

SPRING AWAKE NING

Book & Lyrics by Steven Sater Music by Duncan Sheik
Based on the play by Frank Wedekind
Directed by Robert Chapel

**NOVEMBER 29-DECEMBER 1
& DECEMBER 5-8 at 8PM**

Culbreth Theatre

 UNIVERSITY of VIRGINIA
DRAMA
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2012-2013

DEPARTMENT OF

DRAMA

UNIVERSITY OF VIRGINIA

SPRING AWAKENING

Book and Lyrics by Steven Sater Music by Duncan Sheik

Based on the play by Frank Wedekind

Directed by **Robert Chapel**

Music Direction by **Greg Harris**

Choreography by **Ali Stoner**

Fight Direction by **Marianne Kubik**

Scenic Design by **Katie-Bell Springmann**

Costume Design by **Lindsay Hinz**

Lighting Design by **Jake Kvanbeck**

Sound Design by **CJ Whitaker**

Technical Direction by **Mark Gartzman**

Production Stage Management by **Rachel Zucker**

Orchestrations by **Duncan Sheik**

Vocal Arrangements by **AnnMarie Milazzo**

String Orchestrations by **Simon Hale**

SPRING AWAKENING

is presented through special arrangement with

Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

421 West 54th Street, New York, NY 10019

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

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Original Broadway Production Produced by IRA PITTELMAN,
TOM HULCE, JEFFREY RICHARDS, JERRY FRANKEL, ATLANTIC
THEATER COMPANY, Jeffrey Sine, Freddy DeMann, Max Cooper, Mort
Swinsky/Cindy and Jay Gutterman/Joe McGinnis/Judith Ann Abrams, ZenDog
Productions/CarJac Productions, Aron Bergson Productions/Jennifer Manocherian/
Ted Snowdon, Harold Thau/Terry Schnuck/Cold Spring Productions, Amanda
Dubois/Elizabeth Eynon Wetherell, Jennifer Maloney/Tamara Tunie/Joe Cilibrasi/
StyleFour Productions.

The world premiere of "SPRING AWAKENING" was produced by the Atlantic
Theater Company by special arrangement with Tom Hulce & Ira Pittelman.

CAST OF CHARACTERS

The Girls:

Wendla.....	Emma Lord
Ilse	Taylor Gaines
Martha.....	Ali Stoner
Thea.....	Kyle Hughes
Anna	Kate Gadzinski*
Lotte	Sally Nobinger

The Boys:

Melchior	Daniel Prillaman
Moritz.....	Kelly Snow
Hanschen.....	Johnny Landers
Ernst	Wesley Webster
Georg.....	Alexander Rafala
Otto	Ahmad Helmy

The Adult Women:

Frau Bergman, Fraulein Knuppeldick, Fraulein Grossebustenhalter, Frau Gabor, and Frau Bessell	Amy Barrick**
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The Adult Men:

Herr Sonnenstich, Headmaster Knochenbruch, Herr Neumann, Herr Rilow, Herr Stiefel, Father Kaulbach, Doctor Von Brausepulver, Herr Gabor, Schmidt	Mitch Voss
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The Reformatory Boys:

Dieter.....	Chris Bauer
Rupert.....	Ian Lindsay
Reinhold	Alexander Bozicevich
Ulbrecht.....	Phillip Rodgers

*Dance Captain

**Fight Captain

ORCHESTRA

Violin/Guitar	Rick LaRue
Cello	Brian Helmke
Bass.....	Joe Bunts
Guitar	Jim Polson
Drums.....	Dave Youel
Keyboard.....	Greg Harris

SETTING

Germany, a provincial town, 1890s.

There will be one 15 minute intermission between Acts One and Two.

SCENE SYNOPSES AND MUSICAL NUMBERS

Act One

Scene One: The Bergman's living room.

Prologue: Mama Who Bore Me..... Wendla

Mama Who Bore Me (Reprise) Wendla and The Girls

Scene Two: The school.

All That's Known Melchior and The Boys

The Bitch of Living..... Moritz and The Boys

Scene Three: Late afternoon. A bridge in the countryside, Hanschen's home, and Frau Grossebustenhalter's music parlor.

My Junk..... The Girls and The Boys

Scene Four: Evening. Melchior's study.

Touch Me..... The Girls and The Boys

Scene Five: Afternoon. The woods.

The Word of Your Body..... Wendla, Melchior

Scene Six: The schoolyard, then Headmaster Knochenbruch's office.

Scene Seven: Afternoon. A windy day.

The Dark I Know Well..... Martha, Ilse, and The Boys

Scene Eight: The woods and the schoolyard.

The Word of Your Body (Reprise 1) Otto, Georg

Scene Nine: The Stiefel's sitting room.

Scene Ten: Frau Gabor's study and Moritz in discrete space.

And Then There Were None Moritz, Hanschen, Ernst, Georg, Otto

Scene Eleven: A haunted world of song and a hayloft.

The Mirror – Blue Night..... Melchior and The Boys

I Believe The Girls and The Boys

Act Two

Scene One: Dusk. The hayloft and church. The same day as the end of Act One.

The Guilty Ones The Girls and The Boys

Scene Two: Twilight. A river.

Don't Do Sadness Moritz

Blue Wind..... Ilse

Don't Do Sadness/Blue Wind..... Moritz, Ilse

Scene Three: A cemetery.

Left Behind The Girls and The Boys

Scene Four: Headmaster Knochenbruch's office.

Totally Fucked..... The Girls, The Boys, Herr Knochenbruch,
and Fraulein Knuppeldick

Scene Five: A vineyard at sunset.

The Word of Your Body (Reprise 2) The Girls and The Boys

Scene Six: Wendla's bedroom, then Melchior's home.

Whispering Wendla, Melchior

Scene Seven: A Reformatory, then a private garden and a darkened street.

Scene Eight: The bridge.

Scene Nine: The cemetery. Nighttime.

Those You've Known Wendla, Melchior, and Moritz

Scene Ten: A coda.

The Song of Purple Summer Ilse, The Girls, The Boys, and The Adults

WHO'S WHO IN *SPRING AWAKENING*

Amy Barrick (2nd Year, MFA Acting): *Romeo and Juliet*, *Vinegar Tom* (U.Va. Drama), *Distracted* (PCPA Theaterfest), *Spinning Into Butter*, *Gypsy* (SLO Little Theatre)

Chris Bauer (3rd Year, Drama): *Voices of the Class 11', 12'* (Spectrum Theater)

Alexander Bozicevich (2nd Year, Intended Political and Social Thought Major/Theater Minor): *Summer Shorts* (Live Arts), *Running Out of Time* (Adrenaline Film Festival)

Robert Chapel (Professor of Musical Theatre and Directing); Producing Artistic Director of the Heritage Theatre Festival

Kate Gadzinski (3rd Year, Religious Studies/Foreign Affairs): *Parade*, *Evita* (U.Va. Drama), *Hairspray* (Live Arts), *Carousel* (First Year Players)

Taylor Gaines (4th Year, Drama/French): *Romeo and Juliet*, *Troy Is Burning*, *The Beaux' Stratagem*, *By the Bog of Cats* (U.Va. Drama), *Persephone* (Idly Bent Theatre Co.), *Henry VI, Act V* (Shakespeare on the Lawn), *Urinetown*, *West Side Story* (FYP)

Mark Gartzman (2nd Year, MFA Technical Direction): *Rhinoceros*, *Romeo and Juliet* (U.Va. Drama); ATD: *Troy is Burning*, *Parade* (U.Va. Drama), *1776* (Heritage Theatre Festival)

Simon Hale (String Orchestrations) After graduating from the University of London with an honors degree in composition, Simon Hale's acclaimed solo album, *East Fifteen*, led to recordings with many artists, including George Benson, Simply Red, Jamiroquai and Björk. In 1996 he orchestrated Duncan Sheik's first album, and their musical collaboration has continued ever since. Simon's involvement with *Spring Awakening* marked his Broadway debut and the Tony Award for Best Orchestrations in 2007. He continues to work with Steven Sater and Duncan Sheik on other projects. For more information please visit www.simonhale.co.uk

Greg Harris (Music Director): *Into the Woods*, *A Chorus Line*, *Tommy*, *Evita*, *Parade* and many others (U.Va. Drama), 22 productions since 1998 (HTF)

Ahmad Helmy (4th Year, Drama/Mathematics): *Elephant's Graveyard*, *Troy is Burning*, *Parade*, *The Beaux' Stratagem* (U.Va. Drama), *Henry VI* (SOTL)

Lindsay Hinz (2nd Year, MFA Costume Design and Technology): *Elephant's Graveyard* (U.Va. Drama)

Kyle Hughes (3rd Year, Drama/Religious Studies): *Parade*, *Evita*, *Vinegar Tom* (U.Va. Drama), *Carousel* (FYP), *Oklahoma!* (Lyric Stage Inc.)

Marianne Kubik (Associate Professor of Movement)

Jake Kvanbeck (2nd Year, MFA Lighting Design): *Romeo and Juliet* (U.Va. Drama), *Clybourne Park*, Live Arts Gala (Live Arts)

Johnny Landers (3rd Year, Media Studies/English): *Rhinoceros*, *Parade* (U.Va. Drama)

Ian A. N. Lindsay (2nd Year, Drama/English): *Rhinoceros*, *Elephant's Graveyard* (U.Va. Drama), *The Music Man* (FYP), Amuse Bouche Improv Comedy

Emma Lord (4th Year, Psychology): *Into the Woods*, *HMS Pinafore* (Opera Viva), *Letters to Sala* (JMU Drama), *Pajama Game* (St. Mark's), *Into the Woods*, *Children of Eden* (Vienna Youth Players)

AnnMarie Milazzo (Vocal Arrangements). Composer/lyricist: *Pretty Dead Girl*, Sundance Film Festival. Vocal arranger: Broadway productions of *Spring Awakening* and *Next To Normal*. *Bright Lights, Big City* at The New York Theater Workshop, and the Paramount feature film, *The Marc Pease Experience*. AnnMarie is a Grammy nominated singer from The East Village Opera Company on Universal/Decca

Sally Nobinger (2nd Year, Drama/English): *The Winter's Tale*, *The Merry Wives of Windsor* (SOTL)

Daniel Prillaman (4th Year, Drama): *Rhinoceros*, *Elephant's Graveyard*, *Troy is Burning*, *Parade*, *The Beaux' Stratagem* (U.Va. Drama); *1776*, *My Fair Lady* (HTF), *West Side Story*, *Urinetown* (FYP), *13* (Live Arts)

Alexander Rafala (2nd Year, Drama): *Romeo and Juliet* (U.Va. Drama), *The Music Man* (FYP)

Phillip Rodgers (3rd Year, Government/Drama Minor): *Parade* (U.Va. Drama), *Hairspray* (Live Arts), *Carousel*, *RENT* (FYP)

Steven Sater (Book and Lyrics) was awarded the 2007 Tony Awards for Best Book of a Musical and Best Original Score for *Spring Awakening* along with the Drama Desk and Outer Critic Circle Awards for Best Lyrics. With alt-rocker Duncan Sheik, he received the 2007 Grammy Award for Best Musical Show Album for *Spring Awakening*. In addition, the two received The Dramatists Guild Hull-Warriner Award, the Outer Critics Circle, the Drama Desk, the Lucille Lortel, New York Drama Critics' Circle, and Drama League Awards for Best Musical. Steven is the author of numerous plays, including the long-running *Carbondale Dreams*, *Perfect for You*, *Doll* (the Rosenthal Prize, Cincinnati Playhouse); *Umbrage* (Steppenwolf New Play Prize); *A Footnote to the Iliad* (New York Stage and Film, The Miniature Theatre of Chester); *Asylum* (Naked Angels); *Murder at the Gates* (commissioned by Eye of the Storm); *In Search of Lost Wings* (Sanford Meisner Theater) and a re-conceived version of Shakespeare's *Tempest*, with music by Laurie Anderson, which played London's Lyric Hammersmith and toured throughout Great Britain. In addition to *Spring Awakening*, Sater has collaborated with Sheik on the NY premiere of *Umbrage* (HERE), *Nero* (The Magic Theatre, workshopped at the New York Shakespeare Festival and New York Stage & Film), and *The Nightingale* (workshopped at the O'Neill Musical Theatre Conference, La Jolla Playhouse, A.C.T., and New York Theater Workshop). He is also hard at work with System of a Down's Serj Tankian on a musical version of *Prometheus Bound*, to be directed by Diane Paulus at the American Repertory Theater. Sater is the lyricist for Sheik's critically acclaimed album *Phantom Moon* (Nonesuch), and together the two wrote the songs for Michael Mayer's feature film *A Home at the End of the World* (Warner Classics) as well as the independent features *Brother's Shadow* and Mary Stuart Masterson's *The Cake Eaters*. Sater is also co-creator and executive producer, with Paul Reiser, of recent pilots for both NBC and Sony/FX, and has developed two projects for HBO, and another for Showtime (with Reiser). He is also at work, with Jessie Nelson, on a feature film and is creating an original movie musical for producer Larry Mark. In addition, Steven works as a lyricist with various composers in the pop/rock world—recently writing songs with Burt Bacharach, Johnny Mandel, Andreas Carlsson, and William Joseph

Duncan Sheik (Music) In addition to writing the music for *Spring Awakening* (2007 Tony Awards for "Best Orchestration" and "Best Original Score", 2008 Grammy Award for "Best Musical Show Album"), Sheik's other theater credits include: *Nero* (*Another Golden Rome*) (currently in development), *The Nightingale* (currently in development), *Whisper House* (currently in development). Recorded works include: *Whisper House* (Sony/Victor 2009), *White Limousine* (Rounder 2006), *Daylight* (Atlantic Records 2002), *Phantom Moon* (Nonesuch 2001), *Humming* (Atlantic Records 1998), *Duncan Sheik* (Grammy Nomination "Best Male Vocal") (Atlantic Records 1996). Film Scores include: *DARE* (2009), *Little Spirit: Christmas in New York* (2008), *Capers* (2007) and *The Cake Eaters* (2007). Producer Credits include: *Holly Brook* (forthcoming CD 2009), *Micah Green* (2008), *Spring Awakening Original Cast Album* (Universal 2007) and *Chris Garneau* (2006)

Kelly Snow (Graduate Student, Public Policy): *Sweeney Todd* (FYP), U.Va. Hullabahoos

Katie-Bell Springmann (3rd Year, MFA Scenic Design): *Rhinoceros*, *Vinegar Tom*, *Evita* (U.Va. Drama), *Superior Donuts* (Live Arts)

Ali Stoner (4th Year, Drama/Arts Administration): Acting: *Rhinoceros*, *Elephant's Graveyard*, *Evita*, *A Midsummer Night's Dream*, *Pippin* (U.Va. Drama), *The Sound of Music* (HTF), *Urinetown* (FYP), *Footloose* (Live Arts); Choreography: *Evita* (U.Va. Drama), *Far From Heaven*, *Love's Labor's Lost* (Williamstown Theatre Festival), *Carousel* (FYP)

Mitch Voss (2nd Year, MFA Acting): *Romeo and Juliet* (U.Va. Drama), *Much Ado About Nothing* (Kentucky Shakespeare), *Escanaba in da Moonlight* (Farmer's Alley Theatre)

Wesley Webster (2nd Year, Drama/Psychology): *Drop Dead* (Iron Street Productions), *The Music Man*, *How to Succeed...* (FYP)

CJ Whitaker (4th Year, Physics): *Romeo and Juliet*, Dance Concerts Fall '11, Spring '12, Fall '12 (U.Va. Drama/Dance), *Carousel* (FYP)

Rachel Zucker (4th Year, Drama/Psychology): *Rhinoceros*, *Vinegar Tom*, *Parade*, *Spring Dance Concert '11* (U.Va. Drama/Dance), *My Fair Lady*, *She Loves Me* (HTF), *The Producers*, *The Memory of Water* (Live Arts)

PRODUCTION STAFF

Assistant Stage Managers.....Claire Banta, Angelica Jackson, Daisy Tsang
Department Chair/Artistic Director Tom Bloom
Department Technical Director/Technical Director Advisor Steven Warner
Assistant Technical Directors Vicente Arroyo-Valencia, Austin Manning
Scenic Charge..... Katie-Bell Springmann
Scene Shop ForemanMark Gartzman
Scene Shop ManagerDavid Hale
Master Carpenters Mark Molchany, Jason Randolph
Carpenters.....Alix Barnicle, Grace Erdman, Joseph Kim, Hua Xin,
DRAM 2210 Students
Paint Shop.....Grace Erdman, Roxana Trujillo, DRAM 2210 students
Props Master Lauren Shell
Properties ShopJoe Crittenden
Assistant Costume Designer Allison Jordan
Costume Design Faculty Advisor.....Gweneth West
Costume Technology Faculty Advisor..... Marcy Linton
Costume Shop Manager.....Dorothy Smith
Costume Shop Assistants..... Maeve Hoyt, Matthew Kluge,
Anna McQuitty, Sara Russomanno
StitchersDRAM 2310 students
Wardrobe Supervisor Sarah Bryan
Dressers.....Shenae McCoy, Courtney Steuber, Courtney Yancey
Lighting Design Faculty Advisor Lee Kennedy
Master Electrician.....Jonathon Hunter
Electricians.....Kelly Croswell, Ahmad Helmy, Josh Persheid,
Daniel Prillaman, Kim Schwaner, CJ Whitaker
Sound Design Faculty Advisor..... Michael Rasbury
Sound Shop Manager.....CJ Whitaker
Sound Board Operator Esteban Amas
Business Manager.....James Scales
Arts Box Office Manager..... Andrew Burnett
Arts Box Office StaffNalini Agrawal, Brady Blouin, Anna Ferrara,

Stephanie Harvey, Sophie Kaemmerle, Timothy Morris, Katherine Ripley, Adam Santalla, Marquis Scott, Emily Vrissis	
House Manager.....	Zaneta Romero
Front of House Staff.....	Yasmine Di Giulio, Alicia Moore
Publicity Manager	Claire McKercher
Publicity Assistant	Isabelle Junot
Production Coordinator	Caitlin McLeod

DIRECTOR’S NOTES

Things you should know about *Spring Awakening*...

It is based on a play of the same title by the pre-expressionist German playwright, Frank Wedekind.

The play was written in 1891 and set at that time, in Germany. The musical is also set at that time and place.

Wedekind wrote the play in response to the strict and oppressive culture which was characteristic of Germany at the time – he wrote it to shock, including scenes which involved rape, violence, suicide, and abortion. The play was not produced until 1906 when Max Reinhardt staged it at the Deutches Theatre in Berlin.

Because of the subject matter, the play has been banned in many places or, at the very least, heavily censored.

In 2006, Steven Sater and Duncan Sheik adapted Wedekind’s play into a rock musical. Sater describes the use of their rock music as transforming that German world into “a neon world of today,” utilized as the connector from that oppressed world to that of our own youthful generation. “The original play was so full of aspiration and frustration and the pain and joy of being young. The expression of the release of that longing is rock music. I felt the songs could function as internal monologues. Thus, using microphones when some of the songs are sung is their way of “pulling us into the present.” (Sater)

I saw the Tony Award-winning rock musical (eight awards, including “Best Musical”) on Broadway in 2007 and immediately felt that this would be a show to which student populations all over the world would be drawn. This has indeed been the case as it is one of the most often produced musicals on college campuses around our nation. Adapted directly from Wedekind’s script, it has been slightly tempered by Sater and Sheik but the story and the characters remain essentially the same as in 1891. The insertion of the music, anachronistic as it is to 19th century Germany, speaks to today’s audience, and in this way, Wedekind’s play becomes truly expressionistic.

Finally, it is true that in our world today there remains opposition from some corners of our population regarding the discussion of sex in our schools, whether teens should have access to methods of birth control and thus, in a certain way in certain places and with certain people, little has changed since 1891. And the play certainly resonates with many of our young people today in regards to pressures of all kinds being placed on them to succeed in school and out of school at any cost.

One of my dear friends, Malcolm Tulip, who is a professor of theatre at the University of Michigan, directed this musical earlier this fall. When asked about what central message he felt it conveyed, he responded : “We should listen to children as they grow up, remember our own experiences, and then act in a way that doesn’t injure them.” One could wish that there would be those who, in seeing this show, will learn from it, and conceivably change their relationship between themselves and their children and never again “injure them.”

—Robert Chapel, Director