Creating the Role of Georgie Bukatinsky in "The Full Monty"

Erin Horst

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CREATING THE ROLE OF GEORGIE BUKATINSKY IN

THE FULL MONTY

by

ERIN HORST

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE
MASTER OF FINE ARTS
IN
THEATRE ARTS

MINNESOTA STATE UNIVERSITY, MANKATO
MANKATO, MINNESOTA

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Creating the Role of Georgie Bukatinsky in *The Full Monty*.

Erin Horst

This thesis has been examined and approved by the following members of the student’s committee.

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ABSTRACT

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This document is a thesis submitted in partial fulfillment of the Master of Fine Arts degree in theatre. It is a detailed account of author Erin Horst’s artistic process in creating the role of Georgie Bukatinsky in Minnesota State University, Mankato’s production of *The Full Monty* in the fall of 2016. The thesis chronicles the actor’s artistic process from pre-production through performance in five chapters: an early production analysis, a historical and critical perspective, a rehearsal and performance journal, a post-production analysis and a process development analysis. Appendices and works cited are included.
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CHAPTER I

EARLY PRODUCTION ANALYSIS

This chapter contains the early production analysis for the role of Georgie Bukatinsky in *The Full Monty*, music and lyrics by David Yazbek and book by Terrance McNally, based on the 1997 British film “The Full Monty,” and is directed by Paul J. Hustoles. Production dates are August 23 through October 9, 2016. It will run September 29-October 1 and October 6-9 in the Ted Paul Theatre at Minnesota State University, Mankato.

*The Full Monty* is ultimately a story of camaraderie. Six blue-collar steelworkers in Buffalo, New York, suddenly become unemployed and must find a way to rebuild their self-esteem and make some money to support their families. In an attempt to regain control of their lives, they have a not-so-brief moment of insanity and decide that stripping is their best option. Not only will it make them a lot of fast, easy money, but the men are convinced it will repair their home lives as well. Many of the relationships between the men and their wives, ex-wives or partners have become strained because of the pressure each man feels to provide for his family. They are eager to spice things up at home and have a reason for their women to be proud of them.

Meanwhile, the women can’t understand what seems to be a lack of interest and ambition coming from their husbands, ex-husbands and partners. They feel empowered by their rights as women to enjoy a night out to the local strip club to watch a
Chippendales performance. While the women desperately try to knock some sense into their men, the men must find a way to overcome their own demons and self-loathing, and find strength in each other.

There are six principal males in this musical. They are a “cast of characters,” to say the least, representing a variety of personalities. Jerry Lukowski, the show’s protagonist, played by Matthew Sather, is a recently divorced, unemployed millworker in his thirties. He is good looking, with a soft spot for his twelve-year-old son, Nathan, played by Isaiah Miller. After losing his job, he can’t seem to get out of his rut. He is behind on his child support payments and is quickly making an enemy out of his ex-wife, Pam, and her boyfriend, Teddy. After she threatens to sue him for sole custody, he becomes desperate to find money.

Dave Bukatinsky, Jerry’s best friend, played by Gabriel Sell, is an unemployed steel worker with major self-esteem issues. He is overweight and notably self-conscious about it. He often gets dragged into Jerry’s plans unwillingly, and reluctantly agrees to the Chippendales act. He is positive his wife, Georgie, has no interest in him anymore and feels too ashamed to take the job at Wal-Mart she keeps trying to push on him. He is a loveable character with a big heart.

The first man Jerry and Dave recruit to their Chippendales act is Malcolm MacGregor, played by Daniel Lane. He is the epitome of a loner, momma’s boy, having lived with his mother his whole life. After rescuing him from a half-hearted suicide attempt, Jerry and Dave help Malcolm realize that he has something to live for. They all become fast friends. Malcolm is also a closeted gay, which presents itself later in the
musical, when he develops a relationship with another recruit, Ethan Girard, played by Mack Spotts-Falzone. Ethan is a positive soul, who has also recently been let go from the steel mill. When Jerry, Dave and Malcolm decide to hold auditions to find the rest of the male strippers for the act, Ethan comes with a lot of optimism. He is determined to add “wall-walking” to the act, a move he is positive he can master, inspired by Donald O’Connor’s character in “Singin’ in the Rain.”

Harold Nichols, played by Andrew Anderson, is an upper middle class mill supervisor. Though he is tangentially responsible for the other men losing their jobs, he has also been unemployed for six months and is hiding this from his adoring wife, Vicki. Harold is in over his head and slowly sinking because of Vicki’s expensive taste and, though reluctant to join in this escapade, the men eventually recruit him as the group’s choreographer.

The final addition to this group of six is Noah “Horse” T. Simmons, played by Mitchell Evans. Noah is the only African-American male in the show. He is the oldest of the men and nearly gets prematurely dismissed because of it, until he demonstrates his dance moves in the song “Big Black Man.” He appears confident but his own insecurities eventually surface when it comes time for the big show.

Equally as important to the show are the women. Pam Lukowski, played by Ashley Gunn, is Jerry’s ex-wife. She sees his potential but worries about his poor life choices. All she wants is for him to be a good father to Nathan, but she watches him fail again and again and feels backed into a decision for sole custody that she really doesn’t want to make. Vicki Nichols, Harold’s wife, played by actor Emily Scinto, has a taste for
expensive things but loves her husband even more. In her song, “Life With Harold,” the audience becomes aware of just how much. She is flamboyant and overly energetic on the surface, but her understanding and love for her husband are real. The audience gets a taste of this at the end of Act II when all of her belongings are being repossessed. She tells her husband, “We’re in this together. I love you Harold, not what you can buy me” (95).

This is a familiar trend with all the female roles; they want their men to succeed. They are supportive no matter what the situation. This author, Erin Horst, plays Georgie Bukatinsky, Dave’s wife. In a way, she represents all the wives and partners of the men. She is the “leader of the pack,” pushing the women to stand up for their rights. Other characters in the show include: Jeannette Burmeister, the washed-up rehearsal pianist; Teddy Slaughter, Pam’s fiancé; Buddy “Keno” Walsh, the Chippendales male stripper; Estelle Genovese, Jerry’s younger girlfriend; Reg Willoughby, an unemployed mill worker and union leader; Tony Giordano, a Buffalo club owner; and Susan Hershey and Joanie Lish, Pam and Georgie’s friends.

There are multiple themes in this show. Most of them center on relationships. The most obvious is the relationship between a father and son. Jerry will do anything to keep his son, Nathan, in his life, even if it requires that he make a complete fool of himself in the process. While he’s trying to convince Dave to start a strip tease act with him he says, “Wait’ll you have kids, Dave. It changes everything. There’s nothing you wouldn’t do for your kid. I should’ve had ten” (7).
Another theme is the importance of camaraderie and friendship. The men would never have gathered up the courage to strip in front of all of their loved ones if they didn’t have support from each other. They are constantly building each other up. When Jerry finally convinces Dave to join the group of six he says, “When have we ever listened to common sense? Think of Georgie’s face when she sees you up there on that stage with the music and the lights and all those women screaming for you and you looking like . . . John Travolta” (60). Malcolm and Ethan realize how similar they are during the first rehearsals when they both repeat a line from *The Sound of Music*. They form an unbreakable bond when Malcolm’s mother dies in Act II. While singing the church hymn at the funeral, Malcolm falters and Ethan picks it up for him. They hold hands and share a lovely moment onstage.

Perhaps the most prevalent theme, for this actor, is the unconditional love and support that happens between a husband and wife, during good times and in bad. This is demonstrated multiple times throughout the show with the relationship between Georgie and Dave. At the beginning of the show, the audience sees Georgie’s confident, “party girl” side. She sings “It’s A Woman’s World” after taking over the men’s bathroom at the strip club. What Georgie has portrayed so far is a strong female, not afraid to stand up for herself. This song is almost a bragging right. The women are proud of the money they make for their households and they have no shame. “Ladies, welcome to the inner sanctum of the American male. Gentlemen, this is a hostile take-over. Who’s got power? Who’s got juice? Who’s got the money? It’s a woman’s world” (10). The men, on the other hand, literally describe themselves as “scrap” just before this scene. Dave
sings, “What I want? I’ll tell you jerky: I want a life. I want to feel like the husband instead of the wife. And it’s a long night when you’re scrap” (3).

However, in the scene with Pam immediately following “It’s A Woman’s World,” the audience is introduced to Georgie’s real insecurities surrounding her marriage. She opens up to Pam, her best friend, and admits that she and Dave haven’t made love in months and that she can’t get him interested in anything anymore. “It’s like Davie’s given up on everything, including me. I come home to this zombie” (15). She understands that he’s miserable because he’s out of work, but she can’t understand why he won’t accept her help.

Throughout the show she tries to connect with him and support him in this difficult phase of his life. She suggests some job openings at Wal-Mart, only to be told, “It’s woman’s work” (55). It isn’t until the end when she finds a G-string in his possessions that the truth finally comes out. “Me and Jerry and some guys from the factory thought we could pick up some quick cash taking our clothes off like those Chippendales you were so hot for. I’ve been practicing for a couple of weeks. Only I couldn’t, could I?” (96). Georgie doesn’t understand what he means until he finally opens up about his insecurities with his body image. After Dave asks, “Georgie, who wants to see this dance?” Georgie replies with, “Me, Dave. I do” (96). That line is all he needs to hear. It seems so obvious to her how much she loves him but, until that moment, he’d been thinking of himself as unappealing and a failure.

Bearing in mind each distinctive theme, Horst began to analyze how her character, Georgie Bukatinsky, fits into the show. Georgie is a woman in her late thirties
living in Buffalo, New York. She has no children, but has been married to Dave for many years and loves him very much. She works at the Florsheim Outlet Shoe Store at the Miracle Mall on Route 11. She’s very practical and down-to-earth, but isn’t afraid to let out the party girl inside her. Her fun-loving exuberance opens the show with a bang and sets the mood for the rest of the production. She’s the emcee for Girls Night Out at the local strip club where a touring “One Night Only” Chippendales act is playing. She introduces the stripper, Buddy “Keno” Walsh. “Welcome to Girls Night Out. Who says Buffalo doesn’t rock? I told my husband, Davie (he’s home doing the dishes) I said, ‘Big Man, gals who work are gals who like to play!’ Was I right?” (1).

Though she is a confident woman in every way on the outside, her reality comes in dealing with her husband’s insecurities while she tries to hold their marriage together. It’s not easy with Dave’s distant behavior. She can’t understand why he won’t talk to her or take any of her help in finding a job. It makes her so insecure about herself that she actually thinks Dave is cheating on her when she finds a G-string in his possessions.

Georgie’s clear objective throughout the show is to get her marriage back to what it used to be. She feels things have gotten out of hand and can feel her husband slowly pushing her away. She’s desperate for Dave to notice and want her again. In a conversation with Pam she says, “It’s making me nuts, Pam. Months and months, not even a hug. I’ve tried everything from Victoria’s Secret to losing 15 pounds. The girls at work are pushing Prozac on me. I don’t need a pill. I need my husband back” (15). She knows he’s frustrated with unemployment but she feels he has the means to turn things around for himself, and she can’t understand why he is reluctant.
Her greatest obstacle in achieving this goal might be herself. She must find a way to get over her own insecurities about her marriage and figure out how to reach her husband. The actor sees this as a challenge only because of the lack of dialogue in the script. There is very little time onstage for these moments to come through to the audience. Conversations between Dave and Georgie are short, and no more than a page in length.

Her motivation as a character comes from her relationships. The people in her life are important to her, particularly her husband. Georgie is very driven and would do anything for her loved ones. Her behavior at the top of the show is probably what made Dave fall in love with her in the first place. She likes to have a good time and wants her friends to as well. She feels empowered by the fact that she can support herself and her husband, although she likely never thought this would be the case when she got married. She doesn’t recognize this version of Dave. Being unemployed for so long has greatly affected him. This is the relationship that goes through the most change. It isn’t until Dave tells her about the stripping that Georgie even realizes his behavior has been about himself, as opposed to her. Their progression as a couple is the key element in making Georgie relatable and this is what the actor will focus on.

In searching for personal qualities to incorporate into the character, Horst feels she can relate in many indirect ways. The actor understands Georgie’s fire and drive. In the simplest of ways, Horst can relate to the character as a working woman. The actor knows what it’s like to struggle to find work, and has watched friends and family do the same. The economy today is not ideal and being turned down job after job can greatly
affect one’s self-esteem, no matter how confident and qualified that person may be. In these ways, Horst can relate to Dave and the other unemployed workers, which is helpful in trying to understand Dave’s situation from Georgie’s point of view.

The actor is also very outgoing, likes to have fun, is not afraid of a challenge and has always been a leader. Those leading lady qualities in a character are easy for Horst to channel. Being in a marriage, on the other hand, is something the actor will have trouble connecting with. There is no way that Horst can fully understand the amount of work that goes into keeping a marriage alive. However, the actor has been in serious relationships before. Horst also knows several married couples, and many of them are wonderful role models for a strong marriage. She has seen marriages go through some incredibly difficult challenges and come out on the other side stronger than ever. The actor feels she can pull from these experiences to connect with Georgie’s marital struggles.

For a director, Horst imagines one of the biggest challenges might be the show’s transition from film to stage production, and what the audience might anticipate as a result. Sometimes stories that work well as movies don’t make a successful shift to the stage. Horst doesn’t necessary believe this is the case with The Fully Monty. The music is fun and effectively drives the plot forward with each song. One technical challenge with this musical is the way the book is scripted. Though it is well adapted, there are no actual scene numbers written in. This makes it difficult to create a rehearsal schedule. This is somewhat surprising considering McNally is an award-winning playwright. This leads the actor to believe it was an intentional decision.
The audience’s expectations are always something to think about as well. This is a comedy and the title alludes to the fact that it will be inappropriate. But there are many important and quite serious themes the director will likely want to highlight for the audience. Horst believes the director will expect that Georgie is a vital part of these concepts being represented. The most predominant theme, for the actor, is what unemployment can do to a marriage.

The costume designer’s visual representation of Georgie could go many ways. There are several opportunities for different sides of her personality to come through using costumes. Her outfit at the top of the show might be flashy to draw the audience’s attention and set the scene. It is not a normal occurrence for Georgie to be in a strip club, and not something she does very often. Horst imagines it will be something out of character for a housewife and leaning toward the inappropriate side. This is a place where Georgie gets to feel sexy and wanted, so it should make the actor feel powerful. The character also needs to have a working girl costume. She works at a shoe store during the day, so she should have something more business casual for the scenes where she’s not out on the town.

There is also a bedroom scene, so Georgie needs to have some sort of nightwear. The actor feels Georgie is down-to-earth and practical, so the character might only wear an oversized t-shirt. However, she is trying to get her husband to notice her again, and she likes to have fun, so this might be an opportunity to put the character in something a little sexier. Horst can easily see Georgie in something resembling lingerie. Not only
because she’s trying to get Dave interested in her again, but this also might be a place where Georgie splurges a little in her life, to feel good about herself.

Horst’s character analysis forces the actor to take a deeper look at her role. The actor will strive to create a three dimensional character that the audience will be able to empathize with. Horst will continue to develop her character as the rehearsal process continues, to meet the expectations the director has for the production.
CHAPTER II

HISTORICAL AND CRITICAL PERSPECTIVE

On August 13, 1997, a new British comedy-drama film was released that took the United Kingdom by storm. Directed by Peter Cattaneo and starring Robert Carlyle, Mark Addy, William Snape, Steve Huison, Tom Wilkinson, Paul Barber and Hugo Spear, “The Full Monty” was the highest grossing film in the UK for nearly three months (Filichia, Strippers 156). It was an unexpected success, to say the least. Somehow, a movie about six unemployed men forming a male strip tease act to provide for their families and rebuild their confidence, proved to be wildly popular for audiences internationally. Movie theatres that particular summer were filled with dramas like, “Mrs. Brown” and “In the Company of Men.” “The Full Monty” was a breath of fresh air for British audiences. “This summer at the movies has been no laughing matter. Not until ‘The Full Monty.’ Brightly acted and casually hilarious, ‘The Full Monty’ exploits this gimmick in witty, trenchant ways that are always generous, never cruel” (Maslin).

Director Peter Cattaneo recalls reading the script and understanding what an important message it had to offer. “I remember I read it very early in the morning and loved it. It is a very contemporary story about the effects of long-term unemployment. It was a topical subject a few years ago, and has been somewhat forgotten, but it is still there” (Film Scouts LLC). Writer Simon Beaufoy felt it was important, not only to shed some light on the subject of unemployment, but also on the psychological effects it can
have on a person. “Beaufoy is less interested in why the steel factories have closed than
the knock-on effect of such a sudden rise of unemployment. Taking a sideways glance at
1990s masculinity he suggests that Gaz [the movie’s main character] and his friends
haven’t just lost their jobs; they’ve also lost all sense of themselves as men” (Russell).
Beaufoy recognized it was a sensitive subject, and that audiences wanted their spirits
lifted.

“The Full Monty” is about more than inventiveness in the face of
unemployment. It’s about ordinary blokes insisting that their women
regard them as men–job or no job. If they’re reduced to stripping to pay
the bills, well, a lot of women know all about that. This is the undertone,
and yet the movie develops a broad, healthy band of humor. It’s bawdy,
but also gentle and good-hearted, and I felt affection for the characters.

(Ebert)

Shortly after it premiered in the UK, the film was released in the United States
and broke box office records, grossing over $250 million. It won the Oscar for Best
Original Music Score by Anne Dudley, and was nominated for Best Picture, Best
Director and Best Original Screenplay. After the success of the movie, many producers
reached out to the film’s distributor, Lindsay Law, the president of Fox Searchlight
Pictures. They were interested in making it into a musical. Law contacted his friend,
Jack O’Brien, artistic director at the Old Globe Theatre at the time, and offered him the
rights to direct the show. O’Brien accepted stating, “I’ve always believed that certain
productions either ‘want’ to happen, or they don’t, and if a project is lucky enough to be
one of the former, from the opening gun there is nearly nothing you can do to stop it” (Filichia, Strippers 156). And so it began. Three short years later, with a book by Terrence McNally, and music and lyrics by Broadway newcomer, David Yazbek, the musical opened at the Old Globe Theatre in San Diego on June 1, 2000. It moved to Broadway at the Eugene O’Neill Theatre on October 26, 2000, where it played for 770 performances before closing in September of 2002.

When O’Brien contacted Terrance McNally, a four-time Tony award winning writer, he knew he was the right person for the job. McNally’s body of work spans six decades and features several awarding winning plays, musical librettos and books, screenplays for film and television, and even two operas. He won Tony Awards for Best Book of a Musical for both Kiss of a Spiderwoman and Ragtime. By that time, he had already been the recipient of multiple Drama Desk, Lucille Lortel and Obie Awards. In 1996 he was inducted into the American Theatre Hall of Fame. He is considered one of American Theatre’s most acclaimed contemporary playwrights (McNally 1). “McNally’s writing is marked by a conscious use of theatrical techniques and scenarios and experimentation with form” (Garrett). O’Brien was confident that McNally would be able to successfully adapt the film’s script into something both actors and audiences would be able to connect with onstage.

As soon as McNally accepted, O’Brien needed to find a composer and lyricist. He turned to his friend, Adam Guettel, who respectfully declined, recognizing that he wasn’t the right fit for the musical style the producers were looking for. While The Full Monty would be considered a musical comedy, O’Brien didn’t want to lose the overall
message that the film layered in so strategically. It’s a story about real men with real life problems that audience members want to relate to. The producers wanted something that sounded contemporary to fit the style of the show, but could also keep an audience engaged, which eliminated most composers who were writing for Broadway at the time. They needed something fresh. Guettel suggested a name not associated with Broadway yet, David Yazbek. The two had played in a band together and, quite familiar with Yazbek’s fresh and unique style, Guettel thought he would be a perfect match. After O’Brien listened to a few of Yazbek’s albums, he gave him a call.

I had probed a little bit into the possibility of writing musical theatre before that job was offered to me, and I was probing into it because I kind of knew that I could do a good job. By the end of the conversation, which was a fairly long conversation, I realized, wait a minute, I can write for these characters. I think this could actually be good. (Yazbek)

Yazbek brought all of the tools necessary to make *The Full Monty* a success. Lindsay Law is quoted saying, “David’s music immediately impressed me with its warmth and incredible sense of humor. But it was a bit scary betting it all on David. As things have turned out, I got much more than I’d bargained for” (Singer, “Jumping In” 221).

It was Yazbek’s musical background and influences that made him such a unique fit for musical theatre. He grew up in New York City. He was very interested in music at a young age and had the natural skill set for it. He listened to musical theatre as a child, but was more interested in rock and roll and jazz. The band XTC and its principal
songwriter, Andy Partridge, were among his biggest influences (Singer, “Ever After”). He enjoyed and respected versatile musicians. However, in college, he dabbled with musical theatre when he decided to direct Galt MacDermot, Gerome Ragni and James Rado’s musical, *Hair*, “. . . just to see if I could get away with having people naked onstage” (220). That production of *Hair* eventually turned professional. But it wasn’t the nudity alone that drew him to the show,

As a kid, it was one of the first musicals that I truly loved. We had the album at home and I saw it on Broadway. I was a little young for it but I just really like the songs. And that was a big part of it, this nostalgic feeling of, wow, that’s exciting stuff and I want other people to hear it. That comes into play with everything I write now, to some extent.

(Yazbek)

After graduating from Brown University, he got a job as a comedy writer for David Letterman. He won an Emmy for his writing and soon left the show to pursue a career in music. He co-owned the Manhattan Recording Company for two years and wrote many commercial jingles (Garrett). In an article in *Billboard*, Wayne Hoffman interviewed Yazbek about his life before writing for Broadway. Yazbek stated, “I have a propensity for writing catchy melodies, and unfortunately, I proved to be very talented at writing jingles. You name it, we lubricated the suppository of commerce. I knew it was wrong, but it’s hard to deny those checks in the mail” (Hoffman). After that, he began to focus on recording his own albums. He was never a huge fan of musical theatre, though
he admits he does hold a guilty pleasure for the music of Broadway composer Frank Loesser. In many ways, Loesser’s imaginative artistry influences Yazbek’s writing.

Frank Loesser was never precious, but he could write a beautiful ballad that could make you cry. Frank Loesser was never pushing buttons, knowing he could get a rise, but he could write a truly funny, witty, intellectual and intelligent song, where the rhymes were smart but not too smart. He was just a dude who could do anything. I like people that can do anything. (Yazbek).

Though hesitant at first, Yazbek finally agreed to get on board with The Full Monty, but he refused to succumb to the “musical theatre” style of music. “I, along with many people of my generation, looked down on Broadway because the music that came out of it in the last 20 years was crap, this inbred musical theater lexicon that blows” (Hoffman). He took a gamble, hoping to make it the kind of show that he would want to see.

With McNally’s witty remarks and Yazbek’s musical and comedic skills, The Full Monty tells an applicable story and leaves a strong, relevant and lasting message with the audience.

For me it was an opportunity to write about characters and issues that I thought I could relate to. I could relate to every issue that these people were singing about, including having a kid and wondering if you were going to be a good father. I remember saying to Terrance, “I want to write a musical comedy.” In the same way that the movie is a comedy, you’re
laughing but there are definitely things going on, there’s some heartache, 
but we have to make it funny. So, that’s why I plunged into it. (Yazbek)

In an article written in *The New York Times*, Terrance McNally is quoted saying, “I love 
what it says about people and friendship among men. I love what it says about body 
image” (Pogrebin). The musical is not just meant to make audiences laugh but, like the 
movie, it draws credible characters in a familiar setting but elevates them in their story 
with carefully fashioned humor, without losing sight of the big social picture.

Whereas the original British film is set in Sheffield, England, McNally 
transported the Americanized musical to Buffalo, New York, in order to make the story 
more relatable to American audiences (Ganzl). Aside from locale and several of the 
character’s names, the musical stays true to the movie. Audiences could sympathize with 
the characters. The idea that these working class men were so desperate to make a living 
in a struggling economy is not too far from reality for many people at some point in their 
lives. Audiences could feel the passion coming from the performers as they had the 
opportunity to tell these men’s stories night after night. “What struck me most about the 
production was the sheer virtuosity of the performers—including the musicians in the pit—
their professionalism, their sense of purpose in performing for us” (Román 8). *The Full 
Monty* was entertaining, while accurately highlighting valid societal issues and bringing 
them to light.

Among these societal issues were the effects of self-loathing behavioral patterns 
paired with high unemployment rates. In a study done in Tennessee in 1970, 
psychologists developed a self-concept test in behavior. They wanted a way to measure
the differences in psychological behavior between the employed and the unemployed. Though the study was done many years before “The Full Monty” was written and then adapted into a musical, the research is still applicable. The test consisted of self-descriptive statements having to do with how people view themselves in several major areas of the psyche, such as: physical self, moral-ethical self, personal self, family self, social self, etc. The results are quite relevant and parallel some of the themes in *The Full Monty*. “The profile of the unemployed group reflects their low level of self-esteem: they see themselves as undesirable, doubt their own worth, often feel anxious, depressed, and unhappy, and have little faith or confidence in themselves” (Cowen 92). This lack of self worth is represented most thoroughly in Dave Bukatinsky. Another selected study performed in 1981 researched unemployed individuals after being let go from their jobs. “It would appear that many of the unemployed, at this stage, are depressed and downhearted because they are still adopting unrealistic and irrational ideas about how their lives should be” (Hayes 30). This is recognizable in all six of the unemployed men in the show.

Another thematic issue that presents itself in *The Full Monty* is the difference between men and women in the work place. The females in the show feel quite empowered by their ability to provide for their husbands and family, but cannot understand why the men take such issue with it. In a 1985 study conducted by Joseph H. Pleck, Ph.D. and Professor of Human Development and Family Studies at the University of Illinois at Urbana-Champaign, he discusses his theory that men take more satisfaction in defining themselves by their work than that of their family lives. For males, self-
validation comes from the work they do to support their families. “Males are much less psychologically involved in their family role than in their work role, whereas the opposite is true for women. It is easy to assume that actual behavior directly reflects psychological involvement or motivation” (Pleck 119). Based on those findings, it could be argued that being unemployed is harder psychologically on a male than on a female. According to Pleck, due to high psychological involvement in their work, much of a male’s outlook on life is directly related to their performance in their job. “A high degree of personal involvement implies he expects to gain from it an expression of the self and the satisfaction of personality and interpersonality needs” (Pleck).

This is generally different for females. They tend to be much more focused on their family life, even if it doesn’t include children. While their work is important to them, for most women, their measurement in self-worth comes from the relationship with their families. Of course, this is not definitive of all male and female relationships, but it has developed into a common theme and becomes present in The Full Monty.

Georgie Bukatinsky is extremely important in representing that theme. Played originally on Broadway by Annie Golden, it was essential that the actress could make the audience understand Dave’s emotional state as an unemployed male. She needed to grab the audiences’ attention, in more ways than one.

Georgie is a featured character; she’s the most important of the women. Her import is as a motivator and as an engine for the story of Dave and, by association, the other guys. You’re looking to Georgie to either validate or invalidate what this main character, Dave, is feeling and what the other
guys are feeling. Without Georgie you wouldn’t really understand the sort of unreality of Dave and the other guys’ massive insecurities and anger.

(Yazbek)

Not only did the audience need to understand Dave’s insecurities, but Georgie was also supposed to represent the women in the story, and their conflicting feelings. The women should feel empowered by their work and the fact that they are currently the breadwinners. At the top of the show, the first thing the audience sees is Georgie emceeing at a strip club. She pokes fun at the men, in front of the women, saying, “I told my husband, Davie (he’s home doing the dishes) I said, ‘Big Man, gals who work are gals who like to play!’ Was I right?” (1).

However, the women’s insecurities are equally as important to the story. The fact that Georgie can’t get her husband to sleep with her or even give a hug is upsetting for her. “You’re also looking to Georgie for her sense of confusion. She’s thinking, ‘Wait a minute; I love you. I love you and I don’t think you’re unattractive. And just because you were fired, that doesn’t make me desire you less or love you less’” (Yazbek). Georgie finally makes that clear in Act II when she finds out what’s really been bothering Dave. She sings, “I look at you, and what I see, the only man I’ve ever loved in front of me. I chose you Dave, it hasn’t changed, you’re everything I want, you rule my world” (97). With that, Dave is given the boost of confidence he needs to join his friends in their display of male pride. Dave and Georgie are a strong representation of marriage in the musical and the two original Broadway actors were successful in telling their story.
“John Ellison Conlee is understated and touching as the group’s token fat man, and Annie Golden matches him as his patient wife” (Brantley).

Critics raved about The Full Monty. Jay Reiner, of The Hollywood Reporter, states, “If ever a film took to being turned into a musical, ‘Monty’ is it. David Yazbek’s witty songs have an edgy, hip quality. Jerry Mitchell’s dance numbers are alive with energy, and McNally’s book is a comic gem. The show has so many highlights and showstoppers, one loses count.” It was obvious that people loved the movie from its record-breaking box office numbers, but the musical took it to a whole new level. “As a Broadway musical, The Full Monty does something more daring, and does it better, too: This exhilarating new show—which I fully expect will still be going strong a decade from now—makes wonderful, timely, intelligent, tuneful singing and dancing out of a well-liked movie” (Schwarzbaum). Ben Brantley, of The New York Times, wrote, “The Eugene O’Neill Theater won’t have to look for a new tenant for a long, long time. The Full Monty is that rare aggressive crowd pleaser that you don’t have to apologize for liking” (Brantley).

What was most innovative for the musical, in its time, was Yazbek’s music. “The musical demonstrated from its first moments that it wouldn’t be Broadway-by-the-book. Orchestrator Harold Wheeler created a swingin’ big-band medley rather than an important-sounding overture. It was Yazbek’s music, however, that guided him to that conclusion” (Filichia, Broadway 248). While McNally’s libretto was well done, it was Yazbek’s score that really set the musical apart. “What I brought to it was the fresh air of not just breathing musical theatre. Lyrics are important to me. Music is more important,
but I don’t like bad or lazy lyrics. What I think musical theatre needs is people who don’t listen to musical theatre” (Yazbek).

Yazbek had a knack for writing any kind of song, from outrageous comedy, to tear-jerking ballad. And his lyrics were especially important. This is displayed in an early number in the show, “Big Ass Rock.” The juxtaposition of the melodic line with the ridiculously cynical lyrics are all part of Yazbek’s charm. “That’s what makes it [the song] funny” (Yazbek).

The score hits its stride with “Big Ass Rock,” in which Jerry and Dave contemplate different ways of killing the hapless would-be suicidal Malcolm. It’s a lot funnier than it sounds. “Just before the lights go out, you’ll see my smile and you’ll know you’ve got a friend,” Jerry sings.

“With a rock. Who cares?” (Phillips)

In complete contrast to the outlandish comedy, Yazbek’s song in Act II between the characters Malcolm and Ethan will stop the audience in their tracks. While singing at his mother’s funeral, Malcolm wavers, overcome with emotion and no longer able to sing, and Ethan saves him by joining in.

The song was successful independent of gender, for its message was one of love: “Are you alone there in the valley? No, not alone–for you walk with me. Never alone, for you walk with me.” In a score that mostly made the audience laugh, here was a song that made it cry. Not bad for a rank Broadway rookie. (Filichia, Broadway 248)
The show was nominated for ten Tony Awards and won the Drama Desk Award for Outstanding Music. However, Mel Brooks’s *The Producers* came out the same year, winning the majority of the Tony Awards that night. Reviewers justified *The Full Monty*’s loss with the fact that *The Producers* had two big stars; Nathan Lane and Matthew Broderick, as well as director-choreographer Susan Stroman. “*The Full Monty* couldn’t compete in those departments, or in sets and costumes that provided old-fashioned spectacle” (Filichia, *Strippers* 158). It was just bad luck that the two shows came out in the same year. “In any other year, *Monty* would have swept the boards. The show is one of the most exhilarating musical comedy treats to be seen in years” (Reiner).
CHAPTER III

JOURNAL

August 22, 2016

My final year at Minnesota State University, Mankato has finally arrived, and with it comes a conflicting array of emotions. Excitement for what the world has in store for my next big adventure, paired with a surprisingly overwhelming amount of stress and anxiety that this is it for me here. How can I possibly accomplish all that has to be done before I leave? However, I must take comfort in knowing that my professors at Minnesota State Mankato Department of Theatre and Dance have readied me with the tools and confidence I need to use what I’ve learned and be successful in doing what I absolutely love.

Today was my final first round of auditions. It’s an exciting day. I love diving back into the chaos that comes with being a performer. Hearing all the students practicing their audition pieces as I walk down the hallway of the practice rooms is somewhat comforting. After taking the summer off from performing, I am more than ready to get back onstage. As I reflect on the last two years, comparing my very first audition here with how I attack the process now, a lot has changed. I knew what I wanted, I felt confident that it was the right choice and I really committed. What I’ve learned to love and hate about this line of work is that nothing ever goes the way you expect.
On the first day of classes we always audition for three shows in one day. My first audition was for *Frankenstein*. While I normally don’t feel overly thrilled about auditioning for the plays, this year I found a monologue that I really connected with and loved performing. I told myself to breathe and enjoy it. Of course, there’s nothing worse than the nagging feeling that I’ll go over the time limit and be cut off. With this piece I really wanted to slow down and breathe. I cut it down enough that I think I was successful, even with the adrenaline rushing me. I was asked to come in later in the evening for a group callback. It was actually a lot of fun. Hearing the Director, Heather Hamilton talk about her concept for the show was fascinating. If I only had a nickel for every time she said the phrase, “I want this show to be about women’s bodies,” I’d be rich.

What I was really excited for was my *The Full Monty* audition. I decided over the summer that I would go for the role of Vicki Nichols. There are really only three, maybe four, principal female roles in the show. I had a hard time predicting what the show would look like. No one person in our department really stands out as playing these characters, because they are all middle-aged men and women. I knew it would likely depend on who Director Paul J. Hustoles cast in the male roles. After listening to the score, I thought Vicki seemed like a typical role for me to be cast in at Minnesota State Mankato. She’s the eccentric, slightly abrasive and somewhat obnoxious leading lady. This is right up my alley. She has a brassy song called, “Life With Harold,” so I learned a fun cutting for my audition.
I was second in my audition round and felt very confident about my performance. It’s a fairly easy song to belt and I had fun singing it. The audition went exactly as planned, so I thought I had a pretty high chance of being cast as Vicki. Little did I know, Hustoles had a different vision. The cast list went up, and to my great surprise, I was cast as Georgie Bukatinsky. I was absolutely thrilled and also incredibly confused. I have to admit, I wondered if he’d accidentally typed the wrong name. Emily Scinto, a senior BFA in Musical Theatre candidate, was cast as Vicki. The most ironic part of the casting is that she was going for Georgie. We were completely surprised. We had worked our audition pieces together and thought we were both right for the roles we’d chosen.

Though I’m incredibly interested to hear the reasoning behind this casting choice, I’m very excited to get to know Georgie. She’s a character type I haven’t been able to play since I came to MSU. She has some amazing songs and she opens the show. I’m beyond excited to begin the rehearsal process. My character is married to Dave Bukatinsky, who is being played by Gabriel Sell, a junior BFA in Musical Theatre. I’m excited to get to work with him again. We played husband and wife in *A Christmas Story the Musical*, and I think we have some great onstage chemistry.

**August 23, 2016**

We had our first rehearsal for *The Full Monty* tonight. This is normally the time when the creative team comes and shows the cast what the set and costume design will look like. However, the set and costume designer weren’t able to make it, so Hustoles spoke to the cast about the general concept of the show. Something particularly unique
and exciting about this production is that the composer, David Yazbek, is coming to work with us! Minnesota State Mankato recently hired a new Associate Provost, Dr. Robert Fleischman. In a complete stroke of luck, Hustoles found out that Fleischman is Yazbek’s first cousin. Fleischman is an avid theatregoer and big fan of Minnesota State Mankato productions. He agreed to contact Yazbek and as a result, we get to work with him for three full days in our rehearsal period. He plans to do some master classes and will also give a performance. He is apparently a very accomplished jazz pianist. I am beyond excited about this opportunity. It’s not every day that I get to work with a Tony nominated composer. I hope he’ll watch some of our rehearsal and give us his feedback.

After Hustoles left, we had our first music rehearsal with Music Director Nick Wayne. We sang through the end of the show, “Let It Go,” and “The Goods.” The music is fun and fairly easy to sing. Having just done Mary Poppins, where the score is more of a classical musical theatre sound, The Full Monty is very belty. The cast picked it up pretty quickly, which is good because we have a lot to learn, in a short amount of time, before Yazbek comes.

**August 24, 2016**

I had my first music and dance rehearsal for “It’s A Woman’s World” today and it was so much fun! It’s been a while since I’ve been in a role like Georgie. She’s a sexy, powerful leading lady with absolutely no shame. She openly loves male strip clubs, but I think it’s mostly because she misses her husband. I’ve gotten so used to playing
character roles at Minnesota State Mankato, I’d forgotten what it was like to step into a role like hers. This is a wonderful change of pace and a good challenge.

The choreography is an absolute blast. We were laughing the majority of the rehearsal because we were having so much fun. Choreographer Melissa Rosenberger is so fun to learn from, and she did a great job with the choreography. I will admit that it took me the better part of half the rehearsal to stay out of first position every time I put my feet together. It’s a Mary Poppins habit I’m struggling to break. I’ll get used to it eventually. I’m sure the stilettos will do the trick.

August 25, 2016

Tonight I had a very short, twenty minute music rehearsal with Wayne and Scinto for the “You Rule My World: Reprise.” I think Scinto and I sound really great together. This is actually our first time singing together in the two plus years that we’ve been at Minnesota State Mankato. It’s a little hard to believe. The song is a beautiful, belty ballad duet we sing to our husbands. I’m very excited to continue to work it. It’s toward the end of the show, and I think it will give people goose bumps. There are some really gorgeous moments.

August 26, 2016

We had another fun choreography rehearsal tonight. This time we learned, “The Goods.” I’m finding out that most of the songs the women sing in this show are just a new way to bash the men. We had a blast in the two hours that we worked. This song
happens toward the end of the show. The men start to get self conscious about the way
the women might look at them while they’re stripping, so demon versions of their wives
and partners come out and make them feel worse. We spent the majority of the time
perfecting our “runway model walk.” It’s going to be a really fun number. We are all
hoping we get some sort of sexy demon costume to match our evil selves.

August 28, 2016

Tonight was our first blocking rehearsal with Hustoles. We tackled all of Act I. The
rehearsal process is moving along quickly because Hustoles wants us to be ready to
perform when Yazbek arrives. We don’t know if we’ll actually be rehearsing or just
pausing for three days once he gets here. We have to be ready for anything.

I open the show in the strip club, introducing the male stripper. It’s really
entertaining. It’s refreshing that the female roles aren’t huge, but when we do come
onstage, our songs and scenes are really fun. It takes a little bit of pressure off.
However, I dropped the ball tonight in rehearsal when I didn’t have my solo completely
memorized. I was frustrated with myself. We have only worked it for a half an hour
with Wayne, and when we learned the choreography, we danced with the Broadway
recording. When I’m learning fresh choreography and I’m not forced to sing it myself, it
usually doesn’t stick. It gets too easy to concentrate on the choreography and not focus
on the music. However, learning choreography usually helps me get the music
memorized, because I associate the lyrics to the dancing. I realize this is my own
responsibility. I have to be more proactive about getting it all learned as fast as I can.
August 30, 2016

After having last evening off, which rarely happens, tonight we dove back in and blocked Act II. There’s no time to waste in a Minnesota State Mankato production. It’s a little like summer stock theatre in that way. Everything moves at hyper speed. I don’t have heavy dialogue in Act II, but I have two great songs. “The Goods” was a little chaotic when we put it on stage. I wish, after we learn the choreography, that we could have a rehearsal just with Rosenberger where we work on adjusting it to the stage, before we block the entire act. It’s a new space and I think it’s a waste of everyone else’s time when the dancers in the scene have to start and stop because we’ve encountered a problem we didn’t realize we would have when we were in the rehearsal studio. We fixed all the necessary glitches and moved on.

I also get to sing the “You Rule My World: Reprise,” with Scinto’s character, Vicki. It’s a beautiful song and we sound really great together, but it was very different singing it onstage compared to the rehearsal studio. The script calls for us to be on opposite sides of the stage, which makes it difficult to hear the blend. We’re both singing to our husbands in our bedrooms. In a belty song like this, the blending becomes incredibly important. It also becomes increasingly difficult. I’m hoping the microphones will help us hear each other better, but for now we’ll just have to adjust, and rely on others to tell us if the blend is working.

I have a scene with Sell right before I sing, “Your Rule My World: Reprise,” that I really enjoy. It’s one of the few opportunities I get to show Georgie’s vulnerability. I think it’s incredibly important, because this is what audiences can relate to. The
insecurities of the men are quite obvious. This is one of the main themes of the show. Without Georgie, the audience wouldn’t understand Dave as deeply. Since it’s a musical comedy, it can be easy to take their insecurities lightly, but when the audience sees Dave with Georgie, it’s relatable on a whole new level.

**August 31, 2016**

Tonight we were supposed to run all of Act I. Of course, things didn’t go exactly as planned. This is the nature of the theatre. Rosenberger was there and wanted to clean up some choreography. I was very happy we did this, because it hasn’t been looking very good. We started with “It’s A Woman’s World.” We worked it for probably a half an hour. It became difficult for me to sing at full voice after a while. I woke up this morning with the start of a head cold. I’m positive it’s just from stress and a lack of sleep, but I hope I can get rid of it quickly.

After we worked “It’s A Woman’s World,” I waited around for a little over an hour while Rosenberger worked other numbers in the act. This was actually useful time for me, because it gave me a chance to go over my lines. By the time we actually started the run, I felt pretty confident. We didn’t get all the way through Act I, but we did get through most of my stuff. I have a scene with Pam, played by first year MFA Musical Theatre candidate Ashley Gunn. We were able to work the scene many times outside of rehearsal, so when we put it onstage, we felt pretty good about it. I’ve really enjoyed working with her so far. She’s a very giving actor, which makes it easy to play around onstage and keep things fresh. I’m looking forward to working with her more in the
future. I think we have a long way to go, but I’m excited to keep finding new ways to bring these characters to life. This scene is crucial for Georgie and Pam, because the audience is getting a deeper sense of who these women are, and also what part they play in the men’s lives.

September 2, 2016

Tonight we had our first full run of the show. For only two weeks of rehearsal, it wasn’t terrible. We have a long way to go, but I’m impressed it went as smoothly as it did. I feel pretty confident with my lines, but there is a scene at the end of Act II with Sell that I need to work on my own. It’s right before I sing the “You Rule My World: Reprise” with Scinto. I enjoy singing that duet with her. It went really well. I think it’s the perfect spot in both of our voices and we are able to blend easily, which isn’t always the case with a belt.

With the full run came our first evening of notes from Hustoles and Wayne. Mine were, for the most part, expected. There were a few pertaining to “A Woman’s World.” Wayne wants more diction and I know we are all still messing up the rhythms at the end of the song. That needs to get cleaned on our own time, because Wayne has worked it with us more than necessary. We have quite a few new actors in the scene and I imagine they are still getting used to the fast paced nature of our working environment. They will learn soon enough. I just need to sustain the energy through the entire song. The cold I’ve picked up has taken a lot of me, like colds tend to do. I’m not worried about it though. I will be able to give my one hundred percent once I get myself healthy again.
One note I found particularly entertaining tonight is that Hustoles wants me to do my “trademark Erin snort” during one of the scenes with Gunn, which I wasn’t aware that I had. I suppose I used a little snort laughter when I played Sara Jane Moore in *Assassins*, but I didn’t know it made such an impression. Very well, Georgie Bukatinsky will now have a “trademark Erin snort.” Isn’t she lucky?

**September 6, 2016**

Tonight we finally had a semi-successful run of Act I. It was rough but things are starting to work themselves out. The first note I got from Hustoles was about the opening monologue. Right now there’s just too much screaming from the women and it’s too static. It doesn’t sound very natural. I’ll need to coordinate with the other ladies and work out the timing of the reactions from them. We also got some choreography notes on “It’s a Woman’s World.” I obviously can’t see it, but apparently the ponies aren’t looking crazy enough. This is a move we do at the very end of the song. We are also struggling with the timing of the last phrase that we sing, “it’s a woman’s world.” It’s different than all the other times we sing it and we’re not together with the choreography either. Luckily, after the run, we cleaned it up with Rosenberger for about forty-five minutes. This was very helpful as this is likely the last time we’ll really get to focus on choreography.

Hustoles told us we needed to motivate the entrances and exits in and out of the bathroom. The exit is especially important for me, as the girls offstage motivate that exit. Gunn and I need to hear them scream so we have a reason to get back to the show. This
rarely happens, and needs to be more consistent for us, because otherwise we end up awkwardly exiting the scene.

Finally, Hustoles talked to me about some of my dialogue in my scene with Pam. I’m really trying to play with different motivation here. He told me he wants me to be more negative about the fact that the guy that keeps hitting on Georgie is married. I was playing it a little too playfully I think. Also, I need to think about the fact that he’s a black man as sort of a fantasy. Georgie would never actually cheat on Dave, but it’s fun to dream about it, especially considering her own sex life is on the rocks.

**September 7, 2016**

I had a great meeting with Hustoles this afternoon. We talked about things I was focusing on with Georgie, what he was seeing in my performance, as well as some of the characteristics he thought I was missing. Something I found very interesting was his mention of my relationship with Pam, Jerry and Nathan. I’ll be honest, I hadn’t even thought about the relationship Georgie would have with Jerry and Nathan. Of course she and Pam are old friends, this is clear from the text, but I hadn’t thought that she would know Jerry and Nathan well too.

It makes perfect sense that I would have a close relationship with both Jerry and Nathan since Jerry and Dave are best friends. Now I have to figure out what kind of relationship I have with Jerry. This will be difficult to portray, because our characters don’t ever interact on stage. I’m sure there are some negative feelings there. I think Georgie might be the type of person to take sides in a situation like that, especially when
her best friend is getting hurt. Jerry really dropped the ball with Pam and Nathan, and I’m sure Georgie watched as Pam struggled to take care of Nathan on her own.

I can also see her being frustrated with Dave’s relationship with Jerry. She likely thinks Jerry is a negative influence on Dave. Jerry is somewhat of a slacker in Georgie’s eyes and she probably doesn’t want that behavior around Dave while he’s trying to find work. I imagine her own insecurities with her marriage don’t help the situation. This is something I’ll need to be thinking about as I continue to develop Georgie’s character.

We also talked about Georgie’s dual personality traits, for lack of a better term. The audience sees two sides of this woman, a fun-loving party girl and a working girl housewife. Hustoles said he wants to see more of the party girl. I’ve been so focused on the relationship with Dave that I’ve forgotten the side of Georgie that likes to rejoice in her womanhood. She’s the leader of this pack of women and Hustoles isn’t seeing the excitement of being chosen to emcee the “Girls Night Out” and the thrill of going in the men’s bathroom. This is out of her comfort zone, yet she feels empowered to be there. This is something I’ll need to keep working on as I develop this character.

**September 7, 2016**

I had my first costume fitting today. It was very entertaining. Georgie has a few different costumes and I could tell Costume Designer David McCarl is having a lot of fun with this show. The first costume I tried on was an entirely gold outfit. I open the show in the strip club, so McCarl wanted my costume to really stand out and catch the audiences’ eyes. It had very tight gold leggings, a fun sparkly top with a belt and a gold
jacket. It was very loud. The pants seemed a little too tight, so McCarl had me try on a skirt with the same tops. It wasn’t exactly what he wanted, so he pulled a black sparkly dress with a fun sequined red and white jacket. This looked a lot better. McCarl also pulled a gold dress that had been used in Minnesota State Mankato’s production of Xanadu two summers ago. He decided I would wear the gold at the beginning of the show, because it will really stand out, and the black dress at the end of the show.

I also have an every day housewife costume. Georgie works at a shoe store, so McCarl wanted it to be something slightly dressy but still casual. He pulled a fun fleece dress with a belt. It’s very comfortable and I’m excited to wear it.

After the costume fitting we went to find shoes. McCarl wants two different pairs for Georgie. I’ll wear a pair of leopard print stilettos for the scenes in the strip club and a pair of casual black pumps for the housewife costume. Surprisingly, we couldn’t find either of these in my size. McCarl plans to go to Salvation Army to pick up a lot of fun women’s stilettos this week, so he’ll find some for me then. I’m anxious to get into the stilettos as soon as possible, because I have to dance in them. “It’s a Woman’s World” will be a whole new challenge when dancing in stiletto heels. I’m hoping they’ll be able to put a clear strap on them so they stay on easier. Stilettos are hard enough to walk in, let alone dance.

**September 7, 2016**

Tonight we had a run of Act II. It went pretty well. The second half of the show is less involved for me than the Act I. Most of the problem spots for me were in “The
Goods’ choreography. This was the first night we had the real furniture in the scene, so we were trying to adjust to that. We were playing a lot of things further downstage and the chairs really threw off our spacing. We also need to clean our exit. The majority of that problem stems from the chairs. We’re not sure which side we should be standing on. These are minor things that just need to be talked about. The other note we got is the fact that we’re all too angry. I think we’re all playing into the “demon” versions of ourselves a little too much. We are having a lot of fun though. We’ll just need to find that balance. I think it will help once we know what our costumes look like. That factor always changes the way a character moves and it will determine a lot of our attitude in the song as well.

September 8, 2016

I had an interesting run tonight. I just felt a little off the whole time, but I was playing a lot, which is very important to me in the rehearsal process. I went into the rehearsal ready to have a great night but I had a lot of line mistakes, which bothers me, because I really worked them today before rehearsal. My head wasn’t all the way in this run. Maybe part of it is stress, combined with the fact that it’s Friday and it’s been a long week. Either way, I need to let this rehearsal go and move on.

September 11, 2016

I felt pretty good about my work at rehearsal tonight. I had a few days off and that’s always a good opportunity for me to take a breath and recoup. I need that every
once in a while. I came back tonight feeling refreshed and ready to tackle the show. It started well. “It’s a Woman’s World” gets better every night. It’s an exhausting song to sing, but I think I’m having more fun with it every night. Tonight Claire Clauson, one of the other actors onstage, ran into me in the middle of the number. I hope that doesn’t happen again, although I suppose it kind of works since we’re supposed to be a little drunk.

My scene with Gunn in the bathroom is feeling a little off to me. It has been since we started rehearsals. We change it and play with it every night but it’s still not feeling quite right. I’m not sure I can pinpoint what’s wrong. This bothers me, because this is the only time Pam and I interact, and it’s crucial to establish our relationship for the audience. At a very basic level, it feels a little awkward that we don’t have anything to do while we’re talking. It seems so natural that we would be looking in a mirror, since we’re in a bathroom, and I think that’s why I keep turning my body out to the audience. That’s what girls do when they go in bathrooms. Especially when they’re out on the town. I keep catching myself doing it, but then I can’t get comfortable in the scene. There’s something about just standing there for three pages that feels unnatural.

At the same time, I’m afraid this might go a little deeper than the blocking. I think we just need to keep playing but for some reason I’m having a hard time responding to Gunn’s character, and maybe that’s why I keep trying to turn away. I enjoy working with her but I’m struggling to find the right chemistry with our characters. I don’t feel that I get very much response from her when I try to play, and when I’m trying to react to her lines it feels really forced. Gunn also tends to break character in very subtle ways
onstage. She makes almost apologetic eye contact with me, almost like she’s apologizing for messing up. I’m not sure if she feels comfortable in her character yet either. I’m confident we’ll get there eventually, but we don’t have much more time. It’s like I’m just trying to jump over that one hurdle right now in my character development process. I feel like I’m at a wall with that scene and I need a break through.

I got very frustrated with myself in the scene where Dave and Harold sing, “You Rule My World.” The last time we ran this number I messed up my very last line, “Whatever makes you happy, David.” I knew it was wrong at the time but my mind just went blank. Then tonight I was prepared to fix it, but when I got ready to go onstage, I thought I was in a completely different scene for some reason. It wasn’t until Sell started singing to an empty bed that I realized I was in the wrong scene in my head. I had skipped myself ahead to Act II. So, naturally, I was frazzled trying to figure out what I was doing and messed up the line again. I really don’t like getting a note and not fixing it the first time. Sure enough, Hustoles gave me the note again, because that line is actually a light cue. Now that it’s happened, I’ll never do it again.

September 12, 2016

Tonight I was only called for forty minutes to work on choreography. Honestly, I was a little frustrated with our rehearsal. We worked “It’s a Woman’s World” first, and Rosenberger had to simplify some of the choreography. I understand why she had to do this. If I were choreographing the show, I likely would’ve done the same. I don’t ever want something that I choreographed to go in front of an audience that isn’t clean and
precise, and not everyone is pulling their weight in this piece right now. As an actor, that’s very frustrating. We are only as good as our weakest link. Many of the girls are not getting the steps and I don’t understand why. We’ve been working this number since the first day of rehearsal so there’s really no excuse in my mind. I understand having an off night. It happens to all of us. I’m definitely not perfect. I was very tired at tonight’s rehearsal, so I felt I had to make myself work twice as hard to keep my energy up. I do what I have to do to have the best possible rehearsal. Otherwise, what’s the point? If I’m not going to fully commit, then I might as well just go home. I just get frustrated when we can’t step up to what has been choreographed for us. She had to change one of my favorite parts of the scene, where we mime zipping up our pants after pretending to pee in a urinal. I just wish everyone would work harder.

Rosenberger said something tonight that really got me thinking, and I thought it was perfect for tonight’s rehearsal. She said, “Remember, no one has to watch you. Never assume the audience has to watch you just because they’re sitting there, because they don’t. They can flip through their programs or browse their phones, because you know they do. You have to grab their attention or they get bored quickly.” I completely agree. The energy in the song has to be twice as intense. We have to grab their attention or they’re not going to care about our characters. Every time we come onstage after that, they’re just going to be waiting for the guys to come back. I admit, the song is exhausting, but we have to go out there every night like we’re auditioning to be in the number. As the night went on, we definitely got better. I think it really made all the girls think. Now we just need to be consistently growing.
She also said, “Why does this scene happen in the first place? This show is mostly about the guys. Why do the women sing this song? Why does the audience care about the women?” This is something I’ve been toying with since day one. This is a big deal for these women. They feel confident enough to take over the men’s bathroom. They feel empowered, and like Hustoles told me, he’s not seeing that thrill from me yet. I realized, last night, that I really need to keep thinking about my motivation in this scene.

After “It’s a Woman’s World,” just the principal females were called to work “The Goods.” This was easier because it’s just four of us, and we know what’s going on. The only things we needed to adjust were the actual stage pictures. When we transferred it to the Ted Paul stage, we never worked out spacing. This was a good opportunity for us to set that. There is also one section that makes me frustrated every time we do it. We have a choreographed and synchronized walk where we start on a downbeat, but it’s just a vamp, so we never know when to start. I think having all the orchestration will really help, but until then, we just have to guess.

September 13, 2016

I had a break through tonight! I figured out what’s wrong with my scene with Gunn. It’s too slow. Way too slow. I realized, as I was up there working the scene, that I’m always waiting for her to finish her line. Just the fact that I’m thinking about anything other than what she’s saying says a lot about the scene. It’s not spontaneous, because I’m thinking too much about when she’s going to be done with her line. By that time, I’ve already reacted in my head rather than having an organic response. I spoke to
her after the scene and asked if we could meet outside rehearsal. I think we should run the lines as fast as we can, leaving absolutely no breaks. Obviously, we won’t actually play the scene that way but I think if we get used to no breaks, once we slow it down, it will actually work onstage. I use this trick a lot when I’m directing a show, or when I’m teaching a class. It works well when the pace is slow, plus it forces me to know my lines verbatim without thinking about it. We need to get into a good rhythm in the scene and we’ve not found it yet. It’s difficult because we’ve just come from singing, “It’s a Woman’s World,” which requires an incredible amount of energy and enthusiasm. Trying to sustain it during the scene is not easy but we need to find a balance between too much and not enough.

September 14, 2016

I had another great meeting with Hustoles today. We talked pretty thoroughly about my scene with Gunn. He agreed with the pacing break through I discovered last night but also noted something else very important that I would never have been able to catch myself. Gunn and I are in two different worlds right now. I have a very natural, strong presence onstage. My energy level is usually pretty high and it comes through in most characters I play. Gunn, on the other hand, has a very subtle presence. These two vastly opposite combinations are resulting in an emotional disconnect in our scene. I don’t want to match her lower energy level and she shouldn’t try to match my high level, but we need to find a way to meet in the middle.
Another thing Hustoles noted was our status or class distinction. Right now, I’m playing Georgie as being too educated. I have to remember that none of these characters have college degrees, except for Harold Nichols. I have to admit that this will be difficult to portray. I’m not quite sure how to go about it just yet but I’ll get there. It’s not something I’d taken into account while developing this character. It will have to be a change in my physical presence that I’ll need to play with. It will be more difficult in the song but I think the scenes are where this specific character trait will really cultivate.

**September 14, 2016**

We did another run through tonight and I tried to apply what Hustoles and I talked about in my meeting today. I’m still working on the status distinction but it’s going to take more time than the few hours I had between my meeting and rehearsal at 6:30 PM. I got a little too young during the opening scene. I’m trying to really play with Georgie’s insecurities about being onstage. This isn’t something she normally does. However, she stills likes to have a good time and this is one of the ways she can try to forget how bad her marriage is at home. So I think as the scene goes on, and the girls give her more support offstage, she starts to gain a little more confidence and becomes more comfortable with the idea of being onstage. As a result, she starts to really have fun. However, I got a little too carried away and now she’s playing too young, so I’ll have to find a way to bring it down a touch without losing the energy.

I was having a pretty good run and then something very entertaining happened in Act II. We have a different rehearsal pianist today, Jesse Beulke. He’s worked with us
before as the music director in *Assassins* and he conducted our run of *Titanic*. He’s incredibly talented and we’re lucky to have him. Right before we were going to sing “The Goods,” Beulke came up to me and asked what the cue line was going to be for my entrance. I told him and we were ready to go. Every other time we do this song, I’m just a little late coming in because the change in the music is so fast, so I’ve learned to anticipate the entrance so I come in on time. Beulke took a little more time with the musical transition, so I think I tried to enter three times before the music actually changed for my entrance. It was one of those out of body experiences one tries to forget. At least we didn’t have an audience. I laughed it off.

Hustoles told me I was underplaying the scene with Sell where he tells me he’s been trying to become a stripper. I completely agree. I was feeling that in the last few runs but unsure of how to fix it. The note will help. The shock of the statement has to come first, along with almost a moment of disbelief, then the realization that he’s actually serious, then the amusement as she thinks about Dave and Jerry stripping. Then I think the love needs to present itself immediately. This is where she finally understands what he’s been going through and realizes that she can probably help fix it. This should be a huge moment for Georgie, because she finally realizes that this distance hasn’t been about her and that should come as a relief. Now she can’t understand why he wouldn’t see the unconditional love she has for him. She thinks he’s sexy and wonderful and loves him more than anyone else in the world. She wants him to see himself like she sees him. All of this action needs to happen in a very short amount of time and be very clear to the audience. I need to keep playing with it.
September 16, 2016

Today I got to interview David Yazbek. What an amazing opportunity. It’s not every day that an actor talks to the composer of the show she’s currently performing. It was very insightful. I asked a lot of questions about Georgie. I was nervous before the interview but as soon as I introduced myself and we started talking, all the nerves went away. He is a very down to earth guy and he was extremely easy to talk to.

I was surprised to hear him say, almost immediately, that he wasn’t a big fan of musical theatre. He didn’t start out in musical theatre and never intended to become involved until he got asked. He actually said, “There’s maybe five percent that I think is worth it, but musical theatre-y musical theatre gives me the heebie-jeebies, it makes me embarrassed.” I thought that was pretty hilarious. For a guy who never intended to write for musical theatre, he’s not doing too badly with his three Tony nominations and three hit shows.

One thing I really wanted to ask was about Annie Golden, the original Georgie on Broadway. When I started researching and found out she played Georgie, I was shocked. I would never have thought to cast her in this role. She was fifty-one when she played it and there’s something about her that doesn’t scream Georgie to me. So I asked him why he cast her and what it was like to work with her. He said, “Annie’s sound was very very specific. It was kind of this weird, really clear sound, but had some overtones to it, and there was nothing put on about the sound. When she came in to audition I was like, oh boy, because what I listen for in an audition is voices that don’t sound like they’ve been trained for musical theatre.” After he said that, it made perfect sense. He went on to say
that her look wasn’t exactly what he pictured in his head. “I’m sure in my head I was thinking of something a little stronger, because her thing is a little bit weak, but it was a balancing thing and it worked. For me it was about her voice.” Annie Golden actually started as a singer in a rock band, so I need to start taking that into account when I sing, “It’s a Woman’s World.”

**September 16, 2016**

Tonight we were lucky enough to get to sing through all of the music in the show with Yazbek. He gave us great feedback. I have to admit, I was nervous to sing in front of him. This was an incredible opportunity. I’ve never sung music in front of the person who composed it, let alone a Tony nominated composer. It was a little intimidating, but it went very well. He really seemed to enjoy it.

In my interview with him earlier today we talked a lot about Annie Golden playing Georgie on Broadway. He liked her because she didn’t have a musical theatre sound. Once we were about to sing, “It’s a Woman’s World,” he said that he didn’t want the song to seem “sassy.” He wrote it with a rock sound in mind and I got the idea that he wanted it to be rough. So when I started singing, I really played into that. I think he genuinely liked it. He came up to me after the sing through was all over, thanked me for singing his music and told me that I had a great voice. That was a pretty amazing compliment coming right from the composer.

I was also very excited to sing, “You Rule My World: Reprise” with Scinto. I love that song and I really like singing it with her. I think our voices blend nicely
together. It went very well. When we were finished, he started flipping through the
tables of the song and then said, “Nope. I’m not going to give any notes. It sounded
great.” I was so pleased he liked it.

I really enjoyed watching him listen to the other people singing. The majority of
the time he had a big smile on his face. It was so fun to hear all of his reasoning and
stories behind the music he wrote. It gives me a whole new understanding of the show.
What an incredibly opportunity we’ve been given.

September 17, 2016

Today was a big day. We had a master class with David Yazbek from 1:00 PM
until 4:00 PM, and then we had a performance this evening at 7:30 PM. The master class
was incredible. Yazbek is not an actor or director, so I was curious as to what kinds of
things he would have to say to the students. It turned out to be extremely insightful.

I sang “Back to Before” from Ragtime. It’s one of my all time favorite songs and
something I’m very proud of singing. When I first came to Minnesota State Mankato,
two years ago, it was the first song I worked on in my voice lessons with Wayne. He
asked me, “How is your belt?” and I replied with, “I don’t know. I’ve never done it
before.” My undergraduate degree is in classical vocal performance, so I had never
belted before I came to Minnesota State Mankato, because it was frowned upon. So, he
gave me “Back to Before,” and in the two years I’ve been here, my belt has grown an
incredible amount. It’s hard to believe I was afraid of the thought of belting a B flat,
when now I can hit a high F.
I sang the song and I wasn’t even nervous. Honestly, I was just enjoying myself. I love singing it. When I finished, the first thing Yazbek said was, “Well, that was really good, but I hate that song.” I just laughed. I knew exactly what he meant. In my interview with him earlier he told me, “I don’t actually like musical theatre or anything that sounds like musical theatre.” “Back to Before” is probably the epitome of musical theatre. However, he still had great things to say. He started talking about Patti Lupone and how he has great respect for her. He worked with her in *Women on the Verge of a Nervous Breakdown*. She told him a few things to say to us. The first two things were pretty basic rules of technique for singers: practice vocal rest when your voice is tired, breathe deeply from the abdomen and sing on the breath. It was the third thing he said that really spoke to me. Patti said, “Open your heart.” By that she meant that, as an actor, I have to understand that the audience wants to enjoy what’s happening onstage. That is only accomplished when one can connect with them. Also, I must always remember, when I’m performing, it’s a shared experience with the audience. Never do it just for myself. It was great advice and something I truly believe.

After the master class, I went up and thanked him personally for being with us. He said it was a pleasure to hear me sing and asked what was next for me after I graduate. I told him I’d like to perform. He asked me where and I said I wasn’t sure yet. He told me I should figure it out soon and if I was going to be in New York, if timing worked out, I should send him an email and he would make sure to get me an audition for his upcoming show, a musical adaptation of the film, *Tootsie*. I was blown away. What an incredibly nice thing to say.
Watching Yazbek perform was a real treat. He’s a wonderful, self taught, jazz pianist. He was so fun to watch. “It’s a Woman’s World” didn’t go as well as I would’ve liked it to go, but it was still fun. There was some miscommunication about when the band was going to start playing and I was still saying my opening cue line while I was supposed to be singing the first line in the song. The band usually vamps, but we changed some things around for the performance so it got a little confusing. It wasn’t a huge deal. I just starting singing on the second line and there were probably very few people who actually knew it was a mistake. Yazbek was, of course, sitting in the front row, but he was very gracious about it after the fact. He understands mistakes happen. Overall, it was a wonderful couple of days with Yazbek here. We are very lucky.

September 18, 2016

Tonight we had our first full run since Wednesday. We’ve been working with Yazbek, so we’ve had some time off from running the show. I was a little scatter brained coming into the run. I paraphrased lines I haven’t paraphrased before. I need to cut that out. Then we got to, “It’s a Woman’s World,” and I think it might literally have been half the tempo it normally plays. It felt agonizingly slow, especially since we’ve been taking it noticeably faster for the last week or so. I kept trying to speed it up with my vocals, but the musicians weren’t following. Hustoles told us our energy was low and I know a big part of that was because of the tempo. Wayne wasn’t here tonight, so that may have been a big part of it. Hopefully things will speed up for the next run. I suppose
it’s always a good exercise in control. The song works better when it moves along.

Yazbek sped it up when we performed it for him.

Hustoles told me my energy was low at the beginning of the show tonight, but I was trying to take his note from last rehearsal. He told me I seemed too young, so I was trying to tame her down. I’ll go for a better balance next time. The scene with Pam seems to be getter better. I’m still trying to work on being in the same world as Gunn. We didn’t get as many notes today, so hopefully that means it’s slowly getting there.

Next up is the costume parade and sound tech. We’re almost there! This rehearsal process has flown by.

**September 20, 2016**

Tonight was rough. It was sound tech, which is always an exciting night. I love getting microphones, because we can finally stop pushing our voices so hard to be heard. But it was just a bad day for me, which bled into my evening. We got our stilettos to wear at the beginning of the show. I was really excited, because I knew it would change everything and I was anxious to dance in them. It didn’t go the way I would’ve liked. My shoes are a little too big and they don’t have straps, so my heel kept slipping out of them. I think I’ll have to request a clear strap be attached, because I can’t move quickly enough around the stage and it affects my dancing.

The tempo for, “It’s a Woman’s World” was slow again tonight. I really hope they speed it back up. It’s so hard to sing when it’s that slow and our energy levels dip down drastically. I also messed up during “The Goods” tonight, which was very
frustrating. I sang, “That ain’t the goods,” at the wrong time at the end. I was just not on top of my game tonight.

On a happier note, I got the majority of my lines right tonight. I didn’t even realize I had been completely paraphrasing one of my lines with Sell when he sings, “You Rule My World.” I looked over my whole script, because Hustoles really harped on the cast at our last rehearsal, so I figured I’d better check to make sure I wasn’t screwing up anything big. I’m glad I did. I know myself, and when I get rid of the script too soon I start paraphrasing and then I learn things incorrectly. I took a good half an hour to just look over the script again today, so I should be good to go now.

September 21, 2016

We had our costume parade tonight, where we try on all the costumes we’re wearing in the show for the director to see. It took a while because a lot of us have multiple costumes. I have five, so I was changing a lot. It’s always fun to see what everyone else is wearing. The women’s costumes are pretty outrageous considering we’re at a strip club at the beginning of the show. All my costumes fit just fine. In “The Goods,” all the women have the same costume. They want us to be uniform, because we’re not supposed to be recognizable in the scene. It’s a black leotard with a feather skirt. It’s pretty entertaining. The only foreseeable problem with that costume is that we wear masks as well. Right now they tie on with black ribbon but they come loose a lot. We asked the costume designers if they could change it to an elastic strap, so there’s no chance that they’ll fall off. I think that will work better. Now the real test will be
dancing with the masks on. We don’t really have peripheral vision when we wear them, so that could be a problem, but I think we’ll be able to make them work. We’ll know in the next couple of days whether or not anything else will change. We start dress rehearsals on Sunday already.

After we finished the costume parade, we ran the show and it went pretty well. We’re getting there. Notes from Hustoles are getting shorter and shorter every night. I had a few small ones tonight. He thinks I’m still underplaying the initial reaction when Dave tells me he was trying to be a stripper. He wants to see a “jaw drop.” These kinds of acting moments are the most uncomfortable for me, because it doesn’t feel natural. I would never actually drop my jaw at a line like that. It feels like overkill. However, I realize the audience can’t see subtle reactions, so I’ll work on it. That is an important scene for my character, so I want it to work well. I do think the reaction after that is working better. I really enjoy working with Sell. We have nice chemistry together and it’s easy to play with him. He’s a very giving actor, which I really appreciate.

**September 22, 2016**

I felt pretty good about the run through tonight. I’m really having fun with this role. I had good energy and I’m starting to feel great about my scene with Gunn finally. The thing I appreciate the most about working with her is that she likes to play just as much as I do. We’ve both been feeling “off” with the scene, so we’re on the same page as far as trying to fix it. Tonight we finally got into a good flow. I tried some new things
with some of my lines and I think I’m getting closer every night. I’m getting ready for
the show to open.

The rest of the run went pretty smoothly. I’m frustrated with myself at the end of
“It’s a Woman’s World.” The last note is incredibly difficult to sustain and I’m not
going it every night. However, I’m feeling good about my vocals in the rest of the song.
I’ve tried to incorporate Yazbek’s notes about the rock sound he was looking for with
Georgie and I feel pretty confident that it’s going well. I’m hoping once we have an
audience, adrenaline will kick in and that last note will be more consistent. I honestly
don’t know what else to do other than repetition. I’m taking a very low, deep breath right
before it starts. I’ll just keep working it. I’m determined to get that note and make it
sound good.

September 23, 2016

I was tired when I got to rehearsal tonight but I got a burst of energy right before
the show started. I’m very aware of that last note in “It’s a Woman’s World.” It’s my
biggest concern right now and I don’t like that I’m struggling with it. I did a bunch of
jumping jacks before I went onstage. I usually jump around right before that scene so I
have some motivation when I run onstage and I thought, maybe if I worked up my heart
rate, I’d be more prepared. I also ran the song on my own before I got to rehearsal. It
was better but not consistent yet.

I think maybe I’ll run it before the show every night while I’m doing jumping
jacks. The problem isn’t holding the note; I’ve held notes much longer than that. It’s
that I’m so tired by the end of that number because I’m belting the entire song. It’ll get there. I’m positive that once I get in front of an audience I’ll have no choice but to make it work. That’s just how I function. I’m worried about the other girls though. Right now it sounds sloppy because people just drop out when they can’t sing anymore. I don’t know what the solution is but I really hope they don’t change the choreography. We’ve already simplified it enough.

**September 24, 2016**

I had a great run tonight! I finally held the last note in “It’s a Woman’s World” until the very end and it was strong. I’ve been very frustrated with it and now I finally got it! Before rehearsal tonight I did jumping jacks while I was singing the note and it actually worked. I just needed to build up my endurance. Now I think I should get the rest of the girls to do it with me. Maybe we can all get together in 113 for the vocal warm-ups and do it then.

My scene with Gunn continues to feel more honest every night, but tonight she broke character in the middle of a line, and it was vocalized. Normally it’s just with her facial expressions. Tonight she stopped herself mid-line and said, “No,” and then changed the line. I’m sure that will be the last time she does that. After something like that happens, it usually scares me enough that I make sure never to do it again. Hopefully Gunn feels the same way. After she broke character I felt like the pacing slowed down, then I spent the rest of the scene trying to make up for it. Other than that, the scene does feel better. I think our original need to have something to do was just
stemming from our own insecurities about how the scene was going. I have to remember that it’s very expositional. Those kinds of scenes are always difficult to keep sincere. However, I think because I’m feeling more comfortable in the character and her motives, I can better understand the purpose of the scene.

**September 25, 2016**

Tonight was our first dress rehearsal. It didn’t go very well. The shoes I wear at the top of the show are too big. I can’t dance in them. They tried to put little ribbons around my ankles with Velcro to hold them on, but they came undone as soon as I got onstage. I had to kick them off and dance the rest of the song in my bare feet. The ribbons aren’t strong enough to keep them on. I think they’re going to have to give me new shoes. I can easily walk in them but dancing is an entirely different story. I’m running around the stage too much. I have to have shoes I can feel comfortable in. I don’t want to hurt myself. The last thing I need is a broken ankle.

Since I was so flustered about the shoes, I completely screwed up lines in my scene with Gunn. I got to the very end of the scene and cut her off. I said, “I come home to this Zombie.” Then Gunn is supposed to reply with, “Dave just needs to get back to work. They all do.” Rather than coming in right away with that line, she paused for a second and, instead of waiting for her, I assumed the girls offstage forgot to cue us with screams, so I started adlibbing lines. It was horrible. I felt so awful. I got offstage and apologized many times to Gunn. I was in fix-it mode so I just started covering, but there was nothing to cover. That will never happen again.
On a more positive note, I held the final note in “It’s a Woman’s World” the entire time again. I think I finally feel confident with it. The jumping jacks are really working for me. Tonight it honestly didn’t feel that difficult. I think a lot of it was probably in my head. I was really psyching myself out. Now that I have it down confidently, I won’t worry about it anymore.

September 26, 2016

This is our last rehearsal before we have an audience tomorrow. We wore full costumes with make-up. Once all the pieces come together like this, I always feel like I sink right into my character. It is slightly different from what I expected. I think I look a little like a crazy lady from the eighties going to bridge club. It’s the combination of the big hair, headband, all that gaudy jewelry and that entirely gold, sparkly outfit. Georgie has terrible style, but I’m making it work for her and loving it. Another cast member saw me and said, “You look like a Tony Award.” I really can’t think of a better way to describe myself.

I’m still having issues with my shoes in “It’s a Woman’s World.” The costume designer changed the Velcro to buckles, thinking that it would be more secure. However, they kept the same ribbon and it’s just not strong enough to offer any support. Also, since they added the buckles, the ribbons don’t fit around my ankles. Luckily, last night I asked McCarl if I could bring my own black boots to dance in, just in case they weren’t able to make the leopard print stilettos work. To my surprise, he said yes. They look like hooker boots, so they work with the costume, and they’re easy to dance in, so I thought
it’d be good to try them out. I actually wore them when we performed for Yazbek. They were so much nicer. I didn’t have any trouble, they stayed on my feet and I didn’t ever feel like I was going to hurt myself. I was thrilled when McCarl told me I could wear them last night. Then tonight he came up to me after the run and asked me why I didn’t wear the leopard print stilettos. I reminded him that I have trouble dancing in them and that he gave me permission to wear my boots, but he really wants those stilettos to work. So we’re back to square one. I’m to go into the costume shop tomorrow to see what we can do to make the stilettos danceable.

I’m a little nervous about it now, because we have an audience tomorrow. The last thing I need is to have problems dancing in front of a huge crowd of people. I don’t know what the next solution will be, but I sure hope it works. If not, I really hope he can let it go. The reality is if I can’t dance in them, they’re not going to work for that song. I tried to compromise and say I would wear the leopard print shoes for the final scene. I don’t dance in that one so I can easily make them work. That didn’t take. For some reason, McCarl is really set on the stilettos. I don’t blame him, I really like them too, but if I can’t dance in them there’s nothing I can do. I don’t care if he gets rid of my boots, but then I’ll need an entirely different pair of danceable shoes.

There’s always something stressful about adding costumes to the mix. I worried about this when I had my first fitting. I hoped we would be able to get the shoes as soon as possible and they were really good about getting them to us. We all tried dancing in them over a week ago and I think many of us had issues. Most of it was just making the adjustment from character shoes to four-inch heels. When I realized my shoes weren’t
going to work on that first night, I asked for straps. Unfortunately, they didn’t put the straps on until our first dress rehearsal and by then it was too late. I’m crossing my fingers that they can come up with a solution when I go in for the fitting tomorrow.

September 27, 2016

I woke up with a sore throat this morning, but I’m almost positive it’s just because of exhaustion. I need to try to get more sleep. Easier said than done. I drank ginger tea and water all day. I’ll fight it off. I’m not too worried about it. It was Majors’ Preview tonight. We had a small crowd, but it’s nice to have an audience. We’ve been ready for a while. They weren’t as responsive as I thought they might be, but it’s a different dynamic when it’s a smaller crowd.

Tonight McCarl came up with a solution for my shoe problem. I was thrilled. He sewed very thick elastic straps on them, so they stay on my feet very easily now. I can move in them without worrying that they’ll fall off. This has been one of my biggest concerns for many weeks now, and it’s finally been solved. I was a little nervous to be wearing them for the first time in front of an audience, but we think of Majors’ Preview as another dress rehearsal anyway. I’ve had worse things happen. I don’t think I’ll ever be able to top my very first year here. I played Madame de la Grande Bouche in Disney’s Beauty and the Beast, and I fell over in the wardrobe costume. What a nightmare. A little slip in some four-inch stilettos hardly seems as bad. However, I could easily break an ankle. I practiced in them onstage before we started the show, so I wasn’t concerned.
I was very happy with the run. The shoes stayed on, they look great with the rest of my costume and everyone is happy. I’m feeling very good about where I am with my character and I think it will only get better. I can’t wait for opening night!

**September 28, 2016**

Tonight was our Corporate Preview. It was an interesting crowd. This is a group of people who only go to the theatre once a year, and it’s usually to see our shows. I was very interested in hearing their reaction to this one. After the Major’s Preview audience didn’t react as enthusiastically as I assumed they would, I wasn’t sure what to expect from our Corporate Sponsors. They seemed to enjoy it. The show is a little risqué, but it’s so much fun, so I expect people will be excited about it when we open tomorrow. I’m certainly having a blast playing this role and working with all of the wonderful people in our cast. We’ve done the hard work and now we’re ready to share it with others.

**September 29, 2016**

It was our opening night! There’s no feeling quite like it. We’ve been ready for this for a while and we’ve worked hard. Since we were on a fast track rehearsal schedule, because of Yazbek, we’ve been running the show for almost three weeks now. The participation and reaction from the audience was sort of mind blowing. I was amazed at how much they loved it. I mean, I knew it was a good show, and very funny, but I had no idea they would be so actively engaged. From the moment I stepped
onstage, the audience started clapping and cheering. I suppose because that first bit I have is so presentational, the audience felt they were included. It was a lot of fun.

The performance went really well. I had great energy that was bouncing back from the audience’s reactions. One thing I wasn’t totally prepared for was all the laughter. The audiences for Major’s and Corporate Preview weren’t nearly as engaged. I got laughter on lines I’ve never had laughter before. I had one moment in Act II where I didn’t pause. I just really wasn’t expecting the laughter. It was in the scene with Sell. I think that’s a pretty serious scene and I suppose I just didn’t recognize how funny it is at times. Sell has great comedic timing, so that’s probably a big part of it. His facial reactions alone make people laugh. It’s fun to be onstage with him.

This also happened in the beginning monologue. The ladies in the audience were clapping and screaming for so long after Schuster finished his strip tease, that I had to wait much longer before I could start speaking again. I don’t want to cut them off, but I also don’t want to wait too long. It’s a balance I have to find, and each audience is different. That’s all part of the excitement of a live audience.

September 30, 2016

Tonight was an especially long evening, but it was all very successful. Not only did we have our second performance, but we also had to perform at The Minnesota State University, Mankato Foundation 22nd Annual Purple and Gold Gala at 6:30 PM, and then stay after the show finished to hear what the responder had to say for the Kennedy Center American College Theater Festival. Our responder was Craig Ellingson, from Minnesota
State University, Moorhead. He’s actually an alumnus MFA Director from Minnesota State Mankato, so it was great to have him here. He had wonderful feedback for us. I think he’s the best KCACTF responder I’ve had in my time here. Hustoles warned us that he might be a little harsh. Apparently, Ellingson enjoys giving brutal feedback at his alma mater. However, he seemed to just enjoy it. He had nothing negative to say. He did tell us that he plans to direct The Full Monty himself at Minnesota State Moorhead, so I suppose he’s just getting excited about his own production. He mentioned that it was great to see a live production of the show before he starts to work on it.

It was different performing at the Gala tonight. This usually happens a week before we open, so the whole cast walks over to the Student Union, we perform and then we run back over to the theatre to start our technical rehearsal. This time we had to run back over for a performance. We were in full costume and make-up, which usually isn’t the case, and we performed on a little stage in the ballroom. I’m not sure the people watching really knew what to think. We opened with “It’s a Woman’s World,” and the room felt very quiet when we finished. Very different from the applause and screaming we got from our audience on opening night. I think maybe it’s an odd number to watch out of context.

Once we started our regular performance, I found that “It’s a Woman’s World” was actually easier to perform. I seemed to have more energy for the rest of the show. I suppose I should start making a habit out of running the entire song before I do a show each night. It’s almost like it got all the little bugs out so it was better the second time
around. I warm-up every night, but never think it’s necessary to run the entire number. I guess I was wrong with this one.

It’s not unusual for the second performance of any show to be less energized than the first. I always start the showing thinking I’m going to prove that wrong, but there’s something about the energy of the audience combined with the previous night’s adrenaline that can sometimes mess with my head. Not tonight though. Tonight’s audience was even more active than last night. As soon as I stepped onstage and the girls starting cheering, it seemed like all the women in the audience joined in with them. It’s so fun to get to start the show. The positive energy I get from the audience is such a rush.

**October 1, 2016**

Tonight my parents were in the audience. I haven’t seen them in a few months, so it was so exciting to have them there. They loved it. I knew they would. They just thought everyone was brilliant and couldn’t stop talking about it afterwards. I had a great performance. “It’s a Woman’s World” gets stronger every night, and the entire show is just so much more fun with an audience. It’s always amazing to feel what an audience can do for the energy level in a cast, but this show is particularly special.

I had one tiny slip up tonight. I’m sure no one even noticed. The girls get so excited in “It’s a Woman’s World,” that they tend to scream over lines. They’ve been given the note many times by Hustoles, but it has never truly been fixed. Right at the end of the dialogue in the middle of the song I say, “We’ve got Niagara Falls out there.” The girls always cheer really loudly after that line, and then it’s hard for me to hear the band.
Well, I thought I heard the music cue, so I started walking downstage, because that’s what the choreography calls for at that point. I was about a measure too early, so then I sort of backed up and accidentally crossed my arms too early. It was a little thing, but it bothered me. I think I might say something to the girls before the next performance. It continues to be a problem, and we still have five performances left to fix it!

**October 6, 2016**

Tonight we opened the second weekend of performances for *The Full Monty*. It was refreshing to have a few days off. The last two years I’ve been in rehearsals for other shows right away, so having my evenings free for a few days between performance weekends was a new experience. At first, I felt as though I hadn’t performed the show in a month, but as soon as I put the costume back on and ran through my lines and songs, it was like riding a bike.

I had a lot of energy. I felt very excited to get back onstage and I had a great performance. I didn’t have any slip ups, and the show felt very strong as a whole. I’m constantly discovering new things about Georgie and I’m always playing with fresh ways to deliver lines. I firmly believe that this is very important as an actor. I feel that if I get stuck doing things one way, I stop believing it myself because it feels so robotic. As a result, the credibility slips away for the audience. If I keep playing, I discover new ways to keep Georgie sincere.

We had photo call tonight after the performance. That always makes for a long night, but thankfully it went pretty smoothly. My favorite part of the evening was
Hustoles giving me a note mid-picture. He still wants my jaw to drop more in the scene with Sell when he tells me he’s been stripping. I’ll watch myself in the mirror for a while before tomorrow night’s performance. I feel like I’m doing it, but it’s clearly not reading to the audience.

**October 7, 2016**

Tonight was an evening of mishaps. Nothing too crazy happened, but it was still entertaining. We were performing “It’s a Woman’s World,” and I noticed, out of the corner of my eye, that Gunn was moving all over the stage during the dialogue in the middle of the song. I didn’t really think anything of it. I assumed she was just playing with other ideas because she got bored. It turns out she was picking up all her jewelry. Somehow, in the middle of the song, all of her jewelry seemed to fall apart and go all over the stage. Her beaded bracelets broke apart, her earrings fell off and then her shoe’s heel got stuck in a crack in the floor. She had to physically bend down and pull it out in the middle of her line. I couldn’t tell exactly what she was doing, because I’m turned away from her at that point.

After we finished the scene and were finally offstage she said, “What the hell just happened?” I said, “I don’t know. What is wrong? What were you doing in the middle of the song?” She proceeded to tell me about all her mishaps. I thought it was hilarious and, thankfully, she did too. She was able to laugh it off pretty quickly, and she did the right thing by picking all of it up off of the floor. That would have been an interesting addition to the “Big Ass Rock” scene.
October 8, 2016

It was a double show day and those are always exciting. Plus, I had friends and family at each performance today, so that’s an additional rush. I went to bed early last night, because I knew it would be a long day. I woke up with a lot of energy, ready to give a couple of great performances. I started warming up earlier than normal, because matinees always catch me by surprise. It’s amazing how much a few more hours can do to warm up my voice. Even at 1:00 PM my voice is drastically less warm than at 6:30 PM. I ran through “It’s a Woman’s World,” I’ve gotten into a habit of doing that before every performance now and I think it helps.

The matinee went very well, even though it was our smallest crowd. We didn’t even have half of the theatre filled, which is highly abnormal for musicals at Minnesota State Mankato, but I think the audience still had fun. So far, none of the audiences this weekend have been quite as responsive as our opening weekend, but the cast still gives a great performance every night. It’s very important that I start the show off with the right amount of energy. I’ve noticed that I really feed off of the audience’s reaction, so it’s hard for me not to push too hard if they aren’t responding like I want them to respond. It was so easy the first weekend that I got used to that feedback from them.

The evening performance was a much bigger crowd, however, still not as active as last weekend. It didn’t bother me though, because I really have a good time performing this show, no matter what the audience’s reaction may be. My friends and family really enjoyed it, so that’s exciting for me.
October 9, 2016

This afternoon I gave my final performance as Georgie Bukatinsky in *The Full Monty*. It’s been quite a ride. I’ve had a lot of fun with this character. I’ve enjoyed getting to know her and discovering new things about her every night. I’m really going to miss this show. The cast is phenomenal and everyone gave a fantastic closing performance. I will especially miss working with Sell. He’s a fantastic scene partner and a joy to work with onstage. Not to mention he’s a wonderful human being. I sincerely hope we get to work with each other again before the end of the year. He’s a great stage husband.

I was a little worried when I woke up this morning, because I was so tired. I had a nagging headache, so I actually went back to sleep for a little while before waking up to get ready for the final show. When I got to the theatre, I didn’t feel quite as prepared as I normally do, and I didn’t have near the energy. Matinees are always, deceptively, a little harder, because my voice isn’t as warmed up as it is in the evening. It was especially tired this morning, because it’s been such a long weekend and I was exhausted. The audience is always a little less enthusiastic for matiness and, as the actor, I’m in a different place mentally. However, I was determined to have a great closing performance.

Once I got to the theatre I got very nostalgic. This always happens with the final show. Everyone in the cast is a little sad that it’s all coming to an end. Every time I walk offstage after a scene I have the realization that that’s the last time I’ll ever do that scene, on that stage, with those people. I was particularly sad to do “It’s a Woman’s World” for
the last time. I worked hard on that number and I’m proud of the way it turned out. I think the audience really enjoyed it, and I can honestly say that I loved performing it every night. It never got old.

I did have a stupid moment in the song this afternoon. I think it was because I was tired and trying desperately to overcompensate for that exhaustion. I stumbled on the very last pose, but I didn’t want to seem like I messed up, so I just went with it and pretended I was so drunk that it made me tip over. I was slightly frustrated with myself, but mostly I just tried to let it go. It is what it is, and it wasn’t the end of the world. I’m sure very few people in the audience realized it was a mistake, and I’m positive I’ve blown it up in my head more than necessary. Even so, the show was a great success. I had a great time performing “The Goods” for the last time. The girls and I have a lot of fun in that number every night. I’m really going to miss it. I actually cried a little after Scinto and I sang our duet. I think it’s such a beautiful song and I loved singing it with her.

I really couldn’t have asked for a better experience with this show. It was a lot of fun and I will truly miss it. I’m so proud of the work we all did, especially the six principal males. It took a lot of courage to get up in front of an entire audience of strangers every night and get naked. In fact, I think it’s even braver to do it in front of their peers. It wasn’t until talking with friends and family after performances that I’ve realized what a truly inspirational show this is for audiences. Everyone has something about their own bodies that they wish they could change. There are so many pressures in this world surrounding body image for both men and women, and it’s comforting for
audiences to see others own those insecurities and overcome them. I’m really proud of the boys and how vulnerable they’ve been willing to make themselves for this show. What a truly gratifying and enjoyable experience this has been.
CHAPTER IV

POST PRODUCTION ANALYSIS

This post-production analysis looks at the role of Georgie Bukatinsky as portrayed by Erin Horst in *The Full Monty*. One of Horst’s greatest challenges in playing this role was finding her true objective and, more importantly, understanding her role in helping the audience relate to the men. This was not anticipated in the actor’s Early Production Analysis as Horst was only scratching the surface of her character.

The actor’s initial ideas were based on a fairly superficial look at the character and musical as a whole. These were her first observations after getting cast in the role of Georgie. Horst normally would have done more research on her character prior to the audition, but she hadn’t originally considered herself for that role. Horst auditioned for the role of Vicki Nichols, so she didn’t make any choices or have many opinions about Georgie until she was cast.

The actor made her first mistake when she began to think the men were more important than the females. While the men are considered the principal roles, the actor didn’t realize just how important the females are to this story. Yes, Georgie opens the show and yes, she is the female ringleader of sorts, but Georgie is also critical in helping the audience understand Dave’s insecurities and, as a result, the rest of the men. After further research into the character, and a personal interview with composer and lyricist David Yazbek, Horst came to understand that Georgie is, in fact, a central character in
this musical. From this point on, Horst was able to more thoroughly explore the complexities of her role.

The difficulty came in helping the audience understand her purpose in the musical with so little time and dialogue onstage. At the top of the show, the actor initially wanted the audience to see a confident woman, in touch with her inner party girl. She organizes a Girls Night Out at the local Chippendales strip club. The audience doesn’t quite know what to make of her yet. She addresses them directly and that can be off-putting at first. The actor was also very aware of the expectation that she would start the show with a lot of energy. She needed to grab the audience’s attention and keep them engaged right away. Once Horst realized this, she started to play the role a little too young. The adrenaline from the audience’s response made her a little too bouncy. Georgie is an uneducated, middle class housewife, who is currently supporting her somewhat depressed, unemployed husband by working at a shoe store in a strip mall. There is nothing about that title that screams independent party girl.

After that realization, Horst thought Georgie might not be quite as confident as she wanted the others to think. There were many layers to this character that the actor wasn’t even close to uncovering herself, and she most definitely wasn’t ready to let the audience in on them. The actor recognized that playing the emcee at a strip club likely wasn’t Georgie’s idea of normalcy. At times, Horst had trouble achieving the right balance between the working housewife and the Chippendales emcee. This was particularly challenging during a scene with actress Ashley Gunn.
Gunn played Pam Lukowski. Toward the beginning of the show, Horst sings the song, “It’s a Woman’s World” with the female ensemble. This is where she really has to establish that leader-of-the-pack quality amongst the women. Taking their cues from Georgie, the ladies take over the men’s bathroom, owning their independence as working women. The song is very energetic and further validates Georgie’s role as a fearless and confident leader. After the song, Gunn and Horst have expositional dialogue that gives the audience a lot of important information about each of their lives, specifically relating to their romantic relationships with their significant, or not so significant, others. This is a pivotal moment for Horst’s character as it is the first moment the audience sees her vulnerability. Up until this point, Georgie seems very confident with herself and her relationship with her husband, Dave. The two actors struggled for quite some time to make this scene credible.

Horst’s initial reasoning was that she just didn’t know Gunn very well yet, and that it would take some time to understand their chemistry as two actors. Horst became continuously frustrated when the scene didn’t get better after many weeks of rehearsal. She went through numerous stages of trying to correct the problem. At first, the actor thought that it was because they didn’t have anything physically to do during the dialogue, which made each of them feel awkward. They had been instructed to stand downstage for the majority of the scene. Gunn suggested having purses with lipstick or other forms of make-up to use while they were speaking. This made sense to Horst, because the two characters are in a bathroom. That’s what most women do when they go into a bathroom at a public place. Director Paul J. Hustoles didn’t feel that was necessary
and, after further discussion about the scene and its purpose, Horst agreed with him. The actor realized, after some time and meetings with Hustoles, that the scene’s purpose was very expositional. In fact, Horst found this was the case with most of the female scenes in the show. The actor had a lot of information to get out to the audience in just a few minutes and props were unnecessary.

Horst and Gunn began to work outside of rehearsal, hoping to get a better understanding of the scene and their chemistry. At first it was a matter of getting the lines memorized so the actors weren’t adlibbing anything. The extra work did fix that problem. Once the lines were memorized, Horst assumed the scene would feel better and might even fix itself. Rehearsals continued to pass and the actor felt as if she had hit a wall with Gunn. She didn’t feel connected to the scene or with Gunn’s character at all. This was a big problem and became the focus of Horst’s work with the show.

The actor tried changing her motivation behind the lines to see if mixing things up would help. Horst is a firm believer that an actor should continue to explore, even through performances, to keep the scenes fresh and credible. At first it seemed to be working. Gunn was very responsive and always willing to adjust creatively. The actors each played with slightly adjusting the blocking, gestures, body language and even the inflection of the dialogue. Sometimes it worked and sometimes it didn’t. For example: there’s a point in the middle of the scene where Gunn’s character says, “There’s more to a good relationship than just sex.” Horst’s response is, “There is?” Initially, Horst read the line confidently; almost making fun of it, as if she wanted Gunn’s character to think her love life was more than strong. She was almost condescending about it. After some
time, the actor decided to try delivering the line as if her character was worried Pam might actually be right. This is the moment when Georgie finally opens up about her relationship with Dave. She feels exhausted at the idea of keeping the reality of her relationship hidden from her friend. She starts to admit, both to Pam and to herself, that there might be something really wrong with her marriage. Not only did this reading feel more credible for Horst, but she also got a bigger reaction from the audience. There was always a laugh at every performance. Horst felt she was foreshadowing Georgie’s, soon to be revealed, vulnerability.

Even after these small adjustments, nothing seemed to be fixing the fundamental issues with the scene. Finally, during a run through of the show, Horst realized the scene was really dragging. The tempo was very slow and there seemed to be a lot of down time between lines. There were moments when Horst felt she was just waiting for Gunn to finish speaking, rather than having an organic response to what she was saying. This was very enlightening for the actor, because she was sure this was an easy fix. She asked Gunn if the two actors could meet outside rehearsal again and do a speed through of the scene. This would be a read through where the actors would boost the speed of the dialogue and leave no room for any pausing between lines. Obviously, this wouldn’t be the way they would actually perform the scene, but Horst thought it might push the energy up when they brought it back down to a normal tempo. It’s also a good exercise in memorization. Horst has used this trick before while directing shows whenever the pace gets too slow. The speed through did seem to be of some use but it didn’t fix the very fact that Horst still couldn’t get comfortable in the scene.
Finally, after a meeting with Hustoles, Horst was introduced to a problem she hadn’t thought of yet. He had noticed a couple issues with the scene. The first was that Horst and Gunn were almost in two different worlds. Gunn has a natural subtlety about her. She presents herself in a way that is very upper class and physically stands like a dancer. Her presence onstage is almost delicate and regal. Horst has a much bigger presence and a natural ability to take control of the stage. Most of the characters she’s played in the past have been very outgoing and eccentric. She knows how to grab the audience’s attention. While neither of these qualities is wrong, the two actors needed to find a way to balance the two. Georgie and Pam have similar lifestyles and should present themselves as such. Horst and Gunn needed to find a way to meet in the middle.

The second issue Hustoles found was concerning both characters’ age and status. Georgie and Pam are middle class and uneducated. Both Horst and Gunn were playing their characters a little too educated. They also needed to remember that the women are in their 40s. It was easy to fall into the trap of playing them younger, mainly because the two actors are younger.

Horst decided to have a conversation with Gunn concerning these newfound realizations. It was very useful. After that, the scene started to feel better. Horst and Gunn took these notes and played with the characters until they seemed to fit into the same world. Horst’s greatest challenge was bringing her energy down after the song. The high energy in the dialogue made her seem too young at times and was also too overbearing for Gunn’s character. “It’s a Woman’s World” required a lot of dynamism. It was a difficult song to sing and if Horst didn’t go onstage ready to give it everything
she had, the song fell apart. The adrenaline the actor had after the song finished needed to be pulled back for the dialogue. It took some rehearsal time, but Horst and Gunn eventually ended up on the same page. By the time performances were underway, Horst felt confident that the scene was working each night.

As the rehearsal process continued, Horst started to grasp her character on an even deeper level. However, a big part of that character development included Georgie’s relationship with her husband Dave, played by actor Gabriel Sell. As was discussed in the Early Production Analysis, the actor saw this husband and wife relationship as the key to making Georgie relatable. This was a helpful observation as she continued to work towards her objective. After further analysis, during rehearsals and in the actor’s journal entries, Horst realized it was not only important for her own character’s objective, but Georgie and Dave’s relationship was a big part of helping the audience understand what the men were going through. This was also pointed out in the actor’s interview with David Yazbek. Horst was determined to make that apparent to the audience.

It was easy to have chemistry with Sell. The two actors played husband and wife in A Christmas Story a year before and worked well together. However, this was an entirely different husband and wife relationship. Unfortunately, the script didn’t give them much to work with. As was pointed out in the Early Production Analysis, Georgie and Dave aren’t onstage together very often. When they are, their dialogue is no more than a page in length. In fact, there are only three scenes when Georgie and Dave are alone and in that short amount of time, there is a lot of subtext.
The first scene is in Act I. Georgie is trying to get Dave to come to bed, and Dave rejects her after she suggests that he apply for a job at Wal-Mart. He says, “That’s woman’s work.” Horst wanted Georgie to be both hurt and frustrated at the comment. It’s offensive to her, and all women for that matter, although Dave doesn’t actually mean it that way. He’s embarrassed that he can’t find a job that will give him fulfillment. The actor’s response was, “Whatever makes you happy, David.” It’s just five simple words, but Horst played with emphasizing it different ways. Highlighting the word, “you” makes her seem more frustrated. Putting stress on the word, “happy” makes the character seem sympathetic. It was also in the tone of the actor’s voice and in her subtle facial expressions. By the end of the run, the actor had settled on a few responses mixed into one. Horst was initially stung by the comment, and then delivered the line in a way that made her seem noticeably upset but agreeable and somewhat defeated at the same time. It seemed to work well for her.

In the beginning of Act II, after Dave has decided he’s not good enough to be in the Chippendales act, Georgie finds him in the bedroom covering himself in saran wrap. She feels genuinely concerned for him. He finally tells her he wants to look at the job at Wal-Mart and they have a nice moment, but she can also see he’s not happy. This scene was probably less than two minutes long, but it was just a nice enough moment between the two of them that the actors usually got an audible sigh from the audience.

The final scene they have together was particularly difficult in Act II, when Georgie finds the G-string in Dave’s belongings. There was very little time for the actor to portray everything going through Georgie’s mind. There was a serious sense of
betrayal paired with a lot of anger and confusion. Horst struggled with the reaction she was to have once Dave finally tells her he’s been learning how to be a stripper. After discussing the problem further with Hustoles, he suggested a more obvious jaw drop. The actor felt this was hard to naturalize, so she was hesitant at first. Once she finally accepted the facial reaction, she started to get bigger responses from the audience. However, Horst regrets that even after the show closed, she never felt entirely comfortable with the facial expression. The actor admits that she never quite found the right motivation behind it. There were many moments before performances where Horst would watch herself in the mirror, but still she struggled with it. That is very frustrating for Horst, but something she’ll have to let go. If the production had a longer run, the actor is certain she would have figured out how to connect to the facial reaction eventually.

Horst believes playing the role of Georgie Bukatinsky was very useful for encouraging her growth as an actor. She worked with people she hadn’t worked with before which forced her to take a deeper look at herself as an actor. She overcame many obstacles in character development and, by the end of the performances, was able to successfully make her objective clear. Although the script didn’t make it easy for the actor to connect with Sell’s character, Horst believes the two actors were able to make their relationship come to life onstage through facial expressions, body language and a general willingness to play with the subtext in the scenes. The score was demanding to sing and with each performance the actor strived to help the audience understand Georgie’s role in the musical.
The success of the show was apparent every night at the audience’s enthusiasm. From the very first preview, Horst was surprised by the lively and present response from the dedicated theatregoers. People screamed at her entrance as soon as she spoke her first line and sometimes even before that. Prior to the performances, the actor wasn’t sure how the audience would respond to the show. The subject matter is somewhat risqué and she wasn’t entirely confident Mankato audiences, specifically the season ticket holders, would appreciate it. They seemed to fall in love with the men pretty quickly. Not only did Terrance McNally and David Yazbek write brilliant one-liners and beautiful music to keep the audience entertained, but the men’s vulnerability becomes quite appealing as well. The audience grows to care deeply for these characters. They become interested in their journey, right down to the final striptease. Even though the box office didn’t set any record-breaking ticket sales with *The Full Monty*, it captured the audience’s attention. Every night at the final striptease, Horst could tell the audience members felt like they were a part of the show, rather than simply watching it.

Horst was very impressed by the entire cast. Though everyone was both physically and vocally exhausted by the last run, each performance seemed to have more energy than the last. Horst felt she continued to make new discoveries with every show. The entire process was an incredibly exciting journey.
For Erin Horst, theatre has always played an important role in her life. After spending her childhood performing in a countless number of dance recitals and community theatre productions, Horst decided to attend Loras College, pursuing undergraduate degrees in Vocal Performance and Media Studies, with a minor in Theatre Arts. She studied classical voice throughout her four years but Loras did not have a major area of study in theatre. As a result, Horst had very little formal acting training as an undergraduate. However, the actor was given many opportunities, both on and off the stage, to become involved. Not only did she act in most of the shows but she was also given the opportunity to choreograph all the musicals beginning her sophomore year. In her senior year she was asked to direct Kander and Ebb’s Musical Revue *The World Goes Round*, and fell in love with directing.

The opportunities Horst received at Loras only fueled her passion for the theatre. Upon graduation she continued to audition, performing a variety of roles, such as Maggie in *Cat on a Hot Tin Roof* and Cathy in *The Last Five Years*. She also started directing high school theatre. This opportunity was life changing for Horst. She began to realize how much she loved teaching. She was asked to direct a production of *Urinetown* for a struggling high school theatre program and, after seeing the impact that experience had on her students, she realized she wanted to learn more. Horst decided to pursue an MFA
in Musical Theatre from Minnesota State University, Mankato. The actor’s training at
Minnesota State Mankato has proven to be incredibly useful in her continued growth as
an actor and educator. This chapter will focus on that progress.

In her first semester at Minnesota State Mankato, Horst was given the opportunity
to play Madame de la Grande Bouche in Disney’s Beauty and the Beast. This was an eye
opening experience for her. The actor’s costume hindered the usage of most of her body.
She was in a large wardrobe for the majority of the show and therefore only had the use
of her face and hands. This physicalized isolation forced the actor to rely on her facial
expressions and voice to bring the character to life.

Horst has taken several very useful classes at Minnesota State Mankato. One that
was of great value to her was Advanced Acting Techniques. This class was taught by
Paul J. Hustoles and helped the actor to become more aware of her physicality. Through
in-class performances, Horst realized that she sometimes struggled with a body and voice
disconnect. Hustoles taught her a great deal about gestures, which has been incredibly
useful. Autistic gesturing, the idea of gestures that are specific to the character the actor
is playing, becomes very important while developing a character’s physicality. The actor
also learned about masking technique. This was helpful for Horst, because it involves the
idea of putting on an outer mask and letting that affect the character. This challenged the
actor to play with the idea of a more outside-in character development technique. Horst
was also asked to study an acting technique new to her and teach it to the rest of the class.
The actor picked Viewpoints, a style developed by Anne Bogart and Tina Landau. This
is an approach to developing a more collaborative creative process. The Viewpoints style
provides a vocabulary for thinking and acting upon movement and gesture. It’s a very organic process of development and has been exceedingly useful in Horst’s growth as an actor.

Horst also took Theatre Speech II with Hustoles. This class was very helpful in developing the use of the actor’s voice and speech. Horst was introduced to ten different vocal qualities. This manipulation of the voice comes easily to Horst and it was helpful to classify the sounds into different qualities. Since this class, Horst has been able to play with blending the qualities together for different characters. The actor was also reintroduced to the International Phonetic Alphabet (IPA). Horst learned this in her undergraduate program but it was for singing foreign languages. She had never learned Standard American IPA and it has proven to be an extremely valuable tool.

After taking Theatre Speech II, Horst was able to take Stage Dialects. In this class the actor is provided with IPA substitutions for each dialect. Over the course of two semesters Horst learned to speak with ten different dialects including: High British, Cockney, Southern, Irish, French, German, Russian, Scottish, Italian and Brooklyn. This was very helpful because she was then asked to be the dialects coach for Titanic. The actor was able to successfully coach the High British dialect using IPA and she thoroughly enjoyed it. Horst was also able to grade fellow students in Dialects. This was incredibly beneficial to train her ear to better hear the substitutions. This is useful both for teaching and performing each dialect.

Another role Horst was given the opportunity to play in her first year at Minnesota State Mankato was Sara Jane Moore in Assassins. This was a challenging and
extraordinarily rewarding experience. Horst had never had the opportunity to play a real person in history before and it was very exciting. The actor struggled at first to find the right vocal quality and physicality for Sara Jane. After playing with multiple qualities she landed on a strident and nasal blend with the occasional vocal fry. This was very effective for the character. The music was also extremely challenging. Stephen Sondheim wrote some unusual melodic lines that were difficult to learn at first but helped the actor grow vocally. Horst and her fellow actors sang “The Gun Song” quartet at the Region V Kennedy Center American College Theater Festival in Minneapolis. They were then invited to Washington DC to perform at the Kennedy Center as part of the National Festival. While at the Festival, Horst had the opportunity to participate in many workshops and master classes. It was a very rewarding experience.

Another class that has been extremely valuable in Horst’s growth as an actor is Acting Styles. This class was also taught by Hustoles and was very challenging for the actor. Throughout the course of this class, Horst learned about five different acting styles: Greek, Elizabethan, Comedy of Manners, Romantic and Postrealistic. Horst had no formal period styles training prior to coming to Minnesota State Mankato, so this class was difficult and somewhat frustrating at times. The actor struggled to naturalize most of the styles. Horst considers herself an inside-out actor and many of the times the styles were very outside-in, particularly the Greek. Her work in Acting Techniques proved to be helpful in this class but it was still a struggle. Each scene she was given was challenging and Horst worked very hard to improve her technique with each style.
Horst also took Musical Theatre Acting I, which was co-taught by Nick Wayne and Heather Hamilton. This helped her grow as a musical theatre actor. Horst was asked to sing two solos and one duet. Wayne and Hamilton workshopped the songs with her, challenging some of her acting choices and pushing her to break some of her negative habitual mannerisms. One of which was her need for constant movement around the stage. Before coming to Minnesota State Mankato, Horst was unaware of her tendency to sway when she’s planted onstage. During the in class workshops, Hamilton gave Horst some different techniques and exercises to try to break the actor of that habit. Another constant struggle was tension in her eyebrows. Horst was unaware of this habit and has worked hard to correct it over the past three years.

Horst took Musical Theatre Acting II in her second year, which was co-taught by Hustoles and Wayne. This class moved at a much faster pace. By the end of the semester, Horst had performed eleven songs with full costumes, props and blocking. Five of the songs were solos and six were with other performers. The class was extremely valuable in furthering the actor’s performance skills. She was forced to memorize songs more quickly, usually learning multiple songs at the same time. Horst also learned the differences between types of songs. During the length of the class, the actor learned the following song types: Ballad, Charm Song, Comedy Song, Rhythm Song, Musical Scene, Patter Song, Throwaway Song, Eleven O’clock Number, Special Material, Ballad Parody and a Character Song. Horst also learned how to categorize musical into their specific genres. The genres included: Musical Comedy, Musical Farce, Musical Comedy of Manners, Musical Drama, Musical Melodrama, Musical Romance,
Musical Revue and a Jukebox Musical. The actor also critiqued other performers in the class, which is useful for her as a teacher and as a fellow performer.

Horst also took Scene Studies with Interim Professor Matthew Caron. Over the course of the semester the actor read, workshopped and performed scenes from five different contemporary plays. The workshops were particularly beneficial as they allowed the actor’s fellow students to critique her work. Horst, in turn, was able to critique and give feedback as well. This is a good skill to develop for teaching. The actor was also exposed to many plays she was unfamiliar with before taking the class.

The opportunity to explore more theatrical content was furthered while taking Theatre History I and II, as well as Musical Theatre History. In Theatre History I, Horst was introduced to a wide variety of theatre history and dramatic literature from its Greek origins to the end of the 17th Century. The actor analyzed plays, learned about major theatrical figures expanding across centuries of theatre and was able to connect how theatre related to major societal issues and philosophies of each time period. Horst also had the opportunity to lead small group discussions about plays read in the class. In Theatre History II, Horst continued from the 17th Century all the way through to the 21st Century. The actor also had the opportunity to lecture on Group Theatre for a class period, as well as lead small group discussions about plays read on a weekly basis.

In Musical Theatre History, Horst was introduced to the beginnings of American Musical Theatre beginning in 1866, through to present day. The actor had weekly listening labs where she was to identify the actor singing, the title of the musical they were singing from, the title of song they were singing and the composer and lyricist of
that musical. Horst also gave two presentations on important Musical Theatre figures. By the end of the class, the actor was able to identify major Musical Theatre figures and gained a deeper knowledge of American Musical Theatre and its affect on society.

Horst is also taking Voice Lessons from Wayne, which has been very useful as she continues to push herself vocally. The actor’s undergraduate degree in Vocal Performance and her years as an Associate Voice Teacher herself, provided her with a very solid background in vocal technique, but she had never worked specifically on her belt before. After five semesters of lessons with Wayne, Horst feels she has a very solid grasp on her belting technique. In her first year she was nervous about belting a B flat. Now, after two and a half years of hard work, she feels comfortable belting a high F. This is a huge improvement and has helped her in her roles at Minnesota State Mankato.

The actor had opportunity to play three unforgettable roles in her second year at Minnesota State Mankato. Alice Beane in Titanic, Mother in A Christmas Story and the title role in Mary Poppins. All three characters challenged the actor in different ways. Getting cast as Alice Beane in Titanic was such a thrill. This was another opportunity to play a character based on a real person in history. Horst did a lot of research on her role and the show as a whole. It was challenging because the musical is so ensemble-based that it was difficult to make her character’s objectives clear to the audience, with so little time onstage. However, each performance was a treasured experience. Horst felt a genuine connection with the audience by the time the show ended every night. Telling the stories of the passengers on the Titanic became very important to her. It was also a
real treat to sing Maury Yeston’s beautiful music with the rest of the cast. The sound was so full that it gave the actor goosebumps nearly every night.

Playing Mother in *A Christmas Story* was the first time Horst was cast in a role that wasn’t such an eccentric character. She got to sing two beautiful songs and work directly with children, which was a new experience for her at Minnesota State Mankato. This was also the first opportunity she had to work with Melissa Rosenberger, a new faculty member at the time. Horst really enjoyed the experience, as it was a chance to work with someone with a different directing style. The actor feels it’s important to be able to work with a wide variety of directors. It challenges and stretches the performer’s technique and provides a fresh working environment. Working with Rosenberger was very collaborative. The actor had many extensive one-on-one conversations with her about the character and Horst was very proud of the end results. It was a lovely story to share with audiences night after night.

Working with children continued when Horst was cast as the title role in *Mary Poppins*. This was a dream role for the actor and quite challenging to sing every night. Her classical voice training was very beneficial, because all the music required it. The actor had to sing a high C in one of the songs in Act II, which she was nervous about in the beginning of rehearsals. She had been concentrating almost solely on her belting since she’d been at Minnesota State Mankato, so the muscles required to sing a high C hadn’t been used in quite some time. It came back after a couple weeks of consistent work, but it wasn’t easy. Horst’s dialects classes proved to be very valuable, as she needed to speak with a High British dialect for the character. The role also required quite
a bit of dancing, which was exciting for Horst, because her past roles at Minnesota State Mankato hadn’t called for any dancing. Rosenberger choreographed the production and it was exhilarating for the actor every night.

Horst has taken several dance classes while at Minnesota State Mankato. Her previous dance training started when she was seven and continued until she turned eighteen. After graduating high school, Horst started choreographing both college and community theatre productions, giving her over ten years of choreography experience. Although she continued to dance, the actor hadn’t actually taken a dance class since she was eighteen, so it has been very helpful to be taking classes again. Horst took Beginning Jazz, Intermediate Jazz, Dance Improvisation and Afro Caribbean dance from Daniel Stark. Stark has pushed Horst to be a better dancer. He has an extensive Modern Dance background, which is outside of the actor’s comfort zone. This has been very beneficial as it forces her to be more authentic and not as presentational. Horst was asked to be a guest teacher in some of Stark’s Beginning Jazz classes, as well as teach a class in the High School Dance Workshop. This has been extremely valuable to her both as a student and as a teacher and choreographer. Stark gave her useful feedback on her teaching.

The actor took Intermediate Tap and Intermediate Jazz from Melissa Rosenberger. Rosenberger also choreographed Titanic, A Christmas Story, Mary Poppins and The Full Monty so the actor had the opportunity to work with her as a choreographer and director first. Rosenberger’s dance classes are quite challenging. Tap is the actor’s strongest dance form, and it was incredibly beneficial to take a class again.
Rosenberger worked the actor’s feet in new ways. Horst had only taken class from one tap instructor while growing up, so it was a new and beneficial experience to learn from someone else. While taking the tap class, the actor also participated in Rosenberger’s selection in the Spring Dance Concert. The dancers performed a piece from 42nd Street as well as a more contemporary number. Both dances challenged Horst in different ways and she very much enjoyed the experience. The actor appreciates any opportunity to continue working on her tapping skills.

Rosenberger’s Intermediate Jazz class pushed the actor and she learned a lot about herself as a dancer. Horst learned and performed four different combinations over the semester, all focusing on a different form of jazz dance. She struggled the most with the lyrical selection. She felt very vulnerable, both physically and emotionally, but it was valuable for the actor to be pushed in that way. Horst would benefit from more ballet classes to go back to the fundamentals of dance and strengthen those core muscles.

Horst has also been given the opportunity to teach while at Minnesota State Mankato. She teaches Acting For Everyone and Beginning Tap. This has helped her grow both as a teacher and a performer. Horst had never taught an acting class at the collegiate level, so she was very excited for the opportunity. The experience has been extremely useful. It’s quite amazing to watch the growth in the students from the beginning of the semester to the end. Horst was challenged to find a way to connect with the students and make them feel comfortable in an acting class. She implemented differentiated instruction based on each individual student’s learning style, and helped them to build self-confidence through the instruction of theatre. The actor wanted her
students to walk away from the class with a general knowledge of theatre and, more importantly, to grow as human beings. Horst watched the students begin to make choices of their own and it was extremely rewarding. Her ultimate goal is that when they leave her classroom at the end of the semester, they will attend theatre as a choice rather than an assignment.

Horst’s experience teaching Beginning Tap was also very rewarding. When she was asked to teach a section, due to an over-populated classroom, she was absolutely thrilled. The actor admits that it wasn’t as easy as she thought it would be. It took a few weeks for Horst to settle into a steady system. She had a wide variety of skill levels in the classroom and it proved very difficult to cater to all of the students equally. With only 50 minutes, twice a week, it wasn’t easy to fit everything in, and Horst became quite good at managing her time. By the end of the semester, Horst had found the right balance and felt the students had improved. She very much enjoyed teaching them something she is so passionate about herself. The actor feels even more confident in her choice to pursue teaching as a career as well as performing.

Another blessing at Minnesota State Mankato was her opportunity to direct a studio show. Horst directed Carrie: The Musical in her final year at Minnesota State Mankato and it was a cherished experience. Horst learned so much in the short four weeks she had to put the show together. The actor had directed both musicals and plays before, but had never had a full production team to work with her on projects. Horst was used to making everything happen on her own. She learned a lot and was grateful for the collaboration from her team. The actor had a phenomenal cast and very much enjoyed
being on the other side of a production. With the help of Music Director Jesse Beulke and her production team, Horst presented a production she was extremely proud of at Minnesota State Mankato.

As part of her Graduate Assistantship, Horst was assigned to work in the Department of Theatre and Dance Box Office. Each year her responsibilities grew until her final year when she became the Box Office Manager. This meant she was in charge of hiring new employees, creating the schedule, ensuring that all of the work gets done both correctly and in a timely manner, making the deposits and solving any other miscellaneous problems that came her way. This has been a great test in the actor’s ability to manage her time, as well as communicate effectively with both employees and customers. Managing the Box Office requires problem-solving skills on a daily basis and it’s been a very valuable experience.

There is no doubt that the actor’s time at Minnesota State Mankato has helped her grow as an educator and performer. She has discovered a lot about herself and is extremely thankful for everything she’s learned from her instructors, mentors, fellow peers and students. Horst feels well equipped with the tools she needs to go out into the professional world and perform and teach theatre that matters.
APPENDIX A

PRODUCTION PHOTOS

Tucker Brewster Schuster as Buddy “Keno” Walsh, Erin Horst as Georgie Bukatinsky.
Erin Horst as Georgie Bukatinsky, Kyleen Smith and Jodie Bratager as ensemble members, Claire Clauson as Joanie Lish, Megan Fischer as an ensemble member, Amanda Mai as Estelle Genovese, Alexis Vencill as an ensemble member, Ashley Ziegler as Susan Hershey, Ashley Gunn as Pam Lukowski.
Front Row: Ashley Ziegler as Susan Hershey, Claire Claason as Joanie Lish, Erin Horst as Georgie Bukatinsky, Amanda Mai as Estelle Genovese, Ashley Gunn as Pam Lukowski.
Second Row: Kyleen Smith, Jodie Bratager, Megan Fischer and Alexis Vencill as ensemble members.
Erin Horst as Georgie Bukatinsky, Gabriel Sell as Dave Bukatinsky.
Gabriel Sell as Dave Bukatinsky, Emily Scinto as Vicki Nichols, Mitchell Evans as Noah “Horse” T. Simmons, Erin Horst as Georgie Bukatinsky, Daniel Lane as Malcolm MacGregor, Ashley Gunn as Pam Lukowski, Andrew Anderson as Harold Nichols, Amanda Mai as Estelle Genovese, Mackenzie Spotts-Falzone as Ethan Girard.
Erin Horst as Georgie Bukatinsky, Amanda Mai as Estelle Genovese, Ashley Gunn as Pam Lukowski, Emily Scinto as Vicki Nichols.
Gabriel Sell as Dave Bukatinsky, Erin Horst as Georgie Bukatinsky.
Gabriel Sell as Dave Bukatinsky, Erin Horst as Georgie Bukatinsky.
APPENDIX B

PROGRAM

MINNESOTA STATE UNIVERSITY, MANKATO
Department of Theatre & Dance

Presents

FULL MONTY

Book by Terrence McNally; Music and Lyrics by David Yazbek

Sept. 29-Oct. 1 & Oct. 6-9, 2016

Director
Paul J. Hustoles

Musical Director
Nick Wayne

Choreographer
Melissa Rosenberger

Scene Design
John David Paul

Costume Design
David McCarr

Lighting Design
Steven Smith

Sound Design
George E. Grubb

Production Stage Manager
Matthew A. Gilbertson

The Full Monty is produced through special arrangements with Music Theatre International, 421 West 54th St., New York, NY, 10019.
Cast of Characters

Jerry Lukowski .......................................................... Mathew Sather
Nathan Lukowski .......................................................... Isaiah Miller
Pam Lukowski .............................................................. Ashley D’Lyn Gunn
Teddy Slaughter .......................................................... Jake Jessup
Dave Bukatinsky .......................................................... Gabriel Sell
Georgie Bukatinsky .......................................................... Erin Horst
Harold Nichols ............................................................. Andrew Anderson
Vickie Nichols ............................................................. Emily Scinto
Malcolm MacGreggor ...................................................... Daniel Paul
John Lane
Molly MacGreggor .......................................................... Alexis Vencill
Ethan Girard ................................................................. Mack Spotts-Falzone
Noah (Horse) T. Simmons .................................................... Mitchell Evans
Jeanette Burmeister .......................................................... Mikhaila Clausen
Buddy (Keno) Walsh .......................................................... Tucker Brewster Schuster
Reg Willoughby ............................................................. Sal Frattalione
Tony Giordano ............................................................... Doni Marinos
Estelle Genovese ............................................................ Amanda Mai
Susan Hershey ............................................................... Ashley Ziegler
Joanie Lish ................................................................. Claire Clauson
Marty Fleischman ......................................................... Gary Scott DuCharme
Minister ................................................................. Luke Steinborn
Dance Instructor .......................................................... Cam Pederson
Sergeant ................................................................. Billy Gleason
Chorus ................................................................. Jodie Bratager, Megan Fischer, Kyleen Smith

A special thanks


– 5 –
The Full Monty

REHEARSAL SCHEDULE

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Time</th>
<th>Director</th>
<th>Cast</th>
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<tbody>
<tr>
<td>Aug 23</td>
<td>Tu</td>
<td>6:35 - 7:00 w/ Paul</td>
<td></td>
<td>Full Cast: <em>Let It Go!</em></td>
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<tr>
<td></td>
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<td>7:00 - 9:00 w/ Nick</td>
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<td>Full Cast: &quot;Let It Go, The Goods&quot;</td>
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<td></td>
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<td>9:00 - 10:00 w/ Nick</td>
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<td>Six Men: &quot;Scrap&quot;</td>
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<td>24</td>
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<td>6:35 - 7:15 w/ Nick</td>
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<td>Women: &quot;Woman's World&quot;</td>
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<td>7:15 - 8:45 w/ Melissa</td>
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<td>Women: &quot;Woman's World&quot;</td>
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<td>7:15 - 8:30 w/ Nick</td>
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<td>6 Men: &quot;Jordan&quot;</td>
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<td>8:30 - 9:00 w/ Nick</td>
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<td>4 Men: &quot;Black Man&quot;</td>
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<td>9:00 - 9:30 w/ Nick</td>
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<td>Dave, Jerry: &quot;Man&quot;</td>
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<td>9:30 - 10:00 w/ Nick</td>
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<td>Dave, Harold: &quot;You Rule&quot;</td>
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<td>25</td>
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<td>6:35 - 7:00 w/ Nick</td>
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<td>6 Men: &quot;Jordan&quot; (review)</td>
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<td>7:00 - 10:00 w/ Melissa</td>
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<td>6 Men: &quot;Jordan&quot;</td>
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<td>7:00 - 7:45 w/ Nick</td>
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<td>Jeanette: &quot;Showbiz&quot;</td>
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<td>Vickie: &quot;Life with Harold&quot;; Rule Reprise</td>
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<td>26</td>
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<td>Jerry: &quot;River&quot;</td>
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<td>6:35 - 8:00 w/ Melissa</td>
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<td>As needed: Dance Hall/Chacha</td>
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<td>Jerry, Dave, Malcolm: &quot;Rock&quot;</td>
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<td>Ethan, Malcolm: &quot;You Walk&quot;</td>
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<td>Principals: review &quot;Goods&quot;</td>
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<td>8:00 - 10:00 w/ Melissa</td>
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<td>Principals: &quot;Goods&quot;</td>
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<td>28</td>
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<td>Block Act I</td>
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<td>29</td>
<td>M</td>
<td>6:35 - 7:30 w/ Nick</td>
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<td>Music TBA</td>
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<td>6 Men: &quot;Let It Go&quot;</td>
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<td>6:35 - 7:30 w/ Melissa</td>
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<td>6 Men: &quot;Dress Rehearsal&quot;</td>
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<td>7:30 - 10:00 w/ Paul</td>
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<td>W</td>
<td>6:35 - 10:00 w/ Paul</td>
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<td>Work Act I</td>
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<td>Labor Day Sunday—<em>no rehearsal!</em></td>
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<td>5</td>
<td>M</td>
<td>6:35 - 10:00 w/ Paul</td>
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<td>Run Thru</td>
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APPENDIX C
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<thead>
<tr>
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<th>Activity</th>
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<tr>
<td>6</td>
<td>Tu 6:35 - 10:00 w/Paul</td>
<td>Work Act I</td>
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<td>7</td>
<td>W 6:35 - 10:00 w/Paul</td>
<td>Work Act II</td>
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<td>8</td>
<td>Th 6:35 - 10:00 w/Paul</td>
<td>Run Act I</td>
</tr>
<tr>
<td>9</td>
<td>F 6:35 - 10:00 w/Paul</td>
<td>Run Act II</td>
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<tr>
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<tr>
<td>11</td>
<td>Su 6:35 - 10:30 w/Paul</td>
<td>Run Thru</td>
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<td>12</td>
<td>M 6:35 - 9:00 w/Nick</td>
<td>Music TBA</td>
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<td>9:00 - 10:30 w/Paul</td>
<td>TBA</td>
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<td>13</td>
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<td>Run Act II</td>
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<tr>
<td>15</td>
<td>Th 6:35 - 10:30</td>
<td>TBA Yazbek on site!</td>
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<td>16</td>
<td>F 6:35 - 10:30</td>
<td>TBA Yazbek on site!</td>
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<td>17</td>
<td>Sa</td>
<td>TBA Yazbek on site!</td>
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<td>18</td>
<td>Su 6:35</td>
<td>Run Thru (Welcome crew)</td>
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<td>19</td>
<td>M 6:35</td>
<td>Full cast: TBA [2nd Mass Auditions]</td>
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<tr>
<td>20</td>
<td>Tu 6:35</td>
<td>Sound Tech</td>
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<td>21</td>
<td>W 6:00 - 6:30</td>
<td>Publicity Photo Call</td>
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<td>6:30 Dress Tech; followed by Run Thru</td>
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<td>22</td>
<td>Th 6:00</td>
<td>Light Tech Run Thru</td>
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<tr>
<td>23</td>
<td>F 6:00</td>
<td>Full Tech Rehearsal</td>
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<td>24</td>
<td>Sa 6:00</td>
<td>Tech Rehearsal</td>
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<td>25</td>
<td>Su 6:00</td>
<td>Dress Rehearsal</td>
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<tr>
<td>26</td>
<td>M 7:30 go</td>
<td>Dress Rehearsal</td>
</tr>
<tr>
<td>27</td>
<td>Tu</td>
<td>Dress Rehearsal/Majors' Preview</td>
</tr>
<tr>
<td>28</td>
<td>W</td>
<td>Corporate Preview</td>
</tr>
<tr>
<td>29</td>
<td>Th</td>
<td>Opening Night Performance</td>
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<tr>
<td>30</td>
<td>F</td>
<td>6:00 MSU Gala Gig—details TBA</td>
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<td>7:30 Performance</td>
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<tr>
<td>Oct</td>
<td>1 Sa</td>
<td>Performance</td>
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<tr>
<th>Day</th>
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<tr>
<td>6</td>
<td>Performance; Picture Call</td>
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<td>7</td>
<td>F Performance</td>
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<td>8</td>
<td>Sa Matinee and Evening Performance</td>
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<tr>
<td>9</td>
<td>Su Matinee Closing Performance; Strike!</td>
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</tbody>
</table>
WORKS CITED


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WORKS CONSULTED


