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UNIVERSITY OF CALIFORNIA, SAN DIEGO

The Alchemy of Trust in *Spring Awakening*

A thesis submitted in partial satisfaction of the  
requirements for the degree Master of Fine Arts

in

Theatre and Dance (Stage Management)

by

Emily Hayes

Committee in charge:

Professor Lisa Porter, Chair  
Professor James Carmody  
Professor Patricia Rincon  
Professor Manuel Rotenberg

2012

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The thesis of Emily Hayes is approved and it is acceptable  
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Chair

University of California, San Diego

2012

## **DEDICATION**

To Vivian Humphrey, the first person to ask “Do you want to be my stage manager?” and without whom I never would have found my path.

And to Robert Cormier, for the inspiration and faith in my writing, forever and always.

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File 1. *Spring Awakening* Calling Pages 1-6 & 25-28

## ACKNOWLEDGEMENTS

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Additionally, I thank Lisa Porter, my graduate mentor and one of the most incredible individuals I know. The heart, dedication and spirit she puts into her work and students is overwhelmingly inspiring. My life has been changed as a stage manager and as a person because of what Lisa has taught me and what she has pushed me to be.

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## ABSTRACT OF THE THESIS

The Alchemy of Trust in *Spring Awakening*

by

Emily Hayes

Master of Fine Arts in Theatre and Dance (Stage Management)

University of California, San Diego, 2012

Professor Lisa Porter, Chair

*Spring Awakening* is the story of adolescence, of finding oneself in a moment of chaos, and discovering the bonds of friendship that defy the odds. In the final scene of the play, it is Melchior and Moritz's unswerving commitment that gives the audience hope and faith in the future. Similarly, the relationship between the director (Anthony) and I became the inspiration for discovery and peace amidst the chaos. The organic and wordless evolution of our connection formed an authentic collaborative energy that filled the room.

It is hard to explain chemistry--there was no hesitating, only instinctual flow, and even with conflict, we returned to the trusted bond that we had built. We shared a commitment to the show and tackled the provocative subject matter and complicated dynamics of a large cast by balancing our strengths and challenging one another to fulfill

our creative potential. Our relationship was surprisingly intuitive and as comfortable as breathing, possessing a magic that was foundational to the entire process. Anthony and I stood together as artistic partners and I emerged as the leader of a team.

This collaborative energy emerged through the stage management team dynamics on last year's production of *Hedda Gabler* and continued to grow with the cross-cultural bond I formed with Cambodian performers on my residency in Brazil. These symphonic encounters have been catalysts in my graduate work, inspiring me to discover synergy in my working style and relationships.