Scenic Coordinator for New Voices 40

A Project Portfolio
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Abstract

For my Major Qualifying Project for Humanities and Arts major in theatre, I was the Head Carpenter, Scenic Coordinator, and Runcrew for New Voices 40. The first third of the project consisted of preparation for executing designs as Head Carpenter, which included learning all the tools in the shop. My goal was to familiarize myself with the tools in the shop enough to use them strategically for props and builds.
This portfolio consists of my preparation projects, all scenic builds, notes on the run crew, and a self-reflection regarding the production.

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Chapter 1: Introduction

My Major Qualifying Project in Humanities with a concentration in Theatre would consist of 3 terms. In my case it was C, D, and E terms. It was a total of three hundred hours of work for New Voices that were logged with a description [Appendix B]. As Head Carpenter and Scenic Coordinator, I would work with the Scenic Designers on what to build and finalize designs. The designers would show me ideas of what they came up with the directors, and I would sketch out how I could make it and what material it could be. The approved design would be CAD rendered to be cut-listed for lumber cost and purchasing. After the lumber arrived, I would hold work calls. After finishing the last edits of assembly, I would hold paint calls, making sure drying time didn't overlap with rehearsals. My goals as a head carpenter were to learn every in a shop, build good relationships with my collaborators, and be involved as much as I can. Along with being the Head Carpenter, I also filled the shoes of the Scenic Coordinator as well as a Run Crew member with the rehearsal stage managers for WPI's New Voices 40 [Appendix A]. Later for props, build, and or paint calls, an attendance list was noted [Appendix E]. I intended to take on all roles seriously and professionally, managing time, collaborating with designers, and attending meetings.

New Voices is WPI's 40th annual festival of selected student-submitted works that are produced, built, and performed by students. All work is done with respective advisors mentoring. Students send in their short stories or monologues to meet the criteria of the Drama Theatre's request. If theirs is chosen they can see their words come to life on a stage. Those who sign up for directors and get that production role pick the scripts, hold auditions for actors, and discuss the designs with all of the scenic and props team. Projects needing to be built will be sent to the head carpenter for consultation and construction execution.

To prepare to be Head Carpenter for New Voices, I worked on miscellaneous projects in the shop. From them, I learned how to work with the tools and machines in the shop well enough to utilize them to create the given designs for the show. Preparation projects were assigned such as constructing a plywood two-foot cube, four jacks, a crate out of 1x4, a crown, and to analyze a plate of a platform. I wanted to know the tools and methods to create or fabricate for future use and make sure my implementations of the design matched the ideas given.

To prepare to be a Scenic Coordinator, I read the scripts Boat Heist, Wedding Day, Life is Like a Fishbowl, Keep Your Friends Close, and Moosipeed. I thought of general ideas and implied props within the lines of each script, and in between the lines that would be implemented from the script. I acquainted myself with the Props Coordinator and Props Designers who would work with the directors before passing along the information to me. In the few production meetings at the end of C term (that I could attend, as I had class during that time) slideshows were made to show the props and scenic design that was envisioned [Appendix C].

To prepare for the run crew, I familiarized myself with the rehearsal stage managers of each show and worked with the prop's coordinator and designers. I kept up to date with the props' weekly production update slideshow.

Each role is unique on its own but preparing for Head Carpenter consisted of most of the total projects that I worked on. Between all the builds I was learning where everything was in

the shop and what tools are appropriate for building and editing. There were certain days when those like me and squad members during their office hours would take the initiative and tidy up the shop. Squad members attend strikes, know the shop, and hold office hours in the shop for those who need to work on anything between classes. During those cleaning days in the shop, I measured out the lumber scraps and grouped the sticks in storage. I would tidy up, vacuum the area, organize paints, and clean paintbrushes and containers. The shop has a very organized area for its small space in the basement. Knowing where to find tools is important; that's why the squad keeps photos of how the wall is arranged.

Chapter 2: Independent Study Review

The Independent Study Review in C term consisted of a term of preparation work, such as learning the shop instruments, different shop materials, and how to use each to cut and assemble build plans. I familiarized myself with the chop saw, table saw, jig saw, etcetera, as I was working on various projects. All my projects and notes would be documented in Appendix D: C-term: Practice and Prep [Appendix D].

The first project was the Cube. I was given the specifications for building a two-foot cube out of ¾ inch plywood. I measured the top and bottom and ensured the sides were equal. Finding plywood scrap stock large enough was a challenge and jig sawing it out was also difficult. I assembled it with screws but next time I would add glue for more stability as I later repurposed it into an openable sitting piece of furniture. I learned how to use Bondo with all-purpose putty, cream hardener, and a putty knife. I filled and flattened the mixture in the knots and holes in the plywood. Building home furnishings would have a finished bottom, but for theatrical work, covering, sanding, and painting would be a waste of time and materials. Depending on functionality, the bottoms and backs may not be seen and should be taken into account in the design process. This was the end of the Cube Project, so I added extra things for fun and to practice more scenic design techniques.

The second project was to build four tip jacks at an 85-degree angle. To achieve equal and accurate jacks, this was changed to a 90-degree right angle. I calculated how much length of lumber I would need from my CAD designs, how that relates to the constraints of eight-foot lengths, and how to budget and create a bill of materials. The build consisted of cutting 1”x4” lumber to the plate’s specified dimensions. Issues arose and were solved such as changing degrees, chiseling something that stuck out and was hard to reach, clamping when necessary, using a soft blow mallet to tap the wood flush, and knowing when to use glue and predrill. Overall the assembly was a breeze. The 90-degree angles were a little off, but luckily there were four jacks and two ended up matching, resulting in two pairs. I painted them black, and after they dried, they were stored for future shows.

My third project was a crate made of 1x4. This project came from the Prop Building for Beginners book [Acknowledgements], which had directions and photos that guided me on what to do from start to finish. Luckily, I still had scraps left over from the jacks’ off-cuts to build the crate from. Next time I would put more glue on the planks when connecting them side to side and also wipe off the excess glue and hide it so as to not interfere with the staining process. To be precise, after cutting the pieces to dimensions and assembling the sides of the crate, I sanded every flat side including the insides and top and bottom. As I like to label all my cuts and pieces, the palm sanding really helped to get those pencil marks off. I used a spindle sander to soften the edges of the handles before attaching them to the crate. I clamped and glued everything flat and waited for it to dry. I assembled the crate’s walls with brad nails using a nail gun with a compressed air hose. I thought I had enough stain for all the pieces but only managed to get the sides of the crate in one stain along with the handles, the lid, and the bottom. I next distressed the crate by scraping a screwdriver and using a mallet and a hammer. Lastly, I mixed a little water with black paint and a tiny bit of green, to give the wood weathered sides and handles, and to achieve a slightly moldy look.

The fourth and final project was the crown. By following the book Prop Building for Beginners [Acknowledgements], I assembled a craft foam cutout crown topped with imitation gold leaves. Measuring my head circumference in the area where I'd like a hat to be fun to learn. I measured it out in some craft foam and taped it together before grabbing a wider piece of craft foam and measuring it around the headband layer. That would be the crown layer to be measured out into eight equal intervals which would be where the points of the crown would end up. For cosmetic reasons, I made sure that the connection between both ends did not end up at the absolute apex. I measured out two triangles that would follow the pattern of the peaks, and where they would meet halfway down to two other bands that circle the body of the crown, which are separated by vertical pieces. I started with the bigger triangles and then sized the smaller ones out of scraps that were piled up. I cut the two strips and eight strips for the lowest point between the peaks of the crown. At first, I tried the recommended Elmer's glue but ended up using the hot glue gun when assembling the parts onto the crown. I picked out three colors of imitation gold leaf and brushed a thin layer of adhesive over the parts of the crown where I wanted to put the leaf. I did this in patches for each color I wanted. I brushed on the leaves where my glued section was and did so on the outside and inside.

I looked at a blueprint for a little platform for a show at an outside theatre and identified what to do once given a blueprint and what questions to ask. I would double-check with the designer that my understanding of two people standing on the perch is accurate, go over materials, and calculate the spacing of the stairs and angles. After confirming the design, I would calculate the number of lengths of lumber and the cost of materials and hardware.

During my free time, and in between projects, I worked on the cube. Originally, I considered painting it with black lines making it look like a 3x3 solvable Rubik's Cube but decided to make it a 1x1 cube that I could use as a piece of furniture for sitting on that also had storage space. After painting the cube, I used a table saw on it to create a lid. I palm sanded the inside to create a smooth surface to put the purple wallpaper. I bought hardware, wheel/castors, and hinges for this project. I predrilled holes for bolting the castors to the corners of the cube.

I was able to attach the castors using bolts and nuts from the shop. Since I could not find twelve of all equal sizes, this meant I would need to grind them all short with an angle grinder. Off to the side, I prepared the upholstered seat. I would need another two-foot by two-foot square of plywood as I did for the cube. Instead of using a jigsaw for the square, I cut the sheet with a table saw which worked out better. I bought a square foam sheet, polyester batting, and polyester upholstery fabric. After letting the packaged foam expand to full form, I wrapped the foam with the batting. Then I placed the foam and batting layers on top of the plywood. I wrapped the final fabric around everything and stapled it into the plywood underneath.

Learning the tools and how to use them is essential to safely performing carpentry. I found that the organization of all tools and hardware was beneficial for everyone, which was something I strived to keep up with. Knowing the shop tools will be key to fixing mistakes when builds are made but need adjustments. Being prepared for snags in carpentry and knowing how to do it safely and efficiently will be helpful for future builds. Learning which tools can do the same job but more efficiently. Making Bondo or joint compound will dry out over time and needs to be spread out with putty knives. Using a hammer and chisel or using a jigsaw is easier when adjusting in the middle of the assembly. Skills I learned this term like upholstery, using Bondo to fill in the cracks, budgeting lumber, using gold leaves, weathering, and wood varnishing will be

useful for future carpentry jobs. I can use a jigsaw, but I am not the best and prefer the table saw for straight cuts. I used longer bolts than needed for something that had to be angle grinded whereas the right-sized hardware would not need it. I used glue on foam and switched to hot glue midway and the Elmer’s glue layer did not fully dry, whereas I could have tried sample pieces to figure out which adhesive would be strongest. The quick pace between building, painting, and rehearsing needed spontaneous fixes and or changes. I adapted to all the design snags during the construction process and the confusion of the final design to lock down the finished product.

Chapter 3: Production Reflection

Early on I had difficulty with the productions because I could not attend the weekly meetings due to another class I was taking. Although the weekly update scenic slideshows were on the shared drive, I was not able to ask the directors or designers questions or have their detailed wishes explained. I based each build on the tear sheets from each respective slide that were presented at the meetings that I missed. This was a struggle as I could not collaborate with the props and the directors as much as I would have liked to. It would have been ideal to I ended up trying to message directors and designers when things were complete. If I ever must miss production meetings in the future, I will check in more with the designers and prepare technical drawings sooner.

My scenic checklist [Appendix F] was a list of all the props and builds the show would need such as the furniture, what will be on the grid, what needs to be built, co-op furniture and props, and what the Drama Theatre department had in storage. It also included whiteboard notes on various items such as the trees, curtain designs and placement, platform configuration and wheel placements, a tombstone/tabletop design, numerous wheeling flat designs, a kitchen block, a pot rack idea, the bar's dimensions, the boat's dimensions, and the door flat's dimensions. After analyzing this information, I calculated an estimate of how much everything would cost [Appendix G]**.** I then used the computer-aided designing software AutoDesk's AutoCAD to create the outriggers [Appendix H] and bar/counter [Appendix I], while also working on the designs of the platform, walls, and curtains [Appendix J]. The number of projects I needed to complete was shortened over time due to things being cut. It was a little stressful, but I managed by starting all blueprints. I went through different designs for each build and tried to make each of them structurally sound.

The outrigger wheel lumber was cut, and one set of four mini jacks was assembled first to test on a wall. I decided to put the wheels on in the shop since there were never enough people at a carpentry call to carry a wall over from the shop to the theatre. The outriggers' extended width made transporting the whole thing over even more difficult later on. Maybe next time I will change the design or move its placement on the ends.

Platforms were from storage and needed to be faced with plywood before putting on wheels and handles [Appendix K]. The wheels and handles would be helpful for transportation from the shop to the theatre as well as between shows. Flats were also from storage and just needed a facing of Luan. Curtains only needed pipes and cheese boroughs which were all found in the shop and the props and costumes closet. The crew and I struggled with attaching the wheels and we tried using a combination wrench, ratcheting wrench, and socket wrench, which still was a time-consuming side project. During the strike, we realized we could have used a driver with a socket bit which was frustrating but great to learn.

I cut and assembled two cardboard boat drafts at the end of C term for the director and actors to see and give feedback before other projects got started. A small note by the technical director was a wooden frame that was added to the design, and this design was drafted in AutoCAD [Appendix L]. I would read all rehearsal notes and feedback, and for the boat, handles and an anchor were requested. Two vertical pieces of 1x4 were added in CAD for one set of handles. There was not any clarification on how many sets of handles were needed despite reaching out to the director, and the designers were not aware of handles until the end of tech.

By then, the placement of the other handles was not ideal in my head but it came out okay. I love how the anchor's paint came out, but the original draft of the anchor was on a square which was more comical. I love how my painted waves came out as well as the painted cardboard for the boat. The paint made the cardboard warped so maybe narrow crown the cardboard into a more detailed frame.

The props coordinator and I found a couch on Facebook Market Place. She bought it and we picked it up with her pickup truck [Appendix M]. Other prop furniture and pieces were obtained at the co-op downtown which would be returned after striking the show. There were difficulties in coordinating their loading, unloading, and transportation. Props were requested and forgotten by the director, and when the time came, I forgot to place the items on stage anyway. We could not get the third booth stool until two days before tech. But the two booths were compared to the proposed design of the bar, and I added six inches to the height. I had to pick up the third barstool on the same day that tech rehearsals started. We were stressed about this delay, and then who could pick it up.

The bar's final designs would be able to still fit in the elevator and around hallway corners, but not small enough for a car. Its lumber was cut, assembled, and brought to the LT. Unfortunately, the bar's dimensions fit through the space but were realized to be too tall for the seats. Ironically, just about half a foot so we cut off five inches on the vertical supports by taking off the wheeled bottom layer, using a jigsaw. The design was perfect for this kind of edit for the height change. This also meant that all Luan facing the bar also needed to be cut across with a jigsaw. I was about done with the bar's design. I loved the piece, but I wanted it to be done and sent to paints. Painting the table was not bad but the color matching with the table and chairs from the co-op was troubling to my eyes. I had to pick two shades of yellow, but it is hard to tell when the shades of yellow are so similar.

The door's lumber was already cut, the frame was assembled in the shop, was faced with Luan, and routed in the theatre. Wheels on the outriggers for the walls and the door were all attached where there would not be a gap underneath [Appendix N]. Luckily, facing the walls and doors were done in a call where many crew members could be hands-on. We obtained wallpaper that we thought had a sticky back for effortless application. Instead, we did not and tried spray-on glue, then Elmer's glue, but stapled the paper to the Luan. The door was a piece of work; its wallpaper sections, Luan cut-out, attachment methods, trim, and hinges all had some difficulties. Wallpaper had to be scored out with an X-Acto blade all while the trim was being cut and installed.

Color matching the paint to the furniture was picked out with the help of the props coordinator. The bar needed to be painted brown to match the booths and yellow to match the dinner table and chairs. The boat used two browns, one lighter and the brown from the bar. The painting was done in the shop and in the theatre. On days when painting occurred, I made sure that there was enough time for it to dry before any rehearsals. The last thing for the bar was a metal wrapping on the edge of the bar top. I tried one way with a half-bubbled texture before redoing a full-bubbled texture. Only at strike did we all realize that the metal wrapping material was adhesive on one side like the wallpaper was expected to be.

The struggles I had for being on the backstage run crew include labeling everything, so the props and furniture have a place to live while backstage and making sure not to lose props. Shoe cubbies were hung from the wall and held small props while other props and things would

go on the shelves of the bar. I was not at each show's rehearsals or know the directors' specific details like there were enough champagne glasses from the co-op but there was one real glass cup that was used by the actors. Directors and designers as well as actors and stage managers need to all have the same list of what props are on stage and or being used. All Pre-Show and Post-Show notes [Appendix O] were new to me and organizing my own drawings and notes of props moving, who is moving it, and placement was a first [Appendix P]. Once I learned what to do and worked with my colleagues, both tasks. This was my first time on a run crew for multiple shows within a show, but after a couple of practices, we found a rhythm in rotating props and furniture so that the area backstage would always have extra space. During the rehearsals, stage managers would keep their bags and coats in the audience since we did not have a green room to keep our things. The extra space between set changes meant that the stage managers who were stuck backstage could have a spot to keep their things. We managed to get our scene changes all about two minutes respectively. I learned it is hard to move quickly, quietly, and flexibly but patience, practice, and rhythm were the key to keeping the backstage spacious for us and the actors.

I tried to keep all the projects under one document for the most part [Appendix J]. It contains the whole process, start to finish, and MQP notes on all the builds: walls, curtains, pot rack, tombstone, trees, door, wheel outriggers, platforms, boat, and the bar. It was scary in the beginning when I did not know what I was doing for each new role I took on – scenic coordinator, head carpenter, head painter, and backstage crew – making decisions and fixing things on the fly but crew, squad, colleagues, mentors, and collective problem-solving skills made the experience quite insightful and beneficial to my career path.

Chapter 4: Conclusions

New Voices is a fun idea of producing mini shows that include mainly students writing, producing, directing, designing etc. There were more responsibilities under my belt that I could have met better by communicating with the right people. Actors, stage managers, designers, directors, and everyone needs to be on the same page in communication as well as their respective prop list and stage designs. I feel prepared if I ever did a WPI New Voices again as I now understand the whole process and what basic constraints there are.

As the head carpenter for MQP, I found the pre-prep work most helpful for starting builds. Being able to work in the shop hands-on for other projects helped me to get to know the technical director and squad members. I learned the difference between plywood and Luan the hard way. Same gist with flats versus platforms; Luan is lighter and thinner for walls and doors, plywood and 2x4 are sturdy and heavy. I learned to always measure twice before I make a cut, and to measure again afterwards. Next time for building set furniture, I would use scale models to ensure that the directors and designers understand the scale. For straps or handles, I would collaborate with designers to meet the director's wishes. For walls and door wheels, I would design sturdier structures, use stronger material, or install them flush to the bottom of the wall flats. For future designs, I would add more structural pieces. For future finished builds, I would show the designers before the directors. For future notes from directors, I will lead them to the designers first. For all future jobs I may have, I will know the importance of keeping a well-organized shop, so no time is wasted looking for tools and supplies. I know that for safety's sake, you should never work in a shop alone just in case there is some kind of accident. Also when using power tools, you should also know the whereabouts of everyone else in the shop. The pre-preparation practice trained me in safety and knowledge for the production and all shops I may be in. I now feel confident approaching any shop efficiently.

As a Scenic Coordinator for the first time, I handled prop calls, build calls, and paint calls well on my own. Although next time I would consult more people for calls like squad and adding more people to build crew. I got to practice budgeting, designing, drafting, building, and painting with a great crew who communicated well. Next time, I would consult an outside artist to help pick out paint and help paint early on and work out the schedules with painters. The post-production meeting concluded that there needed to be more communication between all members working on and in the show. My previous positions in theatres include ensemble, dancer, actor, build crew, paint crew, assistant head carpenter, green room manager, and choreographer. This production was my first as scenic coordinator and head carpenter which was a challenge, I was excited to face. The temporary curtain was a fun challenge to tackle, so I made a temporary pulley system that helped raise the curtain up pre-show and down for the quick change. The communication between me and the rehearsal stage managers got into a groove between moving the furniture and props back and forth backstage and on stage. Our quick changes went so well that all four quick changes were under two minutes respectively. All-in-all, pre-production and production went well on all fronts with perhaps the only improvement needed being communication.

Looking back on this experience was hard to remember what I was reflecting on at the time, as I focused on the outcome and how good it all turned out. This whole experience in my

major will follow me to theatre carpentry jobs as the foundation of my knowledge of the scenic side of theatre.

As I enter a theatre company as a carpenter, I will learn all I can to eventually climb the ranks to head carpenter, then assistant technical director, and then technical director. My roots in technical theatre and scenery from WPI will follow me and remind me it is okay to ask questions, one should review blueprints and cultists, and the importance of communication.

Appendix A: Production Role Description

The Scenic Coordinator works with the scenic designers, prop designers, and prop coordinators, who work with the directors for the final design proposal before it gets fabricated. This would include much communication and collaboration in the designs and throughout the building and painting process. My functions include running and managing work calls, paint calls, and build calls. I would attend prop meetings, produce the budget for scenic and props, and attend dry tech, full tech, and rehearsal runs. I would be expected to work with the props coordinators and the props designers on obtaining from the co-op or designing/building scenery. I would make an estimated budget for the scenery that would be between props, paints, and builds. I would draft all build designs and figure out dimensions, make lumber orders, cut and assemble pieces, paint, and place them in the Little Theatre. I would draft using computer-aided designing software like AutoCAD. With prop designers, paint colors and mixtures would be chosen. Then I would wait until something was ready to be painted, and I would host a paint call, always accounting for dry time in case there is rehearsals in the space. When I had built calls, I would be sure to always work with someone else in the shop. I would also serve on the run crew with the rehearsal stage managers for all full runs where I would wear a headset to communicate with lighting and wing managers, and move, prep, and place furniture.

Appendix B: Hour Log(s)

The following appendix is the hours logged in throughout my MQP. Three hundred hours minimum covered over C, D, and E term with descriptions of what was done.

C term

Date	Hours	Explanation
1/10/2023	2	Measured/found plywood
1/13/2023	2	Cut sides w heavy circle saw
1/17/2023	2	Put together cube
1/19/2023	2	bondo cube
1/20/2023	2	primer cube
1/23/2023	2	tip jack math
1/24/2023	3	tip jacks started
1/26/2023	2	Tip jacks built
1/27/2023	3	Tip jacks fixed and painted
1/29/2023	3	Painted cube
1/31/2023	3	cut & created a crate + clamps
2/3/23	3	Sanded crate & handles
2/7/2023	4	Crown (& crate)
2/8/2023	2	Stained crate, crown's triangles
2/9/2023	3	cube's lid; nail gun crate
2/10/23	5	homedepot, weathering
2.14.23	3	glittered the crown
2.17.23	3	inventory and piece list
2.18.23	2	piece list
2.16.23	2	Scenic production meetings
2.18.23	2	progress paper update
2/19/23	4	Took down seating bank; paint
2.20.23	3	Upholstery Amazon browse/buy
2.21.23	3	Budgeting
2.22.23	3	meeting/Progress paper update
2.22.23	4	Read scripts; NOTED
2.27.23	1	mailroom & homedepot runs

Date	Hours	Explanation
2.28.23	4	rubiks cube, nv40 planning
3.1.23	2	nv40 script review
3.2.23	3	upholstered lid w staple gun
3.3.23	4	2 ~~d~~RAFTS
3.4.23	4	AutoCAD outriggers
3.5.23	2	AutoCAD outriggers
3.6.23	2	AutoCAD counter/bar
3.7.23	3	AutoCAD counter/bar
3.8.23	3	AutoCAD counter/bar
3.9.23	4	AutoCAD riggers;;; trees
Total	104	

D term

Date	Hours	Explanation
3.13.23	3	planning/math
3.14.23	5	couch/tree/boat/bar/meeting
3.15.23	5.5	platform/wall/curtain/docs
3.15.23	2.5	boat cad
3.16.23	5	cad/budget/doc/plan
3.17.23	4	plan/4 riggers/3 walls/boat
3.18.23	8	couch/docs/CAD
3.19.23	2	docs
3.20.23	10	coop;cad;boat;math;docs
3.21.23	7	start 12 tipjacks;bar;measure
3.23.23	2	boat;anchor;handles
3.24.23	6	bar;12 tipjacks;docs
3.25.23	3	walmart and vinegar
3.27.23	4	wheels on walls; waves
3.29.23	4	walls to lt, bar face to lt
3.30.23	3	props check in and paint
3.31.23	8	bar shorten; door frame
4.1.23	7	design run
4/3/23	5	Coop/hinge/wallp/handles/
4.3.23	6	prop run; notes/attendance
4/4/23	4	Paint
4/4/23	4.5	Dry tech
4/5/23	7	Paint
4/6/23	7	Paint ; full tech
4/7/23	8.5	Paint; shelves; full tech
4/10/23	8.5	Paint; dress rehearsal
4.11.23	10	last rehearsal

Date	Hours	Explanation
4.12.23	5	1 show night Wednesday
4.13.23	5	2nd show night thrusday
4.15.23	7	final show and strike
4.18.23	5	cube finish
4.19.23	1	mqp portfolio meeting
4.21.23	1	prop co-op return
4.27.23	0.5	Post production meeting
4.28.23	3	Weekly meeting; writing
5.2.23	2	writing
Total	179	

E term

Date	Hours	Explanation
5.10.23	2	writing portfolio
5.20.23	2	portfolio
5.21.23	4	portfolio
5.23.23	3	portfolio
5.29.23	1	portfolio
5.30.23	1	portfolio
6.4.23	4	portfolio; outline due
6.10.23	2	portfolio; chap 1 & 2 due
6.11.23	1	portfolio
6.12.23	2	portfolio
6.16.23	2	portfiolio
6.17.23	4	portfolio ch 3
6.18.23	6	portfolio touch up & conclusion
6.19.23	2	portfolio
6.20.23	1	portfolio
6.22.23	2	portfolio
6.23.23	2	portfolio
6.24.23	6	portfolio
6.25.23	8	portfolio

Date	Hours	Explanation
Total	55	

100 hours needed

c term	104	
d term	179	
e term	55	
	338	total

Appendix C: 2.16.23 Pre-Production Meeting Notes

Scenic Pre-Production Meeting Notes I took where designers, directors, mentors, lighting, scenic, etc also attended.
2.16.23

- Curtains (Identify shiny and shitty sides of curtains, poorer quality ones will be in the back)
- Platform - build, put on lock wheels
- And black and Masonite
- Trees (see trunk) (season?)
- Theatrical trees (pricing??)
- Pats personal stock of trees
- Spray foam AVOID
- Leaves
- Build a boat
- Mockup cardboard (dimensions?)
- Maybe final still carboarding
- Waves
- Walls (panel wood horizontal)

Questions:

Wall vs entry wall
Do I build…
- Bookshelf
- Counter
- Shelf unit

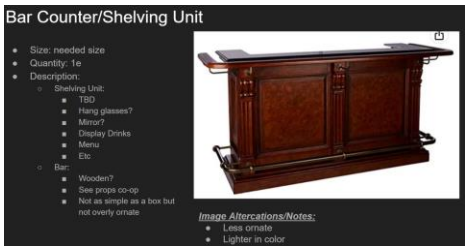
Whole thing
- 3 trees
- Backstage curtains

Boat Heist
- (2x) Platforms (4’x8’)
- Curtain/Curtain Stand (13’x8’)
- Portable Cardboard Boat
- (With waves)

Wedding Day
- ~~2 platforms (duplicate)~~
- ~~Large table w storage/shelves (GRAVESTONE??)~~

- ~~2 chairs (do i build this)~~

Fishbowl

- 4 walls
  - 4’x8’
  - Wood Paneling
  - Maybe painted window (does not need to be real)
  - Will be decorated by props
  - 
- ??Entry wall ***<u>kitchen AND OR diner?????</u>***
  - Main Entry:
    - Something with a window
    - Wooden (flexible)
    - In general flexible
  - Kitchen Entry:
    - Center window
    - Chance to add color to the space
- ~~2 tables~~
- ~~8 ish chairs or Bar stools~~
- ~~Shelving unit (holds glasses / menu~~
  - 

Friends Close

Moosipeed

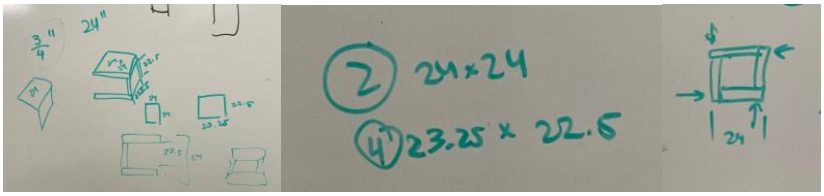
- 2 or 3 walls
- Entryway wall
- Couch
- End table
- Coffee table
- Bookshelf
- Counter
- Shelf unit behind counter used for hanging
- Rocking chair
- ??Breakfast table?

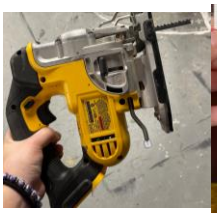
- # chairs
- ? Attic beam

Appendix D: C-Term: Practice and Prep

The following are the five projects I completed during C term which were part of preparation for D term's actual show. It contains the tools I used, what I learned, what I would do differently next time, and how the projects came out.

Project #1: The Cube

- Skills required
    - PLYWOOD
    - MEASURE & MATH
    - JIGSAW
    - DRILLED SCREWS
    - BONDO
    - PALM SANDER
    - PRIMER & PAINT
    - Extra things for fun:
        - BOLTED WHEELS
            - sockets
        - HINGED A LID
        - UPHOLSTERING
            - Staple gun
- Figuring out which luan to use (4 or 5 layers)
    - Knowing the effect of the thickness compared to the rest of the materials
    - Settled on using 4 layer material
- Math for 2'x2'x2' cube
    - 2 squares of 24"x24"
    - 4 rectangles of 23.25"x 22.5"
- 

- Jigsaw (hand sawed on sawhorses)
    - Heavy for me to continuously be steady
    - My lines were not straight
- Screwed together with a power drill
- Learned how to bondo for all 6 sides (filling in the cracks and bumps)
    - A drop of hardener mixed well with a lump of putty in an external "bowl"
    - Applied flat w a putty knife
- 


- Palm sanded all 6 sides
- Primed 5 sides (excluded bottom)

- Side project Time
    - Painted like a Rubik's cube
    - 

    - Table sawed a lid.
    - 
    - Added wheels
    - 
    - 
    - 
    - ANGLE GRINDED the excess bolt lengths
        - Sparky spark (mask, vents on, goggles)


- UPHOLSTERING THE LID
  - 24”x24” plywood (table saw = so much easier than the jigsaw)
  - 4 in thick square foam
  - 36”x36” batting stapled to the plywood holding in the foam
  - Trimmed 56”x58” polyester fabric

- HANDLES, HINGES, ATTACHING UPHOLSTERY, INNER LINING = IN D TERM

STEP 3 (FIGURE 19.3). With a 1 ¼" (32 mm) spade drill bit (or similar), drill two holes using these marks as the center points. Use a straight edge to draw lines connecting the tops and bottoms of these holes.

STEP 4 (FIGURE 19.4). Cut these lines with a jigsaw. Smooth the holes with sandpaper; start with 80 grit, and then finish with 120 grit. Doublecheck that no one will get a splinter from these holes when they carry the box. Repeat steps 2 to 4 on the other side piece.

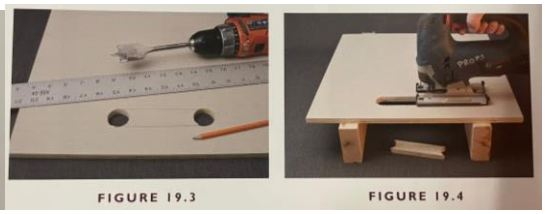
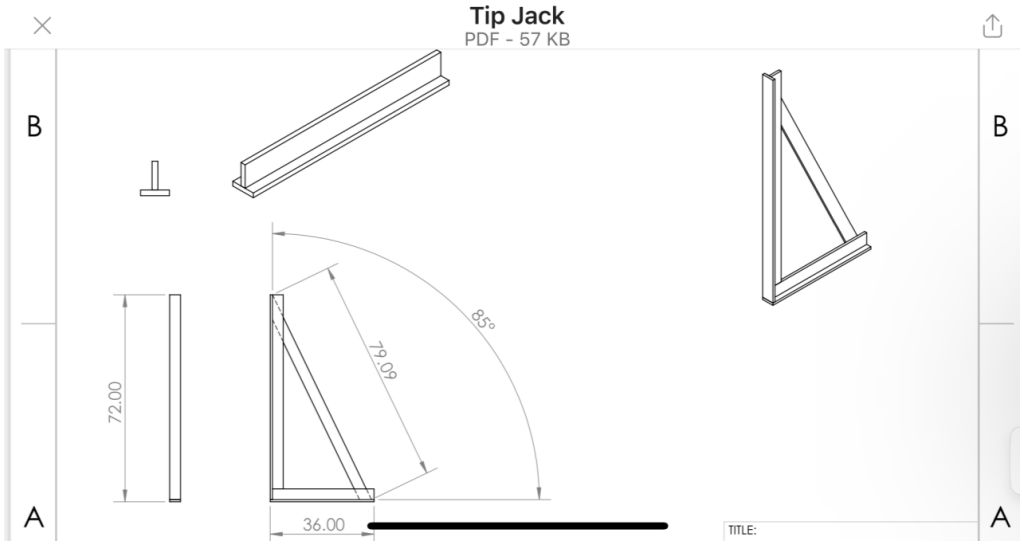


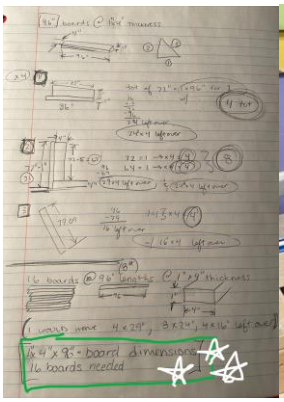
FIGURE 19.3 FIGURE 19.4

  - Measured out two circles to circle drill in D term

Project #2: Tip Jacks

- Skills Required
    - SOCIAL SKILLS TO ORDER LUMBER
    - MATH & MEASURING
    - CHOP SAW
    - WOOD GLUE
    - RIGHT ANGLE TRIANGLE & BALANCE
    - PRE-DRILL AND DRILLING SCREWS
    - PAINT
- Math!! Show your work
    - 

- Called C&S Lumber (508) 865-4822 and ordered 16 boards of #2 pine at 1”x4”x96”



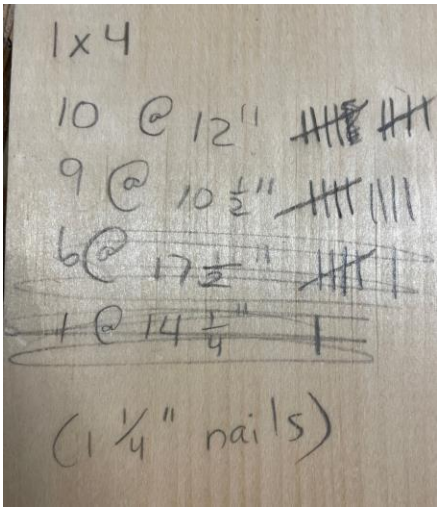
- Cut by a chop saw
- The 85 degree angle wasn’t easy to find when assembling and we changed it to 90
- Put wood glue on connecting areas, clamp, predrill, drill screws, paint it black
- Balancing the boards for gluing and driller were a little tricky, clamps were helpful other than adding weight to one side
    - The L’s middle piece had to be off center on both parts, the hypotenuse would be drilled on both sides at the opposite ends

- If a piece is too hard to shorten/cut, miter/circle saw half and chisel the rest.
    - Redoing the 90 degree angle, disassembling could require mallet or kicking/brute force

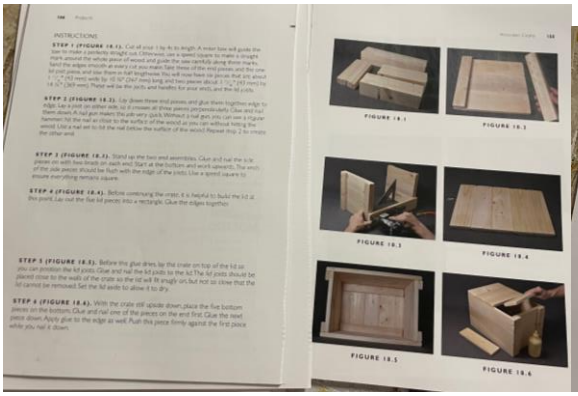
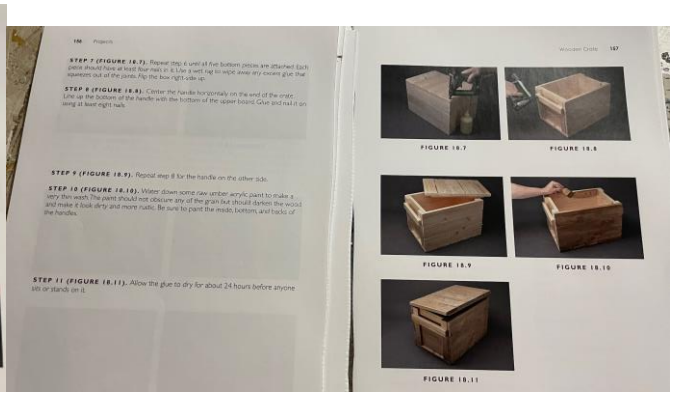
Thankfully I didn't need to order an extra plank of wood

- 

Project #3: The Crate



- Skills Required
    - MATH & MEASURING
    - NAIL GUN & COMPRESSOR
    - WOOD GLUE + CLAMPS
    - PALM SANDER
    - BELT/DREMEL/SPINDLE SANDER
    - MITRE/CIRCLE/CHOP SAW
    - DISTRESSING
    - WEATHERING
-
- Math was mostly given from book

- Luckily all the left over material from the tip jack was able to be reused in this crate.
- After having my different cut planks, I should have glued the planks together for the four sides but didn't. (I didn't realize until after)
    - 
- I did glue the top and bottom planks with many clamps.
- I palm sanded all the pencil markings off as well as smoothing out all surfaces
    - 
- (photo is without sand paper)

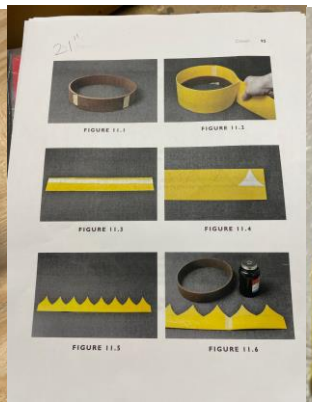
    I used this sanding thing to angle my handles for the crate
- After sanding and palm sanding, I wet the surfaces to get the saw dust off for a clean surface for staining
    - **When palm sanding the lid and bottom, make sure to get ALL THE WOOD GLUE OFF!!**
    - 

- The sides of the crate were cherry wood stain and the top, bottom, and handles with a mix of **spindle sander** (aka belt sander without the belt)
- Measured the lids joists into position, wood glued, clamped, and nail gunned
- Glued the bottom, lined it up, clamped, and nail gunned it to finish the crate
- Made sure to attach the handles the right way
- Glue, lineup, clamp, nail gunned
- 

- Stain was two different colors, I didn't love that

- Distressed w flat head screwdriver, hammer, and mallet
- Weathered (watercolor) so all even color-wise and moldy looking

Project #4: The Crown


- I used hot glue instead of Elmer's glue.
- The book says to use 5 mm thickness for the inner lining. (I thought that measurement was the width of the strip and had to exacto/boxcut it) (I only thought of now to overlap, maybe if I still have scraps…)
- Maybe I should've used clamps
- Maybe I should've pushed up two books or something
    - ★ Next attempt w exact same materials
        - Start by cutting the inner band strip and double layering it for at least a 4 mm thickness
        - Tape connections and figure out head measurement
        - Tape full sheets of crown to measure the circumference
        - Do the math, divide by eight (by folding a piece of paper)
        - **Measure a full sheet of crown foam landscape, filling the most ticks of the eight sections and mark the line, until you have three pieces where the connections can be covered up later**
        - **tape them together and measure the triangles DRAW IN AUTOCAD. (**Smaller triangles and glue it)
        - Hot glue together
        - Pick out "gold" colors for the crown
            - Nooo i forget the names of the colors I picked out
                - Gold? Def rose gold! Purple or violet or ???
        - Thin layer of adhesive on the whole crown, inside and out
        - Gently pick your "gold" colors, dry brushing it over the missed spots
        - After the inside and outside are "gold" coated, medium-size brush the loose glitter
        - Finishing w a coat of varnish
        - Go out and be a queen/king
- The book says cover in flexible PVA glue, which is just Elmer's glue

CHAPTER 11

CROWN

A crown can instantly identify a character onstage, as well as create symbolic weight to a moment. This crown is loosely based on one appearing in a 17th-century painting of William the Conqueror. Craft foam allows this crown to be comfortable, lightweight, and safe for the actor. The use of gold leaf gives it an authentic metallic appearance which remains flexible.

MATERIALS

- Craft foam, 5 mm thick
- Craft foam, 2 mm thick
- Tape
- Craft knife
- Rubber cement
- Nitrile gloves
- Flexible PVA glue
- Metal leaf adhesive
- Imitation gold leaf
- Paintbrushes
- Acrylic paint: brown or dark gold

STEP 13 (FIGURE 11.13). The first step when gold leafing a prop is to apply metal leaf adhesive. Apply as smoothly as possible. Allow it to dry for about 20 minutes. It should remain tacky, but there must not be any wet spots.

STEP 14 (FIGURE 11.14). Carefully lift a sheet of gold leaf from its wrapper and lay it on a section of the crown. Wear gloves to keep the oils from your finger off the leaf. Once the leaf touches the glue, it cannot be repositioned. It is okay if any of the leaf overlaps previously applied leaf. Prop builders prefer imitation gold leaf because it is nearly indistinguishable from genuine gold leaf and you can buy about three dozen sheets for the same cost as a single sheet of the genuine.

STEP 15 (FIGURE 11.15). Use a soft brush to gently smooth down the leaf over the adhesive and to brush away any loose pieces of leaf that have not adhered.

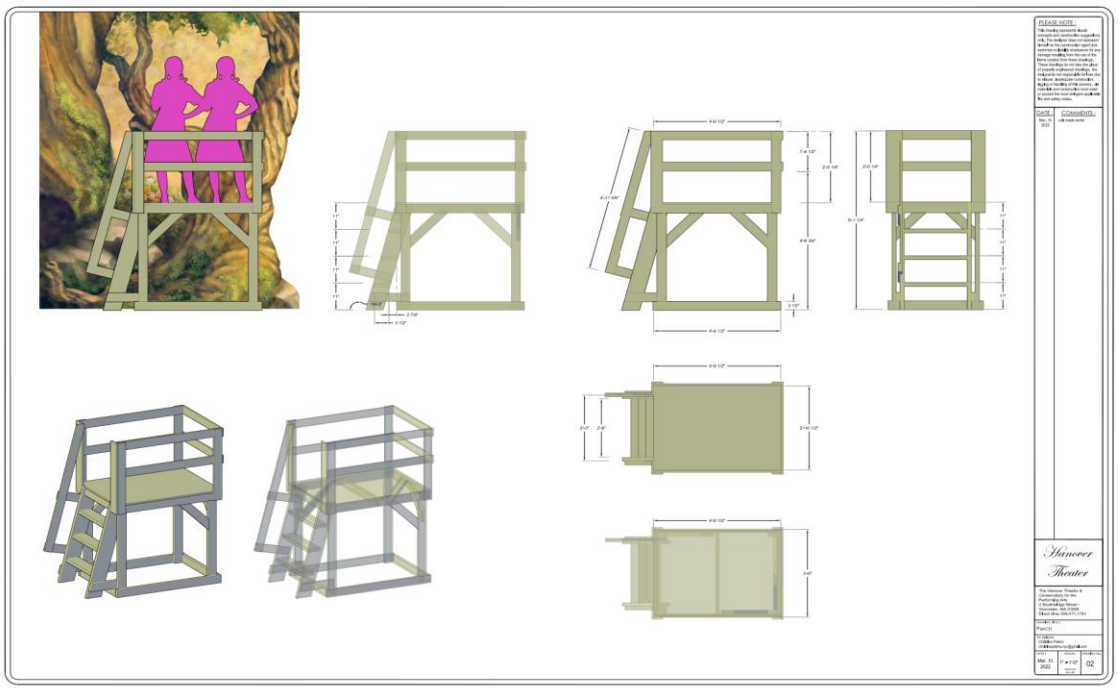
STEP 16 (FIGURE 11.16). Save any loose pieces of leaf to fill in any gaps or large seams left over. If you are left with any areas that the gold leaf will not stick to, add some more metal leaf adhesive, wait for it to dry, and then apply a piece of gold leaf again. When the entire surface is covered, you can brush over it again to give everything a soft burnish.

STEP 17 (FIGURE 11.17). Water down some dark gold or brown paint, and lightly wash it into all the corners to create some shading and depth to the crown.

STEP 18 (FIGURE 11.18). Your crown is ready once the paint and glue are dry. It will remain flexible to conform to the shape of your head when worn.

Side Project: Reviewing and Questions

Look out purch.pdf Download Print Save to OneDrive Show email



Good
How many people are standing on it at one time?
Material?
Spacing if the stair angle isn't exact?

Appendix E: Roll Call Attendance

The spreadsheet contains dates, hours, attendees, and a description of what occurred at the scenic work call

SCENIC BUILD ROLL CALL

date	3.15.23	3/17/23	3.18.23	3.20.23	3.21.23	3.23.23	3.24.23	3.25.23	3.27.23	3.29	4.3.23	4.4.23	4.5.23	4-6-23	4-7-23	4.10.23
people	Riley, nate, Dov, Cameron, avi, (abby supervisor)	Riley, dov, Cameron	jordan, catina, cameron	jordan, catina, kaitlyn, nick, alissa, jillian, dov, lauren	riley; kaitlyn; catina	catina; jillian	catina; lauren	catina kaitlyn reilly, cameron, dov, lighting &sound crew	catina cameron abby	catina, abby, cole, dov	catina, cameron, reilly, cole, kaitlyn, greta,	catina, cameron, cole, kaitlyn, reilly	Catina cole Cameron dov Kaitlyn	catina, cameron	catina, kaitlyn, cole,	catina
hours	3	4	1	3	2	2	4	3	4	4	5	5	7	2	3	3
description	started: platforms & walls; brought curtains and platform drafts to LT	Made 4 mini tip jacks/ 3 flats	picked up couch	co op	tip jacks assembly line	handles	finished counter frame	walmart for shovel, vinegar	put wheels on the walls, cut out waves	walls to lt, bar face and to the lt	co-op w k; hinge and door; curtains; wallpaper start; boat handles;	paint blue (door and bar); wallpaper; door; wood paneling;	Door got fish panelled, paint bar yeller, boat painted brown, POTRACK painted brown, anchor and boat frame black, shelves black; hang cubbies, curtain overlap, shelf prep, blue running lights, green sign,	paint touch ups before full tech	paint, wall shelves, before full tech	touch ups paint before dress rehearsal

attendees:	
Jillian Crandrall, Lauren Braconnier, Kaitlyn Bergeron, Avi Thompson, Nick Sorel	Nate Sadlier, Dov Ushman, Reiley Desai, Jordan Brown, Abby Kratman, Alissa Cloutier

Appendix F: Scenic Checklist

The scenic checklist was made to organize everything I needed to do for the show whether that was building or obtaining furniture, grid attachments, and rough designs of all the builds.

Furniture tbd???

- ~~Loveseat (Craig's list, Facebook market) (moose)~~
- ~~= COUCH~~
- ~~End table (moose) ?????~~
- ~~3 trees (real tree, buy theatrical, build)~~

Grid

- ~~Hang up backstage curtains off grid~~
- ~~Hang up red curtain off grid~~
- ~~Hang pot rack off grid~~
- ~~Drape electrical cords off grid~~

Build

- ~~3 wheels per platform on long side; 2 platforms (NOT 3 BUT 2 WHEELS)~~
- ~~Riggers for 3 double sided walls (moose/fish) (NOT 3 BUT 2 WALLS)~~
- ~~Double swing door w riggers (moose/fish)~~
- ~~Cardboard boat~~
- ~~Gravestone (NEED **FOAM**)~~
- ~~Bar counter (fish)~~
- ~~Pot rack/stove (moose) (co-op????)~~ = **~~hang from pipe~~**
- ~~Attic beam (moose)~~ = ITEM WAS CUT OUT OF THE SHOW
- ~~Cardboard waves~~

Fabric

- ~~Show within a show curtains boat (rose rank)~~

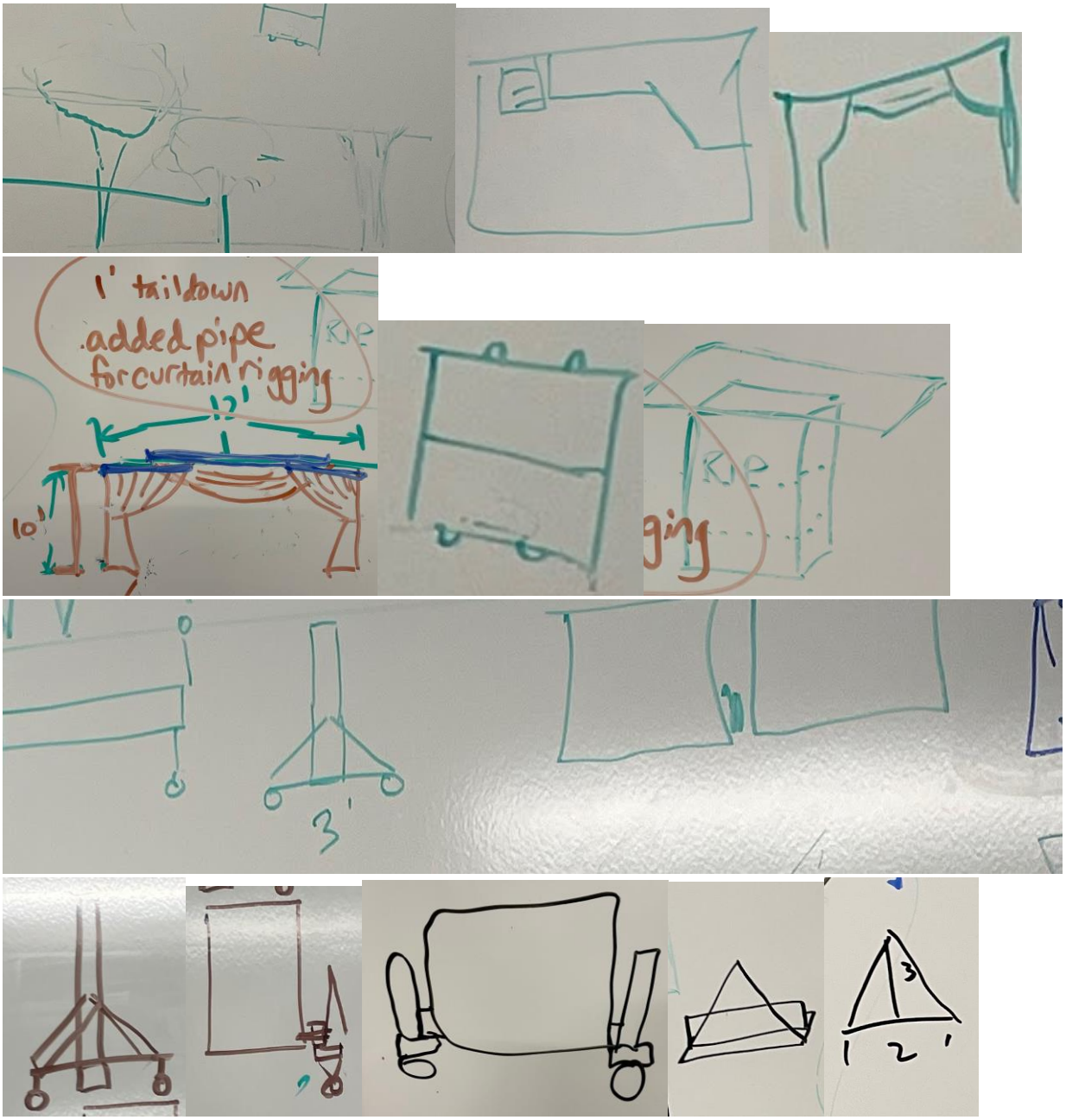
Co-op

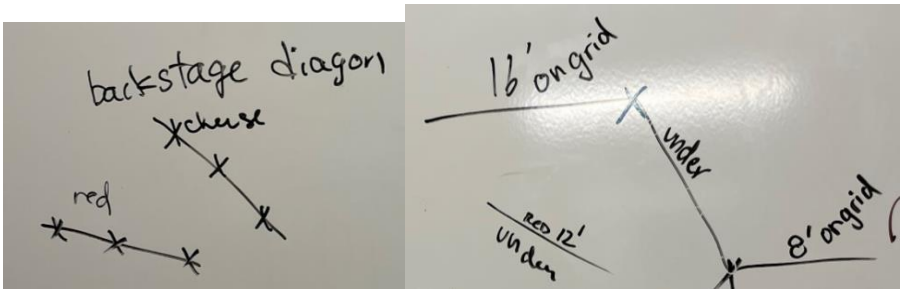
- ~~2 chairs (wedding/moose)~~
- ~~Large table (wedding/moose)~~
- ~~Large table (fishbowl)~~
- ~~Circle table (fishbowl)~~
- ~~6 chairs (fish)~~
- ~~3 barstools (fish)~~
- ~~Rocking chair (moose)~~
- ~~Stove (moose)~~
- ~~Butcher block (moose)~~
- ~~End table (moose)~~

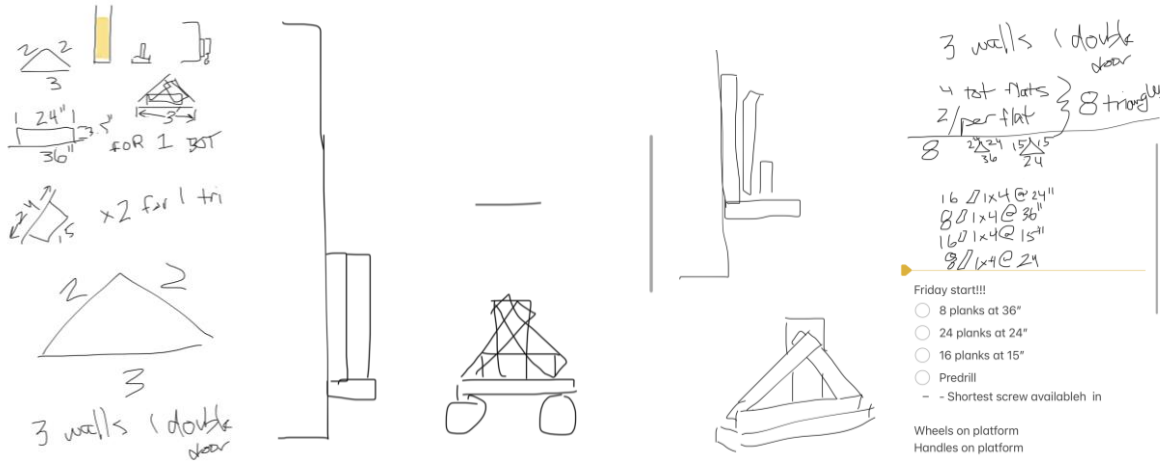
Have

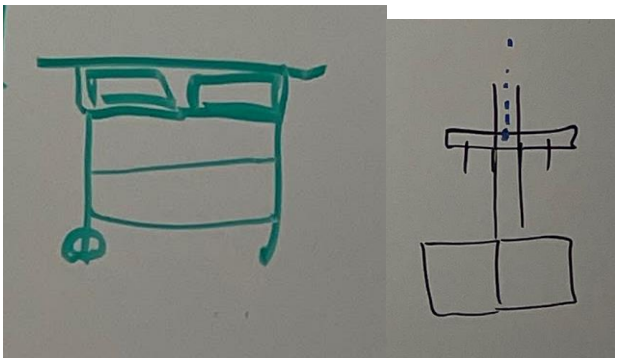
- ~~Backstage curtains~~
- ~~2 Bent chairs~~
- ~~Cardboard~~

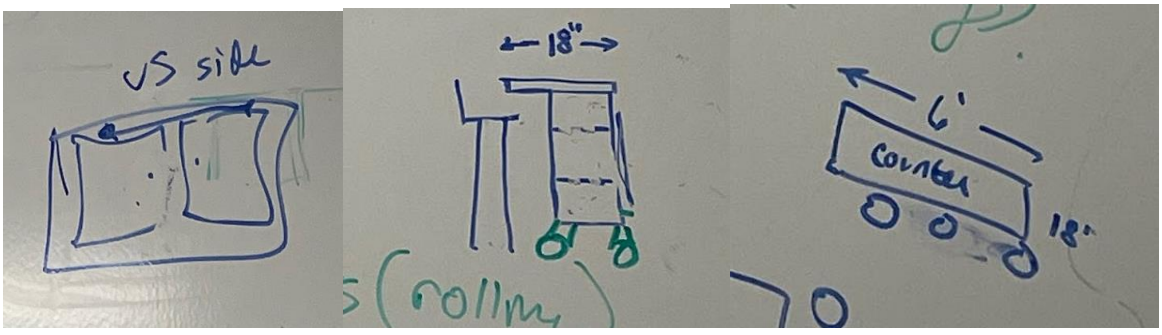
WHITE BOARD NOTES

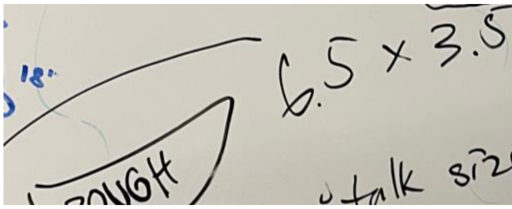


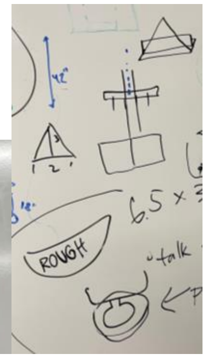

backstage diagram
chair
red
16' on grid
under
RED 12'
under
8' on grid

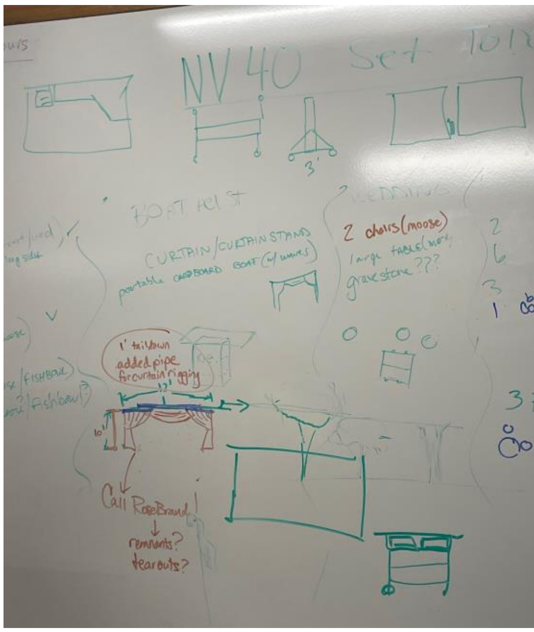

FOR 1 BOT
x2 for 1 tri
3 walls 1 double door
3 walls 1 double door
4 tot flats
2/per flat
8 triangles
16 1x4 @ 24"
8 1x4 @ 36"
16 1x4 @ 15"
8 1x4 @ 24
Friday start!!!
8 planks at 36"
24 planks at 24"
16 planks at 15"
Predrill
- Shortest screw availableh in
Wheels on platform
Handles on platform

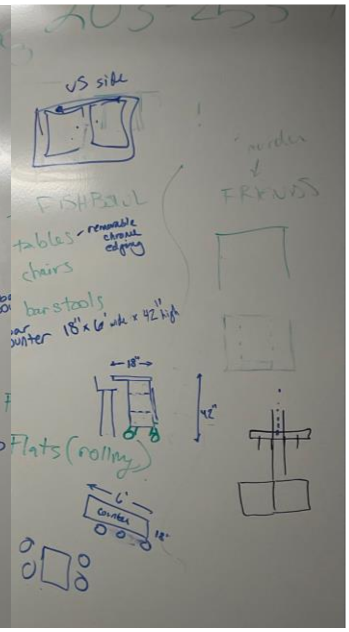


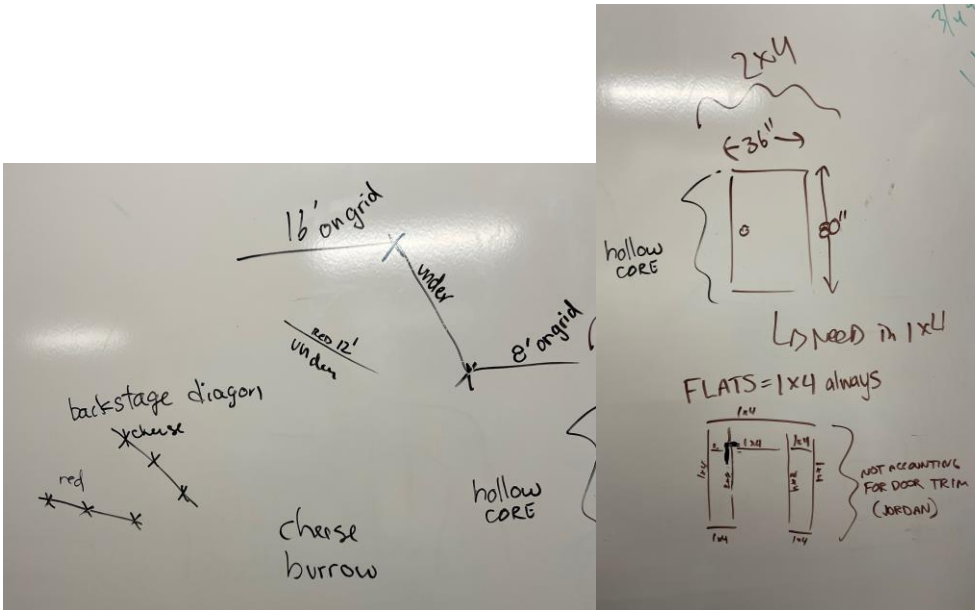

US side
18"
6'
counter
18"

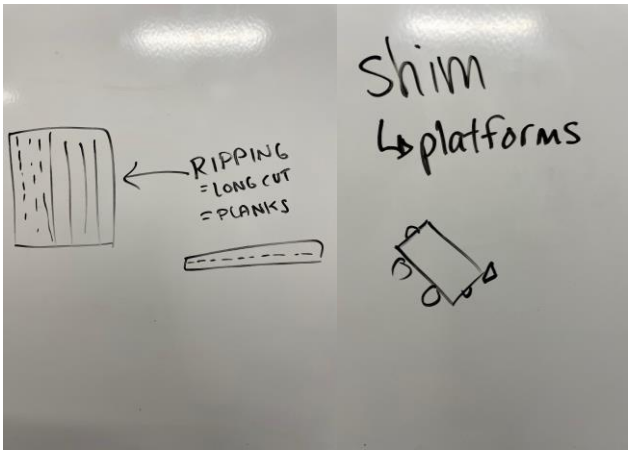

18"
6.5 x 3.5
ROUGH


42"
ROUGH
6.5 x


NV40 Set
3'
CURTAIN/CURTAIN STANDS
2 chairs (moose)
large table
gravestone ???
1' tailDown
added pipe
Call RoseBrand!
remnants?
tearouts?


US side
FISHBOWL
FRIENDS
tables - removable chrome edging
chairs
barstools
18" x 6' wide x 42" high
18"
42"
Flats (rolling)
6'
counter
18"

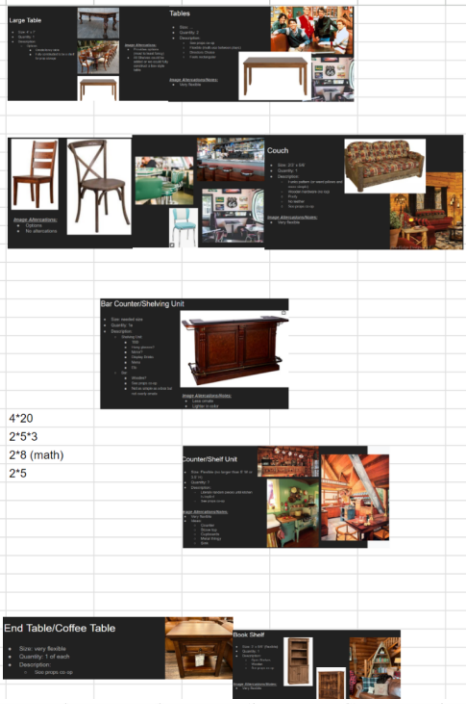

12' on grid
under
8' on grid
backstage diagram
red
hollow CORE
cheese burrow
2x4
36"
80"
hollow CORE
FLATS = 1x4 always
NOT ACCOUNTING FOR DOOR TRIM (JORDAN)


shim
platforms
RIPPING
= LONG CUT
= PLANKS

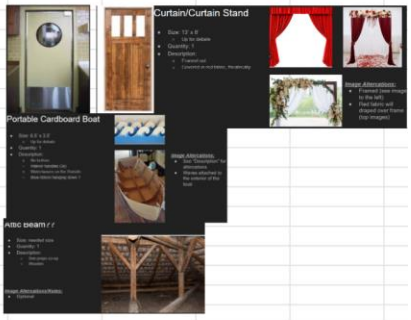
Appendix G: Scenic Budget Simplified

The following spreadsheet is how I narrowed down the cost for the whole scenic budget.

due tuesday							
987	is the total cost						
	piece	show	price	specs	material		
furniture	table	bowl or moose	0	co-op			
	table (w table cloth)	either^; wedding	0	co-op			
	bar counter w shelves	bowl & moose	100$	unless co-op???			
	chairs/ barstools	fish	0	co-op (yellow & grey)			
	chairs/ barstools	moose & wedding	0	co-op			
	end table	moose	50$	co-op/find			
	bookshelf	moose	75$	co-op/find			
	couch	moose	150$	co-op/find			
	quarter booth	fish	0	co-op			
	stove/kitchen	moose???	0	co-op			
	butcher block w drawers	moose???	75$	build/bo-op			
	2 door	fish & moose	200$	find			
	jukebox	fish	0$	co-op			
	small circle table	fish	0$	co-op			
	sled	moose	0$	co-op			
lumber/building	Curtain Stand	heist	25$	13x8	wood		
	4 luan		80$	1 luan = 19.99$		4*20	
	2 Entry wall	bowl, moose	30$	8x4 as long as door fits (3 per wall)	2x4 (5$/per)	2*5*3	
	12 triangle supports for flats/do	bowl, moose	16$	2 planks 1"x4"x8' priced at 8$/each	1x4	2*8 (math)	
	Attic Beam	moose	10$	8' tall/2or3 arms (2 planks of 2"x4")	wood (5$/per)	2*5	
etc.	red velvet curtains 10-15 per ya	all	66	11/per; 6 curtains needed			
	paint	all	100	colors?			
	stick on wood paneling		10				
	boat	heist	0	need specs	cardboard		
	waves	heist	0	need specs	cardboard		
	screws/nails	all	0$	?			
	woodglue	all	0	?			
	plaster	all	???????	?			



copy from next sheet					
All	Backstage curtains (hanging)		Have		
	Trees (tbd)		Tbd		
	2 platforms		Wheels		7$/wheel
	Curtain stand	Heist	Wood	13x8	
	Cardboard boat	Heist	Cardboard	6.5x3.5	
	Cardboard waves	Heist	Cardboard	???	
	Large table (wedding)	Wedding	50$??		
	~~2 wedding chairs~~	Lt chairs	Have		
	Four walls	**Bowl and moose**	Have		
	Entry wall (kitchen /diner/moose)	**Bowl and moose**	Wood	4x8	
	2 tables	Bowl	bc Counting wedding ^^)		
	6-8 chairs/3-4 barstools	**Bowl and moose**	3-8 = 60-160		20$/chair
	Bar counter w shelves	*Bowl*	50$		
	Car light holder?!?	Friends	remember what this is		
	Couch	Moose	100-200??		
	Endtable	Moose	20-50??		
	Bookshelf	Moose	50-75		
	Counter	*Moose*		Can the counter w shelves for bowl be used for moose???	
	Shelf unit	*Moose*			
	Breakfast table	**Moose**		Could the wedding table, two bowl tables, and one breakfast table be the same? (I'm saying yes)	
	Attic beam	moose	wood	???	
		Furniture	650		
		Lumber			
		Cardboard			
	Austin furniture used furniture shop		Sense was like 300$		
	20$ /chair				
	50$ table				
	30$ bookshelf				
1x4 planks	1"x4"x96" = 8$/per	7.60 (not including tax)			
2x4	2"x4"x96" = like 5$/per	4.38 (not including tax)			
	4 sheets of Luan 19.99				
	Paint 100$				
	Stick on wood paneling				



(all)	high	Play w/in play curtains	Jo annes red velvet 10-15 per yard		6.00	$11.00	$66.00
(all)	high	Tree	Few options free to high dollor		3		$0.00
(all)	high	Backstage curtains	Have		1.00	$0.00	$0.00
Boat	high	Boat	Cardboard (have)		1.00	$0.00	$0.00
Boat	high	Waves	Cardboard (have)		1.00	$0.00	$0.00
Boat/Wedding	High	Platforms	Have wheels/castors to be attached		2.00	$0.00	$0.00
Bowl/Moose	High	Walls	have; 4 sheets of luan		4	$19.99	$80.00
Bowl/Moose	High	12 Triangle support for flats & door	1"x4"x96"	C&S Lumber	2.00	$8.00	$16.00
Boat	High	Curtain stand	12'x8' (2"x4"x8')	C&S Lumber	5.00	$5.00	$25.00
Bowl/moose	High	Entry wall	8x4 as long as door fits (3 per)	C&S Lumber	2.00	$5.00	$30.00
Moose	high	Attic beam(s)	8' tall/2or3 arms (2 per)	C&S Lumber	1.00	$5.00	$10.00
owl or moose	high	table	one found at co-op		1.00	$0.00	$0.00
wedding; othe	high	table (wedding w table cloth)	second also co-op		1.00	$0.00	$0.00
bowl/moose	high	bar counter w shelves	Find/build?		1.00	$100.00	$100.00
Fishbowl	high	chairs/barstool	co-op (yeller/grey)		6-8	$0.00	$0.00
moose/wed(?	high	chairs	co-op		2.00	$0.00	$0.00
Moose	high	End table	Find/ co-op??		1.00	$50.00	$50.00
Moose	high	Bookshelf	Find/ co-op??		1.00	$75.00	$75.00
Moose	high	Couch	find/co-op??		1.00	$150.00	$150.00
Fishbowl	high	~~Boothseating~~	~~Find~~		~~1.00~~	~~$0.00~~	~~$0.00~~
Bowl; Moose	high	door	find		2.00	$100.00	$200.00
	high	stove/kitchen	co-op		1.00	$0.00	$0.00
	high	butcher block w drawers	build/co-op		1.00	$75.00	$75.00
Fishbowl	high	jukebox	co-op		1.00	$0.00	$0.00
Fishbowl	high	quarter booth	co-op		1.00	$0.00	$0.00
Fishbowl	high	small circle table	co-op		1.00	$0.00	$0.00
Moose	high	sled	co-op		1.00	$0.00	$0.00
(all)	high	Paint	Colors??	Home Depot	???	$40.00	$100.00
(all)	high	Screws		Home Depot	???	$10.00	
(all)	high	Wood glue		Home Depot			
(all)	high	Staples		Home Depot			
(all)	high	Nails		Home Depot			
(all)	high	Plaster		Home Depot			

Department: **Scenery (including paint & furniture)**
Designer(s):
Coordinator(s):

PLAY (NV only)	PRIORITY	ITEM DESCRIPTION	NOTES	BUDGET ESTIMATES Source	Quantity	Estimate Per	Estimate Total	ACTUAL SPENDING Purchase Date	Source	Quantity	Cost Paid	Payment Method	Reimburse?	Purchaser
(all)	high	Play w/in play curtains 12' wide	Jo annes red velvet 10-15 per yard		6.00	$11.00	$66.00							
(all)	high	Tree	cut a tree; prop tree; build; clark theatre		3		$0.00							
(all)	high	Backstage curtains	Have		1.00	$0.00	$0.00							
Boat	high	Boat	Cardboard (have)		1.00	$0.00	$0.00							
Boat	high	Waves	Cardboard (have)		1.00	$0.00	$0.00							
Boat/Wedding	High	Platforms	Have wheels/castors to be attached		2.00	$0.00	$0.00							
Bowl/Moose	High	Walls	have; 4 sheets of luan		4	$19.99	$80.00	3.15.23						
Bowl/Moose	High	2 Triangle support for flats & doo	1"x4"x96"	C&S Lumber	2.00	$8.00	$160.00	3.15.23						
~~Boat~~	~~High~~	~~Curtain stand~~	~~12'x8' (2"x 4"x8')~~	~~C&S Lumber~~	~~5.00~~	~~$5.00~~	~~$25.00~~							
Bowl/moose	High	Entry wall	8x4 as long as door fits (3 per)	C&S Lumber	2.00	$5.00	$30.00							
Moose	high	~~Attic beam(s)~~	~~8' tall/2or3 arms (2 per)~~	~~C&S Lumber~~	~~1.00~~	~~$5.00~~	~~$10.00~~							
bowl or moose	high	table	one found at co-op		1.00	$0.00	$0.00							
wedding; other	high	table (wedding w table cloth)	second also co-op		1.00	$0.00	$0.00							
bowl/moose	high	~~bar counter w shelves~~	~~Find/build?~~		~~1.00~~	~~$100.00~~	~~$0.00~~							
Fishbowl	high	chairs/barstool	co-op (yeller/grey)		6-8	$0.00	$0.00							
moose/wed(?)	high	chairs	co-op		2.00	$0.00	$0.00							
Moose	high	End table	Find/ co-op??		1.00	$50.00	$0.00							
Moose	high	Bookshelf	Find/ co-op??		1.00	$75.00	$75.00							
Moose	high	Couch	find/co-op??		1.00	$150.00	$150.00	3.18.23	Facebook Marketplace	1.00	$50.00	cash	no	Jordan B.
Fishbowl	high	~~Boothseating~~	~~Find~~		~~1.00~~	~~$0.00~~	~~$0.00~~							
Bowl; Moose	high	door	find		2.00	$100.00	$200.00	3/23/2023	Home Depot - cabin walls	3.00	$191.09	WPI p-card	no	Pcrowe
	high	stove/kitchen	co-op		1.00	$0.00	$0.00							
	high	butcher block w drawers	build/co-op		1.00	$75.00	$75.00	3/23/2023	Amazon - zip ties, zip tie gun		$43.22	WPI p-card	no	
Fishbowl	high	~~jukebox~~	~~co-op~~		~~1.00~~	~~$0.00~~	~~$0.00~~							
Fishbowl	high	quarter booth	co-op		1.00	$0.00	$0.00							
Fishbowl	high	small circle table	co-op		1.00	$0.00	$0.00		Uhaul rental	1.00	$152.81	WPI p-card	no	Pat
Moose	high	sled	co-op		1.00	$0.00	$0.00		uhaul gas		$29.67	WPI p-card	no	pat
									uhaul gas		$15.10	WPI p-card	no	pat
(all)	high	Paint	Colors??	Home Depot	???	$40.00	$100.00							
(all)	high	Screws		Home Depot	???			3/26/2023	Joanna - leafs		$102.11	WPI p-card	no	pat
(all)	high	Wood glue		Home Depot										
(all)	high	Staples		Home Depot										
(all)	high	Nails		Home Depot				3/16/2023	C&S		$274.85	WPI p-card	no	pat
(all)	high	Plaster		Home Depot										
		stick on wood paneling				$10.00	$10.00							
Fishbowl	high	bar/counter	cad from scratch fun; planks of lumber	C & S Lumber	9.00	$45.00	$45.00							
bowl moose	high	door												
Boat	High	Rope			**1.00**	$12.00	$12.00	3.20.23	Amazon		$12.00	personal card	no	Catina
								4/11/2023	Home depot - ele + door plates		$59.43			
								4/7/2023	Home depot - wall hook		$41.92			
								4/6/2023	HD - Shelf brakes		$5.25			
								3/23/2023	HD- log cabin wall paper		$191.09			
								4/4/2023	Lowes - wall palleting		$96.12			
						SUBTOTAL:	**$1,038.00**				**TOTAL SPENT:**	**$1,264.66**		
						10% CONTINGENCY:	$103.80				ALLOCATION:	$1,600.00		
						TOTAL REQUESTED:	**$1,141.80**				**REMAINING**	**$335.34**		

BUDGET REQUESTS by PLAY:		
	(all)	**$166.00**
	Boat	**$37.00**
	Friends	**$0.00**
	Fishbowl	**$45.00**
	Moose	**$235.00**
	Wedding	**$0.00**
		$0.00
		$0.00
		$0.00

ACTUAL SPENDING by PLAY:		
	(all)	**$376.96**
	Boat	**$12.00**
	Friends	**$0.00**
	Fishbowl	**$152.81**
	Moose	**$79.67**
	Wedding	**$0.00**
		$0.00
		$0.00
		$0.00

Appendix H: Wheel Outriggers

The wheel outriggers will be attached to the walls and door. There cannot be a huge space below the flat or between two standing next to each other.

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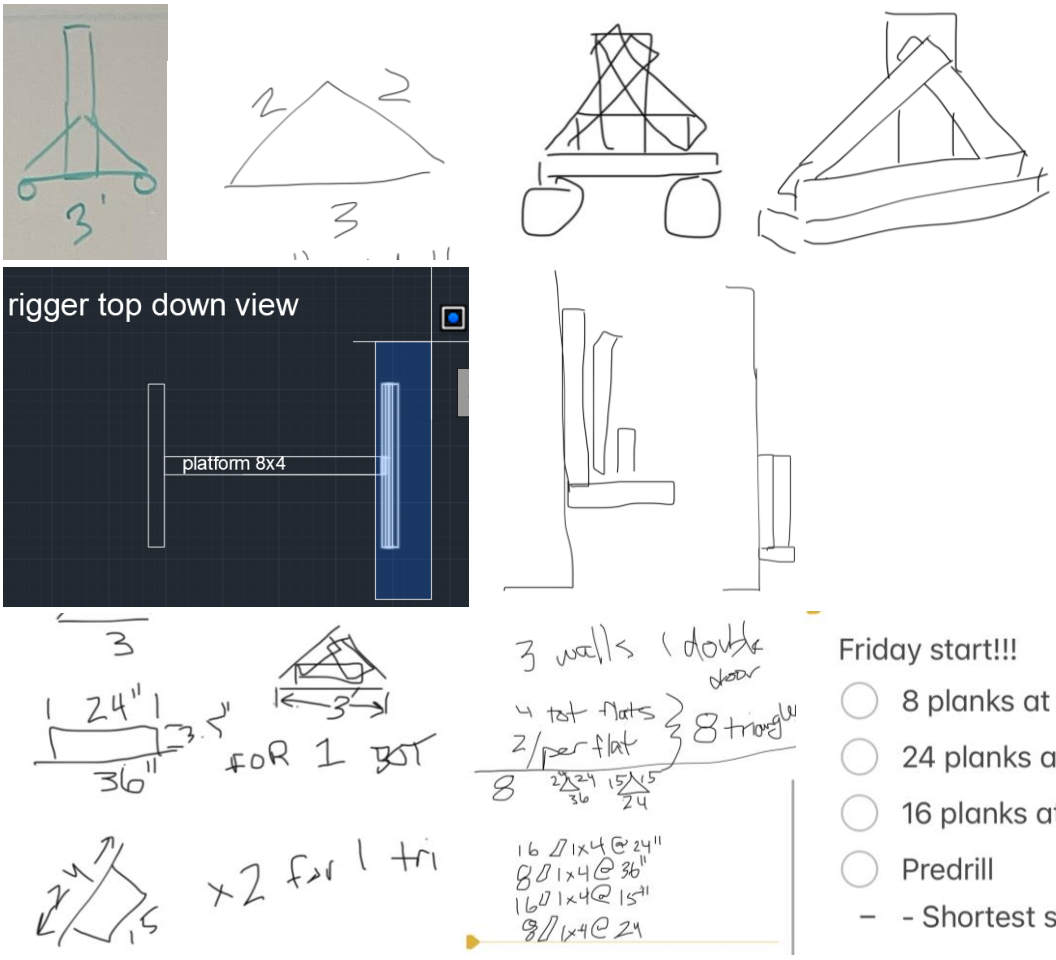
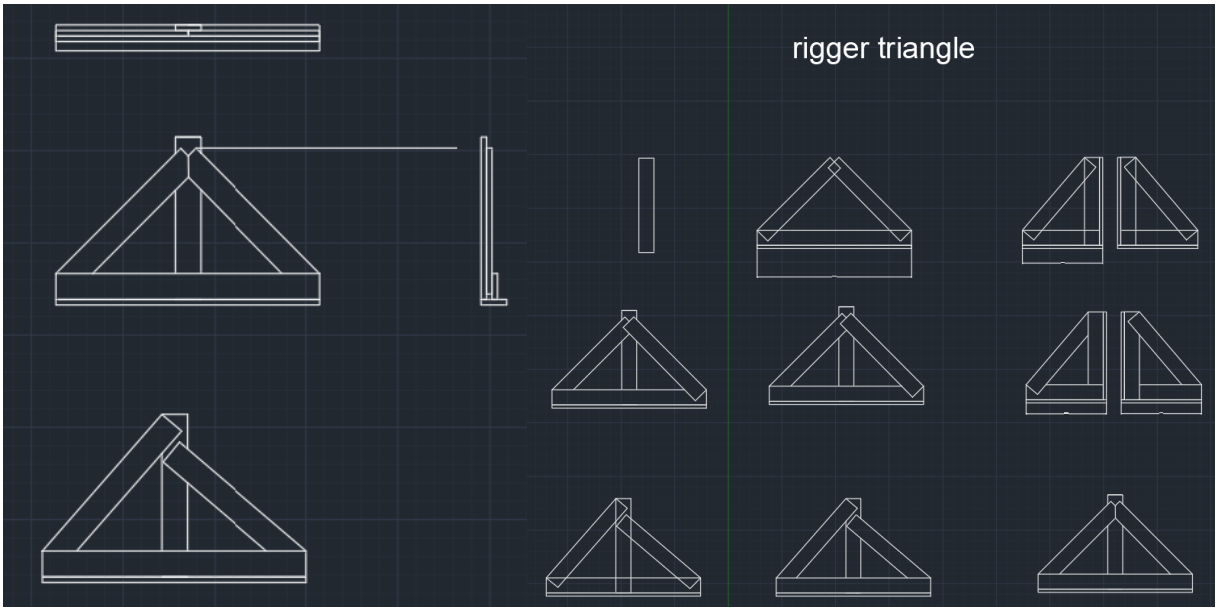
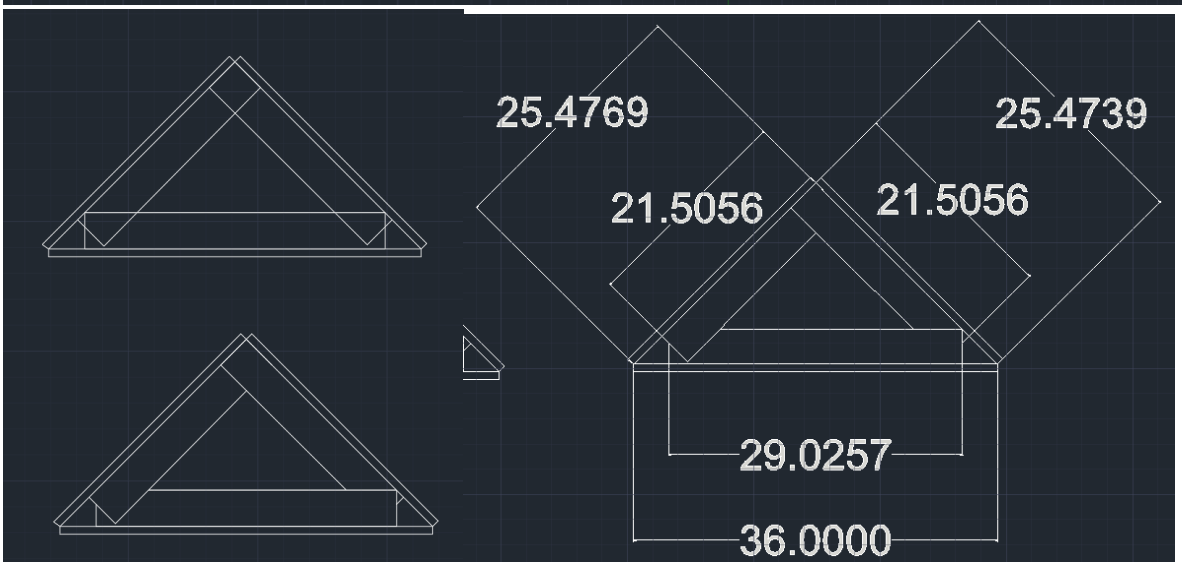
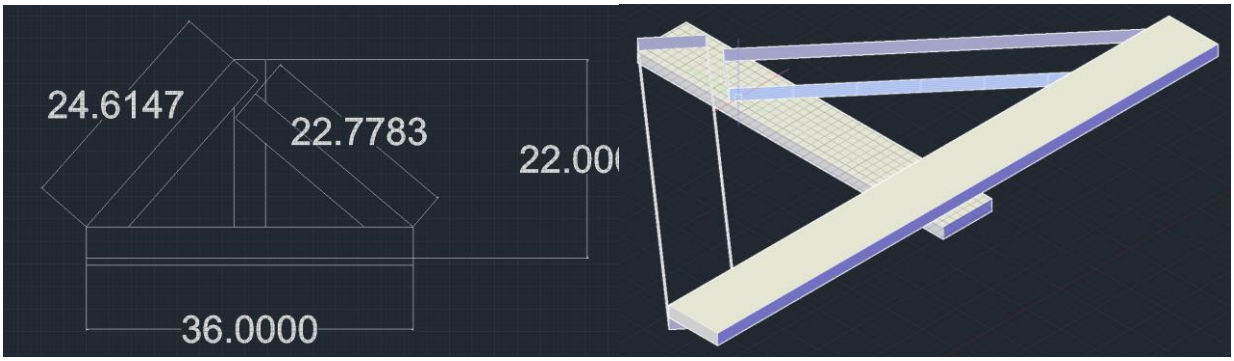
ROUGH SKETCHES



CAD IDEAS & MATH







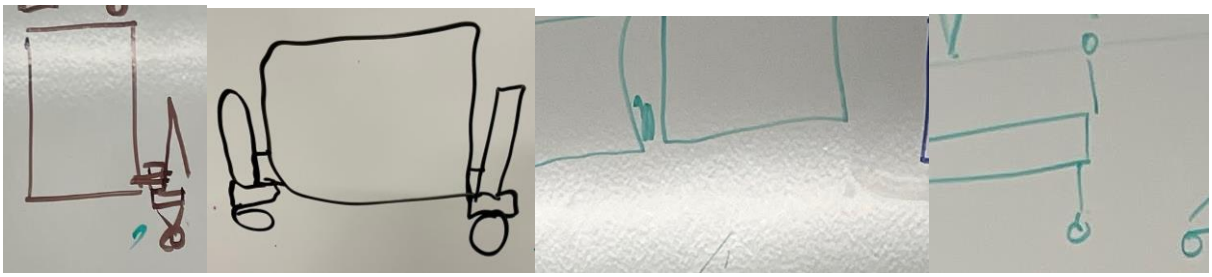
1x4 = .75 x 3.5

3 walls + 1 door = 4 flats
1 flat = 2 triangles

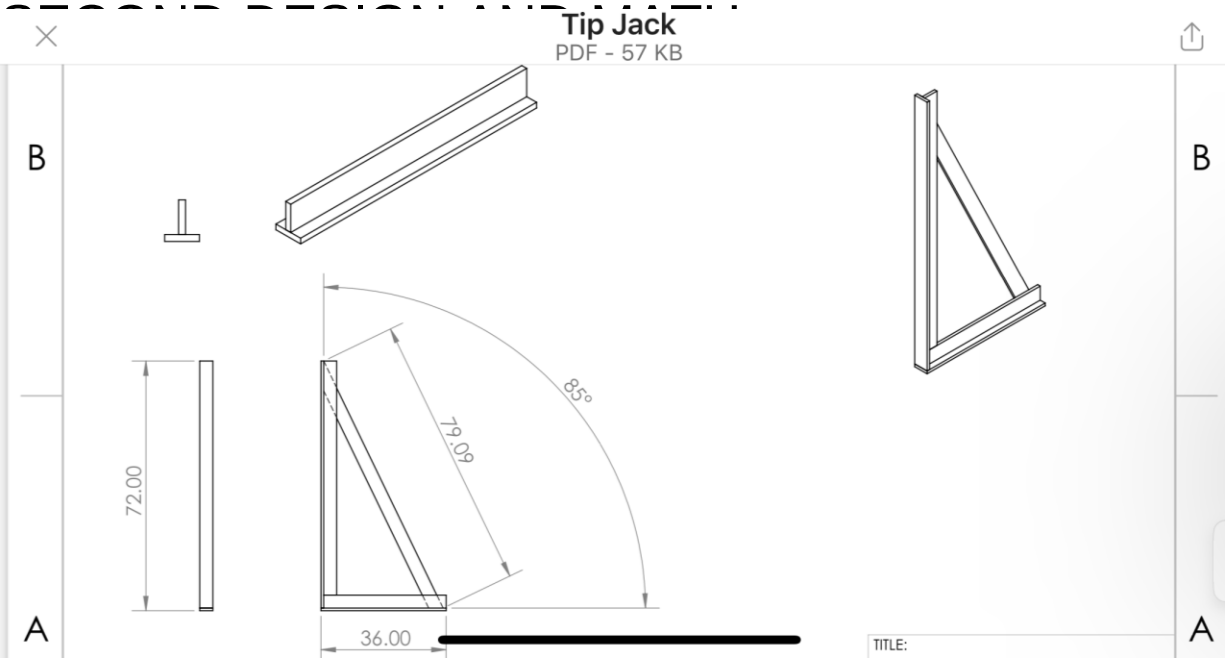
<u>8 triangles needed</u>
96”-

Double triangle design

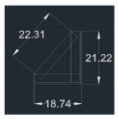
1 36”	8 pieces of 1x4 at 36”
3 24”	24 pieces of 1x4 at 24”
2 15”s	16 pieces of 1x4 at 25”



SECOND DESIGN AND MATH



1 side = 3 planks at 24” and 2 planks of 20”
1 full triangle = 2 sides = 6 planks (24”) and 4 planks (20”)
1 flat = 2 full triangles = 12 planks (24”) and 8 (20”)
4 flats = 8 full triangles = 48 planks (24”) and 32 (20”)
4 walls in total (3 walls/1 door) =
48 planks of 24”
32 planks of 20”



1 side = 3 planks at 24" and 2 planks of 20"
1 triangle = 2 sides = 6 planks (24") and 4 planks (20")
1 flat = 2 triangle = 4 sides = 12 planks (24") and 8 (20")

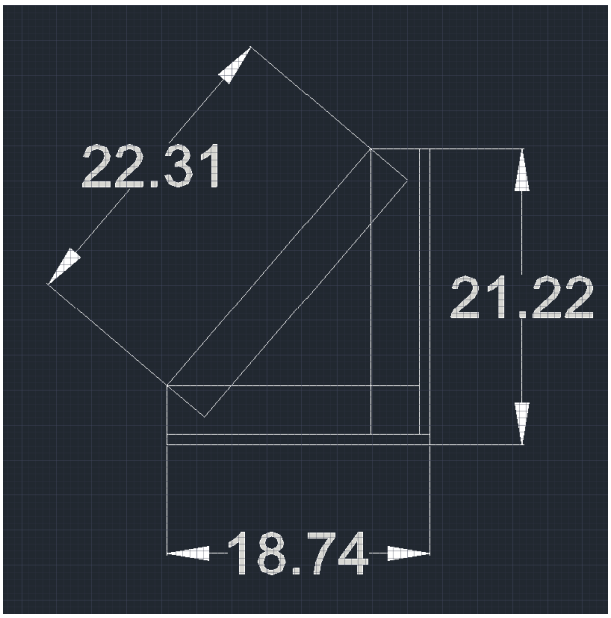
4 walls in total (3 walls/1 door) =
48 planks of 24"
32 planks of 20"

96" planks of 1"x4"
1 plank = 4 planks of 24"
X planks = 48 planks of 24"
12 planks = 48 planks of 24"
1 plank = 4 planks of 20" (w 16" left over)
X planks = 32 planks of 20" (w 16" left over)
8 planks = 32 planks of 20" (w 16" left over)

12 planks = 48 planks of 24"
8 planks = 32 planks of 20" (w 8 planks of 16" left over)
Total = 20 1x4 planks at 8ft long

96” planks of 1”x4”

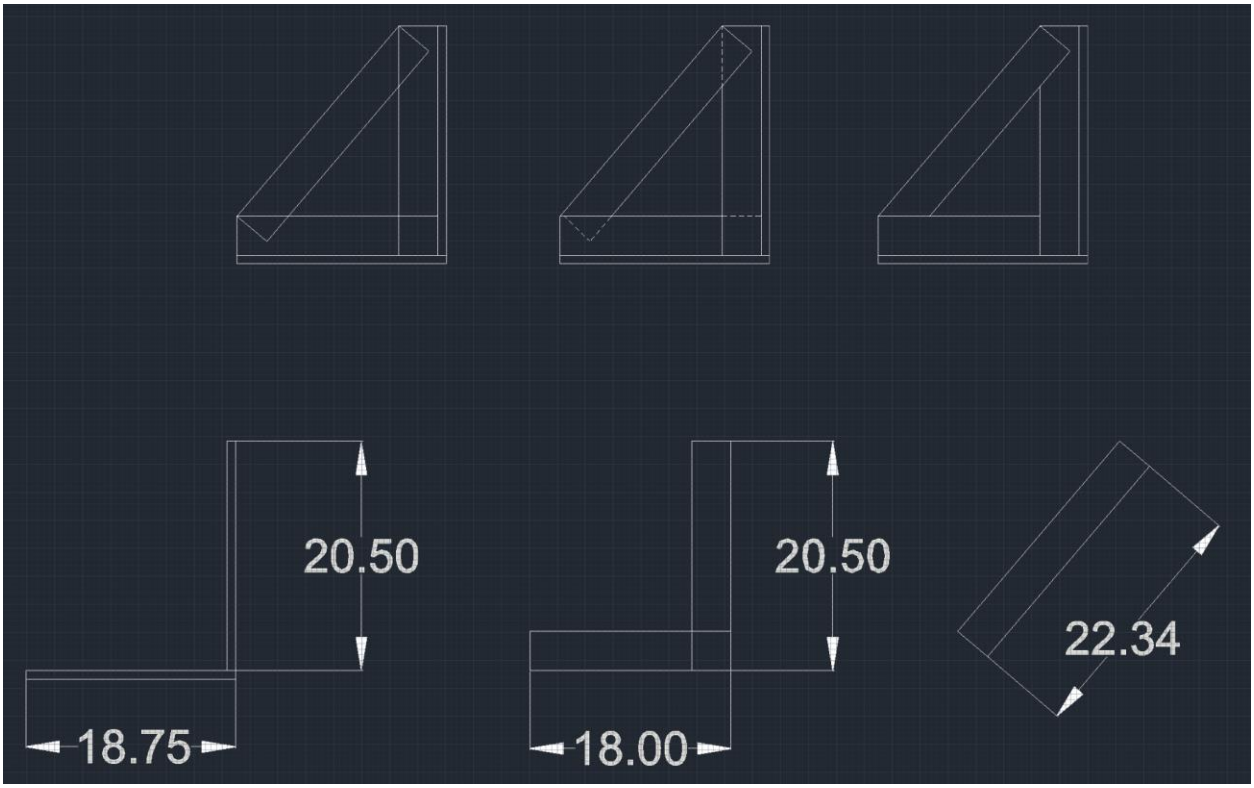
1 plank = 4 planks of 24”
X planks = 48 planks of 24”
12 planks = 48 planks of 24”
1 plank = 4 planks of 20” (w 16” left over)
X planks = 32 planks of 20” (w 16” left over)
8 planks = 32 planks of 20” (w 16” left over)



12 planks = 48 planks of 24”
8 planks = 32 planks of 20” (w 8 planks of 16” left over)

Total = 20 1x4 planks at 8ft long

FINAL DESIGN AND MATH



16 right angle triangles

All together:: ordered 20 planks of 10’ long 1 x 4
16 planks of 22.25

32 planks of 20.5”
16 planks of 18.75
16 planks of 18”
3.17.23 we built 4 right angles for testing on a flat

3.24.23 all 8 (all the rest of needed 12) assembled

3.27.23 painted them black

Attached all riggers to both flats and transported them to the LT
(door would be made later in the shop and then assembled in the LT)

MQP Notes

- Skills
  - Cad
  - Chop/mitre/circle saw
  - predrill/pilot holes
  - Power drilling screws
  - Gluing
  - Clamps
- OBSTACLES
  - Wobbling, solution was rescrewing the part in
  - Stability, solution was adding 2x4 inside

    - What is a reasonable gap size between wall flats???????
- NEXT TIME
    - If i do the tip jack design again, make it flush with the bottom
    - If raised again for little gap from the floor, make it out of metal
    - Create a design with less material and easier laborious work

Appendix I: Bar Counter

The bar/counter would be a standing bar with a length to seat 3 booths.

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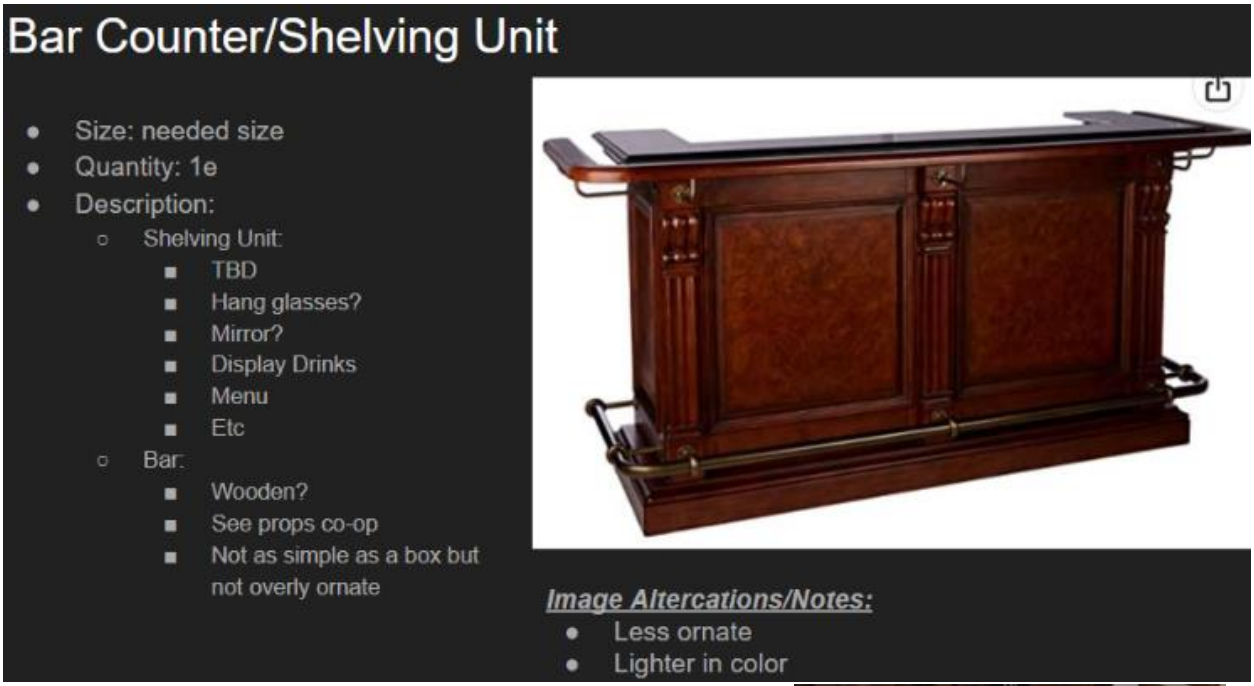
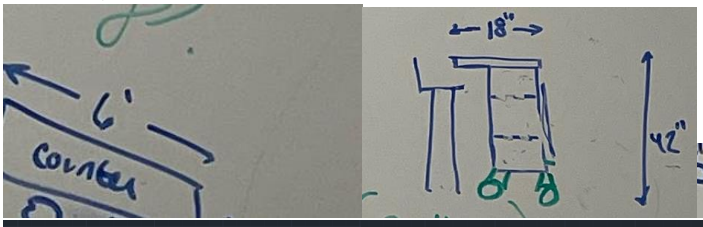
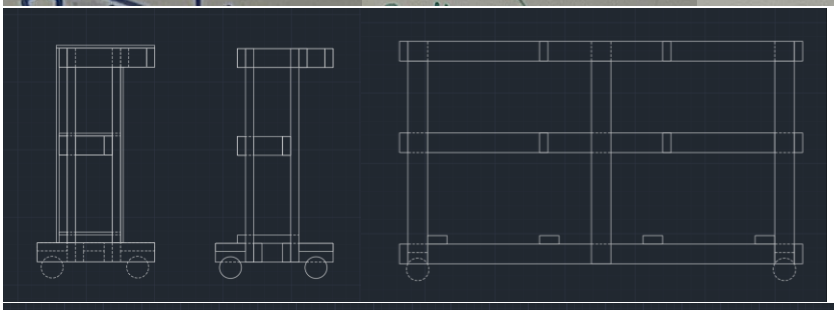
Tear sheets

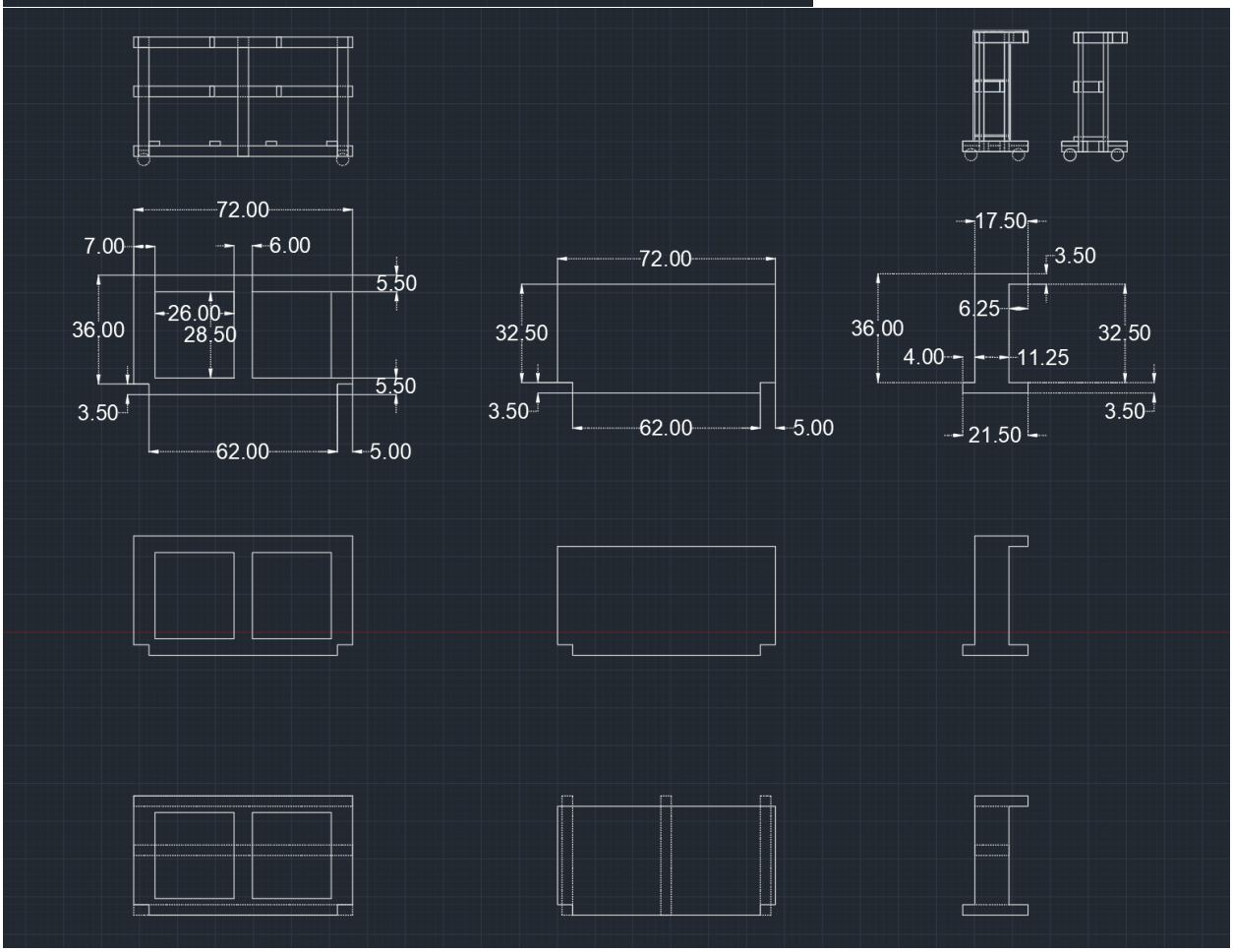


First draft 6’

6’ dimensions; 18”x72”x42”





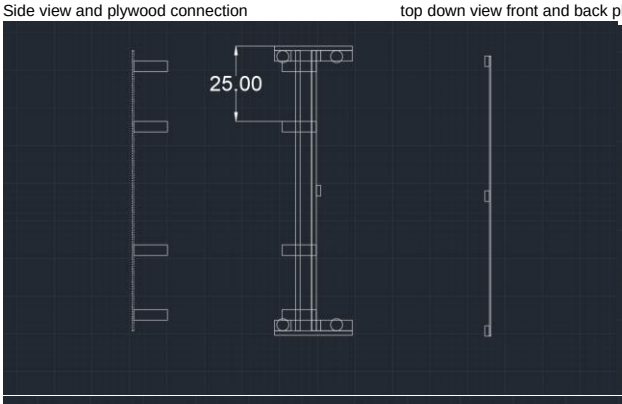


New 8 ft dimensions

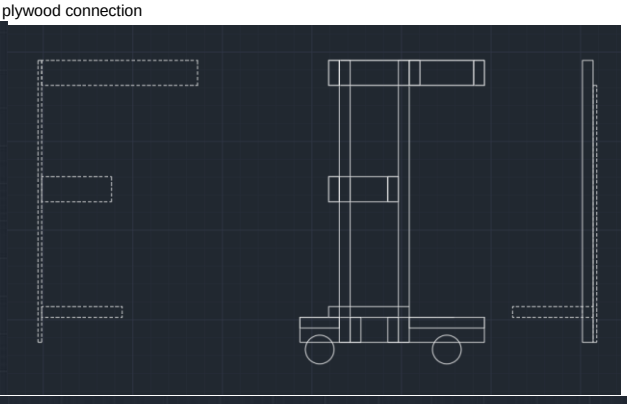
Counter 18"x8'
(Fishbowl)

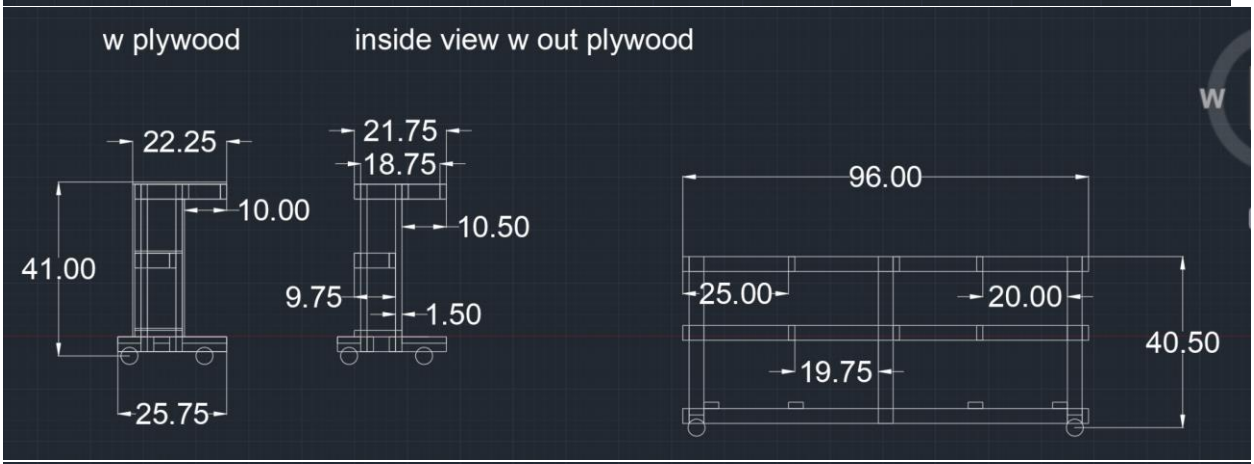
CHANGED FROM 6’ TO 8’

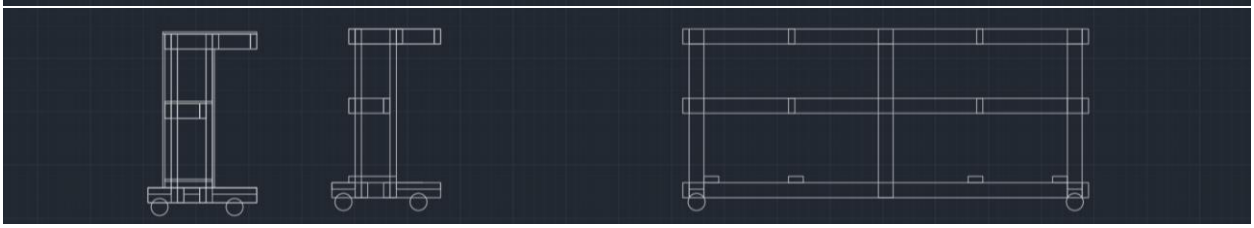
Side view and plywood connection

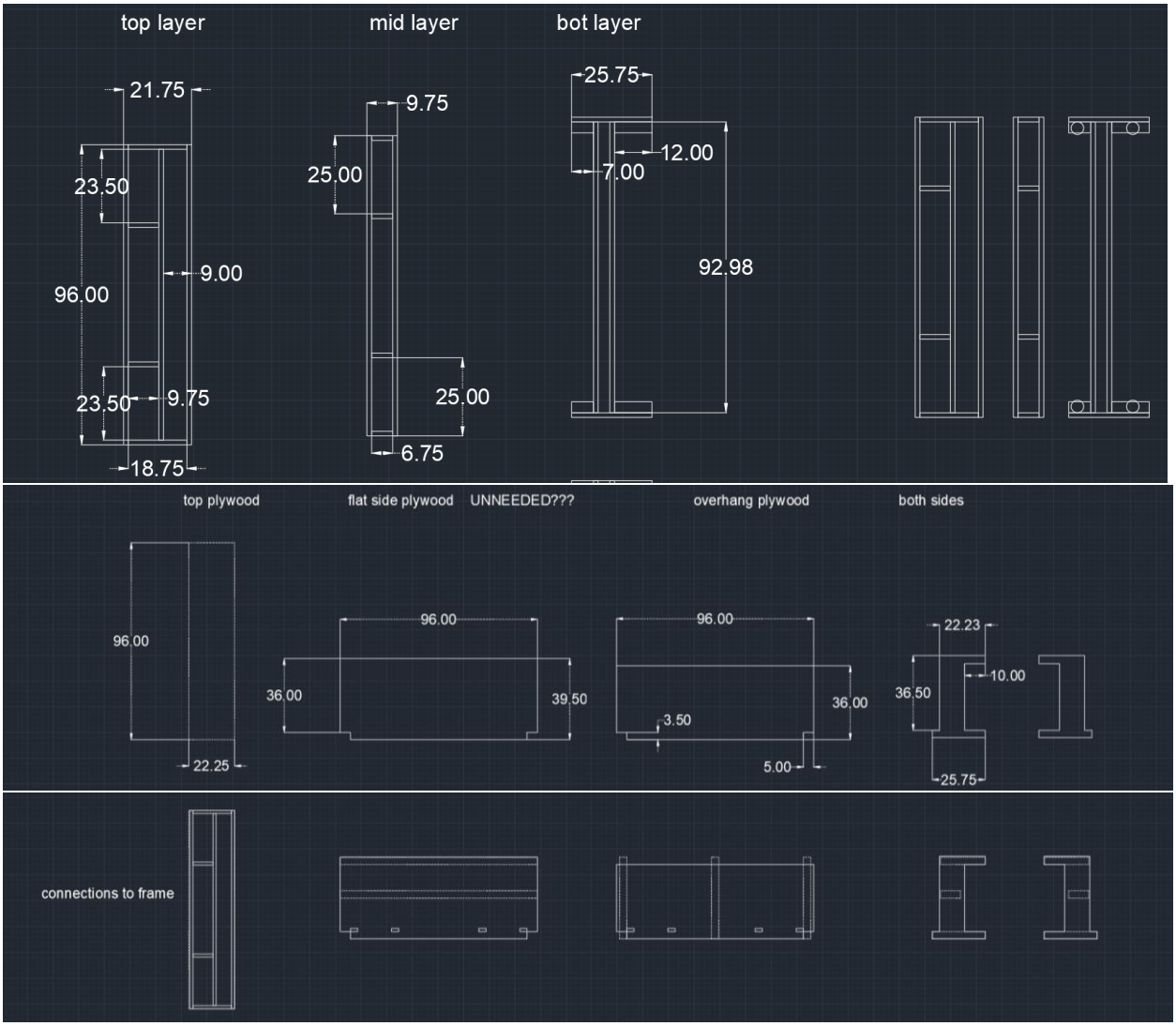


top down view front and back plywood connection









Top layer =
2 planks of 96”
2 planks of 18.75”
2 planks of 9.75”
1 plank of 93”

Mid layer =
2 planks of 96”
4 planks of 6.75”

Bot layer =
2 planks of 25.75”
2 planks of ~~12”~~ actually 10.5”
2 planks of 7”
2 planks of 93”
4 planks of 11.25” (slats)

Side/standing =
6 planks of 39.5”

\/ top-down view \/

\/ isolating z axis overhang\/

MATH

ALL TOGETHER NOW
Top layer =
2 planks of 96"
2 planks of ~~18.75~~"
2 planks of 9.75"
1 plank of 93"

Mid layer =
2 planks of 96"
4 planks of 6.75"

Bot layer =
2 planks of 25.75"
2 planks of ~~22~~" actually 10.5"
2 planks of 7"
2 planks of 93"
4 planks of 11.25" (slats)

6 planks of 39.5"

NUMBER OF PLANKS LEAVING ROOM FOR ERROR
7 planks for 96s & 93s
19 x2 = 38 38 + 22 = 60
60 + 34 = 94 = 1 plank
12x4 = 48
48 + 28 = 76 = 1 plank
11x2 = 22
10x2 = 20 20 + 14 =34
7x2 = 14
7x4 = 28

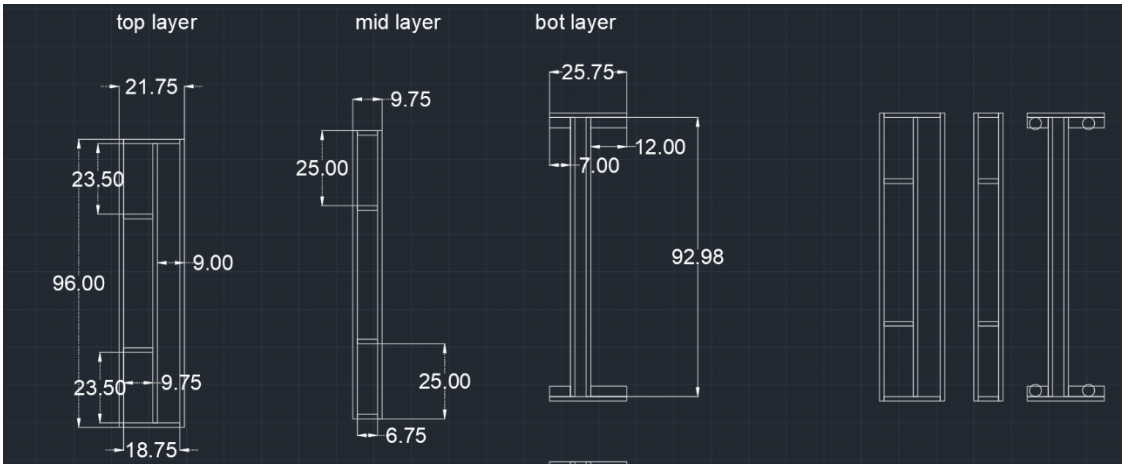
TOTAL CUT LIST AGAIN
4 planks of 96"
3 planks 93"
6 planks of 39.5"
2 planks of 18.75"
4 planks of 11.25"
2 planks of 10.5"
2 planks of 9.75"
2 planks of 7"
4 planks of 6.75"

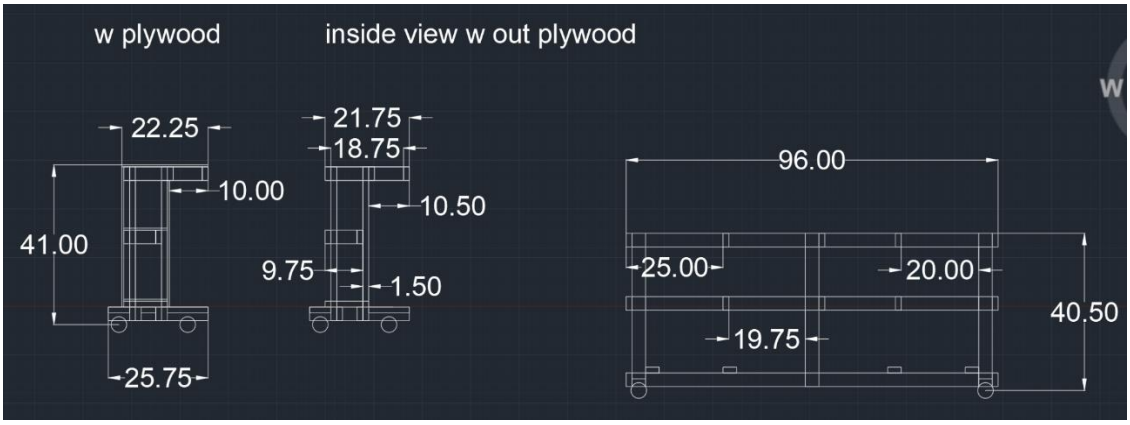
For the bar/counter
PLANKS TO ORDER 2"x 4" x 8' (96")
Total = 9 planks

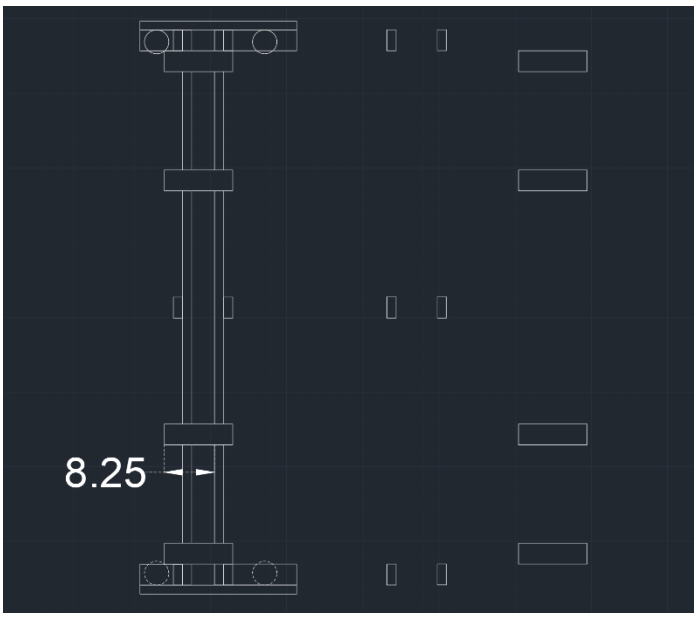
PIECES
2 planks of 96" TOP
2 planks of 96" MID
1 plank of 93" TOP
2 planks of 93" BOT
2 planks of 25.75" BOT
2 planks of 18.75" TOP
4 planks of 11.25" (slats) BOT
2 planks of ~~12~~" actually 10.5" BOT
2 planks of 9.75" TOP
2 planks of 7" BOT
4 planks of 6.75" MID

Total pieces
4 planks of 96"
3 planks of 93"
2 planks of 18.75"
4 planks of 11.25"
2 planks of 10.5"
2 planks of 9.75"
2 planks of 7"
4 planks of 6.75"

Third design (after seeing the physical bar stools' height)







ASSEMBLY

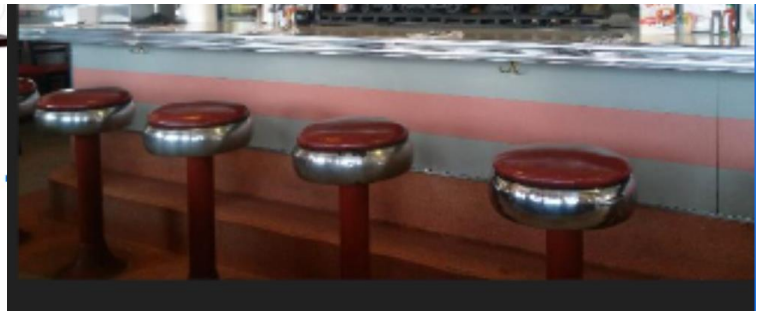
WHEELS

- red/orange swivel wheels w brakes

FACING

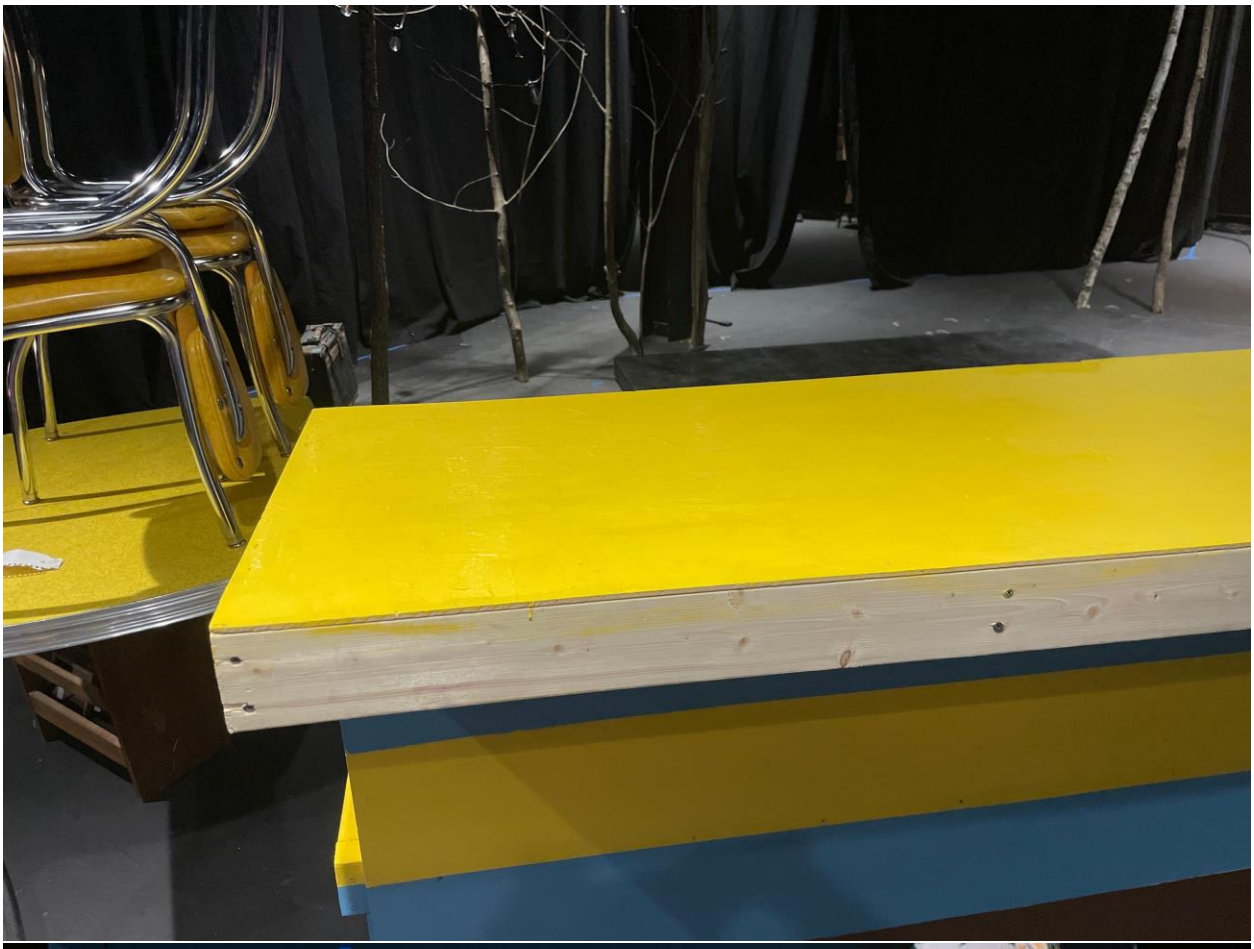
- Luan for lighter weight when moving

PAINT



- Bar:
  - Metal Wrapped
  - Blue (see third paint swab via slack), Yellow (match table), Blue, Dark Brown (match barstools)
  - Upholster (if possible blue)
  - Table top yellow (match the table)

**third blue (from left) for stripes



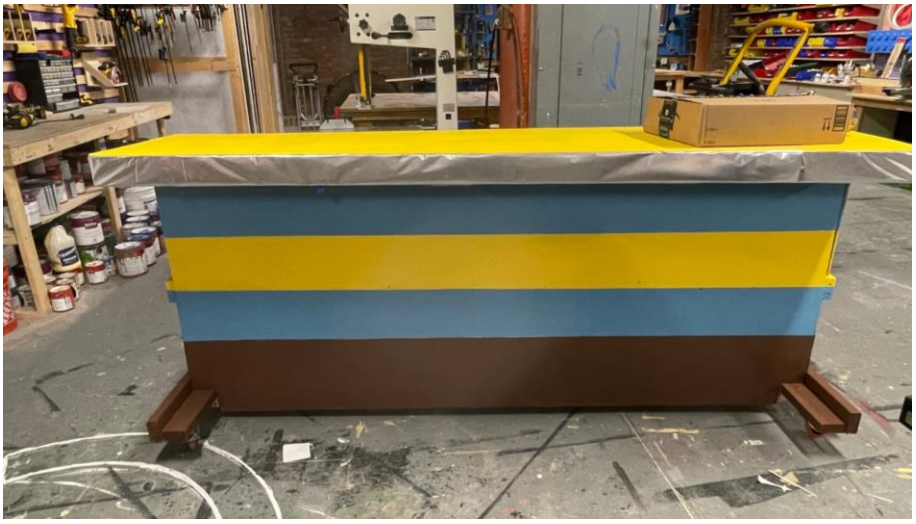
MQP NOTES

- Skills
  - Design
  - AutoCAD
  - Lifting
  - Measuring
  - Carpentry
  - Chop/circle/mitre saw
  - Power drilling screws
  - Jigsaw
  - Assembling
-
- Obstacles
  - Assembling;
    - Leveling on the shop's uneven floor
    - Attaching swivel wheels
      - Just that its not a full 360 degree rotation
      - FIX: took off 25.75" by the wheels (after lifting the weight off the wheel with 2 x 4s)
        - Made the bottom flush with the wheels rather than the top
        - OUTCOME: back wheels are free to move; went from <90 degrees to 225 degrees of rotation!!!
    -  
    -  
  - The height is too tall
    - (the original design was 6 inches shorter until I saw the barstools in person and added 6 inches; after it was built, they wanted those inches cut out like my original plan)
    - Take the bottom layer off, jigsaw the vertical planks by 5 inches all around and reattach the bottom layer
      - This also affected the front facing and side facing which also had to be jigsawed
  - The studs (vertical; height) and the space between the layers
    - T = 4.5"
    - M = 4"
    - B = 3.5"
    - 

  - Painting the top of the bar to match the diner table we picked from the Co-op

- I could not get the right texture using brushes, hair, crumpled paper, or paper towel
- I did not try sponge, maybe if i had more time

- The mylar “metal” wrapping
  - Attaching without looking noticeable with staples
    - 2nd attempt was a double wrapping method which was good enough
  - After strike, I find out the mylar was sticky on the back…



Appendix J: D-term: Catina's MQP Notes

My D-term MQP scenic set dressings and designs are noted, showing my process from the initial idea to the finished product and what I learned from it.

D-Term: Catina's MQP notes; 

WALLS

CURTAINS

POT RACK

TOMBSTONE

TREES

DOOR ext doc

WHEEL OUTRIGGERS ext doc

PLATFORMS ext doc

IM ON A BOATT ext doc

BAR/COUNTER ext doc

CUBE

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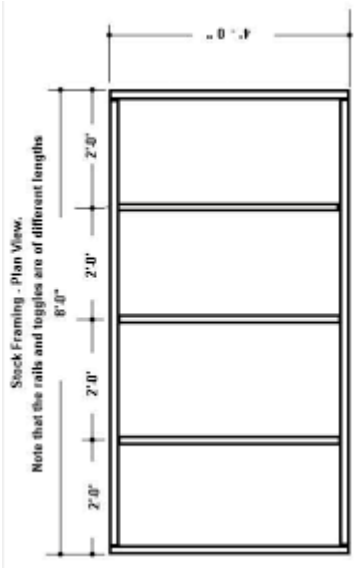
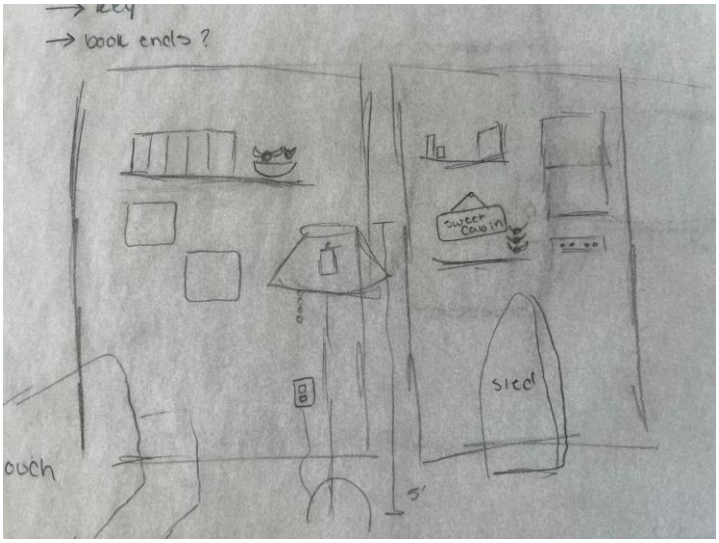


WALLS ()

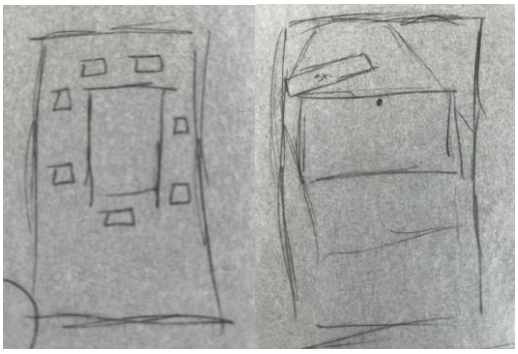
- Skills
    - Knowing flat vs platform
    - Knowing luan vs plywood
    - (nail gun) (compressor)
    - Priming surface w roller
    - (screw-driver power drill)
- ASSEMBLY
        - Only need 2 walls in total
    - Attach luan
        - ~~Air-compress nails the luan to the opposite side of the flat (no glue)~~
            - ~~Didn't hold well~~
        - ~~Screwed the luan into the frame (screw-driver)~~
        - ~~(some were pilot holed/pre-drilled)~~
    - Painted faces of walls w primer
        - Let dry and primed both sides
- OBSTACLES
    - Instead of grabbing a flat, I grabbed a platform
        - Difference? Flats are thin plywood, not strong to stand on… oh yeah plus lighter (so easier) to lift, work on, move, etc.
- FIXING MY MISTAKE!!
    - 2 platforms
        - Unscrewed the luan from the platforms
        - Hammered the leftover brad nails sticking out
        - Put away
    - <u>Grab 2 FLATSSS</u>
        - Staple gun (air compressor) the luan to the back of the flat
        - Prime front
    - **<u>Scenic paint the luan/fake wood sticking wallpaper</u>**

- **<u>Paint sides black</u>**

- DRESSING THE WALLS



MOOSE = LEFT WALL RIGHT WALL
1 shelf 2 shelves & key holder
Outlet

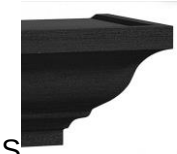


FISH = Left: Fairy lights, poster, photos ; Right : netting, whiteboard, streetsign

Dressing assembly

- Moose Wallpaper
  - Was not sticky like contact paper like we thought
  - Spray on glue?: didnt hold

    - New solutions
        - Elmers glue needed squeegeeing with
        - Just stapled it
- Fish Wallpaper
    - 4ft x 8ft sheet of wood paneling = easy attachment, rout excess
- WHITEBOARD
    - Put up horizontally like tear sheets; its supposed to be vertical



BUILDING SHELVES
¼ dowel painted black for the lip
Plywood for the shelf
2 shelf brackets for one shelf
(total shelves = 3 ; 1 for books, 2 and 3 for knick knacks)

FINISHED PRODUCT

OBSTACLES

- I built the wall flat in the studio along with the attachment of the tip jack wheel riggers
    - This made it hard to get it into the LT
    - Next time, attach the tip jacks to the flats when in the LT
- Wallpaper
    - Moose wood paneling wasn't sticky, had to be lined up exactly, and struggled figuring out how to attach.
- Powering electricity
    - Drill hole and wire lighting cables
- NEXT TIME
    - Assemble in theatre rather than shop
    - Make sure wallpaper is sticky

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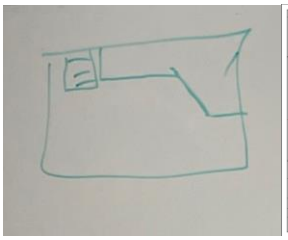
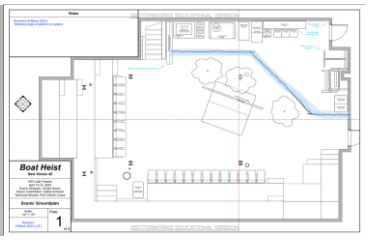
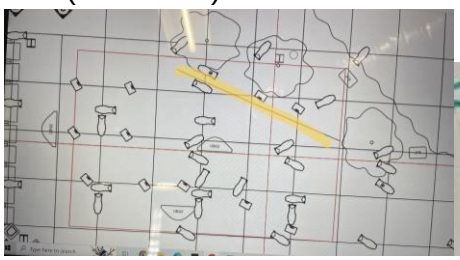
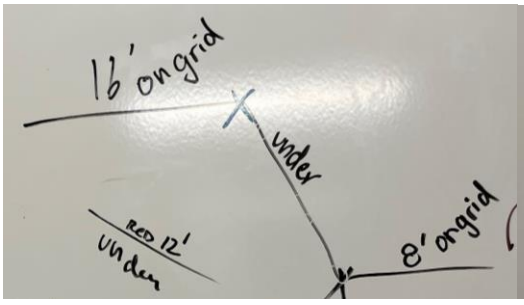
CURTAINS

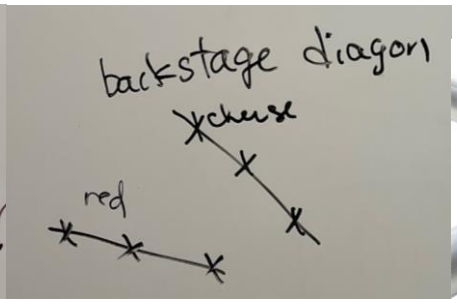
- Skills
    - Wrench
    - Hanging pipes
    - Unraveling curtains

Locations

- Backstage curtains are black (shiny side facing front)
    -  
    - 17 ft
- Red curtain (Boat Heist)
    -  
    - 12 ft across

DIMENSIONS AND ATTACHMENTS



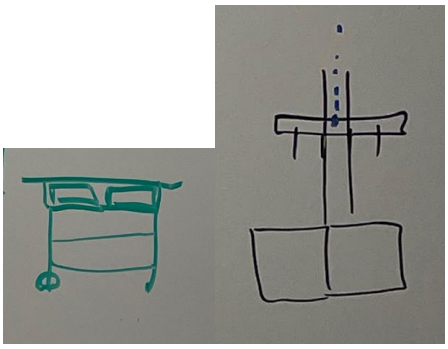


- CHEESE BURROW = attachment to hang pipes off pipes that are angled
- PROCESS
    - Measure and use Painter's tape for the curtain lines based on designs and grid lines
    - Bring curtains to the LT

        - Bring pipes to LT
- Obstacles
    - Black curtain
    - Redcurtain
        - Assembling: stapled the wrong side down because I forgot the legs are supposed to flip over; so the legs were cut and restapled
        - Folding for storage: 2 6ft 1x4 with a hinge and a sliding bolt latch; wall mounted arms
        - Hanging up: MY PULLEY IDEA- I tied extra tieline around the pipes, pulley system to get curtain line around and up instead of using a ladder every show

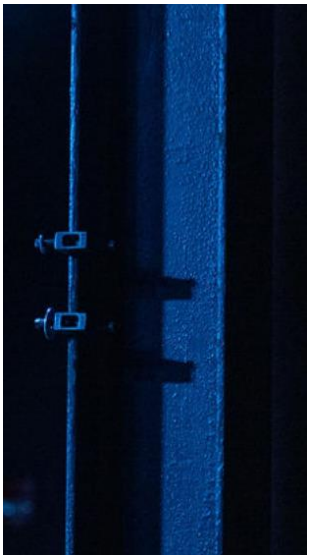
MQP Notes for pot rack

Tear Sheets



4 or 5 things for the potrack so 4 or 5 hooks

- Skills
    - Measuring
    - Screw driving
    - Problem solving? /knowing the right tools
- Obstacles
    - Piece had to be easily installed quickly without blocking the audience
    - I-clamps bolts and washers
        - Retighten with a wrench
    - Washer kept getting in the way; bolt kept falling out
        - Reinstall during the transition
    - 1x4 maybe even longer? = painted brown
    - NEXT TIME:
        - What was the clamp that was talked about instead of my innovation????
            - Would a clamp have looked too out of place??? Would that matter?
        - Does it fit the theme of the other shows? (The I-beam clamps fit well for the inspection portion of the first show Boat Heist.)



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TOMBSTONE

3 Pieces of foam were Elmer's glued as well as hot glued together with board and clamps
Shaped by ripping on table saw
Painted light gray
Name was penciled, etched, painted black, painted dark grey for depth
Outline was lined in the dark grey
Years were penciled, etched, and painted black
OBSTACLES

- Lightweight and easily knocked over
- Solution: 1x4 base and back were hot glued
    - This later fell off
    - The wood was screwed to the foam

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TREES

NEW PLAN FOR TREES

PLANT SCAPE IS EXPENSIVE :(

Ask local theatre departments to look at their prop tree storage:
I only emailed clark so far

THEATRICAL TREES

SC Schneck, Catina
To: vpa@clarku.edu
Tue 3/14/2023 12:58 PM

To whom it may concern,
Hi, I'm Catina. I'm the Scenic Coordinator and Master Carpenter for WPI's New Voices 40.
I was wondering how your theatre department uses prop trees?
My scenic mentors told me to reach out to you and see if we can see prop trees you have in storage and maybe even borrow 3 of them for the rest of the term?
Catina Schneck

KM Kevin McGerigle <kmcgerigle@gmail.com>
To: Schneck, Catina
Wed 3/15/2023 12:09 PM

You don't often get email from kmcgerigle@gmail.com. Learn why this is important

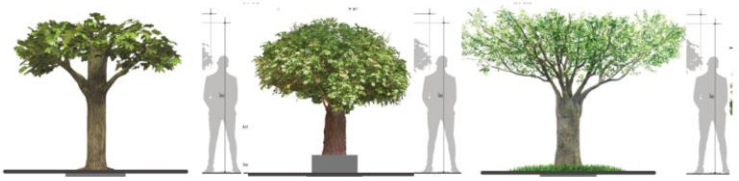
Hey Catina,

Are you looking for free standing trees like christmas? We might have some in stock I will look. Give me a few more details I will see what we have.

km

[EXT] Clark University Prop Trees

SC Schneck, Catina
To: Kevin McGerigle <kmcgerigle@gmail.com>
Wed 3/15/2023 4:05 PM



We're looking for a creepy forest mood.
8-10 ft tall with foliage at head high or a little above.
Medium thickness for a trunk and foliage for lighting to creepily seep through.
Let me know if you have something in the range we are looking for.
Thank you so much!
Catina Schneck
Get Outlook for iOS

3.21.23 prop meeting w pat, laura, jordan, kaitlyn
Trees: cut down real trees from pat's yard;
Tree branches
More green than red leaves
Insulation spray foam; matching the color
Trees: trimming

1. ~~Buy fake trees~~
2. ~~Borrow fake trees~~
3. ~~Built fake trees~~
4. **Pat's trees were cut down and installed. (Branches were cut).**
    a. Cut down Pat's trees
        i. Screwed into the floor
        ii. Pruned the annoying branches

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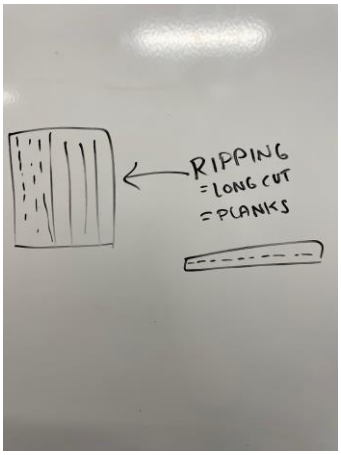

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THE CUBE CONTINUED

HANDLES, HINGES, ATTACHING UPHOLSTERY, INNER LINING, COVERING BOLTS = IN D TERM

1. HANDLES
    a. Option 1
        i. Measured out two circles to circle drill
        ii. Jig saw the connection to the circles
        iii. Sand it smooth

STEP 3 (FIGURE 19.3). With a 1 ¼" (32 mm) spade drill bit (or similar), drill two holes using these marks as the center points. Use a straight edge to draw lines connecting the tops and bottoms of these holes.

STEP 4 (FIGURE 19.4). Cut these lines with a jigsaw. Smooth the holes with sandpaper; start with 80 grit, and then finish with 120 grit. Doublecheck that no one will get a splinter from these holes when they carry the box. Repeat steps 2 to 4 on the other side piece.

FIGURE 19.3

FIGURE 19.4

    b. Option 2 most likely option
        i. Hole saw .5" in diameter at the marked spots
        ii. Use the rope (arriving monday 3.20.23) and adjust to my liking
        iii. Tie off somehow….
    c. What I ended up doing
        i. Diagonal lines on both sides
        ii. Predrilled ½ inch holes on both sides equally (6 total holes)
            1. Right, left, & lid
        iii. Bought and used rope to create handles by tying the ends off inside the cube

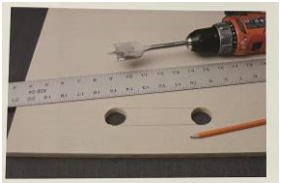


FIGURE 19.3

2. ATTACHING UPHOLSTERY
    a. 1.5" screws
3. HINGES
    a. Predrill
    b. Attach top hinges with bolt set I bought
4. TIE LINE
    a. Measure tie line
        i. Added 1x4 scrap with a screw to tie to on the lid and base of the cube, on both sides
5. INNER LINING/COVERING BOLTS
    a. Should I purple the sides??? (only after handles)
    b. Covered with extra upholstery fabric for now

Appendix K: Platform (Boat Heist)

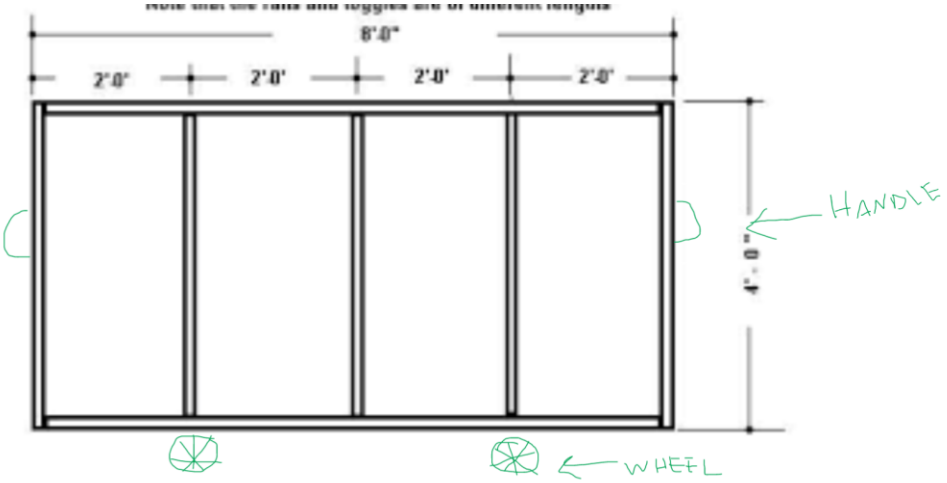
The platform would be used for two shows and would need to be easily moved off-stage. The following is how I went about this design and what I learned from it.

Table of contents

TEAR SHEET

FIRST DRAFT

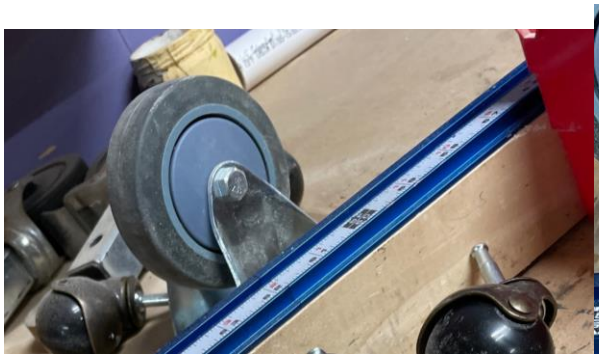
- NOT PERFECTLY TO SCALE(?) (unless our toggles *are* 2' apart)



ASSEMBLY

- Grab 2 flats
- Screw 2 wheels on the long side (for each flat)
    - straight castors aka no swivel
    - Pilot holing (wheels)
    - Self-drilling screw + washer for connections
        - (stock photo; not exact length^^)

    - Wheels had to be undone to attach to the platform
    - Socket wrench, wrench, socket bit on a driver, (torque)

-  
- Attach 2 handles to the short side (for each flat)
    - Pilot holing (handles) and drilling screws (handles)
    -  
    - One platform has two different handles… OK for now
    -  
- PHOTO?????

Painted BLACK

Tech notes:

- Boat heist; how are we covering the wheels of the platform?
- Learn how to hang red curtain

MQP NOTES

- Skills
    - Screwdriver/ power tools
    - Lifting flats
    - Adjustable wrench, ratcheting socket wrench, & socket adapter for driver
        - Disassembling and reassembling (straight castors)
    - Pilot holing (wheels and handles) and drilling screws (handles)
- Obstacles
    - Straight castors attachment
        - The hex bolts were unreachable
        - Solution:
            - disassemble the wheel from the metal connector,
            - attach the metal to the platform’s side w a socket wrench or adapter,
            - and reassemble the wheel to the metal
    - Wibble wobble?
        - The platform wasn’t flat on the ground
        - Solution:

- Shims: like door stops but for the platform
- Plywood: square for the platform with a bigger gap
- 

- Wheels
  - Visible and distracting for the show
  - Solution: black fabric that is folded over and pinned, to cover only the front wheels
- Storage can see the underside of the platforms
  - Solution: painted the underneath black

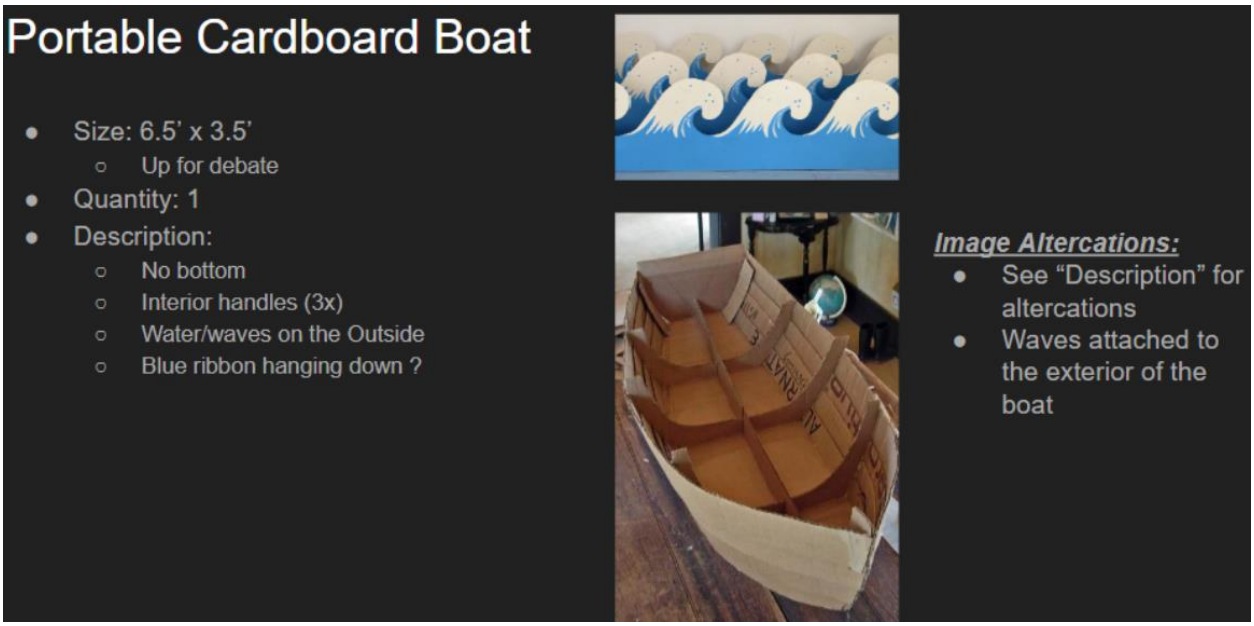
Finished product!!!

Appendix L: I'M ON A BOAT (boat heist)

The following is the process of how the boat came to be, my numerous struggles, and how I learned from it.
The Lonely Island - I'm On A Boat (Explicit Version) ft. T-Pain

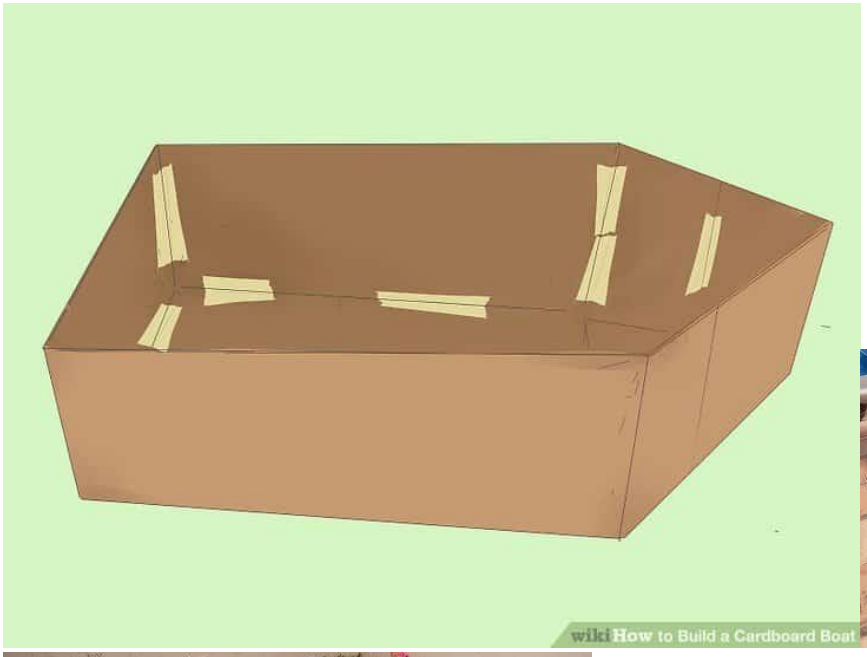
Table of contents

Tear Sheets

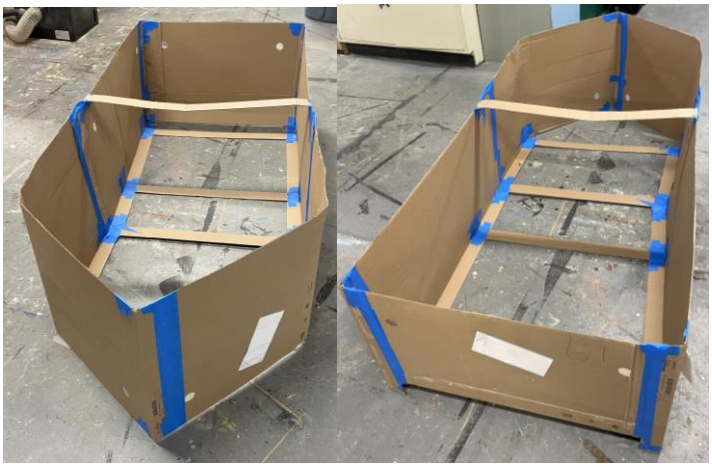


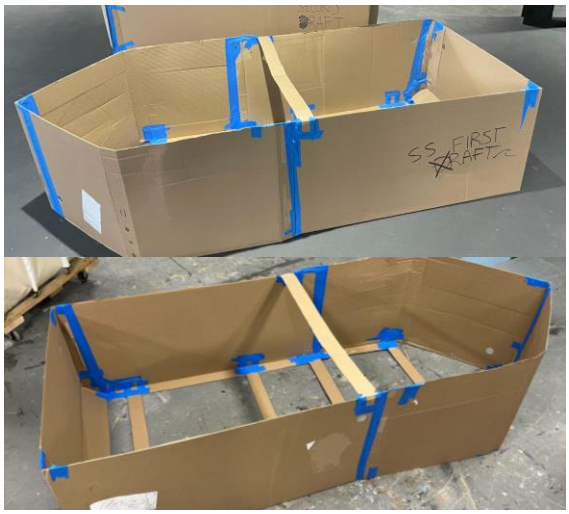
OG dimensions were 78" x 42"
Aka 6.5' x 3.5'
First Raft dimensions = 82" x 33"
Second raft dimensions = ??" x 40"

My tear sheets
Bc the one design given is ripping
This is something to work on when no one comes to calls so no power tools



SS FIRST ~~D~~RAFT!!!!!!!!!!!!!





“I think the first raft is preferable in width and height” -JZ
“I think overall the first one is the correct size” -JZ

SS SECOND ~~D~~RAFT!!!



“I like the **bottom structure** of the second one” - JZ
“but the sturdy of the second is awesome” -JZ

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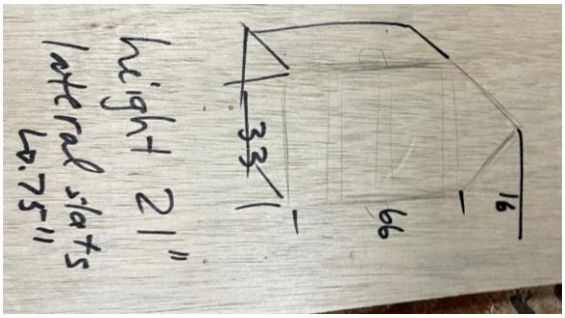
FEEDBACK



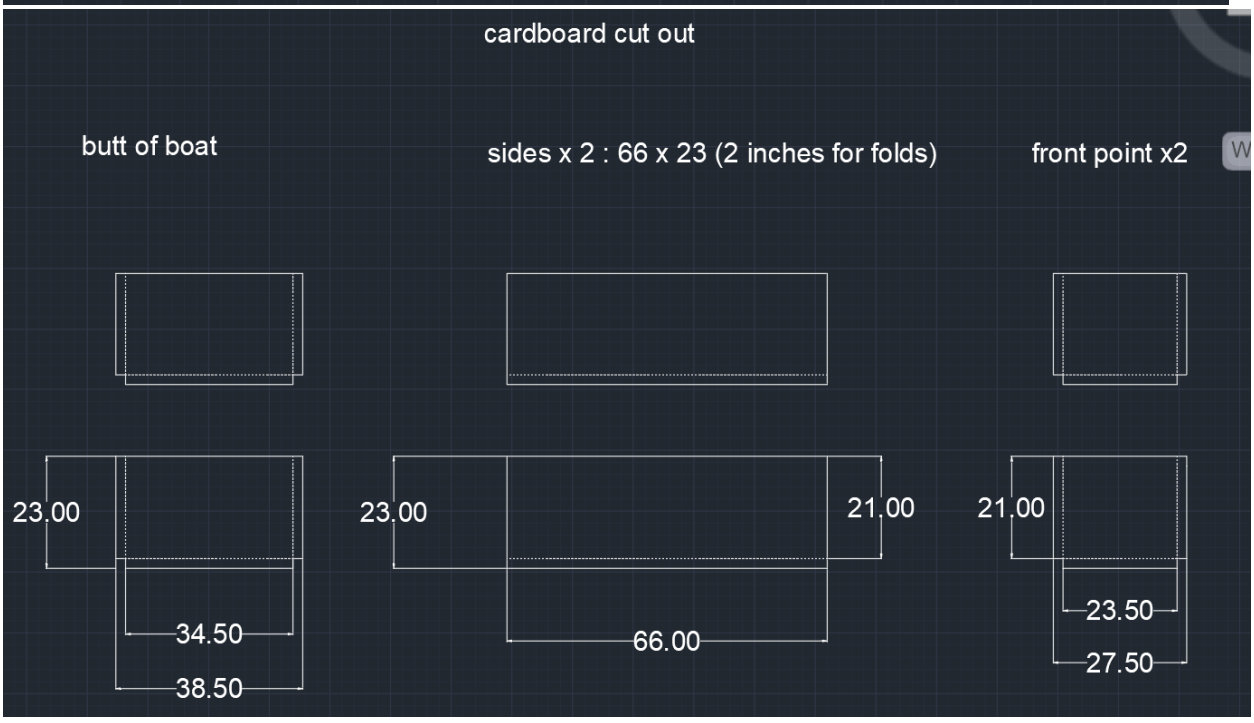
TO DO: HANDLES “Definitely need **handles** for picky upy” -JZ
ANCHOR “Boat needs an **achor** of some kind :) just needs to be on the boat visible to the audience” -CM

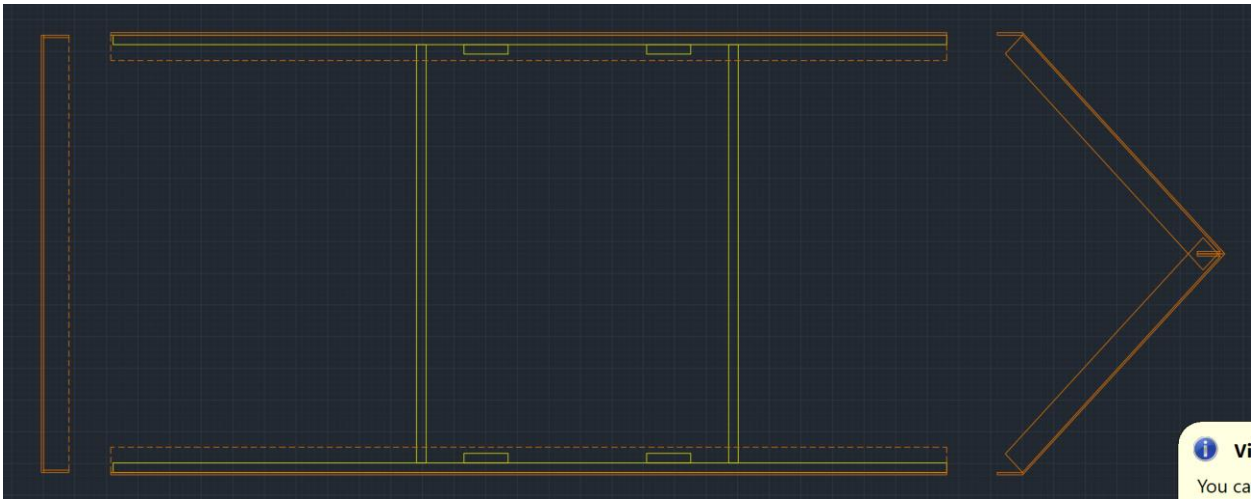
SLATS “I like the **<u>bottom structure</u>** of the second one; sturdy is awesome” - JZ

3 PEOPLE “ideally there are **<u>three spots</u>** for people” -JZ

CAD FRAME Build a frame? 1x4? -CS

3RD ~~D~~RAFT (1 x 4 frame)





ASSEMBLY:

- 1 x 4 cut, measure/line up, power drill screws, drill .5” hole for rope handles
- Separately cardboard cut, form the shape and tape
- Connecting: glue, clamps, staple gun/nail gun
- Rope: poked holes in cardboard that lined up with the .5” holes in 1 x 4, rope was cut for in case of shoulder straps; tied for handles at equal lengths
- Anchor draft 1 attached with leftover handle rope
- Cutting out waves:
    - Measured a couple of waves, cut out the stencil I liked the best, lined up and outlined, exacto the cardboard; front facing waves were thinner to create the slight illusion of a wake
    - Wave cutouts
        - Thinnest cardboard
        - 2 pieces of cardboard measuring at 24” x 10”
            - Crest of wave third back
        - 2 pieces of cardboard measuring at 66” x 10”
        - Continuous line of cardboard for ~~stapling later~~
            - Ended up using masking/painter’s tape (Gave more depth)


FRONT

PAINT

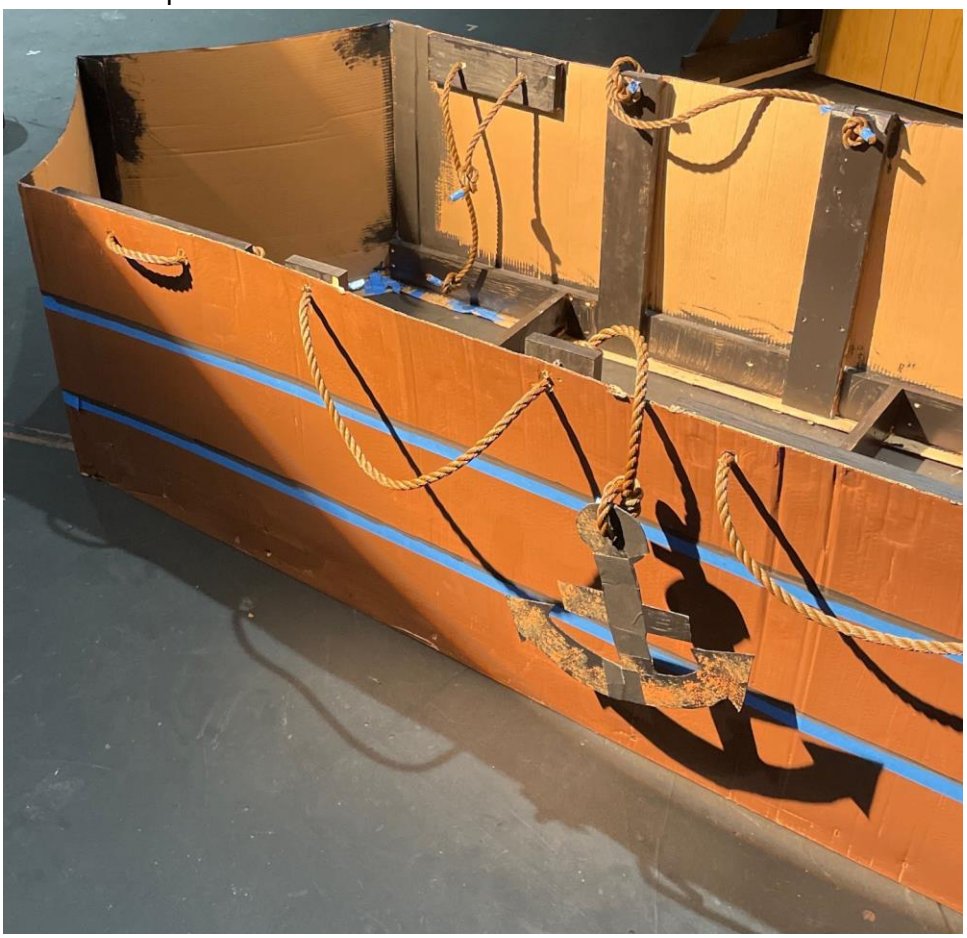
COLORS

- Anchor

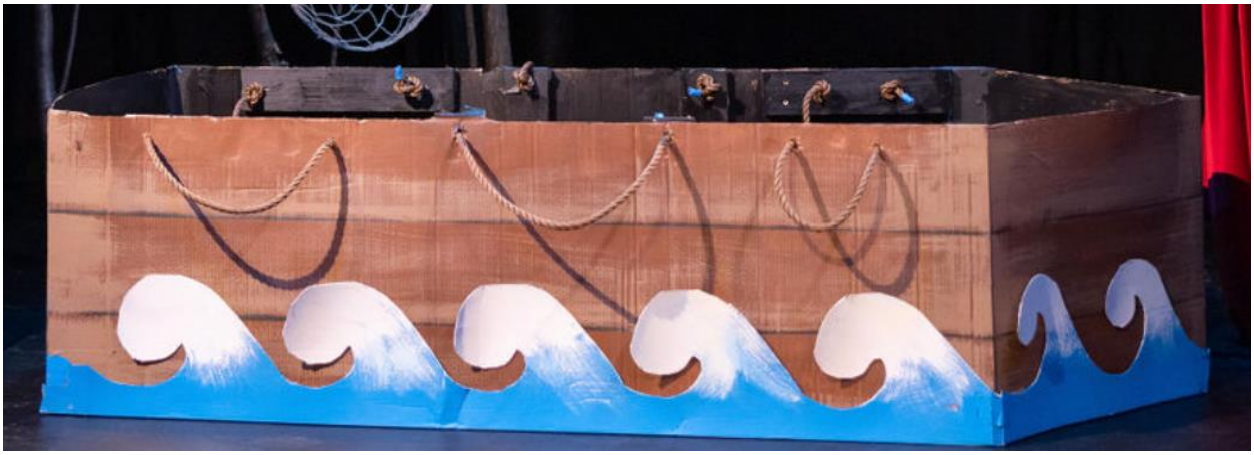
    - Black
    - Rusty red
- Boat
    - Tan and or brown
    - Black (outline boat horizontal outside)
- Waves
    - White
    - blue
-

Boat paint notes

- Brown base coat
- Black lines spaced out



- Lighter brown, gentle strokes

- 

Waves

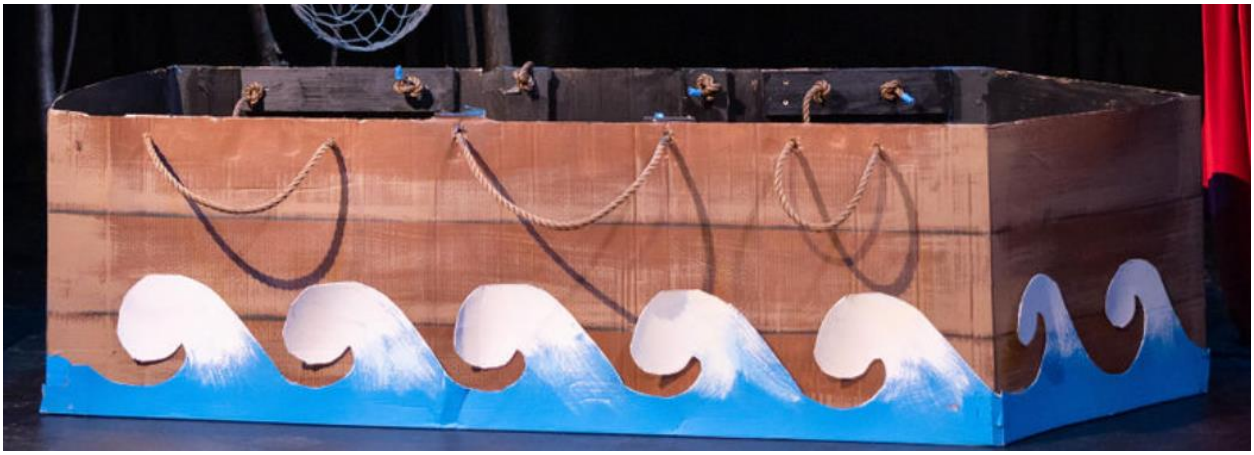
- Blue base
- White gentle strokes from the crests of the waves

Anchor

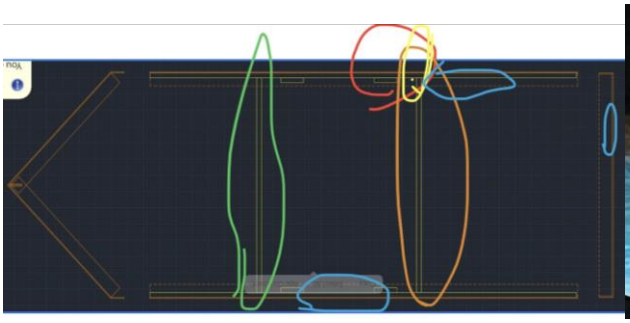
- Black base
- Dark brown blotches for rust
- (black gaff tape and redo black and rust because it kept breaking)

MQP Notes

- Skills
    - Chop/miter/circle saw
    - Power drilling screws
    - Nail gun (compressor)
    - Staple gun
    - Exacto/scissors
- Obstacles
    - Flimsy cardboard
        - Solution: 1 x 4 frame
        - Paint makes cardboard flimsy
            - This worked well for the waves and how they curl
            - This didn't have any huge effects of the body of the boat due to the frame I presume
    - Taping good connections
        - Tape horizontally then vertically; it reminds me sort of like stitches
    - More handles despite the design being balanced
        - Into the cardboard rather than add weight (not adding more lateral 1 x 4 in the back otherwise back heavy/tipping)
        - Insanely late for this feedback (tech run week), redesign is too late
        - New Solution: "secure" 1x4 holding the front and back handles
    - Getting the rope through the holes
        - Tape the ends to prevent fraying
    - No communication from director
        - Solution: the designers and I messaged the director (only to get no response) and then get thrown under the bus in front of the design mentor
    - Whole thing breaking
        - Front handles ripped out but fixed with 1x4
        - The "secure" handles were used instead of the intended handles
        - Cardboard around the intended handles was starting to rip; gaff tape
        - Internal frame slats coming undone, more screws or adding scrap 1x4 as the wood was splitting
    - NEXT TIME
        - Maybe 2x4 frame
        - Director should plan/communicate with designers and builders at all times
            - Handles vs straps
            - Number of handles
            - Number of occupants
            - Handle placement
            - **Make sure the director has informed the designers!!!!!!!!!!!!!**



THE BREAKS FROM THE FINAL PERFORMANCE = BLUE



BOAT FUNERAL

MADE WITH LOVE… AND DESTROYED …WITH LOVE :)

Appendix M: Couch

The process of hunting for and purchasing a couch are documented in the following.

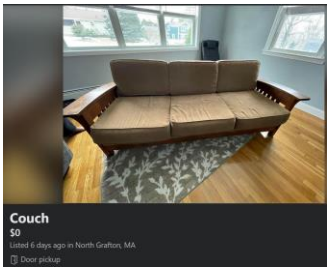
Table of contents

Original design inspiration

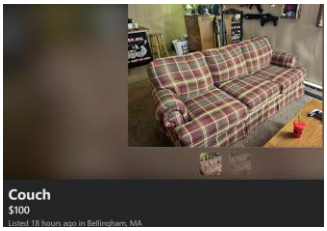
Couch (too big??)

First find
https://www.facebook.com/marketplace/item/615510997078332/

Second find
https://www.facebook.com/marketplace/item/895463501652929/



Third find
https://www.facebook.com/marketplace/item/587657456619553/



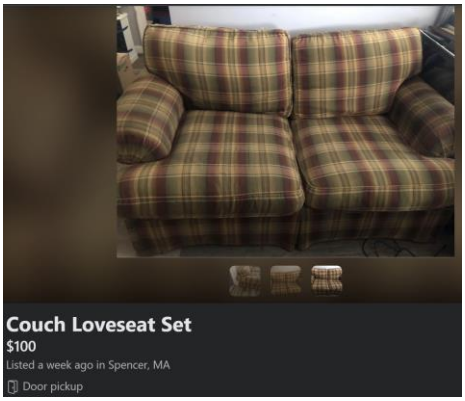
Fourth find
https://www.facebook.com/marketplace/item/186931154067645/

Previous\/

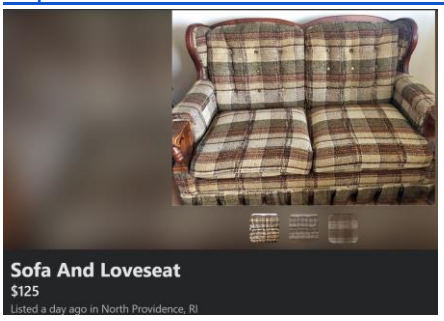
Love seats

First find
https://www.facebook.com/marketplace/item/228855686381080/

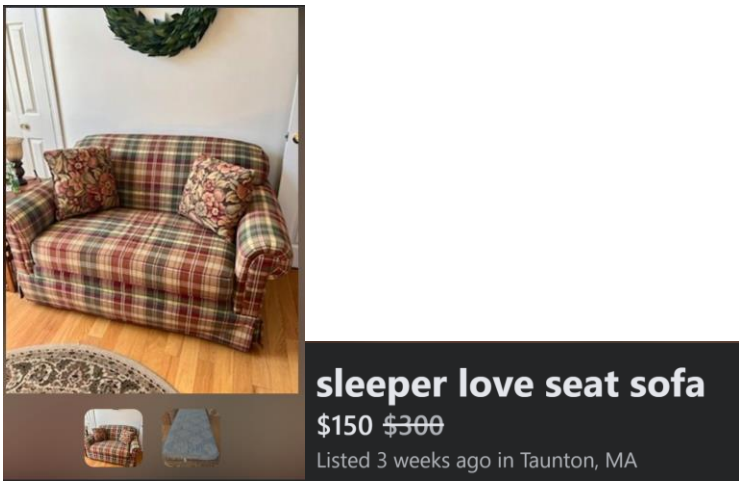
Second find
https://www.facebook.com/marketplace/item/530105435875147/



Third find
https://www.facebook.com/marketplace/item/870287287409325/



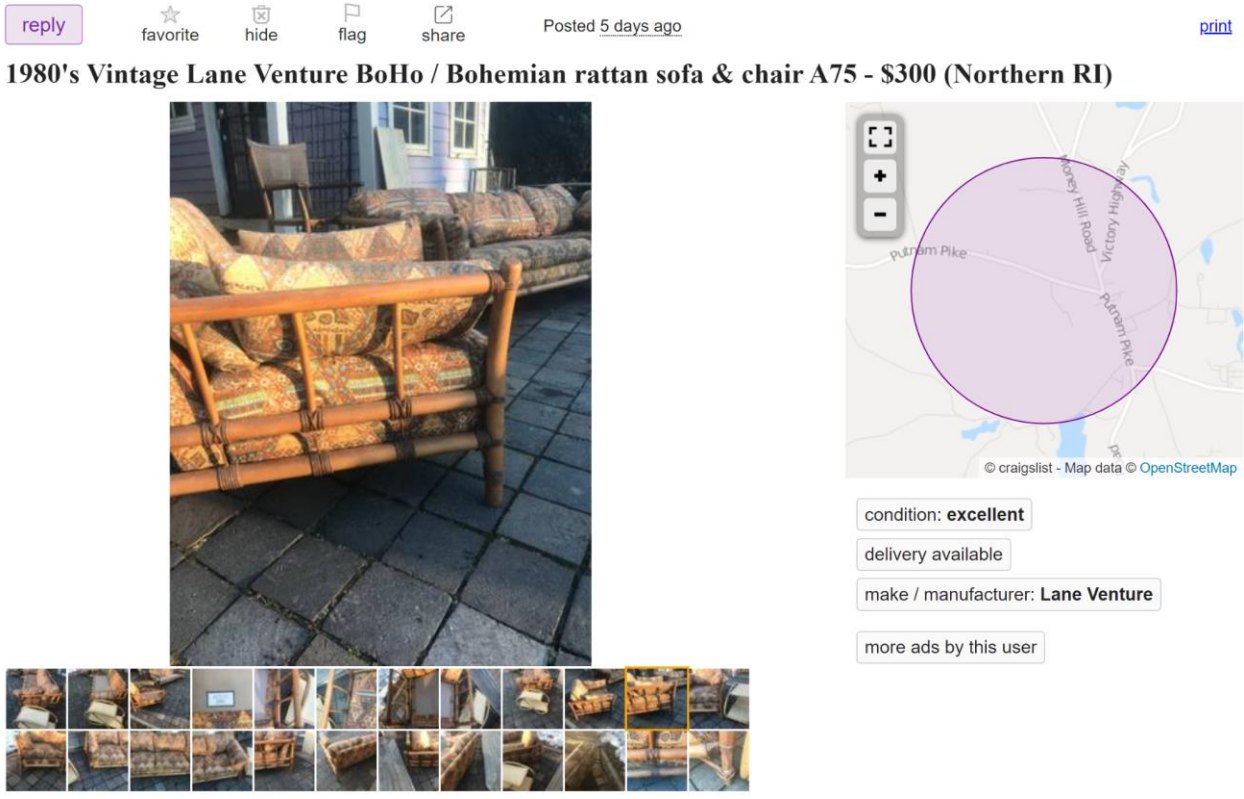
Fourth find
https://www.facebook.com/marketplace/item/1193442837983704/



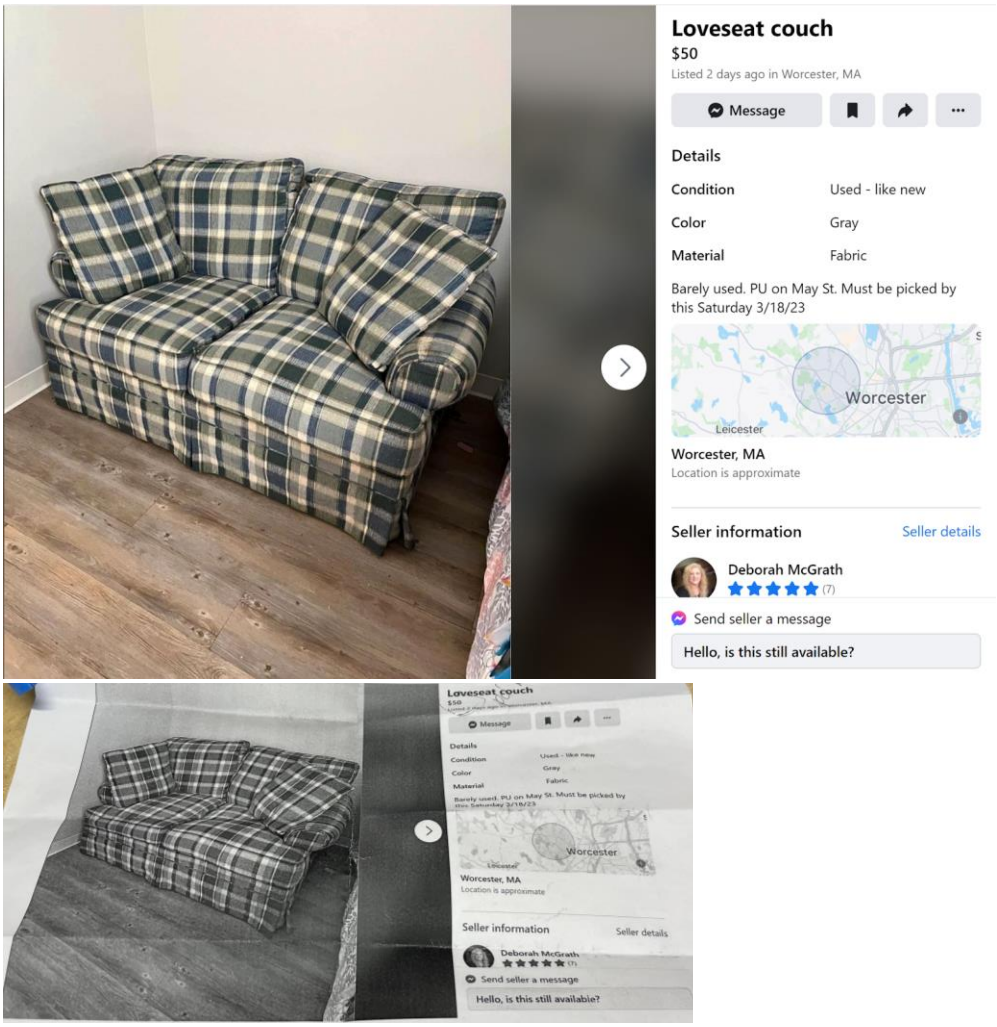
CRAIGSLIST

https://worcester.craigslist.org/search/fua?query=loveseat#search=1~gallery~0~71
https://worcester.craigslist.org/search/fua?query=couch#search=1~gallery~0~0
https://worcester.craigslist.org/search/fua?query=sofa#search=1~gallery~0~0

First, find
https://worcester.craigslist.org/fuo/d/chepachet-1980s-vintage-lane-venture/7597656654.html



Facebook marketplace couch



Paid in cash ($50); purchased on 3.18.23 (w jordan, catina, cameron)

Appendix N: Door

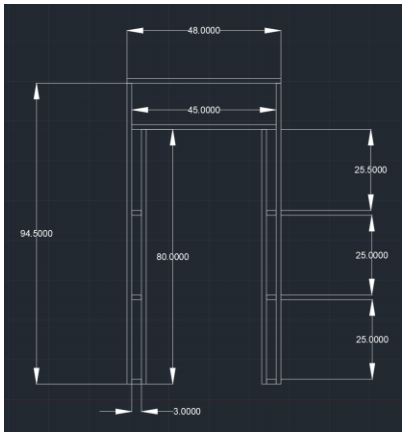
The door would be used in Fish Bowl and Moosipeed. The document works out the double door's brainstorming, drafting, and designs and what worked and didn't.

DOOR (Fish Bowl & Moose)

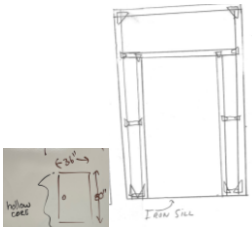
Table of contents

TEAR SHEET

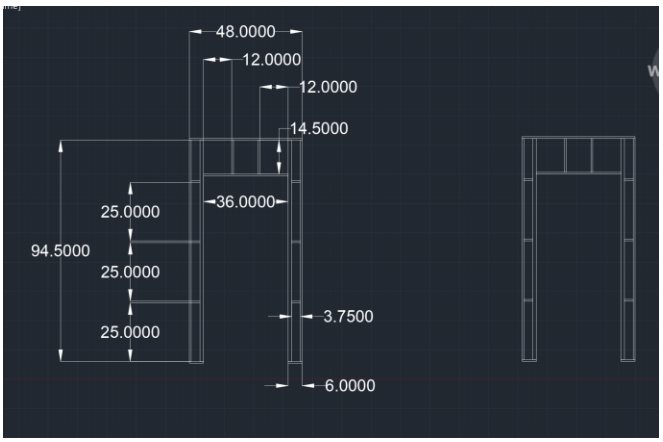
- 



FIRST DRAFT

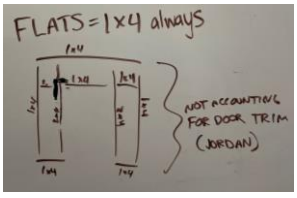


-
- AutoCAD ^^^NO SILL



Door 2x4 cut list
2 planks of 94.5”
2 planks of 80”
1 plank of 48”
1 plank of 45”
6 planks of 3”

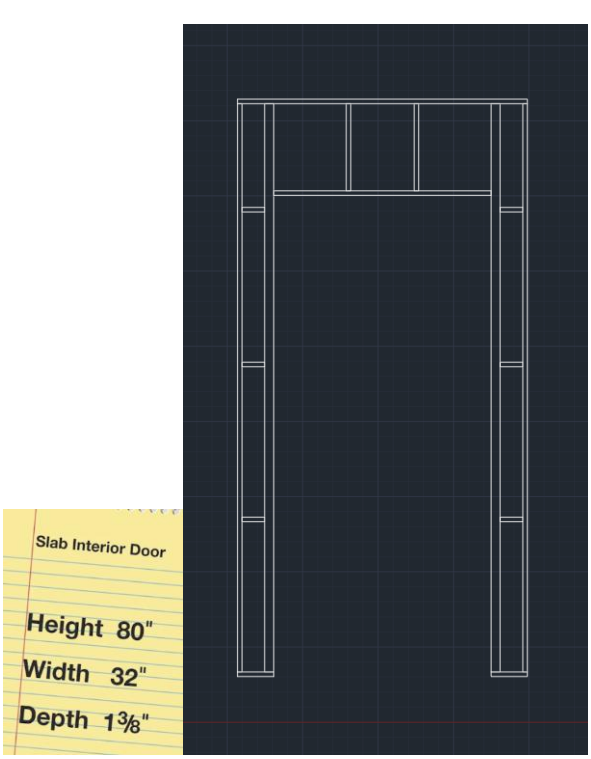
SECOND DESIGN

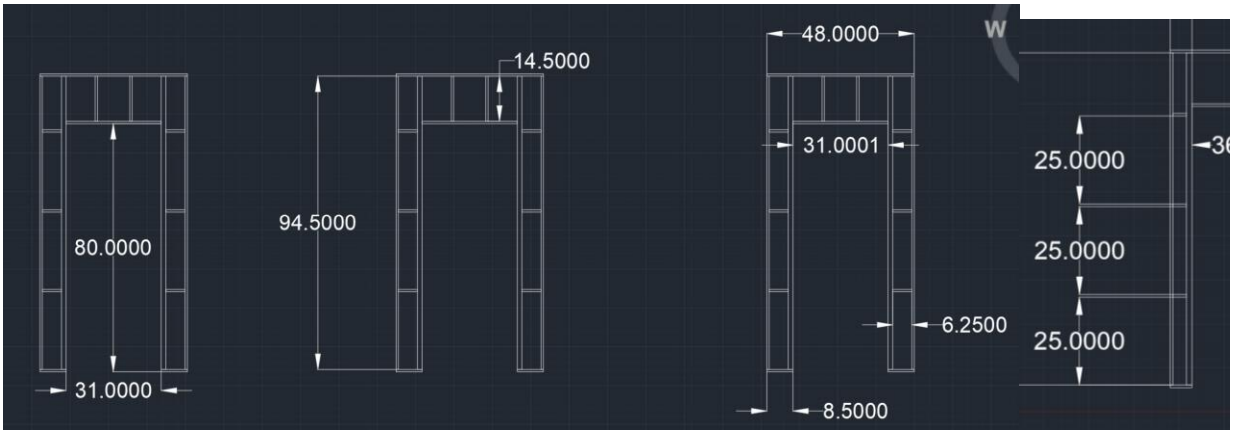


CUT LIST:
2 X 4
- **2 p at 94.5”**

1 X 4
- **2 p at 94.5”**
- **1 p at 48”**
- **1 p at 36”**
- **2 p at 14.5”**
- **2 p at 6”**
- **6 p at 3.75”**

Third design





~~DOOR CUT LIST~~

~~1x4~~

- ~~2 planks of 94.5”~~
- ~~2 planks of 14.5”~~
- ~~1 plank of 48”~~
- ~~1 plank of 31”~~
- ~~6 planks of 6.25”~~
- ~~2 planks of 8.5”~~

~~2x4~~

- ~~2 planks of 94.5”~~

NEW CUT LIST AS OF 3.29.23

- 1 x 4
    - 2 planks of 94.5”
    - 2 planks of 14.5”
    - 1 plank of 48”
    - 1 plank of 28.5”
    - 6 planks of 8.75”
    - 2 planks of 11”
- 2x4
    - 2 planks of 94.5”

—----------

PAINT

- Fishbowl door blue to match the bar

DOOR TRIM

MQP NOTES

SKILLS

- CAD
- Math
- chop/circle/mitre saw
- Power drilling screws
- Measuring
- Staple gun

OBSTACLES

- Unsticky wallpaper - spray on glue, Elmer's glue, STAPLES worked best
- Measuring the wallpaper around the doorframe as that was installed before the facing
- The double swinging hinges; tension rod, leveling
- NEXT TIME:
    - Door size may not be available and redesign is needed if time allows
    - Attach door trim after wallpaper is on
    - Take out the weird spacer and use actual lumber

Appendix O: NV40 Pre/Post-Show Checklist

This list is what the back stage run crew would go through before rehearsal and actual show days.

SM Pre-Show

(before house opens)

- ❑ **Unlock Space**
  - *Keypad at Stage Door: swipe ID card, then press F3+F4 together [SM]*

- ❑ **Hang/Replace Sign-In Sheet**
  - *(includes lines for all actors & crew)*

- ❑ **Set HVAC to Show Mode**
  - Mode = Cooling, Temp = 68, Fan = On

- ❑ **Give Time Calls to Actors & Crew**
  - *45 minutes to curtain / 15 minutes to warm-ups & house open*
  - *30 minutes to curtain / 15 minutes to warm-ups & house open*
  - *15 minutes to curtain / warm-ups (in Green Room) / house opening*
  - *5 minutes to curtain*

- ❑ **Final Pre-Show Checks**
  - *Blackout Check (with lighting operator)*
  - *Play Pre-Show cues (lighting, sound)*

- ❑ **Open House (with house management)**
  - *Ensure house is clear, then open doors*

- ❑ **Close House & Call Places for Actors & Crew**
  - *Confirm backstage is in show conditions (doors closed, vestibule lights, etc.)*
  - *Check in with all crew on headset*
  - *Ensure all actors are at places before starting*

******Need to RE-UNLOCK space (from panel downstairs) at 7:01pm******

SM Post-Show

- ❑ **Close House**
  - *Ensure house is clear, then close doors*

- ❑ **Reset HVAC to Comfortable Temperature**
  - Mode = _____, Temp = __, Fan = Auto

- ❑ **Lock Space**
  - *Keypad at Stage Door: swipe ID card, then press F1*
  - *Ensure Stage Door is fully closed*

- ❑ **Help others (as needed) before leaving!**
  - *SM should be the last person to leave the theatre (except Wardrobe Crew)*
  -

Backstage Crew Pre-Show

(before house opens)

- ❑ **LT: Space Cleanup**
  - *Remove all non-production items from theatre*
  - *Sweep & mop stage area*
  - *Sweep stairway*
  - *Uncover seats*
  - *(House Management cleans audience areas)*

- ❑ **Setup Alternate Green Room (AHGR / Perrault)**
  - *Transfer costumes, shoes, makeup & hair supplies, etc.*
    - *Shoe Bins*
    - *Costume pieces from piece list (costume rack) (plastic cover)*
      - *Friends (yellow)*
      - *Fishbowl (blue)*
      - *Moosipede (orange)*
    - *Accessory Bag*
  - *Mirror*

- ❑ **LT: Preset Furniture, Props, Costumes, etc.**
  - *(as per Preset List)*

- ❑ **LT: Unlock & Tape Doors**
    - *Fire Exit Door in stairway: unlock, using 10-2 key (in booth)*
    - *Vestibule: close dividing doors, tape all 5 crashbars (dividing, LT, & exterior doors)*

- ❑ **LT: Charge All Glow Tape**
    - *On stairs, backstage, & scenery*

******Need to RE-UNLOCK space (from panel downstairs) at 7:01pm******

Backstage Crew Post-Show

(after house clears)

- ❑ **Collect & Store Props**
    - *All hand props into storage bins*
    - *Wash dishware & other items, as needed*

- ❑ **Break Down Alternate Green Room (AHGR / Perrault)**
    - *Transfer costumes, shoes, makeup & hair supplies, etc. back to LT (or Scene Shop)*

- ❑ **Lock & Un-Tape Doors**
    - *Fire Exit Door in stairway: lock, using 10-2 key (in booth)*
    - *Vestibule: open dividing doors, untape all 5 crashbars (dividing, LT, & exterior doors)*

- ❑ **Lock Space**
    - *Keypad at Stage Door: swipe ID card, then press F1*
    - *Ensure Stage Door is fully closed*

- ❑ **Space Cleanup**
    - *Re-cover seats*

- ❑ **Check in with SM before leaving!**

Lighting Pre-Show

(before house opens)

- ❑ **Unplug and put away ghost light**
    - *Fixture goes backstage (for Moosipede), cable goes in LT Booth*

- ❑ **Start ION console (uncover, boot, load showfile)**
  - *Remove console cover; fold neatly & set aside*
  - *To boot console, press round power button on face (monitors should boot automatically)*
  - *The most recent showfile should open automatically, but if it doesn't…*
    - *Expand the CIE (by clicking triangle in bottom right)*
    - *Select File > Open, find your showfile, & double-click to open*

- ❑ **Take control of all lights from ION console**
  - *ION: Raise HouseLX fader (to provide light for Pre-Show setup)*
  - *Unison Panel (behind sound computer): press "OFF" (bottom right)*
  - *(You should now have control over all theatrical lights in the space.)*

- ❑ **Set all other lights**
  - *Booth Lights & Stair Lights ON (behind sound computer)*
  - *Neon Sign & Poster Box ON (next to dimmers)*
  - *Stairwell Lights OFF (at fire door)*

- ❑ **Channel Check**
  - *Run all faders down low (so it's mostly but not completely dark)*
  - *Press [1] [At] [Full] {Chan Check} [Enter]*
    - *{ChanCheck} is a softkey, visible in the bottom right corner of the screen.*
    - *You may need to select {More SK} to see the 2nd page of softkeys.*
  - *Use [Next] and [Last] to progress through the channel list, checking against the Channel Hookup to ensure that each light goes on with its corresponding channel.*
  - *Keep an eye out for focus & color, taking note of anything that doesn't quite look right.*
  - *Double-check channels with multiple fixtures, ensuring that <u>all</u> fixtures are working.*
  - *If any lights are out or look wrong, contact one of the following people:*
    - *Production Manager: Prof. Laura (781-413-5954)*
    - *Technical Director: Prof. Pat Crowe (203-253-7158)*

❑ **Blackout Check (with SM - before opening house)**

- *Run all faders down to zero & [Go to Cue] [0] [Enter]*
- *Turn down booth lights to show level (as dim as manageable for SM & operators)*
- *Ensure that theatre is fully dark & there are no "light leaks" (staircase, house, etc.)*
- *[Go to Cue] [1] [ENTER] for top of show*
- *NOTE: After blackout check, no other lighting adjustments should be made until Post-Show (cues, submasters, switches, etc.)*

Lighting Post-Show

(after house clears)

❑ **Plug in & place ghost light**

- *Goes in middle of stage*

❑ **Turn on House Lights**

- *Unison Panel (behind sound computer): press "House" (top left)*

❑ **Shut down ION console (clear all channels, power down, cover)**

- *Clear Channels: [Go to Cue] [OUT] & all faders down*
- *Power Down: Open CIE, select "Power Off Device"*
- *Cover console & fader wing*

❑ **Reset all other lights**

- *Stair Lights & Booth Lights OFF (behind sound computer) – if others are done in booth*
- *Neon Sign & Poster Box OFF (next to dimmers)*
- *Stairwell Lights ON (at fire door)*

❑ **Check in with SM before leaving!**

Sound Pre-Show

(before house opens)

- ❑ **Boot Sound System**
  - *Wait for each item to fully boot before moving on to the next.*
  - *Boot up & log into the Sound Computer*
    - *username: show*
    - *Password: breakaleg*
  - *Boot the Sound Stack from top to bottom:*
    - *Furman Power Conditioner (switch @ top right)*
    - *X32 Mixer (button @ bottom right)*
    - *Amps: CX404 & PLX2404 amps (switches @ middle left), one at a time*

- ❑ **Configure X32 Mixer**
  - *(Sound Designer/Coordinator should write instructions here)*
    - *Recall Scene? Set all outputs to 0db?*

- ❑ **Speaker Check**
  - *In QLab: Press spacebar to GO on Speaker Check sequence (Cue ____)*
  - *Listen to the Speaker Check from onstage, moving from speaker to speaker*
  - *If any speakers don't play or sound wrong, contact one of the following people:*
    - *Sound Designer: NAME (###-###-####)*
    - *Sound Coordinator: NAME (###-###-####)*
    - *Production Manager: Prof. Laura (781-413-5954)*
    - *Technical Director: Prof. Pat Crowe (203-253-7158)*
  - *NOTE: After Speaker Check, no other sound adjustments should be made until Post-Show (QLab, mixer, etc.)*

- ❑ **Setup Headsets (boot, batteries, distribute, check)**
  - *Turn on headset system (box is at SM station, switch @ back left corner)*
  - *Collect wireless headsets (from back of booth door) & install batteries*
  - *Distribute wireless headsets to:*
    - *Backstage Crew: Catina, _____, _____*
  - *Ask all crew members to put on their headsets & check-in (wired & wireless)*

- ❑ **Turn on Green Room Monitors (audio & video)**
  - *Video: turn on Live Feed monitor (power button on bottom right side)*
  - *Audio: part of headset system, should work automatically*

❑ **Check in with SM when checks are complete!**

❑ **Play Pre-Show Music (after Blackout Check)**

- *In QLab: Press spacebar to GO on Pre-Show sequence (Cue ____)*

Sound Post-Show

(after house clears)

❑ **Shut Down Sound System**

- *Wait for each item to fully shut down before moving on to the next.*
- *Shut down the Sound Stack from bottom to top:*
  - *Amps: CX404 & PLX2404 amps (switches @ middle left), one at a time*
  - *X32 Mixer (button @ bottom right)*
  - *Furman Power Conditioner (switch @ top right)*
- *Close QLab & shut down up the Sound Computer (> Shut Down)*

❑ **Shutdown Headset System**

- *Collect all wireless headsets*
- *Put batteries on charger, return headsets to booth door*
- *Shut down headset system (box is at SM station, switch @ back left corner)*

❑ **Turn off Green Room Monitors (audio & video)**

- *Video: turn off Live Feed monitor (power button on bottom right side)*

❑ **Check in with SM before leaving!**

House Management Pre-Show

- ❑ **Theatre Setup**
  - *Remove all items from seating areas*
  - *Vacuum / Sweep seating banks*
  - *Set Reserved seating signs (for ADA companions, VIPs, late seating, etc.)*

- ❑ **Lobby Setup**
  - *Remove non-production items from vestibule & lobby area*
  - *Setup ticketing table, including:*
    - *Tablecloth*
    - *TicketLeap computer*
    - *Waiting List & Check-In List*
    - *Programs – numbered, up to audience capacity*
  - *Setup lobby area, including:*
    - *Tables & tablecloths*
    - *Decorations (as desired)*
    - *Seating (around periphery, as needed)*
    - *Concessions table (for AYO)*

- ❑ **Audience Check-Ins & Waiting List**
  - *Give programs as "tickets"*

- ❑ **~6:45pm: Open House (with stage management)**
  - *Ensure house is clear, then open theatre doors*

- ❑ **~7:00pm: Close House (with stage management)**
  - *Ensure lobby & bathrooms are clear (flash lights & announce)*
  - *Close theatre doors*

House Management Intermission

- ❑ **Once house lights up: Open House (with stage management)**
  - *Open theatre doors*

- ❑ **After 8 minutes: Close House (with stage management)**
  - *Ensure lobby & bathrooms are clear (flash lights & announce)*
  - *Close doors*
  - *Better to start this process after 8 minutes, so everyone is re-seated after 10 minutes*

- ❑ **After house closed: Lobby Cleanup**
  - *Put away all house items (tables, tablecloths, decorations, etc.) – VERY QUIETLY*

House Management Post-Show

(after intermission)

- ❑ **Put away all remaining items (reserved signs, etc.)**

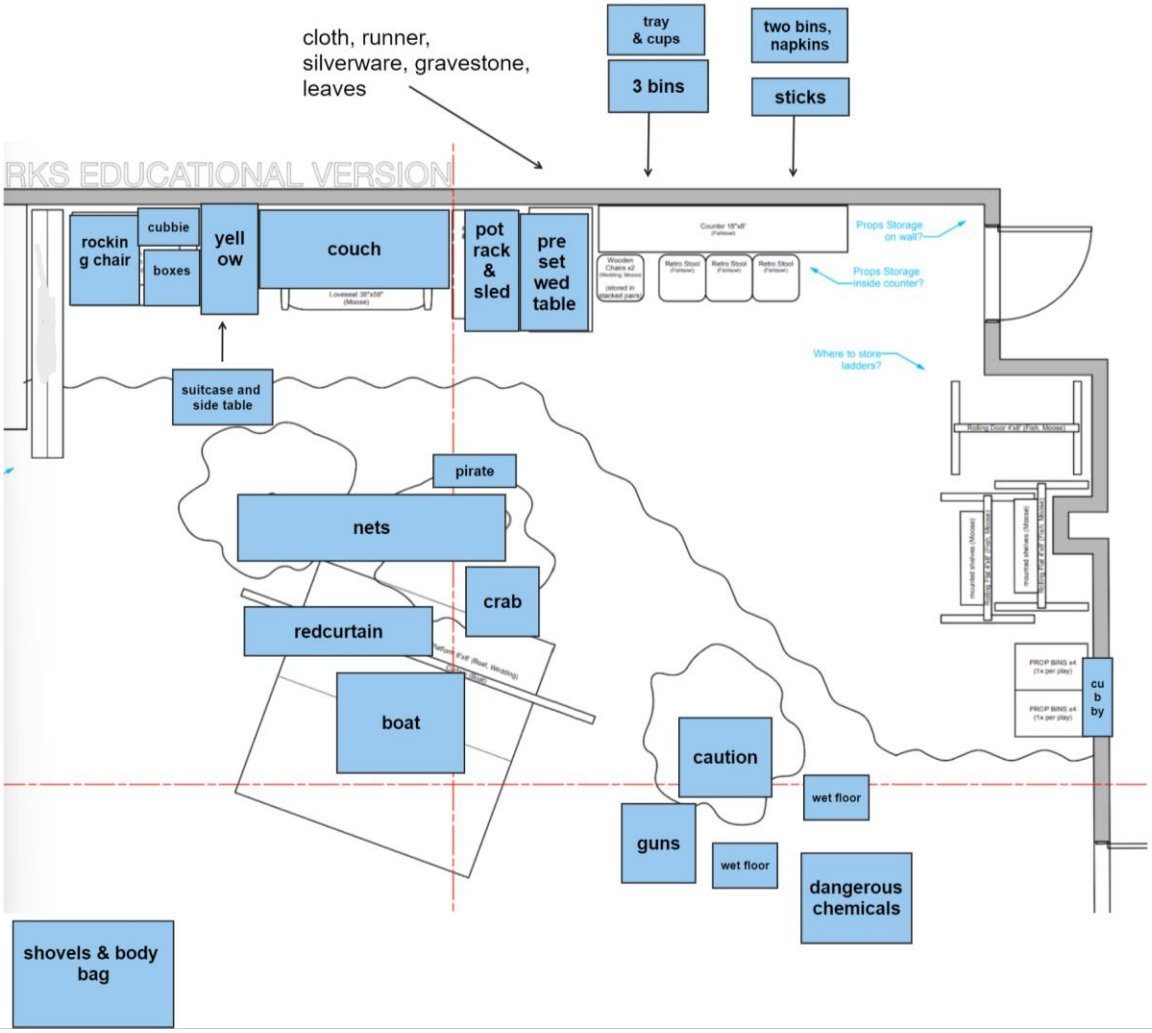
Appendix P: Catina's Props On & Off Stage

This is what the rehearsal stage managers and I would refer to in the beginning when figuring out the prop's rotation between shows. This also contains photos of what the set would look like before and after each show.

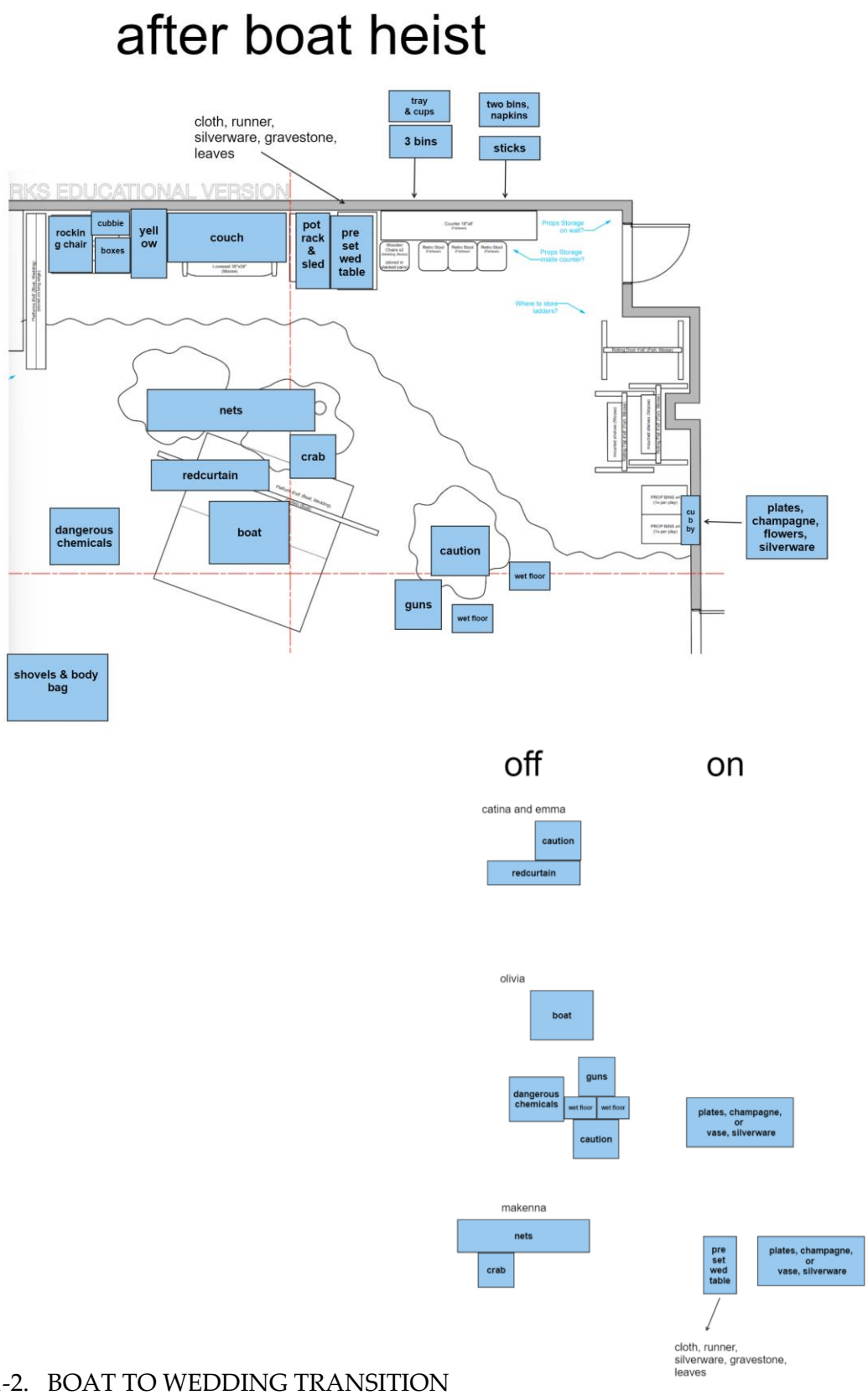
Catina & RSMs… as of 4.7.23 (subject to change)

1A = Before show presets

(Dear cs add "glasses of water" Kinky, lemonade fishbowls, tray, , In the bar)

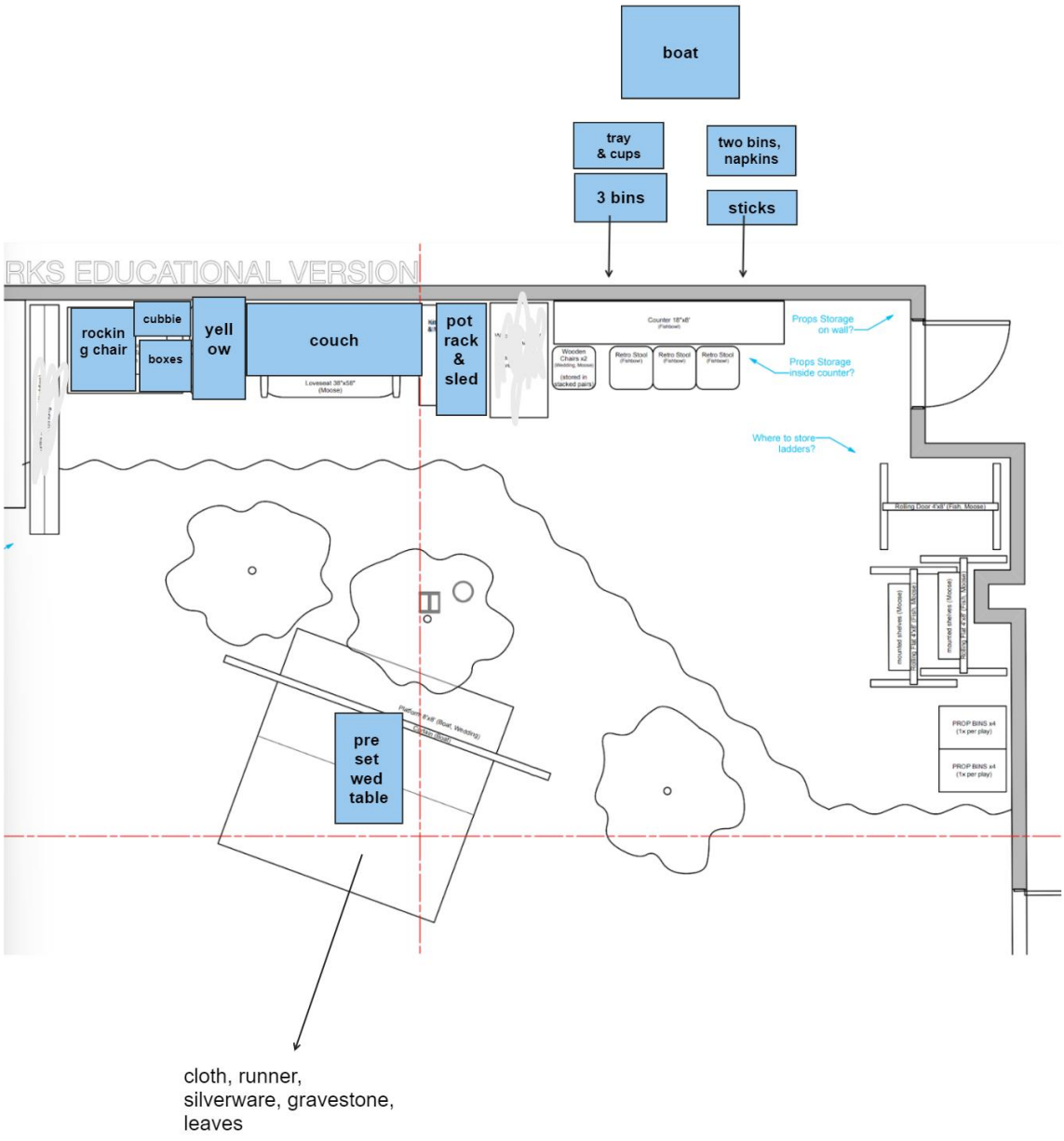


1. End of boat heist looks like



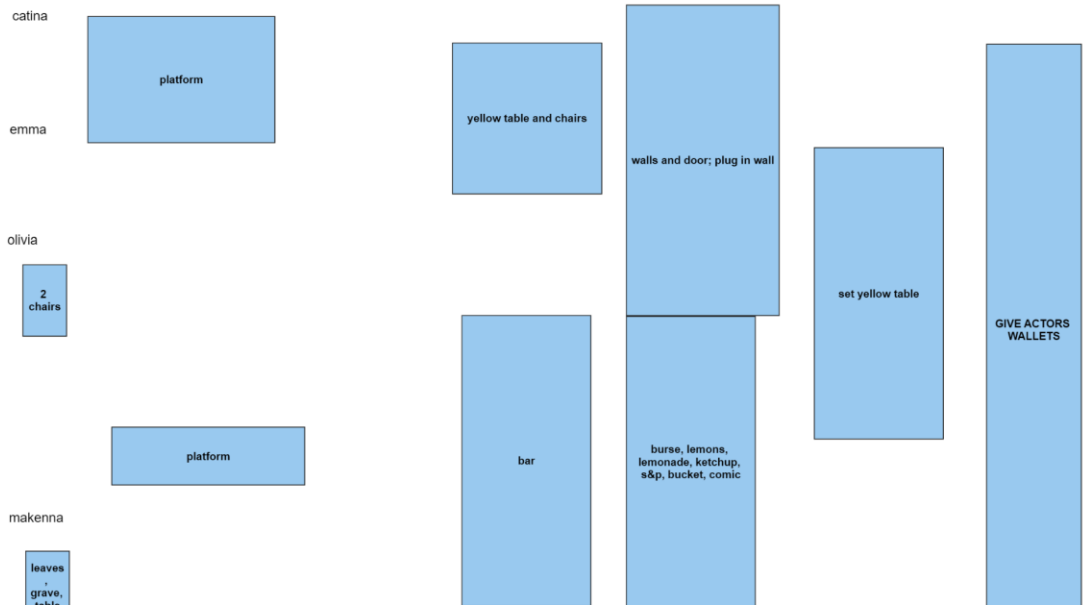
2. 1-2. BOAT TO WEDDING TRANSITION

3. WEDDING PRESET

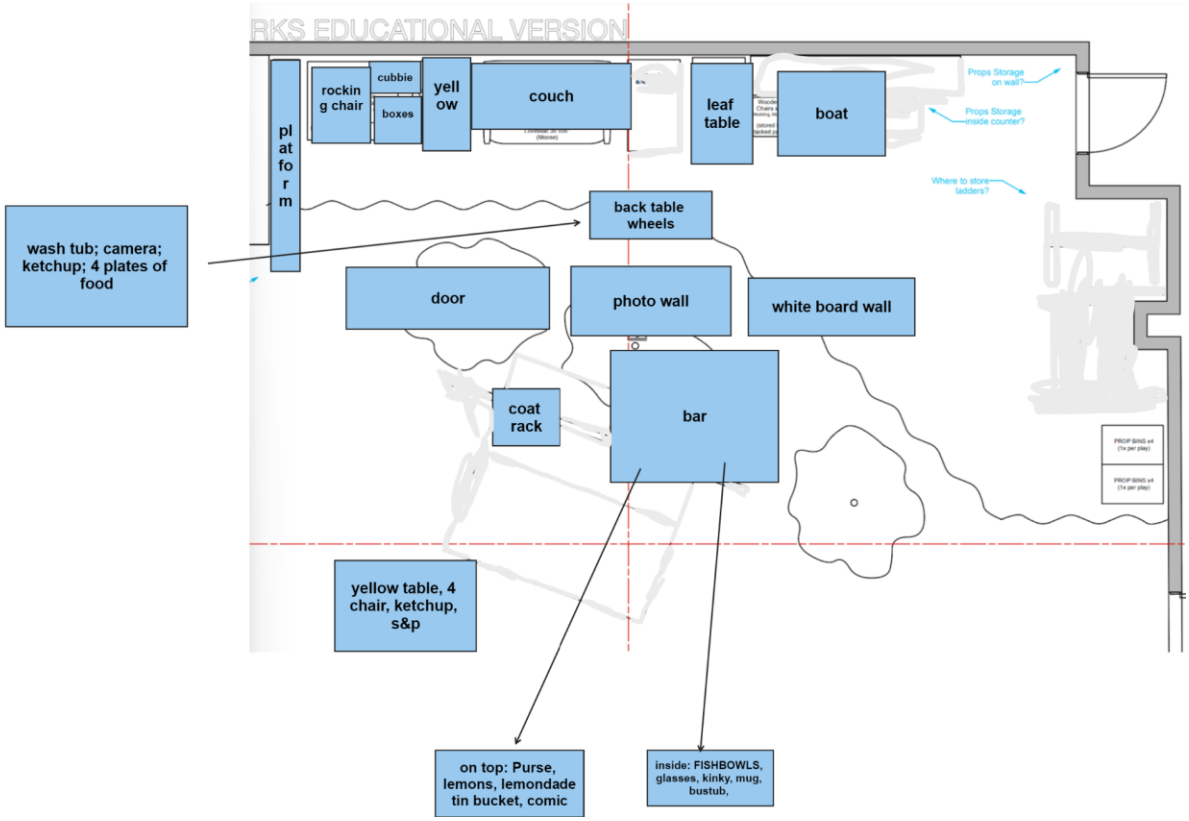


wedding to fishbowl

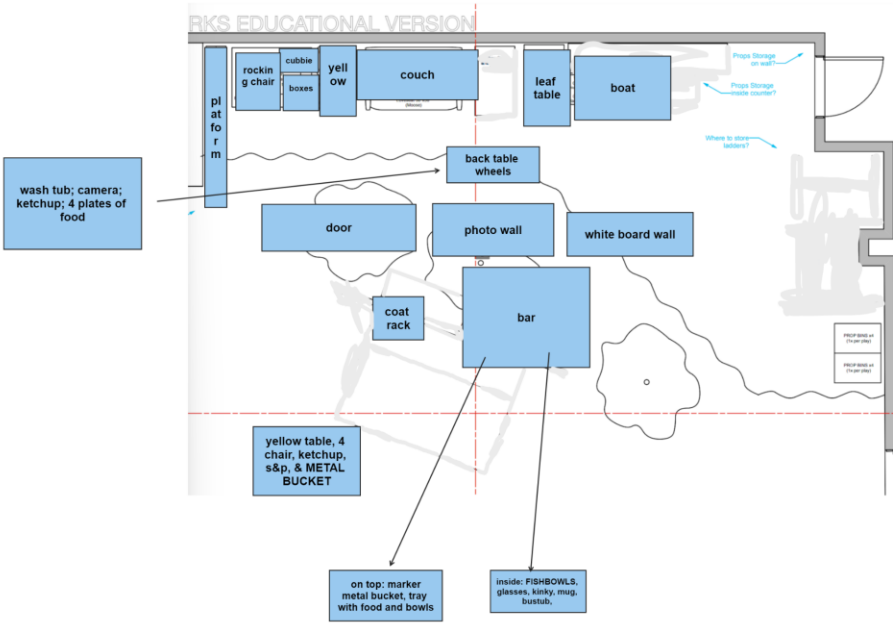
off on



preset fishbowl

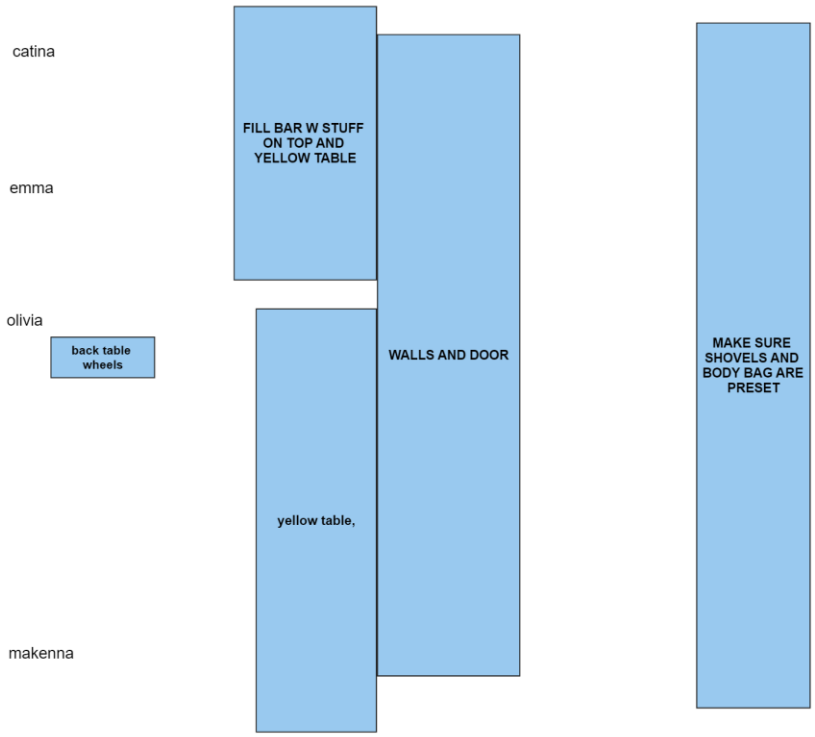


end of fishbowl



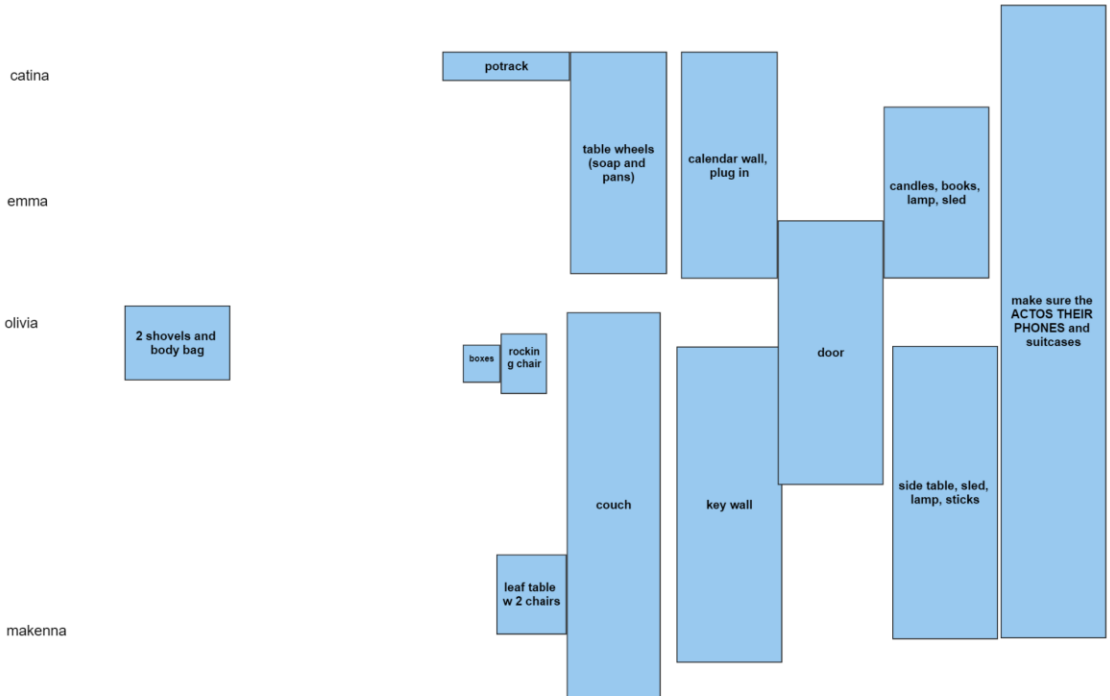
fishbowl to friends

off on

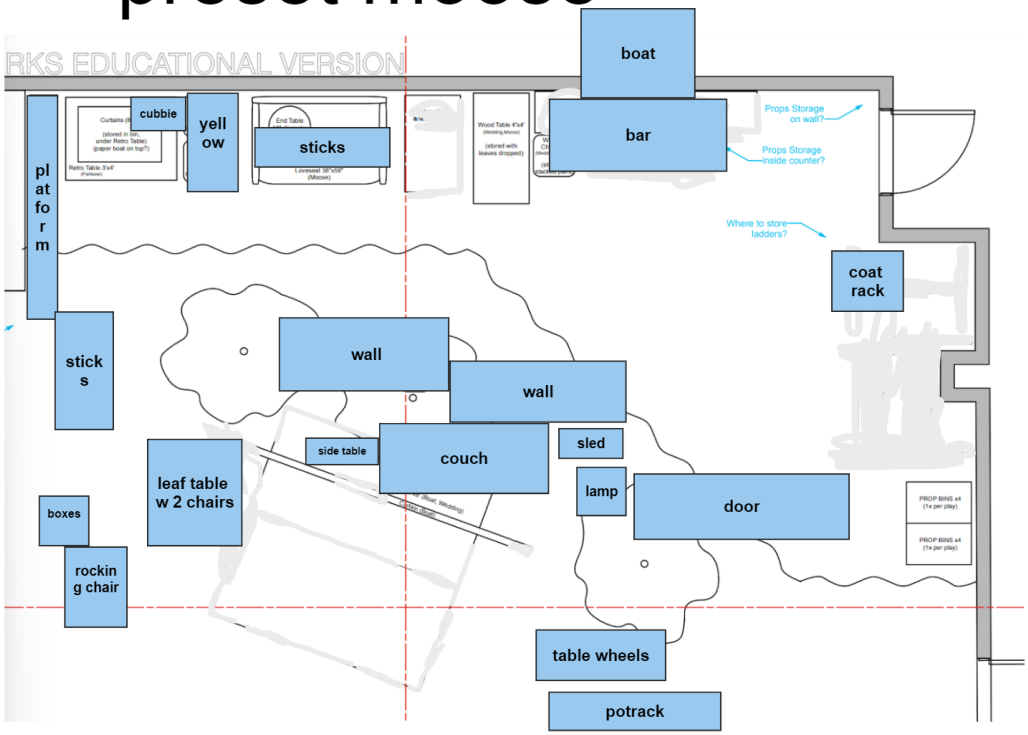


friends to moose

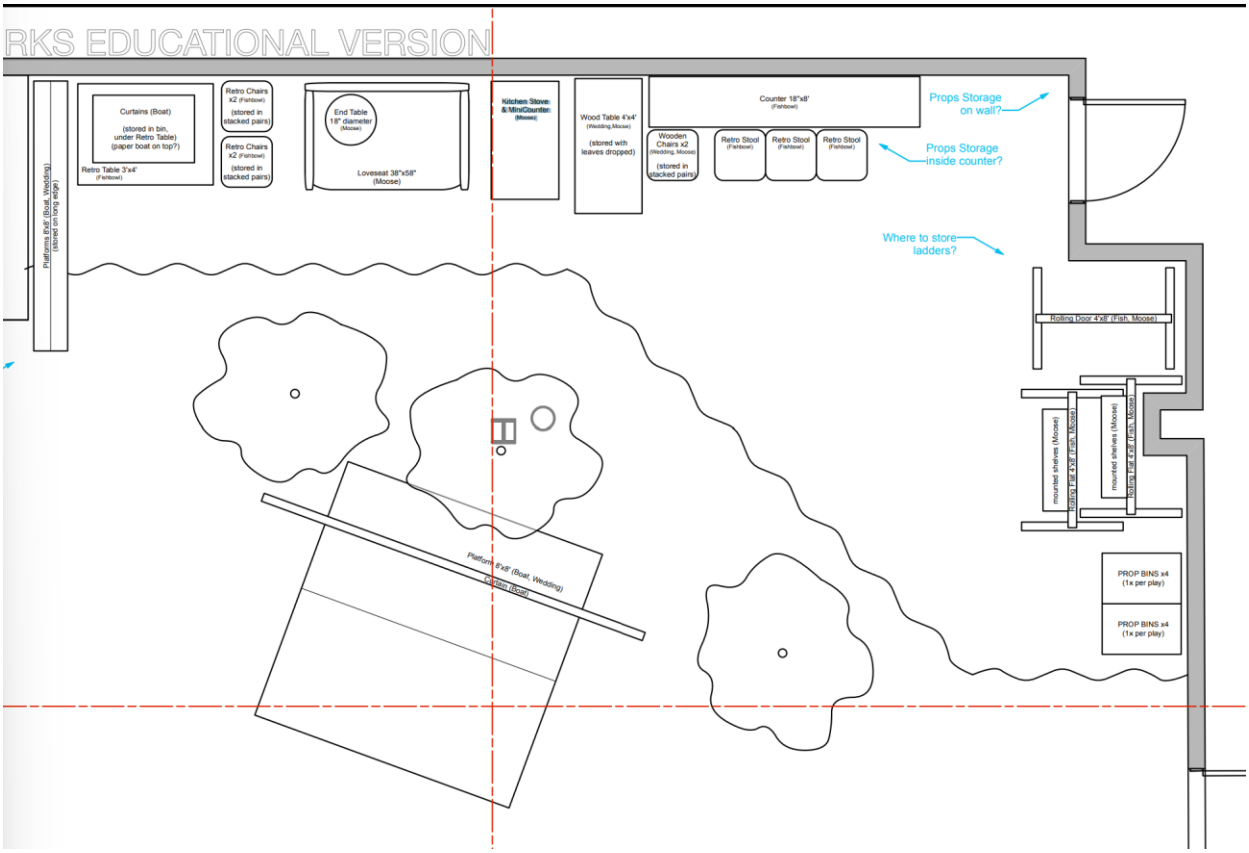
off on



preset moose



Calendar wall, key/2shelves wall, door



BOAT blue spike tape

-

	start of show:	Green room	vestibule	on stage
2		spy glass: Ari and Blake enter with one each	Make sure adam has fanny pack of tools and clipboard and handcuffs before entrance	Boat preset on stage
3		Mini boat: SM (Caroline) hands to the director on stage in a scene from stairs		Pirate costume stored behind tree behind mini stage
4		Ari enter with pipe		caution tape on trees
5				chemicals and wet floor sign by trees

- Platforms
- Red Curtains
- Boat
- Nets on trees
- Crab trap
- Hook hands behind trees (off by actor)
- Caution tape on trees
- Chemical and wet floor by trees
-  

~~Catina grabs after bows and during blackout~~

- ~~One person~~
    - ~~Boat (take off first) (on top of bar)~~
- ~~2 people red curtain (take off asap) (on couch)~~
- ~~One person~~
    - ~~Nets off trees (in boat bin)~~
    - ~~Crab trap (hopefully on a hook) (TBD)~~
- ~~One person~~
    - ~~Caution tape (in chem bucket)~~
    - ~~Wet floor sign (in chem bucket)~~
    - ~~Chemical bucket (TBD)~~

WEDDING

- ~~Bushes covering front of wheels~~
- ~~TABLE front leaf out~~
    - ~~Table cloth white and runner~~
        - ~~2 preset champagne (2 on table) (cubby)~~
        - ~~2 big plates~~
        - ~~2 small plates~~
        - ~~2 sets of utensils (wrapped in napkin)~~
        - ~~2 candles (unlit)~~
        - ~~Flower bouquet on table~~
    - ~~Grave under table~~
- ~~Have Ella grab her speech and 1 champagne~~

~~Going offf stage to catina!!!~~

- ~~Isabela and keith grab tablecloth, plates, champagne, utensils, flowers, candles~~
    - ~~Put in wedding bin~~

~~Catina grabs after bows and during blackout~~

- ~~ONE PERSON~~
    - ~~Grave~~
    - ~~1 champagne~~
    - ~~Speech~~
- ~~One or 2 people~~
    - ~~2 Chairs~~
- ~~One or 2 people~~
    - ~~Table~~
- ~~4 people~~
    - ~~platforms~~

Prop Tracking

Prop	Start; End
Champagne Glass (3)	Up curtain; down green room (2), on stage (1)
Speech	Up curtain; on stage
Plates (2 big, 2 small)	Up curtain; down green room
Utensils (2)	Up curtain; down green room
Table Cloth	Up curtain; down green room
Grave	Up curtain; on stage

-
-

FISH

- ~~Two walls and door~~
- ~~Yellow table and 4 yellow chairs~~
    - ~~Salt and pepper~~
    - ~~ketchup~~
- ~~Bar and two stools~~
    - ~~Right side~~
        - ~~Lemonade~~
        - ~~Bowl of lemons~~
        - ~~Rebecca purse~~
    - ~~Center~~
        - ~~Salt and pepper~~
        - ~~Ketchup~~
        - ~~Metal pail: silverware in towels, straws, one menu one drinks~~
    - ~~Left side~~
        - ~~Puzzle book~~
        - ~~Blue mug~~
    - ~~INSIDE BACK OF BAR~~
        - ~~Serving tray~~
        - ~~4 daka cups~~
        - ~~3 fishbowls~~
        - ~~Liquor bottle~~
        - ~~Camera~~
        - ~~Ice bucket~~

~~BACKSTAGE PROPS THAT COME AND OFF~~

- ~~Metal pail w menus and napkin wrapped silverware~~
- ~~Plates w food ()~~
- ~~Tray stand~~
- ~~Bus bucket w rags~~

~~BACKSTAGE STAY BACKSTAGE~~

- ~~Bus tub for dirty dishes~~

~~Catina take off after bows and blackout~~

- ~~Yellow table and 4 yellow chairs~~
    - ~~Salt and pepper~~
    - ~~Ketchup~~
    - ~~Food and plates etc~~
- ~~Bar~~

FRIENDS

Keep Your Friends Close

Makenna Stone
New Voices 40

Props Tracking

Prop/Space	Shovels	Body Bag	Power Corner	Power Corner Slated Stairs	Power Corner Bench
Location	Power Corner, next to the stair with the slanted railing.	Power Corner, next to the shovels.	N/A	N/A	N/A
Other Notes	They are picked up in the middle of the show.	The actors will set up the body bag to safely carry the body.	The area need to clear so the actors can safely carry the body onto stage, and use the area for enterences and exits throughout the show.	The actors use the stairs to set up and lift the body before bringing them on stage. They need to be clear.	The friend will be using the bench as his seat after he exits the show.

~~Nothing on stage~~
~~"Off" stage/ POWER CORNER~~
- ~~Shovel~~
- ~~Bodybag~~

~~ACTORS BRING OFF 2 PROPS~~

~~Catina brings off: NOTHING~~
- ~~Maybe shovels and body bag~~

MOOSE

~~Preset 3 phones and lighter with actors~~
- ~~Two walls and door~~
  - ~~Shelves with candles and books and knick-knacks~~
- ~~End table/ side table ()~~
  - ~~Plain photo on top~~
  - ~~Bloody photo inside~~
  - 
- ~~Couch~~
  - ~~Move forward for plop not to hit wall~~

- ~~2 pillow (maybe 4)~~
- ~~Lamp~~
- 
- ~~Pot rack on i beam~~
  - ~~Pots and pans~~
  - ~~Foam frying pan (isabela takes off)~~
- ~~Kitchen cart in front of ibeam~~
  - ~~soap~~
- ~~On wall shelves~~
  - ~~5 candles (remote light from the back of flats)~~
  - ~~Set books on shelves~~

~~CANDLES~~

- ~~5 On walls~~
- ~~1 on magazine stand~~
- ~~Catina turns~~
- ~~Wooden table w leafs out~~
  - ~~2 wooden chairs~~
- ~~POWER CORNER~~
  - ~~Rocking chair (stays ba)~~
  - ~~2 Cardboard box~~
    - ~~Big box gets bat (Nick takes bat off)~~
  - ~~SPIDERWEBS~~
- ~~Scattered sticks in front stairs~~
- ~~SCATTERED STICKS BEHIND WALL~~

~~BACKSTAGE PROPS THAT COME ON BY ACTORS~~

- ~~Some sticks BACK~~
- ~~3 suitcase, 1 backpack w book SIDE~~

~~ACTORS IN CHARGE OF PROPS~~

- ~~Isabela, nick, alec have phone~~
- ~~Alec has lighter in pocket~~

~~Moose~~

~~Whos in vestibule for helping get moose costume on?!?!?!?!?~~

~~Dry tech and backstage setup boat and wedding~~

~~Backstage:~~
~~INCHARGE OF ALL THINGS~~
~~WHOS BACKstage~~

- ~~JORDAN, QUIN , & ALL RSMS~~
- ~~Presets backstage and onstage~~
- ~~By TUESDAY take out greenroom props into LT~~
- ~~Caddy, bin, table, bar, etc; needs LABELED!!!~~
- ~~CREW PLACEMENT,~~
    - ~~whos headset?~~
    - ~~Running lights/ glowtape~~
    - ~~Which side~~

~~Spike the backfurniture storage~~
~~Hang shoe cubbies~~

WHOS BACKSTAGE?
Catina, emma, olivia, makenna
WHOS ON COMS?
Catina, emma, makenna
WHOS IN THE VESTIBULE?
Makenna

NV40 Pre/Post-Show Checklists

Appendix Q: Bibliography

o Hart, Eric. Prop Building for Beginners: Twenty Props for Stage and Screen. Routledge, Taylor & Francis Group, 2021.