

Use the reference table below to understand the approach of the South Stage production. If a plot point is not addressed, no change in approach is anticipated.

Page	Plot Point	Broadway Production	Potential South Stage Production
19	Hanschen is in the bathroom looking at a postcard of a Renaissance painting (Correggio's <i>Io</i>) and fantasizing about Desdemona from <i>Othello</i> . His father disturbs him by repeatedly knocking on the door.	Hanschen is sitting on a chair moving his hand up and down under his nightshirt simulating masturbation.	We will NOT ask the actor to simulate masturbation. Hanschen will be seated on a chair representing a bathroom while leaving everything else up to the imagination. No hand motions under his nightshirt.
20	Georg fantasizes about his piano teacher during his lesson.	As we enter his fantasy world, Georg gropes his piano teacher.	Instead of groping, we will see Georg and the piano teacher perform choreography no more suggestive than the type performed by a high school dance team.
43	Wendla and Melchior discuss how Martha is (cont.) beaten by her father every night. Wendla wonders what it feels like and asks Melchior to beat her with a switch. Melchior reluctantly does so and runs sobbing into the woods.	Wendla hikes up her skirt to reveal her bare backside.	Wendla will hike up her skirt, but will not expose more than 1890s undergarments. The scene will be staged so her backside is away from the audience.
53-56	Wendla finds Melchior in a hayloft and apologizes for asking him to beat her. They begin to kiss as the chorus sings "I Believe." They begin to have sex as the lights fade on Act 1.	This scene is one of the most provocative and graphic in the Broadway production. Melchior unties Wendla's bodice, touches her bare breast, reaches between her legs, lowers his pants, and starts simulating sex as the chorus surrounds them and sings.	Instead of portraying the explicit physical act, we will stage this scene with contemporary/lyrical dance choreography. The goal is to create a scene that matches the expressionistic mode of the rest of the <i>Spring Awakening</i> , rather than the physically realistic staging of the Broadway production. In every song, the characters leave their reality and enter a fantasy world expressed in a contemporary idiom. To have them express this experience through modern dance not only makes it more appropriate for our community, it is a better match of the style of the play. Details: There may be some kissing, but no more skin will be exposed than one might see in our school hallway. Touching will be no more suggestive than what would be normal for a lyrical dance routine.

64	After turning down an invitation to walk Ilse home, Moritz reaches his low point and decides to take his own life.	Moritz cocks a pistol and puts it in his mouth. Lights go out.	This is a very provocative image. He will not put it in his mouth or near his head. He will simply cock the pistol as the lights go out. The next scene is his funeral, so it will be clear whichever way it is staged.
69	As Melchior is interrogated by teachers about his writing, he is joined by the chorus in singing “Totally F-----d.”	Teen and adult characters jump around and dance like no one’s watching in a pure expression of frustration and rebellion.	There’s no staging issue here, but the language should be addressed. This song is the thematic climax of the play, epitomizing the timeless struggle of teenagers to be understood by adults and the powerlessness we have all felt. There is really no substitute for this word in expressing both the angst and catharsis of this song.
72	Hanschen and Ernst share two kisses.	They kiss softly.	This scene isn’t notable except it is between two boys. If we all agree gay people shouldn’t be treated differently, then neither should a kiss between two males. That said, it is riskier for high school boys to kiss than it is for boys to kiss girls. Every effort will be made to inform all actors auditioning of the characters who will be expected to kiss. Rehearsal kissing, as always, will be treated with professionalism, respect, and sensitivity.
80	Melchior is sent to a boys’ reform school where boys play a masturbation game with coins. They grab Melchior’s letter from Wendla and read it aloud.	As the boys jump into a hole in the stage and put their coins down, they undo their pants and begin to masturbate in a group. They are quickly distracted by Melchior.	Since no lines of dialogue describe the game the boys play, we will simply change the game. The coin game can remain unclear since the real focus of the scene is the boys’ violent nature and the revelation of Wendla’s pregnancy.
87	Melchior realizes Wendla died from a botched abortion, takes out a straight razor, and holds it to his throat.	As described.	This is another scary image of teen suicide to be treated with care. While he may hold the razor to the throat, the ghosts of Moritz and Wendla dissuade Melchior from taking his life, leaving the audience with plenty of tragedy, but a hopeful ending with Melchior soldiering on with the memory of his friends for support.

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