

Producing *Gross*

A Major Qualifying Project Report

Submitted to the Faculty

of the

WORCESTER POLYTECHNIC INSTITUTE

In partial fulfillment of the requirements for the

Degree of Bachelor of Science

By:

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Date: March 6, 2009

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Abstract

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

Executive Summary

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

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

When I got back to school at the end of August I put the word out that I was looking for a crew for *Gross Indecency*, which we had started to refer to as "Gross." I was focusing hard on finding designers as early as possible since I wanted to have the set design ready to go by the end of the term. I went to Jessica Sands, the theatre professor in charge of the technical side of theatre at WPI, to see if there were project students who must be included and in fact several of her practicum students were in that category.

At WPI you need to fulfill what is called a practicum in order to graduate. This involves taking Humanities and Arts courses and then doing a project in one of the many fields. In theatre the project consists of holding a meaningful production position or acting in a show. The meeting with Jessica produced a lighting designer and master electrician. As producer I understood that I was authorized to fill these positions on my own. The position of stage manager, however, required the approval of the director in consideration of how closely they are required to work together. Our sound designer/technical director began his involvement as an MQP but dropped down to a practicum due to scheduling conflicts.

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

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

In my experience the importance of publicity is often overlooked here at WPI. Publicity can make or break your show because, when done poorly, attendance suffers. To lead this effort I recruited someone without direct PR experience but with potential and artistic skill. My intention was to build a publicity *team* so that all of the responsibilities would not fall on the shoulders of one person. I also hoped that more minds would translate to more creative power.

The team's first assignment was the poster and they jumped on it with an artistic fury the likes of which has not been seen at WPI for some time. Employing the Art Nouveau style and the posters of Alphonse Mucha, (an artist from the late 1800s) the poster for *Gross* was born.

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

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

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

As the producer I attended as many of the builds and hangs as I could to make sure everything was getting done. I felt it was important to see things firsthand because, as a good friend once told me, "everybody lies". This may seem harsh, but people sometimes stretch the truth in order to make it appear that everything is on track, even when it is not. I wanted to know if things were beginning to fall behind in order to be able to offer needed help. I made myself

available, giving out my phone number and setting up office hours. As a result, there was good communication throughout the production.

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

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

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

Play List

Lindsay-Abaire, David

Wonder of the World

Baldwin, James

The Amen Corner

Beckett, Samuel

Waiting for Godot

Caldwell, Ben

Prayer Meeting: Or, the First militant Preacher

Carlson, Tofer

Glow

Castonguay, Amy

The Punisher: The Play

Ciaraldi, Michael J.

First Draft

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

Intervention

Darensbourg, Catherine

Attic

French Vanilla

Darensbourg, Catherine, Massa, Edmund and Osborn, Christopher

Sugar and Spite

Durang, Christopher

The Actor's Nightmare

Sister Mary Ignatius Explains it all for you

Elder III, Lonnie

Ceremonies in Dark Old Men

Fulghum, Robert

All I Ever Really Needed to Know I Learned in Kindergarten

Gilbreath, Dan and Massa, Edmund

Space Station Deluxe

Guare, John

Marco Polo Sings a Solo

Six degrees of Separation

Hansberry, Lorraine

A Raisin in the Sun

Harrower, Shannon

Bower Bird: AKA Crazies in Love

The Princess and the Body Snatchers

Raccoon a la Mode

Sympathy for the Devil Inc.

Union Station

Hill, Abram

On Strivers Row

Hughes, Langston

Limitations of Life

Mulatto

Ibsen, Henrik

A Doll's House

Hedda Gabler

Ives, David

Speed-the-Play

Jones, Rolin

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

Johnson, James

Something in the Void

Jordan, Julia

Dark Yellow

Kelly, Dennis

Love and Money

Kopit, Arthur

Wings

Kaufman, Moises

The Laramie Project

Gross Indecency

Kolvenbach, John

Fabuloso

Lane, Eric

Ride

Mamet, David

Glengarry Glen Ross

Sleep-the-Plow

Sexual Perversity in Chicago

Massa, Edmund James

Love Love Love: Three Stories of Love

McDonagh, Martin

The Pillowman

Mee, Charles L.

Bobrauschenberg America

Nachtrieb, Peter Sinn

Hunter Gatherers

Nakama, Adam

How to Meet Girls, for Voice Actors

Walt and Wilde

Nottage, Lynn

Intimate Apparel

Nowak, Amanda Jean, O'Donnell, Dean, and DeNoia, Michael

Nobody Knows You're a Demi-God

O'Donnell, Dean

25

Footsie

O'Neill, Eugene

Long Day's Journey Into Night

Orton, Joe

What the Butler Saw

Owens, Stacia Saint

Catholic Girl Gun Club

Parks, Suzan- Lori

Topdog/Underdog

Pavis, Richard

Infected

Sudden Silence, Sudden Heat

Pavis, Sarah

Shot in the Heart

Pawley, Thomas

The Tumult and the Shouting

Rahman, Aishah

The Mojo and the Sayso

Russell, Stephen

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

The Fool of the World and the Flying ship

Salaam, Kalamu Ya

BLK love song #1

Shakespeare, William

Hamlet, Prince of Denmark

Macbeth

A Midsummer Kight's Dream

Othello, the Moor of Venice

Romeo and Juliet

Shaw, Bernard

Major Barbara

Pygmalion

Shepard, Sam

Curse of the Staving Class

Simon, Neil

The Odd couple

Sophocles

Antigone

Oedipus Rex

Sternheim, Carl

The Underpants

Stoppard, Tom

Rosencrantz and Guildenstern are Dead

Vassella, Steven

To Stop

Ward, Douglas Turner

Day of Absence

Wilde, Oscar

Importance of Being Earnest

Wilder, Thornton

Our town

Williams, Tennessee

Cat on a Hot Tin Roof

The Glass Menagerie

Night of the Iguana

A Streetcar Named desire

Wright, Richard and Green, Paul

Native Son

Wolfe, George C.

The Colored Museum

Musicals

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

Appendices

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A - SharePoint

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

Crew List	
Job Title	Full Name (Calculated)
Position Type : 1 - Executive Production (1)	
Producer	Patrick Crowe
Position Type : 2 - Direction (3)	
Director	Dominic DiGiovanni
Stage Manager	Dan Morehouse
Asst. Stage Manager	Kevin Knowlton
Position Type : 3 - Design (5)	
Set Designer	Chirs Pardy
Lighting Designer	Tristion Spoor
Sound Designer	Bob Breznak
Costumes	Aubrey Scarborough
Props	Jonny Balbony
Position Type : 4 - Technical (7)	
Master Carpenter	Chirs Kingsley
Scenic Painter	Not Filled
Master Electrician	Chirs Szlatenyi
Sound Engineer	Bob Breznak
Technical Director	Bob Breznak
LT leason	Matthew Houstle
Assistant Technical Director	Daniel Bjorge
Position Type : 5 - General Production (9)	
Publicity	Eric Sutmen
Programs	Thomas Collins
House Manager	Lauren Ferrechio
Usher	Not Filled
Usher	Not Filled
Usher	Not Filled
Usher	Not Filled
Dramaturg	Lauren Spada
Dramaturg	Corey Randall
Add new item	

B - Calendar

November, 2008							View: Calendar
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	
26	27	28	29 6:00 PM Gross Indecency Rehearsal	30 9:00 PM Gross Indecency Rehearsal	31 7:00 PM Gross Indecency Rehearsal	1	
2	3 8:00 PM Gross Indecency Rehearsal	4 10:00 PM Gross Indecency Rehearsal	5	6 9:00 PM Gross Indecency Rehearsal	7 7:00 PM Gross Indecency Rehearsal	8	
9	10 8:00 PM Gross Indecency Rehearsal	11 10:00 PM Gross Indecency Rehearsal	12	13 9:00 PM Gross Indecency Rehearsal	14 7:00 PM Gross Indecency Rehearsal	15	
16	17 9:00 AM Tabletitting 6:00 PM Gross Indecency Tech	18 9:00 AM Tabletitting 6:30 PM Gross Indecency Tech	19 9:00 AM Tabletitting 6:30 PM Gross Indecency Dress	20 9:00 AM Tabletitting 6:30 PM Gross Indecency: 8:00 PM Gross Indecency: Performance	21 9:00 AM Tabletitting 6:30 PM Gross Indecency: 8:00 PM Gross Indecency: Performance	22 6:30 PM Gross Indecency: 8:00 PM Gross Indecency: Performance	
23	24	25	26	27	28	29	
30	1	2	3	4	5	6	

November, 2008							View: Calendar
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	
26	27	28	29	30 6:00 PM Gross Indecency Production Meeting	31 5:00 PM Masque Meeting	1 9:00 AM Set Build	
2 9:00 AM Set Build	3	4	5 9:00 AM Set Build	6 6:00 PM Gross Indecency Production Meeting	7 1:00 PM Offices hours 5:00 PM Masque Meeting 6:00 PM set build	8 11:00 AM Light Hang	
9 9:00 AM Set Build	10	11 1:00 PM Offices hours	12 11:00 AM Light Hang 11:30 PM Book Run	13 1:00 PM Offices hours 6:00 PM Gross Indecency Production Meeting 7:00 PM Light Hang	14 1:00 PM Offices hours 5:00 PM Playbill: All information due 5:00 PM Masque Meeting ~ 1 more item	15 11:00 AM Light Hang	
16 12:00 PM Cue-To-Cue 12:00 PM Line Trough	17 6:30 PM Tech 7:30 PM Show Time	18 1:00 PM Offices hours 6:30 PM Tech 7:30 PM Show Time	19 6:30 PM Final Dress 8:00 PM Show Time	20 1:00 PM Offices hours 6:30 PM Call 8:00 PM SHOW TIME	21 1:00 PM Offices hours 6:30 PM Call 8:00 PM SHOW TIME	22 6:30 PM Call 8:00 PM SHOW TIME 10:00 PM Strike	
23	24	25	26	27	28 5:00 PM Masque Meeting	29	
30	1	2	3	4	5 5:00 PM Masque Meeting	6	

C - Crew List

Position	Name	Email	Phone Number
Director	Dominic DiGiovanni	dominicd@wpi.edu	N/A
Producer	Patrick Crowe	Phcrowe1@wpi.com	N/A
Stage Manager	Dan Morehouse	dmore@wpi.edu	N/A
Asst. SM	Kevin Knowlton	Knowlton@wpi.edu	N/A
Lighting Design	Tristan Spoor	Tspoor@wpi.edu	N/A
Master Electrician	Chris Szlatenyi	szlats@wpi.edu	N/A
Set Designer	Chris Pardy	cpardy@wpi.edu	N/A
Master Carpenter	Chris Kingsley	Kingsley@wpi.edu	N/A
Technical Director	Bob Breznak	Rbreznak@wpi.edu	N/A
Publicity	Lauren Ferrechio	lmferr@wpi.edu	N/A
Publicity	Eric Sutman	Esutman@wpi.edu	N/A
Dramaturge	Lauren Spada	Lspada@wpi.edu	N/A
Props	Jonny Balboni	jon.balboni@gmail.com	N/A
Costume designer	Aubrey Scarborough	Aubreys@wpi.edu	N/A
Sound designer	Bob Breznak	Rbreznak@wpi.edu	N/A
house manger	Lauren Ferrechio	lmferr@wpi.edu	N/A
LT Liaison	Matthew Houstle	Mhoustle@wpi.edu	N/A
Playbill organizer	Thomas Collins	Tcollins@wpi.edu	N/A

D - Cast List

ACTOR	PHON E	E-MAIL	CHARACTER	CHAR.	CHAR.	CHAR.	CHAR.
Steve	N/A	vessellas@gmail.com	Wilde				
Lindsey	N/A	lodi.alamode@gmail.com	Clarke	Narrator 7			
Pavis	N/A	rpavis@wpi.edu	Carson	Charles Parker			
Joel	N/A	jdsuth@wpi.edu	Douglas	Narrator 6			
Rick	N/A	sonic.horizon.1@gmail.com	Queensburry	Mavor	Lockwood		
Amanda	N/A	aeaton@wpi.edu	Gill				
Bebel	N/A	nbebel@gmail.com	Shaw	William Parker			
Tofer	N/A	tofercarlson@mac.com	Narrator 1	Judge	Price		
Haz	N/A	hazharrower@gmail.com	Wright	Detective Richards	Narrator 5		
Sara	N/A	dudegouv@wpi.edu	Narrator 4	Queen	Auctioneer	Speranza	Ellen Grant
Vicky	N/A	vzukas@gmail.com	Taylor	Antonio Midge	Narrator 8		
Megan	N/A	mfaulkner@wpi.edu	Narrator 2	Clerk	Claridge		
Ian	N/A	ianmorse@wpi.edu	Harris	Marie Applegate			
Kelsey	N/A	kelseym@wpi.edu	Narrator 3	Jury Foreman	Prostitute	Constance Wilde	Moises Kaufman
Matt	N/A	matt.goldstein@wpi.edu	Wood	Willie	Landlord		
Ashik	N/A	ashik_gowdar@wpi.edu	Atkins	Hotel Manager			

E - Budget

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

Set	\$2,549.05
SM	\$16.36
Props	\$376.26
Costume	\$147.48
Lights	\$93.41
Sound	\$367.08
House	\$175.00
Poster	\$150.00
t-shirt	\$376.41
Total Spent	\$4,251.05
Income	\$1,298

F - Production meeting minutes

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

10-30

The first production meeting of B-term was tonight.

Absent People:

Lauren S

Matt

Aubrey

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

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

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

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

- **Publicity**: "Can we make cardboard actors?" response: "Yes."

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

- Projector screen is ripped

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

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

- **Joni** needs to contact Dom regarding newspapers

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

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

- Set build Saturday will go until the AYO voting meeting. **Bob** cannot be there to oversee it, he has a huge conflict, so he will need to be filled in on what goes on.

- **Pat** will add our alias to the crew alias so we can be notified of builds and hangs

- **TC** is compiling the program

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

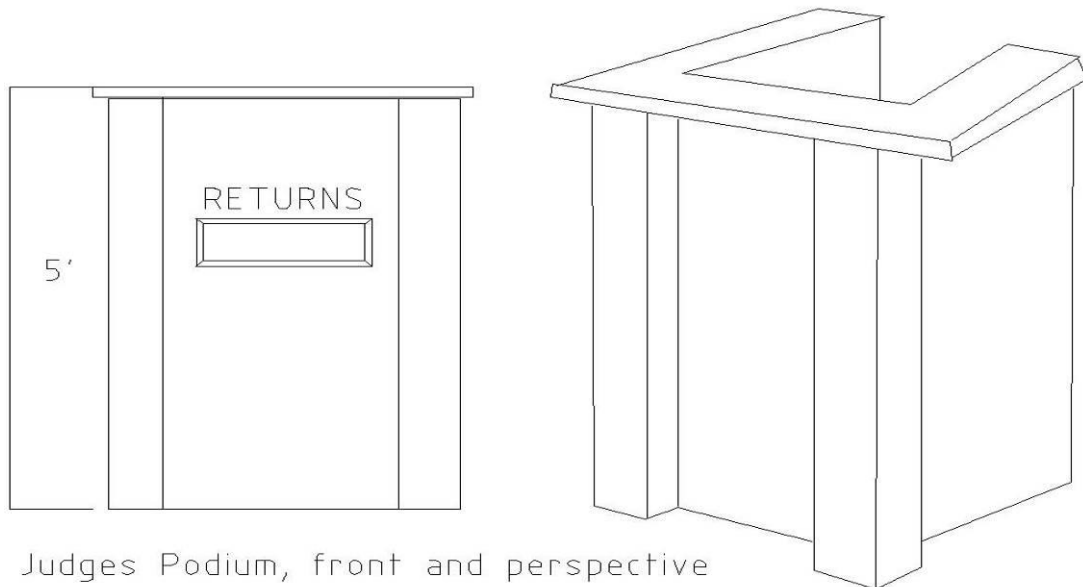
- From now on, all staff members will be expected to check the sharepoint for rehearsal reports and for information pertaining to tasks and deadlines. You can always contact me or any other member of the staff with any questions you have; the sharepoint is a reference and a tool that does not replace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

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

-Dan

G - Progression of the Set

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



Judges Podium, front and perspective

Figure 1 Judges Podium, Early Design

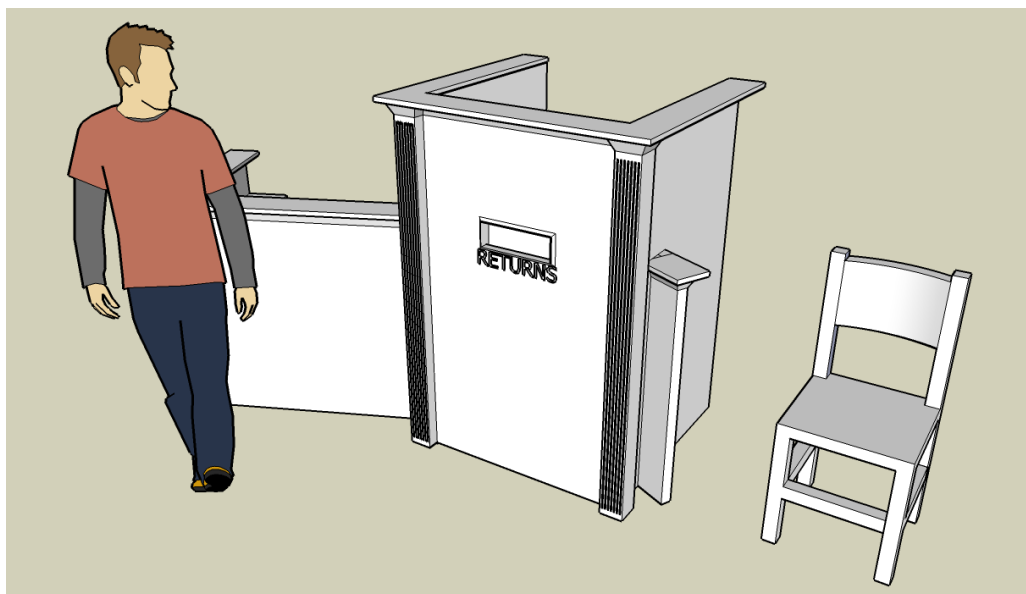


Figure 2 Judges Podium final

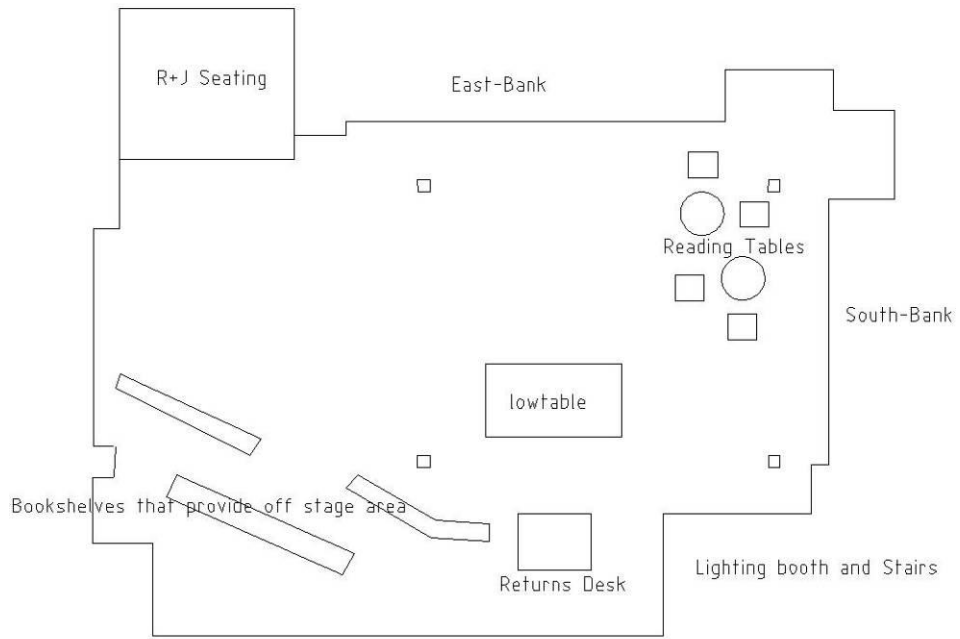


Figure 1 Outlines Birds-Eye View, early

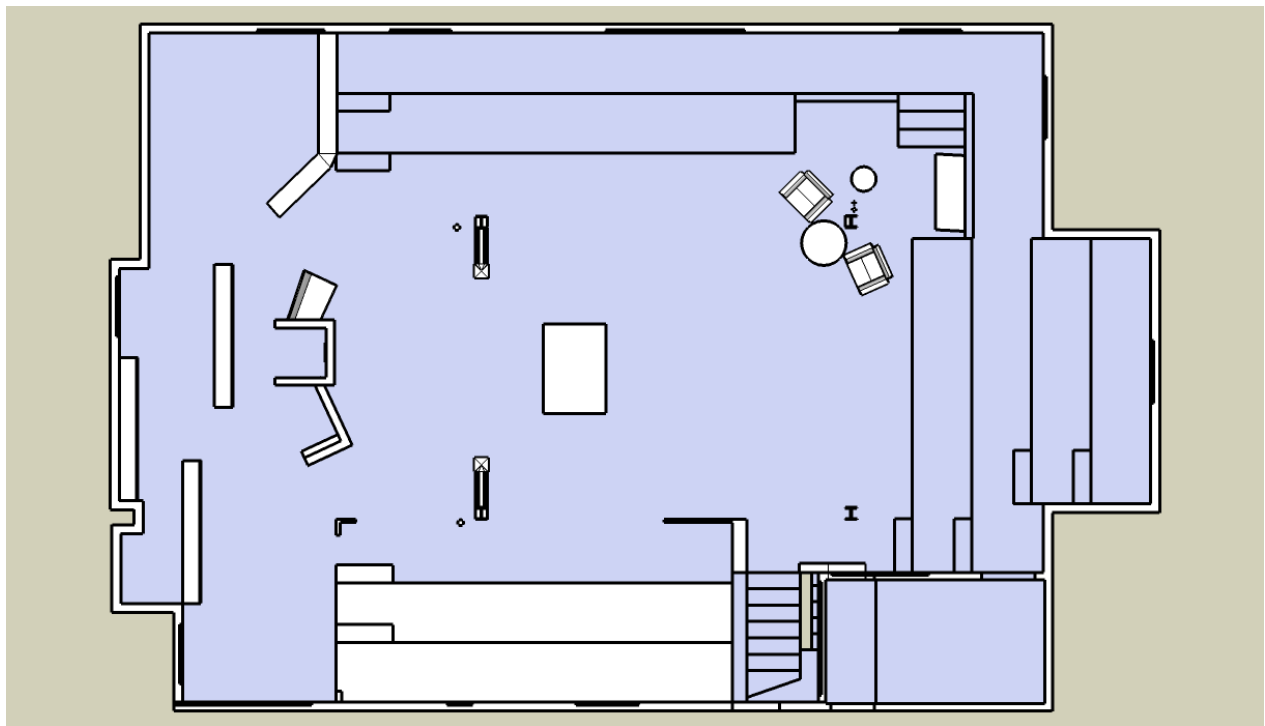


Figure 2 Detailed Birds-Eye View

H - Program



Producer's Note

Here I am half way through my junior year of college, standing in the darkness of WPI's own Little Theatre with only one week until that darkness is filled with people. I cannot wait. Theatre is the other place where I cannot wait for the deadline; to see it coming at you like a train and you can't do anything to stop it. It is a feeling that in any other place or situation would terrify me, but not here.

From gavel to stain to handmade tables to two thousand books, this show has been everything I wanted and more. And I only have everyone to thank for it all. To Dominic, I cannot remember a show without you. To my cast and crew, thank you for the end product. To Alpha Psi Omega, for believing in me when I thought no one did. And to everyone else who made this even remotely possible, thank you.

And now it is your turn enjoy the show:

- Patrick Crowe



Director's Note

After more than 3 weeks on the production, months since its inception, while shelving the thousands of books that went into this show, I stumbled upon the following. The text had a sentiment that I found utterly appropriate for the theatre, and particularly that moment in time. Furthermore, I could find no more pleasing analogy for my directorial experience than a lover of theatre quoting a lover of books quoting a lover of fish. And so,

From the title page of *Bouillabaisse for Bibliophiles*, edited by William Targ:

" I might say more, but it is not fit for this place; but if this Discourse which follows shall come to a second impression, which is possible, for slight books have been in this Age observed to have that fortune; I shall then for thy sake be glad to correct what is faulty, or by a conference with any to explain or enlarge what is defective: but for this time I have neither a willingness nor leisure to say more, than wish thee a rainy evening to read this book in, and that the east wind may never blow when thou goest a fishing. Farewell."

Izaak Walton, *The Compleat Angler**

Enjoy the show. I know I have.

-Dominic DiGiovanni

Susan's Note

EXPERIMENTS AND DISCOVERIES IN ACADEMIC THEATRE AT WPI
Thoughts on the occasion of the production of Gross Indecency

Theatre, when all is said and done, functions as a laboratory experiment. Being live, theatre can in fact publish the results of the laboratory experiment right there in the immediate time in the presence of the audience and without editing the journal, so to speak. That's what we call, in one of the wonderful euphemisms of theatre, the immediacy of the live performance. At its worst it's try and fail; at its best try and find. In my opinion, that's why film was invented—for those weak-hearted performers who just could not face the tomato or the power failure for one more minute. But I digress. The investment made by WPI in the Little Theatre as a dedicated space for Drama/Theatre in the Department of Humanities and Arts, and Masque, and Alpha Psi Omega, has given our program many new opportunities.

Educational theatre might be the most rewarding and the most nerve-wracking of all the theatre institutions. This tradition challenges us to keep in mind many ideas while building a season of performances, discovering aptitude, developing nascent talent, introducing or re-acquainting undergraduates with the great works of dramatic literature, figuring out all the new technologies and using same to best effect, keeping the academic calendar always in mind, and exerting extra vigilance in the battle against germs. AND sometimes an amazing confluence of talent, ability, and industry can create an experiment that you just know will lead to exciting discoveries and a doggone great show.

This year I got the chance for such an experiment. Lately I've wondered if I could find a way to offer our majors a conservatory experience. I discovered the opportunity when I began to enroll project students for this year last winter. I had several Drama/Theatre majors ready to start work on their MQPs. I further observed that we had project and practicum students ready to contribute. The Little Theatre provided a conservatory-type space, and our old scene shop in the sub-basement of Alden Hall had been turned into a design studio by an IQP team last summer. I announced what I was going to try with the B term show this year and was met with a couple of weird rumors and much enthusiasm. On I went. Since the time last year when Dominic and I read about a hundred scripts in order to select the perfect play for him to direct, many academic theatre impulses have magnetized around this production. Jessica Sands and I have worked as "advisors," usually only when asked, or when we're needed to sign a purchase order. It's pretty much been all good. Sweet. Insert other contemporary slang here.

What is a conservatory supposed to be? Why do I want one? I believe it begins with dedication and I want you to know that the layers of dedicated experiment and discovery in the Little Theatre this evening are deep and strong. We have met the inflexible publication deadline (aka opening night), and we now publish our results of this lab experiment, live onstage for you tonight. Welcome to our discoveries.

Susan Vick
Director of Theatre, Professor of Drama/Theatre
Department of Humanities and Arts, WPI

Gross Indecency: The Three Trials of Oscar Wilde

Cast List

Oscar Wilde	Steven Vessella
Clarke, Narrator 7	Lindsay Lucier
Carson, William Parker	Richard A. Pavis
Lord Alfred Douglas	Joel Sutherland
Narrator 1, Judge, Price, Gill	Tofer Carlson
Marquess of Queensberry, Sidney Mavor, Frank Lockwood	Rick Deslites
George Bernard Shaw, Charles Parker	Nick Bebel
Wright, Detective Richards, Narrator 5	Shannon (Hazi) Harrover
Narrator 4, Queen, Auctioneer, Speranza, Ellen Grant	Sara Couveia
Marvin Taylor, Antonio Midge, Narrator 8	Victoria Zukas
Narrator 2, Clerk, Claridge	Megan A. Faulkner
Frank Harris, Housekeeper	Ian J. Morse
Narrator 3, Jury Foreman, Prostitute, Constance Wilde, Moisés Kaufman	Kelsey Mawhiney
Wood, Willie, Landlord	Matthew J. Goldstein
Atkins, Hotel Manager	Ashik Cowdar

Biographies

Steven Vessella (Oscar Wilde)

Steven is a senior at WPI in the Biology and Biotechnology program. Outside of Biology, Steven's passion lies in the performing arts. His most recent acting credits include *The Underpants* (Frank Versatl), *Curse of the Starving Class* (Taylor), *New Voices 25: 25 (the 2)*, *Six Degrees of Separation* (Trent Conway), *New Voices 24: Stuck in a Moment* (Matt), *Noises Off!* (Frederick Fellows), & *Clue* (Mr. Boddy). His first published play for the stage, *To Stop*, debuted in the New Voices theatre festival at WPI last spring. Steven intends to study for his Masters degree upon graduating from WPI and afterwards move to Los Angeles to pursue his acting career.

Lindsay Lucier (Clarke, Narrator 7)

Lindsay Lucier has been involved in Theatre at WPI since her freshman year. Even though she has transferred to Worcester State College, for a major in Communications, as a Junior she still remains a part of the Masque community. She is a member of Alpha Psi Omega, Masque, MWRep, and Guerilla Improv. Her previous performances include: *Wonder of the World*, *Our Town*, *Six Degrees of Separation*, *NV 25*, *French Vanilla*, *Curse of the Starving Class*, *Romeo and Juliet*, *The 24-hour Show*, *The Underpants*, *NV26*, and *Sunburns Summer Show Case*.

Richard A. Pavis (Carson, William Parker)

Richard is a senior at WPI in the theatre credits include *Situation Critical!*, *(Commissioner)*, *New Voices 24*, *Six Degrees of Separation* (Larkin, Masque), *Raccoon ala Mode* (Lucas, New Voices 25), *Curse of the Starving Class* (Slater, MW Rep), *Romeo & Juliet* (Tybalt, Masque), *Sympathy for the Devil* (Andromachus, New Voices 26) and *Roverbird* (Mark, MW Rep). Richard has also been a member of *Empty Set* for four years and a member of *Kilroy* for two. Richard's directorial credits include *The Punisher* (08), *Harlequin* (07), and *Blat Ractus* (08). He also served as an assistant director to Dean O'Donnell for *Shot in the Heart* during *New Voices 25*. Richard has had two plays produced in *New Voices*: *Sudden Silence*, *Sudden Heat*, and *Infected*, both during *New Voices 26*.

Gross Indecency: The Three Trials of Oscar Wilde

Joel Sutherland (Lord Alfred Douglas)
 Joel is a Sophomore at WPI, and a Robotics Engineering and Theatre double-major. At WPI, Joel has appeared in *Curse of The Starving Class* (Wesley), *Romeo and Juliet* (Fr. Lawrence), *Mojo and The Sayo* (Blood), and *New Voices 26* (as Oscar Wilde in *Wait and Waste*). He also directed this year's A-Term play *Bower Bird*, and, with fellow cast member Lindsay Lucier, directed *Trusted* (Downtoad for New Voices 26. Joel is a brother of Sigma Pi Fraternity and is currently pledging Alpha Psi Omega, the National Dramatic Honor Fraternity.

Tofer Carlson (Narrator 1, Judge, Price, Gill)
 Tofer Carlson came late in his undergraduate career to theatre—three months before his graduation in 2006, he went on stage in his first WPI role as Benedick in *Much Ado About Nothing*. Since then he's been regularly involved in WPI theatre, acting in 3 New Voices festivals, *Six Degrees of Separation*, and *Romeo and Juliet*. Tofer also had a play, *Glow*, produced as part of the New Voices 26 festival. After graduation, Tofer went on to receive his master's degree in education at Clark University and began teaching math at South High in Worcester. There, Tofer resurrected the drama club and is in the middle of directing his second production—last spring his students performed *A Midsummer Night's Dream*; this year they are performing *A Christmas Carol*. Tofer was inducted into the Rho Kappa cast of Alpha Psi Omega last spring.

Rick Deslites (Marquess of Queensberry, Sidney Mavor, Frank Lockwood)
 A WPI senior working on his degrees in theatre and mathematics, Rick Deslites first took the stage in Sunburns Theatre Company's production of *Harlequin* during the summer of 2007. His acting since then includes *Sudden Silence*, *Judith Hear*, *The Princess Bride*, *Risk Analysis*, *Thinking of Going Home*, and *Bower Bird*, aka *Crazies in Love*. In addition to acting, he has assisted directed *The PUNisher: The Play*, wrote *The Morning After*, and co-produced Sunburns' Summer Showcase. His activity in the performing arts doesn't end when the curtain falls; he is also very active in the comedy scene at WPI. The acting President of WPI Student Comedy Productions, Rick has been active in *Guerrilla Improv*, *Kilroy Sketch Comedy*, and *Empty Set* for a year and a half, performing in over twenty-five shows, including producing *Kilroy's C Term 2008 show*, *Insert Coin to Continue* and co-producing the 2008 comedy festival *Laughtrack: America Runs on Comedy*. In addition, this summer he took a leading role in Worcester-based Broken Film's first full-length film *Something Remote*.

Nick Bebel (George Bernard Shaw, Charles Parker)
 Nick Bebel is a WPI Senior on his 5th year of involvement in the WPI Theatre community. He has been seen on the stage in such shows as *Much Ado About Nothing*, *Romeo & Juliet* and *Our Town* (Masque Theatre); *Red Line*, *Infected and Glow* (New Voices); *Bowerbirds* and *Curse of the Starving Class* (M.W. Repertory Theatre Co.); *Harlequin*, *Memory*, *Card* and *The Princess Bride* (Sunburns Theatre Co.). He has also been in the Empty Set Experimental Comedy Group for 3 years. He was also the Co-Producer of the Sunburns Showcase: New Works Festival and was the director of the shows *Wonder of the World*, *To Stop and Looking Glass*. The plays *Thinking of Going Home*, *Risk Analysis* and *Blat Radio* were authored by Nick.

Shannon (Hazi) Harrower (Wright, Detective Richards, Narrator 5)
 Hazi has always had a love for theatre, and early on she put most of her effort into production and tech. Since her stage debut, she's enjoyed such roles as Beatrice in *Shakespeare's Much Ado About Nothing*, *Lois in Wonder of the World*, *Doctor House* and *The Princess Bride* (Sunburns Theatre Co.). She still enjoys working behind the scenes, and was director for NV24's *Holy Spam* and NV26's *Wait and Waste*, and playwright for NV25's *Princess and the Roly Snatchers*, *Union Station*, and *Raccoon a la Mode*, with NV26's *Sympathy for the Devil*. This A-term, her full-length play entitled *Bower Bird* (aka *Crazies in Love*) was produced as a stand-alone show! She has been photographer for numerous shows as well.

Sara Couveia (Narrator 4, Queen, Auctioneer, Speranza, Ellen Grant)
 Sara Couveia has worked on WPI theatre performances since 9th term of her freshman year. During her undergraduate years at WPI, she has held many different roles including publicity, director, dramaturg, and assistant producer. Now in her first year as a WPI graduate student, Sara plans to continue her involvement in theatre. Her WPI acting resume includes: *Kitty in Six Degrees of Separation*, *Juliet in Romeo & Juliet*, and several parts in various New Voices festivals.

Gross Indecency: The Three Trials of Oscar Wilde

Victoria Zukas (Marvin Taylor, Antonio Midge, Narrator 8)
 Victoria is a senior at WPI and is excited to be a part of *Gross Indecency*. She has performed on-stage in *Island of the Cat People* (High Attendant, Masque), *Footsie* (Emily, Masque), *25 (13, Masque)*, and *Curse of the Starving Class* (Ella, M. W. Repertory Theatre Co.) and off-stage in *Wonder of the World* (M. W. Repertory Theatre Co.), *Our Town* (Masque), *Six Degrees of Separation* (Masque), and *Sympathy for the Devil, Inc.* (Masque). She would like to thank her parents for driving 400 miles to see her perform, her friends for their support, and the director for including her in this amazing cast.

Megan A. Faulkner (Narrator 2, Clerk, Claridge)
 Megan is currently a sophomore at WPI studying Mechanical Engineering. Though she has always loved the theatre, she is excited to perform in *Gross Indecency* as it is the first production she will have been part of.

Ian J. Morse (Frank Harris, Housekeeper)
 Ian, a Physics Student of the Class of 2011, is thrilled to be acting again in *Gross Indecency*. His past performances include: *You're a Good Man Charlie Brown* (Charlie Brown, The Corwin-Russell School), *Kiss Me, Kate* (Gangster, The Corwin-Russell School), *Space Opera* (Chewbacca, North Cambridge Family Opera Company), *The King of Hearts* (Johnny, The Corwin-Russell School), *Rosencrantz and Guildenstern are Dead* (Guildenstern, The Corwin-Russell School), *Antiphony* (Colony Forman, North Cambridge Family Opera Company), *Kids Court* (Dorovan, North Cambridge Family Opera Company), *How to Meet Girls* (for Voice Actors (Corey, WPI New Voices 26), and many others. Aside from acting, Ian also loves singing and is in his second year of membership of both the WPI Men's Glee Club and The Audiophiles, and in the latter of those he is currently Business Manager.

Kelsey Mawhiney (Narrator 3, Jury Foreman, Prostitute, Constance Wilde, Moisè Kaufman)
 Kelsey Mawhiney is a Biomedical Engineering Major in her junior year at WPI. She hails from Johnston, Rhode Island and made her debut in the Little Theatre in New Voices 26 as Katie in *Glow* and a restaurant patron in *How to Meet Girls*. For Voice Actors. Since New Voices, Kelsey has also worked on the Sunburns Summer Showcase and the summer stage adaptation of *The Princess Bride*. Outside of the theatre, Kelsey is also a member of WPI's Women's Soccer Team.

Matthew J. Goldstein (Wood, Willie, Landlord)
 Matthew is a freshman double majoring in Mechanical Engineering and Industrial Engineering at WPI. He has always had a fascination for theater, and now looks forward to making his dramatic debut in this production of *Gross Indecency*.

Ashik Gowdar (Atkins, Hotel Manager)
 Ashik is an international freshman at WPI being cast in his first English play. Ashik's acting experience includes active participation in Indian local theatre for 5 years. He has the credit of producing numerous street plays to encourage environmental integrity. He was awarded the Best Actor award in 2005 for his role as a poor child in the State Level Theatre Fair, Karnataka, India. Apart from theatre, he is interested in contemporary dance and music.



Gross Indecency: The Three Trials of Oscar Wilde

Production Staff

Producer.....	Patrick Crowe
Director.....	Dominic DiGiovanni
Technical Director.....	Bob Breznak
Assistant Technical Director.....	Daniel Bjorge
Dramaturg.....	Lauren Spada
.....	Corey Randall
Stage Manager.....	Dan Morehouse
Assistant Stage Manager.....	Kevin Knowlton
Set Design.....	Chris Parry
Lighting Designer.....	Tristan Spoor
Sound Designer.....	Bob Breznak
Costumes.....	Aubrey Scarborough
Props.....	Jon Balboni
Master Carpenter.....	Chris Kingley
Master Electrician.....	Chris Szlatsenyi
Mentor to Master Electrician.....	Matt Houstle
Sound Engineer.....	Bob Breznak
Light Board Operator.....	Chris Szlatsenyi
Sound Board Operator.....	Bob Breznak
Live Feed Manager.....	Alex Levi
Switch Board Operator.....	Jake Farrar
Camera Operator.....	Russell Long
Camera Operator.....	Jamie Bliss
LT Liaison.....	Matthew Houstle
Publicity.....	Eric Suttman
Poster Design.....	Justin Frazee
Programs.....	Thomas L. Collins, III
Strike Manager.....	Andrew Wilkins
House Manager.....	Lauren Ferrechio
Ushers.....	Justin Frazee
.....	Mary Clare McCorry
.....	Zach Lorch
.....	Justin Costantini
.....	Tingting Liu

Book Retrieval Crew

Nick Bebel	Dominic DiGiovanni	Mike Hyde	Ian Morse	David Song
Bob Breznak	Sarah Fischer	Christopher Kingsley	Christopher Parry	Tristan Spoor
Jake Brown	Matthew Goldstein	Jacob Kocopynski	Corey Randall	Joel Sutherland
Patrick Crowe	Matthew Houstle	Sam Moniz	Launa Rosato	Eric Suttman
Rick Deslites		Daniel Morehouse	Kelly Stiel	

Set Crew				
Dan Bjorge	Karl Gibson	Sarah Johnson	Killian Nelson	Jake Trolano
Jamie Bliss	Alyssa Gomball	El Lamara	Felipe Pedide	Andrew Wilkins
Krysten Carney	Matt Houstle	David McGinnis	Corey Randall	
Liz Casey	Bill Huard	Brian Moore	Bhavika Shah	

Lighting Crew				
Dan Bjorge	Lauren Ferrechio	RJ LaMura	Killian Nelson	Andrew Wilkins
Shane Daley	Set Pong Fu	Ben Laventiere	Felipe Pedide	Yow-Chyuan Teh
Matt Dodd	Karl Gibson	Tingting Liu	Kelly Stiel	
Jake Farrar	Jacob Kocopynski	Sam Moniz	Simone Staley	

Thank You

Margaret Brodmerkle	WPI Department of Humanities and Arts
Karen Hassett	James P. Hanlan
Kenneth J. Danila and Margaret Schmidt	Susan Vick
Liz Tomaszewski, Paul Girard	Jessica Sands
Diran Apellan	WPI Lens and Lights
Janet and Jeffrey H. Pollak	WPI Office of the President
JoAnn Manfra	WPI Office of the Provost
Terry Pellerin	WPI Office of Development and University Relations
Penny Rock	WPI Facilities
Helen C. Vassallo	WPI Student Activities Office
WPI Chapter of Alpha Psi Omega, Rho Kappa Cast	Curry Printing
WPI George C. Gordon Library	

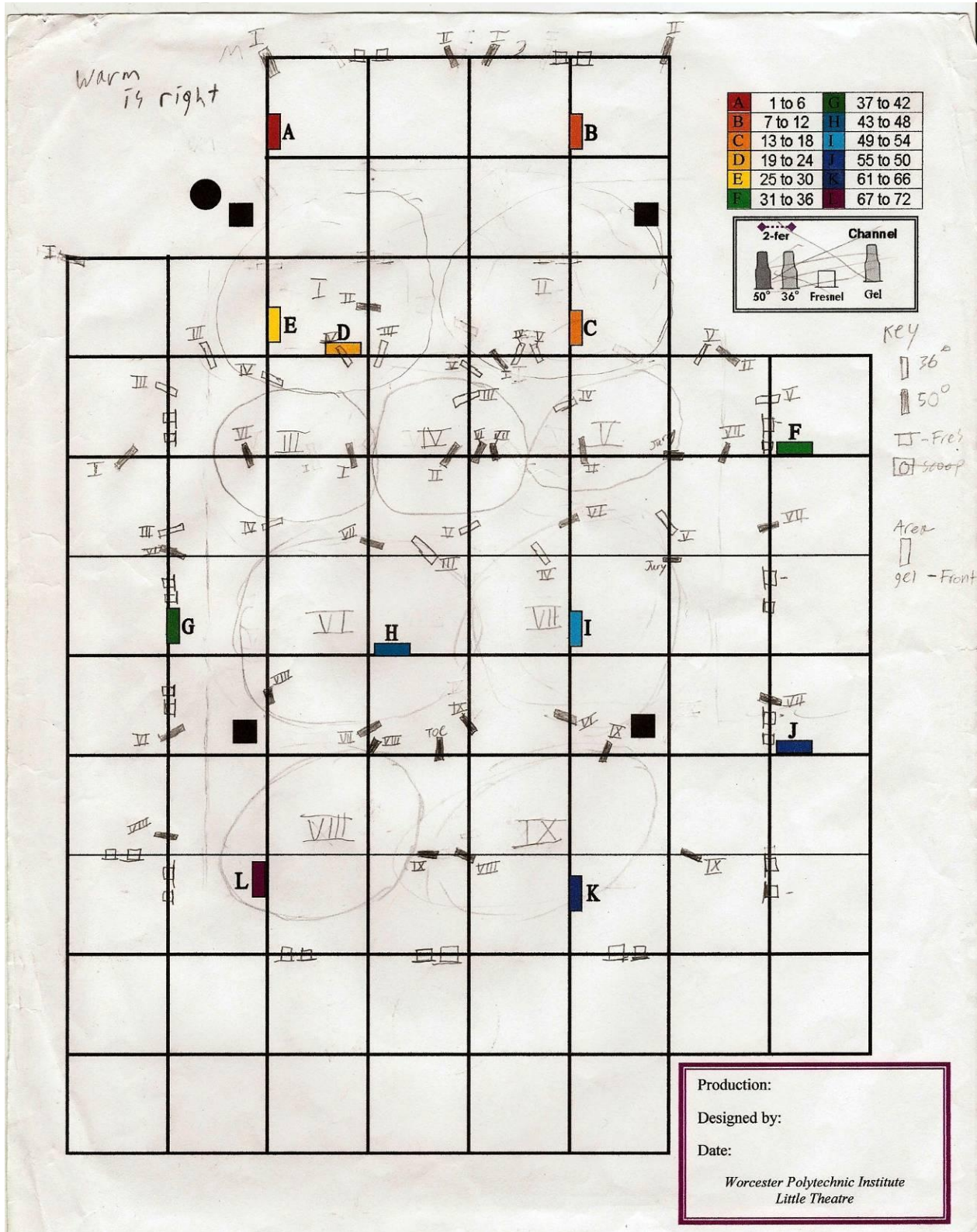
Upcoming Masque Shows

Masque and WPI Humanities and Arts presents	Masque and WPI Humanities and Arts presents
C Term Show (TAD) February 2009	New Voices 27 April 8-11, 2009
WPI Little Theatre	WPI Little Theatre

Other Upcoming Shows

Alpha Psi Omega presents	VOX and WPI Humanities and Arts presents
5th Annual Show in 24 Hours	Selections from the Song Book
December 6th, 2008 @ 8pm	January 24th, 2009 @ 6pm, 8pm
WPI Little Theatre	WPI Riley Commons
Empty Set presents	M.W. Repertory Theatre Company, Etc. presents
The Art Show	Show to Be Announced
December 9th, 2008 @ 8pm	February 2009
WPI Campus Center Odeum	WPI Little Theatre
Guerrilla Improv presents	VOX and WPI Humanities and Arts presents
Eg frother	South Pacific
December 11th, 2008 @ 8pm	September 2009
WPI Higgins House	WPI Alden Memorial – Great Hall
Kilroy presents	
Ser's Up	
December 12th, 2008 @ 8pm	
WPI Alden Memorial – Great Hall	

I - Lighting Plot



J - Evolution of the Poster

This was the prototype



Figure 3 Concept Poster



Figure 4 Original Design



Figure 5 Final Design

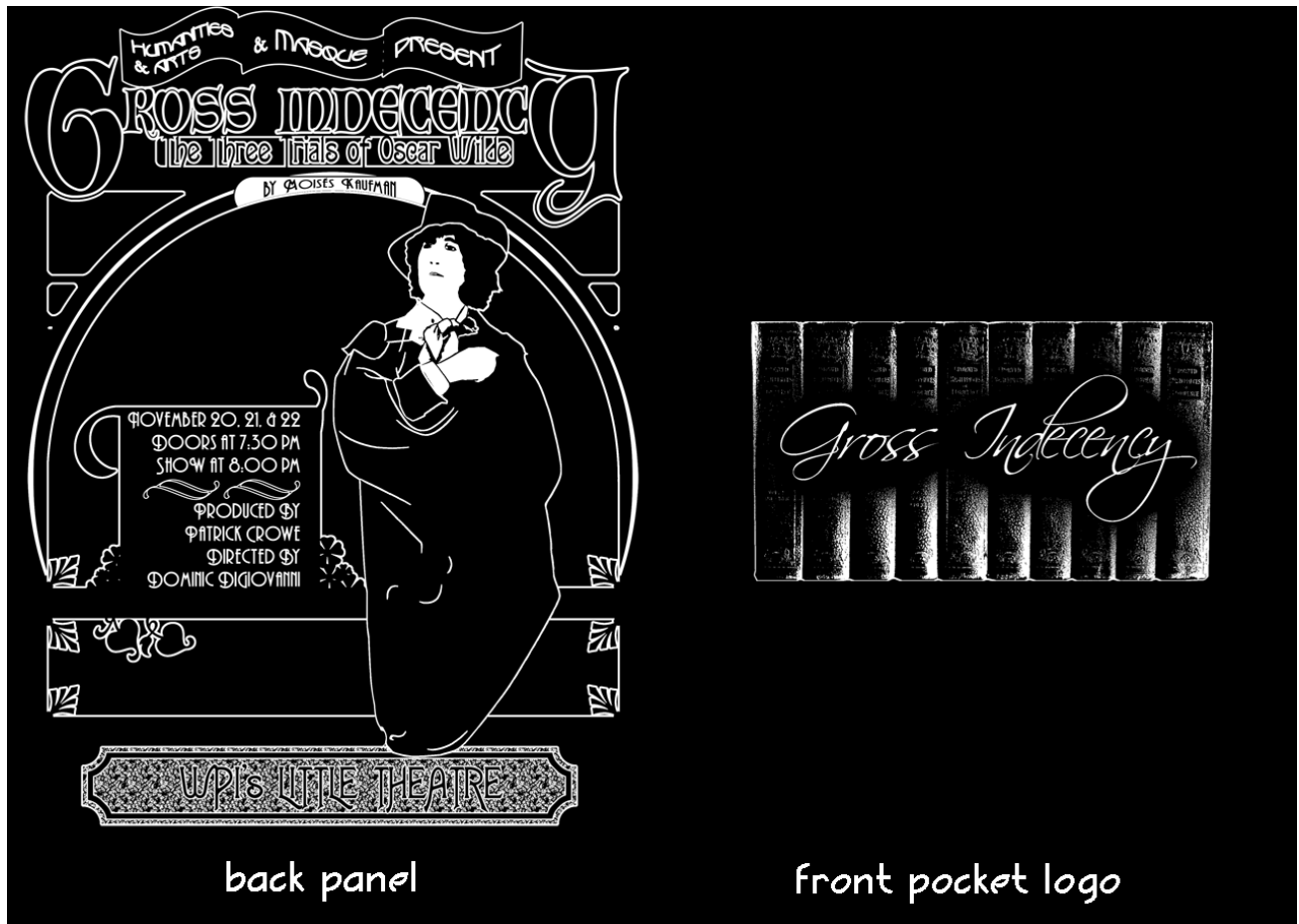


Figure 6 T-Shirt Mock Up



Figure 7 The Banner

K - The Books

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

L - Newsletter

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

The Gordon Library in the Little Theater...



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

M - Photos









N - Annotated Bibliography

Cameron, Kenneth M., and Patti P. Gillespie. The Enjoyment of Theatre. Danbury: Allyn & Bacon, Incorporated, 2003.

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

Campbell, Drew. Technical Theater for Nontechnical People. New York: Allworth P, 2004.

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

Carter, Paul, and George Chiang. Backstage Handbook : An Illustrated Almanac of Technical Information. New York: Broadway P, 1995.

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

Crabtree, Susan, and Peter Beudert. Scenic Art for the Theatre : History, Tools, and Techniques. New York: Focal P, 2004.

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