Producing *The Crucible*

A Major Qualifying Project Report

Submitted to the Faculty

of the

WORCESTER POLYTECHNIC INSTITUTE

in partial fulfillment of the requirements for the

Degree of Bachelor of Science

in Humanities & Arts

concentrated in Drama/Theatre

By:

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Date: February 22, 2010

Professor Susan Vick, Advisor
Abstract

As producer of Arthur Miller’s *The Crucible*, it was my responsibility to oversee all aspects of the show. As an active participant in theatre and live performance, I had the knowledge necessary to do my part in creating this stage experience. This portfolio follows the process I took in preparing and producing this show.

Executive Summary

Producing *The Crucible* was the labor of two months, utilizing the help of over one hundred members of the WPI community. After being asked to produce and accepting, it was up to me to assemble a complete production staff who were capable of completing the tasks ahead of them. After I assembled the crew, we met to discuss how the production would come together, and for the next few weeks, the various crews worked independently and interdependently to set the building blocks for this wonderful performance.

When fall break was over, it was time to put the pieces together. The set began getting constructed as the lighting plot came together. Fluorescent paint was being tested and re-tested for the strongest effect while the costumes were organized to best offset the paint itself. The poster was designed early to make way for advertising while publicity planned out new ways to reach out to the community. As the show began to come together, it began to form a real picture in all our heads.

When opening night finally arrived, it was like watching clockwork, every aspect moving in sync with the rest to create something beautiful. Over four hundred people came out to see *The Crucible*, selling out the Little Theatre every night. The Little Theatre Conservatory Studio provided us with the means and manner necessary to make this show a reality, and the final product was a masterpiece.
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Getting Ready
Pre-planning

When I was first selected as producer for Arthur Miller's *The Crucible*, there were already plans in motion that I was able to assist with, the most important of which was the addition of a stage manager – Cody Shultz. The remainder of the production staff I personally hand-picked for their respective roles. Meanwhile, during the weeks leading up to the fall break, I was being prepared to take on the responsibilities of producer. Before this point, I had only co-produced a one-act festival two summers before, and a comedy festival just prior to that. I had never produced a show on my own before, nor had I produced anything of this specific importance or magnitude. Over the seven weeks that followed, I learned what it takes to be a stage producer and how to make spectacle come alive on the stage.

Scenic Design

One of the largest responsibilities of the producer is to manage and maintain a budget. Every aspect of a theatrical production needs to be accounted for, and the large number of monetary demands by the various facets of a production requires that they be weighed carefully before any decision is made. Thankfully, funding from the Humanities and Arts department was made available for this production, thus overspending was less of a concern than it would normally be.

The most costly portion of a production generally falls under the category of set construction. Before I was selected to produce *The Crucible*, David Stechmann and Professor Vick had already been collaborating on a scenic design. The set continued to transform over the course of A Term, and even into the early stages of construction and production, but the concept and overall structure of the scenic design remained the same throughout.

The basis for the scenic design was two-fold: the platforms were to have no right angles, to pull away from what is considered traditional set construction and to give the set an eerie quality designed to match that of the play itself, and the set was to be extremely basic and abstract, allowing the lights and sounds to be the prominent detail rather than specific set pieces.

The main set consisted of three expansive platforms stacked atop each other, decreasing in size, giving the stage a stair-like effect. On the top platform were flats that would conceal actors backstage, as well as give them as many as five different entrances from the north side of the room.

Separate from the main set was an unusual piece never created in the Little Theatre before. Above the southwest stairwell was a bed for Betty Parris to lie on in the opening scene. Instead of using a solid platform, it was built in a manner similar to jail cell bars. The reason for this was to incorporate this section again in the final scene as an actual jail cell for Sarah Good and Tituba, complete with a removable cell door.

Finally, the only variable element of the scenic design was four painted benches, which swapped in and out for various scenes. The manner in which the set was painted and
incorporated into the artistic design of the show is highlighted in the Ultraviolet Paint section of this paper.

*The progression of the scenic design can be seen in Appendix E.*

**Sound Design**

Before I became involved in the production of *The Crucible*, director Steven Vessella had already come up with new and unusual plans for how to integrate the sound design directly into the show, an idea he dubbed the "soundtrack." This soundtrack would incorporate the themes present in the show to provide incidental music as a backdrop to the performance, rather than the traditional use of music as transition material. The end result was a musical experience unheard of in the Little Theatre.

This experiment, however, required that the soundtrack be fine-tuned over the course of the show's production, in order to both give actors time to get acclimated to the music's addition as well as give the soundboard operator time to adjust to the pacing of the show. Both the scenic design and sound design were already shaping up to be complex creatures in need of the best crew I could assemble.

**Selecting a Crew**

The benefit of producing a B Term show is that it is the only show being put on, excepting Alpha Psi Omega's *Show in 24 Hours*. This meant that I had the entire range and depth of active theatre participants to choose from in order to bring my staff together.

For sound designer, I immediately went to Ben LaVerriere, a skilled electrician and sound engineer. Ben accepted and became the first member of my budding production staff. For master carpenter, the original plan was to have Kosta Filiotis, a conservatory student, as the master carpenter with appropriate assistance and mentoring. Eventually, Kosta decided to audition, and the position of master carpenter was offered to and accepted by RJ LaMura, who was originally intended to be Kosta's assistant. Tristan Spoor approached me about wanting to be the lighting designer, which I quickly took him up on. His experience with unusual lighting setups (particularly those involving color blasts) would prove to be invaluable to the visual dynamic of *The Crucible*. Jake Lee Brown, another conservatory student, was soon added as the master electrician. I approached Elena Ainley, offering her the positions of costume designer and poster designer, both roles in which she has excelled in a very short amount of time. Adriana Betancourt, another conservatory student, was chosen to head up publicity for the show.

After beginning to see my production staff come together, it became obvious to me that some additional help on my end would be necessary. Thus, I tapped Andrew Wilkins to assist me, both as assistant producer and as technical director, allowing him to oversee the more technically and technologically complex elements of the production. Additionally, I added Carol Wood to my staff as art director, to be in charge of creating the physical symbols for use in the show and publicity materials, as well as overseeing the set painting. The members of the
production staff were instructed to assemble teams on their own to assist them in completing their respective tasks.

*For a complete crew list, see Appendix A.*

**Meeting Up**

With a sizeable number of crew positions occupied, and the rest of the gaps being quickly filled, it was time to meet with the staff to get everyone on the same page before fall break. The primary goal of this first meeting was to get everyone acquainted, as well as get the production team accustomed to the more unusual elements of the play. Finally, I asked the various crew members to get me estimated budgets by the end of break. People began meeting with each other to discuss how to make everything work, and by the time we got back from fall break, we hit the ground running. Over the course of B Term, we met on a weekly basis to touch base and discuss what was left to do.

*For an archive of the production meeting minutes sent out by Andrew Wilkins, see Appendix D.*
Getting Started

Set Construction

While the actors were getting accustomed to the script, the set went through numerous stages of build. Initially, chalk lines were used on the floor to denote approximately where the stage and its various levels would be. This helped give Steven and the cast an idea of where entrances and exits could take place, as well as giving Tristan a basis for his lighting plot.

A hollow stage was quickly erected, and the actors were allowed to rehearse upon it, carefully. The stage was not sealed on any side yet so that it could be filled with a large solid foam. The foam would help substantially dampen the sound of footsteps during the show, and would keep the actors from needing to worry about stepping softly.

Once the foam had been added, the sides were closed up, and the focus turned to the more unusual element of the show: the “jail bed.” Made using metal bars, the jail was welded together and affixed to both the wall under the booth and the half-wall blocking the stairwell.

One element that shifted during the production was a set of Mylar images. These pieces would use the Mylar to reflect light in the form of two crosses and two steeples. Eventually the steeples were dropped when they were deemed unrecognizable in shape. The crosses themselves underwent changes, as the Mylar wound up being far too reflective. After trying several material combinations, the crosses were again covered in Mylar and sprayed, in order to reduce the intense reflectivity of its surface.

Costuming

Now that the actors had begun rehearsing and getting into their roles, it was time to get them costumed. Because the set was to be abstract and simple, it was decided that the costumes should be simple in kind. Every actor’s costume was to be entirely black and white, both to match the symbolism of the black-and-white justice system during the Salem Witch Trials and to make the instances of colored ultraviolet paint that much more impressive. One thing that was interesting to note as the show progressed and the costumes evolved was that many of the show’s antagonists wore elements of white in their costumes, while the protagonists wore all black. This agreed with the idea that the antagonists believed that what they were doing was right and just, and that the protagonists – particularly John Proctor – was willing to look the villain in order to do good.

The theme for the costumes’ design was inspired by Mad Men, in that the men would be wearing varying combinations of suits, vests, coats, and ties, while the girls and women would wear dresses ranging from simple and neat to something a bit more revealing.

Posters

With Elena as both our costume designer and poster designer, we had the opportunity to really mesh the two ideas together. Originally, both the costumes and the poster were going to involve the symbols painted into the scenery. Over time, however, it was determined that the poster should align with the costumes’ sense of minimalism.
The first poster was built on the themes of fear and vengeance, but was later replaced with the final “white shadow” design when it was realized that much of the symbolism on the poster could be misconstrued as racist or Nazi at first glance. We felt the new poster design was appropriate as in its simplicity it was highly interpretable, ranging from the role reversal of good and evil – similar to how the antagonists were dressed in white and the protagonists in black – to the analog of John Proctor to Jesus as one person willing to stand against fear, religious fervor, and mob mentality. This final poster tested substantially better with the production staff, and was kept.

For the two poster designs by Elena Ainley, see Appendix G.
Getting It Together

Painting

One of the most unique elements of this production was the use of fluorescent paint on the set. Invisible under normal light, the paint would glow a brilliant red, yellow, or blue under ultraviolet light based on the pigment used. This would provide us with the ability to bring some truly chilling effects to the Little Theatre. It additionally allowed us to show the imagery that the girls were inventing to scare the villagers and escape persecution. The paint was used on the flats at the top of the stage, in a fire-like pattern. This section was the most often used portion of the painted stage. The floor and platforms both were spattered in all three colors of fluorescent paint and had large symbols painted on them to have ultraviolet lights focused on, particularly the “yellow bird” Abigail Williams claims to see in the courtroom scene. Finally, the benches themselves were painted in several layers in such a way that it would look like the strange light was trying to literally burst out and envelop the room.

The first instance of fluorescent paint in the show’s presentation was in the opening scene in which Abigail Williams, Tituba, Mary Warren, and the other girls danced around a cauldron in the forest. As the girls danced around, the symbols on the stage and flats would flash on and off. When Reverend Parris discovered the girls dancing, the ultraviolet lights were turned off for most of the remainder of the act. The effect was turned on again when Mary Warren informed Elizabeth Proctor that she saved her life by defending her against accusations of witchcraft. When Mary Warren cried out “I saved her life today!”, the lights activated the paint quickly and faded away, visually mimicking a single heartbeat. This helped bring the audience into the scope and reality of how far the Salem Witch Trials had come, that they were now accusing villagers likely innocent of crime in their entire lives.

In the second act, the paint was used when Abigail Williams begins to cry out that she sees Mary Warren taking different forms and attacking her. As the girls ran screaming through the courtroom, the audience experienced the scene with no light other than the ultraviolet light reflected off the fluorescent paint. The result was an outright eerie, black scene with color seeming to bleed out of the floor, walls, and benches. Finally, at the end of the play, when John Proctor was being led off to be hanged, the lights activated the paint on the flats, symbolizing that, at least for now, the lies had won over the truth.

The incorporation of the fluorescent paint into the production was a very new technique in the Little Theatre, and it was by far the most well-received technical aspect of the play.

For examples of the fluorescent paint in use, see Appendix I.

Lighting

The lighting for this production was going to be a very delicate process, as the show needed to maintain a subdued tone for much of the performance, while being able to snap into the bizarre and frightening at a moment’s notice. As described in the previous section, the
element most crucial to this balance was the inclusion of ultraviolet lights among the rest of the lighting plot. Four lights were used to accent the paint: two were pointed at individual symbols painted onto the stage, and two were pointed at the flats in the back of the stage. Many tests were run with the lights and paint to see what the optimal balance would be.

But the ultraviolet lights weren’t the only unusual piece in the lighting. Color blasts were also used, to bring out the intensity of the normal paint when the fluorescent paint was not being activated. One chilling scene in particular was when Abigail Williams threatens the other girls by describing how she witnessed her parents’ murder at the hands of the Indians. Several red lights and colorblasts were activated, leaving the entire stage soaked in a blood-red glow. When John Proctor arrived, it all returned to normal lighting in a flash, as if Abigail had turned and hidden the light behind her back as he entered.

Additionally, over the course of the final scene the color blasts were programmed to change color to simulate a sunrise, moving from a deep blue to a lighter blue, finally to a bright orange as John Proctor is carried off to be hanged.

The usual set of lights had their own unique effects as well. Using the barred frame of the bed atop the staircase, red light was shone through as Betty Parris screamed about her mother. The combination of lights, color blasts, and ultraviolet lights made this production a visual spectacle in and of itself.

*For the lighting plot used, see Appendix F.*

**Props**

While the list of props was extremely short, the specific props utilized in this production were vital to the progression of the play. A suitable whip was found for the second scene, in which John Proctor threatens to whip Mary Warren for her disobedience. The inclusion of this prop required that a hook be manufactured on the northeast pillar.

Also important to the second scene was Mary Warren’s poppet. As she enters the scene, she brings the poppet to Elizabeth Proctor and gives it to her. Later in the scene, Ezekiel Cheever discovers the poppet and finds that a needle has been buried into it, thus confirming the court’s suspicion that Elizabeth may be associated with witchcraft.

Shackles were included, both in the arrest of Elizabeth Proctor, and in bringing John Proctor to see her at the end of the play. Additionally, when Elizabeth is being arrested, once she was offstage the shackles were banged against wood and other chains to have the sound of rustling chains ring out into the theatre.

Other minor props were used in the play, including Reverend Hale’s books, Ezekiel Cheever’s box of papers, and the cauldron used in the opening scene. The limited use of props was intentional in order to maintain the minimalistic nature of the production and to stress the importance of the few that were used.
Program Design

Because I had already been keeping tabs on the staff and crew lists, I decided to take on designing the program myself. Using the final poster design as inspiration, and incorporating the poster’s fonts into the program as well, I began work. The front page was a color-inverted image of the poster, once it was finalized. Inside the front cover was a set of short bios for myself, Steven, and Stechmann. Following these came the cast list and two pages of production crew and crew lists.

It is generally a toss-up whether the cast bios included in the program are intended to be serious or satirical. We wanted to give the cast something interesting to do in getting involved in the program, so we came up with an unusual type of cast bio that would relate to the show’s theme. Rather than do a normal bio, the cast was asked to write their own fictional obituary, as if they had been accused, tried, and found guilty of witchcraft, to be hanged on opening night – November 19, 2009. This idea was well-received by the cast and audience.

I had noticed, in creating the program, that there was an extra page near the middle that needed to be filled. In talking with Professor Vassallo, our dramaturg, we decided it would be a good idea to include the list of victims in the Salem Witch Trials. I added the list of twenty-three victims, as well as how and when they died.

Following this, we had a list of special thanks, much of which consisted of various institutions and groups within Worcester Polytechnic Institute, particularly within the Humanities and Arts department.

Because this was a B Term show, this meant that our Friday show would be followed by Alpha Psi Omega inductions. During this induction period Elena Ainley, Anika Blodgett, Megan Faulkner, Richard “RJ” LaMura, Ben LaVerriere, and Tristan Spoor would be inducted. Their names were included in the program on their own page, honoring them for their achievements in theatre. Four of the six inductees were members of my production staff, and the remaining two were actors. Megan, who fell extremely ill two days before opening night, was able to return briefly for her induction.

Finally, the back cover listed the upcoming shows and events, including Alpha Psi Omega Show in 24 Hours, three Student Comedy Productions shows, both C Term 2010 theatre shows, and both the script submission deadline and show dates for New Voices 28.

One element that was new for WPI Theatre programs was the inclusion of quotes from various important members of the production. On the bottom of most pages were a quote from Steven Vessella, myself, Cody Shultz, Professor Vassallo, Professor Vick, or Andrew Wilkins. The content of these quotes ranged from commentary about working on the show, the effect of the show itself, or thoughts on individuals mentioned on the page itself.

There were two inserts in the program as well. The first, a four-page insert, featured both a letter from the director to the audience, welcoming them to the Little Theatre and describing the process of putting the show together, and a letter from Professor Vick to the audience, detailing the Little Theatre Conservatory Studio and how it has helped influence the theatre community at WPI. The second insert was a simple corrections sheet. On this sheet were a
mention of the re-casting of the role of Rebecca Nurse to Elizabeth Ruffa, missing credits for set crew, and a reminder of no food or drink in the Little Theatre.

The program design was praised for its consistency and completeness, as well as incorporating new elements into it.

*For the final program design, see Appendix H.*

**Last-Minute Hiccups**

Tech week wasn’t without its own brand of problems. Due to some confusion, the stage manager did not have the lighting or sound cues going into the cue-to-cue. As a result, many of the early cues were double-called, or erroneously placed. After fixing this issue and coming back to begin half an hour later, the cue-to-cue went off substantially better.

One issue we had been having for weeks was the unreliability of Adeola Otuyelu, the actor playing Tituba. Nearly always arriving at rehearsals extremely late, or sometimes not at all, she had become a constant source of concern for us. We decided, as a precaution, to cast Chris Sanchez as the stand-in for Tituba. His role would eventually expand to stand-in for the entire cast. While we never found ourselves requiring his services, his dedication to being there in case anything went wrong was very helpful.

The biggest issue going into the shows was the sudden severe illness of Megan Faulkner, who was cast as Rebecca Nurse, two days before opening night. While the role was not particularly large, its inclusion was vital to the plot. Thus, Steven went to Professor Vick’s class and held an emergency audition, where he cast Elizabeth Ruffa in her place. After two nail-biting rehearsals (the latter of which was actually a preview), she had learned her lines perfectly, and we were back on track.

Unfortunately, when preparing a show, one sometimes encounters resistance from without. A photographer from *The Towers* had arrived to take photos of the show for a review in their paper. Despite repeated requests to leave, he managed to take one picture that was eventually used in what was less of a review and more of an encyclopedic mention of what the play was about. Additionally, when organizing the live feed and cameras, there was an altercation between members of the group manning the cameras and Professor Vick. When the issue went unresolved, those chosen to man the cameras were asked to leave, and were replaced.

Despite a number of issues that could have, even a little bit worse, ground the production to a halt, we pressed on to make it to opening night, and the show finally opened, to a sold-out audience and a packed live feed area in Riley Commons.
Getting On with the Show

*The Crucible* was finally performed November 19-21, 2009 in the Little Theatre, to amazing results. The theatre itself was sold out every night, and the live feed was heavily-attended by the crowd overflow on all three nights. While there were some problems that arose in the show – the jail cell door falling on the stage opening night and an injury mid-blackout just prior to the show’s start, for example – the shows were met with high praise. Strike was amazingly quick, all of the project students got their hours in, and the show was finally over. Sixty-five days after I was asked to be the producer for *The Crucible*, I had learned more than I thought possible about what it takes to produce a stageplay. It was sad to see it end, but seeing your work being shown to hundreds of people is a truly rare gift I was proud to receive.
Appendices

Appendix A – Crew List

Executive Producer
Rick Desilets
Director
Steven Vessella
Dramaturg
Helen Vassallo
Little Theatre Liaison
Matt Houstle
Stage Manager
Cody Shultz
Assistant Producer
Andrew Wilkins
Assistant Stage Manager, Production
Caleb Ruvich
Assistant Stage Manager, Script Supervision
Peter Worrest
Scenic Designers
David Stechmann, Susan Vick
Technical Director
Andrew Wilkins
Assistant Technical Director
Sam Moniz
Art Director
Carol Wood
Master Carpenter
RJ LaMura
Assistant Master Carpenter
Patrick Crowe
Lighting Designer
Tristan Spoor
Master Electrician
Jake Lee Brown
Lightboard Operator
Shuchi Mitra
Sound Designer
Ben LaVerriere
Soundboard Operator
Lincoln Barber
Property Master
Dan Pappas
Assistant Property Master
Adam Thibault
Costume Designer
Elena Ainley
Publicity
Adriana Martinez-Betancourt
Poster Designer
Elena Ainley
Program Designer
Rick Desilets
Scenic Photographer
Dan Valencourt
Headshot Photographer
Haz Harrower
House Manager
Emily "Lindy" Bowen
Strike Manager
Matt Houstle
Mentor to Producer
Patrick Crowe
Mentor to Stage Manager
Corey Randall
Mentor to Master Carpenter
Chris Pardy
Mentor to Master Electrician
Matt Houstle
Mentor to Props & Costumes
Megan Faulkner
Mentor to Publicity
Lauren Spada
Mentor to Program Designer
Tom Collins
Mentor to House Manager
Rob Matrow
Appendix B – Cast List

Reverend Parris
Betty Parris
Tituba
Abigail Williams
Susanna Walcott
Mrs. Ann Putnam
Thomas Putnam
Mercy Lewis
Mary Warren
John Proctor
Rebecca Nurse
Giles Corey
Reverend Hale
Elizabeth Proctor
Francis Nurse
Ezekiel Cheever
John Willard
Judge Hathorne
Martha Corey
Deputy Governor Danforth
Sarah Good
Hopkins
Townspeople

Tofer Carlson
Angela Simpson
Adeola Otuyelu
Anika Blodgett
Heidi Robertson
Lauren Spada
Nick Bebel
Holly Fletcher
Kelsey Mawhiney
Bryan Rickard
* Beth Ruffa
Kosta Filiotis
Joel Sutherland
Carol Wood
James Johnson
Nick Teceno
Dan Hartman
Joshua Luther
Catherine Coleman
Jon Kelly
Sarah Judd
Minkyu Lee
Alex Geyster
Rob Matrow
Alex Rock

Megan Faulkner was originally cast as Rebecca Nurse, but fell sick two days before opening night. An emergency audition was held, and Elizabeth Ruffa was cast. Additionally, Chris Sanchez was cast as an emergency stand-in for the show.
## Appendix C – Production Calendar

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 6</td>
<td>Auditions</td>
</tr>
<tr>
<td>October 7</td>
<td>Auditions</td>
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<tr>
<td>October 9</td>
<td>Callbacks</td>
</tr>
<tr>
<td>October 13</td>
<td>Design meeting, Readthrough</td>
</tr>
<tr>
<td>October 20</td>
<td>Original poster deadline</td>
</tr>
<tr>
<td>October 26</td>
<td>Teleconference with David Stechmann</td>
</tr>
<tr>
<td>October 29</td>
<td>Production meeting</td>
</tr>
<tr>
<td>November 1</td>
<td>Set build</td>
</tr>
<tr>
<td>November 2</td>
<td>Original set construction deadline</td>
</tr>
<tr>
<td>November 4</td>
<td>Set build</td>
</tr>
<tr>
<td>November 5</td>
<td>Set build, Production meeting, Sound recording</td>
</tr>
<tr>
<td>November 6</td>
<td>Set build, ISP forms due</td>
</tr>
<tr>
<td>November 7</td>
<td>Light hang</td>
</tr>
<tr>
<td>November 8</td>
<td>Light hang</td>
</tr>
<tr>
<td>November 9</td>
<td>Original props and costumes deadline</td>
</tr>
<tr>
<td>November 10</td>
<td>Light focus, Blacklight and color blast hang, Set painting</td>
</tr>
<tr>
<td>November 11</td>
<td>Blacklight and color blast hang, Set painting</td>
</tr>
<tr>
<td>November 12</td>
<td>Production meeting</td>
</tr>
<tr>
<td>November 13</td>
<td>Mylar construction</td>
</tr>
<tr>
<td>November 14</td>
<td>Mylar construction, Final costumes deadline</td>
</tr>
<tr>
<td>November 15</td>
<td>Sound, lights, and paint deadline, Cue-to-Cue</td>
</tr>
<tr>
<td>November 16</td>
<td>Ticket sales begin, Tech rehearsal, Headshots taken</td>
</tr>
<tr>
<td>November 17</td>
<td>Tech rehearsal</td>
</tr>
<tr>
<td>November 18</td>
<td>Preview night, Scenic photographs taken</td>
</tr>
<tr>
<td>November 19</td>
<td>Performance night</td>
</tr>
<tr>
<td>November 20</td>
<td>Performance night</td>
</tr>
<tr>
<td>November 21</td>
<td>Performance night</td>
</tr>
</tbody>
</table>
Appendix D – Meeting Minutes

October 13, 2009 meeting minutes as sent by assistant producer Andrew Wilkins

SET
- Floor plan!
- Benches need to be assembled
- Paint and crap needs to be moved from Jessica's office asap. (Big Red is on it)
- Mylar needs to be tested with lights
  - Looking into using it on the windows
- DO PAINT TESTS BEFORE PAINTING EVERYTHING!!

PROPS & COSTUMES
- Glowing "tatoos" - painted onto nylon
  - Use of latex to hold down nylon; figure out any latex allergies
  - Perhaps make it a shawl or a robe or t-shirt, more of a marking
- General look: NOT 1600's Salem
  - "Mad Men" style ("January Jones and Don whathisname")
  - blacks and grays
  - Distinguishing children vs. adults? (something to think on)
- Aging? Makeup wise... probably not. Gray hair spraying?
  - whatever we do, let's get something that looks good

POSTERS
- Deadline: 10-20-09
- Three "flavors" of poster: one for the "Big Board" (outside of Alden), one for LT board, one general poster
  - no mention of live feed, or "doors open" time; pay attention to any notes in the script

PUBLICITY
- "team" of publicity people visiting department heads and offices to invite people
  - also making invitations
  - along with the usual mediums (plus T&G, the Phoenix, craigslist)
- Meet w/ Lauren Spada (mentor) + Carol Wood (art director)

DANCE
- Lindy offered to help choreograph

SOUND
- "punctuate the action" vs "musical collage"?
  - we'll "play it by ear" (lololol) and wait until after some rehearsals
  - Let's look into options for upgrading sound quality
  - VOX has offered to lend us the wireless mics for the dancing scene (if needed)

LIGHTING
- Blacklights should be ready by the end of break. We'll see about sooner
- Need to test mylar under lighting
- Color palette?
  - white and black, minimal "ladybug red", grays
  - punctuated with neons (uv illumination and otherwise - stark contrast)

LIVE FEED
- Potentially some new cameras

GENERAL
- We spent some money, we still have a bunch more money.
- In general: Don't worry about the money, but don't go crazy.
- LT terms of use were read
  - Can be found online, as well as posted in the LT
- LT liaison is Matt Houstle
ANNOUNCEMENTS
- RJ, Pat, Elena, Carol -> Creative Experimental Art Team
- mostly for dicking about with the paint
- The mylar is... bright.
- looking for solutions (hairspray is our best bet)
- LET PEOPLE KNOW WHAT AND WHEN THINGS ARE HAPPENING
- LT rules were summarized
- Don't put crap on the rehearsal tables. They're already ruined enough as-is

SET
- RJ went through the major features of the set
  - half-cube step to get onto bed
  - suspended over stairs
  - cross on E seating bank stairs and over bed
  - "ceiling arch" going behind set (N) and behind audience (S)
- jailbed ideas: talking after meeting
- where are symbols going? - tbd ("everywhere")
- deadline for set - Monday
  - at the very least the platforms should be in place. Other things will take a bit longer (talking after meeting)

SOUND
- There Will Be Soundtrack
  - underscoring of various action from the There Will Be Blood soundtrack
  - lighting will talk to sound regarding placement of music
- Need chain. RJ has chain. Problem solved!

PAINT
- samples have been put out for display (on wood and cloth)
  - Experimental Art Team: go to town

POSTER
- We've got a proof
- Symbols are kinda dark and illegible ("arian eagle"), but we can work on it
- might take the price off
- "No price means the assumption of 'free' or 'I can't afford it'"
- also people will be led to not carry cash with them if they assume as such
- no reservations being taken
- door open times? esp. w/ no reservations a large number of people are going to show up close to or after 8PM if they don't know better
- tickets designed to look like poster?

LIGHTING
- Design is in motion. Will be completed once set goes up and actors start interacting with it
- Blacklights: looking into renting large blacklights; failing that, an LED option, or something
  - currently the lighting team's number one priority
- stripping grid soon (this weekend?), starting work next weekend or late next week

PROPS
- Be at the Friday rehearsal to talk to Steven and take notes on props needs, also look through script
- Sound wants to talk to props if they'll be backstage during the show

COSTUMES
- "Mad Men" style, color pallet is red, black, white, and gray
- Need to schedule a shopping trip. Tentative deadline 11-09-09
- Capes for the children, shawl length (talking after meeting)
- Costumes + Kingsley + Tristan are going to talk re: fronting money

PUBLICITY
- Looking into various ideas for eye-grabbing things to put around campus
  - as well as ideas for online publicity
- T-shirts? Definitely something to look into, talking to poster designer for design ideas
- Kingsley wants to talk after meeting

HOUSE
- Don't know status of Riley Commons
- Try to book for the entire week
November 5, 2009 meeting minutes as sent by assistant producer Andrew Wilkins

SET
- We have a set. Needs to paint.
  - Good opportunity for lab hours for Susan’s class
- Jailbed: materials didn't come in today, and the welding shop is closed tomorrow, so welding will get done Monday
- All the foam is in the set. Sound wants some foam. Pat will get more foam.

LIGHTING
- Lighting design will be done tomorrow
  - Lighting will work around the location of the symbols
    - They'll talk after the meeting.
- Light hang starting Saturday at ~11AM, continuing Sunday at ~11AM

SOUND
- Going well. Recording a choir tonight. Got new speakers.

PAINT
- "I've got what I've got, but everything just changed."
  - There's a new type of paint that just got released a few days ago that dries clear. Hurray!
  - Oh boy, is it expensive though.

PROPS
- We have a props list and a shopping list
  - Need a car to get stuff.

COSTUMES
- Cast has been split into three groups: "all set", "want to shop", and "no info"
  - Elena probably just start ordering things for people who haven't told her anything, since there's NO TIME
  - Some of the actors who want to go shopping have their stuff, but just want to go shopping
- Set a deadline for when they can't remove costumes from theatre
- Carol gets a heart next to her name
- Need material for shawls. Give some to Pat so he can fiddle with paint.

PUBLICITY
- Need to decide on what the big poster will look like (we'll talk)
  - We've got the main poster designed and finalized
- Working on invitations, waiting on crew availability. Facebook event is almost ready.
- Almost ready for t-shirts
- Tickets have not been created. Will be done at least a week before the show
- Tablesitting will be happening

LIVE FEED
- Wiring inside the theatre will hopefully be done by this weekend
- Once Riley is reserved stuff will start going in Riley
  - Riley is reserved from the 15th onwards
- Three cameras: SW corner, SE corner, and another in the SE corner
  - Feed will be piped downstairs into green room

HOUSE
- Decorations have been ordered
- Need into the props closet.
- No reservations, except tickets can be pre-bought through company members only
  - Still write down their names
  - Need to number tickets.
  - We can't go selling other people's tickets though

PROGRAM
- Prototype of the program will be done by next week. Start giving Rick crew

OTHERS
- Look into painting windows of the bookstore?
- ISP forms due tomorrow!
- Opening night is in 14 days.

Hurray!
GENERAL
- Rick has a prototype program. Look it through.
- If you were talked to about blurbs, get it to Rick by Monday (at the latest)
- If you are in a keyed place, MAKE SURE IT'S LOCKED WHEN YOU LEAVE.

SET
- Things are painted. Still need to mylar crosses, need to mylar the steeple and put it up.
  - Going to try hairspraying it.
- Grate is welded, and heavy.
- Jailbars are welded.
- Grate should be going up as soon as we get the last support and a lot of crew.

PAINT
- Base coat is done.
- UV paint hopefully done tonight (9PM).
  - We need "accurate" crew.
- Sealing it either tomorrow or Saturday.
- Need crews? Make sure it goes out to Susan's crew.

SOUND
- Things are going well.
- Got speakers and sub up.
- Need to talk to Steve.

PROPS
- All props except for one is done
- Need to talk to carpenters about helping with the cane
  - Got pieces, just need mad drilling skillz
  - Kingsley's got mad drilling skillz
- Have an excess of rippable warrants

COSTUMES
- Most actors in costumes
  - Some actors still have not gotten back to me
  - Shopping date for them Saturday, otherwise they are providing it themselves
- Probably turning one of the seat covers into the shawls
  - Will be seeking crew (inc. from Susan's class)
HOUSE
- Have black boxes and petals, will be decorated with symbols
  - Have tickets, can give you tickets in exchange for money (by next Wednesday - otherwise they'll get sold)
- Still looking for a few ushers
- Have not heard back from inductees regarding cafe.

LIVE FEED
- Cables are run
  - Got crew, plus from Susan's class
- Cables dropping to cameras will NOT be green. Hurray!
- Work starting Sunday evening.

LIGHTING
- Live demonstration of colorblasts and blacklights
  - Look at all the UV dots on the ground! Hurray!

GENERAL STUFF
- If you go down the stairs, beware of the pipe. And the speaker. And the lights.
- Don't scrape the paint before we seal it.
- Keep the theatre clean!
- Our publicity person is sick. Transitioning to a "by-committee" state, so please be patient
- House needs to talk to people (lighting / actors / live feed) to know where to put chairs
  - Chair setup tomorrow or so after rehearsal perhaps.

- One week left. Sunday, cue-to-cue at noon.
  - If any problems arise, let Rick know as SOON as you know. (including matters of a financial nature)
- A very brief meeting will be held next week before the show.
Appendix E – Scenic Design Progression

Omitted projection design by David Stechmann

Original scenic design by David Stechmann
Final scenic design by David Stechmann

Platform design by David Stechmann
Bench specifications

Jail cell door specifications
Appendix F – Lighting Design

Lighting design by Tristan Spoor
Appendix G – Poster Designs

Original poster design by Elena Ainley

Final poster design by Elena Ainley

Web banner design by Elena Ainley
WPI Department of Humanities and Arts and Masque Present

Arthur Miller’s
The Crucible
Produced by Rick Desilets - Directed by Steven Vessella

November 19, 20, 21, 2009
Little Theatre, $5
8:00 PM
WWW.WPI.EDU/~THEATRE

Program design by Rick Desilets
FROM THE STAFF

EXECUTIVE PRODUCER JACOB WHITE is a second-time producer in WTIP’s Theatre, his first having been the production of "The Son" in 2020. Mr. White has served as the President of the Minnetonka Players since 2010. Having acted in and worked on numerous productions in high school, Jacob has been working on WTIP theatre since the 2007 production of "The Secret Garden." Since then, Jacob has been involved in various capacities, both on and off stage. His contributions to WTIP Theatre have been significant, and he is well-respected by his colleagues for his dedication and hard work.

CAST

IN ORDER OF APPEARANCE

REV. TAHAR ASHLEY WILLIAMS SUSANNA WALCOTT MARY ANN PINNAM THOMAS PUTNAM MARY WATSON MARY JONES REBECCA NURSE GEORGE CORY REV. JOHN HALL ELIZABETH PRICKER FRENCH NURSE EZRA CULVER JOHN WILSON JUDGE HAMMOND MARTHA CONLEY DEF. GOV. DANFORTH SAMUEL GOOD HOPKINS TOWNSFOLK

SYDNEY VISSELA DIRECTOR

THE CAST AND CREW worked incredibly hard and past this issue, there has been a notice to inform the public about the nature of the show. It is a reminder that WTIP Theatre is a non-profit theatre and we take our role seriously.

PRODUCTION STAFF

EXECUTIVE PRODUCER LICK DESLUSTS
DIRECTOR STEVEN VISSELA
DRAMA DIRECTOR HILDA SMILEY
STAGE MANAGER MATT HOSSTEIL
ASST. PRODUCER ANDREW DORSEY
ASST. SM. PRODUCTION CODY HAYES
ASST. SM. SCRIBBLE PETER WESSO
SCENIC DESIGNER SUEYON YANG
PROPERTY MASTER JACOB WHITE
PROPERTY MASTER ASHLEY WILLIAMS
CONTINUOUS DESIGNER ELENA ABERNETHY
POSTER DESIGNER RICK DESLUSTS
SCENIC PHOTOGRAPHER DON VAULCOURT
PHOTOGRAPHER SHANNON HAMMERSLEY
STAGE MANAGER MATT HOSSTEIL
DIRECTOR OF THEATRE SUEYON YANG
ADMINISTRATOR OF TECHNICAL THEATRE JASON BUTLER
VISUAL ARTS DIRECTOR CHRISTOPHER KAMINSKI
VISITING ACADEMIC PROFESSIONAL JEFF ZINN
MISTRESS OF STAGE MANAGEMENT COBY RANDALL
MISTRESS OF MASTER CARPET PORTER CHET PARISH
MISTRESS OF MASTER ELECTRICIAN MEGAN PHILIPPS
MISTRESS OF MISTRESS OF COSTUMES MEGAN PHILIPPS
MISTRESS OF PROGRAM DESIGN TOM COLENS
MISTRESS OF COSTUME DESIGN ROB HAMMER
MISTRESS OF PRODUCTION DESIGN RICK DESLUSTS

PRODUCTION CREW

MASTER CARPET PORTER JACOB WHITE ASST. MASTER CARPET PORTER JASON BUTLER ASST. COSTUME PORTER MEGAN PHILIPPS MASTER ELECTRICIAN MEGAN PHILIPPS MISTRESS OF COSTUMES MEGAN PHILIPPS MISTRESS OF PROGRAM DESIGN TOM COLENS MISTRESS OF COSTUME DESIGN ROB HAMMER MISTRESS OF PRODUCTION DESIGN RICK DESLUSTS

SET CREW

WALTER JOHNSON HAMISH MCLEAN DANA TOLLEFSON

PAINT CREW

WALTER JOHNSON HAMISH MCLEAN DANA TOLLEFSON

LIGHT CREW

WALTER JOHNSON HAMISH MCLEAN DANA TOLLEFSON

SOUND CREW

DAN VAULCOURT SHANNON HAMMERSLEY MARK SMITH

PUBLICITY

WALTER JOHNSON HAMISH MCLEAN DANA TOLLEFSON

HOUSE AND UMPIRES

DAN VAULCOURT SHANNON HAMMERSLEY MARK SMITH

LIVE FEED CREW

WALTER JOHNSON HAMISH MCLEAN DANA TOLLEFSON

SUSAN VICK’S PERSONAL CREW

WALTER JOHNSON HAMISH MCLEAN DANA TOLLEFSON

"What an amazing experience to work with such a talented cast and crew. This play was no exception. The actors put in so much work to make it a success. Thank you to all who were involved in making this show as much as it was for everything."

RICK DESLUSTS EXECUTIVE PRODUCER
CAST BIOS

NICK BATES (APRIL 11, 1956 - NOVEMBER 11, 1980)

NICK BATES WAS A TALENTED YOUNG ACTOR WHO DIED AT 24 FROM A MYOCARDIAL INFARCTION. NICK HAD A GIFT FOR COMEDY AND WAS KNOWN FOR HIS CHARISMA. HE TOOK A JOB IN HOLLAND AT A THEATRE AND MOVED TO LONDON TO FIND FAME. NICK DIED IN 1980 AS A RESULT OF A HEART ATTACK. NICK'S DEATH WAS A TRAGIC LOSS TO THE THEATRE INDUSTRY.

BACK TO THE FUTURE (MAY 24, 1955 - NOVEMBER 11, 1980)

BACK TO THE FUTURE WAS A TALENTED YOUNG ACTOR WHO DIED AT 25 AS A RESULT OF A MYOCARDIAL INFARCTION. BACK TO THE FUTURE TOOK A JOB IN LONDON AT A THEATRE AND MOVED TO NEW YORK TO FIND FAME. Back TO THE FUTURE DIED IN 1980 AS A RESULT OF A HEART ATTACK. BACK TO THE FUTURE'S DEATH WAS A TRAGIC LOSS TO THE THEATRE INDUSTRY.

VICTIMS OF THE SALEM WITCH TRIALS

The following is a list of those who either were executed or died during the Salem Witch Trials.

SAMH QUICK (1600 - 1605)

SAMH QUICK WAS A TALENTED YOUNG ACTOR WHO DIED AT 25 AS A RESULT OF A MYOCARDIAL INFARCTION. SAMH QUICK TOOK A JOB IN LONDON AT A THEATRE AND MOVED TO NEW YORK TO FIND FAME. SAMH QUICK DIED IN 1605 AS A RESULT OF A HEART ATTACK. SAMH QUICK'S DEATH WAS A TRAGIC LOSS TO THE THEATRE INDUSTRY.

STEVEN SPIELBERG (1950 - 1975)

STEVEN SPIELBERG WAS A TALENTED YOUNG ACTOR WHO DIED AT 25 AS A RESULT OF A MYOCARDIAL INFARCTION. STEVEN SPIELBERG TOOK A JOB IN LONDON AT A THEATRE AND MOVED TO NEW YORK TO FIND FAME. STEVEN SPIELBERG DIED IN 1975 AS A RESULT OF A HEART ATTACK. STEVEN SPIELBERG'S DEATH WAS A TRAGIC LOSS TO THE THEATRE INDUSTRY.

EDWARD SCOTT (1600 - 1605)

EDWARD SCOTT WAS A TALENTED YOUNG ACTOR WHO DIED AT 25 AS A RESULT OF A MYOCARDIAL INFARCTION. EDWARD SCOTT TOOK A JOB IN LONDON AT A THEATRE AND MOVED TO NEW YORK TO FIND FAME. EDWARD SCOTT DIED IN 1605 AS A RESULT OF A HEART ATTACK. EDWARD SCOTT'S DEATH WAS A TRAGIC LOSS TO THE THEATRE INDUSTRY.

NICK BATES (APRIL 11, 1956 - NOVEMBER 11, 1980)

NICK BATES WAS A TALENTED YOUNG ACTOR WHO DIED AT 24 FROM A MYOCARDIAL INFARCTION. NICK HAD A GIFT FOR COMEDY AND WAS KNOWN FOR HIS CHARISMA. HE TOOK A JOB IN HOLLAND AT A THEATRE AND MOVED TO LONDON TO FIND FAME. NICK DIED IN 1980 AS A RESULT OF A HEART ATTACK. NICK'S DEATH WAS A TRAGIC LOSS TO THE THEATRE INDUSTRY.

DANNY ZABRISKIE (JUNE 17, 1955 - NOVEMBER 11, 1980)

DANNY ZABRISKIE WAS A TALENTED YOUNG ACTOR WHO DIED AT 25 AS A RESULT OF A MYOCARDIAL INFARCTION. DANNY ZABRISKIE TOOK A JOB IN LONDON AT A THEATRE AND MOVED TO NEW YORK TO FIND FAME. DANNY ZABRISKIE DIED IN 1980 AS A RESULT OF A HEART ATTACK. DANNY ZABRISKIE'S DEATH WAS A TRAGIC LOSS TO THE THEATRE INDUSTRY.

RICHARD LORD (JUNE 24, 1955 - NOVEMBER 11, 1980)

RICHARD LORD WAS A TALENTED YOUNG ACTOR WHO DIED AT 25 AS A RESULT OF A MYOCARDIAL INFARCTION. RICHARD LORD TOOK A JOB IN LONDON AT A THEATRE AND MOVED TO NEW YORK TO FIND FAME. RICHARD LORD DIED IN 1980 AS A RESULT OF A HEART ATTACK. RICHARD LORD'S DEATH WAS A TRAGIC LOSS TO THE THEATRE INDUSTRY.

SUSANNA MARTIN (JUNE 25, 1955 - NOVEMBER 11, 1980)

SUSANNA MARTIN WAS A TALENTED YOUNG ACTOR WHO DIED AT 25 AS A RESULT OF A MYOCARDIAL INFARCTION. SUSANNA MARTIN TOOK A JOB IN LONDON AT A THEATRE AND MOVED TO NEW YORK TO FIND FAME. SUSANNA MARTIN DIED IN 1980 AS A RESULT OF A HEART ATTACK. SUSANNA MARTIN'S DEATH WAS A TRAGIC LOSS TO THE THEATRE INDUSTRY.

MICHAEL GILL (JULY 8, 1955 - NOVEMBER 11, 1980)

MICHAEL GILL WAS A TALENTED YOUNG ACTOR WHO DIED AT 25 AS A RESULT OF A MYOCARDIAL INFARCTION. MICHAEL GILL TOOK A JOB IN LONDON AT A THEATRE AND MOVED TO NEW YORK TO FIND FAME. MICHAEL GILL DIED IN 1980 AS A RESULT OF A HEART ATTACK. MICHAEL GILL'S DEATH WAS A TRAGIC LOSS TO THE THEATRE INDUSTRY.

MARK HAMMER (JULY 9, 1955 - NOVEMBER 11, 1980)

MARK HAMMER WAS A TALENTED YOUNG ACTOR WHO DIED AT 25 AS A RESULT OF A MYOCARDIAL INFARCTION. MARK HAMMER TOOK A JOB IN LONDON AT A THEATRE AND MOVED TO NEW YORK TO FIND FAME. MARK HAMMER DIED IN 1980 AS A RESULT OF A HEART ATTACK. MARK HAMMER'S DEATH WAS A TRAGIC LOSS TO THE THEATRE INDUSTRY.
SPECIAL THANKS
WE THE CAST AND CREW OF THE CRUCIBLE WOULD LIKE TO
THANK THE FOLLOWING PEOPLE

SUSAN YICK
JESSICA SANDS
HELEN G. VASSALLO
WPI DEPARTMENT OF HUMANITIES AND ARTS
KAREL BONDITAM DEPARTMENT HEAD
JOAN MANFRED
JAMES P. HANLAN
MARY COTTAUR, MARGARET BEDEMEUR, AND KAREN HASSITT
KENNETH J. DAVIE AND MARGARET SCHMIDT
LIZ TOMASZEWSKI
PAUL GERARD
DIANA SPEIKER
JANET AND JEFFREY H. TOOLEY
TERRY PETERSON
PENNY ROBB
WPI CHAPTER OF ALPHA PSI OMEGA, RHO KAPPA CAST
WPI LINKS AND LIGHTS
WPI RECOMMEND CLUB
JOHN DELONY AND THE WPI FESTIVAL CHORUS
THE ROBOTICS INTEREST GROUP
WPI OFFICE OF THE PRESIDENT
WPI OFFICE OF DEVELOPMENT AND UNIVERSITY RELATIONS
WPI FACILITIES
WPI STUDENT ACTIVITIES OFFICE

THE IDEALIZED VISION DRAMATIZED IN THIS PRODUCTION WORKED WITH YICK
AGAIN, DOING SCENIC DESIGN AGAIN, DOING DRESSING DESIGN AGAIN, FINALLY
GETTING TOicumomi FASHION AND AND THE LITTLE THEATRE CONSORTIUM DECIDED TO
PULL INTO THE PROGRAM WORKING WITH A CODE DIRECTOR AND A NICER PRO
SLIDER AND OTHER STUFF, LITTLE THEATRE WOULD BE EVERY DAY. THIS IS THE
BEST CAST FOR THE BEST SHOW ON THE BEST SET WITH THE BEST COSTUMES AND
THE BEST DESIGN AND ART WORK AND THE BEST EFFORT AND THE BEST EFFORT
THROUGH ALL SEASONS. THIS IS THE LITTLE THEATRE AND THE BEST TEAM
SHANNON YICK
DIRECTOR OF THEATRE CONSORTIUM PROJECT ADVISOR

ALPHA PSI OMEGA
WPI CHAPTER — RHO KAPPA CAST
EACH SEMESTER THE WPI CHAPTER OF ALPHA PSI
OMEGA, THE NATIONAL THEATRICAL HONOR FRATERNITY,
INDUCTS NEW MEMBERS INTO ITS RHO KAPPA
CAST. WE WOULD LIKE TO ANNOUNCE AND CONGRATULATE
THE FOLLOWING INDUCTEES OF ITS B
TERM 2007 CLASS.

ELENA AINLEBY
ANIIA BLODETTE
MEGAN FAULKNER
RICHARD LAMURA
BEN LAVIERRE
TRISTAN SPOOR

THE INDUCTION CEREMONY WILL FOLLOW THE
FRIDAY PERFORMANCE OF THE CRUCIBLE. ALL ARE INVITED TO ATTEND AND RECOGNIZE THIS AMIT
CLASS.

SHANNON YICK
PRESIDENT OF ALPHA PSI OMEGA, RHO KAPPA CAST

COMING SOON
ALPHA PSI OMEGA — RHO KAPPA CAST PRESENTS
THE 25TH ANNUAL SHOW IN 24 HOURS
SATURDAY, MARCH 3, 8PM
LITTLE THEATRE

ANOTHER MINE!: MURDER MYSTERY SHOW
MARCH 9, 2007
LITTLE THEATRE

KIDBOY COMEDY PRESENTS
KIDBOY, BEDAZZLED
TUESDAY, DECEMBER 11, 9PM
LITFIB — KENNEDY HALL

NEIL J. SHINN
BEYOND/BEHIND THE IMPOSSIBLE DOOR
SATURDAY, DEC. 16, 9PM
LITFIB — KENNEDY HALL

WPI DEPARTMENT OF HUMANITIES AND ARTS
AND MUSEUM PRESENT
C TERM 2010 SHOW TBA
FEBRUARY 2010
LITTLE THEATRE

MAY 2010
LITTLE THEATRE

WPI DEPARTMENT OF HUMANITIES AND ARTS
AND MUSEUM PRESENT
NEW VOICES APRIL 2010
LITTLE THEATRE

SCRITIED BY GLEN H. DAVIES JANUARY 27, 2010
FOR SCRIPT WRITING WORKSHOP PROJECTS SEE
WWW.WPie/

CORRECTIONS
THERE ARE A FEW CORRECTIONS TO THE PROGRAM:

DUE TO ILLNESS, THE ROLE OF REBECCA NURSE WILL
BE PLAYED BY ELIZABETH RUFFA.

ADDITIONALLY, THE SET CREW ALSO INCLUDES LIZ
CASBY, JUHLE EAGLE, CHRISTOPHER KINGSTON,
ZHANG LIU, COREY RANDALL, AUTUMN SILKE,
AND NATANIEL VELLEVI.

WE WOULD ASK THAT YOU DO NOT BRING ANY FOOD
OR DRINK INTO THE LITTLE THEATRE, AND THAT YOU
SHIELD YOUR CELL PHONES AND PAGERS. PHOTOGRAPHY IS NOT PERMITTED IN THE LITTLE THEATRE.

THANK YOU, AND ENJOY THE SHOW.

RICK DESELETS
FROM THE DIRECTOR

WELCOME TO THE LITTLE THEATRE, FEBRUARY 1997, AT THE END OF THE FIRST WEEK OF THE 2001 SEASON. CONGRATULATIONS! YOU HAD IT IN YOUR SILENT GAME TO BE THERE! THE PLAY YOU ARE ABOUT TO SEE WAS WRITTEN TO HAVE AND WILL BE SEEN BY A LARGE AUDIENCE. IT IS MUCH LIKE A MEETING OF THE MINDS - POLITICAL, SOCIAL, ECONOMIC, MORAL, ALL OF WHICH CAN BE A TERRIBLE PERIOD IN AMBIBLUOUS RIGHT TO ADELE'S STORY, WHICH IEN'T USED TO NOW CHALLENGE THE WORLD TODAY. I'M INTERESTED IN TELLING IT IN A WAY THAT WILL ENRICH THE PEOPLE'S INTELLIGENCE AND ENLIGHTENMENTS. THIS IS WHAT MAKES ME THINK OF THE PEOPLE THAT COME TO THE LITTLE THEATRE. THE AUDIENCE, THE PEOPLE THAT COME TO SEE THE PLAY, YOU. YOU ARE IMPORTANT TO ME. YOU MAKE THE PLAY WORTHWHILE. YOU MAKE THE PLAY LIVE. YOU ARE THE REASON WHY I WRITE AND DIRECT. YOU ARE THE REASON WHY I AM IN THE THEATER. YOU ARE THE REASON WHY I BELIEVE IN THE THEATER AND IN THE ART.

STEVIN VESSELA

NOTES ON A "CONSERVATORY PRODUCTION"

CAPTA OFFERED ME THE OPPORTUNITY TO WORK WITH A GROUP OF STUDENTS AT THE UNIVERSITY OF WASHINGTON. I WAS UPSET WHEN I LEARNED THAT I WOULD NOT BE DIRECTING THE PLAY. THE STUDENTS WERE DISAPPOINTED TO LEARN THAT THEY WOULD NOT BE DIRECTING THE PLAY. I AM sorry to hear that you are disappointed. I understand your disappointment. I hope that this experience has helped you to realize that you are better suited for this role. I hope that you will continue to pursue your passion for the arts. I wish you all the best in your future endeavors.

SUSAN VICK

NOTES ON A "CONSERVATORY PRODUCTION"

I CALL MY CURRENT EDUCATIONAL EXPERIENCE THE LITTLE THEATRE CONSERVATORY THEATRE. THE TITLE MAY SEEM "HIGH-FAULING", BUT IT'S WHAT I MEAN. I HAVE HAD SEVERAL BIG IDEAS FOR THE DRAMA/THEATRE PROGRAM OVER THE YEARS. ONE RECENT ONE HAD ME AND MY PERSONALLY SELECTED TOUR GROUP DUCKING UNDER COLLAPSING CEILINGS AND CRAWLING OVER OLD COOKING EQUIPMENT AS I TRIED TO CONVINCE THEM TO EMERGE THIS SPACE AS A THEATRE. THAT WORKED OUT PRETTY WELL. NOW I WANT TO USE THIS SPACE IN EDUCATIONALLY CREATIVE WAYS FOR OUR MAJORS, OUR SO- KORS, STUDENTS COMPETING, HUMANITIES AND ARTS RE- QUIREMENTS IN DRAMA/THEATRE, AND THE COMMUNITY THAT PARTICIPATES IN OR SIMPLY ENJOYS ATTENDING THEATRE PER- FORMANCES AT W'T. A STUDENT WORKING WITH A PRODUC- TION FOR CREDIT IS PART OF MY "CONSERVATORY". ABOUT A HUNDRED UNDERGRADUATES MAKE UP THE CURRENT CONSER- VATORY ON THIS PRODUCTION. BUT WHAT'S A CONSERVATORY AND WHY DO I WANT ONE?

For want of a name, for one thing... In my early years here I felt staked at my W'T neighborhood. If I were a voter, I'd like to see it in the manner of the JUDY GARLAND / MICKEY ROONEY "LET'S DO A SHOW" MOVIES. THAT I was a PROCTOR seemed merely curious, an affirmation. Furthermore, I DON'T KNOW THIS PRETTY WELL. LET ME AT THIS POINT ACCEPT THE THANKS FROM ALL THOSE GROUPS, ORGANIZA- TIONS, AND PERFORMANCE PROGRAMS ON CAMPUS THAT GET TO GLOW AT W'T IN SOME MEASURE BECAUSE I HAD MADE IT VISITABLE AND POSSIBLE. EVERY YEAR WHEN I DON'T GET A MAC- ARTHUR GRANT — AND I SERIOUSLY KEEP MY PHONE LINE FREE THE DAY OF THE ANNOUNCEMENT BECAUSE I BELIEVE I WILL ONE YEAR GET THE CALL — I GO INTO A BIT OF A DECLINE. THEN I REMEMBER THE BEAK PICTURE — MOVIE MENTION AGAIN. BUT WORTH IT FOR THE QUICK FRAME OF REFERENCE - TRASH.

SUSAN VICK
Appendix I – Photos

The Mylar cross under blue color blasts
The Mylar cross under white light
The girls dancing under color blasts

Ultraviolet light cast on fluorescent paint
Costumes of many of the principal cast
The poppet and needle

White and red benches used throughout the show
Alex Rock, Minkyu Lee, Alex Geyster, Rob Matrow, Alex Daniels, Nick Teceno

Catherine Coleman, Heidi Robertson, Anika Blodgett, Kelsey Mawhiney, Holly Fletcher, Angela Simpson
Tofer Carlson, Jon Kelly, Joshua Luther, Joel Sutherland

Bryan Rickard, Carol Wood
Appendix J – Play List

Bebel, Nick
- Blast Radius
- Risk Analysis
- The Spy in Size 4's
- Thinking of Going Home

Bradbury, Ray
- Pillar of Fire

Carlson, Tofer
- Glow
- A Letter Unsent
- A Prayer for Rain

Carmichael, Fred
- Any Number Can Die

Castonguay, Amy
- The PUNisher: The Play

Ciaraldi, Michael
- First Draft
- Get Me to the Church on Time

Churchill, Caryl
- Top Girls

Daresbourg, Catherine
- Looking Glass

Dawson, Elizabeth
- Happily Ever After

Desilets, Rick
- The Morning After
- The Party Train

DiGiovanni, Dominic
- Mad City, Inhabited
- Trusted Download

Durang, Christopher
- Sister Mary Ignatius Explains It All For You

Gilbert, W. S., and Arthur Sullivan
- The Mikado or, The Town of Titipu

Goldman, William
- The Princess Bride
(adapted for stage by Castonguay, Amy)

Hansberry, Lorraine
- A Raisin in the Sun
| **Harrower, Shannon** | *Bower Bird, aka Crazies in Love*
*Men Are from Oz, Women Are from Venus*
*The Princess and the Body Snatchers*
*Schrödinger's Cat in the Hat (fancy that!)*
*Screw This Noise*
*Sympathy for the Devil, Inc.* |
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| **Kaufman, Moise**     | *Gross Indecency: The Three Trials of Oscar Wilde*
*The Laramie Project* |
<p>| <strong>Kelly, Dennis</strong>      | <em>Love and Money</em>                                                                 |
| <strong>Larson, Jonathan</strong>   | <em>Rent</em>                                                                           |
| <strong>LaVerriere, Ben</strong>    | <em>Thirty-Six Situations</em>                                                          |
| <strong>Lindsay-Abaire, David</strong> | <em>Rabbit Hole</em>                         |
| <strong>Lopez, Robert, and Jeff Marx</strong> | <em>Avenue Q</em>                           |
| <strong>Mamet, David</strong>       | <em>Glengarry Glen Ross</em>                                                            |
| <strong>Massa, Edmund</strong>      | <em>Love, Love, Love: Three Stories of Love</em>                                         |</p>
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| Smith, Anna Deveare | *Fires in the Mirror* | Sondheim, Stephen, and George Furth | *Company* |
| Sondheim, Stephen, and Hugh Wheeler | *Sweeney Todd, the Demon Barber of Fleet Street* | Sophocles | *Oedipus Rex* |
| Sterhelm, Carl (adapted by Martin, Steve) | *The Underpants* | Stewart, Michael, and Mark Bramble | *42nd Street* |
| Vessella, Steven | *The Change*  
| | *To Stop* | Webber, Andrew Lloyd | *Phantom of the Opera* |
| Wilder, Thorton | *Our Town* | Williams, Tennessee | *A Streetcar Named Desire* |
| Zagone, Nick | *Smoke Scenes* |
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<tr>
<td>Pillar of Fire</td>
<td>First Officer, Third Reader MW Repertory</td>
</tr>
<tr>
<td>A Letter Unsent</td>
<td>Rick WPI Masque, New Voices 27</td>
</tr>
<tr>
<td>Dog Sees God</td>
<td>Matt MW Repertory Theatre Company &amp; Etc.</td>
</tr>
<tr>
<td>That’s Not a Thing</td>
<td></td>
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<tr>
<td>Intervention</td>
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<tr>
<td>Gross Indecency</td>
<td>Rick Alpha Psi Omega, Rho Kappa Cast</td>
</tr>
<tr>
<td>Wilde (2008)</td>
<td>Marquess Queensberry, WPI Masque</td>
</tr>
<tr>
<td>Bower Bird</td>
<td>John Sunburns Theatre Company</td>
</tr>
<tr>
<td>Thinking of Going Home</td>
<td>Josh Sunburns Theatre Company</td>
</tr>
<tr>
<td>The Princess Bride</td>
<td>Narrator Sunburns Theatre Company</td>
</tr>
<tr>
<td>Sudden Silence</td>
<td>Marcus WPI Masque, New Voices 26</td>
</tr>
<tr>
<td>Sofa King KILROY</td>
<td>Mat Highland KILROY sketch comedy</td>
</tr>
<tr>
<td>Harlequin</td>
<td>Leontes, Oliver, Corin Sunburns Theatre</td>
</tr>
<tr>
<td>The Laramie Project</td>
<td>Moisés Kaufman, Bishop Guertin High School</td>
</tr>
<tr>
<td>The Crucible</td>
<td>Shannon, Gomez Bishop Guertin High School</td>
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Film Performance

Production

<table>
<thead>
<tr>
<th>Role</th>
<th>Company</th>
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<tbody>
<tr>
<td>Something Remote</td>
<td>Mat Highland Broken Wall Films</td>
</tr>
<tr>
<td>Army of Darkness</td>
<td>Wise Man, Commoner 3 Broken Wall Films</td>
</tr>
<tr>
<td>Something Remote</td>
<td>Mat Highland Broken Wall Films</td>
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<tr>
<td>Comedy Wears a Tie</td>
<td>Simon Deckerd { Empty Set }</td>
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Writing

Production

<table>
<thead>
<tr>
<th>Role</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Party Train</td>
<td>WPI Masque, New Voices 28 Alpha Psi Omega</td>
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<tr>
<td>Bird’s-Eye View</td>
<td>Rho Kappa Cast</td>
</tr>
<tr>
<td>That’s Not a Thing</td>
<td>Sunburns Theatre Company</td>
</tr>
<tr>
<td>The Morning After</td>
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Dramaturgy

Production

<table>
<thead>
<tr>
<th>Role</th>
<th>Company</th>
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</thead>
<tbody>
<tr>
<td>New Voices 28</td>
<td>WPI Masque, New Voices 28</td>
</tr>
<tr>
<td>Schrödinger’s Cat in</td>
<td>WPI Masque, New Voices 27</td>
</tr>
<tr>
<td>the Hat (fancy that!)</td>
<td>Sunburns Theatre Company</td>
</tr>
<tr>
<td>Discourses on a Girl</td>
<td></td>
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Production Roles

Production

<table>
<thead>
<tr>
<th>Role</th>
<th>Company</th>
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</thead>
<tbody>
<tr>
<td>2010 Comedy Festival</td>
<td>Co-Producer WPI Student Comedy Productions</td>
</tr>
<tr>
<td>Student Comedy Action</td>
<td>Co-Director WPI Student Comedy Productions</td>
</tr>
<tr>
<td>Rabbit Hole</td>
<td>Poster Designer MW Repertory Theatre Company</td>
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</table>

- 50 -
<table>
<thead>
<tr>
<th>Title</th>
<th>Role</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Crucible (2009)</td>
<td>Producer</td>
<td>WPI Masque</td>
</tr>
<tr>
<td>The Schlubs of Comedy (2009)</td>
<td>Host</td>
<td>WPI Student Comedy Productions</td>
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<tr>
<td>Men Are from Oz, Women Are from Venus (2009)</td>
<td>Stage Manager</td>
<td>WPI Masque, New Voices 27</td>
</tr>
<tr>
<td>Running with Scissors: Support Your Local EMS! (2008)</td>
<td>Host</td>
<td>WPI Student Comedy Productions</td>
</tr>
<tr>
<td>A Series of Progressively More Abstract Sketches on Kittens (And Their Importance in Stimulating Our Economy) (2008)</td>
<td>Stage Manager</td>
<td>KILROY sketch comedy</td>
</tr>
<tr>
<td>Laughtrack: America Runs on Comedy (2008)</td>
<td>Producer, Host</td>
<td>WPI Student Comedy Productions</td>
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<tr>
<td>The PUNisher: The Play</td>
<td>Assistant Director</td>
<td>WPI Masque, New Voices 26</td>
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<tr>
<td>Insert Coin to Continue (2008)</td>
<td>Producer</td>
<td>KILROY sketch comedy</td>
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<tr>
<td>The Underpants (2008)</td>
<td>Soundboard Operator</td>
<td>WPI Masque</td>
</tr>
<tr>
<td>Sofa King KILROY (2007)</td>
<td>Chief Editor</td>
<td>KILROY sketch comedy</td>
</tr>
<tr>
<td>Romeo &amp; Juliet (2007)</td>
<td>Video Operator</td>
<td>WPI Masque</td>
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</tbody>
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