

GEORGETOWN DAY HIGH SCHOOL PRESENTS

Spring

AWAKENING

The Musical

BY DUNCAN SHEIK AND STEVEN SATER

Based on the play by Frank Wedekind

DEDICATED TO NICK MOEN

We couldn't have done it
without you!

Performed with Permission of Music Theatre International

ADMINISTRATION

DIRECTOR: Laura Rosberg

MUSIC DIRECTOR: Jason Strunk

TECHNICAL DIRECTOR: Christal Boyd

CHOREOGRAPHER: Maria Watson

FILM MAKER: Topher Dunne

STAGE MANAGER: Nick Moen '19

PRODUCER: Katie Young '23

ASSISTANT STAGE MANAGER: Katie Young '23

POSTER: Ava Blum '23

PROGRAM: Katie Young '23

MAKEUP WORKSHOP: Anike Oliver

DESIGNERS:

COSTUMES: Eve Kolker '22 and Miriam Akhmetshin '22

SCENIC: Emmett Freeman '21 and Nicolas Moiseyev '21

LIGHTS: Ben Adomaitis and Nicolas Moiseyev

PROPS: Celia Johnson '21

SOUND: Noah Abramson & Aden Sheingold '22

MAKEUP: Ryan Schell '21

CAST

WENDLA-----Caleigh Vergeer '21

MARTHA-----Jacqueline Elna-Taylor '23

THEA-----Indira Issatayeva '24

ANNA-----Felicia Paul '22

ILSE-----Izzy Auerswald '23

MELCHIOR-----Julian Galkin '22

MORITZ-----Elias Rodriguez '22

HANSCHEN-----Eli Faber '22

ERNST-----Max Grosman '22

GEORG-----Aidan Kohn-Murphy '22

OTTO-----Noah Freedman '22

FRAU GABOR-----Rachel Schneider '24

FRAULEIN KNUPPELDICK-----Elana Spector '22

FRAU BERGMAN-----Leila Jackson '22

CAST

FRAU BESSEL ----- Stella Tongour '22

PIANO TEACHER ----- Stella Tongour '22

HEADMASTER KNOCHENBRUCH ----- Mateo Brown '21

HERR RILOW ----- Mateo Brown '21

DOCTOR VON BRAUSEPULVER ----- Elliot Oppenheim '21

FATHER KAULBACH ----- Elliot Oppenheim '21

TEACHER HERR SONNENSTICH ----- Bryce Savoy '21

HERR STEIFEL ----- Bryce Savoy '21

HERR NEWMANN ----- Wesley Brubaker '23

HERR GABOR----- Wesley Brubaker '23

SCHMIDT THE ABORTIONIST----- Wesley Brubaker

REFORM SCHOOL BOYS----- Elana Spector '22, Mateo Brown '21, Stella Tongour '22, Elliot Oppenheim '21, Leila Jackson '22

CREWS

SCENIC CREW

HEADS:

Carmen Gitchell '22
Maya Landweber '22
Harrison West '22

CREW MEMBERS:

Ava Lewis '24
Edie Carey '23
Eleanor Gaugh
Evan Bianchi '21
Kaiden Yu '23
Laith Weinberger '24
Margaret Blomstrom '24
Maya Cruz-Hubbard '24
Nora O'Connor '22
Oakley Winters '22
Posy Brown '24
Rasmus Byskov '24
Sofia Grunwaldt '24
Tenaya Lin '23

LIGHTS CREW

CREW HEADS

Colleen Ewald '22
Jake Korde '22

CREW MEMBERS:

Alex Marchand '24
Alex Verbesey '22
Amelia Holmwood '24
Jamie Lewis '22
Noah Kubler '22
Sofia Papageorgiou '23

COSTUMES CREW

CREW HEAD:

Signe Schowitz '22

CREW MEMBERS:

Isabella Martorana '24
Olivia Brown '24
Sofia Papageorgiou '23

VIDEO CREW:

CREW HEAD

Laith Weinberger '24

CREW MEMBERS:

Ian Rothfeld '23
Harrison West '22
Noah Freedman '22

SOUND CREW

CREW HEAD:

Eli Faber '22

CREW MEMBERS:

Alex Marchand '24
Ian Rothfeld '23
Sofia Papageorgiou '23

DIRECTOR'S NOTES

The High School Spring Musical, *Spring Awakening*, The Musical, based on the 1906 German play by Wedekind, is not only about sexual awakening, but also about self-discovery. That perspective has informed the show's vision, including the cuts, blocking, choreography, character analysis, and design.

The show was conceived by Sater and Sheik in the wake of Columbine as the nation was grappling with fear and loss. Parkland High School performed it not long after the shooting they experienced. Students there described it as a cathartic experience. While the show is about mature themes---sexuality, incest, suicide---the core message is especially meaningful during this pandemic in which we've grieved death and experienced loneliness and loss. Our young people grieve for lost connections and lost love. When Melchior meets the ghosts of his friends Moritz and Wendla in the graveyard, they sing "Those you've known, And lost, still walk behind you. All alone, Their song still seems to find you."

DIRECTOR'S NOTES

Ultimately, the show is about love. The song “The Word of Your Body” is subtext for the entire musical. Sung by Melchior and Wendla, it’s reprised by lovers Otto and Georg, Ernst and Hanschen, and then all the children. “O, I’m gonna be wounded. O, I’m gonna be your wound.” The metaphor is ancient. Cupid, with his arrows, inflicts a wound on the young lovers. Latin for wound is *vulnus*---the root of vulnerability. The children learn over the course of the show that both love and life will involve moments of hurt and vulnerability, but they look optimistically toward spring and loving relationships.

At its inception, the show was designed for the “upstairs” at The Atlantic Theater Co. in NYC. Actors and audience sat together on a minimal stage—no backdrop, a few chairs, a handful of props, all the adults played by just 2 actors. This kind of staging was all we could manage under COVID-related circumstances. The challenges were manifold; we began in February with Zoom readings of the script, Zoom dramaturgy, learning music on Zoom with Jason Strunk, line by line.

DIRECTOR'S NOTES

We even did Zoom blocking. In the meantime, designers were preparing for sets, lights, costumes, makeup, sound, props.

We wrote up a contract with the help of GDS's Covid experts for parents and students, citing they'd be allowed to participate in theater on campus in cohorts, masked, and socially distanced. Techs designed and built; actors learned their blocking and recorded their lines of music (19 actors, 20 songs) individually, wearing singers' masks, which look like vulture beaks, with accompaniment by Music Theater International. For filming they lip synced the songs through plastic masks. We rehearsed actors by cohorts on the days they were at school. Those students who were not at school were revealed on large screens on the set, among the live actors.

By Spring Break, the Earth began to shift: we were allowed to meld cohorts of actors. Several students who were out of town returned to GDS. That signalled new tactics, we got rid of the projector screens; we choreographed movement and dances with Maria Watson; and blocked the show through April.

DIRECTOR'S NOTES

Simultaneously, kids were recording with our student sound engineers; and Eli Faber '22 mixed and balanced all the numbers.

Filming began just 3 weeks before Opening. Students came to the Box right after school and did their own costuming and makeup, after having attended a Zoom Makeup Workshop with Anike Oliver, and with supervision by Designers Ryan Schnell '21, Eve Kolker '22 and Miriam Akmetshin '22. They miced themselves with supervision by Sound Engineers, Aden Sheingold '22 and Noah Abramson '21. At the same time I worked with Light Designers Ben Adomaitis '21 and Harrison Lundy '21, preparing cues for the day's filming. The Sets Crew are putting in sets with Designers Emmett Freedman '21 and Nic Moiseyev '21, and Tech Director Christal Boyd. Then the actors came to the set, wearing their sheer plastic masks. They rehearsed under the supervision of Stage Manager Nick Moen '19, away from Oberlin for the semester. Next we filmed with Topher Dunne—sometimes just one take! By about 5:45 we cleaned and departed.

DIRECTOR'S NOTES

Topher and Editing Crew Head Laith Weinberger '24 put together the approximate 30 takes, filmed randomly by what set was required, and laid in the pre-recorded songs, sound effects and scene changes. Each of the editors has a particular aesthetic style. We're not making a film, I insisted. We're filming theater and these shifts reflect the individual styles of fine theater artists.

My bible throughout the process was lyricist Steven Sater's "A Purple Summer" Notes on the Lyrics of Spring Awakening/ A New Musical. For anyone who cares about the writing process and this show it's a must read. It helped me define 4 significant characters and the most important songs each sings. It's important to note that the songs in this show are interior monologues. They are not sung to other characters nor do they advance the plot as in conventional musicals. There's one exception. Hanschen tutors his young lover Ernst on living life like a cat, "skimming off the cream."

DIRECTOR'S NOTES

Wendla opens the show with *Mama Who Bore Me*. "Some pray that, one day, Christ will come a'-callin'. They light a candle, and hope that it glows." Wendla knows only the Bible stories of her childhood. This is an allusion to the Parable of the Ten Virgins. While the Virgins await the heavenly bridegroom, they must fetch oil to refill their lamps. They're not home when He arrives. Wendla worries that when the Savior comes, we "don't know how to go." She yearns to understand her changing body "Mama, you must tell me...I hear only the weeping, the angels." This lyric owes something to Shakespeare's Isabella in *Measure for Measure*. Isabella pleads for understanding: "...proud man/ Plays such fantastic tricks/As makes the angels weep..."

Wendla's young lover, Melchior, launches his journey from head to heart with "All That's Known". He decries the "parentocracy" that ignores history and science. He concludes he can only "trust my own mind..." The turning point of this song and its counterpoint at the graveyard, "Those You've Known" is the stars.

DIRECTOR'S NOTES

"Name the stars and know their dark returning." The stars return to their appointed places in the heavens, bearing winter and summer to mankind. The stars in the graveyard tell Melchior of "spring returning". He learns from the ghosts of his friends, Moritz and Wendla, that "Those you've known, And lost, still walk behind you."

Moritz is Melchior's best friend. When he fails at school (though the script suggests the Head Master's Assistant tampered with his grades), his father beats him. He sings "And Then There Were None". "Uh-huh...Uh-huh...Uh-huh...well, fine." He can't find words. Words belong to the world that has rejected him. He's left with staccato frustration. He blames himself for being himself so the only way out is to stop being himself. He reverts to a childhood nursery rhyme: "One little boy, left all alone. He went out and hanged himself. And then there were none."

DIRECTOR'S NOTES

Finally, we must attend to Martha who has a crush on Mortiz. In "Dark I Know Well" she describes her mother's medicated smile as she tells her daughter "Time for bed now, child." Her father asks for a "kiss good night" and then whispers, "Child, the lord won't mind...Child, you're a beauty." Martha, joined by Ilse who's been kicked out of her house, sings "There is a part I can't tell/About the dark I know well." Martha, the child, blames herself. She's undone by her own beauty.

This journey reflects my pandemic in every way. We pivoted and pivoted again. We forwent perfection. We learned new skills. We faced our fears. We forgave each other. We were grateful for those we trust. We mourned loss and we celebrated love. Thank you to all the children who trusted the adults in this process; and thank you to the adults who trusted me.

Laura Rosberg

SENIORS

BEN ADOMAITIS - I'm Ben Adomaitis, one of the two lighting designers alongside Harrison Lundy. I've been a designer for two years now and a part of the lighting program for four. I'm attending Cornell University in the Fall studying Architecture.

BRYCE - I am Bryce Savoy—just your average, misunderstood 18-year-old boy. I like nature and people. This fall, I will be going to USC. I am very excited all the time :)

CALEIGH VERGEER - Caleigh is an actor (but she's really a techie). Over the years, she has overcome many challenges, most notably the guilt of dropping a platform on her best friend's head. After playing an upside-down-fairy-on-a-pole, a "wickedly sexy" Aphrodite, an angsty teenage boy, and a cricket, Caleigh Vergeer has one last thing to say: DOH-OH DO-EE-OH.

CELIA JOHNSON - I joined props crew in my second semester of freshman year and never figured out how to politely make my escape. Besides theater, I enjoy singing, watching panel shows, and (somewhat accidentally) forgetting to recruit more people to join props.

SENIORS

ELLIOT OPPENHEIM - Hi! I'm Elliot and I'm from Bethesda, MD. I'm not committed yet, but [insert school name] is one of my top choices. I am planning to major in [insert psychology, business, or pre-med], and I can't wait to meet everyone!! I love going out, but I'm always down for a night in :) I also LOVE thrifting, boba, and coffee. I'm planning on rushing next year, and I'm hoping to meet new friends and find a roomie, so hmu!! Go [insert school mascot]!

EVAN BIANCHI - Evan is a techie. Over the years, she has overcome many challenges, most notably attacks such as the time a certain stupid actor ACCIDENTALLY dropped a platform on her head. Whether in the mindset of a toddler or a deeply caring mother, no matter what, Evan Bianchi puts her all into crew. No, not the one with boats. Actually yes, that one too.

HARRISON LUNDY - I'm Harrison Lundy, working with Ben Adomaitis as a lighting designer. I've been working on the lighting crew for four years, spending two years in the designer position. Next year, I will be attending Amherst College in Massachusetts to study political science.

SENIORS

NICOLAS MOISEYEV - I'm one of the Scenic Crew designers and have worked diligently in the GDS theater for the last four years. In my free time, I enjoy playing Dungeons and Dragons, painting, and listening to music.

NOAH ABRAMSON -

"Noah is truly a unique soul."

- Noah Braun

"Noah is the best person to ever touch a sound board."

- Ben Adomaitis

"I love Noah."

- Harrison Lundy

"Noah was just an idea when I joined this program."

- Laura Rosberg

RYAN SCHNELL - Hi, I'm Ryan! I'm the head, designer, and sole member of makeup crew this year. I joined as a sophomore, and it's been my favorite part of the GDS community since. I plan on attending Reed College next year.

SPECIAL THANKS

Tenley Peterson

Kenny Miluk

Danny Stock

Carlos Soriano

Tuan Nguyen

Moris Melara

Tim Lyons

Steve Parnell

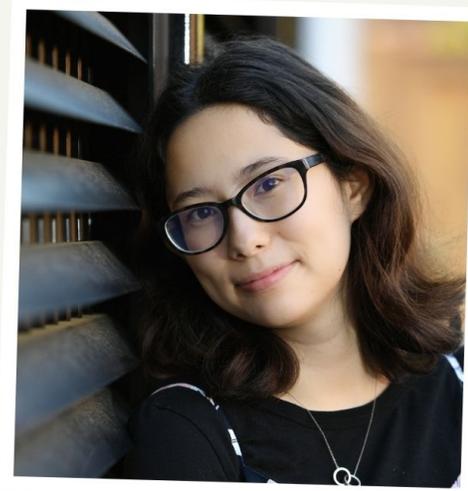
Laurie Kohn

David Collar

Sherry Boyd

Bonnie Vergeer

Amy Killy

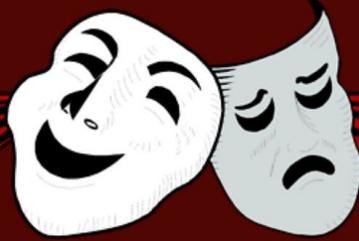


*Love always,
Mom, Dad, Lucie & Zoya*

**RYAN SCHNELL, YOUR TALENT AND SUPPORT
FOR ALL THE ACTORS IS SHINING THROUGH
THE SPRING MUSICAL! SO PROUD OF OUR
SENIOR AND THANK YOU, ARTS DEPARTMENT
FOR MANY FOND MEMORIES.**

GO HOPPERS!

**LOVE YOU, RYAN!
MOM AND DAD AND CHARLIE**



*Congratulations to Felicia Paul and the Cast and
Crew of Spring Awakening!*

We are so proud of all of you!

Nancy Furman Paul and Marc Paul

Congrats

To the Scenic Crew

FOR AN EXCELLENT

JOB ON THE SET

From the O'Connors

GREAT JOB AIDAN!

(but you still have to marry your mother-in-law)

**Love,
Mom, Dad & Caleb**

A man with white hair, wearing a dark suit jacket over a pink shirt, is seated at a wooden conference table. He has his hands raised in a gesture of surprise or excitement, with his right hand covering his eyes and his left hand extended outwards. On the table in front of him are two water bottles and a notepad with a pen. The background shows a blurred office setting with a potted plant.

**AND CONGRATULATIONS TO THE ENTIRE
SPRING AWAKENING CAST & CREW!**

**CONGRATULATING
HARRISON WEST**

AND THE ENTIRE CAST AND CREW!

FROM BARBARA YELLEN AND PHIL WEST

CONGRATULATIONS TO
NIC, EMMETT,
AND THE WHOLE SETS CREW
AND A BIG THANKS
TO CHRISTAL FOR RETURNING OUR BOYS
AFTER FOUR YEARS WITH ALL OF THEIR
DIGITS INTACT



WITH LOVE,
YOUR PARENTS

Caleigh, we've loved watching you!



Congrats to cast & crew!

We will miss all of you! — The Vergeer Family

Overheard:

“If all the world’s a stage, does
that make the scenic crew gods?”



“Probably”

Congratulations
to the Designers and Crew
on another inspired season.

CONGRATULATIONS

to Noah and the entire cast & crew of Spring Awakening! And our sincere thanks to Laura, Jason, Christal, Maria, Topher, Nick, and Anike for your incredible efforts to bring this production to life during a pandemic year. We are so grateful for your hard work.

THE CHABORA-FREEDMAN FAMILY



TO BONNIE ROBIN-VERGEER

WITH THANKS FOR ALL YOU'VE DONE TO
HELP US MAKE PLAYS

THE PERFORMING ARTS DEPARTMENT



CONGRATULATIONS
JULIAN!



FROM BROADWAY TO GDS! WE ARE SO PROUD TO
HAVE LET YOU "...GROW UP LIKE THE WEEDS IN OUR
FLOWER GARDEN...YOU HAVE GROWN SO HIGH..."

LOVE, MOM, DAD, AND CHARLI

BEST WISHES ON A JOB WELL DONE TO THE ENTIRE CAST
AND CREW OF SPRING AWAKENING!

To Jacqueline

CONGRATULATIONS TO THE
BEST SCRUB MOMMY
OUT THERE

I HAVEN'T SEEN IT YET
BUT I'M SURE YOU
WERE AMAZING

EVEN THOUGH IT'S NOT A
'KATIE PHRASIE'
I LOVE YOU THE MOSTEST
BESTIE

From Katie



**Congratulations to
Evan Bianchi and the
entire cast, crew,
musicians, and faculty
of Spring Awakening!**



**Thank you to Laura and Christal (and Will)
for nine magical years of theater at GDS!**



**With love and gratitude,
the Bianchi/Hair family**

created on



THANK YOU GDS THEATRE.
YOUR INGENUITY
DEMONSTRATES THAT
NOTHING IS IMPOSSIBLE
WITH CREATIVITY AND
DEDICATION. WE CAN'T
WAIT FOR OPENING NIGHT!

LALIE AND MIKE TONGOUR



MATILDA ADS

Thank you so much to these companies
for advertising in the Matilda Musical.

Tartufo

Pizza Boli's

Angelico's

Perservation Frames

Picasso Gallery

Frames

Crisp and Juicy

Rodman's

Pete's Pizza

Coffee Nature

De Louice Tailors

Stegg

Paul's Liqour

We're sorry it never came to pass, but we
appreciate your support.