Learn Your Lessons Well: A Director's Journey to Godspell

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Learn Your Lessons Well:
A Director’s Journey to Godspell
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A thesis submitted in partial fulfillment  
of the requirements for the degree of  
Master of Fine Arts in Theatre

By

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This thesis is approved for recommendation to the Graduate Council.

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Abstract

The following is documentation of my directorial approach and process leading up to the production of *Godspell* by Stephen Schwartz and John-Michael Tebelak, at the University Theatre in the fall of 2014. The chapters will include the script selection process, casting, analysis, and creative team discussions.
Acknowledgements

My mother, Ann Martin, for always supporting me no matter what I chose to do.

The Department of Theatre at the University of Arkansas, for allowing me to grow as an artist, share my talents, and find my voice.

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Barbara J. Springer, for walking me through the transition of Graduate School.

All of my mentors, past and present, for equipping me with the tools I need to succeed.
Dedication

I would like to dedicate this thesis to the memories of my grandmothers, Evelyn Martin and Lillie Ann Smith. Without their love, support, and acceptance I would never have pursued my passion in the creative and performing arts.

*Learn Your Lessons Well: A Director’s Journey to Godspell* would not be possible without the wonderful cast, crew, orchestra, and production team; we built a beautiful city.
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I. The Production

Godspell by Stephen Schwartz and John-Michael Tebelak was produced by the University of Arkansas’ Department of Theatre at the University Theatre from October 3 through October 12, 2014, for a total of 9 performances. We started vocal and choreography rehearsals on August 18, 2014 (a week before classes began). Aside from being produced as a part of the mainstage season, Godspell also fulfilled part of my requirements for graduation from the Master of Fine Arts in Directing program. Production personnel included two graduate actors, eight undergraduate actors, two graduate designers, a faculty designer, the resident music director, and six musicians.

The Script

Godspell was written in 1970 by John-Michael Tebelak as part of a master’s thesis project. After an experimental two-week run in 1971, Stephen Schwartz was hired to write the score in order to help move the show to Off-Broadway. The show has received three Off-Broadway productions (1971, 1988, 2000); and two Broadway productions (1976 and 2011). For the most recent Broadway revival, Stephen Schwartz and a new creative team met to update the score and the book. New orchestration was added to give the sound a modern feel, new lyrics were added, and in some songs the key was changed to accommodate the new cast and soloists. In terms of the book, pop culture references were changed to reflect modern society (e.g., Facebook, Donald Trump, Britney Spears), and some of the language was changed to present day slang.

Godspell follows a group of people (in our case, students) as they learn the teachings of Christ through parables, games, songs, and dance. Eventually, the last three days of Christ are
depicted and ends in his crucifixion. Upon his death, the remaining students are left to pick up the pieces and continue his legacy.

**The Play Selection Process**

For the department’s mainstage season selection, there was a committee comprised of: Ashley Cohea, our business manager; Valerie Lane, the costume shop manager; Nick Savin, the undergraduate representative; Morgan Hicks, a faculty instructor; and myself, the graduate representative. Season selection for the 2014-2015 mainstage series began on October 15, 2013. Prior to that date, I had already met with my mentor, Michael Landman, about the best way to determine and then advocate for my top choice, as I would be one of the mainstage season directors. We started by reading and re-reading several scripts in order to compile at least eight titles for proposals. I knew right away that I wanted to direct a musical, and after speaking with other members of the Season Selection Committee, I discovered it would be wise to choose a musical that would regain patrons that we stood to lose because of our last musical, *Spring Awakening*, due to its strong sexual content and heavy profanity. I promptly mentioned this to Michael and said, “What about *Godspell*?” I figured it’s family-friendly and a very popular show for an older audience, and the revival version was relatable enough that the college crowd would love it. He replied that it sounded like a good idea, so I ordered a perusal copy of the script to read. I spoke with Jeannie Lee, the resident accompanist and music director. She loved the idea of the show, and mentioned that it was one of her favorites. Since I had her support as well as Michael’s, the chances looked great. I wrote season selection proposals for *Godspell*, *BARE: A pop opera*, *The Normal Heart*, *And People All Around*, *Compleat Female Stage Beauty*, and *Edward II*. At the first meeting, *Godspell* was the very first show we selected, and my other proposals weren’t even mentioned. I was ecstatic.
Directorial Approach

In my studies as a director the one thing all of my professors drive home is that you must read the script several times. The reason for doing multiple reads is different for each director and for each show, but for me, I respectively read it for: fun, themes and ideas, characters and relationships, images and motifs, and a concept.

When I initially suggested the script I had a flashback to the first time I had ever seen the show. I was twelve-years-old and had no idea what was going on for most of the play, but when Jesus was killed, I remember crying because I really thought he was dead. I remembered the stories we talked about in church about Christ and how he died to save the world, and there it was, happening in front of me. It wasn’t until after the show when I saw the actor, that I knew he wasn’t dead and I was happy again. Years later, he remembered me and became my mentor. He told me he had never had that experience before as an actor (someone really connecting with his character and with him personally). It was at the moment I declared, “One day I’ll direct Godspell and bring that experience to the stage.” With that memory in tow, my connection to the script grew deeper.

One of the many things that drew me to the script, but also terrified me, was the abundant opportunity for creativity and spectacle. The writers don’t specify a location or who these people are, so it was up to me and the creative team to literally create a world for the story we wanted to tell.

The first step in the process was figuring out where to set the play. For that, I explored the text for themes and ideas that everyone can relate to. Ultimately, I determined that the story is about community and our need to be connected to other people. In the beginning of the play we see nine individuals who can’t get along, can’t connect, and refuse to change their ways.
Then, Jesus comes along and shows them that He is just like them and they are not alone, that someone else is on their side as long as they open their hearts to change.

As part of my process I like to draw upon real life scenarios or iconic moments through history or media to help show that the chosen theme is timeless and universal. For Godspell, I dreamt and wrestled for several days with how I could make this kind of connection and then it hit me: The Breakfast Club. That film shows students of various walks of life who initially don’t get along or have anything in common, but somehow come together and establish a community. I re-read the script with this idea in mind; it worked. I decided to try the actors as archetypes in a high school, with Jesus as the janitor and the students stuck in detention. Through the course of the design process, that concept would change.

Because of the unconventional nature of the script, the characters and archetypes depended on the actors who were cast. The characters are created by the actors based on their own diverse personalities, so having to decide the archetypes ahead of time proved to be harder than I anticipated. The design team and I filled-in the archetypes for discussion purposes, but understood that they were all subject to change.

Typically, I am the kind of director who walks into rehearsal and tells the actors exactly what I want, then lets them play within those parameters, but for this particular show I couldn’t do that because the parables were written to be told in such a way that would showcase the actors’ own talents and creativity. I decided that the task of choosing how to tell each parable and stage each song ran the risk of looking forced, so I talked with Clinessha Sibley, my interim mentor, and we decided a possible approach to this script could be an open collaboration, or allowing the actors to drive the inspiration and have a voice in what happened. Doing this would give the actors more ownership of the work and a bigger investment in the project.
II. The Process

Auditions and Casting

Several weeks before auditions were set to begin, I met with Jeannie Lee. We needed to sort out exactly how we wanted to schedule callbacks and rehearsals, and what we needed for each cast member.

We started by talking about what it is that we love about the musical. I shared the story of my childhood experience and she told me about hers. Listening to her compare the 1970’s version with that of the new one made me realize that the vocal music had become harder with the new changes. I admitted to her that I was silly in my assumption that the vocals were easy because the structure called for one soloist and the ensemble to back them up. She explained that the ensemble had difficult harmonies to be maintained and the performers would need strong vocal chops to pull it off.

Because of her experience with musicals, I trusted Jeannie’s opinions about the amount of time she would need to teach the music to the actors, and she trusted me with how long I felt I needed to teach the choreography and stage the piece. We discussed at length the pros and cons of having a table read before the first rehearsal. I was against it because the script is littered with stage directions from the Broadway cast and I didn’t want the actors to feel obligated to reproduce those. However, she felt it would be nice to hear the text spoken aloud, answer potential questions, and perhaps brainstorm ideas about staging. I decided not to do a table read, a decision that would haunt me later when the cast gave me feedback.

During our discussion of the characters, we broke up the descriptions into parts: soprano, alto, tenor, and baritone. This would make it easier to assign actors to callback roles during initial auditions. Then we talked about traits of each character: what they’re like, what their song
reveals about them, and what archetypes could fit into each solo. The hardest two characters were Jesus and Judas. She loved the idea of Jesus being a janitor. She thought this would not only serve a Biblical message, but it would give Jesus a low-key and humble quality that would ultimately speak to the high powered and self-centered students.

Initial auditions were held on April 21 and 22, 2013 in the University Theatre, followed by callbacks for each show. There were four directors in attendance casting the fall season: Amy Herzberg, casting Kin by Bathsheba Doran; myself, casting Godspell; Mavourneen Dwyer, casting Poor Relations by Robert Hart; and Kholoud Sawaf, casting V is for Violin by Brittany Taylor. Actors were asked to perform two contrasting monologues, and a song should they want to be considered for Godspell.

Because my show was first in the season and was a musical, Amy Herzberg, the other mainstage director, who had directed many musicals herself, told me that I would mainly have casting priority; meaning I would, for the most part, get the actors/singers I needed first so I wouldn’t have to fight over actors with her or the other directors. She told me she understood how hard it was to cast a musical and how our department’s pool of singing actors was small.

As always, initial auditions were long and tedious. Over sixty hopefuls took to the stage and performed monologues and songs. For the first few auditions, I was a bit discouraged because students weren’t willing to sing or opted not to audition for Godspell. During the breaks, the directors would gather around and talk about the students we were looking at and those we didn’t think would be good candidates for our particular productions. Since I was working with Jeannie Lee, we would converse first, and then take our thoughts to the rest of the directors. After the first break, she and I both determined that at that point, we didn’t have a viable option
for Jesus or Judas. We did, however, have several options for the female roles, thanks in large part to our department being female-heavy.

As the auditions continued, Jeannie and I would exchange looks when we were blown away by the talent on the stage and saw potential in the performer. I try my best to have at least four choices per role before callbacks, and eventually this process followed that pattern. We ended up with twelve men and twenty-eight women for callbacks for the ten roles.

For the first round of callbacks we did movement and choreography. I choreographed sections from “Turn Back, O Man” and “Learn Your Lessons Well.” I wanted to see the performers stand out, make bold choices, and be able to work together. From the very first moment, I could see a few candidates that were excited and couldn’t wait to be seen. On the flip side, there were several students who would blend into the background or try to hide, and I knew it would either be difficult to draw creativity out of those students, or they wouldn’t be good choices for the show’s ensemble.

After the choreography section, all the men were asked to stay for vocal auditions with Jeannie. Because we were holding callbacks while the department’s current play, As You Like It, was still in production (there was actually a show that night), we were without most of the men because they were in the show. We worked with the available men, but it was hard to judge their abilities to hold harmonies because most of them were singing the same parts. I felt a bit frustrated that progress wasn’t being made and that we essentially wasted a day of callbacks. In retrospect, I should have had the women stay for vocals since there were more of them and we could have cut the callback list down a bit faster.

The second round of callbacks started with female vocals, and despite the vast number of women we called back, the selection process went a lot smoother than I anticipated. Nicole
Thompson, the costume designer, was in attendance to bounce off ideas with me. While the performers were singing we would discuss options and whether or not we had a diverse looking group of women. We definitely wanted to make sure that we had an array of shapes, sizes, races, hair colors, and personalities. By the end of the night, we had cut the list down to eleven from twenty-eight. Once the women had finished, the men were brought in. By this point we were able to release five of the twelve men because of the previous callback. The pressure was mounting because we had seven men for five roles. We knew that we had three options for Jesus, but at that point we had no idea who Judas would be. We decided to have all of our Jesus options sing the Judas roles to see their ability to change. Surprisingly, a prime candidate emerged. With Nathaniel Stahlke as our main prospect for Judas, we now had to determine who would be best for Jesus. Kyle Kelesoma is a fantastic singer and we knew that he would best serve the production with his harmonies. Since Jesus doesn’t sing with the ensemble, we placed Kyle in the role of George, who sings “Light of the World.” The role of Jesus was then between Ross Wagner and Keefer Roach. Since Keefer was already called back for Jesus and George, we determined he would probably be our Jesus, but to give everyone a fair shot, we had both men sing “Beautiful City;” it was purely magical; they both brought such honesty and subtlety to the music and sang from their hearts. Ultimately, we placed Ross in the role of Telly, who sings “All Good Gifts.” Keefer would be our Jesus to play opposite Nathaniel as Judas. With our two leads and two ensemble members cast, we had one more male to add: the role of Nick. I had become familiar with Derek’s work after watching him in Spring Awakening. He has an amazing range and a great falsetto, which would serve us well in Godspell. The other candidate had nice comedic timing and a great work ethic. We had to determine which option we needed to round out the cast. Traditionally, I’ve heard and read that when it comes to musicals, cast the better
actor. However, due to the difficulty of the music, I was more inclined to cast the better singer. Since we couldn’t decide on one or the other, we had them both sing several times, hold harmonies, and then do a few acting exercises. Ultimately, Derek was able to get to a place in his acting that I felt more comfortable using him than our other option.

With the men in place, we had to narrow our women down to the five we needed for the show. Because we had more choices than we did for the men, I spoke with Jeannie ahead of time and asked if she had any ideas for female cast members based on what she had seen up until that point. She singled out three actresses, all of whom I had written down as well: Jami Dunaway (who would end up singing “Learn Your Lessons Well”), Stephanie Faatz-Murray (who would sing “O Bless The Lord”), and Allegra Rodriguez Shivers (who sang “Day by Day”). The only roles left to cast were Morgan, who sings “Turn Back, O Man” and Uzo, who sings “By My Side.” The top contender for Morgan was Loren McDaniel. She delivered a wonderful audition and was able to capture the sexuality of the song and the playfulness of the character. With Uzo, we needed a quiet and calming spirit, and when Aricka Lewis walked in, she gave us just that. She was so connected with the song on a spiritual level that we were all moved to tears.

*Godspell* was the first show of the season to be cast, but we had to wait until the other three shows were done with casting before we could release any information. When the time finally came for the cast lists to be posted, each cast member graciously thanked me for the opportunity, and in return, I thanked them for sharing their gifts and talents with me.

**Design Team Process**

Traditionally in our department, most productions have three to four group design meetings, and several one-on-one meetings with each designer and the director. The first meeting
is usually the director discussing his or her vision and concept for the production, as well as expressing any ideas or requesting any needs that will help tell the story.

As always, in preparation for the first meeting, I read the script every night before bed and would have dreams about the production. I would wake up and write down everything I saw, and then piece together concepts, staging ideas, and choreography.

With this particular script, a location is never given, so I began with trying to establish a setting. With the idea of *The Breakfast Club* in mind, I toyed with whether I could set the show in a library. I re-read the script and put the action of the story in a library, with Jesus being baptized out of a water fountain, and crucified between two rolling ladders; it looked beautiful in my mind. From there, everything else fell into place. The opening song introduces points of view from iconic philosophers, and in past productions the actors embodied and physicalized the persona of the philosophers they portrayed. I decided that the ensemble was a group of students who were in study hall and couldn’t leave until their papers over various philosophers were finished, and Jesus was the janitor who happened to be cleaning-up after school. By doing this, we could work in the library element by having the students read from books as they sang.

I also struggled with the message of the play, which, in my opinion, is one of the hardest parts of the director’s job. I thought that if Jesus was the janitor, the students would be inclined to ignore him. I suddenly remembered that biblically, Jesus warns followers to be careful how you treat others because that person could be an angel in disguise. I thought about having the ensemble be a gaggle of wealthy students who were so full of themselves and the things they wanted, that they couldn’t take the time out to get to know someone else, including the mysterious janitor.
It is typical for the graduate directing students to have a mock production meeting with their mentor and the other graduate directors prior to the first design meeting, in order to get feedback on how to best to communicate with the designers. I did so with Clinnesha Sibley, my interim mentor, Kholoud Sawaf, my fellow M.F.A. directing colleague, and Amy Herzberg, the head of acting, whom I invited to give feedback, since Clinnesha hadn’t yet participated in our department’s design process. The meeting was productive and insightful. Amy had directed musicals in the past and showed me ways of addressing the material without boxing in the designers. Per the group’s request, I rearranged my presentation for a better flow, changed some of the words I used, and mustered-up more confidence.

On April 1, 2014, the first production meeting took place. Those in attendance included: Jacqueline Cox, the lighting designer, and her mentor, Shawn Irish; Nicole Thompson, the costume designer, and her mentor, Patricia Martin; my mentor Clinnesha Sibley; Michael Riha, the scenic designer; and the stage manager, Angelique Howington. I began by thanking the designers for embarking on the journey with me, and quickly shared my personal childhood connection to the show. From there, everything went downhill. The faculty members didn’t quite understand or agree with the concept and were very vocal about it. The student designers were on board with me, but were unsure of how to express that to their mentors. I was so overwhelmed that I cried and couldn’t continue the meeting. We adjourned and agreed that I would meet separately with each designer to take off some of the pressure.

First, I met with Michael Riha, the head of scenic design and the chair of the Department of Theatre. We quickly discussed where things went awry in the meeting and determined the words I used meant something different to him than what I intended. When I described the library set and the world as “upscale” and “contemporary,” he interpreted that as something that
couldn’t be obtained in a library. He said that he had never heard of those words used to describe a place full of books. When I labeled the concept as “Gossip Girl meets The Breakfast Club,” he said that was contradiction to him since they are two different time periods and seemingly unrelated. To help me better describe the world to him, he played the opening song and the finale of the show and asked me to describe to him what I saw happening. With each scenario his excitement grew, and he said that he could see where I was trying to go with the library.

Next, I met with Nicole Thompson, the costume designer and a third year M.F.A. candidate, and her mentor Pat Martin, the head of costume design. Nicole expressed that she completely understood where I was coming from, and even suggested some ideas that I hadn’t previously considered, which I loved. Originally, I imagined the students in uniforms that had been accessorized to show their personalities, much like the hit television show Gossip Girl. Nicole suggested that if we were to use archetypes of students, why not just show that in their costumes so that the audience could easily see themselves in the characters?

As far as lighting, Jackie Cox and I had worked together on Tribes the year before, so we were able to have a very brief meeting in which I told her that I felt the parables were based in reality, but the songs could take on a feeling of suspended reality. She understood and said that she felt she knew what I was describing.

Several weeks after the initial meetings, Michael Riha called me into his office and expressed concerns about the library concept. He was having trouble grasping the functionality of that venue, and as hard as I tried, I couldn’t inspire him. Since I hadn’t thought about any other avenues to explore, I asked him what he thought, and he came up with the idea of a gymnasium. To him, it was more open, allowed for more staging opportunities, and solved the
problem of where to place the orchestra. He showed me a few sketches and after seeing his excitement behind his design ideas, I conceded and backed his choice.

One of the biggest critiques I’ve gotten about my directing work is my lack of confidence and my passive nature. My mentor, Michael Landman, has always told me that it is acceptable and often expected that a director stands their ground and fights for the things they know they really need. I did not succeed in that with this production. I gave up on the concept I had worked so hard to develop simply because I didn’t know how to fight for it. Though the show was a success in many ways, it wasn’t the story I set out to tell originally.

The rapport I had already established with Jacqueline Cox and Nicole Thompson made the lighting and costuming meetings run smoothly. I was impressed with Nicole’s flexibility and how quickly she adjusted on the fly. She and I sat down and talked about each of the archetypes before casting; during the callbacks, we quickly changed a few of them and she never appeared to be upset. Towards the beginning of the play, Jesus gives a gift to the ensemble as a way to signify that they’ve chosen to follow him; we struggled for a while with what this gift would be. We originally wanted Jesus to complete the students’ costumes in some way (e.g.: the promiscuous girl would get a jacket and the rock star would get drumsticks), but that proved to be a confusing concept that wouldn’t really go with the idea that they students were building a community and were becoming friends. I suggested that Jesus give the students a button with the iconic Godspell “G” on it. She said it was a simple and doable suggestion that made the cast look unified.

By the time we reached the fourth and final production meeting, everything had been designed and discussed and we just had to create our technical rehearsal schedule.
Rehearsals and The Viewpoints

The first week of rehearsal was devoted to learning the music and choreography for the show. We were fortunate to start the week before classes began and were given eight hours each day to rehearse. This gave us a leg up on the material and allowed us to get ahead of schedule since auditions for the spring productions were taking place during the first two weeks of school.

When we started what we called “vocal boot camp,” my excitement grew. Watching Jeannie Lee, the music director, work with the actors was fascinating. Her way of learning and understanding how each performer works and being able to reach the actor in a way that they comprehend is an ability I hope to gain one day. Her work with Keefer Roach (Jesus) was amazing. Keefer is a visual learner, and her way of describing singing techniques was neat. At one point she told him to think of his voice as an arrow and to aim it to the back of the auditorium and hit the door.

One of the hardest songs in the show is the opening called, “Prologue/Tower of Babble.” It includes eight of the ten actors singing the ideas of many of the great philosophers, including Socrates, Thomas Aquinas, Marianne Williamson, and Sartre. The song is completely a cappella, meaning there is absolutely no music to accompany them. The song relies heavily on the performers being able to hold their own harmonies and parts since no one else is singing it with them; in essence, eight solos are being sung at the same time. There were many times that Jeannie and I contemplated cutting the song because we feared it would not come together. However, the actors worked hard, learned their music, and when their dedication paid off, it proved to be one of the most magical moments of the process.

Once the music was learned and memorized the cast and I tackled the text. We started by examining who these people were, their relationships and attitudes towards one another, and
their feelings and thoughts about Jesus. It was important for us to make these relationships as clear and obvious as possible for the audience because there isn’t any text in the script about it. We looked for opportunities to impose friendships, romantic relationships, or rivalries. During “All Good Gifts,” there is a moment in which Anna Maria sings a line with Telly, and we made that a moment of attraction between the two, and during “Turn Back, O Man,” we gave the soloist a romantic interest as well. During the parable of the Good Samaritan, a fight breaks out between two women, so we were able to conclude that the backstory of these two girls was a tumultuous one.

We didn’t spend time reading the script out loud because the version we were using had exactly what the Broadway cast had done in terms of ways the parables were told, who played in which parable, and the style of choreography that was used in each song. I didn’t want the actors to feel forced into those ideas, nor have them be influenced by what was previously done. I wanted them to use their own creativity and rely on their connection as a cast in order to come up with how we told the story.

Since the script relies heavily on improvisation and requires the actors to create the characters, I wanted to try a different approach than what I had done in the past. Typically, I pre-stage the show in my directing book and teach the blocking to the actors with little flexibility or deviation from it. In this show, however, I didn’t do that. Each staging rehearsal began with me talking with the cast about the parable we were about to block and the ideas we could incorporate into the scene. With a cast of ten actors, naturally ten opinions were shared, so many rehearsals became huge brainstorming sessions or in some cases, “playtime,” as many actors referred to them.
Since the cast appears onstage the entire show, everyone was called to every rehearsal. I felt that even if they weren’t active in the parable, their energy, presence, and outside eyes would be useful. For most of the rehearsals this approached worked until the “non-active” actors became a distraction to the group, at which time I gave them an alternate task such as running choreography or running lines with an assistant stage manager.

Throughout the course of the process, there was several times in which discipline became an issue. With the approach I was taking in having the actors collaborate, that opened itself up to individuals criticizing ideas that were not their own. In one instance, an actress wanted to try a new blocking idea and while she was performing she overheard someone say that her idea looked “cheesy.” Naturally, she was hurt and felt inadequate. Rather than seeking out the person who said it, I gathered all of the actors and reminded them to keep the rehearsal space conducive to creativity and positivity, and that we couldn’t expect our audience to want to partake in our community if we ourselves were not acting as one. I didn’t want to single anyone out and cause the creativity to be shut down because an actor felt bad. After that rehearsal, the actress who was the subject of ridicule was grateful that I spoke up on her behalf. Unbeknownst to me, the actor who had called the blocking cheesy would take that moment as a springboard for future bad behavior. The actor began showing up late, was unresponsive to questions, became seemingly disinterested in rehearsal, was distracting to other actors, and was problematic to designers. It got to a point where I was at a loss as to what to do. I spoke with the designers and my mentor, and we decided that another actor who was easier to work with, and who could fit the costume and already knew the music could be used. Not wanting to strain or stress the ensemble so close to opening, I met with the problematic actor and asked her what was going on. She disclosed that her behavior had nothing to do with my scolding, but rather was related to personal family
issues, despite my original thoughts. As much as it hurt me to hear that, I had to remind her that there was a job that needed to be done and if family problems were keeping her from working, she could bow out gracefully, but if one more problem erupted, she would have to be replaced. Needless to say, I never had another problem with that actor again.

Because I was working differently than I had before, I had a lot of trouble relinquishing power and trusting the actors’ instincts, ideas, and impulses, and maintaining patience with myself. I also struggled immensely with time management. We would get so caught up with experimenting with the various ways to tell the stories that I would lose track of time and after the first three staging rehearsals we were behind schedule. I spoke with the cast and explained to them that if we continued this way, we would never get to a place where we were comfortable and consistent with the show; they all agreed. I adjusted the rehearsal schedule and we quickly got back on track. I believe actors need to run the show many times in order to build a rhythm and establish consistency. After dancing and acting in many musicals as a performer, I found it valuable to run the show several times to build up stamina as well, so this mentality was implemented into Godspell.

A major problem we faced during the rehearsal process was getting scenic pieces and props in enough time to explore options with them. The scenic shop manager ordered two sets of rolling bleachers as scenic pieces. When the parts arrived, pieces that were needed to safely support weight on the bleachers were missing. So we staged the play without the bleachers and without knowing their potential to travel across the floor, support weight, or the exact height of each unit. Because there were over a dozen hand props, we had to wait a while to get them all to use in choreography and parables. In “All for the Best” Jesus and Judas sing and dance with plastic bats; in rehearsals, we were forced to use long umbrellas. The weight of the umbrellas
allowed them to be tossed in the air and fall with ease, the actual bats didn’t toss as high and weren’t the length the actors were used to; this problem could have been addressed sooner if we had the props.

In the first act of the play, the cast plays charades and Pictionary during one of the parables. The script suggests the use of two audience members in those moments, so after we had staged the show and had a few rough runs under our belts, the rehearsals became open for faculty and designers to come in to watch. I felt this was needed so the actors could have actual audience members to laugh and use for the audience participation portions of the show. Amy Herzberg came to one of the rough runs and pointed out to me the actor-audience relationship in the show. She said that there are times where the relationship isn’t entirely clear and that if we used the audience more it wouldn’t be a surprise to them when people were brought onstage. So we made it a point to share the parables with the audience instead of the actors talking to each other. The show became more presentational, meaning the actors were aware that there was an audience.

Michael Landman, my mentor, made it a point to come to several rough runs and gave me feedback that I could implement into the show at a very early stage so as to not throw off the actors too much. After each run, he’d meet with me privately to talk about the things he felt needed work and volunteered to work with the actors to help fix them.

One of the many things he helped change was the opening sequence. The very beginning of the piece has the eight philosophers posed all over the stage, almost like statues. Eventually, they scatter across the stage, and ultimately end up in a line. At the end of the song, a bell rings and the lights reveal that we are now in a gym and these people are now students. Michael brought to my attention that the actors seemed to all sit the same way, stand the same way, walk
the same way, and were seemingly lacking individual personality and relationships. He offered to give the actors a crash course in the Viewpoints.

The Viewpoints are a physical approach to acting that incorporates principles of modern dance. He began by having all ten actors gather in a circle and he placed a chair in the middle. He then asked them to approach the chair and sit in it; the catch was, they couldn’t repeat a way that had been previously used. He did this for three rounds, which equaled 30 different ways one could sit, stand, or relax on a chair. He then widened the scope and had the actors sit on the bleachers of the set. It was like an entire world had opened up for them. Suddenly the characters emerged and the actors were no longer themselves. We then moved on to use of the rest of the set. He had them explore ways to sit or stand along the wall, the floor, the doorway, and the stage where the orchestra sat. This crash course was enough to excite the actors to want to find ways to use the Viewpoints in the rest of the show. The final rehearsal we had before tech was dedicated to them running the show with complete freedom to explore the Viewpoints.

The Thursday night before technical rehearsals began, the orchestra came in for a sitzprobe, or sit-and-sing, with the actors. It was the first time the actors heard the music played live (outside of a rehearsal piano with Jeannie). For me, this was the moment that everything came together. The six musicians were talented and open to trying new tempos, new vamps, and even volunteered to accompany the actors during some improvised moments in the show.

**Technical and Dress Rehearsals**

Technical rehearsals traditionally start the Saturday before opening night, but because we were working with a brand new sound system, the technical director wanted to start on Friday night. He suggested we do a level set with the band, test the microphones with the actors, and allow the lighting designer to show me the different looks she had come up with. In theory this
sounded like it would run smoothly and that we would get a major leg up before actual technical
rehearsals began. We couldn’t have been more wrong.

Because things weren’t communicated in a way everyone understood, the sound people
thought the night was strictly for them to fix the sound of the orchestra and the balance in regards
to the actors and their microphones. The lighting designer thought the night was for her to finish
writing preliminary cues and update focus areas. Problems ensued when the lighting designer
turned the lights off and the orchestra couldn’t see the music. The lack of music caused the actors
to stop singing, and the sound crew thought something was wrong with the system. In the end,
the lighting designer offered to work after the sound crew was done.

On Saturday morning, September 27, Godspell officially entered technical rehearsals
with Weston Wilkerson serving as the technical director. We started at 10:00am with the lighting
designer and I sitting in the house and the actors starting to run the show with Jeannie playing the
piano. Jackie would request they stop when she saw a moment she wanted to highlight or adjust.
Because of our past shows together, I knew that was the way she liked to work: have the actors
run it, then she’d light it. The first five cues were the hardest because we had moving lights that
had to be timed with the music and the movements. Almost immediately after we finished those
cues, I was asked to restage the entire opening number because the current staging “revealed the
set too soon.” Initially, the number opened with the eight philosophers scattered about the stage
and holding scrolls that displayed their names. The designer worried that moving lights would
reveal too much of the scenic world before it was necessary. I was shocked, confused, and taken
aback that I was being asked to do such a thing. I obliged, but not before I called Michael
Landman to ask him what I should do. It was decided that I would restage the sequence and we
would cut the scrolls and add projections. The new staging placed all eight of the actors in a
small clump in front of the stage, almost like a Greek chorus. The lights were dim and gradually rise during the song. As each philosopher started their solo, a new color of light was introduced as their name was displayed on the back curtain. Once we established that sequence, Angelique Howington, the stage manager, ran it multiple times to make sure she had the calling order correct. After solidifying our rhythm as a group, we managed to finish the entire first act on the first day; for a musical, that’s a big feat.

On Sunday, we planned to finish the second act, which would be easier since Jacqueline and I stayed late on Saturday night and pre-wrote the lighting for the end of the show. We promptly began on Sunday by checking the face light and acting areas, then did a rough run of the act for calling purposes. After lunch, we started a run of the show with the lights and the orchestra. In all honesty, it was a disaster. The lights were fine, but the sound was off. The band couldn’t hear themselves in the monitors, nor could the actors, which caused the actors to sing louder and the band to play louder to overcompensate. By the end of the first act, the sound crew had been running back and forth from the booth to backstage in order to try to fix the sound problem. Eventually, we discovered all the work we had done on Friday with the sound check was in vain because the amps the band was using weren’t working properly on the night of sound check and the levels were set accordingly. When they were functioning properly, the levels got off.

We spent most of Sunday evening resetting the amp, monitors, and microphone levels. Once that problem was fixed, we were able to finish the rest of the show and go back and adjust some problem spots. The actors were all gracious and patient with the designers, the band, and themselves, and I was very happy about that.
The last major element we added was follow-spots for the soloists. This part proved to be most complicated because it required the operators to be able to pick up the actors as they crossed, or switch between actors in a seamless manner. Monday night’s rehearsal was dedicated to incorporating follow-spots into the pre-existing light cues. It took a lot of practice and was rather tedious. It wasn’t until the night before opening that things came together with that element.

As is the custom with productions at the University of Arkansas, Godspell had three dress rehearsals. During this time, it was my job to fine-tune every aspect of the production. I took copious notes for the cast, crew, and designers. At the end of each night, the entire production team met to discuss what was working, what wasn’t, how to fix it, and our goals and plans for the next day. The first dress went off without a hitch, until an actress ripped the dress that had been custom-made for her. Nicole Thompson (the costume designer) and I put our heads together and decided to just purchase a different dress instead of attempting to fix the damaged one. Aside from the dress incident, the rest of the dress rehearsals went smoothly. The actors were absolutely wonderful at adjusting to the things we asked them to do in order to achieve optimum effectiveness. On the night of final dress, the actors finished the show and I sent them home with direct orders to get some rest, drink plenty of water, and up their vitamin C intake, a note that an old director always told me when I was in musicals.

**The Performances**

Opening night was absolutely amazing. The audience appeared to have a great time and seemed very receptive to the message of community, compassion, and love. At intermission of every show, some of the actors posed for pictures in the lobby with patrons. This allowed the audience to feel as if they were a part of the community we were striving to make. Many patrons
took that opportunity to tell the actors how much they were enjoying themselves and even shared memories of when they themselves were in Godspell. At the end of the first show, the audience rose to their feet as the actors took their bows. When Jesus reappeared after his crucifixion the applause grew greater and the audience joined the actors in a reprise of “Day by Day.” It was a magical experience to witness.

Every performance of the show improved as the actors became more comfortable with themselves and the audience. Due to several moments of improvisation, each show was different and fresh and I enjoyed watching the actors grow every night. What really made me proud was watching how the audience interacted with each other. One night, I watched a mother hold her young son as Jesus was being crucified. He was crying, but couldn’t stop watching; it reminded me of my childhood experience. After that show, I asked him if he wanted to meet Jesus and he said, “Mommy, can I please?” She told him yes and the smile on his face is one I’ll never forget.

On Sunday, October 5, the show had two performances; one at 2:00 p.m. and one at 7:00 p.m., with the latter show having been added due to church and youth groups that wanted to bring audiences. It was the first time I’d seen any department request that a show add a performance. I forewarned the actors that the day could and would probably be stressful because that was also the day of photo call. I reminded them to be patient with themselves and others, and we managed to get done with photo call after 30 minutes.

Between the Sunday shows and the student night performances on Wednesday and Thursday, the actors were given Monday night off to relax and unwind. Tuesday night, we had a pick up rehearsal in which we ran all of the songs and choreography.

On Wednesday and Thursday nights, the Department of Theatre performs their show for the student body. The tickets are free for the students and usually sell out. The actors are trained
to be prepared for anything that can happen: yelling, screaming, cat-calling, various ad-libs, and profanities. To my surprise, Godspell didn’t receive any of those things. In fact, it was the opposite. During the dialogue they were attentive and very responsive, and during the songs they participated with the clapping. During the intermission, students updated all of their social media sites with the pictures they had just taken with the cast.

Our run of Godspell ended on October 12 and it was a bittersweet show. The actors were all in tears at the moment when the “disciples” said goodbye to Jesus. These tears continued all the way to the last bow and even carried over to the lobby. I was sad to see the show close, but happy that it was such a success and that the message of love, compassion, and community was seemingly well received. Listening to the audience congratulate the actors and hug them is an image I will carry with me. The actors and I ended the night with a “last supper” dinner at the stage manager’s house. We swapped stories about the process, the performances, the rehearsals, and all of the backstage shenanigans. It was a great way to end such a powerful and creative process.

**Evaluation: Personal Assessment**

I was extremely proud of the production for many reasons. I tackled my first musical and learned much about myself as a person and an artist. I learned that it is okay to stand my ground as a director. I learned that I have to trust my instincts, but also be receptive and open to other people’s opinions. I learned that I have a problem with time management and took steps to rectify that. I learned that in the end, it’s all worth it; art is worth it.

I developed a new approach to directing, one that involves me actually communicating with the actors and making sure that they feel safe and comfortable with the work that’s happening, since they are, after all, the ones having to do the work. This approach showed me
that by doing so the actors become more invested, they feel a sense of ownership, they become comfortable being active collaborators, and ultimately, they can show a director ideas that wouldn’t ordinarily be thought about.

Lastly, I learned my true passion lies with musicals. This experience was not just a childhood dream come true. It was a liberating journey of self-discovery. Godspell taught me that musicals incorporate everything in my background: music, dance, and theatre. It showed me that the more work put into a show, the bigger the reward.

I think if I had to do anything differently I would probably like to redo the initial production meeting and really sell my ideas to the team instead of shutting down. I think it showed a lack of leadership on my part and pushed me away from the original reason I loved the show.

I would also like to spend more time on the text and really exploring what it was that the playwright was trying to say and making sure that parables were being told in the most effective ways. I think I got so caught up with how fun the actors’ ideas were that I wasn’t looking at the overall picture and often times went with what was the most relatable to the college crowd. There is a moment where an actor is told to “let it go” by Jesus, to which she counters by singing the song “Let it Go” from the movie Frozen. That song isn’t scripted, but it was a modern reference that I knew many people would laugh at; the question is, did it serve the play? And I think that’s a question I should’ve asked myself after every time we added a moment with a modern reference.

**Feedback from Faculty and Mentors**

After the show closed and I had time to breathe, I met with many of the faculty who had seen the show and asked them for feedback about the show and my work as a whole.
First, I met with my mentor, Michael Landman. Michael had seen the show several times and provided me with many helpful hints and suggestions that I tried hard to implement in the time I had. He told me that the show had grown immensely in the time that he’d seen it in rehearsals and when he saw it in production. He had come into a few rehearsals and watched me work, and for *Godspell*, he felt the spirit of the team was very positive. He thought the greatest asset for this production was the process itself. I told him early on in the process that I was approaching this show with a very actor-oriented environment and he felt it worked extremely well for this production. He was impressed with my openness and generosity with the other collaborators; I encouraged suggestions from the actors and designers and always maintained a positive attitude. One of the things he worked with me on in the past was staging and blocking and in this production, he commended me on my growth in that area.

In regards to things he felt I could improve on, my assertion was at the top of the list. He felt that I didn’t demand the things I needed and was too passive for such a daunting show. He also encouraged me that for the next show I direct, to fully explore every single moment. He felt that with *Godspell* some moments weren’t as powerful as they could’ve been and that had I explored the moments and the text, it would have resulted in more understanding and clarity. One of the hardest things to follow, in his opinion, was the evolution of the characters from philosophers at the top of the play, to nine chaotic students, to community of Christian-like followers.

Next, I met with Jenny McKnight, a professor of acting. Jenny, too, had seen the show in the early stages of rehearsals and again during the run. She felt the work was grounded and honest. She was especially responsive to the transitions between scenes and parables and how they flowed seamlessly. In her opinion, the ensemble was great and powerful; it was the show’s
biggest asset and the singing was dynamite. With regards to the design, she thought scenically it told a very specific story, but the costumes were slightly dated. She thoroughly enjoyed the choreography and felt the audience participation was fun, especially having the actors take photos with the patrons.

Mavourneen Dwyer, an associate professor of voice and speech, said she was one of those people who absolutely hated Godspell because of an awful experience she was subjected to years ago. However, she felt my production was different. She was never bored and thought the cast worked very well together as a unit and had great energy. She said the setting of a high school gym was brilliant and the way the props were used seemed natural and believable.

Then I met with Jeannie Lee, the musical director. She began with a great smile and simply said, “This show exceeded my expectations.” She had played Godspell several years ago and loved it, and had never heard the revival version. When she did, she said she thought it was a nice face-lift to a classic and she was excited about it. In terms of the process, she felt rather pressured by auditions and the fact that we lost a day of callbacks. I’m inclined to agree with her, but we did make the most of what we had. She loved the warm and welcoming approach I took directing this piece, and commented on my patience with the actors and the supportive nature I showed with the cast. The only thing she wished I had done differently was attack the text. She thought that if I had really torn the text apart with the actors, they would have had a better understanding of the Biblical text and would have had an easier time portraying it.

Kate Frank, the Alexander Technique professor and director of a few musicals, offered me several mixed reviews. While she thoroughly enjoyed the performance and highly praised the actors and the singing, she felt the design elements, staging, and choreography were not harmoniously united. She thought the gym setting had elements of realism and cartoonish-ness,
“half Breakfast Club, half Charlie Brown.” Kate went on to say she wished I had used edgier, more contemporary dance styles for the choreography. Her “harshest” criticism was that she didn’t think I should have choreographed the show at all; that the role of director was hard enough and perhaps juggling two jobs may have kept me from attending fully to the show. She concluded by saying through all of the flaws and weaknesses, she thought the show worked very well, overall.

Lastly, I met with Amy Herzberg, the Head of Acting. Her biggest criticism was the problematic script. She felt my personal connection with the show kept me from seeing the issues with the script, but we somehow moved her to tears by the end. She thought the staging was lovely, the actors were terrific, and she was thoroughly impressed by the integrity and through-line of Nathaniel Stahlke (Judas) and Keefer Roach (Jesus). She commented on the honesty the ensemble exhibited at the death of Jesus. Ultimately she reminded me that many people think casting the show well is 90% of a director’s job, but that doesn’t just mean actors. You’re also casting a script. If you choose a bad script, you could potentially set yourself up for a painful process.

**Feedback from the Cast and Students**

Almost every student in the Theatre Department that saw the show had positive things to say about it. They loved how much fun the actors seemed to have, loved the music, and thought the concept was fresh, new, and relatable. I was fortunate to be teaching Introduction to Dramatic Art and my students had to see the show and write critique papers about it. Many students said they had trouble following the particular story because the structure wasn’t linear and they were confused by the parables. They felt the script was problematic and the correlation to the Bible wasn’t really explained. They appreciated the efforts of the production team to make things
modern and relatable, but it wasn’t enough to save a script that was confusing. They did, however, love the concept of stereotypes. They all said that there was at least one character that they could either identify with, or a character they wanted to root for because they felt something for them.

The cast was adamant about how much fun this was and that they loved the approach I took. They loved how quickly we staged the show and how many times we got to run the show, but they would have appreciated spending more time exploring the text and really fine-tuning certain moments, which I completely understood. A cast member stated, “The only downfall was the script analysis. I know the script is a very different script and a lot changed, but I would have loved to have sat down and gone over the lines to really make them specific. Though I understood what I was saying, I wasn’t confident in portraying it specifically.” A couple of actors felt that I could have been more authoritative and less of a friend during the rehearsals. One actor commented, “we (myself included) were often very chatty and unfocused because we felt like there was no real person of authority in the room.” For the most part, they loved the passion I exuded while working on the piece and how I built individual relationships with each of them. After reading the comments from the actors and speaking to some of them after the production closed, the biggest thing I took away from using this actor-oriented approach is specificity; no matter what script is being used, actors need specificity and clarity even if it turns out to be the wrong choice.

III: Research and Analysis

Many directors believe in reading several reviews of past productions of a particular script. This is often done to help a director identify what parts worked and what parts may have suffered so the director doesn’t fall into the same traps. I, for one, tend not to read reviews until
the last possible moment; usually a week before tech, or sometimes after the show has closed. For *Godspell*, I didn’t read reviews from the past shows until after we opened.

Because Stephen Schwartz and John-Michael Tebelak wrote a script that is open, and in a lot of ways encourages creativity from the director and designers, I didn’t want to be influenced by what others may have done. I feared that if I read something I liked, I would feel pressured, forced, or obligated to use it since it worked. I wanted the actors to feel free to create characters from scratch and not allow my own biases from readings to dictate what I wanted.

Instead, I researched the ins and outs of the script so that I knew textually what each line meant and what each parable was talking about. As I began to research the origins of the text, the book of St. Matthew from the Bible, I was surprised to discover that the title of the show is *Godspell: A Musical Based on the Gospel According to St. Matthew*, but the text is actually an adaptation of several books from the new testament of the Bible, including: Luke (the Last Supper, the Tax Gatherer and the Prodigal Son), Romans (the Self-Righteous Judge), John (the story of Lazarus), Galatians (the lesson of reaping what you sow), and Mark (Judas’ betrayal of Christ), not just Matthew. I then started searching for the direct Bible quotes that were used in the play so that I could have a basis to ground the parables. I wanted to know what happened before, during, and after the parable to try to understand why the story was in the show, and if it had any correlation to the structure of the script. After reading most of the new testament of the Bible, I felt confident that I knew the premise and the original context of each parable.

The more I began to read about the development of *Godspell*, the more I fell in love with how such a simple show about a Christ-like character could resonate with audiences for more than 40 years. However, I was devastated to discover that when it was performed originally, several devout religious groups protested, boycotted, and even bashed the show. According to
playwright Stephen Schwartz in an interview with Mark Blakenship, “When the idea of doing
*Godspell* again came up, I felt that what *Godspell* is actually about is in some ways more timely
now, perhaps. Or it’s timely in a different way. Because there are so many people making
statements in the name of this particular… whatever you want to think of him as. If you want to
think of Jesus as God. If you want to think of him as a philosopher. However you want to think
of him. One of the things about *Godspell* is it doesn’t really take a position on that, unlike other
artworks that deal with the character of Jesus. They tend to take a religious position. And
*Godspell* is about the philosophy expressed.” Despite Schwartz’s intention of making a play
about philosophy instead of religion, the show was viewed as “blasphemous” and a “perversion.”
In an article titled, “Godspell-The Ultimate Blasphemy,” the writer says that *Godspell* is
sacrilegious because there is no blood at the crucifixion, no resurrection after Jesus’ death, no
mention of Christ dying for the sins of the world, and that an actor dressed as a clown plays
Jesus, which could suggest that Jesus was a joke. With these ideas and many more in mind, the
devout religious groups opted not to support the production and encouraged others to do the
same. Unbeknownst to them, the show was simply written to be about, “the formation of a
community,” says Schwartz.

Admittedly, I began to fear that show wouldn’t be received well by our community of
deeply religious patrons. I started to have dreams of people protesting because the show didn’t
follow “Jesus” per se. Interestingly enough, I noticed that every character’s name was spoken
aloud, except for Jesus and Judas/John the Baptist. I made the decision that this was done so the
audience would never see him as Jesus from the Bible, but simply a man that just wanted
everyone to get along, love each other, and pass that message to others.
Luckily, my fears never came into fruition, and the show was well received. It was viewed as “easy to follow,” “fun,” and “relatable to all audiences.”
IV: Works Consulted


Appendix 1: Script Analysis

Godspell

• What ideas (themes) of the play are important?
The main themes of Godspell are community and togetherness. These 10 students come from several different backgrounds with no apparent traits or qualities in common. As the show progresses, relationships are formed and a bond is created between the students until Judas’ betrayal.

• What are the author’s perspectives on these issues? What are yours?
Stephen Schwartz, in the front of the script says, “the first act of Godspell must be about the formation of a community.” I feel that the entire show is about the formation of community, but not just the one onstage. Throughout the show, the audience, through their experience, becomes a community.

• What central dramatic question will you use to focus the action of your version of this play? In other words, what question do you want your audience to be wondering about?
Ultimately, I would like the audience to wonder if these students will ever get along, accept each other, and form a community.

• What major obstacles challenge the resolution of your dramatic question?
Initially, the students themselves are the obstacles. They are reluctant to join Jesus’ community. Once they do, Judas’ betrayal causes them all to question what is real and fictional. Ultimately Jesus’ looming and inevitable death serves as the biggest obstacle because he forms the group and shows them the “right” way to live, if he’s gone, what’s to keep them from falling apart?

• What are the play’s genre and style?
Godspell is a musical theatre piece that incorporates elements of improvisation, vaudeville, slapstick comedy, and children’s theatre.

• What’s the play’s spine?
The spine of this play is community.

• What are the characters’ super objectives, in connection to that spine?
Jesus’ super objective is to build a community, Judas’ super objective is to destroy the community. Outside of Jesus and Judas, no one else has an individual super objective. Instead, the ensemble shares a super objective of acquiring community.
• **List all key events in the play. What happens?**
  o Nick, George, Anna Maria, Uzo, Telly, Morgan, Lindsey, and Celisse sing “Tower of Babble” as famous philosophers who are all trying to have their point of view and philosophy listened to and accepted by society (the audience). This results in an argument and disarray.
  o The performers switch from ancient philosophers and become high school archetypes who are all at odds because of their own personal values and beliefs.
  o Judas/John the Baptist breaks up the chaos with a baptism.
  o John baptizes Jesus.
  o Jesus gives the students tokens for discipleship.
  o Jesus begins his teachings.
  o The community of students begins forming as a result of the teachings.
  o Jesus prepares them for his death.
  o Jesus takes the tokens back.
  o Jesus goes to pray and the students go to sleep.
  o The students torment Jesus.
  o Judas betrays Jesus.
  o The students kill Jesus.
  o The students stand together after Jesus’ death.

• **Why does it have that particular title?**
  “Godspell” is an Anglo-Saxon word that means “good story.” Western culture gets the word “gospel” from it.

• **What is the overall rhythm of the play?**
  The first act of the show starts with a bang; lots of chaos and madness because of the philosopher’s arguments. Once the bell rings and we are thrown into the world of high school, the students’ attitudes toward each other propels the action into an even more intense point of view until Judas stops it by singing “Prepare Ye.” When the song ends, Jesus enters and the students calm down as they learn to understand each other. The second act becomes more and more tense as the life and story of Christ unfolds.

• **Do you imagine or hear any music?**
  Aside from the music that’s already written, I would love to explore using live sounds from the environment (bouncing balls, sweeping the floor, notebook paper, slamming books, etc.) to help with the score; mainly in “Tower of Babble” since it’s a cappella.

• **What other sounds or effects do you imagine or hear?**
  Because we are setting it in a school environment, I’d love to use a school bell right before “Prepare Ye;” on occasion the bell would ring again to show passages of time.

• **How do you see your role as a director in this particular production?**
Since I’m serving as the director and the choreographer for this production, I have to wear two distinct hats; one, the director, has to oversee all aspects of the show. I plan on attending all of the music rehearsals to see that process unfold and perhaps use it a springboard for choreography ideas.

- **What’s your collaborative philosophy for this production?**
  I fully support and encourage the creativity and artistry of each designer and fellow collaborators. I am open to ideas, and even disagreements of interpretation. It’s not just my show. I plan on utilizing the creativity of the actors to come up with ways to tell the parables and transitions.

- **In what ways is this production a departure and/or new challenge for you?**
  I have never directed a musical on my own. I’ve acting in them, assisted in the direction of them, and choreographed them. Because I’ll be in charge of direction and choreography, I’ll be spread a bit thin. Time management and organization will be rather difficult. I’ve never had to work with another director on a production so working the musical director on casting, staging, music, and transitions will be a new challenge.

- **What help will you need to recruit for this production?**
  For this production I will need a music director/conductor, at least a six piece orchestra, and perhaps 2 backup vocalists (On The Willows).

- **Why am I excited to direct this play?**
  I’m excited to be able to involve all of my passions into one piece: theatre, music, and dance. Godspell was the first musical that I ever saw. I was totally confused as to what was happening, but remember laughing so hard at the physical comedy of the production. I remember crying to my mother when Jesus was crucified because I thought he was so nice. When I was in the 8th grade, I was mentored by the man who played Jesus in that show and I asked him questions about everything and told him that as a kid, I thought he was really killed. I want to be able to touch the hearts of those that see this show, just as it touched me when I first saw it.

- **Why are we doing it right now?**
  This play is about community, love, and acceptance, all of which I feel America is lacking. To me, America feels divided; there is talk of war, the debate over gay marriage, healthcare, women’s right to choose, etc. We aren’t the society that we would like others to think we are. We are a society full of power, privilege, and arrogance, yet we are so naïve and ignorant to everything that actually makes us human, which is a community. We are not a community of followers who are working toward a lasting goal. That is what Godspell is about! Taking people who are broken, in disarray, who are torn, and rebuilding them and helping them find their inner-strength to make it through the day. With these characters, I will need
the actors’ help and hearts to help figure out what makes them who they are; why are they that way?

- **What do I want to create with my team?**
  
  I want to create a simple world; a world of simplicity, yet a place where anything can happen to show that Jesus can be anywhere.

- **What do I want our audience to walk away with?**
  
  I want the audience to walk out the theatre with a sense of compassion and love for their fellow man. I want them to be filled with such a sensation of hope…maybe faith that things will turn out the way they are supposed to. I want them to be filled with an understanding of people that different, and an openness to accept those differences.

- **Whose journey is this?**
  
  This story follows the students and their journeys to love, accept, and work together.

- **How do I want to tell the story?**
  
  I want to tell this story magically; where the unexpected reigns supreme.

- **What are the opportunities for spectacle in this play?**
  
  The entire show is a spectacle. Each parable is its own opportunity for spectacle and creativity as to what props are used and where they come from. The crucifixion is a great opportunity for spectacle and so is the baptism.

- **How do you envision the world of the play?**
  
  This world is one of diversity, simplicity, honesty, and versatility. It is a representation of America and the communities within it.

- **What do you want to convey about this world?**
  
  I think this world should convey that until each of us opens our minds and our hearts to those who are different from us, we cannot effectively show compassion, love, and humanity to our fellow neighbors.

- **What metaphors would you use to describe what you see in your imagination?**
  
  The characters themselves are a metaphor. They are each an archetype, or members of a certain group in a high school. These archetypes are used to show the separation of not only high school, but in our society. The differences in personality, style, hobbies, interests, and class show how I see America: a melting pot of cultures that must somehow find a way to work together for the good of humanity.

- **What are your staging and character metaphors?**
  
  To show separation, I would love to keep the students apart from each other as long as possible, and as they slowly become more accepting, they physically get
closer. During the songs, each soloist may have choreography, but it isn’t until “Light of the World” that everyone shares in the choreography because by that point the community has formed.

- **How specifically do you know when and where this production takes place?**
  The script, playwright, and lyricist never establish a location or a time period, so the creative team has to decide that. We’ve decided we are in the gymnasium of a high school, during the present day.

- **Describe each of the characters**
  The characters for this production are all students from different walks of life; cliques, financial backgrounds, classifications, and each have an array of various interests. The breakdown is as follows:
  
  o **Jesus**- The New Kid; High energy, charming, funny, gentle but with strength. Has an air of mystery; the kind of guy you see, but never really notice.
  o **John the Baptist/Judas Iscariot**- The Rock Star; Wants to be seen and has an intense need to be liked. He possesses a good sense of physical comedy. Holds traits of both Biblical figures (loyal, yet sneaky).
  o **George**- The Gay Kid; Funny and down to earth. Great fashion sense. Can do several impressions, imitations, and voices. Sings “Light Of The World”
  o **Telly**-The Goth Kid; Quiet and stays to himself. He’s always one step behind, but is very sweet. Looks tough, but has a subtle innocence to his demeanor. Sings “All Good Gifts”
  o **Nick**- The Skater Kid; Very hyper and fun. He is impish and playful. Can play several instruments. Sings “We Beseech Thee”
  o **Anna Maria**- The Band Nerd; A bit of a tomboy, but open and sweet. She wants to break out of her shell, but isn’t sure how. Sings “Day By Day”
  o **Morgan**- The Mean Girl; Sexy, cynical, and sassy. Sings “Turn Back, O Man”
  o **Uzo**- The Zen One; Reserved and shy. Not always bright, but commits to everything. Sings “Where Are You Going?”
  o **Lindsey**- The Drama Queen; Confident and charismatic. Loves to show off and be seen. Sings “Bless The Lord”
  o **Celisse**- The Class Clown; Goofy and a cut-up. Loves to have fun. Very easy going. Sings “Learn Your Lessons Well”
CORE DIRECTORIAL ANALYSIS—GODSPELL

I. Subject Matter of Play—love, acceptance, togetherness, community, survival, legacy

II. Significance of Title—“Godspell” is an Anglo-Saxon word that means “good story”. Western culture gets the word “gospel” from it.

III. Environment of Play
   A. Time—The present
   B. Place—The gymnasium of a high school

IV. Theme—“When your trust is all but shattered. When your faith is all but killed. You can give up bitter and battered, or you can slowly start to build…a beautiful city.”

V. Spine—Community

VI. Genre—Musical Comedy.

VII. Style—vaudeville, campy, modern, inspiring, funny, touching, heartbreaking, uplifting

VIII. Conflict: General and Specific
   A. Man v. Man—students vs. each other
   B. Man v. Greater Outside Force—everyone v. society, Jesus v. fate, Judas v. guilt, students v. teachings of Christ
   C. Man v. Himself—Judas v. guilt, Students vs. themselves after Jesus dies

IX. Structure of Play
   A. Exposition—interspersed throughout the parables
   B. Inciting Action or Attack—John the Baptist washes/baptizes Jesus.
   C. Rising Action—The students slowly choose to form a community
   D. Crisis—Jesus is tormented by the students and then betrayed by Judas.
   E. Climax—Jesus is crucified
   F. Resolution (Denouement)—The students keep the community together after Jesus’ death

X. Evaluation and Ranking of Dramatic Values
   A. Plot--5
   B. Character--4
   C. Language--6
   D. Theme--1
   E. Music--2
   F. Spectacle--3
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<tr>
<th>FS</th>
<th>17-20</th>
<th>&quot;The Prologue&quot;</th>
<th>To sing the whole song the students will enter and take on the roles of iconic philosophers. They will sing about why their points of view are correct.</th>
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<td>Fr. Sc. Title</td>
<td>Props</td>
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<td>40</td>
<td>School materials (books, bags, pens, papers, etc.)</td>
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<td>41</td>
<td>&quot;Tower of Babble&quot;</td>
<td>The students alternate between clumps, lines, and points of isolation.</td>
<td>Vibrant colors. It's as if a black and white film has suddenly turned into color.</td>
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<td>42</td>
<td>&quot;Prepare Ye&quot;</td>
<td>John the Baptist enters and breaks the tension by baptizing each of the students.</td>
<td>A mop, bucket, towel, and water.</td>
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<td>43</td>
<td>&quot;Silent Sermon&quot;</td>
<td>Jesus watches John the Baptist preach. John asks to be baptized, Jesus says no.</td>
<td>A bag of buttons with a &quot;G&quot; on them.</td>
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<td>44</td>
<td>&quot;God Save the People&quot;</td>
<td>John baptizes Jesus. The students look on. Jesus gives the students a button.</td>
<td>A bag of buttons with a &quot;G&quot; on them.</td>
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<td>45</td>
<td>&quot;Presents&quot;</td>
<td>Jesus explains what the buttons mean: that they are now followers.</td>
<td>A bag of buttons with a &quot;G&quot; on them.</td>
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<td>46</td>
<td>&quot;Thou Shall Not&quot;</td>
<td>Jesus teaches about the Pharisee and the Tax Gatherer.</td>
<td>A bag of buttons with a &quot;G&quot; on them.</td>
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<td>47</td>
<td>&quot;Oh, Brother&quot;</td>
<td>The principle of making peace with your brother is taught.</td>
<td>A bag of buttons with a &quot;G&quot; on them.</td>
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<td>48</td>
<td>&quot;The Tortuous Master&quot;</td>
<td>The students learn about forgiveness.</td>
<td>A bag of buttons with a &quot;G&quot; on them.</td>
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<td>&quot;Day by Day&quot;</td>
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<td>&quot;The Last Supper&quot;</td>
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<td>&quot;Beautiful City&quot;</td>
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<tr>
<td>79-80</td>
<td>&quot;Sleep No More&quot;</td>
<td>84:85</td>
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<td>Jesus goes to pray. His followers fall asleep. This upsets Jesus; he then prophesizes that they will all deny him.</td>
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<tr>
<td>80</td>
<td>&quot;Pit of Despair&quot;</td>
<td>82:44</td>
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<td>The students become demons and torment Jesus. The lights turn red.</td>
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<td>80-82</td>
<td>&quot;Betrayal&quot;</td>
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<td>Jesus prays while the others sleep. Judas enters and betrays Jesus to the masses. George tries to retaliate, Jesus tells him no. The crucifixion begins. Lights restore, later a flood of white light takes over.</td>
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<tr>
<td>82</td>
<td>&quot;Death Warmed Up&quot;</td>
<td>80:22</td>
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<td>The company sings &quot;Finale&quot; and Jesus dies. Jesus is hung between gymnastics rings.</td>
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<tr>
<td>82-84</td>
<td>&quot;Moving Forward&quot;</td>
<td>56:20</td>
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<td>The students find the courage to move forward after Jesus' death.</td>
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<td>84-85</td>
<td>&quot;Reprise&quot;</td>
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</table>
|       | The actors bow and reprise "Day by Day"."
Appendix 2: Cast List and Rehearsal Schedules

GODSPEL Cast

Jesus- Keefer Roach
Judas- Nate Stahlke
Nick (We Beseech Thee)- Derek Nichols
Telly (All Good Gifts)- Ross Wagner
George (Light of the World)- Kyle Kelesoma
Morgan (Turn Back, O Man)- Loren McDaniel
Anna Maria (Day by Day)- Allegra R. Shivers
Celisse (Learn Your Lessons Well)- Jami Dunaway
Uzo (By My Side)- Aricka Lewis
Lindsey (Bless the Lord)- Stephanie Faatz Murray
Off-Stage Singers- Colin Bennett and Lauren Gunn
Breakdown of *Godspell* musical rehearsal needs

I will begin working Ensemble numbers/sections first and save work with soloists to do concurrently during first-of-semester auditions.

**Ensemble No Jesus or Judas**
- Prologue & Tower of Babble -- 5 sessions @ 1 1/2 hr each  
  = 7 1/2 hr

**Ensemble No Jesus**
- Prepare Ye -- 2 sessions: 1 hr + 1/2 hr  
  = 1 1/2 hr
- Save the People -- 1 session: 1 hr  
  = 3/4 hr

**Ensemble Women Only**
- By My Side -- 1 session: 1 hr  
  = 1 hr

**Ensemble ALL**
- INTRODUCTION (warm-up; basics of analysis, practice, performance)  
  = 2 hr
- Save the People -- 2 sessions: 1/2 hr + 1/2 hr  
  = 1 hr
- Day by Day -- 3 sessions: 1 hr + 1 hr + 1/2 hr  
  = 2 1/2 hr
- Learn Lessons Well -- 3 sessions: 1 1/2 hr + 1 hr + 1 hr  
  = 3 1/2 hr
- Bless the Lord -- 3 sessions: 1 hr + 1 hr + 1/2 hr  
  = 2 1/2 hr
- All for the Best -- 2 sessions: 1/2 hr + 3/4 hr  
  = 1 1/4 hr
- All Good Gifts -- 3 sessions: 3/4 hr + 1 + 1/2 hr  
  = 2 1/4 hr
- Light of the World -- 3 sessions: 1 hr + 1 hr + 1/2 hr  
  = 2 1/2 hr
- Turn Back, O Man -- 2 sessions: 1 hr + 1/2 hr  
  = 1 1/2 hr
- By My Side -- 1 session: 1 hr (note: meet Ensemble women first)  
  = 1 hr
- We Beseech Thee -- 4 sessions (1 hr each)  
  = 4 hr
- Finale -- 3 sessions: 3/4 hr + 1 hr + 1 hr  
  = 2 3/4 hr
- Learn Lessons Well Reprise (intermission) TBD

**TOTAL ENSEMBLE WORK** (over the course of entire rehearsal process)  
= 38 1/2 hr

**Solos**
- Keefer -- 3 sessions @ 1 hr + 4 sessions @ 3/4 hr  
  = 6 hr
- Allegra, Ross, Kyle, Loren, Arika, Nate -- 1 hr. each  
  = 6 hr
- Jami, Stephanie, Derek -- 1 1/2 hr each  
  = 4 1/2 hr
- Keefer+Nate -- 1 session @ 1 1/2 hr  
  = 1 1/2 hr

**TOTAL SOLO WORK** (done over the course of first 2 weeks of class)  
= 18 hr
### August

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
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<tr>
<td></td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
</tr>
</tbody>
</table>

#### General Auditions
- NO REHEARSAL

#### Choreography
- "We Beseech Thee" Stage/Choreo
- "Prologue"
- "Tower of Bubbling"

#### Callbacks
- NO REHEARSAL

### September

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>31</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td>Staging Rehearsal 2:00pm-6:00pm Pgs. 1-11</td>
<td>Staging Rehearsal 6:30-10:30pm Pgs. 11-22</td>
<td>Vocal Rehearsal 6:30-10:30pm Actors Called: TBA</td>
<td>Staging Rehearsal 6:30-10:30pm Pgs. 22-34</td>
<td>Vocal Rehearsal 6:30-8:30pm Staging Rehearsal 8:30-10:30pm Pgs. 34-47</td>
<td>Vocal Rehearsal 5:30pm-7:30pm Staging Rehearsal 8:30-10:30pm RUN Pgs 1-47</td>
</tr>
</tbody>
</table>

#### Implement Dance into Staging
- 6:30pm-10:00pm

#### Work Spots
- 6:30-10:00pm

#### Revist Act I
- 6:30-10:30pm

#### Revist Act II
- 6:30-10:30pm

#### Run Show
- 6:30-10:30pm

#### Work Scenes
- 2:00-6:00pm

#### Run Show
- 6:30-10:30pm

#### Dry Tech Time: TBA

### Tech Rehearsal
- Time: TBA

### Dress Rehearsal
- Time: TBA
<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
</tr>
</thead>
</table>
|        |        |         | **1** Dress Rehearsal  
Call: 6:00pm  
Go: 8:00pm | **2** Dress Rehearsal  
Call: 6:00pm  
Go: 8:00pm | **3** Performance  
Call: 6:00pm  
Go: 8:00pm | **4** Performance  
Call: 6:00pm  
Go: 8:00pm |
|        |        |         |           |          |        |          |
| **5**  | Performance  
Call: 12:30pm  
Go: 2:00pm |        |           |          |        |          |
|        | Call: 6:00pm  
Go: 7:30pm |         |           |          |        |          |
| **6**  |        |         | **7** Brush Up  
6:30-10:30 |          |        |          |
| **8**  | Performance  
Call: 6:00pm  
Go: 8:00pm |        |           |          |        |          |
| **9**  | Performance  
Call: 6:00pm  
Go: 8:00pm |        |           |          |        |          |
| **10** | Performance  
Call: 6:00pm  
Go: 8:00pm |        |           |          |        |          |
| **11** | Performance  
Call: 6:00pm  
Go: 8:00pm |        |           |          |        |          |
| **12** | Performance  
Call: 12:30pm  
Go: 2:00pm |        |           |          |        |          |
### Godspell Schedule: Crew Watch – Day before Dress Rehearsals

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Event</th>
<th>Call Time/Go/End</th>
<th>Personnel</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Mon 9/22</td>
<td>Tech Watch 1 (Option A)</td>
<td>7:00pm/7:30pm/10:30pm</td>
<td>Cast</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Crew: All</td>
</tr>
<tr>
<td>10</td>
<td>Tue 9/23</td>
<td>Tech Watch 2</td>
<td>7:00pm/7:30pm/10:30pm</td>
<td>Cast</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Crew: All</td>
</tr>
<tr>
<td>9</td>
<td>Wed 9/24</td>
<td>Tech Watch 1 (Option B)</td>
<td>7:00pm/7:30pm/10:30pm</td>
<td>Cast</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Crew: All</td>
</tr>
<tr>
<td>8</td>
<td>Thu 9/25</td>
<td>Paper Tech</td>
<td>10:00am/10:00am/12:00pm</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Orchestra Setup &amp; Level Set</td>
<td>6:00pm/6:30pm/10:30pm</td>
<td>Orchestra</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Crew: Sound</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sitzprobe beginning w/ Cast into mics</td>
<td>7:00pm/7:30pm/10:30pm</td>
<td>Cast, Orchestra</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Crew: Sound</td>
</tr>
<tr>
<td>7</td>
<td>Fri 9/26</td>
<td>Lighting &amp; Sound Review</td>
<td>6:00pm/6:15pm/10:30pm</td>
<td>Orchestra</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Crew: Sound, Lighting</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Makeup Training</td>
<td>6:00pm/6:00pm/10:30pm</td>
<td>Cast</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(in Women’s Dressing Rm)</td>
<td></td>
<td>Crew: Makeup</td>
</tr>
<tr>
<td>6</td>
<td>Sat 9/27</td>
<td>10 out of 12</td>
<td>10:00am/10:00am/10pm</td>
<td>Cast</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Lunch: 1:00pm – 2:00pm)</td>
<td></td>
<td>Crew: Sound, Lighting, Deck</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Dinner: 6:00pm – 7:00pm)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Sun 9/28</td>
<td>10 out of 12 (delayed call times may be used for this day depending upon scheduling)</td>
<td>10:00am/10:00am/10pm</td>
<td>Cast, Orchestra</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Lunch: 12:00pm – 1:00pm)</td>
<td></td>
<td>Crew: Sound, Lighting, Deck</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Dinner: 6:00pm – 7:00pm)</td>
<td></td>
<td></td>
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<tr>
<td>4</td>
<td>Mon 9/29</td>
<td>Wardrobe Meeting</td>
<td>5:00pm/5:00pm/6:00pm</td>
<td>Crew: Wardrobe, Makeup</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Quick Change Rehearsal</td>
<td>6:00pm/6:00pm/8:00pm</td>
<td>Cast</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Crew: Wardrobe</td>
</tr>
</tbody>
</table>

**Notes:**

1. All indicated personnel are to be onsite and ready to work at the indicated call time. The call times may be adjusted on a position by position basis depending upon the specifics of the situation. Please continue to review Rehearsal and Show Reports throughout the process as this schedule is subject to change.

The “GO” time is when the specific event it to begin. All prep work, warm ups, etc. need to be completed before the indicated “GO” time.

2. Expected Personnel not addressed in this list:
   - SM Staff: Present at all events
   - Designers: Present at rehearsals and events related to your area

3. All crew members are required to attend one of the two crew watch rehearsals.

4. All calls are in the University Theatre unless otherwise noted.
**Godspell Schedule: Dress Rehearsals - Strike**

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Event</th>
<th>Call Time/Go/End Time</th>
<th>Personnel</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>9/30</td>
<td>1st Dress Rehearsal (Publicity photos during rehearsal)</td>
<td>See Evening Perf Schedule</td>
<td>Cast, Orchestra; Crew: All</td>
</tr>
<tr>
<td>2</td>
<td>10/1</td>
<td>2nd Dress Rehearsal</td>
<td>See Evening Perf Schedule</td>
<td>Cast, Orchestra; Crew: All</td>
</tr>
<tr>
<td>1</td>
<td>10/2</td>
<td>Final Dress Rehearsal (Designer photos during rehearsal)</td>
<td>See Evening Perf Schedule</td>
<td>Cast, Orchestra; Crew: All</td>
</tr>
<tr>
<td>0</td>
<td>10/3</td>
<td>Opening Night</td>
<td>See Evening Perf Schedule</td>
<td>Cast, Orchestra; Crew: All</td>
</tr>
<tr>
<td>+1</td>
<td>10/4</td>
<td>Evening Performance</td>
<td>See Evening Perf Schedule</td>
<td>Cast, Orchestra; Crew: All</td>
</tr>
<tr>
<td>+2</td>
<td>10/5</td>
<td>Matinee Performance</td>
<td>See Matinee Perf Schedule</td>
<td>Cast, Orchestra; Crew: All</td>
</tr>
</tbody>
</table>

**ADDED SHOW**

<table>
<thead>
<tr>
<th>Event</th>
<th>Call Time/Go/End Time</th>
<th>Personnel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Archival Photos</td>
<td>Following performance, duration one hour</td>
<td></td>
</tr>
<tr>
<td><strong>Evening Performance</strong></td>
<td>4:00pm/7:00pm/10:00pm</td>
<td>Cast, Orchestra; Crew: All</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Event</th>
<th>Call Time/Go/End Time</th>
<th>Personnel</th>
</tr>
</thead>
<tbody>
<tr>
<td>+4</td>
<td>10/7</td>
<td>Pickup Rehearsal (Used at the Director and SM discretion)</td>
<td>6:00pm/6:45pm/10:00pm</td>
<td>Cast, Orchestra; Crew: All</td>
</tr>
<tr>
<td>+5</td>
<td>10/8</td>
<td>Evening Performance</td>
<td>See Evening Perf Schedule</td>
<td>Cast, Orchestra; Crew: All</td>
</tr>
<tr>
<td>+6</td>
<td>10/9</td>
<td>Evening Performance</td>
<td>See Evening Perf Schedule</td>
<td>Cast, Orchestra; Crew: All</td>
</tr>
<tr>
<td>+7</td>
<td>10/10</td>
<td>Evening Performance</td>
<td>See Evening Perf Schedule</td>
<td>Cast, Orchestra; Crew: All</td>
</tr>
<tr>
<td>+8</td>
<td>10/11</td>
<td>Evening Performance</td>
<td>See Evening Perf Schedule</td>
<td>Cast, Orchestra; Crew: All</td>
</tr>
<tr>
<td>+9</td>
<td>10/12</td>
<td>Matinee Performance</td>
<td>See Matinee Perf Schedule</td>
<td>Cast, Orchestra; Crew: All</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Event</th>
<th>Call Time/Go/End Time</th>
<th>Personnel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strike</td>
<td>TBD/TBD/7:00pm</td>
<td>Cast; Crew: All</td>
</tr>
</tbody>
</table>

**Group Called/Event**

<table>
<thead>
<tr>
<th>Event</th>
<th>SM Staff</th>
<th>Wardrobe &amp; Makeup</th>
<th>Actors</th>
<th>Sound, Lights, &amp; Deck</th>
<th>Fight Call</th>
<th>Warm Up</th>
<th>Prop Check</th>
<th>Clear Stage</th>
<th>House Open</th>
<th>“GO”</th>
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<tbody>
<tr>
<td><strong>Evening Perf. Schedule</strong></td>
<td>5:30pm</td>
<td>5:30pm</td>
<td>6:00pm</td>
<td>6:30pm</td>
<td>6:50pm</td>
<td>7:00pm</td>
<td>7:20pm</td>
<td>7:25pm</td>
<td>7:30pm</td>
<td>8:00pm</td>
</tr>
<tr>
<td><strong>Matinee Perf. Schedule</strong></td>
<td>11:30am</td>
<td>11:30am</td>
<td>12:00pm</td>
<td>12:30pm</td>
<td>12:50pm</td>
<td>1:00pm</td>
<td>1:20pm</td>
<td>1:25pm</td>
<td>1:30pm</td>
<td>2:00pm</td>
</tr>
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*The University of Arkansas is an equal opportunity/affirmative action institution.*
Appendix 3: Costumes Sketches and Renderings

Costumes Designed and Drawn by: Nicole Thompson
Derek
We Beseech Thee
Warm

Ross
All Good Gifts
Cool
Kyle
*Light of the World*
*Warm*

Allegra
*Day by Day*
*Warm*
Stephanie
Bless the Lord
Cool

Aricka
By My Side
Cool, Texture
Loren
*Turn Back, Oh Man*

Jami
*Learn Your Lessons Well*

Warm, Patterns
Appendix 5: Scenic Sketch and Rendering

Scenic Design by: Michael Riha
Appendix 5: Production Photos

Photos Courtesy of Bob King and Ashley Cohea

Figure 1. The Cast of *Godspell* at the curtain call
Figure 2. Allegra Rodriguez-Shivers and the Ensemble singing “Day by Day.”

Figure 3. Stephanie Faatz-Murry and the Ensemble singing “Oh Bless the Lord.”
Figure 4. The Company during Intermission

Figure 5. Keefer Roach (Jesus), Nate Stahlke (Judas), and Aricka Lewis singing “By My Side.”
Figure 6. The Ensemble torments Jesus before the crucifixion

Figure 7. The Crucifixion
Figure 8. Jesus (Keefer Roach) singing “Finale”