

#### at the Milburn Stone Theater October 2022

A collection of images from the show – followed by cast and band portraits, rehearsal images and some gems from stage and dress rehearsal. Editing by Nan Craig and Lilli Burril Gordon. Graphics and text from the program by April Monique. *Photography by James Craig*.

You can follow Rogue Swan on FaceBook, YouTube and Instagram @ rogueswantheater web site: rogueswantheater.com

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#### Original Work by:

### JimmyO Burril & James M. Taylor

Script Adaptation: Lilli Burril Gordon

#### From the program...

*Synopsis:* Jesse, Caleb and Moxie enter the Saenger Theater looking for the rest of their troupe, but stumble upon a curse instead. A curse that sucks them into the world of black and white horror movies where their friends are no longer their friends, and everyone they love is trapped as characters in these tales. To make matters worse, they too are becoming drawn in and will soon meet the same fate if they do not break the curse. Alliances are made and it is a race against time to break the curse to save everyone. Can this trio become the heroes of this tale? Or will they forever become a part of the Silver Scream!

#### Director's Note



This show is all about legacy. I grew up watching my father perform and direct Silver Scream and as I grew, we would also watch the films represented within it together. Horror films are a unique window into the fears, desires and inner psyche of humans. The fear of outsiders, or mysterious strangers who have different customs than you could therefore be dangerous. These are old fears that still come back to haunt us today. But what always captured my attention is the fear of self. The fear of just what humanity is capable of should they lose control, should they give in to the spell, or curse. Horror movies are a light on the darkest part of ourselves, and a cautionary tale of what happens when we give in to fear. I recognize how disruptive these fears can be towards anyone considered an "outsider" but I did not want to shy away from this. It is important to accurately represent these films in order to remind ourselves of just how damaging it is to give into the fears that these films represented. The black and white films left a legacy that we built on and learned from and that is incredibly important. I hope you enjoy the show, all of its twists and turns, its comedy and its darkness. I also hope this sparks conversation and reflection over the history of cinema, how we can love it in the context of what it was, while learning and growing from it. Thank you for joining us as Rogue Swan Enters the Silver Scream.

SPECIAL THANKS TO: MARGIE STICKLES • MANIC PANIC • CONCORD POINT COFFEE

SONG LIST

ACT ONE:

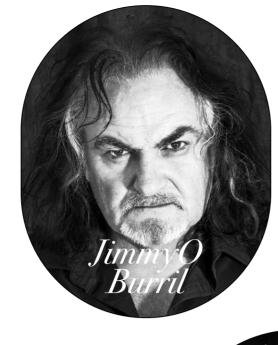
Into the Scream · Children of the Night · Pure Evil · Kong · Black Lagoon · Even a Man · Bates Motel · Tonight We Live ACT TWO:

Groove 9 · All Them Witches · Time to Hyde · Pieces · Blood Feast · Chainsaw · Babysitter Blues · Finale · Children of the Night (reprise)

ThePlayers







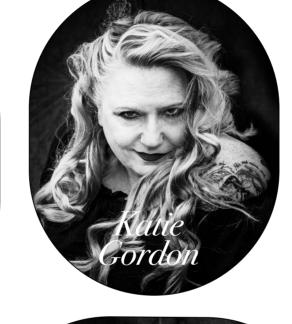






























Band Director and Music Adaptation: Matt Casarino Choreographer: Katie Gordon

Sound: Justin Greenman • Costumer: April Monique • Lighting Design: Matt Coyle Backstage Crew: Jasper Burril, Bre Lewis, Sam Marshall, Wyatt Thompson







# Children of the Night...











Pure Evil...







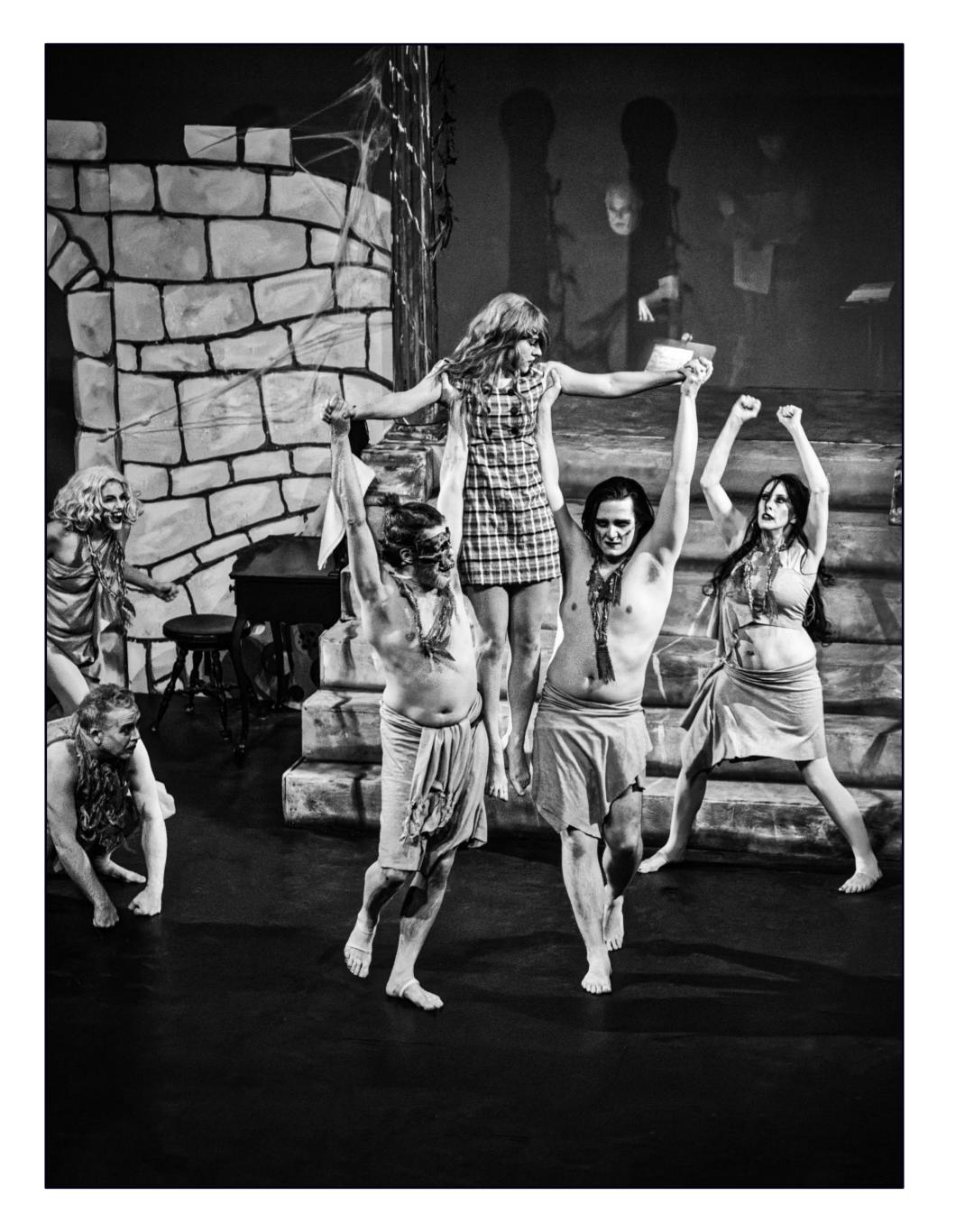














Black Lagoon...











## Wolf Man...







### Bates Motel...





Tonight We Live...







Act II - Groove 9...





















Time to Hyde...































## Chainsaw...















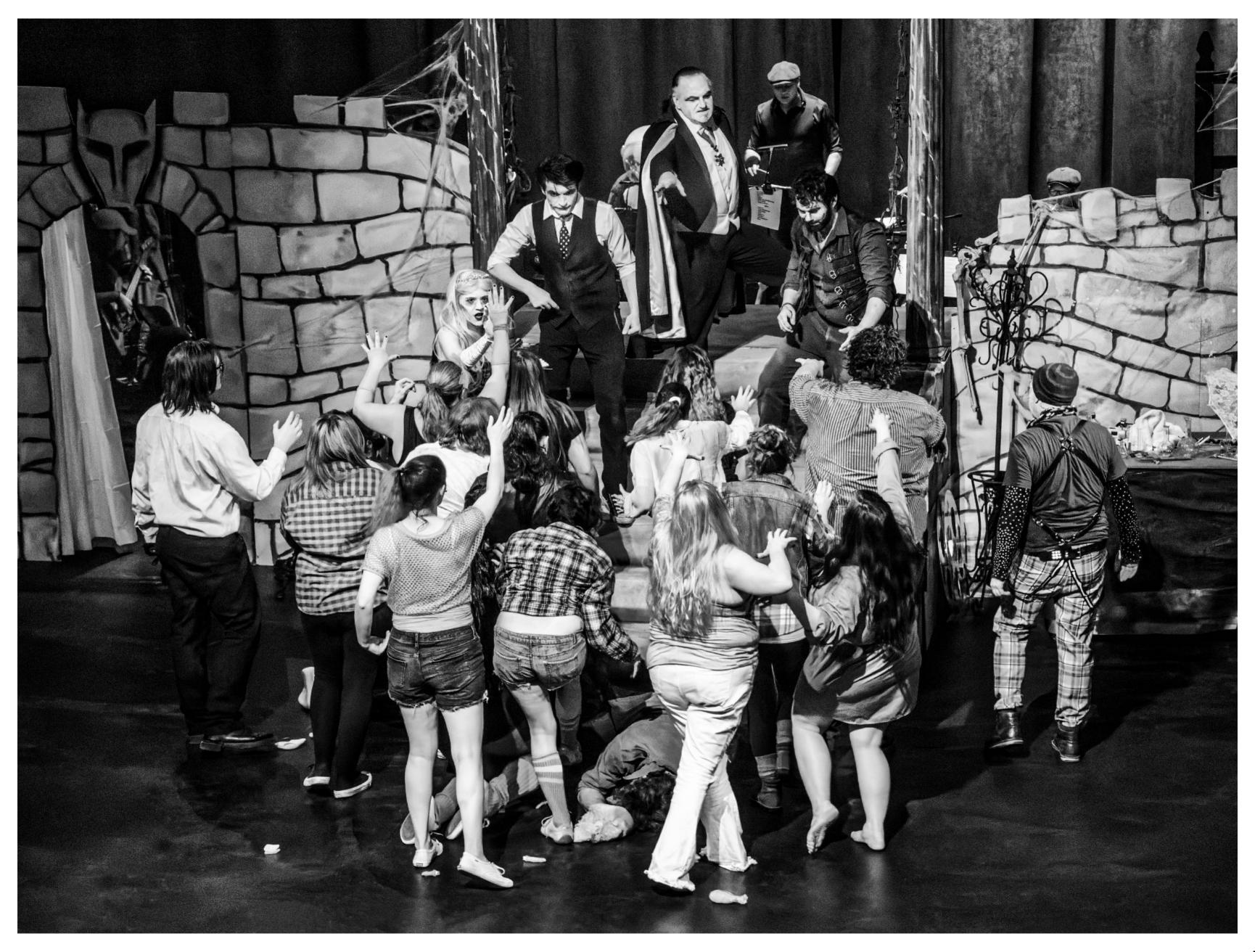




The Finale...









## Children of the Night (reprise)...













What follows is a section covering rehearsals from the beginning through final run-throughs. Last, filling in gaps in performance coverage, is a selection of dress-rehearsal images that the layout of the theater and/or lighting issues made impossible during the actual performance.

September – as rehearsals began I wanted to begin with candid close-ups of members of the expanded cast, many of them practicing their expressions, and group them together at the front of the Rehearsal folio on line. At the same time this served to help me familiarize myself with all the new names and faces. I worked on ladies first...



Then the gentlemen. This pretty much includes everyone, including backstage-crew/extras. I believe there was one extra/backstage-crew listed on the program that wasn't involved in these early rehearsals.





A good number of September rehearsals were held, after hours, at Concord Point Coffee in Havre de Grace. Tables and chairs were swept to the fringes, leaving just enough floor. Most shooting is pretty close-in, wider shots required zooming out to wide-angle. This show sported a larger cast than previous performances.



## August 31, in the beginning...



Katie, far right, started right in directing some of the trickier maneuvers, those that were going to take a lot of rehearsal to get right, and safe. That's Moxie up there looking at the ceiling.

April and James get into character right from the get-go...



"...you want me to do what?"

Melissa







September 7...

Here Katie is coordinating the seemingly uncoordinated Black Lagoon beach partiers. I enjoyed zooming on on pairs of faces, below.









Babysitter Blues couples had to do a lot of rehearsing. Here James and April work their way through the number – imaginary knife in James's hand.

Lilli can be seen shooting a video for review later...





## September 18...



On the 18th I showed up at the very crowded band rehearsal in JimmyO's garage. I needed head shots of some of the band members to add to the gallery above. Took my shots, turn and grabbed this and called it a day.

## September 21







Babysitter Blues couples had to do a lot of rehearsing. Here James and April work their way through the number – imaginary knife in James' hand.





A chair substitutes for a witch's caldron. In some ways the "high" point of some of the rehearsals, listening to the gleeful screeching as they prepare April for dinner.

All All Them Witches rehearsals sequences are some of my favorites.













Emerging from the grave for a night of celebration.

September 28... working on the Kong jump





The biggest issue with photographing James and April is the difficulty in figuring which of so darn many good ones to use.























Katie and Nate both seem to be into the biting thing...





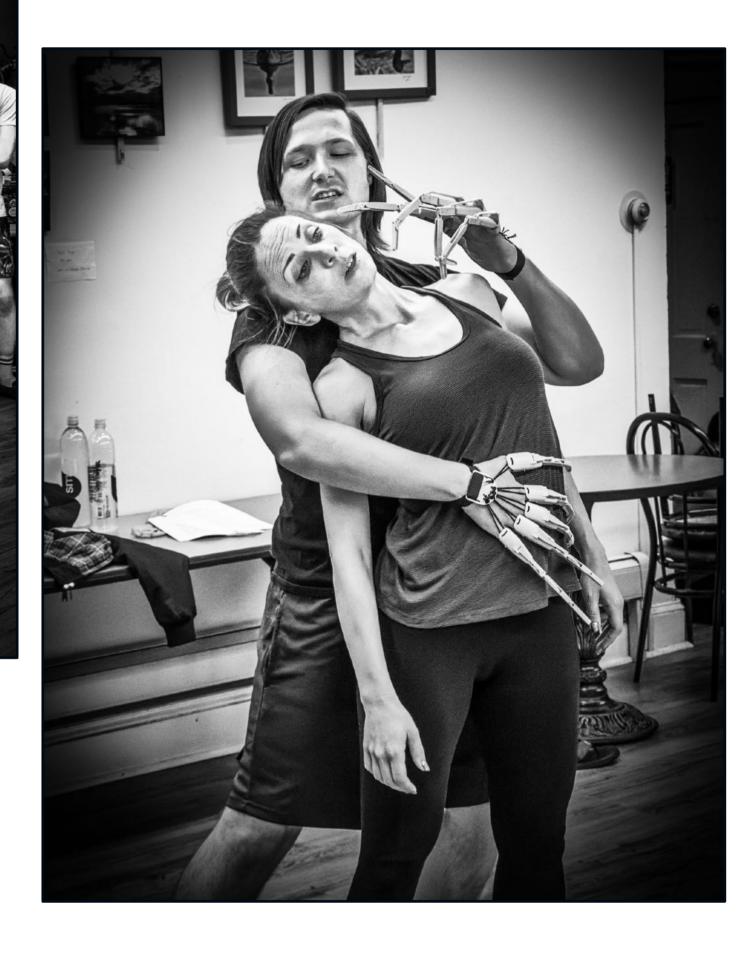














Zombie glee?

## October 5...







Will now does double duty, with the band on the violin and on stage – here working on his Renfield faces...





pre-rehearsal floor exercises, stretching and warming up...









Sometimes I hardly know where to turn, with small groups rehearsing bits and pieces of scenes. Top left, Katie choreographs a complex number.



James takes to his role as Hyde. Of course the knife is not real.













Jess and Will rehearse a background sequence from the Babysitter number – that is a knife in her hand.





In the end "It's just a bunch of Hocus Pocus"

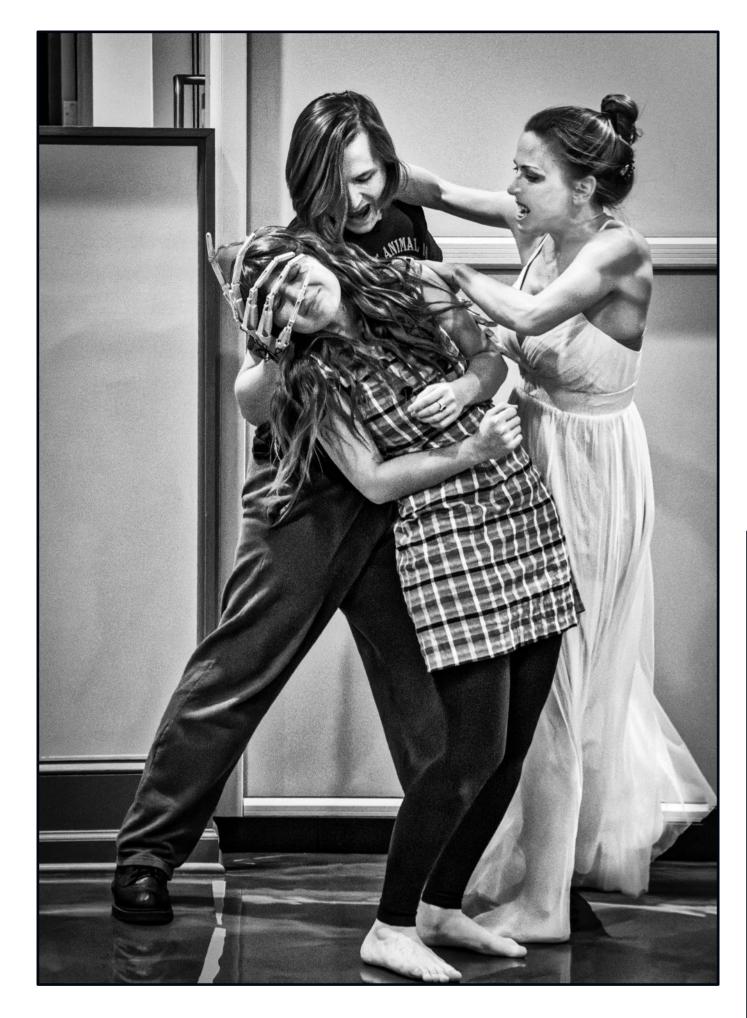






October 19 – run-through at the fire hall, opportunity for extensive note taking...





In Silver Scream, Moxie is grabbed, fought over, kidnapped, wrestled, lifted overhead and tied up. A lot to rehearse...



Always fun to watch the stop-motion beach-partiers scene...













Nate and James being Wolf Man and Kong...

Dane dancing in heels, and with an octopus...

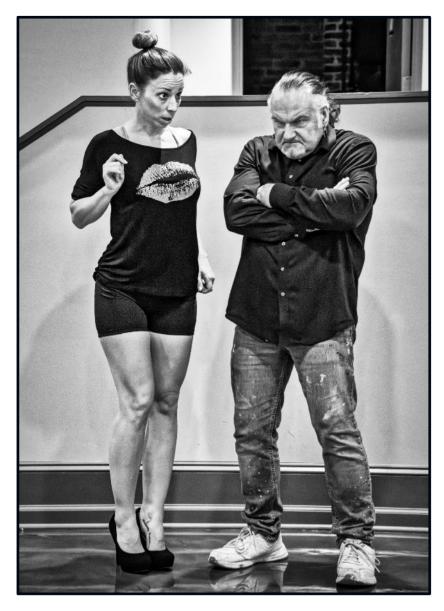




Happy Babysitters...













I couldn't decide between using the pair of shots on the left or on the right above, so here's both sets...











We lived through the fifties – cigarettes were not only ubiquitous, advertising was making a huge push to establish that smoking was sexy.

April simply being cute...



## Finally stage and dress rehearsals...

Stage rehearsals make for some great shooting opportunities – one can move around, taking advantage of great angles. Plus the lighting, even when bad, is far better than most rehearsal venues. I was also able to use shorter focal length lenses, standing closer to the action. As the costuming increases, along with the fine tuning that comes closer to show time, the images get better.



I arrived early the first day in the theater – and spent some time getting the lay of the land. By this point in the process, it's almost as if I'm not there, everyone simply goes on with what they are doing.

Lilli and Matt – the band is backstage for this performance, making for some intricate coordination... I managed to grab this series of exposures while band members were setting up, tuning their instruments, running through exercises etc. Some of my favorite images of band members...



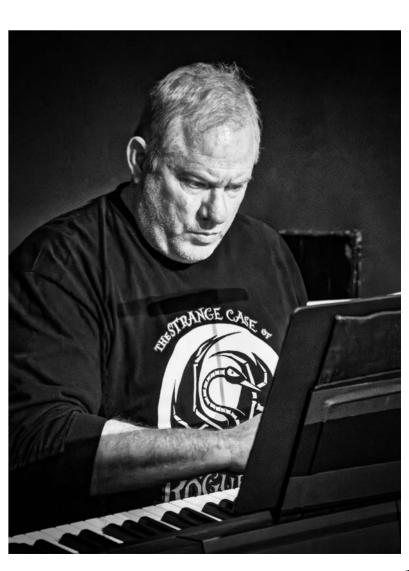






Off to the side JimmyO, also "The Count", is setting up his drums, with his daughter "Jasper" on the big boomer.

Will, Jason, Hannah and Scott at their instruments...





Here Katie called those together a number of those who would be singing for some warm-up voice exercises. I loved the backlighting effect and snapped a quick wide-angle shot from the middle of the band area.







Will and Jess work on their background skit in Babysitter Blues...

Stephanie and JimmyO work on their big top of stairs scene...

Alex, Stephanie and Moxie adapt one of their scenes to working on the stairs...



Jesse spots me point a camera at him and strikes a pose...





First stage run-through of Tonight We Live...

Alex and Stephanie work to get the Pure Evil final scene right...

The Watkins sisters practice their levitation skills...



**Dress Rehearsal** – I was used to Rogue performing at the Havre de Grace Opera House where, even though I was similarly shooting from behind the audience, I was close to stage level, with no heads in the way – dress rehearsal was mostly just a practice run. At Milburn Stone Theater the front row is at stage level, everything else rises from there. The same back-of-audience shooting made for an awkward angle of view and restricted view of the front of the stage (on more than one exposure, a tall dude in the front row had to have his head judiciously removed from the frame).

...so I took the opportunity to use dress rehearsal to get a few shots I was afraid to wait for.

## Into the Scream:





Posing as if for a family portrait: the Count, his three vampire wives and manservant Renfield...









Pure Evil... lighting was spot on and I was able to get angles impossible during the performance.





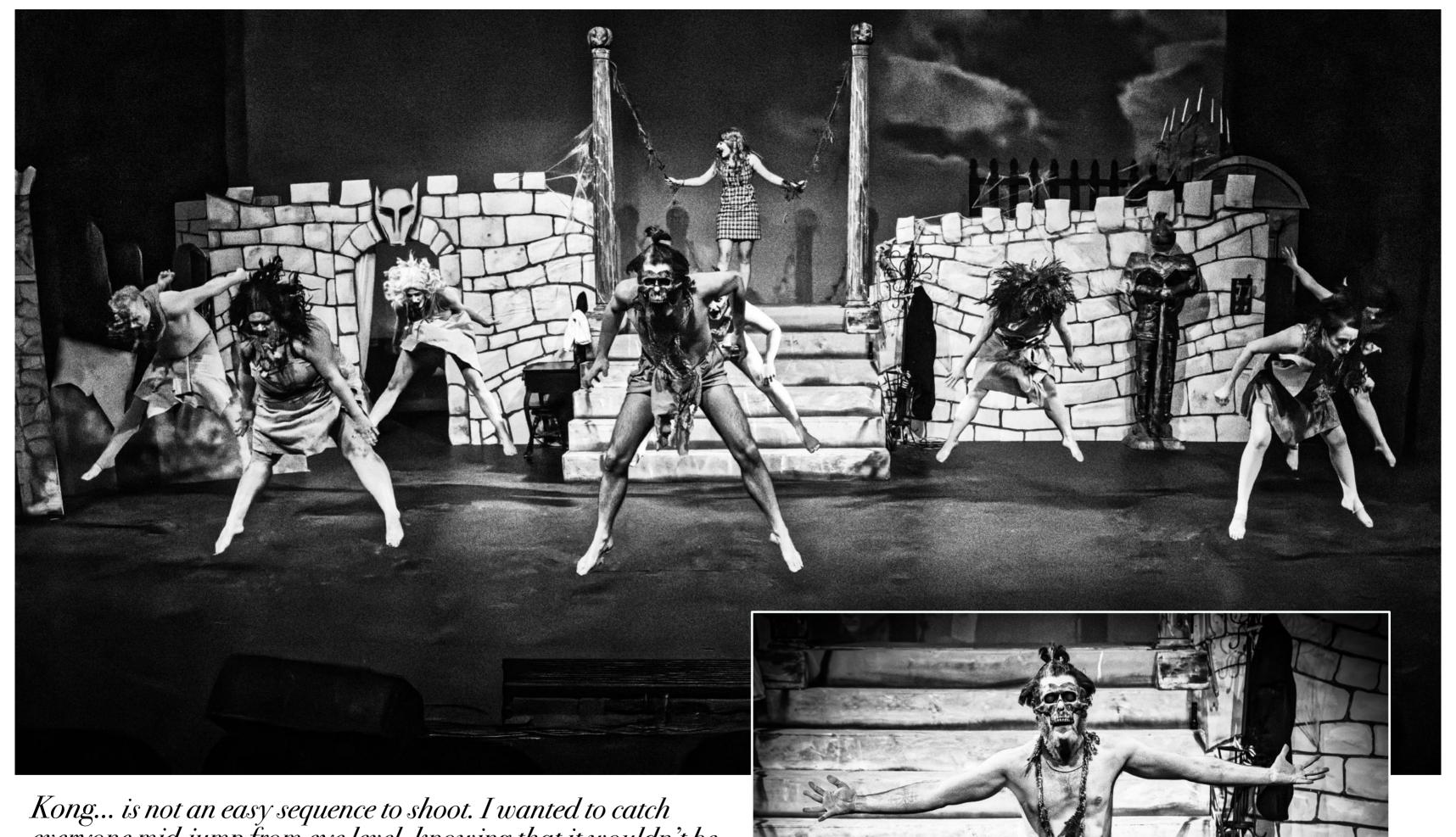












Kong... is not an easy sequence to shoot. I wanted to catch everyone mid-jump from eye level, knowing that it wouldn't be the same from above. Then I zoomed in for the close-up.

L.H. James as the monster from the Black Lagoon frightens one of the beach dancers (Dane)...





Even a Man – here it helped to get down at stage level (performance shots all looked down on the stage) and catch something more of the feel.

Wolf Man – while there is a good deal of plot and dialog between "songs", Wolf Man is the only major number not listed as one. It consists mostly of Nate doing a lot of grunting, growling and howling. Then again, that just might be music to his ears...



Bates Motel – a creepy he-sings / she-sings duet...





## The stage fills for Tonight We Live



One of the cool, out of sync, things I liked about Silver Scream is that the zombies are all kinda cute...







All Them Witches... is such a fun number to watch...



## Time to Hyde...

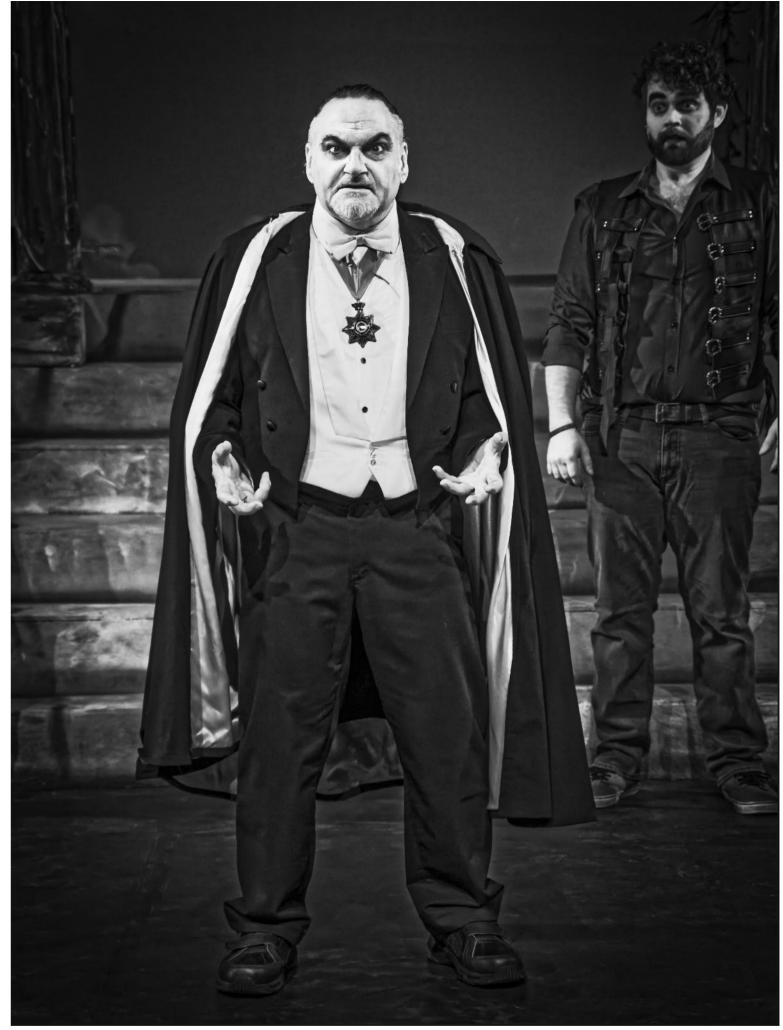




Between Hyde and Pieces

"I love you to pieces..."





Between Pieces and Blood Feast

Zooming
in on the
doomed
ladies in
Blood
Feast













Katie and Nate getting into the Chainsaw bit...



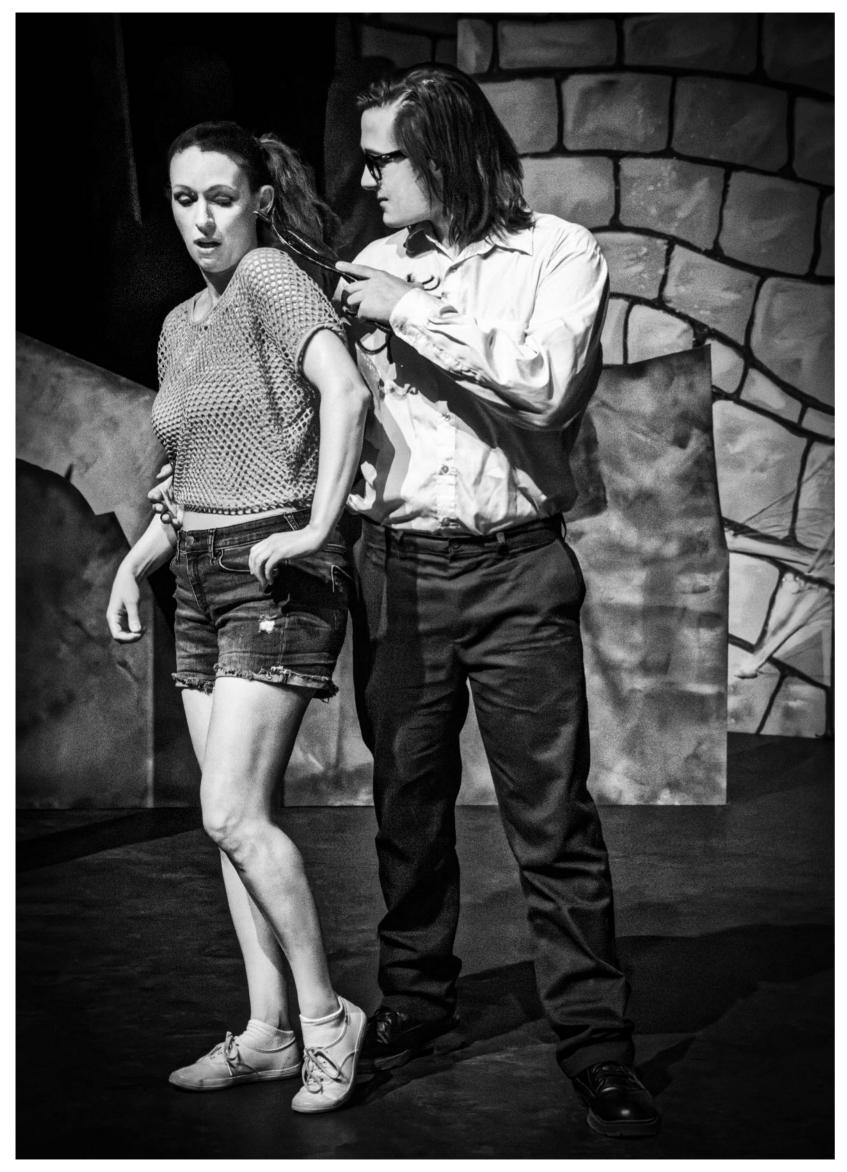
In the chaotic transition from Chain Saw to Babysitter Blues, the Watkins sisters creepily dance their way through the milling throng and off the other side of the stage



Babysitter Blues... one of the more complex to choreograph, was seemingly rehearsed the most. This gave me an opportunity to take time and focus in on the couples – and from closer in.









The Finale - the curse is lifted...



