Producing *Gross*

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

By:

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Patrick Crowe

Date: March 6, 2009

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Professor Susan Vick, Advisor

_______________________________________

Professor Jeff Zinn, Advisor
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Abstract

As the Producer for *Gross Indecency: The Three Trials of Oscar Wilde* by Moises Kaufman, my role included selecting a crew, overseeing the builds, managing the budget, and creating a publicity campaign. Taking on the assignment was the culmination of two years of continuous involvement in theatre at WPI. This portfolio documents the events leading up to and through the opening of Gross Indecency.
Executive Summary

Each year Susan Vick announces the B-term show at the Friday performance of New Voices. This year the show was to be *Gross Indecency: The Three Trials of Oscar Wilde* by Moises Kaufman. Susan decided to assign Dominic DiGiovani to direct rather than direct it herself, which was the norm. Dominic and I had worked together before, co-designing and co-building shows and were even slated to intern together at a theatre on Cape Cod the following summer. After discussing options for my involvement with Susan, I accepted the role of producer. This was to be my Major qualifying project.

During the summer of 2008, while fulfilling our internship at Wellfleet Harbor Actors Theater, Dominic and I discussed his vision for the show. Multiple readings of the script led me to a fuller understanding of the quality and complexity of the show. Dominic’s conception was to place the action of the play in a library. The cast were to portray librarians presenting the information given throughout the play. Concerning the physical production, I knew we would need a good set crew and a large amount of books. Even before assembling a crew I began to prepare for the show by collecting all the books from the Wellfleet swap shops and planning for what was to come.

When I got back to school at the end of August I put the word out that I was looking for a crew for *Gross Indecency*, which we had started to refer to as “Gross.” I was focusing hard on finding designers as early as possible since I wanted to have the set design ready to go by the end of the term. I went to Jessica Sands, the theatre professor in charge of the technical side of theatre at WPI, to see if there were project students who must be included and in fact several of her practicum students were in that category.
At WPI you need to fulfill what is called a practicum in order to graduate. This involves taking Humanities and Arts courses and then doing a project in one of the many fields. In theatre the project consists of holding a meaningful production position or acting in a show. The meeting with Jessica produced a lighting designer and master electrician. As producer I understood that I was authorized to fill these positions on my own. The position of stage manager, however, required the approval of the director in consideration of how closely they are required to work together. Our sound designer/technical director began his involvement as an MQP but dropped down to a practicum due to scheduling conflicts.

In general, the practicum students who made up the bulk of my crew turned out to be qualified for the roles assigned. (This is not always the case.) In one case, where I felt that the student might be somewhat over his head, I asked a friend to mentor him so that if he had questions there would be someone with knowledge available to help out.

Around mid A-term I began to advertise the auditions that were to be held. We partnered with Alpha Phi Omega, the honors drama fraternity, by combining publicity for their auditions workshop and our auditions. Dominic and I used the workshop as a time to recruit actors and also to recruit crew members for the show. It was also at this point that we scheduled our first production meeting. The meeting was for all the designers to get together with Dominic in order to hear and discuss his vision for the show.

In my experience the importance of publicity is often overlooked here at WPI. Publicity can make or break your show because, when done poorly, attendance suffers. To lead this effort I recruited someone without direct PR experience but with potential and artistic skill. My intention was to build a publicity \textit{team} so that all of the responsibilities would not fall on the shoulders of one person. I also hoped that more minds would translate to more creative power.
The team’s first assignment was the poster and they jumped on it with an artistic fury the likes of which has not been seen at WPI for some time. Employing the Art Nouveau style and the posters of Alphonse Mucha, (an artist from the late 1800s) the poster for Gross was born.

By the end of the term I had most of my crew picked, a working set design, a cast and we had our first read through. As B-term began, only four weeks remained until we opened.

Of primary importance in managing a crew and their workload is to maintain the flow of information. Everyone must know exactly what they are in charge of and where they are in the process. To ensure that everyone understood their duties I had everyone send me a job description. Most of them got it right with a sentence or two.

The other tool I implemented to keep everyone supplied with timely information was SharePoint. This is a WPI managed site that allows for all parties involved in a group to view all the information for that group. The site housed the show’s production and rehearsal calendars, the crew lists with contact information, rehearsal reports, and much more. The stage manager was instructed to write a rehearsal report for every rehearsal documenting any information that the director would need the crew to know. For example, “the table is too long” or “one of the actor’s dresses ripped” or general notes along the same lines. I instructed the crew to log on every morning and read the reports. This would keep them up to date without having to go to every rehearsal. These reports also documented the progress of rehearsals.

As the producer I attended as many of the builds and hangs as I could to make sure everything was getting done. I felt it was important to see things firsthand because, as a good friend once told me, “everybody lies”. This may seem harsh, but people sometimes stretch the truth in order to make it appear that everything is on track, even when it is not. I wanted to know if things were beginning to fall behind in order to be able to offer needed help. I made myself
available, giving out my phone number and setting up office hours. As a result, there was good communication throughout the production.

The exception to this was with my costume designer who was missing in action despite numerous emails and phone calls. Her occasional appearances tended to be unproductive. After talking to her about the situation she reassured me that she had most of the costumes assembled and ready. This turned out to be more or less the truth and, although still frustrated, I became less worried about the situation.

In the final week before tech week everything on my side of the production was falling into place. The set was a little behind but close to being done and the lights were just finishing up. Everything was set for cue-to-cue on the coming Sunday. Cue-to-cue at WPI is when the director sits down and watches and listens to every cue in the show before tech week starts. The point is to bring everyone to a level plain in terms of the tech side of the performances. It is also a good time to hammer out any remaining questions. The lighting side of cue-to-cue went very well with few notes. The sound design, however, was incomplete. After “talking with” the sound designer it was agreed that the needed cues would be ready by the next rehearsal. This was accomplished.

Tech week came and everything was ready to go. The actors seemed a bit shaky on their lines but that was in Dominic’s domain. Everything was ready for performance and the opening was everything I had hoped for. We sold out two of the three shows and everyone seemed to enjoy it. Overall the show was a great accomplishment and one of my most rewarding experiences at WPI.
**Play List**

Lindsay-Abaire, David

*Wonder of the World*

Baldwin, James

*The Amen Corner*

Beckett, Samuel

*Waiting for Godot*

Caldwell, Ben

*Prayer Meeting: Or, the First militant Preacher*

Carlson, Tofer

*Glow*

Castonguay, Amy

*The Punisher: The Play*

Ciaraldi, Michael J.

*First Draft*

Ciaraldi, Michael J.; Lucier, Lindsey; Gouviea, Sara

*Intervention*

Darensbourg, Catherine

*Attic*

*French Vanilla*

Darensbourg, Catherine, Massa, Edmund and Osborn, Christopher

*Sugar and Spite*

Durang, Christopher

*The Actor’s Nightmare*

*Sister Mary Ignatius Explains it all for you*

Eelder III, Lonne

*Ceremonies in Dark Old Men*

Fulghum, Robert

*All I Ever Really Needed to Know I Learned in Kindergarten*
Gilbreath, Dan and Massa, Edmund

*Space Station Deluxe*

Guare, John

*Marco Polo Sings a Solo*

*Six degrees of Separation*

Hansberry, Lorraine

*A Raisin in the Sun*

Harrower, Shannon

*Bower Bird: AKA Crazies in Love*

*The Princess and the Body Snatchers*

*Raccoon a la Mode*

*Sympathy for the Devil Inc.*

*Union Station*

Hill, Abram

*On Strivers Row*

Hughes, Langston

*Limitations of Life*

*Mulatto*

Ibsen, Henrik

*A Doll’s House*

*Hedda Gabler*

Ives, David

*Speed-the-Play*

Jones, Rolin

*You’ve Got to Think Warm Thoughts if You Want to Make it Here*

Johnson, James

*Something in the Void*

Jordan, Julia

*Dark Yellow*
Kelly, Dennis
   *Love and Money*
Kopit, Arthur
   *Wings*
Kaufman, Moises
   *The Laramie Project*
   *Gross Indecency*
Kolvenbach, John
   *Fabuloso*
Lane, Eric
   *Ride*
Mamet, David
   *Glengarry Glen Ross*
   *Sleep-the-Plow*
   *Sexual Perversity in Chicago*
Massa, Edmund James
   *Love Love Love: Three Stories of Love*
McDonagh, Martin
   *The Pillowman*
Mee, Charles L.
   *Bobrauschenberg America*
Nachtrieb, Peter Sinn
   *Hunter Gatherers*
Nakama, Adam
   *How to Meet Girls, for Voice Actors*
   *Walt and Wilde*
Nottage, Lynn
   *Intimate Apparel*
Nowak, Amanda Jean, O'Donnell, Dean, and DeNoia, Michael
   *Nobody Knows You're a Demi-God*
O’Donnell, Dean

25

Footsie

O’Neill, Eugene

Long Day’s Journey Into Night

Orton, Joe

What the Butler Saw

Owens, Stacia Saint

Catholic Girl Gun Club

Parks, Suzan- Lori

Topdog/Underdog

Pavis, Richard

Infected

Sudden Silence, Sudden Heat

Pavis, Sarah

Shot in the Heart

Pawley, Thomas

The Tumult and the Shouting

Rahman, Aishah

The Mojo and the Sayso

Russell, Stephen

Daisy Crockett, Frontiersperson or Be Sure You’re right, Then Go Ahead

The Fool of the World and the Flying ship

Salaam, Kalamu Ya

BLK love song #1

Shakespeare, William

Hamlet, Prince of Denmark

Macbeth

A Midsummer Night’s Dream

Othello, the Moor of Venice
Romeo and Juliet
Shaw, Bernard
- Major Barbara
- Pygmalion
Shepard, Sam
- Curse of the Staving Class
Simon, Neil
- The Odd couple
Sophocles
- Antigone
- Oedipus Rex
Sternheim, Carl
- The Underpants
Stoppard, Tom
- Rosencrantz and Guildenstern are Dead
Vassella, Steven
- To Stop
Ward, Douglas Turner
- Day of Absence
Wilde, Oscar
- Importance of Being Earnest
Wilder, Thornton
- Our town
Williams, Tennessee
- Cat on a Hot Tim Roof
- The Glass Menagerie
- Night of the Iguana
- A Streetcar Named desire
Wright, Richard and Green, Paul
- Native Son
Wolfe, George C.

The Colored Museum

Musicals

- 1776
- 25th Annual Putnam Country Spelling Bee
- Anything Goes
- Avenue Q
- Beauty and the Beast
- Bye Bye Birdie
- Good Vibrations
- Les Miserables
- The Lion king
- The Mikado
- The Phantom Of the Opera
- Pippin
- Pirates of Penzance
- The Producers
- Ragtime
- Rent
- Seussical the Musical
- Spamalot
- Wicked
- The Wiz
- The Wizard of Oz
Appendices

A - SharePoint
B - Calendar
C - Crew List
D - Cast List
E - Budget
F - Production meeting minutes
G - Progression of the Set
H - Program
I - Lighting Plot
J - Evolution of the Poster
K - The Books
L - Newsletter
M - Photos
N - Annotated Bibliography
A - *SharePoint*

SharePoint was a helpful tool that WPI offered to us to help control information. It has many useful tools such as a comprehensive job lists and easily maintainable calendars. It also could house main document for people to view.

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<td>Producer</td>
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<td>Sound Designer</td>
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<td>Props</td>
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<td>Master Electrician</td>
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<td>LT leaseon</td>
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- Gross Indecency Rehearsal
- Teambuilding
- Gross Indecency Tech
- Gross Indecency Dress
- Gross Indecency: Performance
- Gross Indecency: Performance
## C - Crew List

<table>
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<tr>
<th>Position</th>
<th>Name</th>
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<th>Phone Number</th>
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<tr>
<td>Director</td>
<td>Dominic DiGiovanni</td>
<td><a href="mailto:dominicd@wpi.edu">dominicd@wpi.edu</a></td>
<td>N/A</td>
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<tr>
<td>Producer</td>
<td>Patrick Crowe</td>
<td><a href="mailto:Phcrowel@wpi.com">Phcrowel@wpi.com</a></td>
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<tr>
<td>Stage Manager</td>
<td>Dan Morehouse</td>
<td><a href="mailto:dmore@wpi.edu">dmore@wpi.edu</a></td>
<td>N/A</td>
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<tr>
<td>Asst. SM</td>
<td>Kevin Knowlton</td>
<td><a href="mailto:Knowlton@wpi.edu">Knowlton@wpi.edu</a></td>
<td>N/A</td>
</tr>
<tr>
<td>Lighting Design</td>
<td>Tristan Spoor</td>
<td><a href="mailto:Tspoor@wpi.edu">Tspoor@wpi.edu</a></td>
<td>N/A</td>
</tr>
<tr>
<td>Master Electrician</td>
<td>Chris Szlatenyi</td>
<td><a href="mailto:szlats@wpi.edu">szlats@wpi.edu</a></td>
<td>N/A</td>
</tr>
<tr>
<td>Set Designer</td>
<td>Chris Pardy</td>
<td><a href="mailto:cpardy@wpi.edu">cpardy@wpi.edu</a></td>
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</tr>
<tr>
<td>Master Carpenter</td>
<td>Chris Kingsley</td>
<td><a href="mailto:Kingsley@wpi.edu">Kingsley@wpi.edu</a></td>
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<tr>
<td>Technical Director</td>
<td>Bob Breznak</td>
<td><a href="mailto:Rbreznak@wpi.edu">Rbreznak@wpi.edu</a></td>
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<tr>
<td>Publicity</td>
<td>Lauren Ferrechio</td>
<td><a href="mailto:lmferr@wpi.edu">lmferr@wpi.edu</a></td>
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<td>Eric Sutm</td>
<td><a href="mailto:Esutman@wpi.edu">Esutman@wpi.edu</a></td>
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<td>Dramaturge</td>
<td>Lauren Spada</td>
<td><a href="mailto:Lspada@wpi.edu">Lspada@wpi.edu</a></td>
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<tr>
<td>Props</td>
<td>Jonny Balboni</td>
<td><a href="mailto:jon.balboni@gmail.com">jon.balboni@gmail.com</a></td>
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<tr>
<td>Costume designer</td>
<td>Aubrey Scarborough</td>
<td><a href="mailto:Aubreyms@wpi.edu">Aubreyms@wpi.edu</a></td>
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<td>Sound designer</td>
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<td>house manger</td>
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<td>LT Liaison</td>
<td>Matthew Houstle</td>
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<td>Playbill organizer</td>
<td>Thomas Collins</td>
<td><a href="mailto:Tcollins@wpi.edu">Tcollins@wpi.edu</a></td>
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### D - Cast List

<table>
<thead>
<tr>
<th>ACTOR</th>
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<td>Steve</td>
<td>N/A</td>
<td><a href="mailto:vessellas@gmail.com">vessellas@gmail.com</a></td>
<td>Wilde</td>
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<tr>
<td>Lindsey</td>
<td>N/A</td>
<td><a href="mailto:lodi.alamode@gmail.com">lodi.alamode@gmail.com</a></td>
<td>Clarke</td>
<td>Narrator 7</td>
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<tr>
<td>Pavis</td>
<td>N/A</td>
<td><a href="mailto:rpavis@wpi.edu">rpavis@wpi.edu</a></td>
<td>Carson</td>
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<td>Joel</td>
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<td>Douglas</td>
<td>Narrator 6</td>
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<td>Rick</td>
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<td><a href="mailto:sonic.horizon.1@gmail.com">sonic.horizon.1@gmail.com</a></td>
<td>Queensbury</td>
<td>Mavor</td>
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<td>Amanda</td>
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<td>William Parker</td>
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<td>Tofer</td>
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<td><a href="mailto:tofercarlson@mac.com">tofercarlson@mac.com</a></td>
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<td>Antonio Midge</td>
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<td><a href="mailto:ianmorse@wpi.edu">ianmorse@wpi.edu</a></td>
<td>Harris</td>
<td>Marie Applegate</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kelsey</td>
<td>N/A</td>
<td><a href="mailto:kelseym@wpi.edu">kelseym@wpi.edu</a></td>
<td>Narrator 3</td>
<td>Jury Foreman</td>
<td>Prostitute</td>
<td>Constance Wilde</td>
<td>Moises Kaufman</td>
</tr>
<tr>
<td>Matt</td>
<td>N/A</td>
<td><a href="mailto:matt.goldstein@wpi.edu">matt.goldstein@wpi.edu</a></td>
<td>Wood</td>
<td>Willie</td>
<td>Landlord</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ashik</td>
<td>N/A</td>
<td><a href="mailto:ashik_gowdar@wpi.edu">ashik_gowdar@wpi.edu</a></td>
<td>Atkins</td>
<td>Hotel Manager</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**E - Budget**

Below are the show expenditures for the show. The way the budgets work is Masque, the theatre student origination, has an allotted amount of money from the SGA (Student Government association) for each show. The B-term show however being a larger production and having multiple MQPs involved would also receive money from the Humanities and the Arts department. Masque budged approximately three and half thousand dollars for the show. After that Susan approved all the extra expenditures that the show had.

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Set</td>
<td>$2,549.05</td>
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<tr>
<td>SM</td>
<td>$16.36</td>
</tr>
<tr>
<td>Props</td>
<td>$376.26</td>
</tr>
<tr>
<td>Costume</td>
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</tr>
<tr>
<td>Lights</td>
<td>$93.41</td>
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<tr>
<td>Sound</td>
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<tr>
<td>House</td>
<td>$175.00</td>
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<tr>
<td>Poster</td>
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<tr>
<td>t-shirt</td>
<td>$376.41</td>
</tr>
<tr>
<td><strong>Total Spent</strong></td>
<td><strong>$4,251.05</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Income</td>
<td>$1,298</td>
</tr>
</tbody>
</table>

F - Production meeting minutes

Here is an example of the production minuets that the stage manager took and there where posted on the SharePoint account.

10-30

The first production meeting of B-term was tonight.

Absent People:
Lauren S
Matt
Aubrey

- Corey is new to the production staff! He is now a dramaturg.

- Pat has given all of us homework. We need to send him, asap, what we perceive as the scope of our responsibilities in each of our production positions. E-mail him by tonight (Friday)

- Budgets were sent out. Be sure to review them.

- Printing will no longer be done where it has been done in the past for posters and programs. Any suggestions? Boynton Hall print shop does not make large enough posters.

- Publicity: “Can we make cardboard actors?” response: “Yes.”

- We will order show shirts that will feature the show poster

- Projector screen is ripped

- Live feed will be done for this show. Pat will get more production staff to take care of this.

- House needs to formally request the use of Riley staging for house set-up

- Joni needs to contact Dom regarding newspapers

- The ticket price for admittance to all the shows will be $5.00

- TC has established a SharePoint server for us, and Pat and I will be updating it with rehearsal reports. There is a calendar there as well, and a task management system.

- Set build Saturday will go until the AYO voting meeting. Bob cannot be there to oversee it, he has a huge conflict, so he will need to be filled in on what goes on.
- **Pat** will add our alias to the crew alias so we can be notified of builds and hangs

- **TC** is compiling the program

- At next Thursday’s production meeting, **Chris S.** will take crew headshots.

- From now on, all staff members will be expected to check the sharepoint for rehearsal reports and for information pertaining to tasks and deadlines. You can always contact me or any other member of the staff with any questions you have; the sharepoint is a reference and a tool that does not replace solid and constant communication. You can access it at:

  https://student.sharepoint.wpi.edu/orgs/Wilde/default.aspx

  - Dan
**G - Progression of the Set**

Here are a few of the different set designs for first move chronologically to the finally one. All of this process was done throughout A-term and was finished for the Start of B-term.

![Figure 1 Judges Podium, Early Design](image1)

![Figure 2 Judges Podium final](image2)
Figure 1 Outlines Birds-Eye View, early

Figure 2 Detailed Birds-Eye View
H - Program

Susan’s Note

EXPERIENCES AND DISCOVERIES IN ACADEMIC THEATRE: A 40TH ANNUAL

Thoughts on the occasion of the production of Gross Indecency.

Theatre, when all is said and done, functions as a laboratory experiment. Being live, the experience is not able to be repeated. It is a fleeting moment in time. The audience is a window into the performance, and the performers are able to observe the audience's reaction. That's what we call it. In one of the wonderful experiences of this show, the moment when the final performance is done, at its best, to be noted, and, if you can, to change the way our plays are performed.

Socrates.

What a great moment for such an experience. Later I realized I had not had any idea to write down my own experience. I decided to write this after the show’s final performance. I had several Drama/Theatre majors and students who contributed to this project. The production provided a second chance for some of the students to share their thoughts about the show. I also want to thank the students who participated in this project. They shared their thoughts and feelings about the show.

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Susan York
Director of Theatre, Professor of Drama/Theatre
Department of Humanities and Arts, WP

Gross Indecency: The Three Trials of Oscar Wilde

Cast List

Oscar Wilde ............................ Sean Heavna
Carlo, Host ............................ Lindsey Arter
Corin, William Parker ............................ Richard A. Peralta
Lord Alfred Douglas ............................ Joel M. Even
Narrator 1, Judge, riots, C.O. ............................ Tyler Carlson
Narrator 2, guards, Stables, Frank Lockwood ............................ Alex DePalma
George Bernard Shaw ............................ Noah E. Henley
Norton, Owen, Quarter, Denn Church ............................ Sam Gorina
Marko Taylor, Amundsen, Harriet ............................ Victoria Zuelis
Narrator 3, Clerk, Conductor ............................ Megan P. Fisk
Ford Van, Reception ............................ Jon. Jones
Narrator 4, John Stenham, Conductor, William S. Loomis, Maisie Loomis ............................ Stanley Keylock
West, White, Lambert ............................ Matthew J. Goldstein
Adams, North Walker ............................ Amber Comfort

Biographies

Sara Thompson, plays: 10 Plays

Seven: a series of WRK, in biology and biotechnology program, Graduate of Biology, Seven’s session for the performing arts. Her most recent acting credits include The Drowsy Chaperone, Frank Ostro, Cosmopolitan, 21 Days, The 25 Degrees of Separation, Cosmopolitan, New York, 1. Oscar Wilde, Six Degrees of Separation, New York City, 2005.

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Cross Indecency: The Trials of Oscar Wilde

Vernon Duke: (Vernon Duke) An American playwright, composer, and poet, known for his wit and charm, as well as his social and political activism. He was a close friend of Oscar Wilde and wrote the libretto for the operetta "The Tales of Hoffman." His work is often characterized by its clever dialogue and satirical commentary on the upper class.

Oscar Wilde: (Oscar Wilde) An Irish poet, playwright, and wit, who is best known for his play "The Importance of Being Earnest." He was a prominent figure in the London literary and artistic circles of the late 19th century, known for his sharp wit and flamboyant lifestyle. Wilde was imprisoned for his homosexuality, which was criminalized at the time, and his trial and subsequent decline have become synonymous with the idea of "the trial of Oscar Wilde."
I - Lighting Plot
J - Evolution of the Poster

This was the prototype

Figure 3 Concept Poster
Figure 4 Original Design
Figure 5 Final Design
Figure 6 T-Shirt Mock Up

Figure 7 The Banner
**K - The Books**

After getting some books from dumps and doing some math I figured that we would need fifteen hundred books. I contacted the campus library and ask about taking out a large number of books for a week. Due to liability they wanted us to take them out under student’s names but the problem with that is that a student can only take out ninety nine books. I set a date, gathered my crew up and we went to the library. After fill the shelves on the set it became apparent that we grossly underestimated the books we would need. The final count was about twenty five hundred. In the end, not a single one was lost. A list of all the books taken out would consume unnecessary space in this report and has been excluded.
L - Newsletter

Here is a copy of an article from @Gordon Library C Term Newsletter. The article does say that we only took out twelve hundred books when the number is closer to twenty five hundred and they did spell my last name wrong it is Crowe not Crow.

The Gordon Library in the Little Theater...

The library was able to lend a hand with the recent production of *Gross Indecency: The Three Trials of Oscar Wilde*, which was performed by Masque in the Little Theater from November 20-22. Members of the cast checked out over 1200 books to fill the bookshelves for the court room setting. Pictured above (L-R) are Patrick Crow (‘10), *Gross Indecency* producer; Dan Morehouse (‘09), *Gross Indecency* stage manager; Ginny Julian, library staff member; and Dan Matroni (‘12) library student worker, who formed part of the check out brigade. When the books were returned shortly after the production ended (above right), a team of library and student staff each grabbed one of the twenty-five carts of books and had them back on the shelves within a day!
M - Photos
**N - Annotated Bibliography**


*The Enjoyment of Theatre* is a look into the history of theatre and many of its aspects. The book covers everything from Aristotle’s “six parts of a play” to the different types of theatres. As the book moves along it mixes a timeline of historical facts while teaching many different aspects of the theatres. The book was very helpful in showing the historical reasons for why many things are done as they are in theatres today.


*Technical Theater for Nontechnical People* is a great introduction to the tech side of the theatre world. While never elaborating too much on any subject, it covers many backstage topics. For a person with any experience in theatre the book comes off as remedial, at times but with its cartoony drawings and descriptions it can be a good source when a simple expiation is needed.


*Backstage Handbook: An Illustrated Almanac of Technical Information* has everything you need to know for back stage. From tools to math equations it covers it all and with easy to understand descriptions that make it a must-have for any theatre.


*Scenic Art for the Theatre: History, Tools, and Techniques* is used as a text book for scenic painting and for good reason. This book covers all aspects of theatre painting and is a great resource for anyone. At times the book can be a little hard to navigate but once at the section you want it is clear and to the point. This book teaches the how’s of painting and also gives a history lesson about the styles of painting and when they where first used.