

Project Number: SV-MQP-NV27

PRODUCING THE 27th NEW VOICES
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

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Abstract

Every year at WPI, a theatre festival is mounted featuring original works written by the WPI community. This festival, named New Voices, is a completely student-run production, from the actors to the technicians to the directors right on up to the producer. This project chronicles New Voices 27 from the point of view of the Executive Producer. This year, New Voices consisted of seven plays, each with their own staff and cast. Work on the show began on March 15, the beginning of D-term, and strike for the show was completed at 11:30pm on April 11, 2009. Between these dates, a set was built, lights were hung, lines were memorized, and a festival was realized.

Executive Summary

It's the last term of my Senior Year, and what am I doing? I'm finishing work on a project that I started just under one year ago: New Voices 27. After New Voices 26 closed, the call went out for the next producer, and I volunteered. A few weeks later, I was selected and, along with three other students, charged with making this New Voices a success. Others selected were: Victoria Zukas, Associate Executive Dramaturg; Richard Pavis, Scenographic Dramaturg; and Cara Marcy, Associate Producer.

Coming into the school year, I started my work by reading through the older project reports, especially those related to Producing and New Voices. Between those reports and my own New Voices experiences, I assembled in my mind the individual elements of the production and then worked out exactly how they would mesh together when production time finally rolled around.

In contrast with my past experiences, the festival this year was presented with a new complication: we were allowed no set. In lieu of the set design, we were given the Scenographic Dramaturg. The Scenographic Dramaturg was responsible for "setting the scene" of the festival. In essence, he was to give the directors a bare stage and then teach them how to work with it. From the Producer's point of view, he was important because he would be dictating what the set crew would be building. In any case, my meetings with him began in C-Term and continued up until the run of the festival.

In addition to my meetings with the Scenographic Dramaturg, C-Term saw me assembling my production staff, and working with them to make sure that they knew their responsibilities. My Associate Producer and I met with each member of the production staff individually and laid out exactly what we expected in terms of work and responsibility. These

meetings were especially important for the practicum students because, for many of them, this was their first major production position on a show here at WPI.

C-Term finished up with two major events: the ΑΨΩ workshop and the first production meeting. The ΑΨΩ workshop is the first opportunity that the production staff had to meet their most important source of labor, the Theatre Workshop students. Theatre Workshop is a class that is taught in D-Term and one of the class requirements is twelve hours of lab work on New Voices. The class this year had around 50 students in it, which meant that no crew should ever be lacking hands to do the work.

In the ΑΨΩ workshop, we set up stations for each area in which the students could fulfill their lab hours. This included set, lighting, live feed, acting, directing, stage managing, and many others. Each of the stations was manned by either one of my staff or, in the case of acting, ΑΨΩ members who were experienced in that area. As the students arrived, they signed in and were directed to seats for a short welcome from myself and the ΑΨΩ President. After that, they were free to walk around and talk with the people manning the stations. The workshop, overall, was a huge success, with almost full attendance from the class.

The first production meeting was held after the workshop and served as a way to get general festival information out to the production staff. The most important part of this meeting was the clarification of most of the Scenographic elements of the show. The minutes from this meeting can be found in Appendix E: Production Meeting Minutes. And with that meeting, we were into Spring Break.

Over Spring Break, the last bit of planning was finished. Designs for the house, lighting, and poster were put together; Director/Stage Manager teams were arranged; and the Festival

Stage Managers were chosen. All of these things had to be done before auditions could happen in the first few days of D-Term.

The festival really got into motion during that first day of auditions. From that point on, everything about the festival transformed from planning into implementation. As the auditions happened, it became somehow more obvious to me that we only had four weeks to get everything done. The time that had been put in to planning the festival really paid off as we went further into the festival because everything, (well, almost everything) was already laid out to be done.

The first week of the festival was mostly dedicated to auditions and casting. This year, because we had one week less than usual to finish the festival, we moved the casting meeting, hereafter referred to as Bloodbath, from Friday night to Thursday night. This effectively gave the shows a critical weekend day to get their actors together for a first read-through. Bloodbath, by its nature, has a very distinct possibility of becoming a trying event, but this year we were able to keep it civil as every show was willing to negotiate about which actors it wanted.

That first weekend also saw a major step in the budgeting process. Everyone who was planning to spend money was required to submit a budget request. After all of the requests had been received, my associate and I reviewed them and then either approved or rejected them. We were fortunate enough to be able to approve everyone's budgets.

After that first weekend, my job was reduced to a supervisory one. The scenographic elements were built, the lights were hung, shows rehearsed, and everything basically went well. The only memorable hiccup that occurred involved the floor painting which was done wrong because of a miscommunication between myself and the Scenographic Dramaturg. The color pattern that was painted was basically the inverse of what was planned. Both the Master

Carpenter and myself did not understand this until after painting the wrong pattern, so we were disinclined to change it. The Scenographic Dramaturg was easily persuaded that what was already on the floor would work just fine and thus a repaint was avoided.

A couple of days before the cue lists were due, we put together an event that had not been a part of New Voices in several years: the Tech Showcase. The Tech Showcase is a meeting in the Theatre between the technicians and the show directors where the technicians are given an hour to demonstrate to the directors special lighting and sound effects that have been set up. This is in addition to the individual meetings that the designers and the directors should be having. In those meetings, everyone is just talking about what's possible, but the Tech Showcase lets everyone know how special effects translate to the stage.

We had to push the date for the tech showcase back by two days because our equipment rentals didn't come in as expected. Our Tech showcase was actually a bit less than I had been expecting, but was definitely effective as several of the directors walked out of the room with new ideas about what they'd be requesting from tech for their shows. I say it was less than I had been expecting because there were very few individual effects showcased. Overall, though, the event went quickly and efficiently.

Finally, show week came around. Show techs ran smoothly with a usual number of cue changes, miscalled cues, and etc. By the final dress on Tuesday, all of the hiccups were out of the system and the show was really ready to go up. The rest of that week was quite relaxing for me because the show was running itself. All organization for strike was done, as per an agreement with HU&A, by our LT liaison. I reviewed his plans, but they were well put together so I had no revisions to make. Strike was completed within two hours, with just rentals remaining to be returned the next day.

Planning

For New Voices, the majority of the producing work needs to be completed before any work begins. There are two major tasks that are a part of this planning phase: work scheduling and assembly of the production staff. Scheduling work is an undertaking that requires a bit of thinking, but remains relatively simple as long as it is done patiently and methodically.

Assembling a staff can also be tricky, but usually isn't too hard to do. In this section, the basic methodology that was used to plan New Voices 27 will be presented in a generalized form.

Work Scheduling

In scheduling the work, we first developed a list of outcomes, or tasks that needed to be accomplished. We then developed a list of independent work streams based on the production hierarchy. With those two things done, we assigned the tasks to the work streams.

We then moved into the actual scheduling portion of things. We set out a tentative schedule for each work stream, assigning time to each task based on our previous experiences with New Voices. With this information, we assembled a Gantt chart so that we could more easily see the larger picture of the festival.

Needless to say, this first Gantt chart immediately showed us problems in our layout of the festival. Some work streams would need too much time to complete the tasks assigned, while others needed less than a week to finish their allotted tasks. Using this information, we reworked things. In some cases, we reassigned tasks to different work streams and in others, we subdivided the work stream into more specific streams. For example, the tech work stream originally included all work to be done on the set, lighting, live feed, sound, and run crew, but after trying to add it to the Gantt chart, we decided to sub-divide it because it was simply too much work to be put under a single work stream.

After several iterations like this one, we ended up with an even work distribution, a schedule that finished everything within the four weeks of D-Term, and task dependencies that worked. To get to this point, we reworked every aspect of the original plan, including scheduled task times, work stream responsibilities, and the order of events. Some tasks were eliminated. Our final Gantt chart is shown in Appendix A: Gantt Chart.

With the Gantt Chart squared away, deadlines for major phases of each work stream readily fell into place. These deadlines are important because they are what the crew will be looking at. For New Voices 27, the Gantt chart was never published to the crew; it was simply used by the producer staff as a reference for where in the process everyone should be.

Production Positions

Choosing production positions for any show at WPI is an interesting task. For some shows, finding enough people to staff a show is nigh impossible, and for others there are so many people interested in working on the show that people have to be turned away. For New Voices, there are almost always practicum students who haven't held production positions before that need to be placed in the staff somewhere.

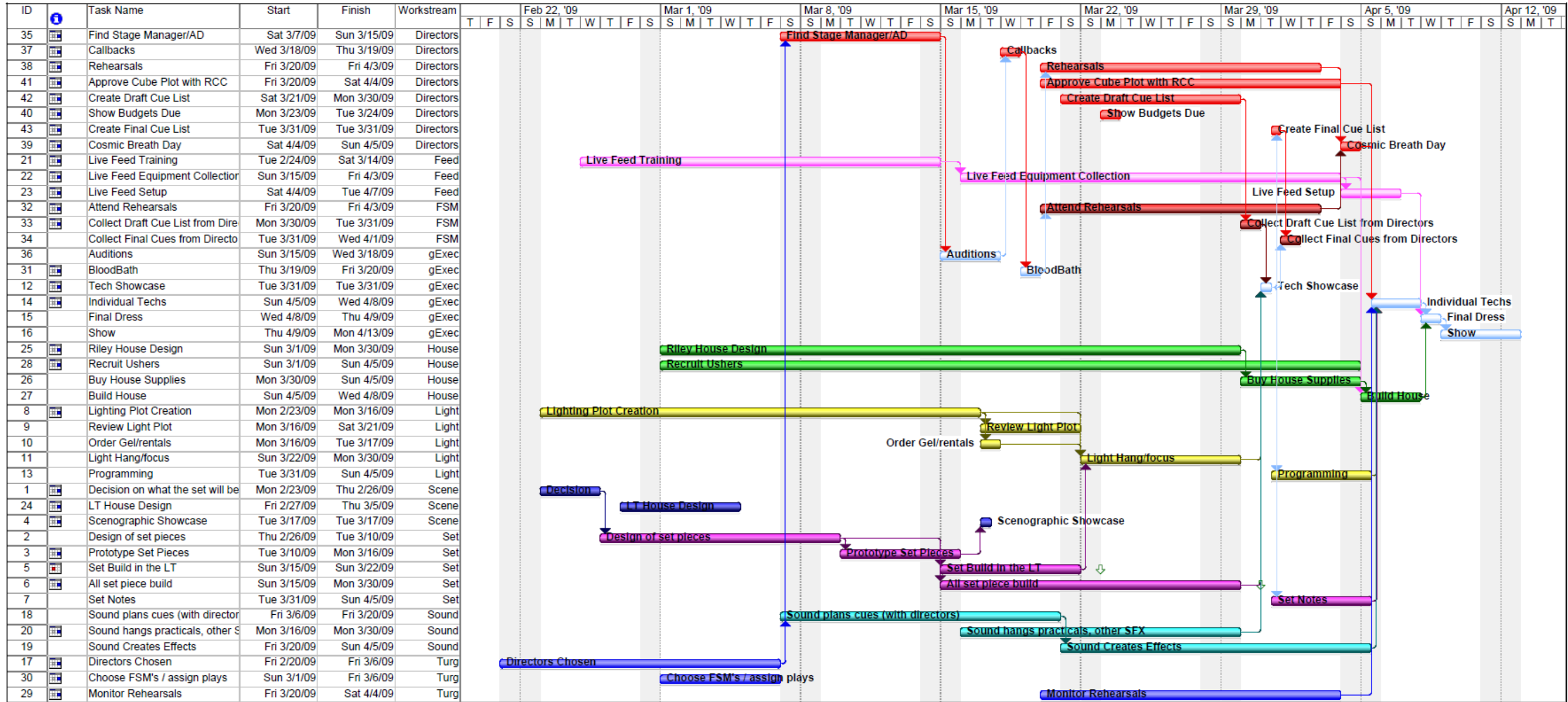
Practicum students are students who are completing their Humanities and Arts requirement which is an important part of the WPI curriculum that shows graduates to be well-rounded. This practicum can be completed in any area of Humanities and when it is completed in theatre it culminates in either holding a production position or acting in a major role. Practicum students are generally inexperienced and, from a producing standpoint, are generally the largest sources of worry. It is not unusual for a practicum student to be put into a position that they are not prepared for and they end up biting off more than they can chew. If that happens, then the Producer has a real problem in that they will probably not be able to get all of their work done.

In order to mitigate the problems that can arise from this, the New Voices 27 production staff was separated into three tiers (shown in Appendix C: Production Hierarchy), with less experienced practicum students placed primarily in Tier 3. The Tier 3 positions are the most appropriate for the practicum students because the positions are more task-oriented than supervisor-oriented. Additionally, the Tier 3 positions are the easiest to find experienced mentors for. If there are ever any concerns about someone's ability to fulfill a role in a production, the best way to cover that is to assign them a competent mentor.

In any case, the first positions that need to be filled are the positions in tier 2. These positions are mostly managerial and should generally be filled before the tier 3 positions. The list of practicum students who will be working on New Voices is usually finalized early in C-Term by their advisor, Jessica Sands. Once that list is together, the students can be placed in their positions. This is usually pretty simple because their advisor will know generally what they are interested in and can help with placing in the most appropriate positions.

Overall, choosing production positions for New Voices shouldn't be very difficult, but it is important to keep in mind that the people in these positions will be running the festival and so each position must be filled by someone who is suited to it. It could be said here that one of the most important jobs of the producer is to simply know each member of his production staff.

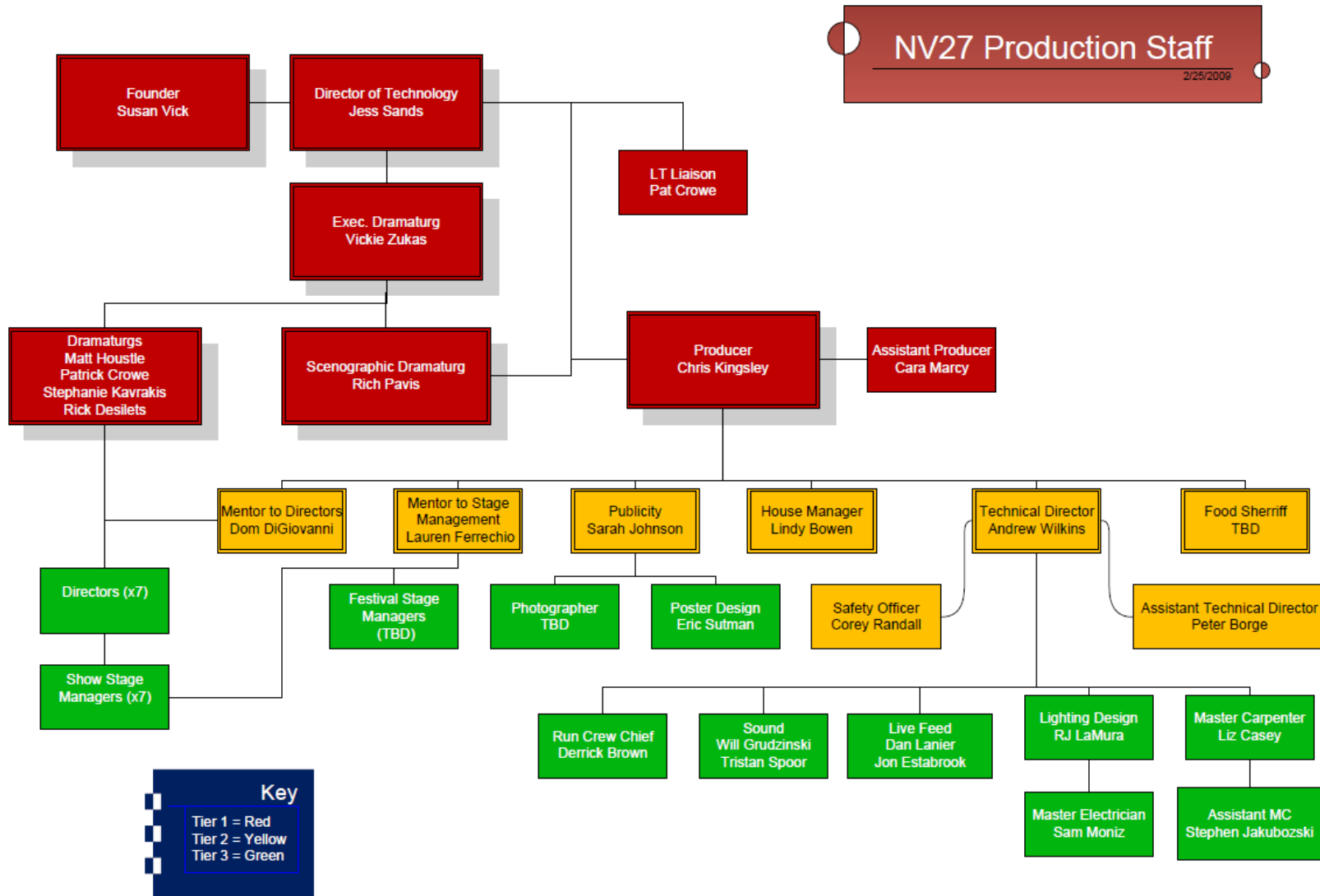
Appendix A: Gantt Chart



Appendix B: Production Staff

Executive Dramaturg and Founder	Susan Vick
Director of Technology	Jessica Sands
Producer	Christopher Kingsley
Assistant Producer	Cara Marcy
Associate Executive Dramaturg	Victoria Zukas
Mentor to Directors	Dominic DiGiovanni
Mentor to Stage Managers	Lauren Ferrechio
Technical Director	Andrew Wilkins
Publicity Coordinator	Sarah Beth Johnson
LT Liaison	Patrick Crowe
Assistant Technical Director	Peter Borge
Safety Officer	Corey Randall
Lighting Designer	RJ LaMura
Master Electrician	Sam Moniz
Lighting Board Op	Elliot Borenstein
Master Carpenter	Liz Casey
Assistant Master Carpenter	Stephan Jakubowski
Sound Designer	Will Grudzinski
Sound Engineer	Tristan Spoor
Sound Board Op	Bob Connick
Run Crew Chief	Derrick Brown
Poster Designer	Eric Sutman
House Manager	Lindy Bowen
Live Feed Coordinator	Dan Lanier
Live Feed Engineer	Jon Estabrook
Mentor to Live Feed	Matt Houstle

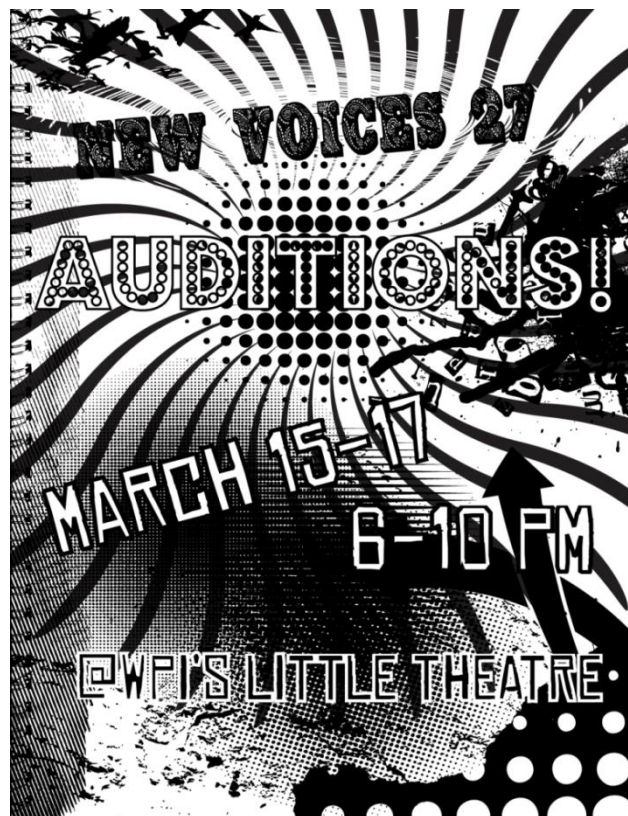
Appendix C: Production Hierarchy



Appendix D: Poster Design

The poster design was one of the hardest projects to get started simply because at the time when the poster really needed to be created, we didn't have a concrete concept to build the show around. Thus it was left to the poster designer to create something. The original plan was to have 3 separate poster releases: auditions, teasers, and final show posters. The auditions release was to happen the last week of C-term, while the other two releases were to occur D-term. Of these three releases, only the auditions and final show releases actually happened because the poster designs took much longer than expected to create.

The first try at a poster design was the concept for auditions advertisements. The theme that the poster designer went with was, in his words, "a really awesome fun post-post-modernist explosion"; which it is.



Everyone is entitled to their own judgments regarding this kind of design, but we didn't end up printing this design because it was simply too visually noisy to effectively advertise the auditions, so we decided not to advertise with a poster, but with leaflets instead.

The next revision to the poster was supposed to be one of four posters that would draw interest to the festival with witty sayings about trying something new. Unfortunately, only one of these was ever fully developed. (see below)



GIVE SOMETHING NEW A CHANCE
...OR MAYBE JUST ENJOY SOME NEW THEATRE INSTEAD

NEW VOICES 27

Humanities and Arts, Masque,
and the WPI community present:

A Letter Unsent
by Tofer Carlson

Thirty-Six Situations
by Ben LaVerriere

The Spy in Size 4's
by Nick Bebel

Screw This Noise
by Shannon "Haz" Harrower

Schrodinger's Cat in the Hat (fancy that)
by Shannon "Haz" Harrower

Men are from Oz, Women are from Venus
by Shannon "Haz" Harrower

Mad City, Inhabited
by Dominic DiGiovanni

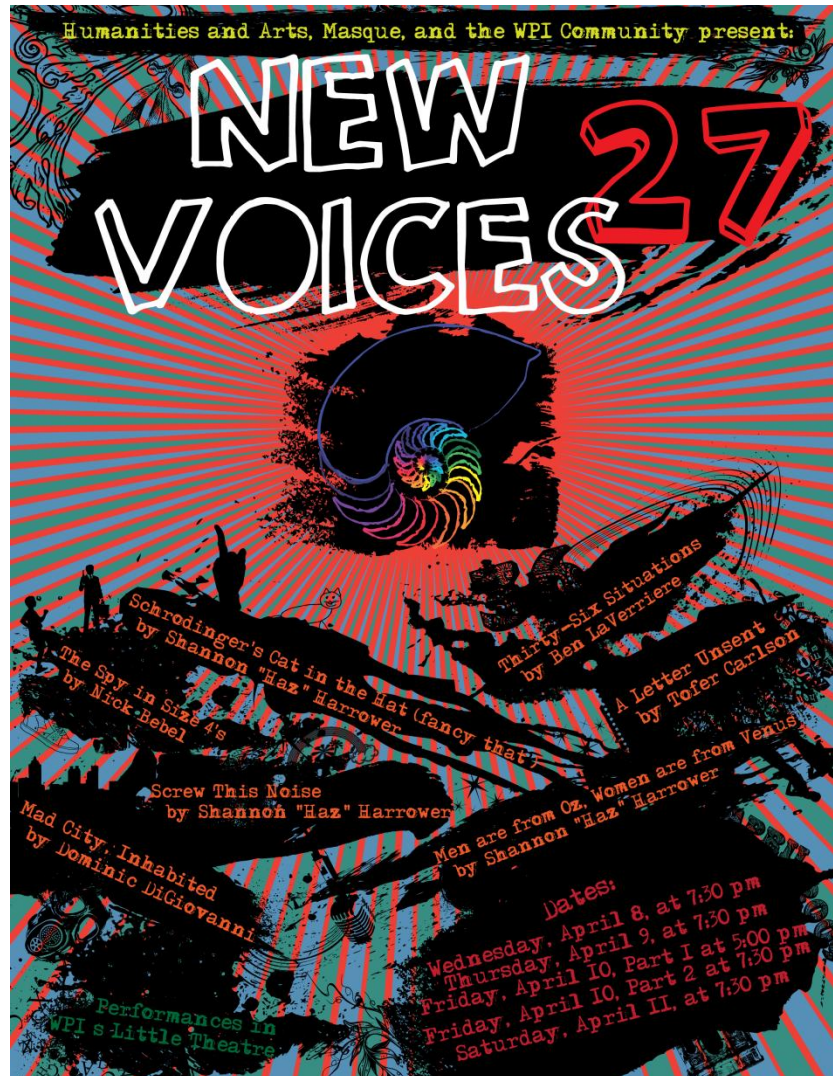
Free admission

Performances in
the WPI Little Theatre

Dates:
Wednesday, April 8, at 7:30 pm
Thursday, April 9, at 7:30 pm
Friday, April 10, at 5:00 pm
Saturday, April 11, at 7:30 pm

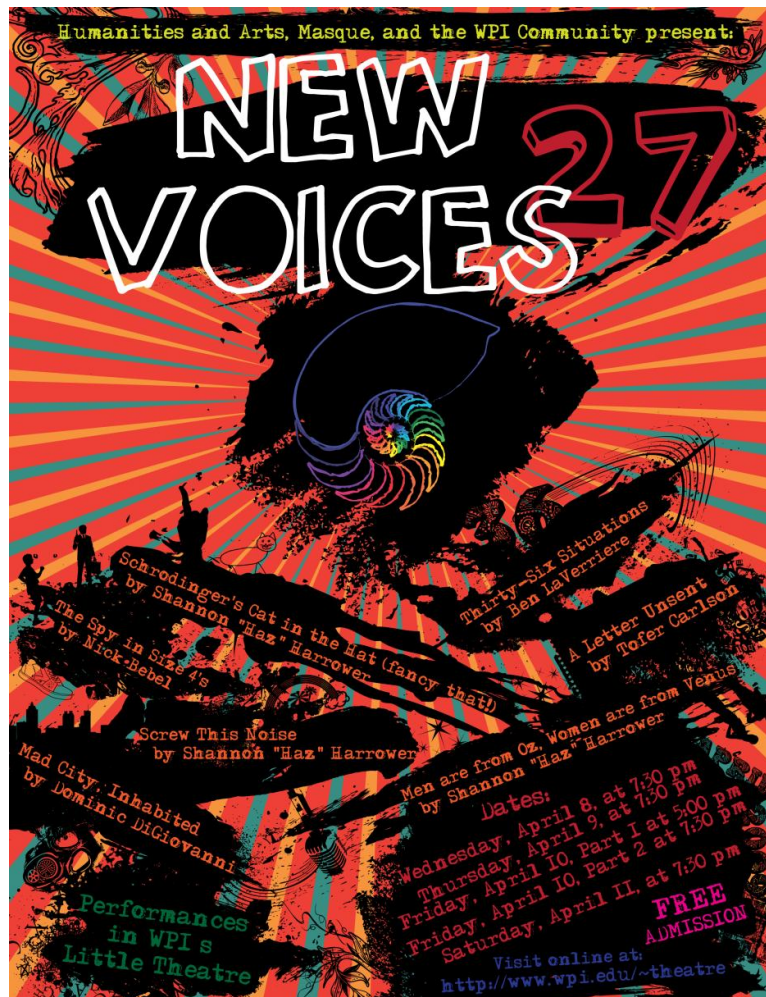
This poster is great as a teaser, and would be even better when coupled with other posters with different, equally loud background colors, however by the time this one came out, it was time to start working on the final design.

The final design went through several iterations before we settled on something acceptable. The first design is shown here.



This is a good start, but it is missing a few things. First, it doesn't mention that the festival is free. Second, the location of the festival just blends in with the background. Third, the website needs to be included on the poster somewhere. Fourth, the colors of the text and the

background aren't different enough to make it all really pop out. Finally, we have the problem of too much visual noise in the picture again. From those corrections, we created our first revision. (see next page)



This revision features all of the information that wasn't present in the last revision, but the most prominent difference is the background. It is, as requested, much less noisy, but the background and foreground colors are simply too similar to jump out from the rest of the picture. One of the most important features of a poster that is being used for advertising is that the relevant information really jumps off of the poster.

The next revision, shown on the next page, was the final revision. The main addition with this version here is the swap in background colors.

Humanities and Arts, Masque, and the WPI Community present:

NEW VOICES 27



The Spy in Size 4's
by Nick Bebel

Schrödinger's Cat in the Hat (fancy that!)
by Shannon "Haz" Harrower

Thirty-Six Situations
by Ben LaVerriere

A Letter Unsent
by Tofer Carlson

Screw This Noise
by Shannon "Haz" Harrower

Mad City, Inhabited
by Dominic DiGiovanni

Men are from Oz, Women are from Venus
by Shannon "Haz" Harrower

Dates:

Wednesday, April 8, at 7:30 pm
Thursday, April 9, at 7:30 pm
Friday, April 10, Part 1 at 5:00 pm
Friday, April 10, Part 2 at 7:30 pm
Saturday, April 11, at 7:30 pm

Performances
in WPI's
Little Theatre

**FREE
ADMISSION**

Visit online at:
<http://www.wpi.edu/~theatre>

Appendix E: Production Meeting Minutes

Production Meeting - Feb. 24, 2009

Introductions

- If you have any issues with your contact information being posted on the SharePoint and with everyone in the production staff, please tell the producer immediately.

NV27 Workshop:

- AYO Workshop will be in the Little Theatre at 6 pm tomorrow (Wednesday).
- Everyone must attend.
- The List of AYO Members who will be working with each production area is as follows:
 - Publicity – Dan Morehouse and Patrick Crowe
 - Mock Auditions/Choosing Pieces – Joel Sutherland, Jake Troiano, and Nick Bebel
 - Set – Cara Marcy
 - Lights – Andrew Wilkins
 - 10 Tips – Tom Collins
 - Dramaturgy – Rich Pavis
 - Production – Chris Kingsley
 - FSM/SM – Corey Randall
 - Sound – Matt Houstle
 - Direction – Dominic DiGiovanni, Lindsey Lucier

Review the little theatre contract:

- Little Theatre liaison is Patrick Crowe.
- If any incidents (i.e. injury to people or the space) occurring during NV27 activities, immediately inform both the Producer and the LT Liaison.
- Any special effects or strange effects must be run by the liaison
- Ghost light must be on when the LT is closed
- Upholstered chairs are not to be used except for the audience. They must be covered during work.
- Work lights must be used for the work in the theatre. No lights from the grid.
- Everyone on the production team is required to be at the strike for the show.
- No food or drink in the theatre EVER! Except for bottled water.
- Leave the space better than when you found it.

Tier System:

- See image.
- Every one reports to the person above them, not necessarily the producer immediately. Follow the chain of command.

Scenographic Dramaturg:

- Job includes:
 - House Design: Seating bank set up.
 - Stage Design: cubes, bentwood chairs, and flatka designs.
 - Scenographic Show Case: Organizing this event for the directors.

- Color! Watch for it.

Key List:

- If you need keys and/or swipe access and are not on this list please contact the Producer immediately to get added.
- LT Brass/Swipe
 - MC
 - ME
 - LD
 - TD
 - Safety
 - ATD
 - Sound (both)
 - Producer
 - Ass. Prod
- Alden Exterior/Scene Shop
 - MC
 - TD
 - Safety
 - ATD
 - Producer
 - Ass. Prod
- Alden Green Room
 - Producer
 - Ass. Prod
 - TD

SharePoint Website:

- Use it and use it often. It has all of the following:
 - Plays
 - Calendar
 - Contacts
 - Deadlines
 - Cast Lists
 - And More!!!
- students.sharepoint.wpi.edu/orgs/NewVoices
- If you need to add things to the sharepoint and/or request reservations for space, please contact Producer or the Associate Producer.

Deadlines:

- Set
 - Prototypes built for Scenographic Showcase
 - Everything in LT done by end of first weekend
 - Everything done for Tech Showcase
- Lights
 - Plot Created by the start of the term

- Includes items for purchase/rental
- Hang/focus done by tech Showcase
- Live Feed
 - Up and running by the end of Cosmic Breath Day
 - Ready to run at Final Dress
- Sound
 - Special Requests by 3/20/09
 - Special effects in place by

Positions Still Available:

- Photographer
- Food Sherriff
- Mentor to House

Rules for the Production:

- Be nice to people. No yelling at people.
- Send conformational emails. Let people know you received emails. Let us know when you cannot make it.
- Let us know about problems before they become problems.

Budgets:

- Cara, the associate producer, is in charge of the budget.
- Itemized Budget requests will be due at the beginning of D term
- You are expected to purchase everything and then get reimbursed for it. If you cannot afford the item, let us know and we can work out other arrangements.

Others:

- ISP Forms. Get them outside of Jess's office SL 20 or at the first Masque Meeting. They are due the second week of D term.

Production Meeting – March 18, 2009

Names

-Who's who, what have you done?

Scenographic Packets – will be out soon.

Sharepoint – Use it.

The calendar will show deadlines for all production positions. The festival calendar will double as the reservation space for the LT. When you need to reserve the space in the LT and/or Alden, please check the calendar FIRST to see if it is available and then email Chris Kingsley (kingsley@wpi.edu) at least 24 hours in advanced.

Meeting minutes will now be posted on the sharepoint.

Budgets

- Due Friday by midnight for Tech
- Due Sunday at Midnight for Directors
- You're only limited by your imagination
- Itemized (we will cut vague things)

Keys

- props closet
- Theatre
- Green Room/Dressing Rooms
- Signs on Doors

Due Dates

- March 27th – Special sound requests due to Sound Designer
- March 30th – Draft Lighting cue List due to FSM
- Draft Sound Cue List due to FSM
- Program Info due to Publicity
- April 2nd – Final Cue lists due back to FSM
- Email your crew lists.

Email nv27td@wpi.edu when you need to use the space in the Little Theatre.

Production Meeting – March 25, 2009

Budgets

- You have all been approved
- If you need more money, let us know now
- As you buy things, tell me how much you spent to see if we are over or under

Due Dates

- Special Sound Requests are due Friday to Will. If not in, Tristan will kill you.
- Draft Cue lists are due Monday before the Tech Showcase.
- Final Cues are due Next Thursday.

Notes for All

- Tech Showcase is on Tuesday. All directors must be present!
- Please keep the Little Theatre clean ALWAYS!
- Cosmic breath day (for the shows) no reservations that day. Directors, we encourage to not have a rehearsal that day.
- Run times are in!
- Show order and schedule will be out on Monday.
- In the Little Theatre be aware of where stuff is taped out:
 - ? yellow spike tape = seating bank.
 - ? pink spike tape = walls.

Reservations are open for LT and Alden Green Room. EMAIL KINGSLEY. Check the calendar first.

Individual Checkups, Production Staff:

- Set is pretty much built. Fixing small issues.
- Posters are in the works and are close to being finished.
- Run crew hasn't done anything. Some time next week Derrick is going to drop in all of the shows rehearsals.
- Sound is good. Those who haven't gotten back, do so ASAP.
- Lights. Saturday and Sunday lights will be finishing up. Designer needs to make it to a few more rehearsals.
- Tech Director, no injuries.
- Live Feed all the cables are run and camera positions are picked out. Email dlanier@wpi.edu if you want to be a camera operator.
- House Managers: origami themed house design. Table cloths are ordered.
- Director to Director wants to talk to directors. Especially about relationship advice.
- Publicity got special permission to write an article for the WPI News Paper.
- PLA. ISPs are due FRIDAY!!! Know your FSMs they will be going to rehearsals, make sure they know when and where they are.
- Strike Manager needs a list of everything that is rented or any special requirements.

Individual Checkups, Shows:

- 36 Situations is good.

- A Letter Unsent. Good.
- Mad City Inhabited. First rehearsal after this meeting.
- Men are from Oz is awesome. Bebel wants to be a munchkin.
- Screw this Noise had a rehearsal and another one on Saturday.
- Schrödinger cancelled their only rehearsal so far. Need a cardboard box.
- Spy in Size 4's. Has yet to get into the LT.

Appendix G: Cast List

NEW VOICES 27 CAST LIST

Schrodinger's Cat in the Hat (Fancy That!)

Mr. Fluffykins	Wood	Carol
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Mad City, Inhabited

Executor	Rich	Pavis
Frank 1	Tofer	Carlson
Frank 2	Megan	Faulkner
Intern	Maureen	Ryder
Nathan 1	Peter	Worrest
Nathan 2	Kevin	Kelleher

Men are From Oz, Women are From Venus

Cowardly Lion/Busboy	Troiano	Jake
Figment 1	Marcy	Cara
Figment 2	Wood	Carol
Jackie	Johnson	Sarah Beth
Puppet/Bartender	Kingsley	Chris
Scarecrow/Waiter	Hawkes	Ian
Tin Man/Maitre d'	Kelley	Matt
Wizard/Keith	Hyde	Mike

A Spy in Size 4's

Bully	Matrow	Rob
Fulton	McKan	Lindsey
Girl	Boutot	Maegan
Glenn	Carlson	Tofer
Kid 1	Fischer	Sarah
Kid 2	Flores	Alexander
Kid 3	Hughes	Connor
Kid 4	Zoll	Jon
Lambchop	Rinaldi	Amanda
Randy	Gowdar	Ashik

Timmy Farkas
Wendle

Luther
Gouveia

Josh
Sara

Screw This Noise

Passenger 1
Stewardess
Geoffrey
Brittani
Passenger 3
Father David
Evelyn
June
Passenger 4
Passenger 2
Mr. Seagrass
Texas Joe
Sadie

Riggieri
Garry
Knoblach
McKenna
Dickson
Brown
Mawhiney
Dahlmann
Morse
Judd
Chipman
Lorditch
Spada

Michael
Andrea
Will
Kat
Madison
Jake Lee
Kelsey
Jen
Ian
Sarah
Joey
Lucas
Lauren

A Letter Unsent

Angie
Brenda
Counselor
Doctor 1
Doctor 2
Doctor 3
Evan
Jennifer
Matt
Rick
Wendy

Soffen
Robertson
Randall
Dawson
Washington
McCannel
Vessella
Ferrechio
Sutherland
Desilets
Blodgett

Tanya
Heidi
Corey
Lizzie
Steve
Dickson
Steven
Lauren
Joel
Rick
Anika

Thirty-Six Situations

The Mayor	Wilkins	Andrew
The Housebreaker	Pardy	Chris
The Criminal Mastermind	Cardenas	David
The Husband's Employer	Wexler	Ariel
Dionysus	Bebel	Nick
The Ringmaster's Wife	Artz	Sarah
The Professor	Barot	Vineet
The Wife	Lucier	Lindsay
The Husband's Employer's Wife	Stone	Riky
The Husband's Employer's Estranged Cousin's Wife	Zukas	Victoria
The Attractive Young Man	Caisse	Chad
The Messenger	Polido	Felipe
The Husband	Dracoulis	Greg
Thr Narrator	Alden	Nick
The Ringmaster	Johnson	James (Chainsaw)

Appendix H: Program

Here I've attached the New Voices 27 Program, which includes all information about who participated in which parts of the show and other general information.

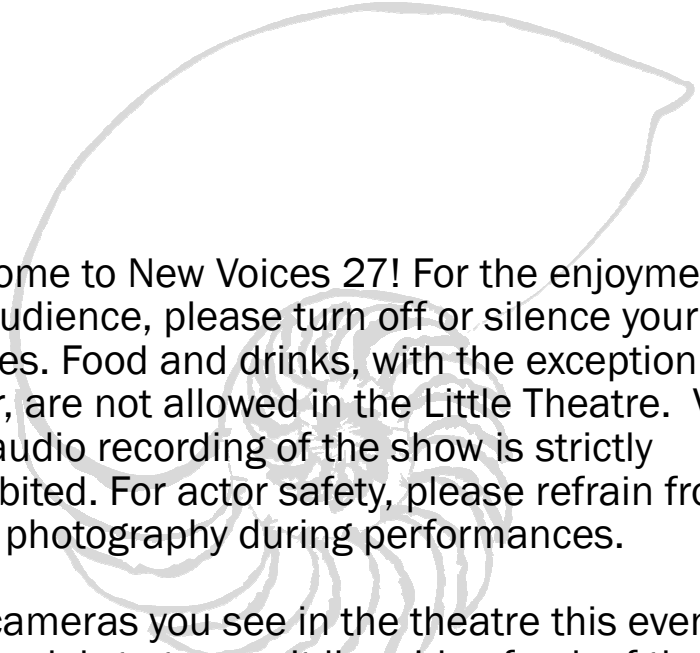
Humanities and Arts, Masque, & WPI Community present

NEW VOICES



April 8-11th
WPI Little Theatre

27



Welcome to New Voices 27! For the enjoyment of our audience, please turn off or silence your cell phones. Food and drinks, with the exception of water, are not allowed in the Little Theatre. Video and audio recording of the show is strictly prohibited. For actor safety, please refrain from flash photography during performances.

The cameras you see in the theatre this evening are used solely to transmit live video feed of the performance to our overflow audience in Riley Commons.

Warning: There will be a gun shot fired during the show.

Please note that there will be a brief changeover between each show for our cast and crew. We do have a 15-minute intermission during which, refreshments will be served in Riley Commons.

About New Voices

New Voices is the longest-running collegiate “new and original” play festival. Since it was founded in 1982 by Susan Vick, New Voices has featured unpublished scripts from WPI students, alumni, and community members. New Voices has already produced several hundred new works for the live theatre. In the past New Voices has contained up to 40 plays! Every festival is unique!

In recent years the festival has been chosen so that all the shows can be performed in one night. This year’s festival contains seven different new plays written by five different playwrights.

Anyone that wishes to participate in New Voices has the opportunity to do so. New Voices is a great way for everyone to get a chance to participate and become involved in theatre. There are over 60 actors this year and more than 75 that work behind the scenes to make the festival a success!

ENJOY THE SHOW!!

A message from the Producer

Every year I see our theatrical community come together to produce another New Voices, and every year, the outcome is amazing. This year is no exception. From my earliest meetings with the founder Susan Vick, to the play announcements, to this, show night, WPI students and community members have not only given their time, but they have also given a part of themselves. The whole process is here, from the playwright turning over a blank page to that last cosmic breath before the actor faces the audience. What you will see onstage tonight is not just a performance, but the crowning achievement of a community that extends beyond the bounds of a Little Theatre.

Producing New Voices is the defining experience of my college career. I have been blessed to have worked with so many, and I want to thank everyone who has given just a moment of their time to this festival. Throughout my four years here, this community has given so much to me, and I can only hope that I have been able to give something back. Thank you all for coming to see the show and to all of those behind the scenes tonight: Break a Leg!

-Christopher Kingsley

Executive Producer: New Voices 27

Production Staff



Executive Dramaturg and Founder	Susan Vick
Director of Technology	Jessica Sands
Producer	Christopher Kingsley
Assistant Producer	Cara Marcy
Associate Executive Dramaturg	Victoria Zukas
Mentor to Directors	Dominic DiGiovanni
Mentor to Stage Managers	Lauren Ferrechio
Technical Director	Andrew Wilkins
Publicity Coordinator	Sarah Beth Johnson
LT Liaison	Patrick Crowe
Assistant Technical Director	Peter Borge
Safety Officer	Corey Randall
Lighting Designer	RJ LaMura
Master Electrician	Sam Moniz
Lighting Board Op	Elliot Borenstein
Master Carpenter	Liz Casey
Assistant Master Carpenter	Stephan Jakubowski
Sound Designer	Will Grudzinski
Sound Engineer	Tristan Spoor
Sound Board Op	Bob Connick
Run Crew Chief	Derrick Brown
Poster Designer	Eric Sutman
House Manager	Lindy Bowen
Live Feed Coordinator	Dan Lanier
Live Feed Engineer	Jon Estabrook
Mentor to Live Feed	Matt Houstle

A Letter Unsent

By Tofer Carlson
WPI Graduate Student/Alum

Three strangers revisit their lives leading up to personal tragedies, reliving momentary happiness, desperation and hope.

Director
Assistant Director
Stage Manager
Dramaturg
Festival Stage Manager

Megan Faulkner
Pat Crowe
Amanda Keller
Matt Houstle
Tristan Spoor

Angie
Matt
Evan
Wendy
Brenda
Jennifer
Rick
Counselor
Doctor 1
Doctor 2
Doctor 3

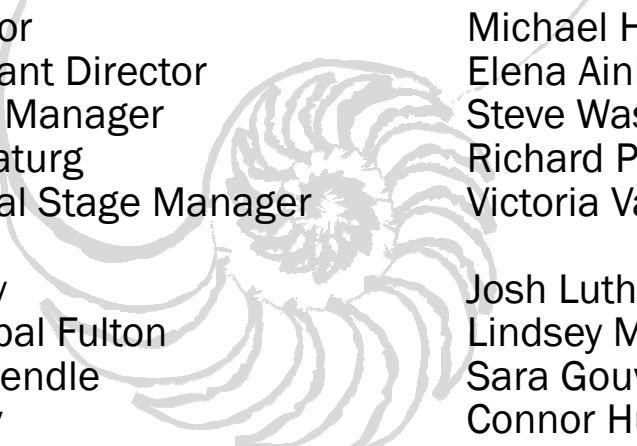
Tanya Soffen
Joel Sutherland
Steven Vessella
Anika Blodgett
Heidi Robertson
Lauren Ferrechio
Rick Desilets
Corey Randall
Lizzie Dawson
Steve Washington
Dickson McCannell



A Spy in Size 4 s

By Nick Bebel
WPI Undergraduate

In a world filled with crime, deceit and chocolate-flavored beverages, where Sponge Bob rules the mid-afternoon and hoodlums control the rest of the day, and the crime is too confusing for the police to handle, there is only one person to turn to.



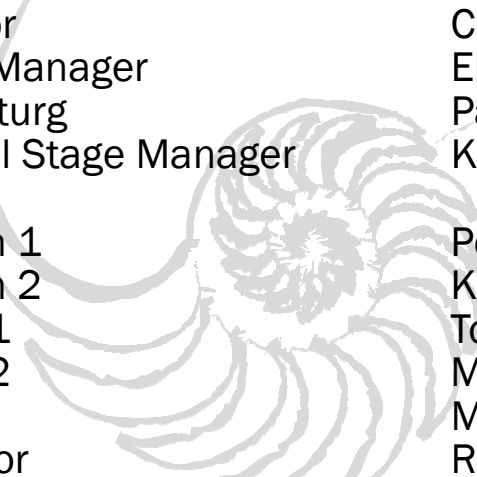
Director	Michael Hyde
Assistant Director	Elena Ainley
Stage Manager	Steve Washington
Dramaturg	Richard Pavis
Festival Stage Manager	Victoria Valencia
Timmy	Josh Luther
Principal Fulton	Lindsey McKann
Ms. Wendle	Sara Gouveia
Randy	Connor Hughes
Glenn	Tofer Carlson
Girl	Maegan Boutot
Bully	Rob Matrow
Lambchop/Ms. Lewis	Amanda Rinaldi
Kids	Sarah Fischer
	Alex Flores
	Jon Zoll

Mad City, Inhabited

By Dominic Digiovanni
WPI Undergraduate

With engram mapping and writing equipment, even criminals can switch to new bodies when the police start to get too close. The old bodies are destroyed... usually. What happens when one of those bodies is used by someone else?

Director	Christopher Osborn
Stage Manager	Elizabeth Dawson
Dramaturg	Patrick Crowe
Festival Stage Manager	Killian Nelson
Nathan 1	Peter Worrest
Nathan 2	Kevin Kelleher
Frank 1	Tofer Carlson
Frank 2	Megan Faulkner
Intern	Maureen Ryder
Executor	Richard Pavis

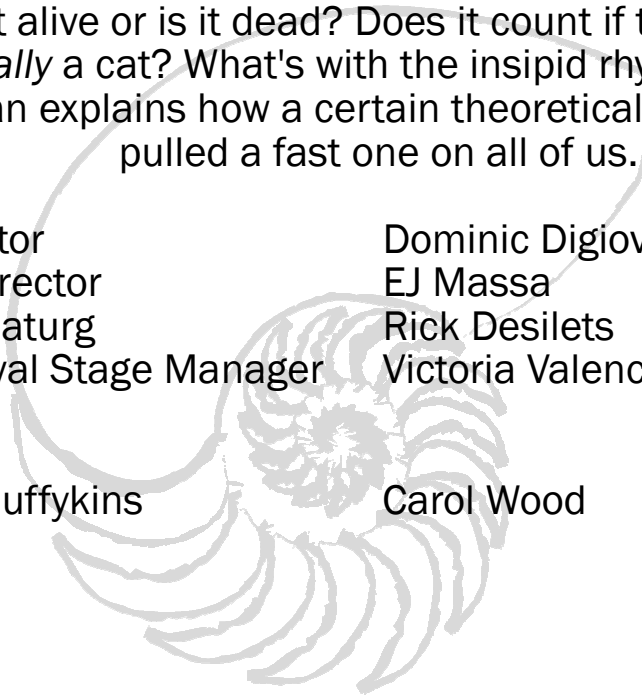


Schrödinger's Cat in the Hat (fancy that)

By Shannon "Haz" Harrower
WPI Community Member

Is it alive or is it dead? Does it count if there isn't *actually* a cat? What's with the insipid rhyming? One man explains how a certain theoretical physicist pulled a fast one on all of us.

Director	Dominic Digiovanni
Co-Director	EJ Massa
Dramaturg	Rick Desilets
Festival Stage Manager	Victoria Valencia
Mr. Fluffykins	Carol Wood



Men are from Oz, Women are from Venus

By Shannon "Haz" Harrower
WPI Community Member

If you hit your head and wake up in another world wearing pigtails and glittery red shoes, what would you start to suspect? Poor Jackie did just that and is none too pleased about having to go on this magical journey crap.

Director
Stage Manager
Dramaturg
Festival Stage Manager

Nick Bebel
Rick Desilets
Stephanie Kavrakis
Victoria Valencia

Jackie
Figment 1
Figment 2
Scarecrow/Waiter
Tinman/Maitre d'
Cowardly Lion/Busboy
Puppet/Bartender
Wizard/Keith

Sarah Beth Johnson
Cara Marcy
Carol Wood
Ian Hawkes
Matt Kelley
Jake Troiano
Christopher Kingsley
Mike Hyde

Screw This Noise

By Shannon "Haz" Harrower
WPI Community Member

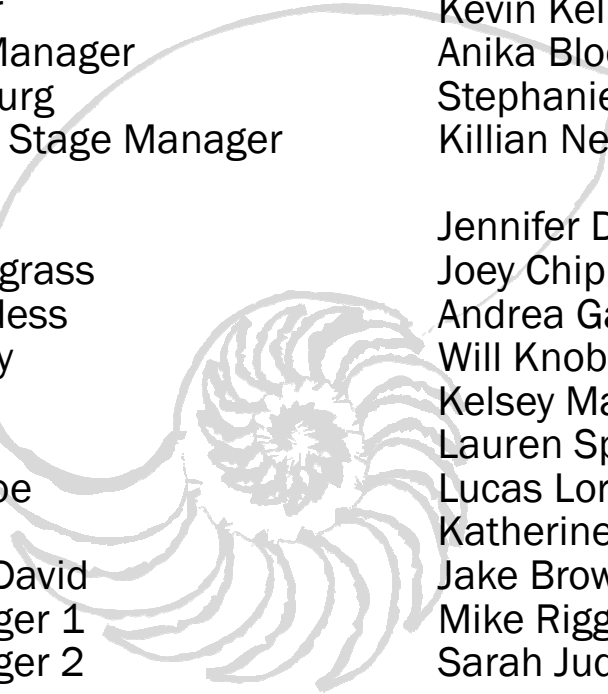
A look at an inventive, yet not at all suggested, new way to dispense with boredom while waiting for everyone else to board your next flight.

Director
Stage Manager
Dramaturg
Festival Stage Manager

Kevin Kelleher
Anika Blodgett
Stephanie Kavrakis
Killian Nelson

June
Mr. Seagrass
Stewardess
Geoffrey
Evelyn
Sadie
Texas Joe
Brittani
Father David
Passenger 1
Passenger 2

Jennifer Dahlmann
Joey Chipman
Andrea Garry
Will Knobloch
Kelsey Mawhiney
Lauren Spada
Lucas Lorditch
Katherine McKenna
Jake Brown
Mike Riggieri
Sarah Judd



Thirty-Six Situations

By Ben LaVerriere
WPI Undergraduate

"An unparalleled delight: all thirty-six situations, compressed to their quintessence by a team of scholars, narrated for your comprehension, and acted by the most skilled company of players in the land!"



Director	Joel Sutherland
Assistant Director	Lauren Spada
Stage Manager	Heidi Robertson
Dramaturg	Matt Houstle
Festival Stage Manager	Tristan Spoor
The Narrator	Nick Alden
The Professor	Vineet Barot
The Ringmaster	James Johnson
The Ringmaster's Wife	Sarah Artz
The Husband	Chris Pardy
The Wife	Lindsey Lucier
The Husband's Employer	Ariel Wexler
The Husband's Employer Wife	Erika A. Stone
The Evil Villian	David P. Cardenas
The Housebreaker	Felipe Polido
The Mayor	Andrew Wilkins
The Husband's Employer's Estranged Cousin's Wife	Victoria Zukas
The Messenger	Felipe Polido
The Attractive Young Man	Chad Caisse
Dionysus	Nick Bebel

Dramaturgs

Executive Dramaturg

Associate Executive Dramaturg

Scenographic Dramaturg

Dramaturgs

Susan Vick

Victoria Zukas

Richard Pavis

Patrick Crowe

Rick Desilets

Matt Houstle

Stephanie Kavrakis

What is a Dramaturg?

Every year the team of dramaturgs are chosen by the founder of the festival Susan Vick. The New Voices dramaturgs read all of the plays submitted and chose the ones to be produced. They are not informed of the playwrights names until the end of voting to ensure fairness. This aspect of New Voices has remained fairly unchanged for the entire 27 years. After the plays have been chosen the dramaturgs act as liaisons between the directors and playwrights. They ensure that the director stays true to the playwright and script.

SET CREW

Elena Ainley
Kate Baker
Elisabeth Beinke
Peter Borge
Kathryn Byorkman
Patrick Crowe
Gabi DeFosse
Dominic DiGiovanni
Samantha DuBois
Megan Faulkner
Justin Fraize
Chris Gowell
Chris Kingsley
Israel Kositsky
Rob Matrow
Joe McMahon
Shuchi Mitra
Erin O'Halloran
Felipe Polido
Corey Randall
Tim Raymond
Lisa Rossi
Maureen Ryder
Victoria Valencia
Jake Wassenar
Andrew Wilkins
Shawn Wise

ELECTRICIANS

Daniel Bjorge
Peter Borge
Jake Brown
Julie Brown
Bob Connick
Justin Fraize
Matt Houstle
Israel Kositsky
Ben LaVerriere
Shuchi Mitra
Natasha Peake
Felipe Polido
Corey Randall
Tristan Spoor
Victoria Valencia
Andrew Wilkins

RUN CREW

Shelli Clifford
Krissy Davenport
Kevin McManus
Shuchi Mitra

SOUND

Joseph Chipman
Shelli Clifford
Robert Connick
Robert Grady
Lee Hermsdorf-Krasin
Kevin McManus
Shuchi Mitra
Audrey Ross
Johan Skende
Steve Tetreault
Jon Toohill

PUBLICITY

Beth Beinke
Robert Grady
Kimberly Martilla
Kayla Rayworth
Audrey Ross
Juliana Rose
Shawn Wise

HOUSE

Robert Grady
Dan Hartman
Ben Landry
Aubrey Scarborough
Phillip Tang

LIVE FEED

Emily Abbate
Dan Bjorge
Jon Estabrook
Hilary Fotino
Matt Houstle
Dan Lanier
Andrew Oprea



MASQUE

Masque is one of WPI's oldest student organizations. It is one of the several theatre groups available at WPI. The others include M.W. Repertory Theatre, Sunburns Theatre Company (summer theatre), and Student Comedy Productions (improvisational comedy troupes). These organizations offer about eight productions a year to the WPI and Worcester communities. Masque is the main theatre organization and stages two major productions a year plus New Voices. This year Masque put on *Gross Indecency: The Three Trials of Oscar Wilde* and *Daisy Crockett: Frontiers Person! or Be Sure You're Right, Then Go Ahead*.

Current Officers:

President	Dominic Digiovanni
President-Elect	Patrick Crowe
VP Master Carpenter	Liz Casey
VP Master Electrician	Ben LaVerriere
VP Publicity	Lauren Spada
VP Property	Megan Faulkner
Treasurer	Tristan Spoor
Secretary	Anika Blodgett
Masquot	Carol Wood

ALPHA PSI OMEGA

D-Term 2008 INDUCTEES

The Rho Kappa Cast of Alpha Psi Omega is pleased to announce the inductees of its D-Term 2008 class:

James Johnson
Lauren Spada
Victoria Valencia
Steven Vessella

The induction ceremony will be held after Friday night's performance. All are invited to attend and recognize this class of ΑΨΩ.

What is Alpha Psi Omega?

Alpha Psi Omega is the national dramatic honor fraternity. The Rho Kappa cast of Alpha Psi Omega is at Worcester Polytechnic Institute in Worcester, Massachusetts. Members are chosen twice each year, at the end of each semester (or, in the case of WPI, during the production of the B-term show and New Voices.)

Special Thanks

Susan Vick
Jessica Sands
Boynton Printing
Margaret Brodmerkle
Karen Hassett
Kenneth J. Danila and Margaret Schmidt
Liz Tomaszewski, Paul Girard
Diran Apelian
Janet and Jeffrey H. Pollak
JoAnn Manfra
Terry Pellerin
Penny Rock
Helen G. Vassallo
WPI Chapter of Alpha Psi Omega, Rho Kappa Cast
WPI Department of Humanities and Arts,
James P. Hanlan, Department Head
WPI Lens and Lights
WPI Office of the President
WPI Office of the Provost
WPI Facilities
WPI Student Activities Office
Lauren Ferrechio
Jeff Zinn
Darren Lussier, Image Production Services

UPCOMING SHOWS

The Rho Kappa Cast of Alpha Psi Omega presents

Starving Artists Festival

Friday, April 24, 2009

8pm in the Little Theatre

\$5 admission

{ Empty Set } presents

Empty Set Struggles with ADD

Monday, April 27, 2009

8pm in Kinnicutt Hall

FREE!

Guerilla Improv presents

GI Remembers Your Favorite Movie

Tuesday, April 28, 2009

Time and Location TBD

FREE!

Student Comedy Productions presents

The Schlubs of Comedy

Thursday, April 30, 2009

Time and Location TBD

FREE!

Broken Wall Films presents

Something Remote

Friday, May 1, 2009

8pm on the Quad

FREE!

KILROY sketch comedy presents

When This Kilroy Hits 88mph, You're Gonna See Some Serious Show

Saturday, May 2, 2009

Time and Location TBD

FREE!

Festival Schedule

Wednesday 7:30 pm

Thirty Six Situations
Screw This Noise
A Spy in Size 4's
Schrödinger's Cat in the Hat.
INTERMISSION
A Letter Unsent
Men are from Oz, Women are
from Venus
Mad City, Inhabited

Thursday 7:30 pm

A Spy in Size 4's
Screw This Noise
Letter Unsent
INTERMISSION
Schrödinger/s Cat in the Hat
Mad City, Inhabited
Men are from Oz, Women are
from Venus
Thirty-Six Situations

Friday 5:00 pm

Thirty-Six Situations
Screw This Noise
A Spy in Size 4's
Schrödingers Cat in the Hat

Friday 7:30 pm

Thirty-Six Situations
Men are from Oz, Women are
from Venus
Mad City, Inhabited

Saturday 7:30 pm

A Spy in Size 4's
Screw This Noise
A Letter Unsent
INTERMISSION
Schrödingers Cat in the Hat A
Mad City, Inhabited
Men are from Oz, Women are
from Venus
Thirty-Six Situations