared to face. It felt as though each day something new was being thrown at us. On March 13th, we moved our entire set out of prop storage and into the Humanities Theater where we planned to rehearse for the next couple of days while the Design/Tech students finished striking *The Attic* set. We had also met with our accompanist for the first time that day and everything seemed to be going well. The next morning on March 14th, we were informed that due to the snow day, D/T work hours were not happening, meaning that they were now a day behind on strike and we had to delay our move in and tech by one day. It was frustrating but, in the end, it was out of every student's control. We ended up

canceling rehearsal altogether on March 15th, as we did not feel it appropriate to rehearse anymore without being in the space and being able to work the show with the lights. That day we were also hit with two more curveballs: both our accompanist and our lighting designer quit. I do not think I have been that distressed in my entire life; I could not sleep or eat, and I was finding it hard to stay motivated to see this production through. We had been going through so much up until that point and we had not even been able to get into the space yet. Luckily, I had a great production team surrounding me and we were able to find a new lighting designer that day. We moved into the space on March 16th and had two productive rehearsals in the space, as we had our cue to cue with our lighting designer and the cast was able to get used to the set and space for the first time.

Then we had Spring Break, when my team and I talked about finding usable piano tracks for our performances. We had tracks that were posted on YouTube that we used during rehearsals, but we were unable to use them for our performances, as the original poster explicitly said in the description of each of her videos that these tracks were only to be used for individual practice. We then messaged her asking if we could use her tracks for the show, as well as some of Chelsea's friends from back home if they could record some tracks. Miraculously, some days later after waiting and agonizing over the answers, both parties said yes to using/creating new tracks for us, the production team stating that "everyone was suddenly being helpful at the same time." We used a combination of the original rehearsal tracks and these new tracks thanks to our lovely sound designer that helped us make them usable and comfortable for our actors.

When my team and I hit these big snags, it was hard to press on at some point. What would usually happen is that we would regroup as a team and brainstorm what the next step would be. That was all we would do at some points. I would love to say that we would do something that made us happy to try and counter this negative force in our lives, but that was not what happened. Since everything was smooth up until the very end, we had no time to waste, so we could not wait for the dust to settle or for our heads to clear before trying to crawl our way out of the predicament we were in; we always had to think five steps ahead when facing these hurdles. Pushing through is how we got to the finish line when we kept hitting roadblock after roadblock.

Our performances went off without a hitch. There is very little I can comment on or critique when it comes to those three days; nothing went glaringly wrong that I can think of. Usually something big, bad, and noticeable happens in at least one performance from what I have experienced, but I am glad that we kept the show so simple so that I was able to focus on calling the show instead of thinking about a million moving parts.

I believe that I accomplished most of the goals I set for myself. One of my goals was to create a well working team between myself and my fellow collaborators. I would say that that is only partially true, as I created a strong bond with the rest of my production team, that being my stage manager, my director and my assistant director. That cannot be said about my fellow senior project collaborators who were actors, as they just kept to themselves, came to rehearsal and learned their material. They did not help much on the production side, which was both a blessing and a curse, because the last thing we needed was for them to comment on something like lighting. I wish they

were a bit more present and asked me and my production team how things were going but they did not seem to be interested.

One thing I definitely did not accomplish was furthering my knowledge when it came to stage management paperwork. I dealt with a lot of the day-to-day stuff like the daily/weekly calls and the rehearsal report while my stage manager did the prop plots and checklists. If we had the luxury of having a set rehearsal space that no one else used, I would have a lot more paperwork that would need to be made about sets and tape outs, but that is not how it is done in the BA.

Overall, I am extremely happy with how my senior project turned out. Even with all the trials and tribulations we had to go through to get there, there would have been only a few tweaks I would have wanted to change about the end result. Things like having live music would have been nice, but instead I got to work with a kind, patient and brilliant sound designer that I would love to collaborate with again. The costumes were not what anyone on the production team expected, but we ended up not having to have a costume budget because of it. As someone who does believe in fate, everything throughout this production process happened for a reason, and for that, I could not be more thankful or appreciative for the people I have worked with throughout this production.

# Research Paper

## Part 1: Research

The COVID-19 pandemic has shown that during times of uncertainty, people often seek sources of comfort, such as a familiar show or movie, their favorite foods, or popular music. When the world has shut down, we turn to the arts and the things that make us feel safe and comfortable. We turn to the media, both new and old, to escape the world around us. Some of us explored new genres that we never had time to pursue before, and some of us went back to our roots, pulling the nostalgia card and consuming media we had encountered in our childhood. I can testify to that on a personal level. I revisited old playlists I curated during high school to feel some sort of normalcy during a time of unknowns. I rejected musical theater, a genre that I listened to, as it made me think of what I was missing out on due to the pandemic. I explored various new genres and artists during this time, as this medium is the one that has brought me the most comfort and joy during different phases of my life. While I was doing little else with my days, especially at the beginning of the stay-at-home orders, everything that I was feeling was heightened, as there was little else in my life. The comfort and joy I felt listening to music, both old and new, was indescribable during this time. I don't know what my mental state would be like, even to this day, without media such as music. It was a way to self soothe and at the same time connect with the world around me during a time where I needed it the most.

In the article "Viral tunes: Changes in Musical Behaviours and Interest in Coronamusic Predict Socio-Emotional Coping During COVID-19 Lockdown" (2021) the authors discuss how music listening habits affected those surveyed during the

beginning of the COVID-19 pandemic. One aspect of the research highlighted in the article was that they got survey results and based their discussions around people who had both increased negative and positive emotions since the start of lockdown. These two different types of people used music to cope with different things during lock down. People who experienced “increased negative emotions [during lockdown] used music for solitary emotional regulation, whereas people experiencing increased positive emotions used music as a proxy for social interaction” (Fink et al). Solitary emotional regulation describes a self-soothing technique that involves taking your response to outside stimuli into your own hands in order to create equilibrium again with your emotions. According to this study, listening to music that has a track record of bringing forth positive emotions within someone has had a similar effect as if this person was instead having a positive social interaction. Although the COVID-19 pandemic was a scary and sad time for a lot of people, that can’t be said for everyone, so it was interesting to learn just how music affected these two different camps of people. Listening to music was an important way to cope with the different, more negative aspects of the lockdown, but these negative aspects were not the same for all people. Nevertheless, music is the one throughline everyone had during this time period.

As said prior, people who had “increased positive emotions” during the lockdown used music in lieu of social interactions that they were craving and could not have due to the state of the world. These people also used music in order to “feel connected to others.” Music has a history of connecting groups of people together, whether that is by playing music live and connecting to those in the band or the audience, or the context of a lockdown in 2020, sharing music with one another via features such as collaborative

playlists and music sharing. Although live and in person music was a thing of the past, things like virtual concerts were happening, both on a local and nationwide level. Some examples include several live streamed concerts from the studios of artists such as Sam Smith and Post Malone, as well as David Guetta live streaming a concert from his porch. (Crone) Even though the in-person aspect of concert going wasn't happening anymore, people were still creating, sharing and listening to music, noting how this is something that is not going to just go away due to the stay at home orders. At this point during the pandemic, people weren't creating and performing music to make money: it was either entirely for themselves or performed in order to raise money for an organization during those unprecedented times. One example was the "Feed the Front Line" concert campaign, which featured at-home performances from musicians such as Tim McGraw, Faith Hill, Brad Paisley, Avril Lavigne and Sheryl Crow, as well as many others. (Leimkuehler) This fundraiser helped to raise money to bring food to those surviving in the front lines of the pandemic, such as the healthcare workers and any other workers that were deemed "essential" during this time period.

In the "Viral Tunes" article by Fink et al., the authors state:

Music listening was one of the activities whose importance increased most during the COVID-19 lockdown compared to other leisure activities that could also facilitate emotion regulation, such as exercising, gardening, meditating, crafting, or using drugs. Of these leisure activities, music might also be more widely and easily accessible. (Fink)

Accessibility is an important factor when it comes to the topic of music as a way to cope. Because it is so easy to have access to and be exposed to music, it became so



important to so many different types of people for so many different reasons during this time period. At home, as long as you have an internet connection, you can stream music on sites like YouTube and Spotify for free with ads; it is very easy to have music in your home without spending any extra money on different streaming services. This was the time when some people, myself included, made the jump to a monthly streaming service due to the inefficient and costly way we listened to music before. The easy accessibility to music and the increase in free time people are two of many reasons why people listened to music more, in addition to being a way to cope during those unprecedented times.

During times when our usual way of living is disrupted, listening to, creating, playing, and curating music can help us cope in different ways. The article "Amplifying Students' Musical Identities, Meanings, and Memories" by Chisholm et al. documents their findings through a collaborative effort of bringing music into a place of literary and historical learning within the Kentucky school system. One topic they wrote about was how music impacted the learning and understanding of more difficult topics, such as the Holocaust and immigration. Although these topics are not comparable to the COVID-19 pandemic, how these topics were taught with music begs the question of "How does music affect the student when learning about tough moments in history" and "How will this time period be portrayed in future history classes?" Jeffrey Jamner, one of the directors of education for Kentucky Performing Arts, teamed up with James Chisholm and Kathryn Whitemore, as well as many other English teachers in the Louisville area, to bring music into their lesson plans.

When reading Elie Wiesel's *Night* to their classes, during the scene when the young boy is playing the violin while on the brink of death, Jamner amplified this part of the story by playing Beethoven's Violin Concerto in the background. The teachers believed that "this performative melding of speech and music brought [them] directly into Wiesel's somber scene...thereby [creating] a new depth of loss suffered in the Holocaust, to every listener in the room" (Chisholm). They used music in different ways to help teach about several other books, methods such as writing poetry inspired by the work that could be set to music and curating playlists that relate to the characters and setting of the work. This shows how important music is when it comes to different aspects of learning and coping. This music was used to engage with these students when learning about something as horrible as the Holocaust. It helped to captivate these students in a new and different way, a way that brought out empathy and encouraged engagement with the material at hand. The music used in these sort of lesson plans is used to connect and transport those in the classroom to a different time period, whether that be a good one or bad one. When it comes to learning to thrive during an international lock down, people turned to music to connect to others and remember times gone by. There is learning happening with music in both instances, but the learning is something completely different. One is learning in a traditional, academic sense and the other is learning how to cope with something very new and unpredictable. Both are valid forms of learning, and both can benefit from music, as seen in both articles that have so far been presented. Learning is a general term and can be applied to different scenarios, not just academic.

Artists get inspired by other artist's work. I have started to make collaborative playlists for shows that I have been a part of and encouraged members of the production team to add songs that remind them of the show in any sort of capacity. I have also heard of actors creating playlists for the characters they are playing so they can get into the headspace before a rehearsal or performance. Some of these actors include those I have worked with on this campus, such as Sara Meade, who played the role of June in *Marisol* and Lady Macbeth in *Mac Beth* and also Mikayla Schaefer, who had the role of Female Greek Chorus in *How I Learned to Drive*. This shows how music can affect one's atmosphere and headspace in any sort of situation, whether academic or not.

Music has been a big part of my life for as long as I can remember. The different stages in my life have been accented with new and different genres, from classic rock to musical theater. Whatever is happening in my life, I always seek comfort in music. Before the pandemic, the main genre I would listen to was musical theater, as I was constantly surrounded by theater. In high school, I would participate in theater both inside and outside of school, would constantly see theater and fill my social media pages with accounts that reported on the theater community. Even for the first semester and a half of college, I would constantly go into the city to see shows and continuously listened to musical theater whenever I could. Some of my favorite cast albums at the time were *Hair*, *Hadestown*, *Waitress*, and *Six*, and the most memorable shows I saw in New York right before the pandemic were *Jagged Little Pill*, *Come From Away* and *Slave Play*.

## Part 2: Personal Experience

Once the pandemic started and the theaters shut down, so did my love for the art. Since I was no longer surrounded by theater, it was hard for me to sustain the passion I had, even though I was still enrolled at Purchase College studying theater. During this time, I doubted my decision to continue studying theater and picked up my second major in Arts Management. It was also during this time that I stopped listening to musical theater cold turkey, picking up more mainstream artists like Hozier, Dodie and Bruno Mars. I was no longer immersed in the community, so I felt out of place whenever I listened to musical theater. It made me sad to listen to musical theater, as I could not go out and see it live. Listening to musical theater and watching theater did very little for me during this time of isolation, so I pivoted to other artists and discovered new music. I have compiled one massive playlist consisting of every song in every playlist that I made between March 2020, when I left campus to move back to Rochester, to August 2021, when I moved back to Purchase. These 126 songs that made it into 9 separate playlists showcased the rollercoaster of emotions I was feeling during the end of my freshman year of college as well as the entirety of my sophomore year.

During the pandemic everyone's lives were turned upside down within a matter of days. Wallowing in the pain of the unknown and self-pity was all I could do some days, and those days almost always included music. Because this was a time of uncertainty and fear, it was hard sometimes to listen to upbeat, happy music, especially at the very beginning of the pandemic and during the later winter months. It was very cathartic to listen to music that reflected my heavy and dark mood. A few songs I would put in this category are "Youth" by Daughter, "Casimir Pulaski Day" by Sufjan Stevens, "before

your body goes” by Field Medic, and “Underberg” by Gabriel Kahane. The latter song meant a lot to me, and this group of lyrics that struck a chord:

Brick by brick and stone by stone they razed.

And ghosts of teenage love and lust escaped.

Soon it'll be but a hole, off a sidewalk way too wide.

We watched Underberg drown, and it drowned 'til it died. (Kahane)

The reason I connected so instantly to these lyrics is because right before COVID shut down the school, I was just getting into a groove with a solid friend group. When we ended up leaving, I had no idea when I was going to see them again and it felt like all the effort I put into establishing myself at this school went down the drain. This came to fruition, as I ended up having to start basically from scratch when it came to finding friends when I did come back to campus in Fall of 2021. So much time had passed between when we were sent home and when I returned to campus that I felt as though I was an entirely new person, both physically and emotionally. I had entered my 20s, ended long term relationships and survived a global pandemic; I was never going to be the same person who left Crossroads in the midst of their second semester of college.

The songs above felt safe to listen to, as they reflected the mood I was in during the pandemic. I did listen to happy music some of the time, especially during the sunnier months, as a lot of this playlist is upbeat songs. Sometimes, though, when I got into a heavy funk, it felt wrong to listen to music that could lift my spirits. Although it was cathartic to listen to depressing music, some days it did more harm than good. I would get heavily consumed into the world of these songs and it would put me in an even fouler mood some days. I do not claim for this to be a healthy coping mechanism, to

wallow in self-pity and use music as a means to justify feeling sorry for myself, but it is healthier than some of the alternatives.

Another theme in the songs I listened to was loneliness. Again, I was just starting to establish a friend group on campus, which got ripped away from me when we were all told to move off campus. This was a very isolating time for me, as it was for everyone else, but for me it felt like I was in between two different worlds and two different groups of people. I felt as though there were few to no people for me to actually miss, as a lot of the relationships in my life were either too new or already falling apart. I longed to miss someone and in turn be missed, and being in this weird limbo between my flimsy college life and my well established hometown life made me more yearn for stability. I craved to make connections with people, anyone, and a deep one at that. I felt as though I was missing something by not being on campus surrounded by my peers; missing relationships I was supposed to be making and building up. Some songs that reflected these emotions were “Here’s to My Old Friends” by Dancing Years, “Dusk Till Dawn” by Sia and ZAYN, “How to Love You Today” by Son of Cloud, “Talking to the Moon” by Bruno Mars, and “So Will I” by Ben Platt. These songs epitomize the loneliness I was feeling during this time. Although all the lyrics in “So Will I” strike a chord with me, the chorus had an impact on me during the first few times I listened to it when it was released on May 8th, 2020.

That the sky will still be up there, and the sun will always shine.

The stars will keep on fallin' for the ones who wish at night.

The mountains won't start moving, and the rivers won't run dry.

The world will always be there, and so will I. (Platt)

Platt did a feature with TIME, where he performed his new song at the time, “So Will I,” while a myriad of videos of frontline workers played in the background. This song was co-written “with longtime collaborator Michael Pollack entirely over Zoom while self-isolating at his childhood home in Los Angeles.” (YouTube) Having written this song at the very beginning of the pandemic in isolation, it adds to the urgency this song had at the time. With the slideshow presented in the back, this song touches on the theme of community during a difficult time, that people will always be there for you when times get tough. This song, and the lyrics above, reassured me that everything was going to be okay when no one else in my life would. I felt as though I had to take solace within the lyrics of these songs, as I did not know where else I was going to get the comfort and escape the loneliness I was feeling.

As the pandemic continued, I became less and less lonely physically, as I had started working and spent time with people outside in the summer months; but even though I was surrounded by people, I had never felt so isolated. Since it was so hard for me to make friends, the relationships I had with these people were always shallow and base level. These songs are what brought me comfort during these times when the connections I was making in my real life were not as enjoyable. I also knew that I was eventually going to leave to go back to live at Purchase full time, I just did not know when. Although I wanted to make a connection with people, the people I was working with led different lives and were at different points in their life compared to me, so I could not justify deepening a bond with these people when I knew I would just be leaving them. These songs made me yearn for such a specific life that I had no idea whether it could be real or not. I only had a small glimpse of what college life and

independence could look like before it was taken away from me; I wanted to be able to take control of my life, which I could not do during a global pandemic while living in my parent's house. These songs made me feel not so alone, making me feel real emotions during a time where it was so easy to become numb and dead to the world. I can safely say that I am on the path to living the life I had wanted to live two years ago, as I have many friend groups on campus across the various programs and groups that I am a part of.



## Works Cited

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*YouTube*, 21 May 2020, <https://youtu.be/uWW1I2Yx64o>. Accessed 7 May 2023.

## Ordinary Days - Rehearsal Report

<b>REHEARSAL REPORT: #1</b> Date: 11/30/22
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<b>SCHEDULED TIME:</b> 10:00am-12:00pm <b>ACTUAL START TIME:</b> 10:13am <b>BREAK:</b> n/a <b>END TIME:</b> 11:54am	<b>DIRECTOR:</b> Chelsea Muller <b>REPORT BY:</b> Marli Worden <b>LOCATION(S):</b> MUS 0068, CMFT 2044
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<b>IN ATTENDANCE:</b> Marli Worden, Chelsea Muller, Kayla Stallone, Alyssa Bernstein, Spencer Scalamoni, Brandon Belcher, Izzy Hamboussi (FaceTime) <b>ABSENT/LATE/LEFT EARLY:</b> Kayla Stallone (left at 11:50) <b>INJURIES:</b> n/a
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<b>SCHEDULE</b>	
<b>TODAY'S REHEARSAL:</b> 10:13 - Introductions 10:21 - Sing Through 10:30 - Location Change 10:45 - Sing Through (continued) 11:51 - Closing remarks 11:54 - End of rehearsal	<b>NEXT REHEARSAL:</b> 12/6/22 from 2:30-5:30 in HUM 2053  <b>CALLED FOR NEXT REHEARSAL:</b> Spencer Scalamoni (2:30-4) Izzy Hamboussi (4-5:30) Kayla Stallone (7:30-9)  <b>AGENDA:</b> Table work

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<b>NOTES</b>
<b>GENERAL:</b> 1. This was a great sing through! Although we had to change locations a little way in, spirits were high and we were able to complete the sing through entirely! It was great to have the cast and crew meet each other! Please also bear with the SM teams as they edit the rehearsal report template.
<b>SCHEDULING:</b> 1. K. Stallone's table work session was moved from 12/8 to 12/6 from 7:30-9
<b>SCENIC/TECHNICAL DIRECTION:</b> 1. No notes, thank you.
<b>PROPERTIES:</b> 1. No notes, thank you.
<b>COSTUMES/SFX MAKEUP:</b> 1. No notes, thank you.
<b>SOUND:</b> 1. No notes, thank you.
<b>LIGHTING:</b> 1. No notes, thank you.
<b>PROJECTIONS:</b> 1. No notes, thank you.
<b>CHOREOGRAPHY:</b> 1. No notes, thank you.
<b>PRODUCTION MANAGEMENT:</b> 1. No notes, thank you.
<b>INTIMACY DIRECTOR:</b> 1. No notes, thank you.
<b>DIRECTOR:</b> 1. No notes, thank you.

## Ordinary Days - Rehearsal Report

<b>REHEARSAL REPORT: #22</b> Date: 3/1/23
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<b>SCHEDULED TIME:</b> 7:00-10:00pm <b>ACTUAL START TIME:</b> 7:01pm <b>BREAK:</b> 8:24-8:39pm <b>END TIME:</b> 9:31pm	<b>DIRECTOR:</b> Chelsea Muller <b>REPORT BY:</b> Marli Worden, Jorin Clougherty <b>LOCATION(S):</b> CMFT 1031
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<b>IN ATTENDANCE:</b> Marli Worden, Jorin Clougherty, Chelsea Muller, Alyssa Bernstein, Kayla Stallone, Spencer Scalamoni, Izzy Hamboussi, Brandon Belcher, Terry Batch, Molly Mead, Chris Walker <b>ABSENT/LATE/LEFT EARLY:</b> Kailee-Jade Berrios (absent), Molly Mead (left at 7:19), Chris Walker (left at 7:36), Brandon Belcher (dismissed at 8:21) <b>INJURIES:</b> N/A
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<b>SCHEDULE</b>	
<b>TODAY'S REHEARSAL:</b> 7:05 - Stumble-through! 8:24-8:39 - Break 8:41 - Notes 8:56 - Work on and run <i>One by One by One</i> 9:04 - Work on and run <i>Don't Wanna Be Here</i> 9:07 - Work on and run <i>I'm Trying</i> 9:13 - Work on and run <i>Rooftop Duet/Falling</i> 9:27 - Housekeeping	<b>NEXT REHEARSAL:</b> 3/2/2023 from 8-10p, in Humanities Theater  <b>CALLED FOR NEXT REHEARSAL:</b> T. Batch  <b>AGENDA:</b> Standby Rehearsal

<b>NOTES</b>
<b>GENERAL:</b> <ol style="list-style-type: none"> <li>1. We had a fantastic first run of the show! We rehearsed and fixed up some trouble spots afterwards. This was a very productive rehearsal and we are so proud of our cast for all their hard work!</li> <li>2. The run today was 1 hr 19 minutes</li> </ol>
<b>SCHEDULING:</b> <ol style="list-style-type: none"> <li>1. No notes, thank you.</li> </ol>
<b>SCENIC/TECHNICAL DIRECTION:</b> <ol style="list-style-type: none"> <li>1. No notes, thank you.</li> </ol>
<b>PROPERTIES:</b> <ol style="list-style-type: none"> <li>1. PRINT VAN GOGH PAMPHLET</li> </ol>
<b>COSTUMES/SFX MAKEUP:</b> <ol style="list-style-type: none"> <li>1. No notes, thank you.</li> </ol>
<b>SOUND:</b> <ol style="list-style-type: none"> <li>1. No notes, thank you.</li> </ol>
<b>LIGHTING:</b> <ol style="list-style-type: none"> <li>1. No notes, thank you.</li> </ol>
<b>MUSIC DIRECTION:</b> <ol style="list-style-type: none"> <li>1. No notes, thank you.</li> </ol>
<b>DIRECTOR:</b> <ol style="list-style-type: none"> <li>1. No notes, thank you.</li> </ol>

## Ordinary Days - Rehearsal Report

<b>REHEARSAL REPORT: #29</b> Date: 3/14/2023
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<b>SCHEDULED TIME:</b> 10:30am-1:30pm <b>ACTUAL START TIME:</b> 10:31am <b>BREAK:</b> 11:36-11:41am <b>END TIME:</b> 11:53am	<b>DIRECTOR:</b> Chelsea Muller <b>REPORT BY:</b> Jorin Clougherty, Marli Worden <b>LOCATION(S):</b> Humanities Theater
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<b>IN ATTENDANCE:</b> Marli Worden, Jorin Clougherty, Chelsea Muller, Alyssa Bernstein, Kayla Stallone, Izzy Hamboussi, Brandon Belcher, Spencer Scalamoni, Terry Batch <b>ABSENT/LATE/LEFT EARLY:</b> Kailee-Jade Berrios (absent) <b>INJURIES:</b> N/A
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<b>SCHEDULE</b>	
<b>TODAY'S REHEARSAL:</b> 10:34 - Rehearse <i>Space Between</i> 10:43 - Rehearse <i>Saturday at the Met</i> 10:50 - Rehearse <i>Hundred-Story City</i> 10:56 - Rehearse <i>Party Interlude</i> 11:00 - Rehearse <i>Rooftop Duet/Falling</i> 11:15 - Cast and crew meeting 11:36-11:41 - BREAK 11:42 - Rehearse <i>I'll Be Here</i> 11:53 - End rehearsal	<b>NEXT REHEARSAL:</b> 3/16 from 7:00pm-12:00am in the CMFT Performance Studio  <b>CALLED FOR NEXT REHEARSAL:</b> EVERYONE  <b>AGENDA:</b> Cue to Cue Day 1

<b>NOTES</b>
<b>GENERAL:</b> 1. Today was our final day to truly rehearse before going into the space. Good job everyone and we will see you all on Thursday in CMFT
<b>SCHEDULING:</b> 1. New tech schedule went out
<b>SCENIC/TECHNICAL DIRECTION:</b> 1. No notes, thank you.
<b>PROPERTIES:</b> 1. Please get an ipod of some sort so Jason doesn't swing the cord around
<b>COSTUMES/SFX MAKEUP:</b> 1. No notes, thank you.
<b>SOUND:</b> 1. No notes, thank you.
<b>LIGHTING:</b> 1. No notes, thank you.
<b>MUSIC DIRECTION:</b> 1. No notes, thank you.
<b>DIRECTOR:</b> 1. No notes, thank you.

## Contact Sheet

Name	Pronouns	Role	Phone Number	Primary Email	Secondary Email
<b>Directorial</b>					
Chelsea Muller*	she/her	Director		chelsea.muller@purchase.edu	
Alyssa Bernstein	they/she	Assistant Director		alyssa.bernstein@purchase.edu	
<b>Stage Management</b>					
Marli Worden*	she/her	Production Stage Manager		ordinarydayssm@gmail.com	marlina.worden@purchase.edu
Jorin Clougherty	he/they	Stage Manager		ordinarydayssm@gmail.com	jorin.clougherty@purchase.edu
<b>Actors</b>					
Izzy Hamboussi*	she/her	Deb		izabella.hamboussi@purchase.edu	
Kayla Stallone*	she/her	Claire		kaylaestallone@gmail.com	
Brandon Belcher	he/him	Jason		belcherb175@gmail.com	
Spencer Scalamoni	he/him	Warren		spencerscalamoni@gmail.com	
Terry Batch	he/they	Masc Standby		tiernan.batch@purchase.edu	
Kailee-Jade Berrios	she/they	Femme Standby		kaileejade.berrios@purchase.edu	
<b>Designers</b>					
Izzy Hamboussi*	she/her	Costume Designer		izabella.hamboussi@purchase.edu	
Dana Freeman	she/her	Sound Designer		dana.freeman@purchase.edu	
Blake Savoy	he/him	Lighting Designer		blake.savoy@purchase.edu	

\*Removed phone numbers for privacy reasons\*

## Tech Schedules

ORDINARY DAYS TECH

SUBJECT TO CHANGE

MARCH

v. 1 (2/23)

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
13 7pm-12am Humanities Theater	14 9:30am-1:30pm Humanities Theater	15 7pm-12am CMFT	16 7pm-12am <i>KAYLA excused</i> CMFT	17 12pm-5pm CMFT	18 SPRING BREAK	19 SPRING BREAK
20 SPRING BREAK	21 SPRING BREAK	22 SPRING BREAK	23 SPRING BREAK	24 SPRING BREAK	25 SPRING BREAK	26 SPRING BREAK
27 7pm-12am CMFT	28 10am-3pm CMFT	29 7-10:30pm CMFT	30 CALL TBA SHOW @7:30 CMFT	31 CALL TBA SHOW @7:30 CMFT	April 1 CALL TBA SHOW @7:30 CMFT	

ORDINARY DAYS TECH

SUBJECT TO CHANGE

MARCH

v. 2 (3/8)

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
13 7pm-12am Humanities Theater	14 9:30am-1:30pm Humanities Theater	15 7pm-12am CMFT	16 7pm-12am <i>KAYLA excused</i> CMFT	17 12:30pm-5:30pm CMFT	18 SPRING BREAK	19 SPRING BREAK
20 SPRING BREAK	21 SPRING BREAK	22 SPRING BREAK	23 SPRING BREAK	24 SPRING BREAK	25 SPRING BREAK	26 SPRING BREAK
27 7pm-12am CMFT	28 11am-4pm CMFT	29 7-10:30pm CMFT	30 CALL TBA SHOW @7:30 CMFT	31 CALL TBA SHOW @7:30 CMFT	April 1 CALL TBA SHOW @7:30 CMFT	

MARCH

v. 3 (3/14)

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
13 7pm-12am Humanities Theater	14 9:30am-1:30pm Humanities Theater	15 NO TECH SEE YOU ON 3/16	16 7pm-12am <i>KAYLA excused</i> CMFT	17 12:30pm-5:30pm CMFT	18 SPRING BREAK	19 SPRING BREAK
20 SPRING BREAK	21 SPRING BREAK	22 SPRING BREAK	23 SPRING BREAK	24 SPRING BREAK	25 SPRING BREAK	26 SPRING BREAK
27 7pm-12am CMFT	28 12-11pm BREAK 4-5:30PM CMFT	29 7-10:30pm CMFT	30 CALL 6:00 SHOW @7:30 CMFT	31 CALL 6:00 SHOW @7:30 CMFT	April 1 CALL 6:00 SHOW @7:30 CMFT	

## Program Information

### Cast

Izzy Hamboussi\* (she/her) - Deb  
Kayla Stallone\* (she/her) - Claire  
Brandon Belcher (he/him) - Jason  
Spencer Scalamoni (he/him) - Warren  
Terry Batch (he/they) - Warren/Jason Standby  
Kailee-Jade Berrios (she/they) - Deb/Claire Standby

### Production Team

Chelsea Muller\* (she/her) - Director  
Marli Worden\* (she/her) - Production Stage Manager  
Alyssa Bernstein (they/she) - Assistant Director  
Jorin Clougherty (he/they) - Stage Manager  
Blake Savoy (he/him) - Lighting Designer  
Dana Freeman (she/her) - Sound Designer  
Kiana Hindi (she/her) - Light Board Operator  
Izzy Hamboussi\* (she/her) - Costume Designer  
Jenna Karnatski (she/her) - Wardrobe  
Frankie Kadir (he/him) - Visual Artist  
Elizabeth Balentine & Amanda Von Rothnyi - Accompanists

### Biography

Marli Worden\* (she/her) (Production Stage Manager) is a fourth year Theatre and Performance/Arts Management double major from Rochester, NY. Select Purchase credits include: *Marisol* (PSM), *We Are Proud to Present...* (ASM), *How I Learned to Drive* (SM), and *Gruesome Playground Injuries* (SM). Select non-Purchase production credits include *Whitelisted* (CATF), *The Fifth Domain* (CATF) and *The Hang* (HERE). She'd like to thank her friends, both silver and gold, as well as her family, for always being there for her. She'd also like to thank Jorin for being such a kick ass stage manager and introducing her to the song "Born a Worm" by Dan Reeder.



Poster

A MUSICAL BY ADAM GWON

*Ordinary  
Days*

March 30th -----7:30pm

March 31st -----7:30pm

April 1st ----- 7:30pm

CMFT Performance Studio

A THP Senior Project featuring the work of

Chelsea Muller

Marli Worden

Izzy Hamboussi

Kayla Stallone

