

**CELEBRATING THIRTY YEARS OF NEW VOICES:
A PRODUCER'S PORTFOLIO**

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Abstract

CELEBRATING THIRTY YEARS OF NEW VOICES presents my work as Executive Producer of New Voices 30, the nation's longest continuously running collegiate original play festival, produced annually at WPI. In 2012, WPI Masque staged eight plays with subjects ranging from death and loss to dogs and zombies. This report describes how I and my staff of student designers, directors, actors, and crews, produced the "sold out" festival from start to finish.

Background

Previous Work in Theatre At WPI

I have always accepted theatre as a sort of natural part of life. My sister, who shares my love of theatre, and I would put on shows for my parents every other week when we were young. Whenever we read a play out loud at school my hand shot up for whichever character had the most lines. When the time came for my first school play, someone expressed their surprise that I was auditioning because I was usually a very quiet student. My response was, "Of course I am! Aren't you?" I just assumed everyone wanted to act at every opportunity, since that was what I wanted! I truly didn't think stage fright existed for a long time, and was confused why some people were nervous before productions. After doing a lot of theatre in middle and high school, I extensively researched the WPI Theatre program before coming. Indeed, it helped give the extra push when I was deciding where to go for college.



Lead or cameo, I made sure the audience wouldn't forget me.

Starting A-term my freshman year with the play *Bower Bird A.K.A. Crazies in Love*, I was cast in the role of Dr. Mona Gerard, a sarcastic psychiatrist helping the main character, Katina (played by Anika Blodgett) through her relationship problems. Being a hambone at heart, I was pleasantly surprised to received a sizeable role for my first play in college. I had a great time formulating and performing her character, drawing inspiration from the dry humor of Hugh Laurie's character on *House MD*.



Dr. Mona Gerard in her office.

I took a term away from theatre that B-Term since I was surprised by how much time it had taken out of my schedule. I needed a break to assess if it was something I wanted to continue doing while pursuing my Interactive Media and Game Development major. I tried out the following C-Term in the Masque production and was cast as the lead in *Daisy Crockett: Frontiersperson! Or Be Sure You're Right and Go Ahead*. In the play, Daisy was the sister of Davy Crockett and the author of his fantastical adventures.

She gets carried off to the big city by investors and receives quite a shock to learn that her brother has been killed while she was away. Daisy was an interesting character to play. She was bright-eyed and hopeful but also had to have a no-nonsense sensibility about her. The sudden twist at the end always brought me close to tears. I felt that I melded a lot with her character over the course of the production.



Daisy Crockett and her "sister" Ida Clare stuck together through it all.

Participating in *Daisy* also opened my eyes to the more technical aspects of theatre as I began socializing with more people in the WPI theatre community. Sometimes I think the line between acting and technical theatre is never blurred for some people, and I truly think both sides are missing out. For example, I found it shocking and humorous that techies stereotyped actors as being ignorant and

egotistical, which in retrospect, perhaps holds some weight. On the contrary, I had always assumed techies were sad to be backstage because they didn't get the glory of the limelight, but that assumption could not be further from the truth. Techies want nothing to do with the limelight, unless they are hanging and focusing it. Rather than putting themselves onstage, they are putting their work and artistic vision onstage, via lights, sound, projections, wardrobe, makeup, scenic design, et cetera. These were all important aspects of the production that I had largely ignored until that point.

In D-Term of 2009, I got to participate in *New Voices 27*. I decided to venture out of the limelight and into the inner workings of the production a bit more by taking on the role of an assistant director under Michael Hyde. The play we were directing was *A Spy in Size 4's* by Nicholas Bebel. It was a play about an elementary school private investigator, set in a humorous "film noir" style. Here I was able to find out more about what goes into the making of a play as I worked closely with the stage manager and designers to realize the vision that Mike and I had for the play. From the lights to the sounds to the terrifying Lamb Chop puppet that appeared at the end of the play, every detail had to be put together by members of the production staff, and I took note of all of the people coming together to make our play happen.

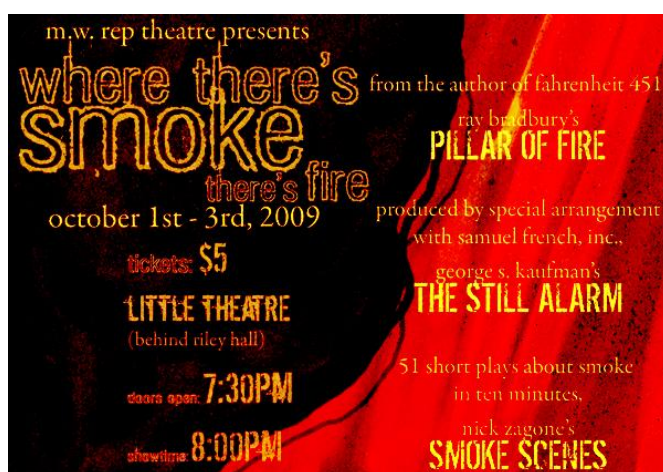
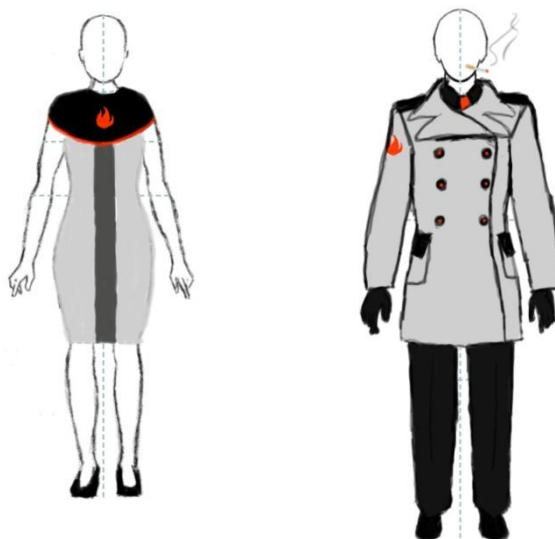


I was very pleased with the lighting for this scene in A Spy In Size 4's.

Towards the beginning of NV27, I heard that they were going to be painting the theatre floor one night so I decided to come and help out. The paint crew/general production staff seemed surprised to see an assistant director showing up to help, but it turned out to be a lot of fun and I got to know a lot more about the different production positions and what they did. I was surprised to learn that this *New Voices* in particular was actually a student's MQP, and that a double major in theatre was actually quite feasible with my class schedule. It was then that I decided to pursue theatre as a second major.

In A-Term 2009, I was asked to be the props and wardrobe manager for *Where There's Smoke, There's Fire* after the producer, Victoria Valencia, had learned of my love for creating costume designs. This was my first real production position, and I quickly accumulated a few more as the show drew close. I

was asked to design the poster as well, a job that I later repeated several times throughout my theatrical career at WPI. I also wound up assisting the run crew. I remember one point during production week when three different people were calling my name, each to ask me something different. It was then that I realized that I really enjoyed tech work, and that it felt just as important to be backstage as it did to be onstage.



I became the graphic and wardrobe designer for Where There's Smoke There's Fire.

B-Term 2009 was very busy. Masque was doing a production of Arthur Miller's *The Crucible*, and once again I was the wardrobe manager and poster designer. I was also getting inducted into Alpha Psi Omega, the theatre honor fraternity. The vision for the show was to step away from the traditional Puritan garb and go for a more *Mad Men*, 1950s look. After all, while based on true events, *The Crucible* was written as an allegory for the McCarthy Era. I found myself helping the production in a multitude of ways, helping at light hang and painting the set, alongside my official production positions. Though I had tried out for a role, I warned the director that I had already taken on a few production positions and I was likely to be busy that term. I wasn't cast, but for the first time, it really didn't bother me that much. I was too involved backstage to worry about what was going on onstage. In fact, by the time I finally saw the play come together on opening night, I had almost forgotten that this was what the play was about: the actors portraying a story.



The cast and 1950s inspired wardrobe design for the Crucible.

In C-Term 2010, after realizing I missed acting, I tried out and was cast as Sally VanViller, the wealthy ingénue in the murder mystery *Any Number Can Die*. *Any Number* was delightfully campy and the production staff was determined to enforce that aspect in every detail of the play's spectacle. The set was the most notable aspect of the production, the full interior of a house, complete with hidden panels and compartments for the murderer to spy through and stash victims in. I was the poster designer for this play as well, and kept up with the production side of things as well as the artistic, acting side of the play. I helped build the set, which took hours upon hours of staining, cutting and stapling wood. I also painted the two portraits that swung out to reveal peep holes. Trying to do things for both sides of the production admittedly ran me somewhat ragged by the time production week rolled around, but I think that was really due to the size and caliber of the set we were trying to build. *Any Number* taught me the most out of all the previous productions about what it takes to bring a huge play from start to finish in less than seven weeks. Andrew Wilkins, the producer, taught me a lot about running meetings quickly and efficiently and keeping everyone in constant communication. I kept this experience in mind for future productions.



The cast and set of Any Number Can Die.

Assistant Producer of New Voices 28

In D-Term 2010, I expressed interest in producing *New Voices 28* when it seemed like no one was stepping up to the plate. Feeling that I was still a little too green behind the ears, Susan Vick, the founder of *New Voices*, paired me with alum Corey Randall. Corey became the Executive Producer of *New Voices 28* and took me on as an assistant to teach me the ropes on how to bring *New Voices* from start to finish. This was the experience that would ultimately prepare me for producing *New Voices 30*.

Corey showed me that the two most important things a producer could do was 1) budget for crunch time in a production schedule and 2) be selective with the production staff. We drew up the schedule in February, using Corey's previous knowledge of the festival and stage management to make judgment calls about where we should set deadlines. (See **Appendix W: New Voices 28 Schedule.**) We assembled our production staff in January/February so that once we hit spring break we would be well prepared to enter auditions. It's also worth noting that Victoria Valencia was the Mentor to Stage Managers and was in charge of selecting and preparing the Festival Stage Managers. Since the FSMs were running auditions, we made sure to get them first.

We also designed the set during this time. *New Voices 27* had a sort of consistent theme in the colorful nautilus shell on the floor and on the poster. Corey and I liked the idea of a theme and wanted to have something that would tie the whole play together. We were also encouraged to use pieces from the previous show's set (in this case, *Rabbit Hole* as put on by M.W. Rep) to construct our own. After consulting with Felipe Polido, the master carpenter, and Tristan Spoor, the lighting designer, we were able to come up with a black-and-white art deco set with pink accents.



Corey Randall, executive producer of New Voices 28, amidst the art deco set.

Auditions kicked off the start of *New Voices 28* on March 14th, 2010. For auditions, we had an electronic PDF on a computer in the LT Green Room where actors could input their contact information, their preference for role, what they were comfortable portraying onstage and their availability. Once filled out, the PDF was saved by an FSM downstairs and stored in a database. When it was time for someone to audition, an FSM would run up the stairs and let everyone in the theatre know that Person X was next. Then the FSM upstairs would pull up their audition sheet PDF on a large projector screen in front of all the directors and stage managers. The directors would have a few minutes to review the sheet, and then one of the FSMs would send up the auditionee.

New Voices 28 used Microsoft Sharepoint as our electronic contact point for all members of the production, though in general the production staff agreed the software was cumbersome for trying to

organize a production. On Sharepoint we were able to store our calendars (one for production events, one for the Alden Green Room schedule, and one for the Little Theatre schedule), designs, scripts, audition sheets, cast lists, et cetera. Each show had their own "page" on Sharepoint where directors and stage managers could post notifications and other important information for their casts.

We had planned for a Tech Showcase day halfway between auditions and the show, where tech could show off the light areas/sounds/set pieces that they had implemented at that point to the directors. Unfortunately, this largely fell through as it was so early in the production that lights were unable to be hung, focused and programmed by the time the Tech Showcase rolled around. Cue-To-Cue was held the Sunday of production week and ran from noon to 8pm, with each show getting plenty of time to run their show at least twice for their specific tech call.

Once we hit opening night however, *New Voices 28* went off without a hitch. It was a wonderful festival to be a part of (I even got to act again), and a great learning experience for me as I soaked up all that Corey had shown me.

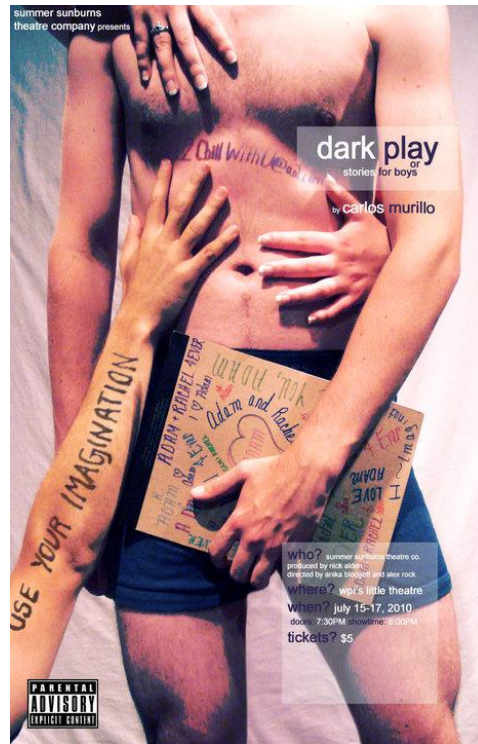


Nick Alden, Tofer Carlson and I as Kurt Dangerous/Dangereux, Lumberknight and Emily Harper in the original production of Lumberknight: The Francophone Protocol during New Voices 28.

2010 to Present

After *New Voices 28*, the summer show rolled around and I tried out again. I was cast in *Dark Play* or *Stories for Boys* as an invented persona of an FBI investigator named Olivia. *Dark Play* was a very grim show with tints of humor about a bored, sociopathic, brilliant teenager named Nick who created multiple online personas to manipulate a boy named Adam into liking an invented female persona. The story escalates as his lie spirals out of control and my character (another invention of Nick's) came in to convince Adam to kill Nick on behalf of the "FBI". Olivia is still probably my favorite role because of the

grim intensity that I had to portray for her character, where previously I had portrayed many lighthearted or comedic characters. It was around this time my secret grudge against dramatic plays began to wear off and I started to get ideas for the play I would eventually write for *New Voices 30*.



I was also the graphic designer for Dark Play.

In A-Term 2010 I went on to co-direct Rolin Jones' *Shortstack*, a series of short and bizarre, nigh unstageable plays. *Shortstack* was a fun project. When faced with issues like "how do we get two people to ski down a mountain in the Little Theatre?" and "Where are we going to get two giant possum costumes?" we were able to get creative and have fun with the spectacle of the play. *Shortstack* helped me realize that a set, while it can contribute a lot to a play, is largely secondary to the action onstage.



Another "unstageable" moment in Shortstack: a sudden badminton match that had to get increasingly "extreme".

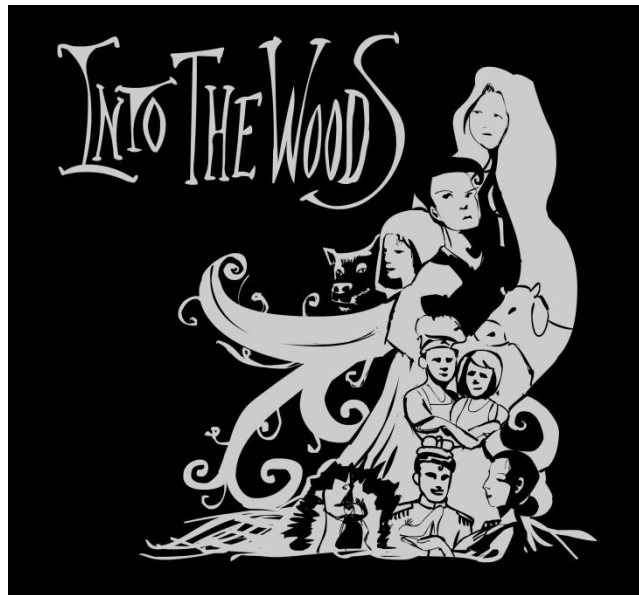
In B-Term 2010, I kept with the "minimal set" idea when I was asked to design the set for *Six Characters In Search of An Author*. Minimal might not be the best word to use however, since the amount of painting that went into the design was great indeed. I was inspired by Salvador Dali's surrealism, and saw *Six Characters* as a surreal play in and of itself. In the play, fictional characters interrupt a play in progress to look for an author to write their tragic but disjointed story. The lines between reality and fiction are blurred up until the final moment when the audience is left guessing if they were real people or not.



The Six Characters set took many gallons of paint and many helpers from the B-Term theatre class.

The next few terms I had to take a break from theatre. My PQP class preparing me to go to Australia for IQP proved to be extremely time consuming, and the following D-Term I was shipped off Down Under to complete my IQP. As a result, I missed *New Voices 29*, much to my own dismay.

For the 2011-2012 school year, I mainly stuck to graphic design work for theatre since my schooling had finally caught up with me and I started an internship at a game company. I also knew working hard for the majority of the year would leave me with enough free to dedicate my time to *New Voices 30* as fully as the festival requires for it to be successful.



My graphic design work in 2011 was some of my favorite overall.

It's worth noting that the C-Term before *New Voices 30*, Masque held a production called *Hindsight!*, which was an encore performance of the best plays in the three decades of *New Voices* history as voted on by *New Voices* alums. By bringing together old and new alumni and reminding us of *New Voices*' long history, *Hindsight!* would ultimately set the stage for the celebration of *New Voices 30*.

Methodology

Play Announcements and Planning

The eight plays picked for *New Voices 30* were announced on February 17th at 5pm in the Little Theatre. These plays were picked by the Executive Dramaturg Susan Vick and her Selecting Dramaturgs: Rick Desilets, Professor Dean O'Donnell, Professor Erika Stone, and Professor Jeff Zinn. The plays and playwrights were as follows: *Poems: The Early Life of Pope John Paul II* by Elena Ainley, *Golden* by Sebastian Bellisario, *Dora's Disclosure* by Anika Blodgett, *Land of the Living...Living?* by Tofer Carlson, *Jake* by Erin Saari and Laura Fischer, *The Golden Apple* by Holly Fletcher, *Barbeque Chicken Pizza* by Louisa King, and *Grave Intentions* by Alex Rock.

After the plays were announced, the hunt for directors, stage managers, and the remainder of the production staff began. I was careful to pick people who had experience in their respective fields before. Taymon and I made the unofficial rule for ourselves that if someone had no experience they could either be an assistant or we would require that they have a mentor. In general, finding the production staff proved to be a non-issue, except in the case of a couple of positions that dragged on into late March before we had anyone to fill the slots. One thing that had been mentioned several times about productions earlier in the year was that the job descriptions seemed undefined and created overlapping issues when two people were trying to do the same job, or when nobody did a job they were both assigned to do. To combat this, I detailed every job description when contacting people about taking on a production position. This contributed greatly to the cooperation of the production staff.

It was also time for designers to start blocking out their designs, specifically the set design. We had no specific set designer, rather I came up with a concept and brought it to a group of people who would help me realize it. The concept was a white set, and the committee wound up being Lizzie Dawson

(Master Carpenter), Jason Rosenman (Projection Engineer), Erika Stone (Administrator of Theatre Technology) and Taymon Beal (Assistant Producer). After a few meetings and discussions, we came up with a specific set design including projection screens, a white floor, and five cubes. (See **Appendix M: Set Design**.) We would be using two ultra-short throw projectors to project imagery that would help the play along according to the director's vision. After the set was settled, the designers set to work on their designs, which were all turned in before their due date on Monday, March 12th.

Unlike *New Voices 28*, we weren't using Sharepoint as our online contact point for the cast and crew. Instead we used Virtual Callboard, a relatively new software built specifically for theatrical performances. Virtual Callboard had been used by Masque for a number of performances before *New Voices 30*, so we were aware of the ups and downs of using the program. For example, Virtual Callboard is great at being a place to store files related to the production and send out mass emails to everyone on the production. However, it has a hard time with grouping individuals who have more than one position, and sometimes emails are lost when trying to send to specific groups. Aware of these concerns, Taymon, Erika Stone, Andrew Smith and I were able to use it effectively to keep track of everyone on the production and what their roles were.

Auditions through Bloodbath

The week of March 12th through the 16th was the busiest out of the entire festival because it was the week of auditions and casting. Monday the 12th we had the AYO Theatre Faire, an event held by Alpha Psi Omega to introduce the different aspects of theatre to the D-Term Theatre Workshop class.

Students in the class are required to contribute 12 hours of work into the production, so this exhibition was their introduction to *New Voices* and theatre at WPI. This is usually held at the end of C-Term to help the producer find people for production positions before spring break. However, we pushed it back to C-Term so that it would be easier for Theatre Workshop students to attend.

Tuesday and Wednesday were auditions. After some initial difficulty when trying to use Google forms to store the actor's information electronically, we were able to implement a new system programmed on the fly by the assistant producer. This system would allow an actor to input their information downstairs and display it for the directors upstairs, keeping the information in a concise and readable format. There was a large turnout for auditions: 46 people.

Callbacks were held Thursday in rooms on-campus that I had booked for each of the shows. I scheduled each of the shows in timeslots that were attempting to not overlap (spacing out the monologues with the larger casts since one would have more people called back for it than the other). Some directors ignored this entirely and set up their own callbacks at their own times, but ran the risk of conflicting with more shows.

The casting meeting or "Bloodbath" was held that Friday. Due to a number of extenuating circumstances, the executive dramaturg Susan Vick couldn't be there. This threw the night somewhat for a loop as questions kept popping up that only she could answer for sure. Meanwhile, Taymon and I implemented the online system we had made for Bloodbath to organize conflicts and speed up discussions. This worked very much in theory, at the very least it did what we had hoped it would do. What we didn't count on were project students and monologues getting special preference, which led to several unnecessarily long conversations about what could be done to satisfy this. One of the recurring problems was it looked like there were about half as many roles as there were actors. Usually more *New Voices* plays have extras in them, but *Land of the Living...Living?* was one of the few with this built into the script. Eventually Liz Dufresne, the associate dramaturg, took over for Susan and began settling the disputes. Things went more smoothly from there, and a cast was formed. Taymon and I, who had both auditioned, were cast as audience plants in *Land of the Living...Living?*, something that would surprise the audience as we were taken out of our seats and devoured by zombies.

Rehearsals, Tech Work, and Cue to Tech

Once the shows had their casts, everything was in place to begin rehearsing, building the set and hanging the lights. Though most of the work was happening during this time, the two weeks that followed were quiet from the producing end. The majority of my work was answering questions directors had about adding things to their plays, and to settle the budgets with each individual show. During this time, the directors, stage managers and designers had to meet and discuss what they would like to see in the tech of their respective plays. This was also the relatively short amount of time that each show had to bring the actors from being completely unfamiliar with the plays to off book and memorized with staging. Being one of the zombies, I can attest that this was more easily said than done since we had to learn choreography to Thriller, Soulja Boy, the Dougie, West Side Story, a fight scene, and a marching formation.

Nevertheless, each of the shows got their actors and cues ready by the time Cue-To-Tech rolled around on April 4th, though there was some last minute confusion over who sent cues where. This may have been caused by the majority of the FSMs signing on late in the production and not having enough time to talk to the show stage managers and crew heads. This year we decided to split up Cue-To-Tech into two nights, the first act and the second act, instead of trying to run all the plays in one big eight-hour go. We also moved it to the end of the week before production week. This made a big difference in the "crunch time" feel that seems to occur every production week, and allowed emergencies to be taken care of. During Cue-to-Tech, every show had enough time to run through their cues once and their show with tech twice if they so desired, but many shows ran it once and then used the extra time to fix cues with crew heads. All in all, things went very well, there was lots of communication from both sides. The only major hiccup was no one seemed to understand how the transitions worked. Taymon, Erika and I put in place a solution: Erika typed up the order of transitions for every FSM and crew head to see,

Taymon hosted a mini-cue-to-cue for only the transitions over the weekend while we had a couple of free tech days, and I had us run through all of the transitions at the beginning of the Monday tech rehearsal.

Production Week and Performances

The week of April 9th through the 14th marked production week. At this point, so many things had been put into motion that the only thing I had left to do was more supervision/maintenance work than anything. If someone had a problem or an announcement, I would announce it right after warm ups for actors, which seemed to be the only time we had the entire company in one place. As previously mentioned, we ran transitions at the beginning on Monday and then went through the whole show. Afterwards we had a post-show discussion lead by Erika Stone, so that all of the directors, stage managers, and crew heads would be able to hear the changes that needed to take place from all around. This was effective in creating last minute changes in the festival.

The Tuesday dress rehearsal was well done. A couple of actors had begun to fall ill, however, and we quickly grabbed understudies for them. One in particular had to be filmed for some of the projections, we took care of this the following day. Both actors made a speedy recovery, but I am confident that should the time have called for it the understudies would have been able to take their places.

Wednesday was the special preview night. Though it wasn't publicly advertised, we still had an attendance of nearly 50 people. Much of the cast was able to come upstairs and watch the show as well. However, this night an important element of one play was missing, and most of the executive staff didn't know about it, causing a panic when this element was missing. This created confusion in the booth as well when they were looking for one more person to come onstage who wasn't there. From that point onwards, I made sure to notify everyone if someone was going to be sick or otherwise absent.

Opening night and the following performances were some of the best nights of theatre I've seen at my time at WPI. The notes after the show got shorter and shorter to the point where we didn't need the post-show meeting by Friday and instead emailed out notes. The positive attitude in the air was very high and when we all put our hands together for our last "Whether the Weather" team huddle, we truly felt like a theatre company. Even striking the show took shorter than usual, ending in a little over an hour. Taymon and I wrote up thank you cards for everyone on the production staff to express our sincerest thanks for everyone's hard work.

I could not be happier to have had the pleasure and the honor of producing *New Voices 30*.

Recommendations, Conclusions and Outcomes

In the aftermath of *New Voices 30*, I was able to pinpoint key points where things went very smooth and where communication failures occurred. At the post production discussion meeting, both praise and constructive criticisms were brought forth for how New Voices ran this year and ways to improve it for next year. An assessment of notable outcomes is as follows:

Successes

- Encouraging a sense of gravitas throughout the festival as a whole. I felt that the graphic design helped people in and outside of the production take it more seriously and appreciate the anniversary of the festival. The plays that were picked were also of a more dramatic nature in some cases.
- Asking for a Google Sketch Up or equivalent 3D model for the set design made envisioning it much easier for the directors and production staff. At the very least, having an isometric view should be essential from now on.
- We have a method for collecting and storing audition information online now. A few details need to be worked out with it, but if we could find a way to host it on our own web space it could be incredibly beneficial in the future. It also helped sort through the Bloodbath conflicts without the use of Post-It notes.
- Breaking up Cue-To-Tech into two days before Cosmic Breath Day/Beginning of Production week. This gave tech plenty of time to replace the floor, reprogram cues, practice transitions and fix anything that would otherwise have been hastily patched together at last minute.
- In general, communication during this production was at an all time high compared to productions over the previous year. I brought back the 24-hour mandate, which means if

someone hadn't gotten back to you in 24-hours you had every right to pester them until they did.

- "Sold out" two nights in a row with a full house.

Room for Improvement

- Towards the beginning of the production, it was unclear who "okayed" show-specific stage managers. The Director of Directors was placed in charge of this, but then people with production positions wound up also taking on stage manager roles, which turned out to be problematic late in the production.
- We set rolling deadlines for when we would have liked to have had certain production positions. We waited entirely too long for some of these positions, namely publicity and FSMs. It would be best if these were among the first production positions settled, since publicity is in charge of getting the word out about auditions and if we knew who the FSMs were we could have avoided casting them in plays that were back to back with ones they were cueing.
- Bloodbath was confusing without the Executive Dramaturg and a clear leader of the event.
- The FSMs needed a leader. In *New Voices 28* there was a Mentor to Stage Managers. Late in the production, I appointed Erika Stone to fill this position after it was clear that the FSMs were having trouble communicating with one another and had different ways of running the show.
- Transitions had to be practiced separately to be fully ironed out, and even then they ran long during the performances. We also never ran the playwrights/directors switching seats, which left some people surprised, especially those who were directing and acting.
- A key element of one of the plays dropped out extremely late in the game and only a few people were aware of it. From now on whenever someone gets sick or has to leave suddenly, everyone should know about it, especially those in the executive staff.

Recommendations

- Keep a Master FSM or Mentor to Stage Managers in the production staff
- Keep Cue-To-Tech broken up and at the end of the week before production week
- Notify the entire company if someone gets sick/otherwise absent and can't be there during a performance or tech rehearsal
- Use our online systems for auditions and Bloodbath
- Detail every production position when contacting potential personnel.
- Keep separate calendars for the Green Room, Little Theatre and New Voices Events and be sure not to double-book spaces.
- If using the short-throw projectors again, be sure the lighting design takes into account the darkness required for some of the images to appear.
- Emphasize constant communication and take steps to ensure it where one can.
- Attend everything in at least some capacity, rehearsals, set build, light hang, director meetings, et cetera. People are likely to have questions only the producer can answer at these events.
- Keep production meetings brief, pick a representative from each department and have them give a short status update/any warnings the rest of the production should know about.

Appendices

Appendix A: Poems: The Early Life of Pope John Paul II

In B-Term 2011, I participated in Professor Zinn's Playwriting Seminar. There I wrote *Poems*, an idea that I had been sitting on for a couple of years that finally made its way to paper. *Poems* is a snapshot of the life of 20-year-old Karol Wojtyla, the man who would someday become Pope John Paul II. I submitted the script in January and was happy to discover that it was accepted into the festival. Watching the play I had written come alive was one of my greatest joys during the festival.



The Director provides important life advice for Karol while he discerns his call to the priesthood.



Appendix B: Golden

The Dog in Golden reminiscing about the Poodles he used to see around his hydrant.



Appendix C: Dora's Disclosure



Dora unleashes chaos upon Pythos Encryption Software when she opens the Box and plays back all the confessional tapes for everyone in the company to hear.



Appendix D: Land of the Living...Living?



A horde of zombies acts out Max and Victoria's conversation about zombie film cliches and twists.

Appendix E: Jake

Two roommates fight over their love for the same poster of a shirtless man they call "Jake."



Appendix F: The Golden Apple

Aphrodite, Athena and Hera come to Earth in the modern age to find out once again, who is the most beautiful?



Appendix G: Barbeque Chicken Pizza

A young woman recounts the time her mother told her she had breast cancer over a box of barbecue chicken pizza.



Appendix H: Grave Intentions



A young man searching for closure has a one-sided conversation with his long deceased friend and crush.



Appendix I: Production Staff

<i>Executive Dramaturg</i>	Susan Vick
<i>Administrator of Theatre Technology</i>	Erika Stone
<i>Executive Producer</i>	Elena Ainley
<i>Assistant Producer</i>	Taymon Beal
<i>Director of Directors</i>	Ian Hawkes
<i>Associate Dramaturg</i>	Liz Dufresne
<i>Charge Scenic Artist</i>	Lizzie Dawson
<i>Projections Designer</i>	Neil Pomerleau
<i>Lighting Designer</i>	Jason Rosenman
<i>Master Electrician</i>	Alex Gray
<i>Sound Designer</i>	Alyssa Donahue
<i>Sound Engineer</i>	Matt Forman
<i>Publicity Head</i>	Sarah Roth
<i>Props Manager</i>	Sarah Fischer
<i>Green Room Manager</i>	Scott Osborn
<i>Box Office Manager</i>	Katrina Kohlman
<i>Graphic Designer</i>	Elena Ainley
<i>FSM</i>	Owen West
<i>FSM</i>	Liz Fortner
<i>FSM</i>	Eileen Wrabel
<i>LT Liason/Safety Officer</i>	Andrew Smith
<i>Program Designer</i>	Taymon Beal
<i>House Manager</i>	Holly Fletcher
<i>Assistant House Manager</i>	Randy Perez
<i>Sustenance Manager</i>	Bob Connick
<i>Run Crew Chief</i>	Patrick Graham
<i>Run Crew</i>	Ryan Welch
<i>Light Board Op</i>	Matt Hotaling
<i>Sound Board Op</i>	Louis Fogel
<i>Projection Board Op</i>	John French
<i>Poems: The Early Life of Pope John Paul II</i>	
<i>Director</i>	Nick Hewgley
<i>Stage Manager</i>	Sam Dubois
<i>Golden</i>	
<i>Director</i>	Joe Brown
<i>Stage Manager / AD</i>	Michael Goldman
<i>Dora's Disclosure</i>	
<i>Director</i>	Giovanna Olson
<i>Stage Manager / AD</i>	Erin Saari

*Land of the Living... Living?**Director**Stage Manager*

Anika Blodgett

Sarah Fischer

*Jake**Director**Stage Manager / AD*

Tony Guerra

Alex Rock

*The Golden Apple**Director**Stage Manager*

Adriana Martinez-Betancourt

Rhiannon Chiacchiaro

*Barbeque Chicken Pizza**Director**Stage Manager*

Katie Cabral

Hunter Putzke

*Grave Intentions**Director**Stage Manager*

Louisa King

Chelsea Miller

Appendix J: Cast List

Poems: The Early Life of Pope John Paul II

Joe Brown	<i>Karol</i>
John Bosworth	<i>Director</i>
Herman E Servatius	<i>Nazi Captain</i>
Patrick Thomas	<i>Nazi</i>
Will Stockinger	<i>Nazi</i>
Dolan Murvihill	<i>Nazi</i>

Golden

Hunter Putzke	<i>Dog</i>
Brianna Mikolivh	<i>Poodle</i>
Stephanie Piscitelli	<i>Poodle</i>
Anika Blodgett	<i>Poodle</i>
Owen West	<i>Mail Man</i>

Dora's Disclosure

Alex Rock	<i>Ethan</i>
Greg Dilullo	<i>Parker</i>
Ian Maitland	<i>Hugh</i>
Rick Desilets	<i>Zach</i>
Laura Fischer	<i>Dora</i>
Neil Pomerleau	<i>Amal</i>
Alex Gorowara	<i>Reporter</i>

Land of the Living...Living?

Michael Goldman	<i>Max</i>
Kari Rehkruger	<i>Victoria</i>
Andrew Larsen	<i>Zombie</i>
Angela Wood	<i>Zombie</i>
Elena Ainley	<i>Zombie</i>
Hannah Brown	<i>Zombie</i>
Liz Fortner	<i>Zombie</i>
Nick Bebel	<i>Zombie</i>
Sam Teatum	<i>Zombie</i>
Taymon Beal	<i>Zombie</i>

Sarah Schultz	<i>Zombie</i>
Tess de Rham	<i>Zombie</i>
Erin Saari	<i>Zombie</i>
Nick Hewgley	<i>Zombie</i>
Sebastian Bellisario	<i>Zombie</i>
Rob Correa	<i>Zombie</i>
Yadira Hilario	<i>Zombie</i>
Nick Morassi	<i>Zombie</i>
Chris Sanchez	<i>Zombie</i>

Jake

Louisa King	<i>Sarah</i>
Angela Simpson	<i>Liz</i>
Richie Wingert	<i>Shirtless Man</i>

The Golden Apple

Ethan Lawrence	<i>Adam</i>
Chelsea Miller	<i>Hera</i>
Paige Westlake	<i>Aphrodite</i>
Andrew Smith	<i>Hermes</i>
Kristen Brann	<i>Athena</i>

Barbecue Chicken Pizza

Lena Pafumi	<i>Woman</i>
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Grave Intentions

Doug Davis	<i>Man</i>
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Appendix K: Production Meeting Minutes

New Voices 30 Production Meeting Minutes

Submitted by: Taymon Beal on Thursday Mar 22, 2012 11:19 am

Date:	Wednesday March 21, 2012
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Department Notes:

Producers:	Scenic:
Show budgets are due at midnight. Send 'em!	It's not quite finished, but it's getting there.
Post rehearsal schedules to VirtualCallboard.	The floor is down and the projection screens are hung (though they might be moved and will be connected to the floor).
We have a show order!	The cubes are only one coat of paint from being finished. The half cubes also need to be finished.
The Golden Apple, Golden, Grave Intentions, Barbeque	Everything will be finished this weekend (except that the floor will have to be redone for tech week).
Chicken Pizza, Jake, Dora's Disclosure, Poems, Land of the Living Living	Sound:
Lighting:	L&L is being contacted about subwoofers.
The plots are up.	Speakers are being hung this weekend.
Light hang is up this weekend.	Costumes and Props:
Projection:	Directors are on top of things.
Neil has met with the directors and will be starting designs very soon.	At 2 PM on Saturday, Sarah Fischer is doing a wound workshop in the LT Green Room.
Projectors are being ordered probably tomorrow and hung early next week.	House:
Publicity:	Randy Perez is Assistant House Manager!
Sarah's looking for a crew and is on target for a publicity plan next Wednesday.	The preliminary house design will be due next Wednesday.
(By the way, Elena is the graphic designer and will have her design in next Wednesday.)	Other:
Stage Management:	We're getting a Green Room Manager.
Liz Fortner and Owen West have been added to the team!	Remember to keep the space clean!
Liz is FSMing the first three plays, Eileen is doing the next three, Owen has the last two.	This doesn't mean just stuff on the floor. Don't leave cables and tie line lying around.

New Voices 30 Production Meeting Minutes

Submitted by: Taymon Beal on Thursday Mar 29, 2012 12:13 am

Date:	Thursday March 29, 2012
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Department Notes:

Producers:	Scenic:
Cues are due tonight! They're being handed off to crew heads, who will then coordinate with FSMs on making sure they happen. RSMs are also being kept in the loop.	Nothing to report. The screens will be secured when the projectors are hung. We've abused the vinyl flooring a bit more than we expect the actors to. The second one is going down on Easter Sunday.
We need lighting/sound/projection board ops.	Sound:
Run crew: Maybe we don't need one. Other casts could help.	The subwoofers are coming tonight. They'll be hooked up before the weekend. House music will be selected for next Wednesday.
If you want to coordinate your playwright seeing your rehearsals, talk to Liz Dufresne.	
Lighting:	Costumes and Props:
The lights are hung. Focusing this weekend. They think they'll be finished within a week.	You can store things in the LT now if you talk to Sarah.
Projection:	House:
Projections aren't technically final but are pretty well done. Dora's Disclosure and Land of the Living are slightly trickier. Projectors will be hung by Friday.	Katrina Coleman is our new Box Office Manager!
Publicity:	Other:
We'll be receiving the publicity plan tonight. The poster design is done.	We still need ushers and a Green Room Manager.
	All special effects need to be run by Andrew Smith today. When in the Green Room, make sure that the bolt on the right-hand side of the stage door is down.
Stage Management:	
See above.	Cosmic Breath Day is April 7. You can't work that day.

New Voices 30 Production Meeting Minutes

Submitted by: Taymon Beal on Wednesday Apr 04, 2012 05:26 pm

Date:	Wednesday April 4, 2012
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Department Notes:

<p>Producers:</p> <p>Q2techs are today and tomorrow. Don't expect perfection. Fortunately we allocated time for things to be fixed.</p> <p>The reservation system is online!</p> <p>Next week, call is 5 PM for tech and 6 PM for actors. There will be food. For actors, call is when warmups start. Everyone needs to already be there then. The (metaphorical) curtain goes up at 7 PM every night.</p>	<p>Scenic:</p> <p>The screens have been secured and the cubes are finished!</p> <p>The second floor is going down on Sunday.</p>
<p>Lighting:</p> <p>Lighting is "kind of" done with everything. They need to get some gels from L&L and they might need to add a couple more pars.</p> <p>All cues are/will be programmed on time.</p> <p>Any requests for curtain call should go to Jason now.</p>	<p>Sound:</p> <p>All cues are in (except a few that need fixing). House music has been gathered and just has to be ordered.</p> <p>Most shows still need opening and curtain call music.</p>
<p>Projection:</p> <p>There's a problem. When the lights are above 20%, projections are hard to see.</p> <p>The designers will try to fix this.</p>	<p>Costumes and Props:</p> <p>We have Jake!</p> <p>Props can be stored in the green room now. The shows that aren't currently doing this should.</p> <p>The quick-change in Jake is ready to be run tonight.</p>
<p>Publicity:</p> <p>Posters are stuck at the print shop.</p> <p>The Facebook event is going up tonight.</p> <p>Table sitting is this week. There will be a Google Doc.</p> <p>Flyers are also in the works.</p> <p>There will be T-shirts!</p>	<p>House:</p> <p>Casts are going to be photographed. They will not be in costume.</p> <p>There will be crew shots on Monday/Tuesday.</p> <p>Pins have been ordered.</p> <p>We need ushers. If Holly can't get enough from Theatre Workshop, she'll email to theatre-crew and AYO.</p>
<p>Stage Management:</p> <p>FSMs are ready to run Q2tech!</p>	<p>Other:</p> <p>Saturday is Cosmic Breath Day. No work then.</p> <p>Lock the theatre before you leave. If you can't, call Andrew Smith. If he's not available, call another Squad member.</p> <p>Scott is our green room manager. He'll be in charge of things down in the green room.</p>

Appendix L: Production Calendar

Below is the Virtual Callboard Calendar for New Voices.

March 2012

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1	2	3
4	5	6	7	8	9	10
11	12	13 6:00 pm: First Night of ...	14 5:00 pm: Production Meet... 6:00 pm: Second Night of...	15 6:00 pm: Callback Audi...	16 6:00 pm: Bloodbath	17 10:00 am: Set Build
18 10:00 am: Set Build	19	20	21 5:00 pm: Production Meet...	22	23	24 10:00 am: Light Hang 5:00 pm: Land of the Liv...
25 10:00 am: Light Hang	26 9:00 pm: Land of the Liv...	27	28 5:00 pm: Production Meet... 11:59 pm: Publicity Plan ... 11:59 pm: Poster Due	29	30	31 5:00 pm: Land of the Liv...

Times displayed in EDT

April 2012

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2 9:00 pm: Land of the Liv...	3	4 6:00 pm: Tech Showcase f...	5 6:00 pm: Tech Showcase f...	6 7:30 pm: Land of the Liv...	7 12:00 am: Cosmic Breath D...

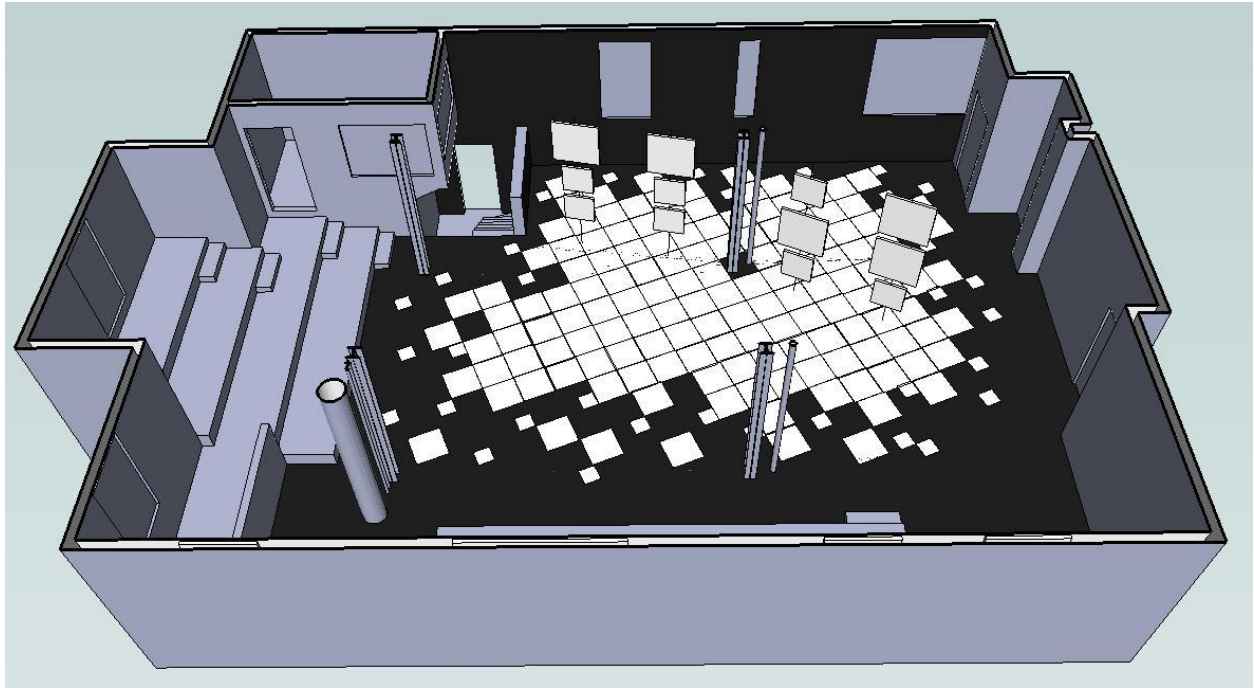
8	9 5:00 pm: Tech Rehearsal	10 5:00 pm: Dress Rehearsal	11 5:00 pm: Preview Perform...	12 5:00 pm: Performance	13 5:00 pm: Performance	14 5:00 pm: Performance and...
15	16	17	18 7:00 pm: Post Production...	19	20	21
22	23	24	25	26	27	28
29	30					

Times displayed in EDT

<div> Today < > March 2012 </div> <div> Day Week Month 4 Days Agenda More ⌵ ⚙ </div>						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
26	27	28	29	Mar 1	2	3
4	5	6	7	8	9	10
11	12 11:59p First Iteration	13 3p Theatre Workshop 6p Auditions 6p Auditions	14 5p Production Meeting 6p Auditions 6p Auditions	15 6p Callbacks 6p Callbacks	16 3p Theatre Workshop 5p Masque Meeting 6p Bloodbath 6p Bloodbath	17 Set Build Set Build
18 Set Build Set Build	19 3p Producer Office Hours 4p Jake	20 3p Theatre Workshop 5p Set Work 6p The Golden Appl 7p Set Work 9p Land of the Living	21 Show Budget Review 4p Jake 5p Plots Due 5p Production Meeting 11:59p Scenic Construction	22 4p Jake 6p Grave Intentions	23 3p Theatre Workshop 4p Jake 5p Masque Meeting	24 Light Hang Light Hang 2p Land of the Living 7p Land of the Living
25 Light Hang Light Hang 10p Golden Rehearsal	26 3p Producer Office Hours 4p Jake 5p AYO Meeting 6p The Golden Appl +2 more	27 3p Theatre Workshop 9p Land of the Living	28 4p Jake 4p Jake Rehearsal 5p Electrical Work Check 5p Production Meeting +6 more	29 3p Golden Rehearsal 4p Jake 4p Jake Rehearsal 6p Grave Intentions +2 more	30 12p Barbeque Chic 3p Theatre Workshop 4p Jake 5p Masque Meeting	31 5p Land of the Living

The Google Calendars we used to keep track of events and space reservation. The blue calendar is the LT. The green Calendar is the Alden Green Room. The pink calendar is general events.

<div> Today < > April 2012 </div> <div> Day Week Month 4 Days Agenda More ⌵ ⚙ </div>						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
Apr 1 7p The Golden Appl 8p Dora's Disclosure 9:30p Golden Rehearsal	2 3p Grave Intentions 3p Producer Office Hours 4p Jake +4 more	3 3p Theatre Workshop 7p Barbeque Chick 9p Land of the Living	4 3p Land of the Living 4p Jake 5p Production Meeting +2 more	5 4p Jake 6p Cue to Tech for Show 6p Cue to Tech for Show 9:30p Land of the Living	6 3p Theatre Workshop 4p Jake 5p Masque Meeting	7 Cosmic Breath Day
8	9 Tech Week 5p Tech Call 6p Actor Warm Ups +2 more	10 3p Theatre Workshop 5p Tech Call +2 more	11 5p Tech Call 6p Actor Warm Ups 7p Preview Performance	12 5p Tech Call 6p Actor Warm Ups 7p Opening Night	13 3p Theatre Workshop 5p Tech Call +2 more	14 5p Tech Call 6p Actor Warm Ups 7p Closing Night ar
15	16	17	18	19	20	21

Appendix M: Set Design

Model by Elizabeth Dawson

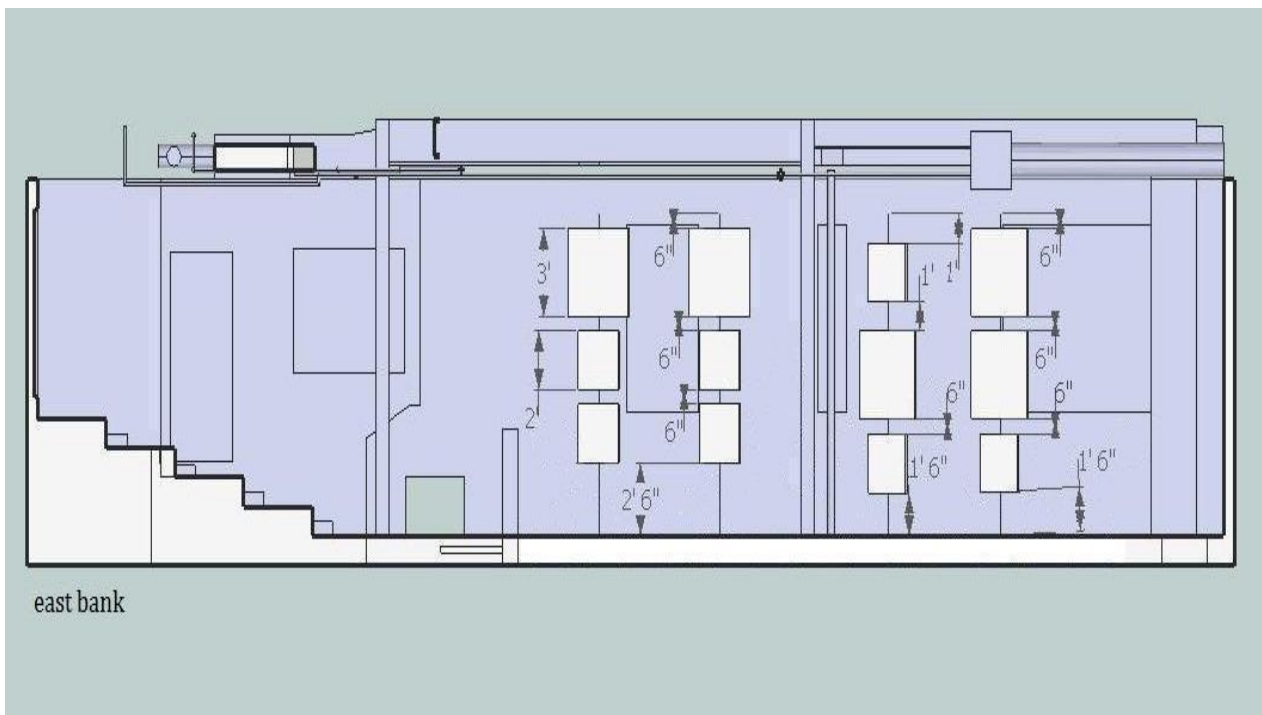
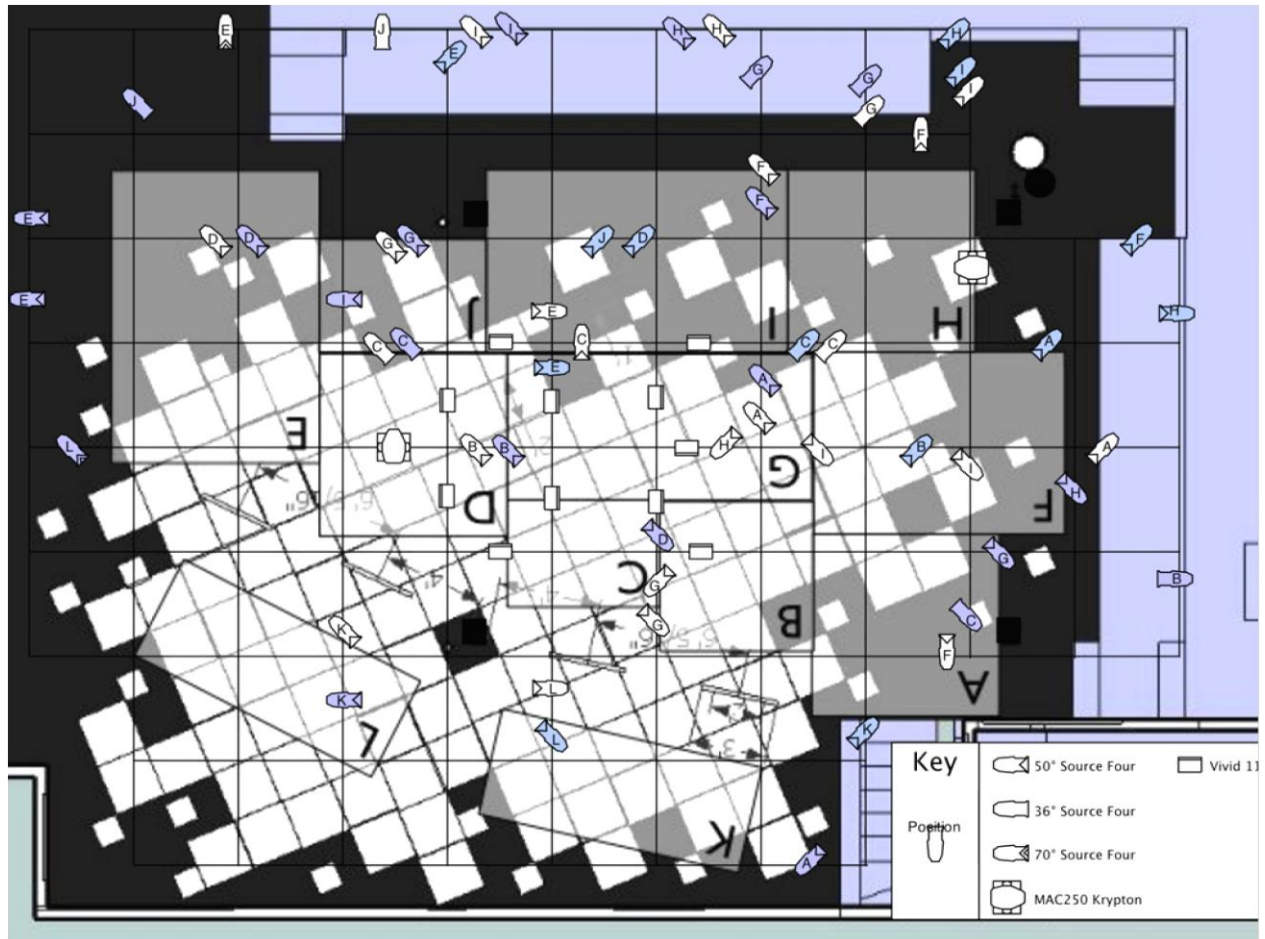




Photo of Poems showing the set and the cubes

Appendix N: Lighting Design

Plot by Jason Rosenman

Appendix O: Sound Design

Sound Design for New Voices 30

Alyssa Donohue

Red=Maybe

Blue=TBD

Green= Voiceover

Poems: The Early Life of Pope John Paul II

Military Truck?(pg.7)

German Soldiers Speaking Outside (pg.7)

Pained Shout Outside? (pg. 7)

Knocks on Door (pg.7)

Director Shouting “No!” (pg.7)

Gunshot (pg.7)

German man shouting into a megaphone announcing German Victory (pg.8)

Golden

Background effect of cars driving by, people walking by on sidewalk, dogs barking in the distance (pg.3)

Cats fighting (pg.3)

Sexy Jazz Music when talking about Poodles (pg. 3)

Loud effect of two dogs fighting (pg.3)

Sound of dog pissing on the sidewalk (pg.3)

Dora's Disclosure

Robotic Computer Sounds (pg. 3, 7, 8, 9, 10)

Voiceover of a Machine-like Voice “Welcome to Pithos Encrypton Software Emotional Disclosure Therapy. Please begin when you are ready.” And “Encrypting Data. File stored. Thank you. (pg. 7, 8, 9, 10)

Monologues to be Recorded (pg. 14)

Mashups of Monologues (pg. 15)

Land of the Living...Living?

Sound of Retractable Ladder (pg.1)

Scary Bass Sounds (Not sure where in the play this is wanted)

Zombie moaning and Screaming (can be played before they come on stage if wanted or throughout the play)

“Thriller” by Michael Jackson (pg. 3)

“Soulja Boy” Song (pg.4)

“Teach Me How to Dougie” (pg.4)

Scary/Dramatic Music when Zombies attack each other (pg.4)

West Side Story Overture (pg.6)

Tchaikovsky's Romeo and Juliet Love Theme (pg.6)

Waltz/Foxtrot/Tango Music (pg.6)

Jake

“I'll Be Seeing You” by Billie Holliday (pg.8)

Movie-like love song playing, then suddenly cut off by record scratching sound (Not sure if the same as above sound)

Knocking on Door Sound (pg.12)

The Golden Apple

Currently no official sounds for this play, but will be discussed and minor sounds may be added.

Barbeque Chicken Pizza

Possible Phone Ring (pg.1)

Voiceover of mother's word "I'm sorry, I have Breast Cancer." (pg.1)

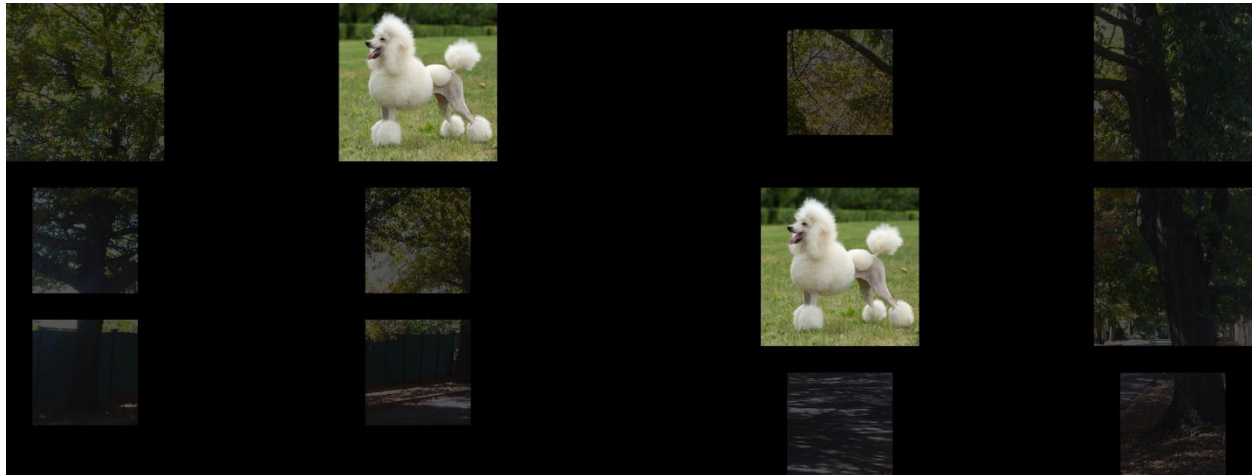
"What Sarah Said" by Death Cab for Cutie (pg. 2, during Blackout)

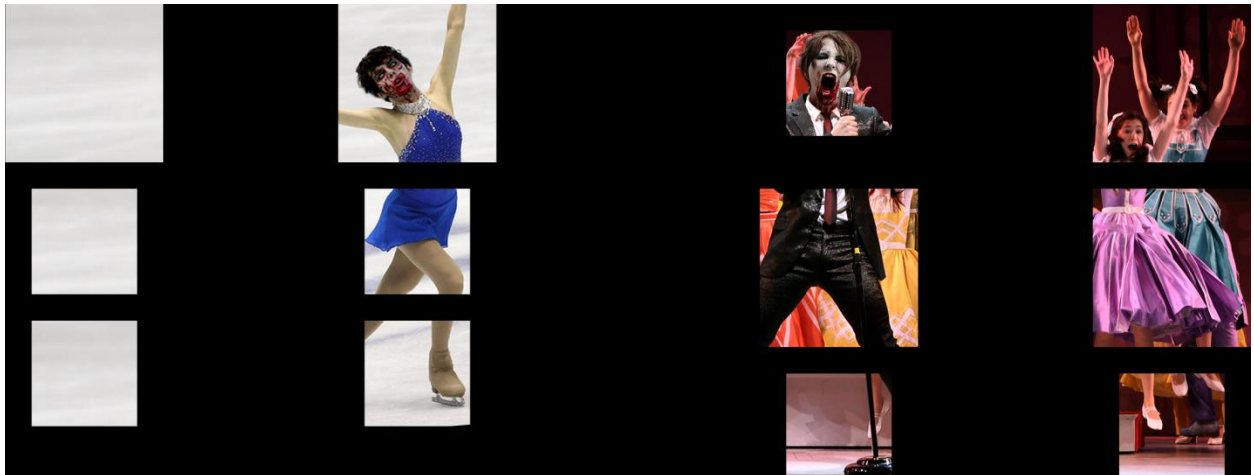
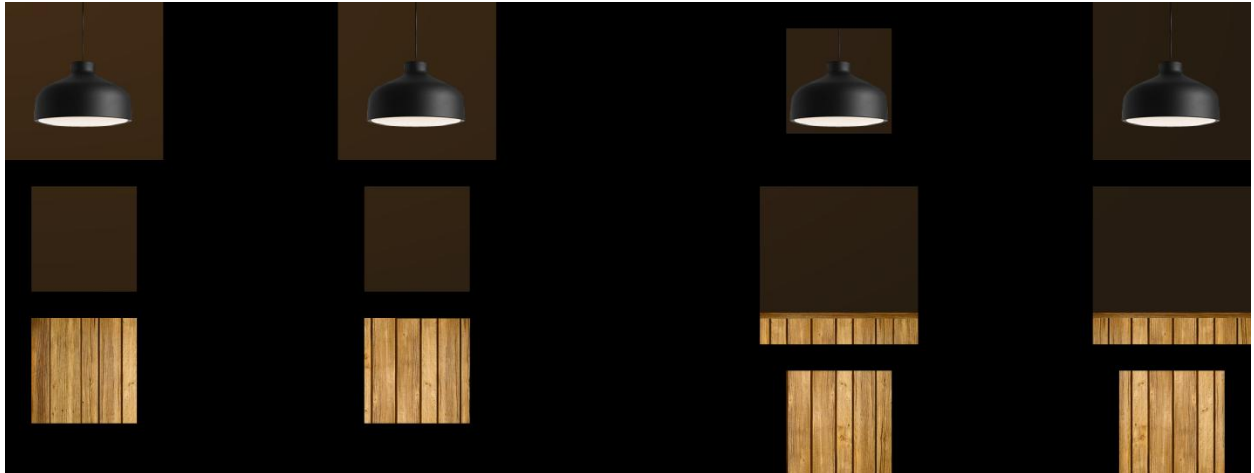
Grave Intentions

No sound as of right now, but open to any changes.

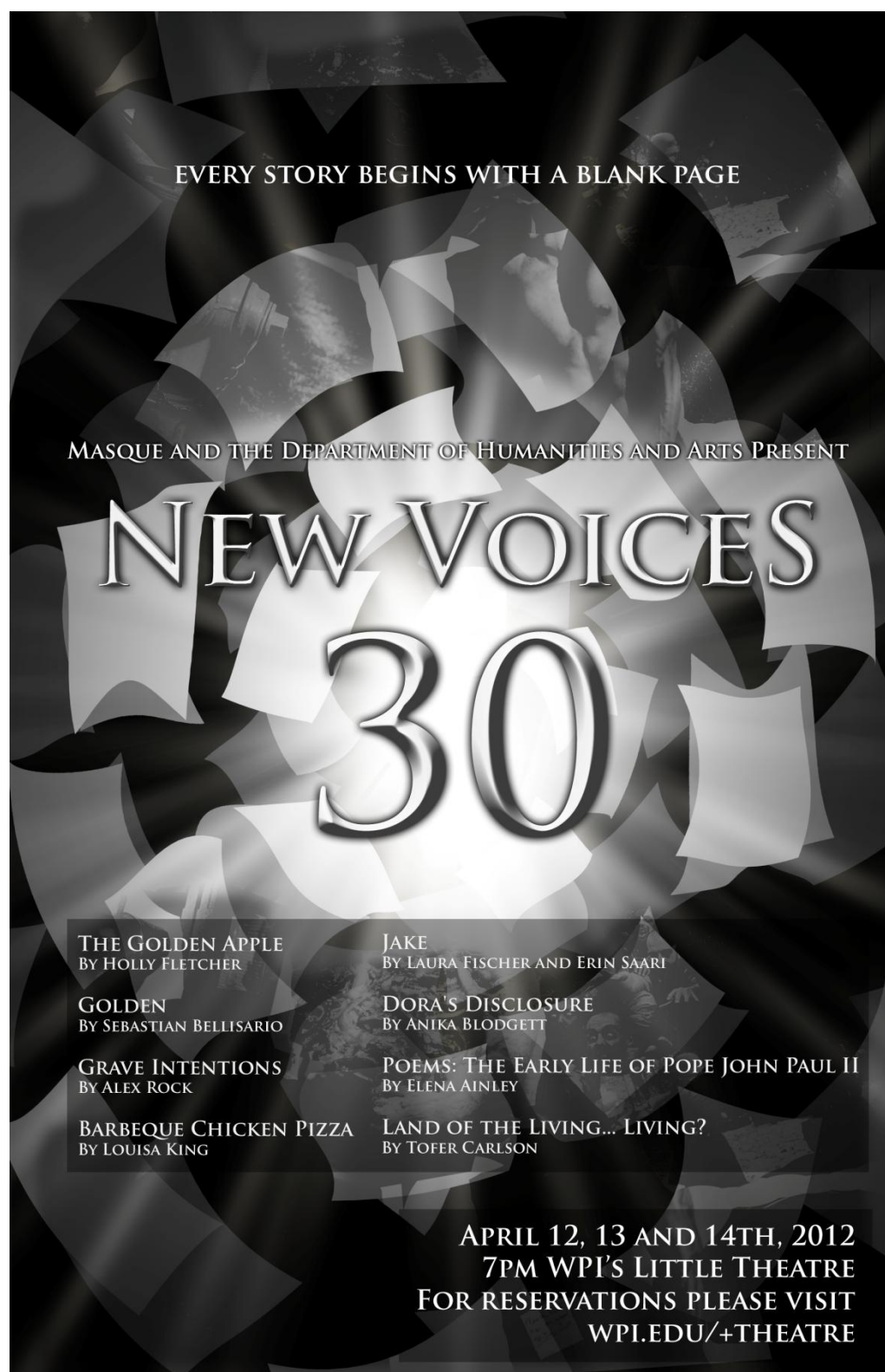
Appendix P: Projection Design

Below are some examples of the designs created by Neil Pomerleau that were projected in this layout on the screens.

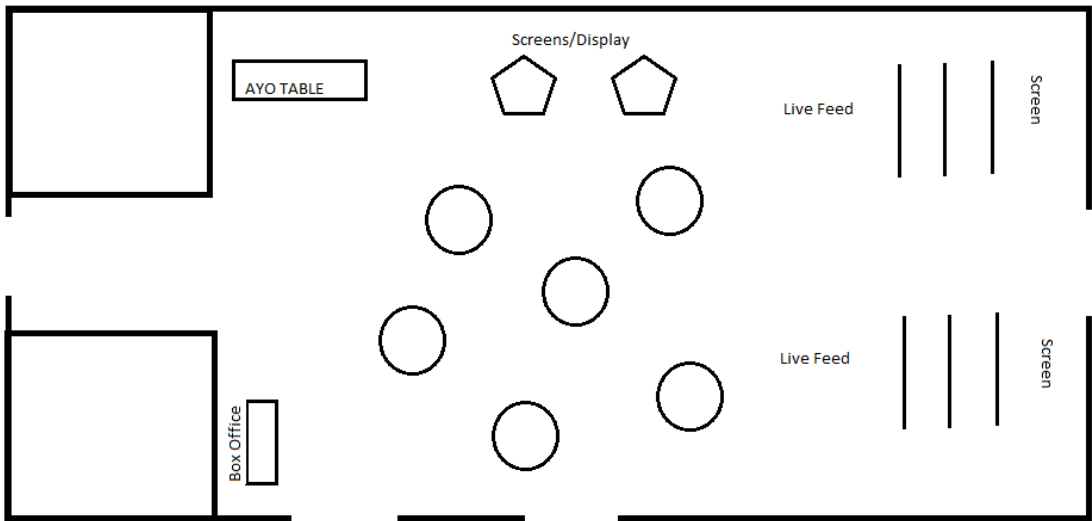




Appendix Q: Poster Design



Appendix R: Lobby Design



Plot by Holly Fletcher

Appendix S: Program Design

Don't miss upcoming shows at WPI!

VOX presents

Disney Cabaret

April 20 and 21

6 PM and 8 PM (two shows per night), Alden Memorial Hall

Admission \$5 for students, \$10 for general public

Student Comedy Productions presents

The Not-So-Magic Kingdom

A Free Comedy Festival

April 26, 27, and 28

7 PM, Kinnicutt Hall (Salisbury Laboratories 115)

M.W. Repertory Theatre Company, Etc. presents

Sunburns Summer Theatre

July 19, 20, and 21

Little Theatre

M.W. Repertory Theatre Company, Etc. presents

Fall M.W. Show

September 20, 21, and 22

Little Theatre

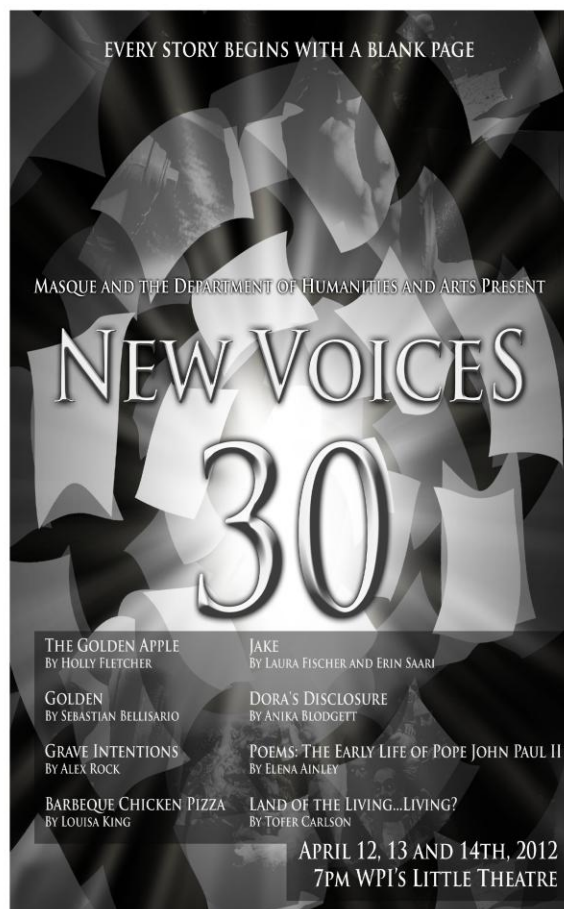
VOX presents

Gilbert and Sullivan's

The Pirates of Penzance

September 27, 28, and 29

Alden Memorial Hall



Welcome to *New Voices 30!*

Food, drink, and photography are prohibited in the Little Theatre.

There will be one ten-minute intermission midway through the performance.

What is New Voices?

New Voices is the longest continuously-running collegiate festival of new and original plays in the nation. Each year in January since 1982, New Voices has solicited original, unpublished scripts from students, faculty, and community members. Five to nine plays are selected for production each year. In 30 years, New Voices has produced 399 plays by 158 playwrights.

A Note from the Executive Producer

It's fitting that New Voices is held in the spring, during a time of celebration for new life. Rarely do we get as many new faces in theatre as we do during New Voices. There were a few times during our preparation phase while we were trying to find production positions that I was scared we wouldn't have enough people to run the show. I was happily proven wrong. We have had an incredible outpouring of help and support from all over the WPI community. This program contains the names of over one hundred people who have been working hard for the past seven weeks to put this show together. From the beautiful plays that were written, to the unique set design, to the hordes of dancing zombies, all of the elements of this production are focused on pushing the envelope for New Voices's 30th year. I am very happy to have had the opportunity to produce this play festival, and can see no better way to finish my time at WPI. I'm honored to have had the opportunity to work with Susan Vick, the founder of New Voices, and to be privy to her 30 years of wisdom in working with previous New Voices festivals. She and Erika Stone helped ensure that everything ran smoothly and made my job as producer that much easier. I'd also like to thank Taymon Beal for being a great assistant producer and for going over my work with a fine-toothed comb. Thank you for coming, and enjoy the show.

Special Thanks to...

Prof. Susan Vick

Prof. Erika Stone

The Little Theatre Squad

Alex Rock ♦ Giovanna Olson ♦ Brian Joseph ♦ Jason Rosenman
Sebastian Bellisario ♦ Andrew Smith

Humanities & Arts Drama/Theatre Work Study Associates

Anika Blodgett ♦ Angela Simpson ♦ Owen West

Masque Officers

Anika Blodgett ♦ Angela Simpson ♦ Sebastian Bellisario ♦ Joseph Brown
Katie Cabral ♦ Andrew Smith ♦ Taymon Beal ♦ Lena Pafumi
Jason Rosenman

WPI Office of the President

WPI Department of Humanities and Arts

Kristin Boudreau, Head

Margaret Brodmerkle ♦ Karen Hassett ♦ Mary Cotnoir

WPI Facilities

WPI Office of Finance and Operations

WPI Office of the Provost

WPI Office of Development and University Relations

WPI Student Activities Office

WPI Chapter of Alpha Psi Omega, Rho Kappa Cast

...and to...

Kenneth J. Danila and Margaret Schmidt ♦ Andrew Hansford
Helen G. Vassallo ♦ Janet and Jeffrey H. Pollak ♦ JoAnn Manfra
James P. Hanlan ♦ Penny Rock



The Rho Kappa cast of Alpha Psi Omega is pleased to announce that

Holly Fletcher

Alex Gray

Allison Grocela

Adriana Martinez-Betancourt

and

Richie Wingert

have been selected for induction into Alpha Psi Omega in D-term 2012.

The induction ceremony will follow Friday night's performance.
All are welcome to attend.

What is ΑΨΩ?

Alpha Psi Omega is a national theatre honors fraternity. The Rho Kappa cast is the WPI chapter of ΑΨΩ, and its members provide leadership and mentorship to the WPI theatre community. Students who make extraordinary contributions to theatre at WPI are selected for induction into ΑΨΩ. New classes of members are inducted twice per year, during the Conservatory Show in B-term and New Voices in D-term.

Production Staff

Founder and Executive Dramaturg	Prof. Susan Vick
Director of Theatre Technology	Prof. Erika Stone
Executive Producer	Elena Ainley
Associate Producer	Taymon Beal
Director of Directors	Ian G. Hawkes
Associate Dramaturg	Liz Dufresne
Master Carpenter and Charge Scenic Artist	Lizzie Dawson
Lighting Designer	Jason Rosenman
Master Electrician	Alex Gray
Lighting Board Operator	Matt Hotaling
Sound Designer	Alyssa Donohue
Sound Engineer	Matt Forman
Sound Board Operator	Louis Fogel
Projection Designer	Neil Pomerleau
Projection Engineer	Jason Rosenman
Projection Board Operator	John French
Costumes and Props Coordinator	Sarah Fischer
Assistant Costumes and Props Coordinator	Amber Desjardin
Publicity Coordinator	Sarah Roth
Mentor to Publicity Coordinator	Andrew Smith
House Manager	Holly Fletcher
Assistant House Manager	Randy Perez
Box Office Manager	Katrina Kohlman
Festival Assistant Stage Manager	Patrick Graham, Jr.
Green Room Manager	Scott Osborn
Sustenance Manager	Bob Connick
Graphic Designer	Elena Ainley
Program Designer	Taymon Beal
Little Theatre Liaison	Andrew Smith

Selecting Dramaturgs

Rick Desilets ♦ Prof. Dean O'Donnell ♦ Prof. Erika Stone
Prof. Susan Vick ♦ Prof. Jeff Zinn

Scenic Design Team

Elena Ainley ♦ Taymon Beal ♦ Lizzie Dawson ♦ Jason Rosenman
Prof. Erika Stone

Production Staff

Festival Stage Managers

Elizabeth Fortner ♦ Owen West ♦ Eileen Wrabel

Assistant Master Carpenters and Charge Scenic Artists

Louis Fogel ♦ Scott Osborn

Scenic Crew

Denzel Amevor ♦ Sebastian Bellisario ♦ John Bosworth ♦ Kelsey Brofford
Hannah Brown ♦ David Ephraim ♦ Sarah Fischer ♦ John French
Marc Gelin ♦ Alex Gorowara ♦ Patrick Graham, Jr. ♦ Syed Asaad Hussain
Wanbin Li ♦ Jeniece Macedonio ♦ Steven Malis ♦ Aquamé Matthews
Patrick Murphy ♦ Dolan Murvihill ♦ Eric Ostrom ♦ Adrian Oyola
Mario Rolon ♦ Samuel Teatum ♦ Ryan Welch ♦ Qiyang Zhou

Lighting Crew

Joseph Brown ♦ David Ephraim ♦ Marc Gelin ♦ Gregory Karp-Neufeld
Brianna Mikolich ♦ Dolan Murvihill ♦ Lena Pafumi ♦ Hunter Putzke
Patrick Thomas

Run Crew

Patrick Graham, Jr. ♦ Ryan Welch

Publicity Crew

Samuel Abradi ♦ Denzel Amevor ♦ John Bosworth ♦ Kelsey Brofford
Robert Correa ♦ Amber Desjardin ♦ Laura Fischer ♦ Qiaochu Han
Syed Asaad Hussain ♦ Bansari Kamdar ♦ Jeniece Macedonio
Aquamé Matthews ♦ Patrick Murphy ♦ Adrian Oyola ♦ Andrew Paon
Hnin Phyu ♦ Erin Saari ♦ Samuel Teatum

Ushers

Rohit Bansal ♦ Kelsey Brofford ♦ Marc Gelin ♦ Selina Han ♦ Andrew Paon
Hnin Phyu ♦ Mario Rolon ♦ Adrian Oyola ♦ Patrick Thomas

Joe Curtin ♦ Kevin Dahm ♦ Kat Damaso ♦ Catherine Darensbourg
Elizabeth Dawson ♦ Anthony J. DeFusco ♦ David Degrange ♦ Steven Delfino
Gary DelGrego ♦ Rick Desilets ♦ Dominic DiGiovanni ♦ Karen Dockrey
Rob Douglas ♦ Jonathan T. Drummey ♦ Dave Eaton ♦ Rob Everton
Ellie Falsafi ♦ Todd Fantz ♦ Megan Faulkner ♦ Samuel Frank Feller
Erik L. Felton ♦ Brian Fennell ♦ Elliot Field ♦ Laura Fischer
Holly Fletcher ♦ Cathleen Foley ♦ David Fraioli ♦ Meghan Fraizer
Keith Franklin ♦ Brian Freeman ♦ Kristine Gatley ♦ Dan Gilbreath
Jacob Given ♦ Cynthia Gould ♦ Lynda Grzyb ♦ Guerilla Improv
Tom Guyette ♦ Peter Hamill ♦ Shannon “Haz” Harrower ♦ David Hartman
Penny Hawley ♦ Hilary Lohnes Hayes ♦ Craig Henrickson ♦ Jeff Herbert
Ken Hinckley ♦ Chuck Homic ♦ William Howe ♦ Paul “Knobby Part” Irish
Jimmy the Cook ♦ James Johnson ♦ Katherine Journeay ♦ William Katzman
Mary Kendrick ♦ Carol King ♦ Louisa King ♦ Dale Kingsbury
Nancy Kuran ♦ Andy Kutner ♦ Jon Lamkins ♦ Ben LaVerriere ♦ Lee Lopes
Amanda Lozada ♦ Charles Lyons ♦ Reid MacDonald ♦ Harold MacKiernan
Jordan Maddock ♦ EJ Massa ♦ Tony Mastromatteo ♦ Timothy McInerney
Marc McKenney ♦ Seth McNear ♦ Nick Medeiros ♦ Paul F. Messier
Matt Meyer ♦ Eric Mill ♦ Jed Miller ♦ Peter James Miller ♦ James Moore
Duane D. Morin ♦ Adam R. Nakama ♦ Nancy ♦ Mindy Neligon
Jim “Roy” Nichols ♦ Lisa Norkus ♦ Kathy Notariani ♦ Amanda Jean Nowack
Kristin Nygard ♦ Anne Marie O’Connor ♦ Dean O’Donnell
Michael O’Malley ♦ Christopher Osborn ♦ Kyle Outlaw ♦ Ann Palmer
Jesse Parent ♦ Andrew Patrarca ♦ Richard Pavis ♦ Sarah Pavis
David Pazzano ♦ Ryan Petti ♦ The Purple Donkey ♦ N. Harrison Ripps
Brian Roberts ♦ Alex Rock ♦ Carmen Romeo ♦ Morgan D. Rosenberg
Don Ross ♦ Aaron Rowe ♦ Roy S. Rubinstein ♦ Scott Runstrom
Tom Russell ♦ Erin Saari ♦ Eric Salvador ♦ Ben Sandofsky
David Scampoli ♦ Ryan Seney ♦ Herman Servatius ♦ Cecilia Servatius
Joanne Shatkin ♦ Deb Shea ♦ Jim C. Shea ♦ Kristin Shepard
Steven Siegmund ♦ Angela Simpson ♦ Mark Simpson ♦ Maxwell Simpson
Karen Singh ♦ Amy Sinyei ♦ Matthew Skawinski ♦ John Skogstrom
Some Assembly Required ♦ Kurtis Stephens ♦ Allen Stering ♦ Jean Strauss
Tara Sujko ♦ Paul Szlyk ♦ Robert H. Tarr ♦ Steven S. Taylor
Nancy Teasdale ♦ Rob Tiernan ♦ Peter Tousignant ♦ John Trussell
Matt Tucker ♦ Dawn M. Varacchi ♦ Steven Vessella ♦ Susan Vick
The Video Project ♦ Kenny Volock ♦ Randall Wainwright
Geoffrey DeWitt Waldin ♦ Nick Walker ♦ Andy Wang ♦ Caleb Warner
Brian Weissman ♦ James D. White ♦ John Whyte ♦ Jen Wiley
Andrew Wilkins ♦ William Woerter ♦ Ben Wong ♦ Jeff Yoder
Michael Yoder ♦ Carlos Zapata

(continued from previous page)

Assistant Director and Stage Manager: Sarah Fischer
Zombie Wranglers: Amber Desjardin and Bansari Kamdar
"Teach Me How to Zombie" performed by Neil Pomerleau

Theatre Workshop Students

The following students from Prof. Erika Stone's Theatre Workshop class have contributed to *New Voices 30*.

Denzel Amevor ♦ Rohit Bansal ♦ John Bosworth ♦ Kelsey Brofford
Hannah Brown ♦ Joseph Brown ♦ Amber Desjardin ♦ David Ephraim
Laura Fischer ♦ Louis Fogel ♦ Matthew Forman ♦ John French
Roger Gelin ♦ Alexander Gorowara ♦ Qiaochu Han ♦ Nicolas Hewgley
Matthew Hotaling ♦ Syed Hussain ♦ Bansari Kamdar
Gregory Karp-Neufeld ♦ Wanbin Li ♦ Jeniece Macedonio ♦ Steven Malis
Aquame Matthews ♦ Brianna Mikolich ♦ Patrick Murphy ♦ Dolan Murvihill
Scott Osborn ♦ Eric Ostrom ♦ Adrian Oyola ♦ Lena Pafumi ♦ Andrew Paon
Hnin Phyu ♦ Mario Rolon ♦ Erin Saari ♦ Samuel Teatum ♦ Patrick Thomas
Ryan Welch ♦ Qiyang Zhou ♦ Michael Yoder ♦ Carlos Zapata

30 Years of New Voices Playwrights

Prof. Susan Vick would like to acknowledge all the playwrights whose plays have been produced during the 30 years of the New Voices festival.

aArdvark Emporium ♦ Dan Afonso ♦ Elena Ainley ♦ Dale Albert
Erica M. Anderson ♦ Jamie Anderson ♦ Helene Andersson ♦ Mike Andrews
David Bacheller ♦ Derek Bacon ♦ Anthony Ball ♦ Tom Balon
Nick Barnes ♦ Nick Bebel ♦ Rich Belcinski ♦ Kim Belli
Sebastian Bellisario ♦ Brian Berg ♦ Anika Blodgett ♦ Joshua Brandt
Patrick Brennan ♦ Jessica Buckingham ♦ William Bullard ♦ Scott Burroughs
Kajsa Cadwell ♦ David Caiati ♦ Ryan Carley ♦ Tofer Carlson
Stephani Carney ♦ Thomas Carr ♦ Marissa Cartwright ♦ Fred Cassilius
Amy Castonguay ♦ Chris Cenotti ♦ Chain Link Fence
Aaron Chandler-Worth ♦ Jeffrey Chausse ♦ Rhiannon Chiacchiaro
Stephen Christopher ♦ Cheryl Church ♦ Michael J. Ciaraldi ♦ Kelli Clark
Robert Connick ♦ Shelly Anne Cote ♦ Chad Council ♦ Rob Crocker

The Golden Apple

Written by Holly Fletcher
Directed by Adriana Martinez-Betancourt

Adam ————— Ethan Lawrence
Hera ————— Chelsea Miller
Athena ————— Kristen Brann
Aphrodite ————— Paige Westlake
Hermes ————— Andrew Smith

Assistant Director and Stage Manager: Rhiannon Chiacchiaro
Mentor to Director: Rick Desilets

Golden

Written by Sebastian Bellisario
Directed by Joseph Brown

Dog ————— Hunter Putzke
Poodle ————— Anika Blodgett
Poodle ————— Brianna Mikolich
Poodle ————— Stephanie Piscitelli
Mailman ————— Owen West

Assistant Director and Stage Manager: Michael Goldman
Mentor to Director: Holly Fletcher

Grave Intentions

Written by Alex Rock
Directed by Louisa King

Man ————— Doug Davis

Stage Manager: Chelsea Miller

Appendix T: Playlist

Playwright

Albee, Edward
Bradbury, Ray
Carlson, Tofer

Carmichael, Fred
Desilets, Richard
Durang, Christopher
DiGiovanni, Dominic
Finn, William
Gilbert, W.S. and Sullivan, Arthur
Guare, John
Harrower, Shannon "Haz"

Hart, Moss and Kaufman, George S. Kaufman
Jones, Rolin
Kander, John and Ebb, Fred
Kaufman, George S.
Kesselring, Joseph
Kaufman, Moises

Kelley, Dennis
Kruckemeyer, Erna
LaVerriere, Benjamin
Lindsay-Abaire, David
Loesser, Frank
Mamet, David
Miller, Arthur
Murillo, Carlos
O'Donnell, Dean
Pavis, Richard
Pirandello, Luigi (Ad. Ben Laverriere)
Roger, Richard and Hammerstein, Oscar

Royal, Bert V.
Sedaris, David
Schonberg, Claude-Michel
Shakespeare, William

Title

The Sandbox
Pillar of Fire
A Letter Unsent
Land of the Living... Living?
A Prayer for Rain
Any Number Can Die
The Party Train
Sister Mary Ignatius Explains It All For You
Mad City Inhabited
The 25th Annual Putnam County Spelling Bee
The Mikado
Six Degrees of Separation
Bower Bird or Crazies in Love
Men are From Oz
Screw This Noise
Schrodingers Cat in the Hat
You Can't Take It With You
Shortstack
Chicago
The Still Alarm
Arsenic and Old Lace
Gross Indecency
The Laramie Project
Love and Money
Cyrano De Bergerac
Thirty-Six Situations
Rabbit Hole
Guys and Dolls
American Buffalo
The Crucible
Dark Play
Get me to the Church on Time
The Secret of Water
Six Characters in Search of An Author
South Pacific
Cinderella
Dog Sees God
Book of Liz
Les Miserables
A Midsummer Night's Dream
A Winter's Tale
As You Like It
Macbeth
Much Ado About Nothing

Sondheim, Stephen

Romeo and Juliet
The Taming of the Shrew
Sonnets
Julius Caesar
Assassins
Into the Woods
Pacific Overtures
Company
The Frogs
Merrily We Roll Along
Sweeney Todd
West Side Story
*A Funny Thing Happened on the Way to
the Forum*
Sunday in the Park With George
The Change
Phantom of the Opera
The Importance of Being Earnest
Cat on a Hot Tin Roof
Smoke Scenes

Vessella, Steven
Webber, Andrew Lloyd
Wilde, Oscar
Williams, Tennessee
Zagone, Nick

Appendix U: Theatre Resume

Term/Year	Company	Performance	Position/Role
A'08	MW Rep	<i>Bower Bird AKA Crazies in Love</i>	Dr. Mona Gerard
C'09	Masque	<i>Daisy Crockett: Frontiersperson!</i>	Daisy Crocket
D'09	Masque	<i>New Voices 27</i>	
		<i>A Spy in Size 4's</i>	Assistant Director
			Paint Crew
A'09	MW Rep	<i>Where There's Smoke, There's Fire</i>	Wardrobe/Props Designer
			Graphic Designer
			Run Crew
B'09	Masque	<i>The Crucible</i>	Wardrobe/Props Designer
			Graphic Designer
			Paint Crew
C'10	Masque	<i>Any Number Can Die</i>	Sally VanViller
			Graphic Designer
			Set Crew
			Paint Crew
D'10	Masque	<i>New Voices 28</i>	
			Assistant Producer
			Set Design Committee
		<i>Lumberknight: The Francophone Protocol</i>	Emily Harper
E'10	Sunburns	<i>Dark Play or Stories for Boys</i>	Olivia
			Graphic Designer
A'10	MW Rep	<i>Shortstack</i>	Co-Director
B'10	Masque	<i>Six Characters In Search of an Author</i>	Set Designer
C'11	VOX	<i>Glee Cabaret</i>	Sue Sylvester
			Scenic Painter
A'11	VOX	<i>Into The Woods</i>	Scenographer
		<i>Alpha Psi Omega Officer</i>	President
B'11	Masque	<i>Cat On A Hot Tin Roof</i>	Graphic Designer
			Set Crew
		<i>Alpha Psi Omega Officer</i>	President
		<i>AYO 24-Hour Show</i>	Producer
C'12	Masque	<i>Hindsight!</i>	Graphic Designer
		<i>Alpha Psi Omega Officer</i>	President
D'12	Masque	<i>New Voices 30</i>	Executive Producer
			Graphic Designer
			Producer Zombie
	VOX	<i>Disney Cabaret</i>	Cruella De Vil

Appendix V: Hours List

Date	Activity	Hours
11/26/2011	Playwriting Seminar Writing	5
12/5/2011	Playwriting Seminar Writing	5
12/10/2011	Playwriting Seminar Writing	5
12/13/2011	Playwriting Seminar Writing	10
1/12/2012	Schedule planning	5
1/13/2012	Play Submissions Poster	3
1/15/2012	Planning with Ian Hawkes	10
1/26/2012	Finishing up/Submitting play	10
1/27/2012	Masque Meeting	1
2/3/2012	Masque Meeting	1
2/4/2012	Production Staff Scouting	10
2/10/2012	Masque Meeting	1.5
2/17/2012	Play Announcement/Hindsight!	5
2/20/2012	Director/Playwright Meet & Greet	3
2/21/2012	New Voices Exec Meeting	2.5
2/21/2012	Director meeting	3
2/24/2012	Production Staff Scouting	10
2/24/2012	Masque Meeting	1.5
3/3/2012	Design Planning	10
3/8/2012	Design Planning	10
3/12/2012	AYO Theatre Faire	5
3/13/2012	Auditions	4
3/14/2012	Prod meeting/Auditions	5
3/15/2012	Callbacks	5
3/16/2012	Bloodbath	3.5
3/17/2012	Set Build	2
3/18/2012	Set Build	2
3/19/2012	Office Hours/NV30 Exec	2.5
3/19/2012	Zombie practice	2
3/21/2012	Emails, general setup, booking	10
3/21/2012	Production meeting	1
3/23/2012	Theatre Workshop/Masque meeting	2.5
3/24/2012	Wound Workshop/Rehearsal	5
3/24/2012	Light hang	2
3/26/2012	Office Hours/NV30 Exec	2.5
3/26/2012	Zombie practice	2.5
3/27/2012	Emails, general setup, booking	10
3/28/2012	Production Meeting	1

3/29/2012	Zombie practice	2
3/30/2012	Theatre Workshop/Masque meeting	2.5
3/31/2012	Zombie practice	2.5
4/2/2012	Taymon office hours	1
4/2/2012	Office Hours/NV30 Exec	2.5
4/2/2012	Poems rehearsal	2
4/2/2012	Zombie practice	2.5
4/3/2012	Cue to Tech Prep and Plan	10
4/4/2012	Cue to Tech	4
4/5/2012	Cue to Tech Prep and Plan	4
4/5/2012	Cue-To-Tech	4
4/9/2012	Tech Rehearsal Prep and Plan	10
4/9/2012	Tech Rehearsal	5
4/10/2012	Dress Rehearsal	5
4/11/2012	Preview Night	5
4/12/2012	Opening Night	5
4/13/2012	Performance/AYO Inductions	7
4/14/2012	Closing Night/Strike	7
4/17/2012	MQP Research	5
4/20/2012	MQP paper writing	5.5
4/23/2012	MQP paper writing	10
4/24/2012	MQP paper writing	10
4/25/2012		10
Total		300.5

Appendix W: New Voices 28 Schedule

Actions ▾							View: Calendar ▾	
< > February, 2010							Expand All Collapse All 1 Day 7 Week 31 Month	
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday		
31	1	2	3	4	5	6		
7	8	9	10	11	12	13		
14	15	16	17	18	19	20		
				Academic Advising Day	5:00 PM New Voices 28 Plays Announced			
21	22	23	24	25	26	27		
		6:00 PM Theatre Faire	5:30 PM Production Meeting			6:00 PM FSM Applications Due to Vickie V		
28	1	2	3	4	5	6		
FSMs Chosen	6:00 PM Director/Playwright Meet and Greet				6:00 PM Deadline for Choosing Directors	Start of Spring Break		

March, 2010						
7	8	9	10	11	12	13
Spring Break						
14	15	16	17	18	19	20
6:00 PM Auditions 10:00 PM Estimate Tech Budgets Due to Corey 10:00 PM Estimate Show Budgets Due to Corey ▼ 1 more item	6:00 PM Auditions	2:30 PM Theatre Workshop 6:00 PM Auditions	5:30 PM Production Meeting 6:00 PM Callbacks	6:00 PM Bloodbath	Set Build 2:30 PM Theatre Workshop	1:00 PM Set Build 6:00 PM Happily Ever After Rehearsal
21	22	23	24	25	26	27
10:00 AM Set Build	5:00 PM Happily Ever After Rehearsal 6:30 PM Secret of Water Rehearsal 7:00 PM FSM Meeting ▼ 1 more item	2:30 PM Theatre Workshop	12:00 PM Lighting 5:30 PM Production Meeting 6:00 PM Happily Ever After Rehearsal ▼ 2 more items	8:00 PM Mother of Invention Rehearsal 9:00 PM Secret of Water Rehearsal 10:30 PM A Prayer For Rain Rehearsal	2:30 PM Theatre Workshop 8:00 PM Basic Light Plot due to Corey	12:00 PM Lighting
28	29	30	31	1	2	3
12:00 PM Lighting 6:00 PM Tech Showcase 11:00 PM Set construction done	5:00 PM Happily Ever After Rehearsal 6:00 PM Special Light Requests due to Lighting Designer 6:00 PM Special Sound Requests due to Sound Designer 8:00 PM Secret of Water Rehearsal 9:00 PM Get Me to the Church On Time Rehearsal	11:00 AM producer crew work 2:30 PM Theatre Workshop 5:00 PM Mother of Invention Rehearsal 7:30 PM A Prayer For Rain Rehearsal 9:00 PM Lumberknight Rehearsal	12:00 PM Lighting 5:30 PM Production Meeting 6:00 PM Posters Printed 6:00 PM Cues due to Designers 6:00 PM Final Cast/Crew and Synopsis due to Publicity 6:00 PM Runtimes due to Corey 6:00 PM Happily Ever After Rehearsal 7:00 PM Lumberknight Rehearsal 8:00 PM Secret of Water Rehearsal 9:00 PM All the Truth Rehearsal 10:00 PM Cue Lists do to FSM	5:00 PM Lighting Demo Prep for Theatre Workshop 7:00 PM Campus should be plastered with posters! 8:00 PM Mother of Invention Rehearsal 9:00 PM Secret of Water Rehearsal	2:30 PM Theatre Workshop 6:00 PM Cue List due back to FSM 6:00 PM Party Train Rehearsal 8:00 PM A Prayer For Rain Rehearsal 10:00 PM Cube Plots due to Run Crew Chief	11:00 AM Party Train Rehearsal 12:00 PM Lighting 11:00 PM All Lights hung

<div><div><div><div><div></div><div></div></div></div><div><div>←</div><div>→</div></div></div><div>April, 2010</div></div>				<div>Expand AllCollapse All</div> <div><div><div><div></div><div></div></div></div><div><div>1</div><div>Day</div></div><div><div>7</div><div>Week</div></div><div><div>31</div><div>Month</div></div></div>									
Sunday		Monday		Tuesday		Wednesday		Thursday		Friday		Saturday	
28	12:00 PM Lighting 6:00 PM Tech Showcase 11:00 PM Set construction done	29	5:00 PM Happily Ever After Rehearsal 6:00 PM Special Light Requests due to Lighting Designer 6:00 PM Special Sound Requests due to Sound Designer 8:00 PM Secret of Water Rehearsal 9:00 PM Get Me to the Church On Time Rehearsal	30	11:00 AM producer crew work 2:30 PM Theatre Workshop 5:00 PM Mother of Invention Rehearsal 7:30 PM A Prayer for Rain Rehearsal 9:00 PM Lumberknight Rehearsal	31	12:00 PM Lighting 5:30 PM Production Meeting 6:00 PM Posters Printed 6:00 PM Cues due to Designers 6:00 PM Final Cast/Crew and Synopsis due to Publicity 6:00 PM Runtimes due to Corey 6:00 PM Happily Ever After Rehearsal 7:00 PM Lumberknight Rehearsal 8:00 PM Secret of Water Rehearsal 9:00 PM All the Truth Rehearsal 10:00 PM Cue Lists do to FSM	1	5:00 PM Lighting Demo Prep for Theatre Workshop 7:00 PM Campus should be plastered with posters! 8:00 PM Mother of Invention Rehearsal 9:00 PM Secret of Water Rehearsal	2	2:30 PM Theatre Workshop 6:00 PM Cue List due back to FSM 6:00 PM Party Train Rehearsal 8:00 PM A Prayer for Rain Rehearsal 10:00 PM Cue Plots due to Run Crew Chief	3	11:00 AM Party Train Rehearsal 12:00 PM Lighting 11:00 PM All Lights hung
		⌵ collapse		⌵ collapse				⌵ collapse		⌵ collapse		10	
4		5		6		7		8		9		10	
Lighting Work 11:00 PM Scene Painting Done		5:00 PM Happily Ever After Rehearsal 6:00 PM The Change 6:00 PM Lumberknight Rehearsal 8:00 PM Secret of Water Rehearsal 9:00 PM Get Me to the Church On Time Rehearsal 10:00 PM A Prayer for Rain Rehearsal		2:30 PM Theatre Workshop 5:30 PM Mother of Invention Rehearsal 6:00 PM Lumberknight Rehearsal 7:30 PM A Prayer for Rain Rehearsal 9:00 PM Get Me to the Church On Time Rehearsal 10:00 PM Party Train Rehearsal A Prayer for Rain Rehearsal		11:00 AM Lighting Work 5:30 PM Production Meeting 6:00 PM Happily Ever After Rehearsal 7:00 PM Party Train Rehearsal 8:00 PM Mother of Invention Rehearsal 9:00 PM Secret of Water Rehearsal 10:00 PM Party Train Rehearsal		11:00 AM Lighting Work 5:00 PM Party Train Rehearsal 6:00 PM The Change Rehearsal 8:00 PM Mother of Invention Rehearsal 9:00 PM Secret of Water Rehearsal 9:00 PM Party Train Rehearsal		2:30 PM Theatre Workshop 6:00 PM Lumberknight Rehearsal 6:00 PM Party Train Rehearsal 8:00 PM Get Me To The Church On Time Rehearsal 10:00 PM All the Truth Rehearsal		12:00 PM Light and Sound Programming	
11		12		13		14		15		16		17	
11:00 AM Run Crew Work 12:00 PM The Change Tech Rehearsal 12:40 PM The Secret of Water Tech Rehearsal 1:55 PM Get Me to the Church On Time Tech Rehearsal 2:50 PM Mother of Invention Tech Rehearsal 3:30 PM All the Truth Tech Rehearsal 4:10 PM Party Train Tech Rehearsal 6:00 PM		6:00 PM Lumberknight Tech Rehearsal 7:10 PM Happily Ever After Tech Rehearsal 7:50 PM A Prayer for Rain Tech Rehearsal 9:00 PM Party Train Run-through 9:30 PM FSM's Run Transitions		6:00 PM Full Tech Rehearsal Call 7:00 PM Tech Rehearsal		5:30 PM Tech Call 6:00 PM Actor Call 7:00 PM Opening Night		5:30 PM Tech Call 6:00 PM Actor Call 7:00 PM Show		4:00 PM Call 5:00 PM Matinee 6:30 PM Dinner 7:00 PM Clean up and get ready for second show 8:00 PM Show 10:00 PM AVO Inductions		5:30 PM Tech Call 6:00 PM Actor Call 7:00 PM Closing Night 10:00 PM Strike	