ABSTRACT

Title of Thesis: DEAD MAN'S CELL PHONE

A SCENIC DESIGN

A PRODUCTION OF THE DEPARTMENT OF
THEATRE, DANCE, AND PERFORMANCE STUDIES
AT THE UNIVERSITY OF MARYLAND - COLLEGE PARK,
CLARICE SMITH PERFORMING ARTS CENTER'S
INA AND JACK KAY THEATRE

Douglas Clarke, Master of Fine Arts, 2013

Directed By: Associate Professor, Daniel Conway,
Department of Theatre, Dance, and
Performance Studies

The purpose of this thesis is to record the scenic design process for the production of Sarah Ruhl's *Dead Man's Cell Phone*. This thesis contains the following: research images to develop and communicate ideas about location, shapes, forms, texture, scale, mood, and historical references to the production team; preliminary sketches and photographs of the ¼" scale model, visual tools to convey the ideas of the scenic design; a full set of drafting plates and paint elevations to describe the look of each scenic element to the technical director and paint charge; a unit list providing detailed information about each element of the scenic design; a props list detailing each prop in the production; prop/paint research images used to visually support the information in the unit and prop list: and additional ground plans and paperwork generated during the rehearsal process. Archival production photographs included as documentation of the completed design.

DEAD MAN'S CELL PHONE

A SCENIC DESIGN

A PRODUCTION OF
THE DEPARTMENT OF THEATRE, DANCE, AND PERFORMACE STUDIES
AT THE UNIVERSITY OF MARYLAND - COLLEGE PARK,
CLARICE SMITH PERFORMING ARTS CENTER'S
INA AND JACK KAY THEATRE

By

Douglas Clarke

Thesis Submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Master of Fine Arts
2013

Advisory Committee:
Associate Professor Daniel Conway, Chair
Associate Professor Misha Kachman
Professor Helen Huang

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Douglas Clarke
2013

DEDICATION

To my parents and my brother

for supporting me throughout childhood and undergrad.

To Bob and Jeff

for their support for the past three years and beyond.

ACKNOWLEDGEMENTS

I wish to acknowledge the amazing group of artists, craftsmen, and specialists whose collaboration and passion helped make this production possible.

Creative Team:

KJ Sanchez, Director
Kelsey Hunt, Costume Designer
Andrew Cissna, Lighting Designer
Lydia Francis, Assistant Scenic Designer

Production Staff:

Cary Gillett, Production Coordinator
Mark Rapach, Technical Director
Jon Shimon, Assistant Technical Director
Ann Chismar, Scenic Artist
Tim Jones, Properties Artisan

I also wish to acknowledge the countless hours in advising, training, and encouragement by the faculty and advisors that have shaped my education. Their wisdom, experience, passion, and time has helped, inspired, enriched and guided me to the artist I am today.

Daniel Conway
Misha Kachman
Helen Huang
Brian MacDevitt
Jeff Thomson
Connie Furr
Ronald Thacker

TABLE OF CONTENTS

DEDICATION ii

ACKNOWLEDGEMENTS iii

TABLES OF CONTENTS iv

CHAPTER 1: CONCEPT STATEMENT 1

CHAPTER 2: PRE-PRODUCTION DESIGN PROCESS

- 2.1: Research Images 3
- 2.2: Developing the Design 14
- 2.3: Final Renderings 22
- 2.4: The Model 24

CHAPTER 3: THE PRODUCTION PROCESS

- 3.1: The Drafting 29
- 3.2: Service Piece List 38
- 3.3: Paint Elevations 42
- 3.4: The Lineset Schedule 43
- 3.5: Scene Change Tracking 44

CHAPTER 4: THE PRODUCTION PROPERTIES

- 4.1: Properties List 51
- 4.2: Properties Book 55
- 4.3: Properties Drafting 73

CHAPTER 5: PROJECTIONS 74

CHAPTER 6: PRODUCTION PHOTOGRAPHS 76

BIBLIOGRAPHY 84

CHAPTER 1: CONCEPT STATMENT

Dead Man's Cell Phone by Sarah Ruhl addresses two essential struggles that are at the core of our human nature, love and loss. Furthermore it addresses how technology affects our sense of humanity in regards to our connection to others. Mrs. Ruhl's style is poetic and weaves together topics such as organ trafficking, life after death, and infidelity. All written using rich visual vocabulary, notably in the stage directions by Ms. Ruhl which refer to Film Noir and Edward Hopper moments:

> "Dwight exits.
> Jean sits alone.
> She looks small and tired.
> An Edward Hopper painting, for five seconds.
> Dwight enters with some caramel popcorn."

Mrs. Ruhl's descriptive details for surreal events are integral to the piece. The end of act one is probably the most memorable:

> "The phone rings.
> They kiss.
> Embossed stationery moves through the air slowly,
> like a snow parade.
> Lanterns made of embossed paper,
> houses made of embossed paper,
> light falling on paper,
> falling on Jean and Dwight,
> who are also falling.
>
> Gordon walks on stage.
> He opens his mouth, as if to speak to the audience.
> Blackout."

The world of the play is one in which Jean, the protagonist, does not feel at home in, but has learned to cope with; it is more sterile compared to her sentimental personality. She longs to connect to her contemporaries in an age where people connect via cell phone rather than in person or through letters. It is this desire to

connect that takes her on the journey and that drives her to create an alternate life scenario for a dead stranger, and finally meet and fall in love with a kindred spirit.

The task set before me by director KJ Sanchez was to create an environment that was an open space, suitable for dance and constant movement. This allows the elements and the actors that drive Jean's journey forward to have constant motion. My task was to create a world that is nothing yet everything, to allow for anything by being nothing in particular yet have the ability to be what the audience sees it as.

It is Ms. Ruhl's writing style that lent itself to a more mature sense of humor, where people and places are more than real - heightened and intensified while still embodying subtle nuances and quirks. As a guide in understanding the depiction of the characters Mrs. Sanchez and the design team used the films of Wes Anderson including *The Royal Tenenbaums* and *Rushmore.*

The world should be surreal and minimal thus allowing for the energy on the stage to breathe and release upward. The play has many conversations where personal truths are expressed and moments of connection are shared between two individuals, this evokes an intimate feeling. We are in a larger proscenium space and the challenge is to honor the size of the space and still allow us to focus and achieve that intimate feeling as well.

It is all these initial thoughts and ideas presented by the director in addition to the play itself that guide my design process for *Dead Man's Cell Phone*.

CHAPTER 2: PRE-PRODUCTION DESIGN PROCESS

2.1: Research Images

In the design process, the first step is to take the words given in the script and translate them into a series of visual references. This helps the design team and the director to have the same understanding of the script as it reflects the emotional quality of the play. This is the moment where I start to collect images that will inform the decisions that I will make during the entire process such as color, line, shape, texture, form, and value. It also becomes my repertory of the materials and moods of the scenes. From here, I start creating the world of the play, looking at each image as a strong source of inspiration.



1. “Automat” by Edward Hopper (1927)
Reference of isolation in a void, reflection, and repetition.



2. Reference for “Pipeline” Idea for digital form extending out into the sky





3. Piero Fornasetti’s “Julia” which was a study of Lina Cavalieri
Reference for Jean, longing eyes, mysterious, and closed off.



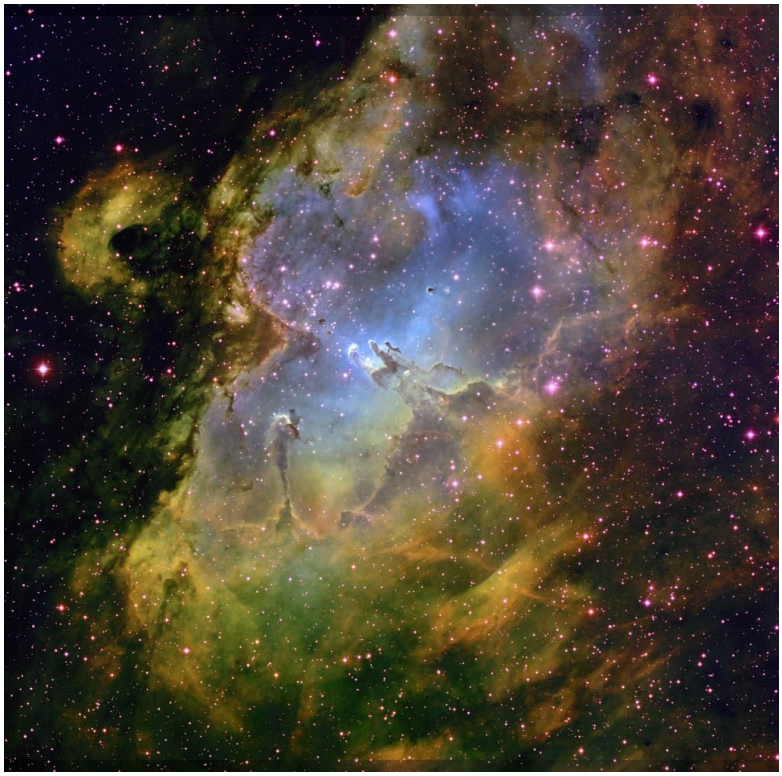
4. Iris Apfel's apartment, reference for Mrs. Gottlieb's aesthetic



5. Iris Apfel's apartment, reference for Mrs. Gottlieb's aesthetic



6. Reference for glowing paper houses



7. Reference for afterlife, galaxy with pinpoints of light glowing within color



8. Reference for the idea of connection, as well as nostalgic quality



9. Reference for glowing panels within a grid formation



10. Still from *Force of Evil* (1948) reference for receding forms in space in film noir



11. Still from *The Big Combo* (1955) cinematographer John Alton creator of many iconic film noir stylized images, reference for atmosphere and angled portal



12. Woolly Mammoth Theatre Lobby reference for lit panels



13.Diner in Denver reference for repetition of pendants



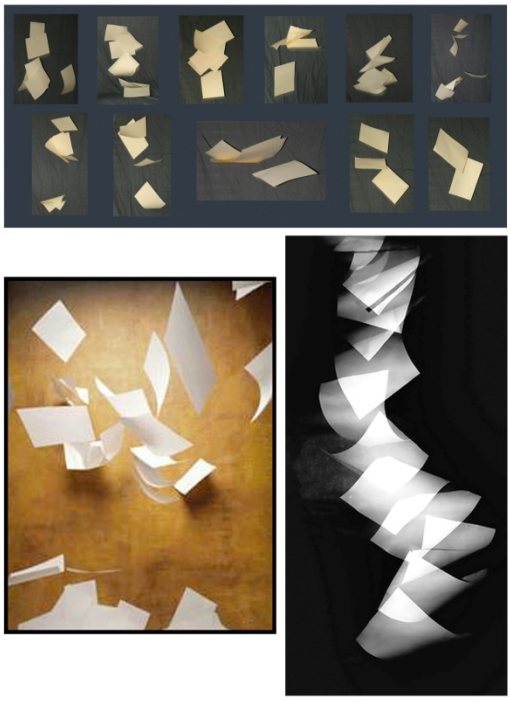
14. Washington D.C. Metro Station reference of geometric repetition



15. Johannesburg Airport reference for starkness



16. Baseboard in the Clarice Smith Performing arts center
Reference for show proscenium



17. Reference for paper falling



18. Reference for people walking with umbrellas in a busy city

Scene Specific Research

Research pertaining to individual scenes for furniture and props






BAR
CHURCH
With Deepest Sympathy
DEAD MAN'S CELL PHONE
SCENIC DESIGN DOUGLAS CLARKE

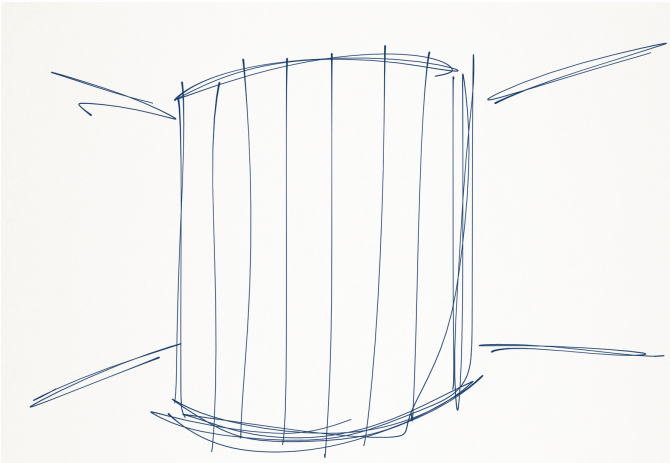

MRS. GOTTLIEB'S
DINNER
DEAD MAN'S CELL PHONE
SCENIC DESIGN DOUGLAS CLARKE

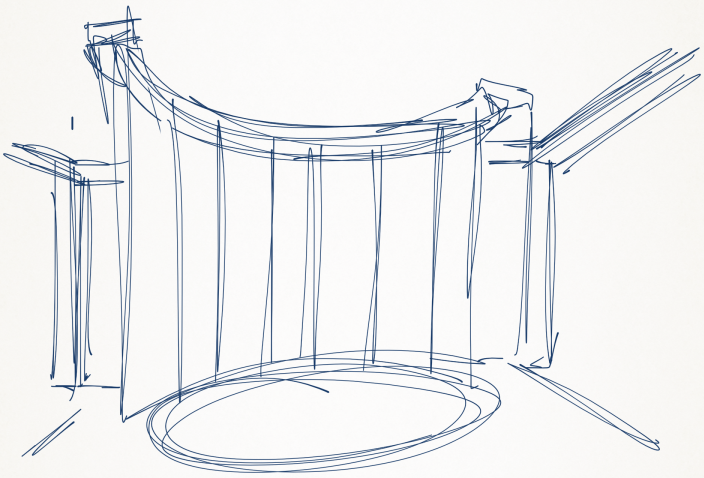

EFFECTS
ICE SKATER
RAIN
FALLING PAPER
DEAD MAN'S CELL PHONE
SCENIC DESIGN DOUGLAS CLARKE

Chapter 2.2 Developing the Design

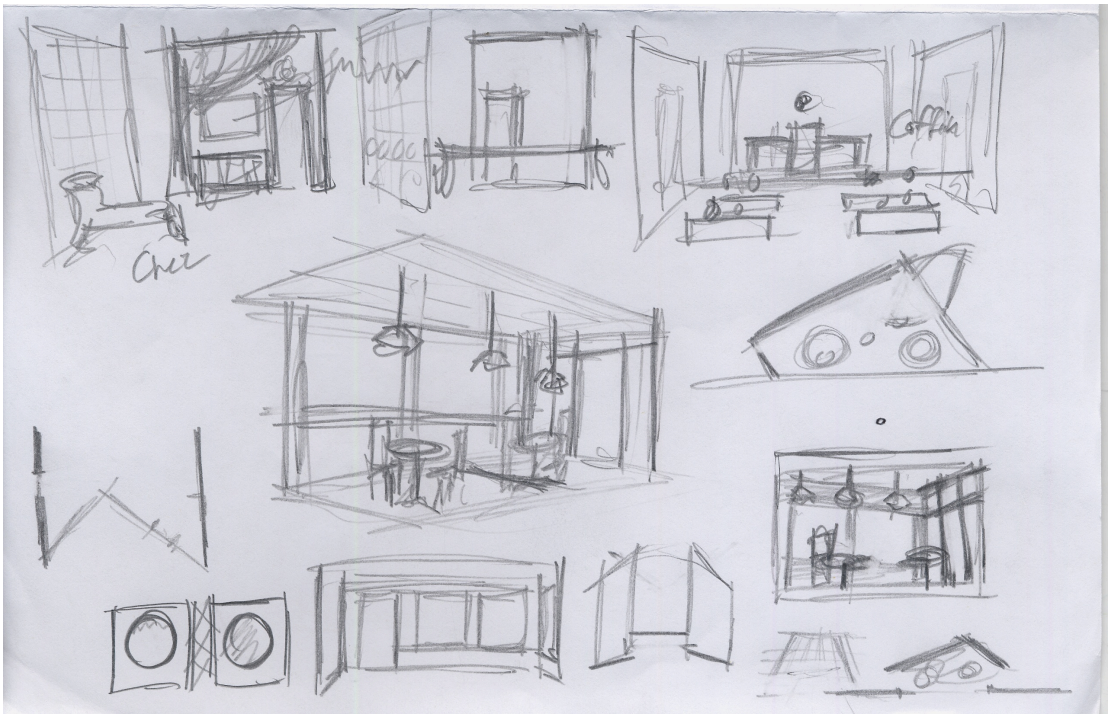
I started out with tracing images to find the sculpture of the space, figuring out what it feels like and what the gesture should be to convey the world of the play. Utilizing research images and assessing what makes those spaces dynamic helped me solidify the direction I needed to take.

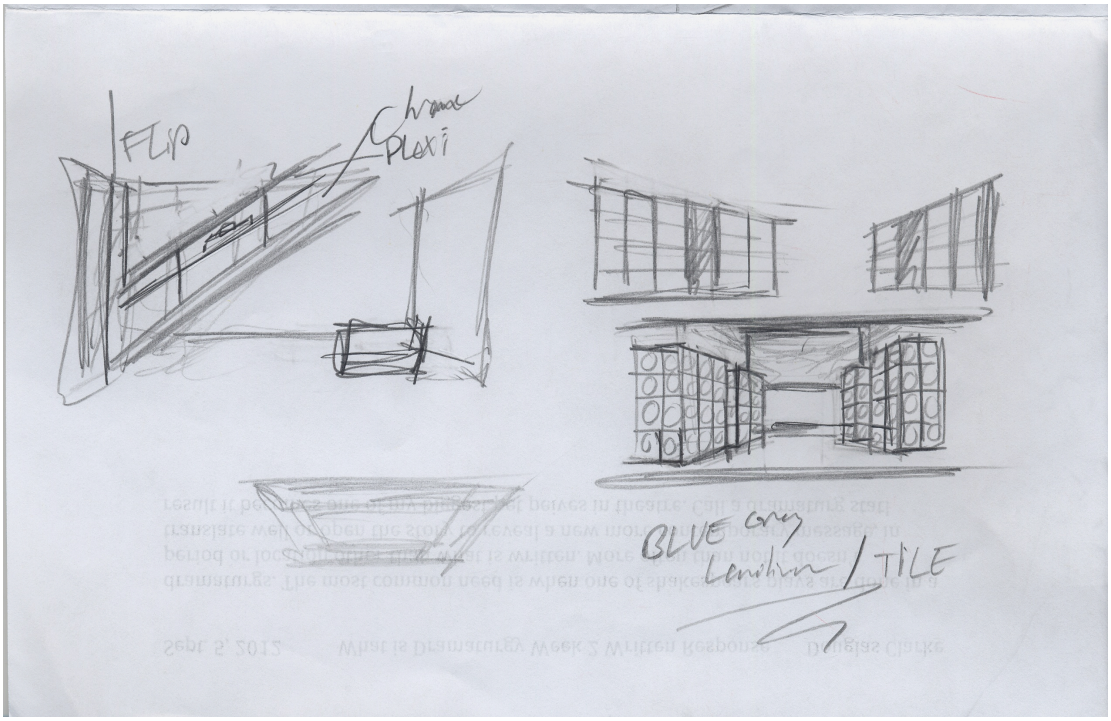









Chair
Coffee


FLIP
Chrome
Plexi
BLUE carpet
Leather
/TILE

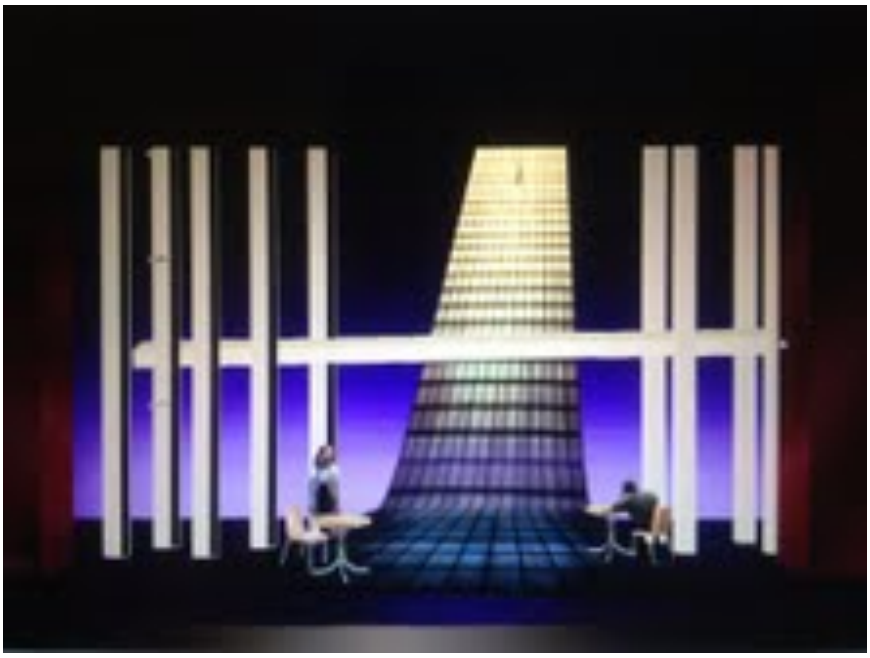


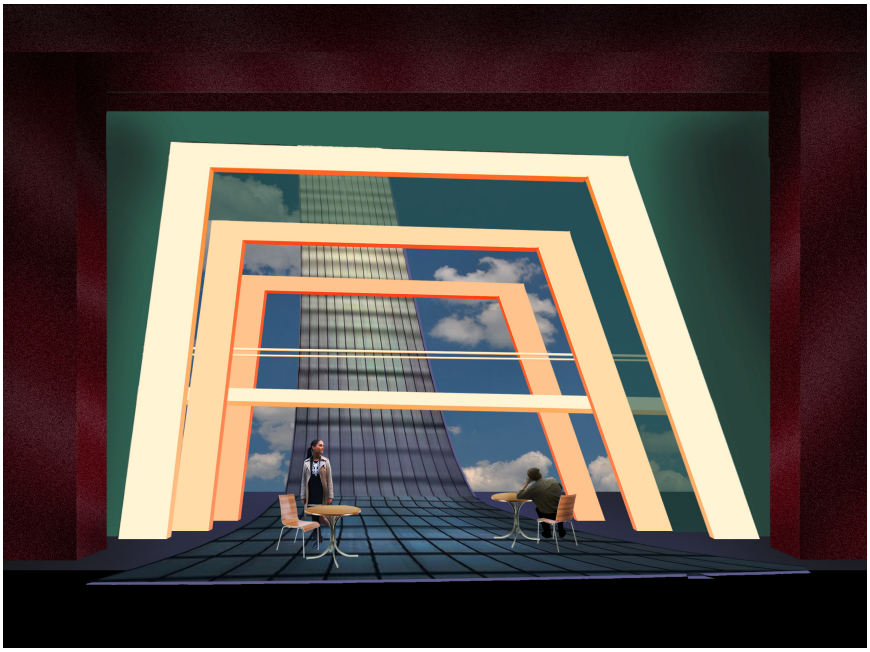




Initial Photoshop® Renderings

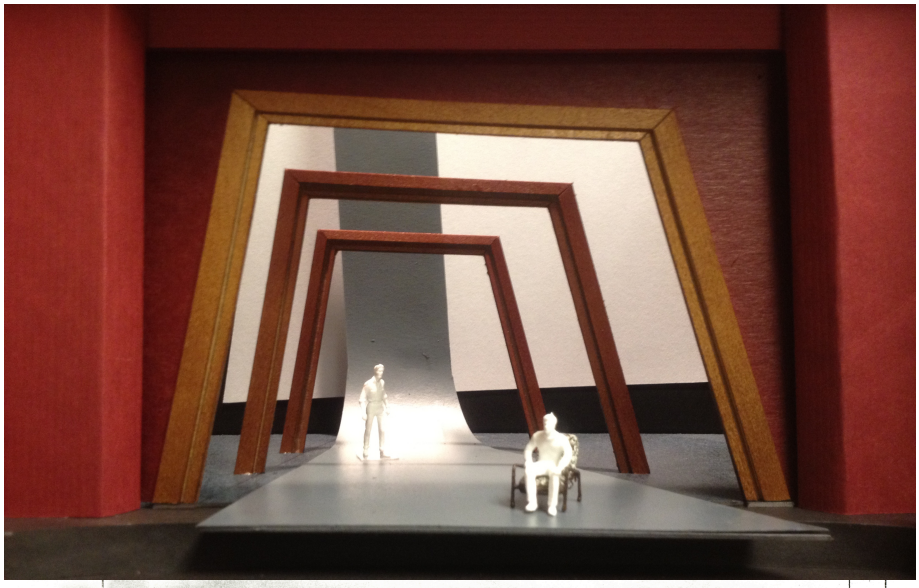
Taking the strongest gesture, which was the representation of the “Pipeline” I created a space that started as the deck and shot up into space. Originally I started with a bridge and verticals to create the composition and add interest to the blocking.

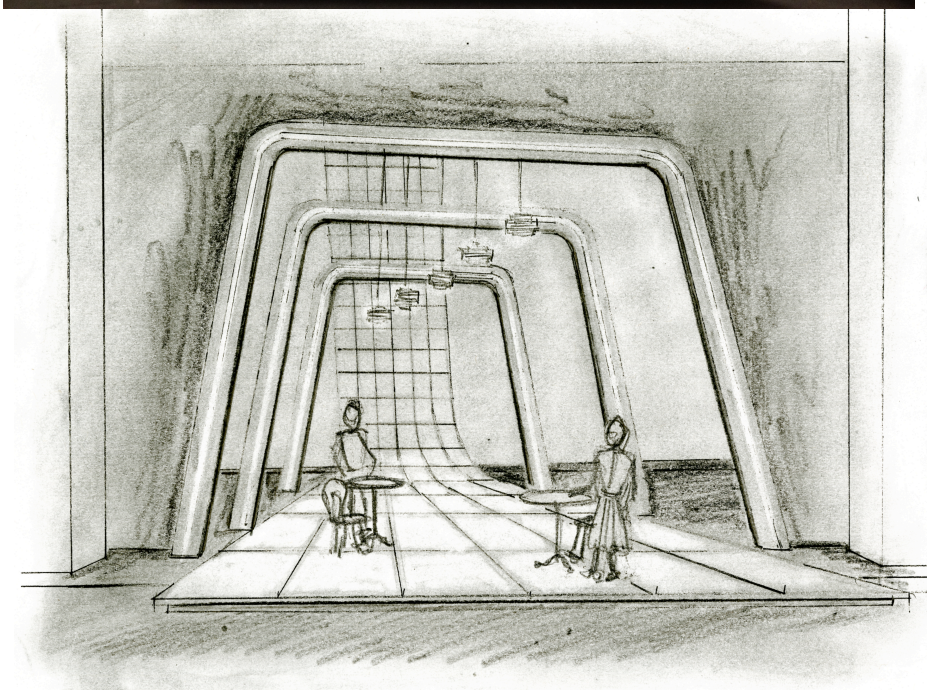




Rough Model and Alternate Sketch

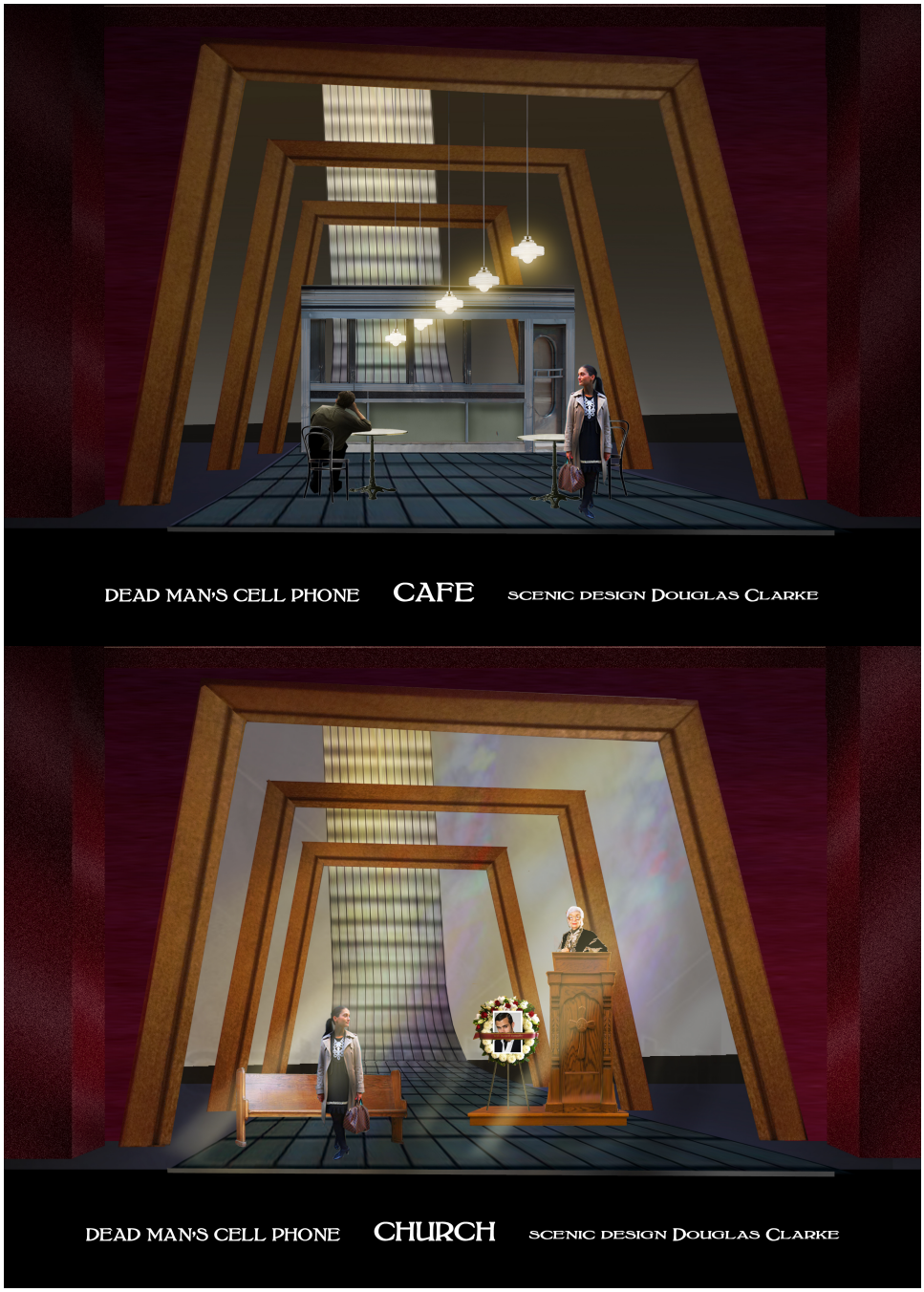
I then created a rough model to understand the space developing the series of portals and discovering the bridge made the space weak, I then made an alternate sketch with curved corners to address the directors concern it was too masculine, through the rough sketch it was apparent that it wouldn't be as strong.





Second Round of Photoshop® renderings

They were used in my process as a tool of dialogue with the director and the design team. Through it I could show my initial thoughts and create visually appealing images to guide her in the decision making process. It was through these renderings that the addition of flying units was deemed more than what was needed to tell the story, and them flying in was akin to the hand of god.





DEAD MAN'S CELL PHONE GOTTLIEB'S SCENIC DESIGN DOUGLAS CLARKE



DEAD MAN'S CELL PHONE AIRPORT SCENIC DESIGN DOUGLAS CLARKE

Chapter 2.3: Final Renderings

After discussing the design further with the director and my professors I realized that the additional portals cut off the vertical gesture, there was then the need to develop another idea to complete the composition, the face which I had a strong connection with from the beginning was the perfect fit and helped give the design a sense of humanity and femininity.







DEAD MAN'S CELL PHONE CLOSET SCENIC DESIGN DOUGLAS CLARKE



DEAD MAN'S CELL PHONE AFTERLIFE SCENIC DESIGN DOUGLAS CLARKE

Chapter 2.4: The Model

The model became a very important part of my process, where the director can actually see the set elements in three dimensions. All of the set pieces are built in ¼" scale, respecting its dimensions, to recreate the theatre space as accurately as possible. This is where the design can be fully understood by the director and decisions regarding the utilization of the space are possible.



PRE SHOW



1.1 & 2.5 Cafe



1.2 Church



1.3 Other Cafe



1.4 & 2.6 Mrs. Gottlieb's Living Room



1.5 Mrs. Gottlieb's Dining Room



1.6 & 2.2 Stationery Closet



2.1 Dead Man's Soliloquy



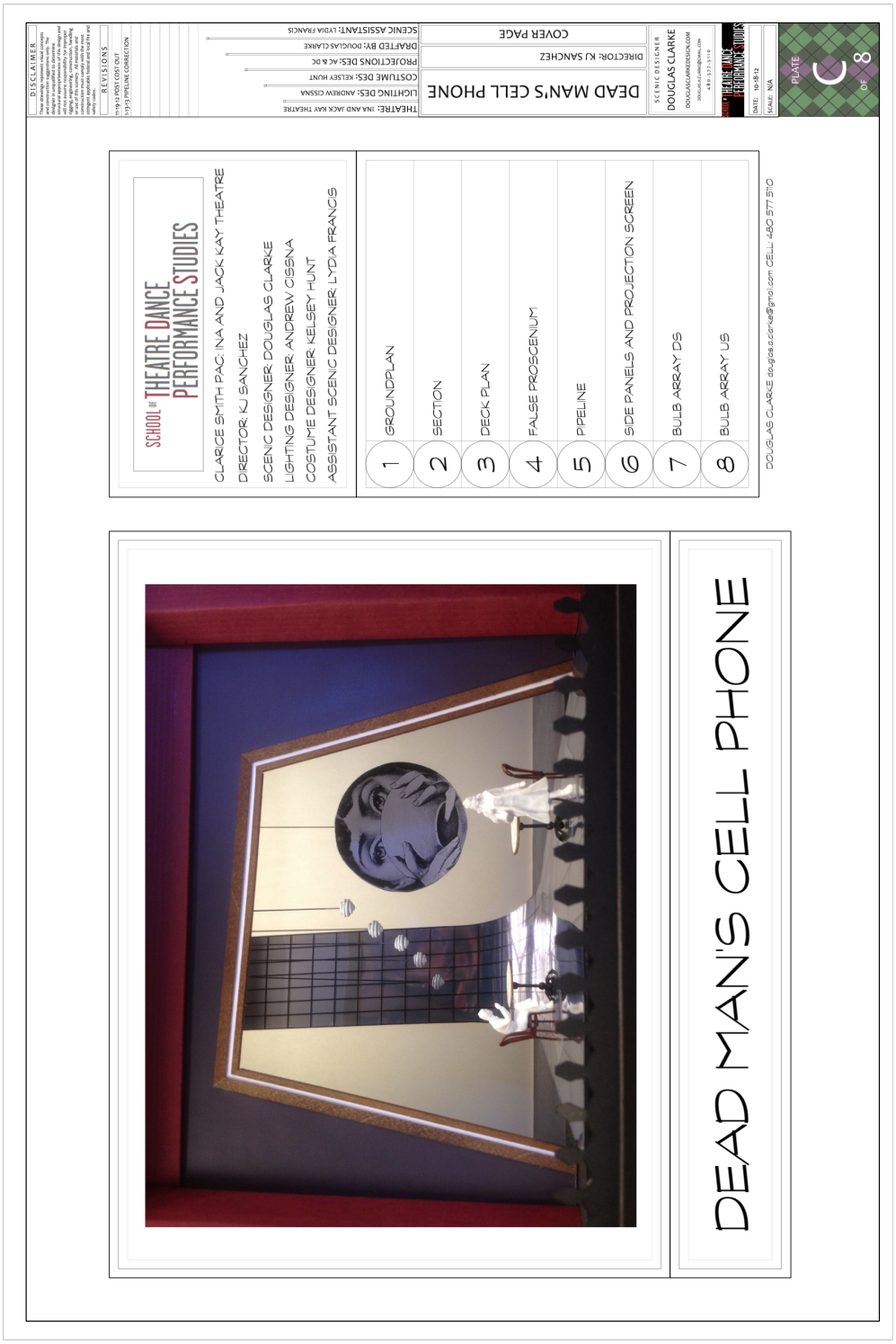
2.3 Bar

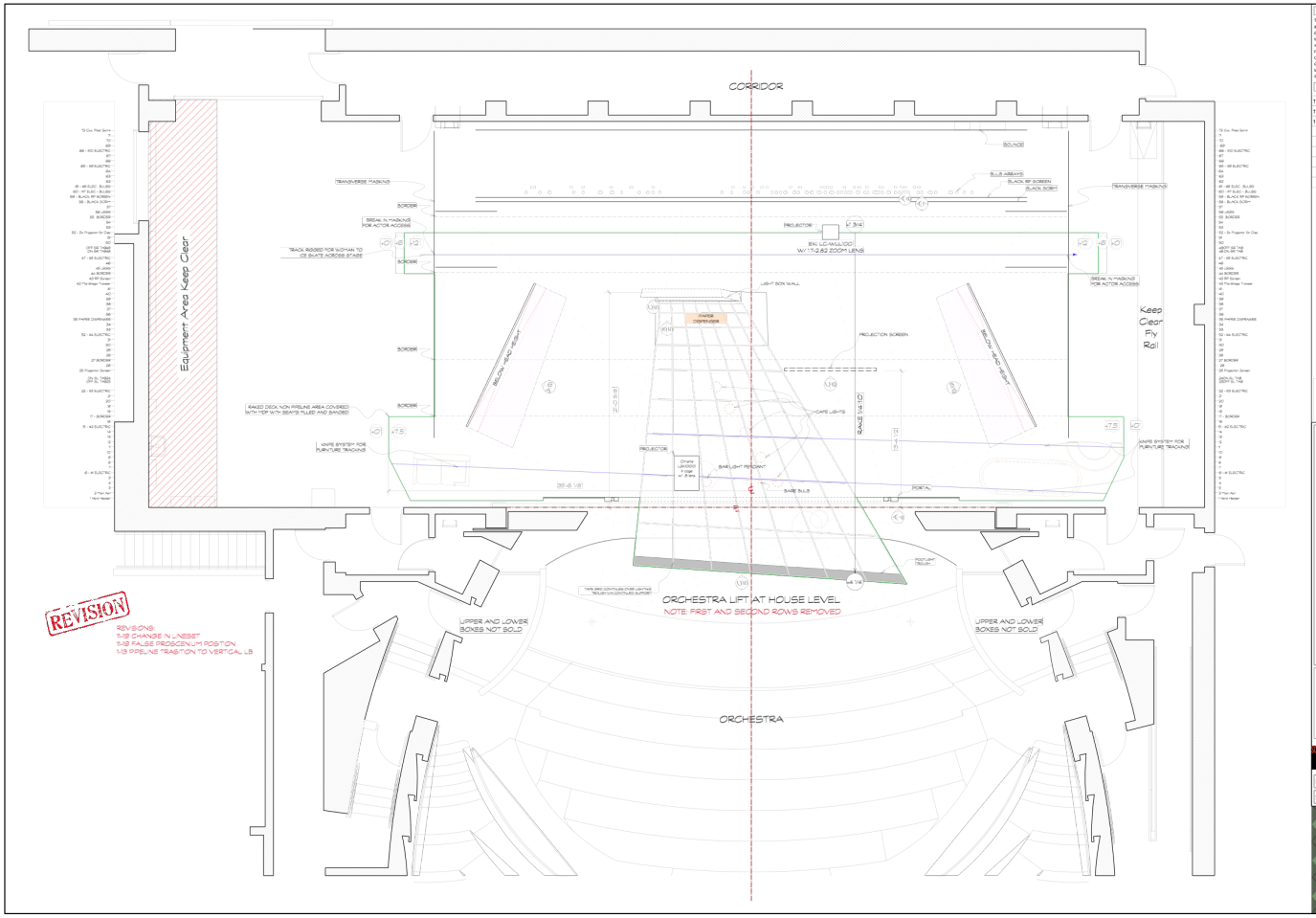


2.4 Airport

CHAPTER 3: THE PRODUCTION PROCESS
Chapter 3.1: The Drafting

The following plates illustrate the technical drafting for the show. The drawings were used by the scene shop to build the set for the show.





DISCLAIMER

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REVISIONS

11-19 LINESET AND SHOW PROJ
11-19 SURFACE OF RAKE
1-13 PIPELINE TRANSITION

THEATRE: INA AND JACK KAY THEATRE
LIGHTING DES.: ANDREW CISSNA
COSTUME DES.: KELSEY HUNT
PROJECTIONS DES.: AC & DC
DRAFTED BY: DOUGLAS CLARKE
SCENIC ASSISTANT: LYDIA FRANCIS

DEAD MAN'S CELL PHONE

DIRECTOR: KJ SANCHEZ

GROUNDPLAN

SCENIC DESIGNER
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480.577.5110

ASU THEATRE DANCE PERFORMANCE STUDIES

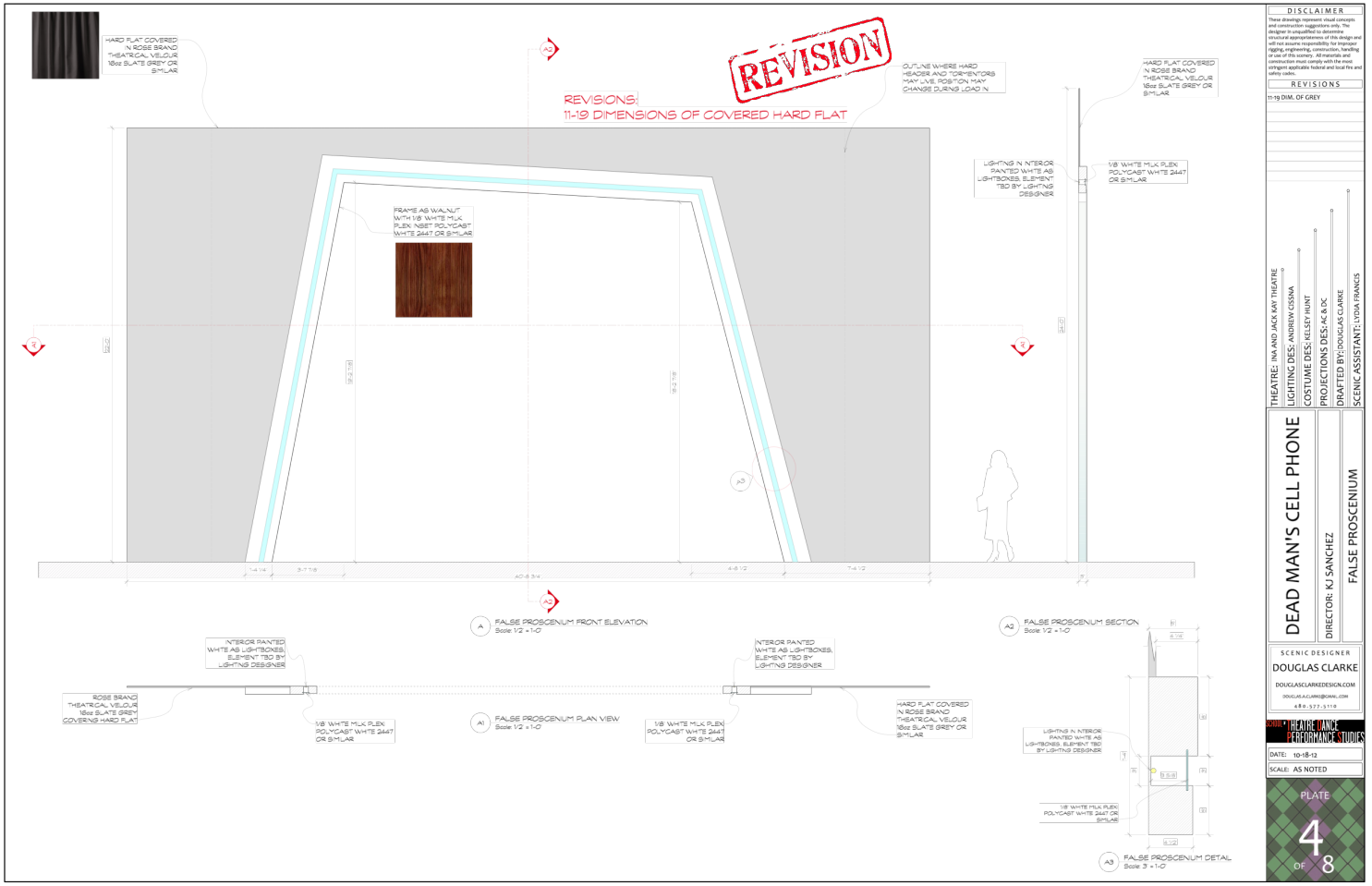
DATE: 10-18-12

SCALE: 1/4"=1'0"

PLATE 1 OF 8

DISCLAIMER
REVISIONS
11-19 LINESET AND SHOW PRO
THEATRE: INA AND JACK KAY THEATRE
LIGHTING DES: ANDREW CISSNA
COSTUME DES: KELSEY HUNT
PROJECTIONS DES: AC & DC
DRAFTED BY: DOUGLAS CLARKE
SCENIC ASSISTANT: LYDIA FRANCIS
SECTION
DIRECTOR: KJ SANCHEZ
DEAD MAN'S CELL PHONE
SCENIC DESIGNER
DOUGLAS CLARKE
DOUGCLARKEDESIGN.COM
DATE: 10-8-12
SCALE: 1/4"=1'0"
PLATE
2
OF
8
REVISION
BIG CHANGE N_NBBE
11-9 CHANGE N_NBBE
11-9 PAGE PROGENUH POSITION

DISCLAIMER
REVISIONS
11-19 FOOTLIGHTS
11-19 AREA OF DECK US OF PKO
11-19 DECK COVERING
1-13 PIPELINE TRANSITION
THEATRE: INA AND JACK KAY THEATRE
LIGHTING DES: ANDREW CISSNA
COSTUME DES: KELSEY HUNT
PROJECTIONS DES: AC & DC
DRAFTED BY: DOUGLAS CLARKE
SCENIC ASSISTANT: LYDIA FRANCIS
DEAD MAN'S CELL PHONE
DIRECTOR: KJ SANCHEZ
DECK PLAN
SCENIC DESIGNER
DOUGLAS CLARKE
DOUGLAS.K.CLARK@GMAIL.COM
414-331-3159
DATE: 10-18-12
SCALE: 1/4"=1'0"
PLATE
38
OF
REVISION
REVISIONS
11-19 FOOTLIGHT ROD COVERED TO OPEN THROUGH
11-19 AREA OF DECK US OF PKO CHANGED TO SLOPE
11-19 RAKE COVERING
1-13 PIPELINE TRANSITION TO VERTICAL LIGHT BOX



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REVISIONS

11-19 DIM. OF GREY

THEATRE: INA AND JACK KAY THEATRE
LIGHTING DES.: ANDREW CISSNA
COSTUME DES.: KELSEY HUNT
PROJECTIONS DES.: AC & DC
DRAFTED BY: DOUGLAS CLARKE
SCENIC ASSISTANT: LYDIA FRANCIS

DEAD MAN'S CELL PHONE

DIRECTOR: KJ SANCHEZ

FALSE PROSCENIUM

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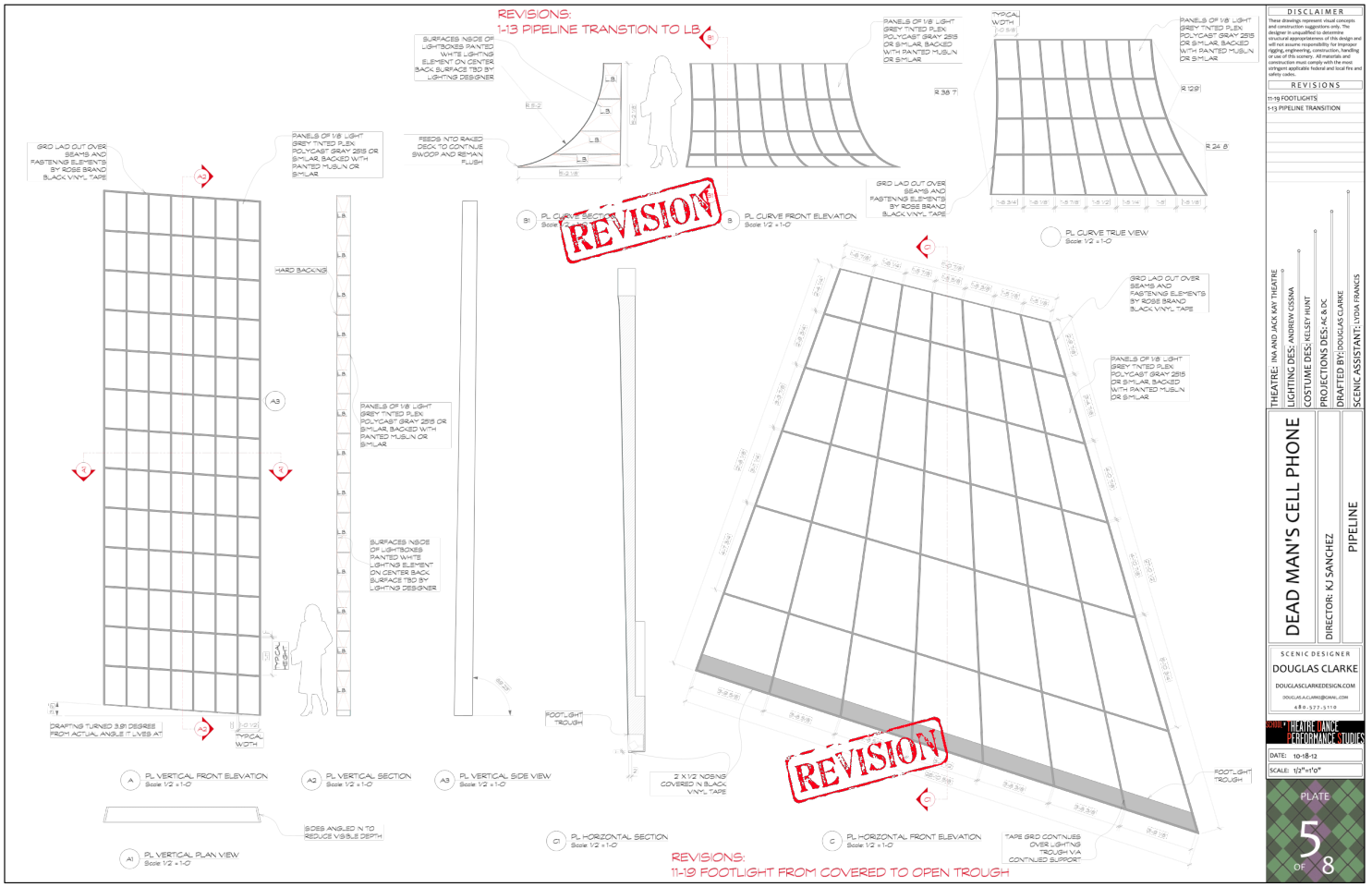
ASU THEATRE DANCE PERFORMANCE STUDIES

DATE: 10-18-12

SCALE: AS NOTED

PLATE 4 OF 8



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REVISIONS

11-19 FOOTLIGHTS
1-13 PIPELINE TRANSITION

THEATRE: INA AND JACK RAY THEATRE
LIGHTING DES.: ANDREW OSSINA
COSTUME DES.: KELSEY HUNT
PROJECTIONS DES.: AC & DC
DRAFTED BY:: DOUGLAS CLARKE
SCENIC ASSISTANT:: LYDIA FRANCIS

DEAD MAN'S CELL PHONE

DIRECTOR: KJ SANCHEZ

PIPELINE

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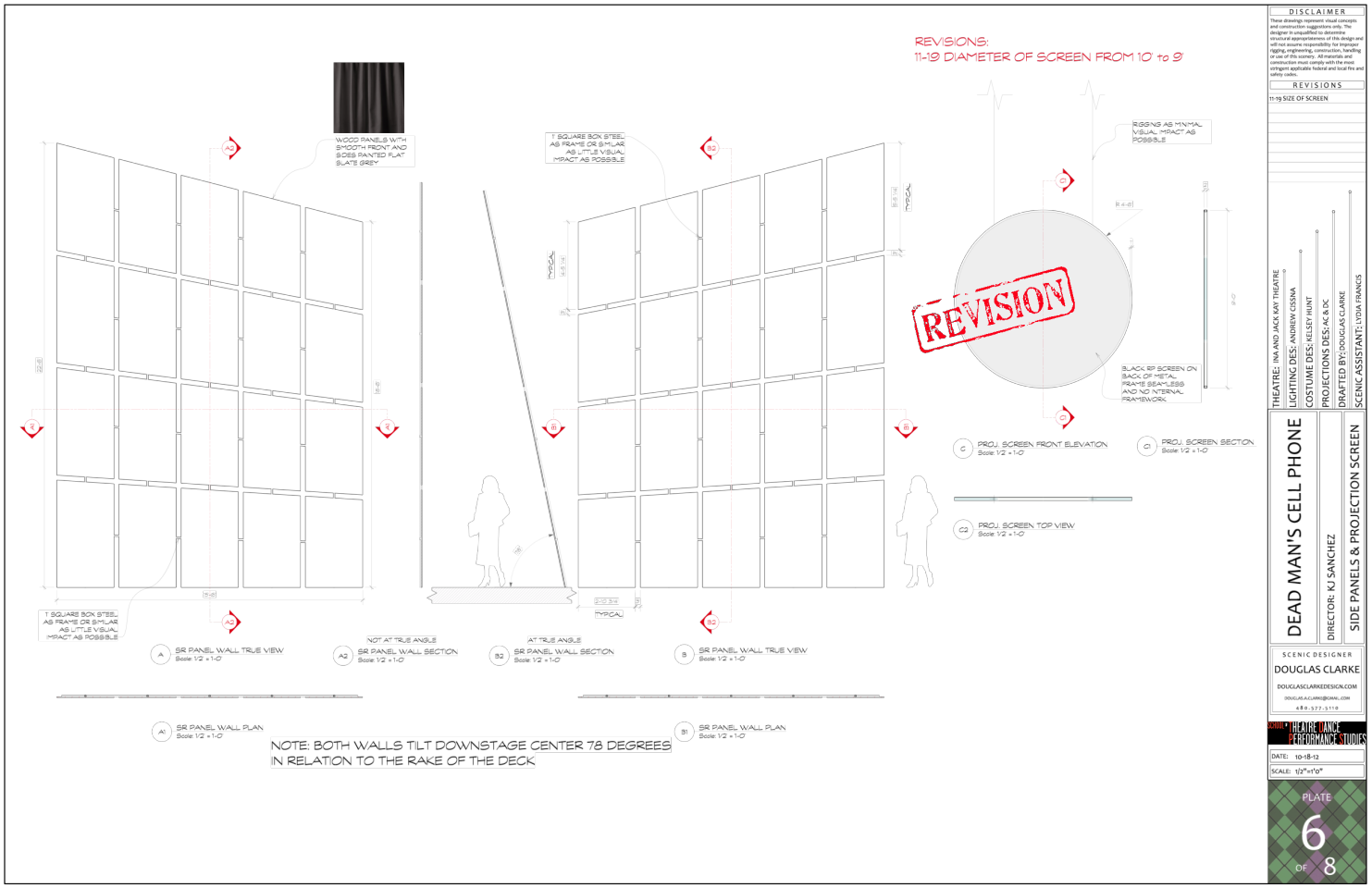
CMU THEATRE DANCE PERFORMANCE STUDIES

DATE: 10-18-12

SCALE: 1/2"=1'0"

PLATE 5 OF 8



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REVISIONS

11-19 SIZE OF SCREEN

THEATRE: INA AND JACK RAY THEATRE
LIGHTING DES.: ANDREW OSSINA
COSTUME DES.: KELSEY HUNT
PROJECTIONS DES.: A.C & DC
DRAFTED BY: DOUGLAS CLARKE
SCENIC ASSISTANT: LYDIA FRANCIS

DEAD MAN'S CELL PHONE

DIRECTOR: KJ SANCHEZ

SIDE PANELS & PROJECTION SCREEN

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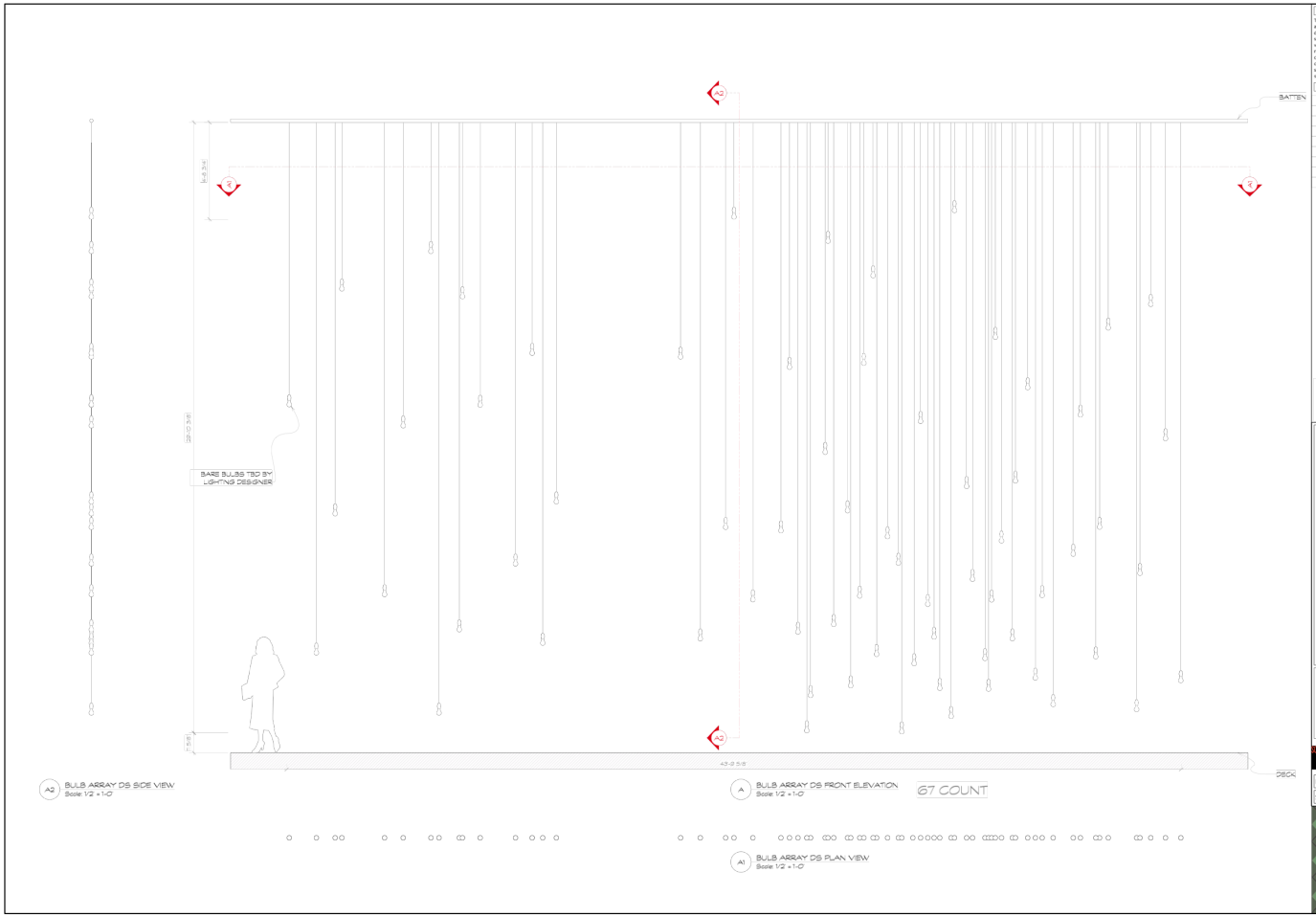
UTOLEDO THEATRE AND DANCE PERFORMANCE STUDIES

DATE: 10-18-12

SCALE: 1/2"=1'0"

PLATE 6 OF 8



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REVISIONS

THEATRE: INA AND JACK KAY THEATRE
LIGHTING DES: ANDREW CISSNA
COSTUME DES: KELSEY HUNT
PROJECTIONS DES: AC & DC
DRAFTED BY: DOUGLAS CLARKE
SCENIC ASSISTANT: LYDIA FRANCIS

DEAD MAN'S CELL PHONE

DIRECTOR: KJ SANCHEZ

BULB ARRAY DS

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ASU | THEATRE DANCE PERFORMANCE STUDIES

DATE: 10-18-12

SCALE: 1/2"=1'0"

PLATE 7 OF 8

DISCLAIMER
REVISIONS
THEATRE: INA AND JACK KAY THEATRE
LIGHTING DES: ANDREW CISSNA
COSTUME DES: KELSEY HUNT
PROJECTIONS DES: AC & DC
DRAFTED BY: DOUGLAS CLARKE
SCENIC ASSISTANT: LYDIA FRANCIS
DEAD MAN'S CELL PHONE
BULB ARRAY US
DIRECTOR: KJ SANCHEZ
SCENIC DESIGNER
DOUGLAS CLARKE
DOUGCLARKEDESIGN.COM
DATE: 10-18-12
SCALE: 1/2"=1'0"
PLATE
8
OF
8
BULB ARRAY US FRONT ELEVATION
Scale: 1/2 = 1'-0
BULB ARRAY US PLAN VIEW
Scale: 1/2 = 1'-0
BULB ARRAY US SIDE VIEW
Scale: 1/2 = 1'-0
BARE BULBS TO BE SPACED EVENLY
BATTEN
DECK
31' COUNT
36'-0 1/2"
30'-0 3/4"

Chapter 3.2: Service Piece List

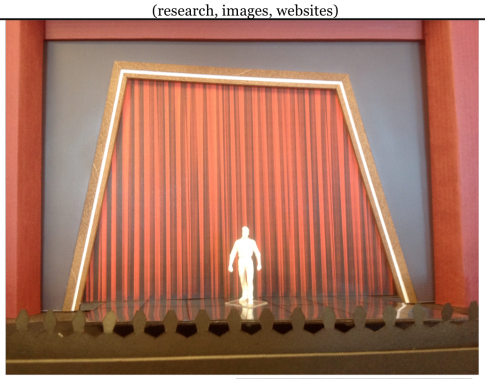
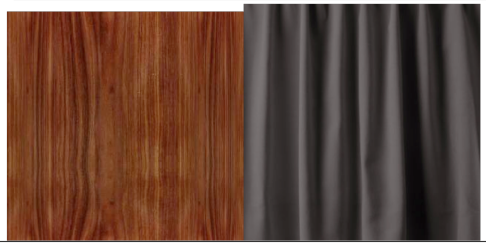
The following table describes all the set pieces as one more sources of information for the scenic shop. It is provided along with the drafting to provide further information.

CLARICE SMITH
PERFORMING ARTS CENTER AT MARYLAND

Production Services Piece List

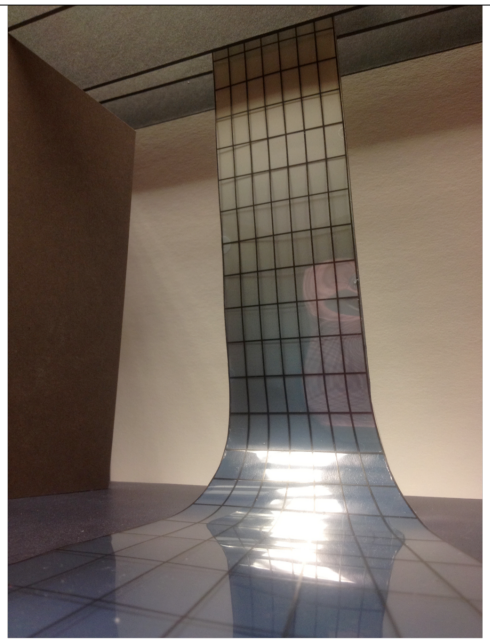
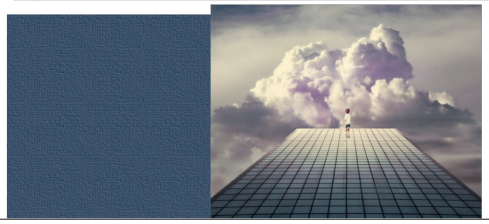
Department: Theatre	Director: KJ Sanchez
Show: Dead Man's Cell Phone	Scenic Designer: Douglas Clarke
Space: Kay Theatre	Lighting Designer: Andrew Cissna

The piece list function is to provide descriptive information for preferred construction methods, materials, research, and suggested aesthetic designs. This list will accompany the design package for the production.

Plate # (of drawings)	Unit (on plate)	Description (movement, weight, location, materials, quantity)	Notes (research, images, websites)
TBD	Proscenium	Frame of walnut wood with inset frosted plexi strip with lighting. Surround of Rose Brand Theatrical Velour 16 oz Slate Grey. Lives under hard header, has show curtain just upstage.	 

CLARICE SMITH
PERFORMING ARTS CENTER AT MARYLAND

Production Services Piece List

TBD	Deck/Wall	Raked deck with midnight blue base, swoop of grey tinted plexi with black grid covering seams that becomes a light box going vertical at a slight angle upstage. Fading from pale yellow to dark teal going down onto deck. Downstage panels have footlights underneath.	 

CLARICE SMITH
PERFORMING ARTS CENTER AT MARYLAND

Production Services Piece List

TBD	Side Masking Walls	SL & SR Panels covered with Rose Brand Theatrical Velour 16 oz Slate Grey. 2" gap between panels, framed on the back with as little visual impact as possible. Rigging with as little visual impact as possible	 

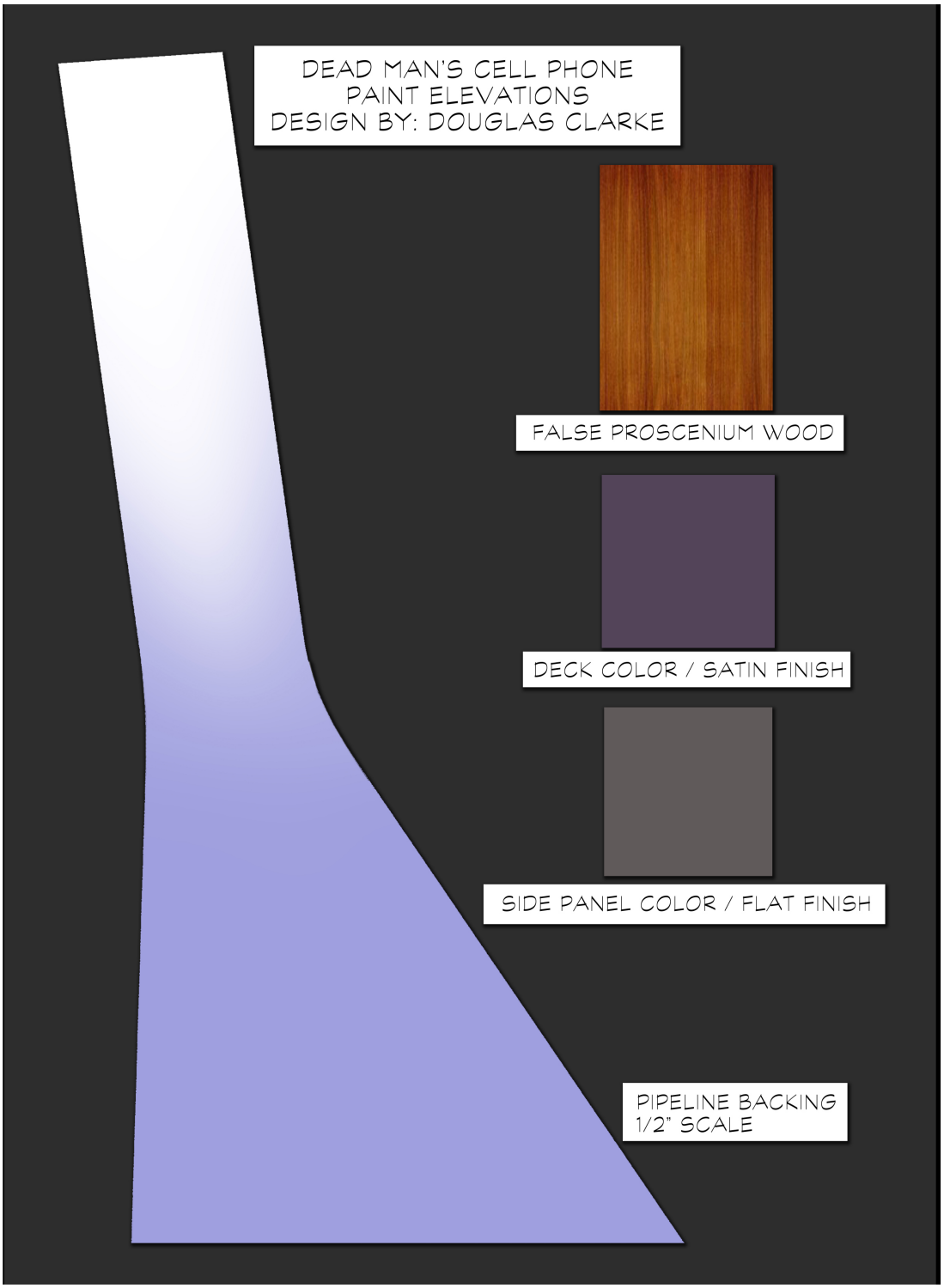
CLARICE SMITH
PERFORMING ARTS CENTER AT MARYLAND

Production Services Piece List

TBD	Round Projection Surface	10’ Dia. Round Projection Surface, material TBD. Hung with rigging with as little visual impact as possible	

Chapter 3.3: Paint Elevations

The paint elevations are presented to the paint shop for color matching and representation of texture and finish for every scenic element.



Chapter 3.4: Lineset Schedule

The lineset schedule is a document that also closely relates to the drafted groundplan and centerline section. It is a list of flown elements in the design as well as soft goods in the space for masking.

CLARICE SMITH
PERFORMING ARTS CENTER at Maryland

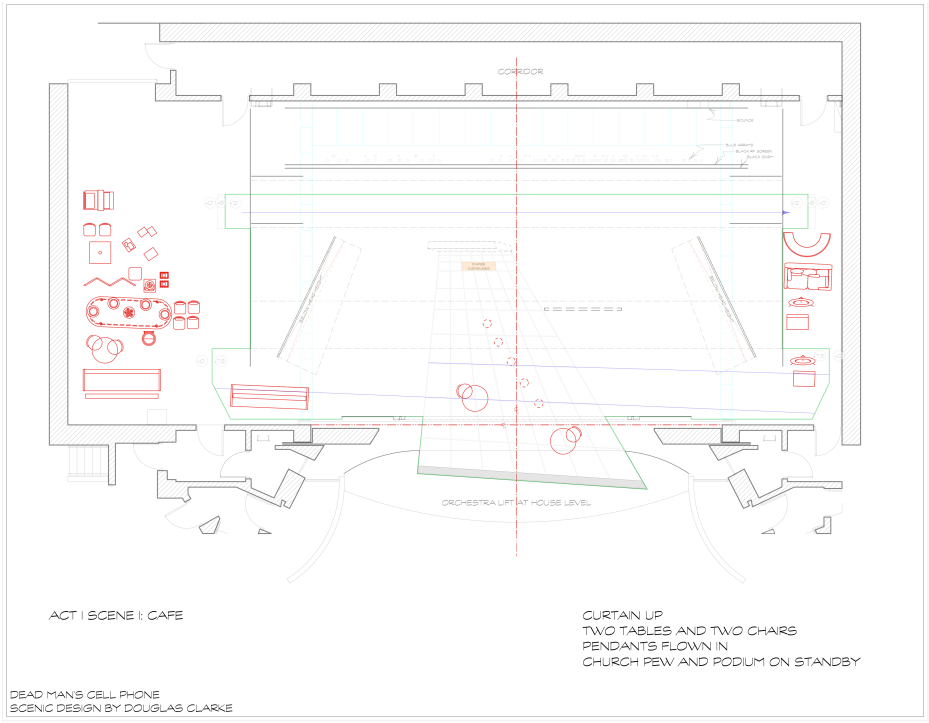
Kay Theatre Standard Lineset Schedule				Show Name:	Dead Man's Cellphone	Revision Date:	11/19/12
Line #	Fixed Position Can Not Change	Standard Use	Notes	Position	Requested Use (List ALL linesets to be used)		Line #
1	Hard Header			1'-0"	Dedicated Hard Header		1
2	Main Drape		Has Traveler Track	1'-6"	Dedicated Main Drape		2
3		Border #1	May interfere with Main Drape if use is changed	2'-0"			3
4		Leg #1	May interfere with 1st Electric if use is changed	2'-6"			4
5			Blocked by 1st Electric*	3'-0"			5
6	First Electric			3'-6"	Dedicated First Electric		6
7			Blocked by 1st Electric*	4'-0"			7
8			Blocked by 1st Electric*	4'-6"			8
9				5'-0"			9
10				5'-6"			10
11				6'-0"			11
12				6'-6"			12
13				7'-0"			13
14				7'-6"			14
15		Border #2		8'-0"	Second Electric		15
16		Leg #2		8'-6"			16
17			Blocked by 2nd Electric*	9'-0"	Border		17
18			Blocked by 2nd Electric*	9'-6"			18
19		Second Electric		10'-0"			19
20			Blocked by 2nd Electric*	10-6"			20
21			Blocked by 2nd Electric*	11'-0"			21
22				11-6"	Third Electric		22
23	SL Tab		Offstage Blackout	US-DS pipe	Dedicated SL Tab		23
24	Stage Left LX Ladder			US-DS pipe	Dedicated Stage Left LX Ladder		24
25				13'-6"	Projection Screen		25
26				14'-0"			26
27				14'-6"	Border		27
28		Border #3		15'-0"			28
29		Leg #3		15'-6"			29
30				16'-0"			30
31			Blocked by 3rd Electric*	16'-6"			31
32			Blocked by 3rd Electric*	17'-0"	Fourth Electric		32
33		Third Electric		17'-6"			33
34			Blocked by 3rd Electric*	18'-0"			34
35			Blocked by 3rd Electric*	18'-6"	Paper Dispencer		35
36				19'-0"			36
37				19'-6"			37
38				20'-0"			38
39				20'-6"			39
40		Border #4		21'-0"			40
41		Leg #4		21'-6"			41
42	Mid Stage Traveler			22'-0"	Dedicated Mid Stage Traveler		42
43		Black RP Screen		22'-6"			43
44			Blocked by 4th Electric*	23'-0"	Border		44
45			Blocked by 4th Electric*	23'-6"	Legs		45
46		Fourth Electric		24'-0"			46
47			Blocked by 4th Electric*	24'-6"	Fifth Electric		47
48	Stage Right. LX Ladder			US-DS pipe	Dedicated Stage Right LX Ladder		48
49	SR Tab		Offstage Blackout	US-DS pipe	Dedicated SR Tab		49
50				26'-6"			50
51				27'-0"			51
52				27'-6"	5k Projector		52
53				28'-0"			53
54		Border #5		28'-6"			54
55		Leg #5		29'-0"	Border		55
56				29'-6"	Legs		56
57				30'-0"			57
58				30'-6"	Black Scrim		58
59				31'-0"	Black RP		59
60		Border #6		31'-6"	Seventh Electric Bulb Array		60
61		Leg #6		32'-0"	Eight Electric Bulb Array		61
62		White Scrim		32'-6"			62
63		Black Scrim		33'-0"			63
64				33'-6"			64
65		White RP Screen	Cyc	34'-0"	Ninth Electric		65
66			Blocked by Cyc Electric*	34'-6"			66
67			Blocked by Cyc Electric*	35'-0"			67
68	Cyc Electric			35'-6"	Dedicated Cyc Electric		68
69			Blocked by Cyc Electric*	36'-0"			69
70			Blocked by Cyc Electric*	36'-6"			70
71		Back Black		37'-0"			71
72		Bounce Drop	Filled White Scrim	37'-6"	Filled White Scrim		72

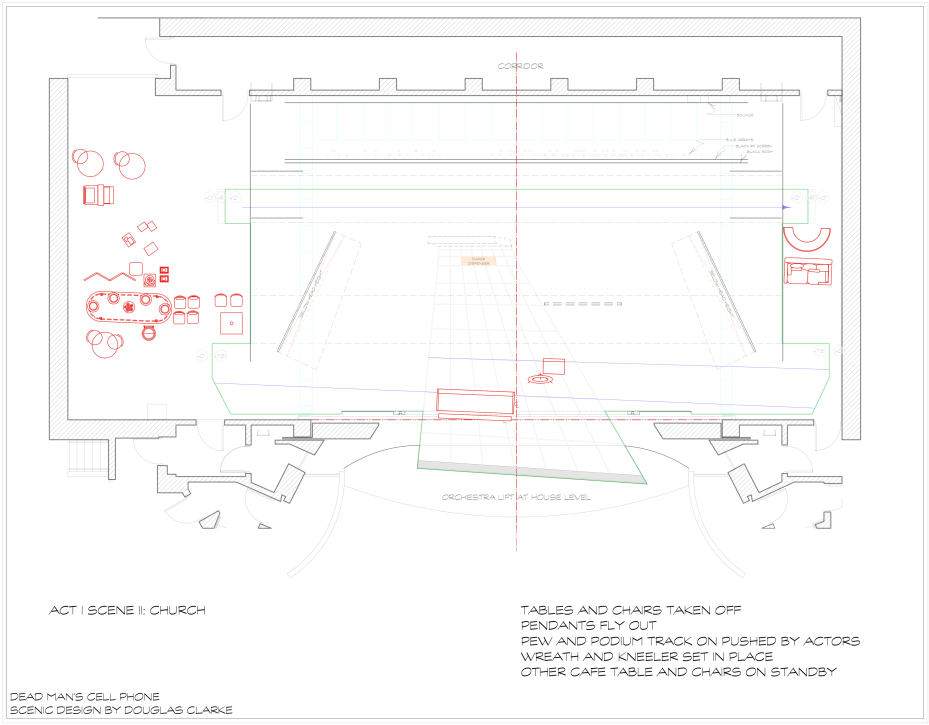
* All linesets are on 6" centers. Any lineset used as an electric will require two linesets upstage and downstage of it to remain empty and gridded

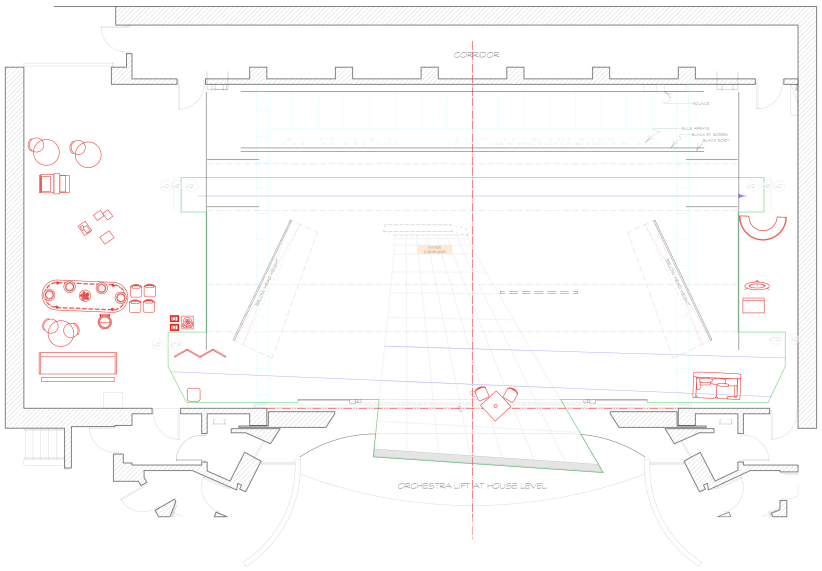
10-25-12 BZ

Chapter 3.5: Scene Change Tracking

For this production it was important to show where and how scenic elements moved through the space, on and offstage. It served as a starting point for the director to block the show during the rehearsal process.



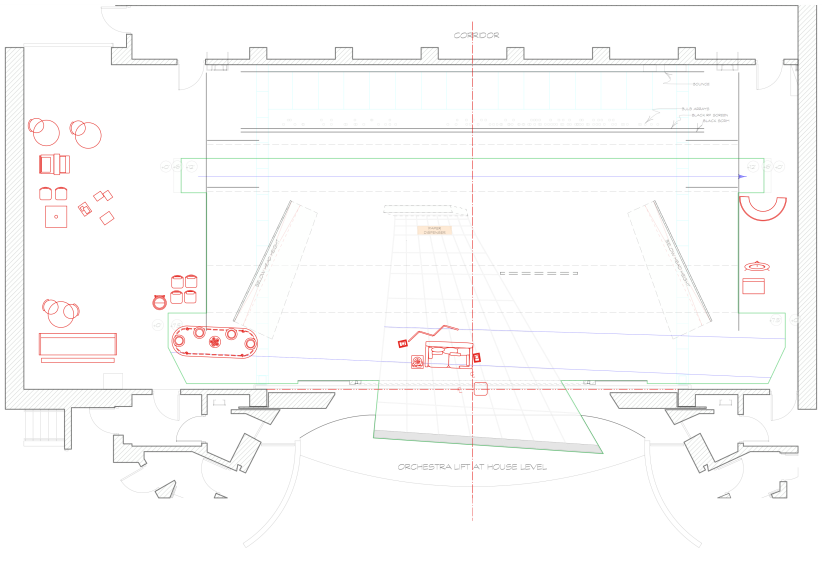




ACT I SCENE III: ANOTHER CAFE

KNEELER PLACED ON PEW WREATH TAKEN OFF
PEW AND PODIUM PUSHED OFF
TABLE AND CHAIRS CARRIED ON
SITTING ROOM FURNITURE ON STANDBY

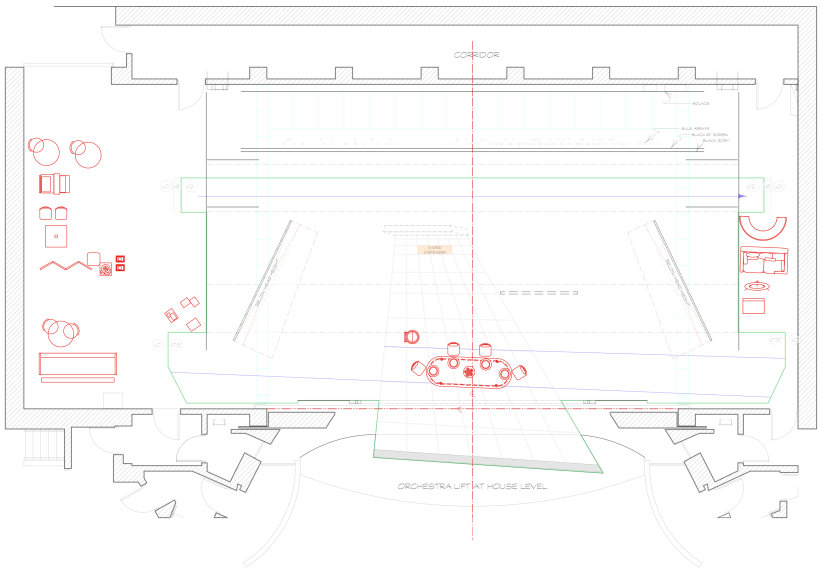
DEAD MAN'S CELL PHONE
SCENIC DESIGN BY DOUGLAS CLARKE



ACT I SCENE IV: MRS. GS SITTING ROOM

TABLE AND CHAIRS CARRIED OFF
SETTEE TRACKS ON PUSHED BY ACTORS
TABLE, FOLDING SCREEN, STOOL,
AND STACKS OF BOOKS CARRIED ON BY ACTORS
DINING ROOM FURNITURE ON STANDBY

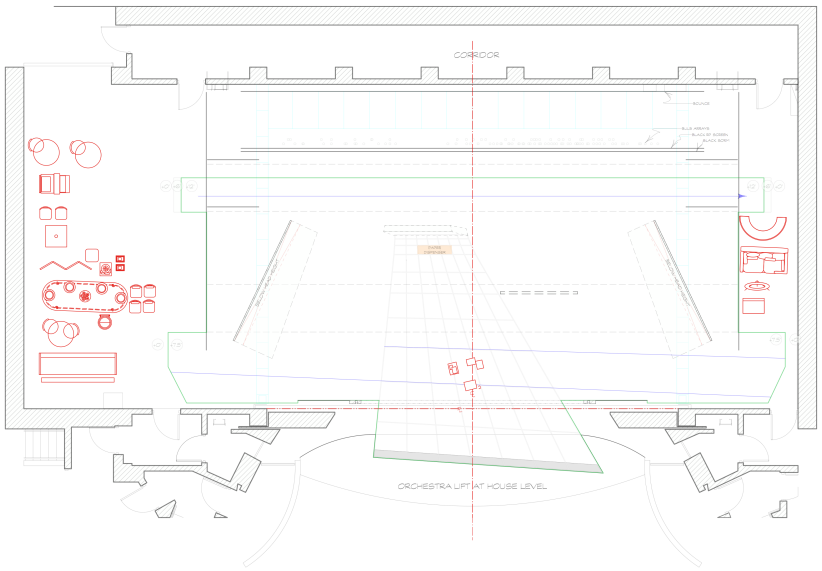
DEAD MAN'S CELL PHONE
SCENIC DESIGN BY DOUGLAS CLARKE



ACT I SCENE V: MRS. G'S DINNING ROOM

SITTING ROOM ELEMENTS TRACK AND ARE CARRIED OFF
DINNING TABLE TRACKS ON PUSHED BY ACTORS
CHAIRS CARRIED OUT
DURING SCENE CARVING CART BROUGHT ON
BOXES AND PAPER ON STANDBY

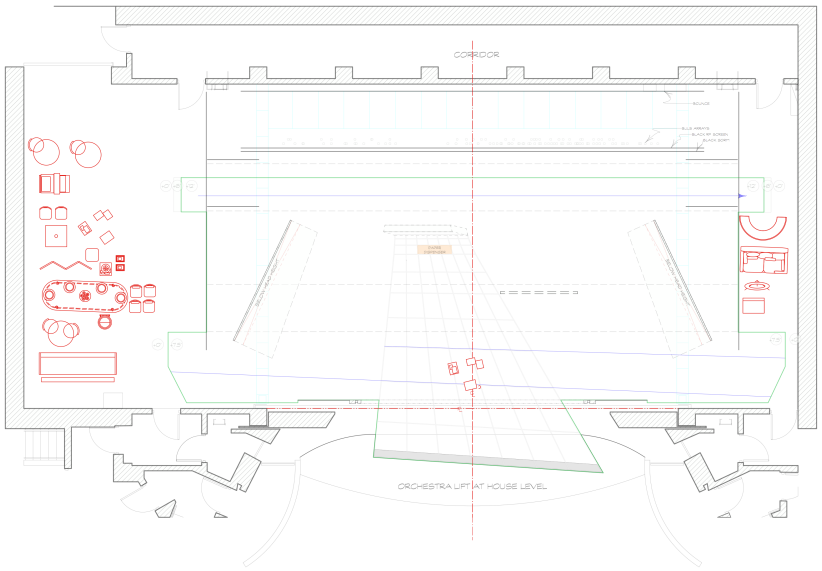
DEAD MAN'S CELL PHONE
SCENIC DESIGN BY DOUGLAS CLARKE



ACT I SCENE VI: STATIONERY CLOSET

TABLE TRACKS OFF CHAIRS CARRIED OFF
BOXES CARRIED ON AND SET IN PLACE
BULB ARRAYS AND BARE BULB FLY IN
PAPER FALLS DURING SCENE
SCENE ENDS WITH CURTAIN IN
INTERMISSION PAPER CLEAN UP

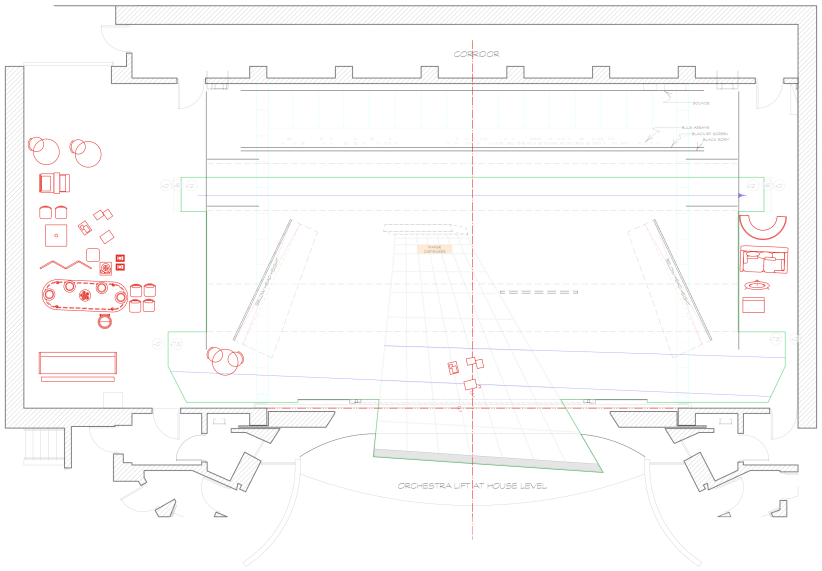
DEAD MAN'S CELL PHONE
SCENIC DESIGN BY DOUGLAS CLARKE



ACT II SCENE I: SOLILOQUY

CURTAIN IN
SCENE DOWNSTAGE

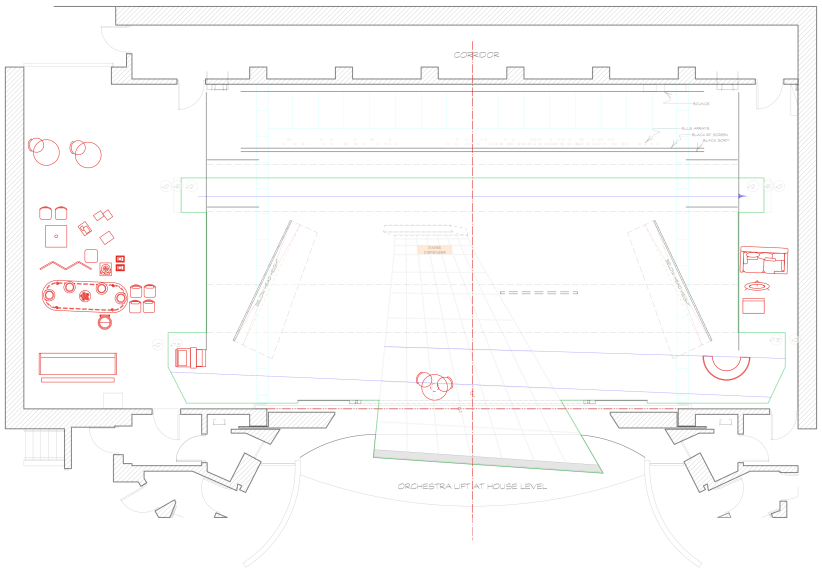
DEAD MAN'S CELL PHONE
SCENIC DESIGN BY DOUGLAS CLARKE



ACT II SCENE II: STATIONERY CLOSET

BOXES STILL ONSTAGE
PAPERS CLEANED UP
BAR TABLE, STOOLS AND PENDANT ON STANDBY

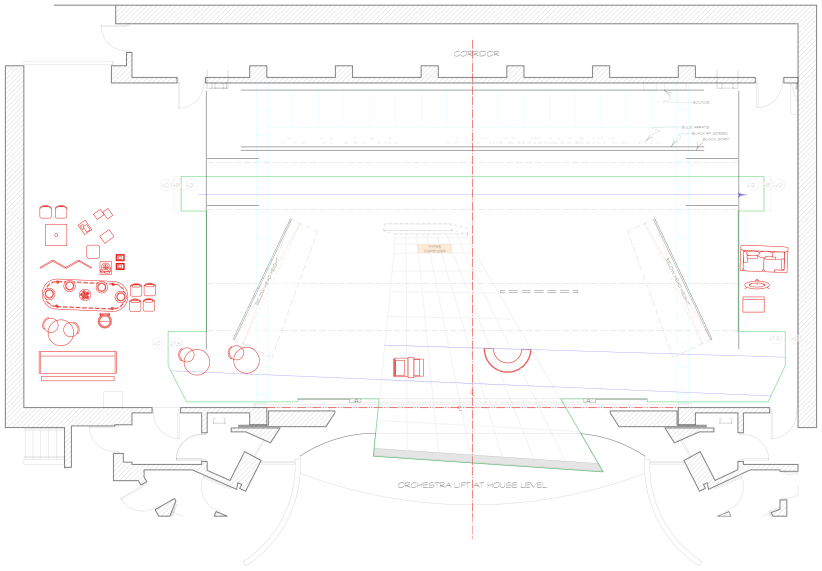
DEAD MAN'S CELL PHONE
SCENIC DESIGN BY DOUGLAS CLARKE



ACT II SCENE III: BAR

BOXES CARRIED OFF
BARE LIGHT BULB FLYS OUT
PENDANT FLYS IN
BAR TABLE AND STOOLS CARRIED ON
AIRPORT COUNTER ON STANDBY

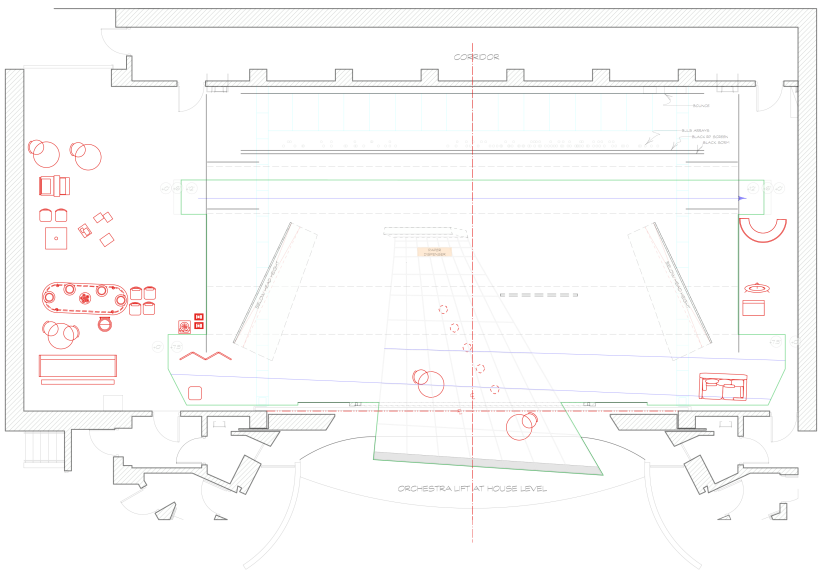
DEAD MAN'S CELL PHONE
SCENIC DESIGN BY DOUGLAS CLARKE



ACT II SCENE IV: AIRPORT

BAR TABLE AND STOOLS CARRIED OFF
PENDANT FLYS OUT
AIRPORT COUNTER TRACKS ON PUSHED BY ACTORS
DURING SCENE LUGGAGE CART BROUGHT ON
CAFE TABLES AND CHAIRS AND PENDANTS ON STANDBY

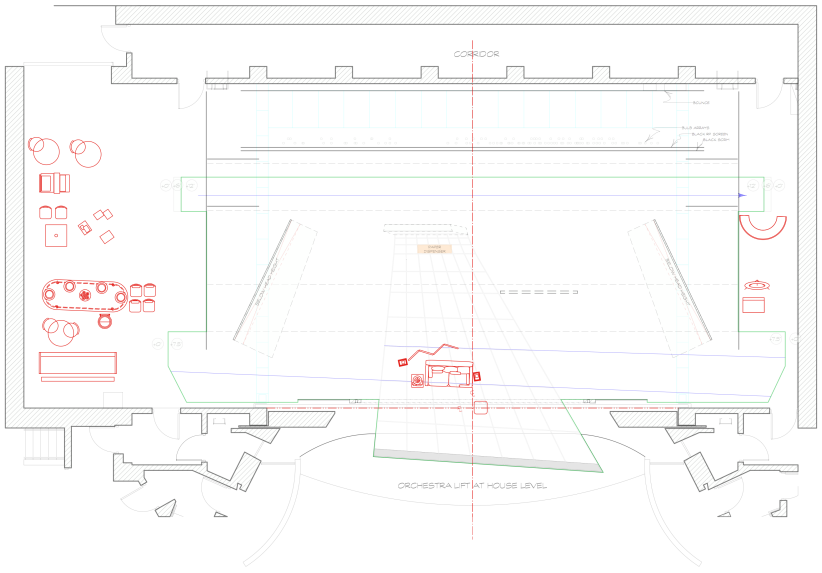
DEAD MAN'S CELL PHONE
SCENIC DESIGN BY DOUGLAS CLARKE



ACT II SCENE V: AFTERLIFE

AIRPORT COUNTER TRACKED OFF BY ACTOR
LUGGAGE CART TAKEN OFF
CAFE TABLES AND CHAIRS BROUGHT ON
PENDANTS AND BULB ARRAYS FLY IN
SITTING ROOM FURNITURE ON STANDBY

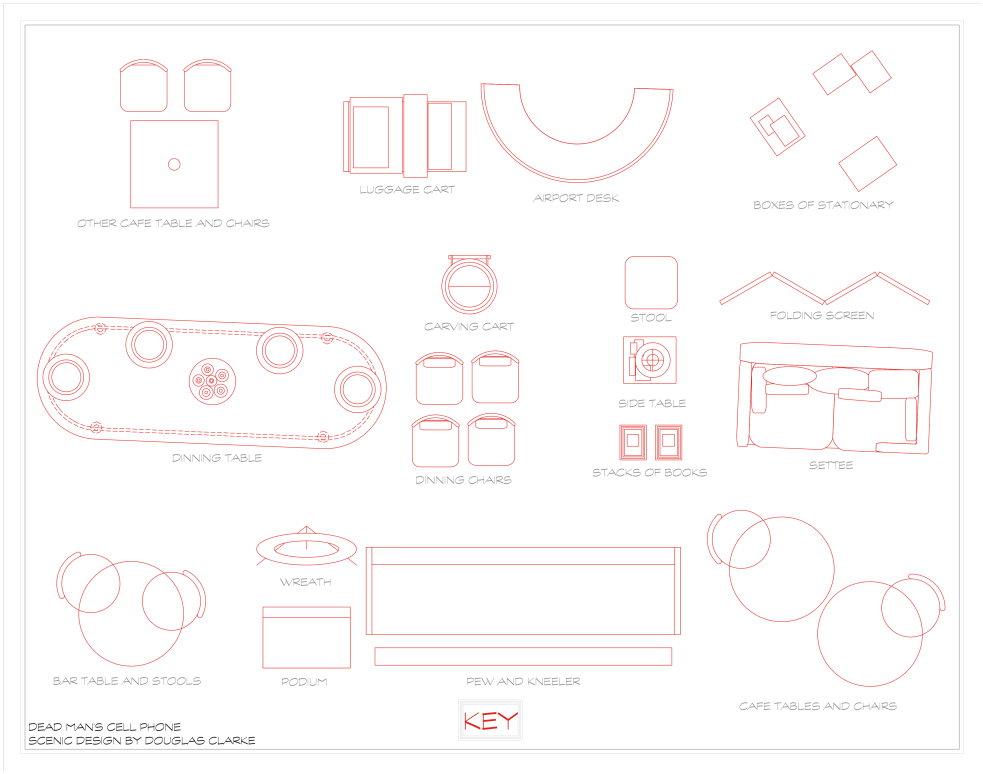
DEAD MAN'S CELL PHONE
SCENIC DESIGN BY DOUGLAS CLARKE



ACT II SCENE VI: MRS. G'S SITTING ROOM

TABLES AND CHAIRS TAKEN OFF
PENDANTS FLY OUT
SETTEE TRACKS ON PUSHED BY ACTORS
TABLE, FOLDING SCREEN, STOOL,
AND STACKS OF BOOKS CARRIED ON BY ACTORS

DEAD MAN'S CELL PHONE
SCENIC DESIGN BY DOUGLAS CLARKE


OTHER CAFE TABLE AND CHAIRS
LUGGAGE CART
AIRPORT DESK
BOXES OF STATIONARY
CARVING CART
STOOL
FOLDING SCREEN
DINNING TABLE
DINNING CHAIRS
SIDE TABLE
STACKS OF BOOKS
SETTEE
BAR TABLE AND STOOLS
WREATH
PODIUM
PEW AND KNEELER
CAFE TABLES AND CHAIRS
KEY
DEAD MAN'S CELL PHONE
SCENIC DESIGN BY DOUGLAS CLARKE

CHAPTER 4: THE PRODUCTION PROPERTIES

Chapter 4.1: Properties List

Props are essential to create the world of the play. They give us the chance to bring attention to something relevant in the story. Below is the props list that the prop shop gets as well as stage management, and as the rehearsal processes and tech takes place items may be added or cut form the list.

CLARICE SMITH PERFORMING ARTS CENTER AT MARYLAND

3/18/13

Production Services Props List

Department: Theatre	Director: KJ Sanchez
Show: Dead Man's Cell Phone	Designer: Douglas Clarke
Space: The Kay Theatre	Assistant Designer: Lydia Francis

Prop #	Prop	Description (location, paint, function)	Qty.	Reh Y/N	Tech Y/N	Perf N	Notes
FURNITURE AND SET DRESSING							
1	Café Table	Round café table. As black cast iron base with a marble top, brass band around edge.	2				Must be relatively easy to carry
2	Café Chairs	Bentwood chairs, dark rich wood	2				
3	Hanging Pendent Lamps	White glass diner pendants with horizontal bands	5				Spot rigged to fly
4	Podium	Matches church pew wood. Carved cross detail in the front	1				Discuss Wheels and Knife for tracking
5	Church Pew	Dark wooden pew 8' long desired	1				Discuss Wheels and Knife for tracking
6	Kneeler	8' long in front of church pew, red velvet padding	1				Must be relatively easy to carry
7	Wreath	White and blue roses instead of red as shown in picture. with photograph behind ribbon.	1				
8	Café Table	Pedestal with square top, will have table cloth	1				Must be relatively easy to carry
9	Table Cloth	Red and white checkered with floral graphic, fabric	1				
10	Café Chairs	Dark wood ladder-back, Black vinyl upholstered seats	2				
11	Votive with Candle	Round Frosted Glass Votive with Flicker flame light inside	1				
12	Settee	Baroque revival settee, upholstered with avocado shade velvet and cushion of patterned tapestry	1				Discuss Wheels and Knife for tracking
13	Throw Pillows	Several throw pillows of different patterns and colors, all sitting on top of the settee	6				
14	Folding Screen	6 panels painted detail on the front, portraits of European women of prestige	1				Must be relatively easy to carry
15	Side Table	Baroque style ornate square side table	1				
16	Lamp	Large table lamp with animal base, elegant/ornate shade	1				
17	Foot Stool	Square foot stool, painted wood frame upholstered top	1				

18	Books	Art coffee table books. Contemporary books with dust covers. Formed into stacks	5 stacks				Must be relatively easy to carry
19	Flowers	Red-orange roses	24				best looking amount
20	Vase	Short square glass vases, holding flowers	2				
21	Knick Knacks	assorted knick knacks…	???				Enough to dress side table and stacks of books as in research
22	Dining Table	Brazilian style dark wood oval table, 10' long or as close as possible, legs with rope carving	1				Discuss Wheels and Knife for tracking
23	Place Mats	Red linen round place mats, for under plates plus under candles	5				
24	Candle Sticks	Different heights, possibly mismatched style, ornate, but same finish	7				
25	Red Candles	red taper candles with City theatrical flicker candles peaking out the tops, live in brass candle sticks					
26	Dining Chairs	Exotic armchairs painted wood with elaborate mosaic style painting	4				
27	Pillows	Elaborate tapestry lower lumbar pillows, live on dinning chairs	4				
28	Roast Serving Cart	With casters	1				Must have braking mechanism
29	Stationary Boxes	Cardboard boxes, and which boxes of stationary came in for the store, stationary boxes, will determine which one will be stacked and weight berring for Jean to sit on	12				
30	Bankers Boxes	Stacked brown cardboard with green/black print, will house electrics for glowing house effect TBD/other normal and underneath	2				
31	Bare Light Bulb	Bare light bulb	1				Spot rigged to fly
32	Bar Table	Bar height Round Blond Wood Table, with foot rest and hook to hang purses under top. Chrome Frame					
33	Bar Stools	To match bar table, Blonde wood with chrome frame					
34	Globe	Round amber tinted milky globe pendant	1				Spot rigged to fly
35	Airport Desk	Round Desk, blue stained wood, walnut wood bands, red with white painted text	1				Discuss Wheels and Knife for Tracking
36	Luggage Cart	Airport style cart, relatively easily maneuverable	1				Jean must be able to ride in on this cart
37	Suitcases	Large to medium depending on cart, plan on having actress laying on them and wheeled out	3+				Traditional contemporary luggage colors black and red in particular

Hand Props

38	Bowl With Plate	White ceramic café soup bowl	1				Preset on round café table
39	Spoon	café' soup spoon	1				Goes from Café table to Jeans Purse
40	Coffee Cup	White ceramic coffee cup	2				Goes from Café table to Jeans Purse
41	Gordon's Cell Phone	Gordon's phone black Blackberry	1				needs to be rigged in a way that the board operator can make the phone ring on stage.
42	Duplicate Cell Phone	Copy of cell phone that will be thrown down and broken on the floor	1				In Airport Scene
43	Pen	Simple ballpoint pen black pen with black ink	1				Preset on round café table
44	Thank You Letter	simple paper letter	1				Preset on round café table
45	Salt Shaker	Simple glass salt shaker with metal top	1				Go from Café table to Jeans Purse
46	Silverware in Napkin	set of silverware rolled up in a napkin and held with a strip of paper	2				Live on Square Café Table
47	Place Cards	simple paper ivory place cards with crimson script with character names	4				Live on Dining Table
48	Plates	Mrs. Goettlieb's china	4				Live on Dining Table
49	Silverware	Set of silverware, including knife, soup spoon, regular spoon, salad fork, regular fork	4				Live on Dining Table
50	Glassware	set of wine glasses and water glasses	4				Live on Dining Table
51	Carving Knife	silver carving knife for carving the steak at Goettlieb's	1				
52	Bourbon Glass	small tumbler	1				
53	Embossed Stationary	Several different kinds of paper that could belong in a stationary store	TBD				
54	Paper for House	3 papers reinforced that fold creating a house of paper, that is able to glow when uplite	1				
55	Martini Glass	Glass martini glass	2				
56	Cooler	Kidney lamp lives inside	1				
57	Paper Mache Kidney Lamp	Lamp with paper mache shade shaped like a kidney, not practical, with pull chain and cord	1				Dropped in airport scene, what that means TBD
58	Gun	small lady-like silver pistol	1				
59	Cell Phone	Other Woman's cell phone black blackberry	1				
60	Umbrellas	Black umbrellas with dark wood curved handles	7?				amount TBD

61	Umbrella	Mrs. Goettlieb's red umbrella with curved wooden handle	1				
62	Cell Phones	several different kinds	7?				amount TBD
63	Carmael Popcorn Tin	Silver tin, holds the caramel corn, smaller size	1				
CONSUMABLES							
64	Napkin	paper napkin	1				Writen on with pen
65	Caramel Popcorn		??				Little over a handful, run out of it onstage as action
66	Rib eye Steak		??				May be real may not TBD
67	Cosmopolitan	Served in martini glass	2 per perf				
68	Bourbon	Served in Bourbon glass	1 per perf				
69	Paper	Shades of ivory and taupe stationary to look embossed, mybe just a printed effect. Roughly half the size of 8.5 by 11	a lot				Flows down pipeline by being despenced from mechanism

Chapter 4.2: Properties Book

The props book accompanies the list in order to show the design and quality of the item and serve as a reference for finish or paint treatment.

Café Table



MARBLED TOP/PAINT REFERENCE

BRASS BAND AROUND EDGE

LION 4-FOOT CAST IRON BASE



1

Café Chairs

RICH DARK WOOD TREATMENT



2

Hanging Pendant Lamps

CHROME FINISH/WHITE GLASS SHADE





3

Podium

5' TALL PODEUM/SMALL PLATFORM TWO STEPS HIGH AT BACK TO GIVE ACTRESS HEIGHT/TO BE CASTERDED AND KNIFED

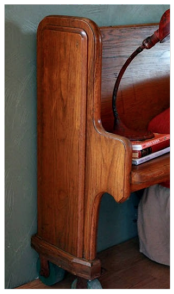


4

Church Pew



RICH OAK FINISH AROUND 8' LONG/TO BE CASTERED AND KNIFED



5

Kneeler



RICH OAK FINISH, LENGTH OF PEW.
OVERTURNED ON PEW WHEN BROUGHT OUT THEN PLACED ON FLOOR SEPERATELY

RED VELVET UPHOLSTERY



6

Wreath



WREATH ON BLACK EASEL, RIBBON AND PICTURE OF GORDON TBD.
BLUE ROSES INSTEAD OF RED.



7

Café Tables



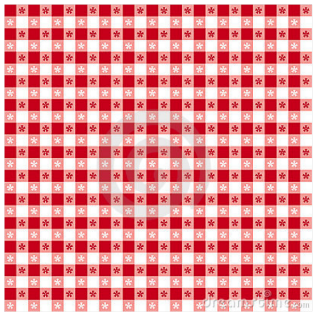




SIMPLE STANDARD SQUARE PEDESTLE TABLE WILL HAVE TABLECLOTH

8

Table Cloth





SQUARE COTTON TABLECLOTH RED AND WHITE CHECKER WITH FLORAL DESIGN

9

Café Chairs







CONTEMPORARY SIMPLE LADDERBACK CHAIR, BLACK VINAL UPHOLSTERED SEAT

10

Votive With Candle





FROSTED GLASS VOTIVE WITH BATTERY OPPERATED FLICKER FLAME

11

Settee





FRAME PAINT REFRENCE





UPHOSTERY REFRENCE

ASYMETRICAL/GREEN VELVET UPHOLSTERY, CUSHION GREEN AND YELLOW FLORAL PRINT/FRAME IVORY AND AGE GLAZING/CASTERED AND KNIFED

12

Throw Pillows











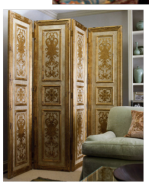


RICH TAPESTY AND TEXTILE PILLOWS, VARYING SIZES AND SHAPES

13

Folding Screen







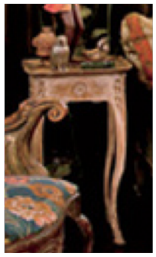


REFERENCE FOR ORNATENESS

6 PANEL GREEN FOLDING SCREEN WITH PORTRAITS OF BAROQUE PERIOD WOMEN OF PRIVILAGE "PREFERABLE WOMEN IN PORTRAITS IN WARM ROSE TONES"/FAIRLY ORNATE

14

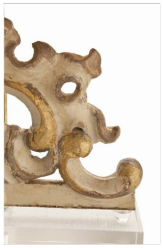
Side Table



SQUARE SIDE TABLE NEXT TO SETTEE



SHAPE AND DETAIL REFERENCE ONLY



PAINT REFERENCE ONLY

15

Lamp



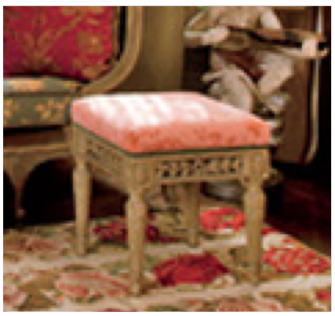




QUITE A BIT OF LEEWAY DEPENDING ON WHAT IS AVAILIBLE

16

Foot Stool







LEG REFERENCE ONLY

POSSIBLE OPENWORK DETAIL

17

Books





STACKS OF BOOKS
LIGHT ENOUGH TO CARRY
FASHION/
ART/
ARCHITECTURE
COFFEE TABLE BOOKS

18

Flowers





PINK AND ORANGE
ROSES
MUST READ AS REAL





19

Vase



SOMETHING IN BOTTOM AS WATER AS WELL



20

Knick Knacks

SMALL OBJECTS OF ODD ECLECTIC NATURE
ENOUGH TO GIVE SENSE OF CLUTTER ON SIDE TABLE AND ON BOOKS















21

Dining Table



LONG WITH ROUNDED ENDS/ TO BE CASTERED AND KNIFED



REFERENCE FOR ROPE STYLE OF LEGS

22

Place Mats



ROUND RED LINEN PLACEMATS FOR CHINA AND CENTERPIECE OF CANDLES



23

Candle Sticks





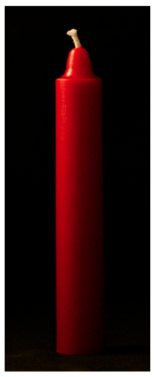
ECLECTIC IN SIZE STYLE, BUT ALL EQUALLY AS ORNATE



24

Red Candles





PVC WITH MINIMAL DRIPPING AROUND TOP
AS BURNED DOWN FROM A FEW USES
WIRED WITH FLICKER FLAME ELECTRICS TBD

25

Dining Chairs





IDEAL STYLE, INLAY CHAIR WITH SLEEK FRAME







DEPENDING ON WHAT IS AVAILABLE
THESE SEEM EASIER TO FIND BUT NOT FIRST CHOICE

26

Pillows







LOWER LUMBAR PILLOW RICH TEXTILE

27

Roast Serving Cart





SECOND
CHOICE



WHEELED ON WITH MEAT INSIDE
NEEDS BRAKES OF SOME SORT TO
KEEP FROM ROLLING OFF STAGE

FIRST
CHOICE

28

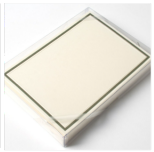
Stationary Boxes





8 TO 10 SMALL TO MEDIUM CARDBOARD BOXES
THE TYPE OFBOXES THAT STATIONERY WERE
DELIVERED IN, AS WELL AS ABOUT A DOZEN STATIONARY
BOXES WITH CARDS, ENVELOPES, AND PAPERS.
THE REHERSAL PROCESS WILL DETERMINE IF BOXES
NEED TO BE SECURED INTO UNITS FOR SCENE CHANGE



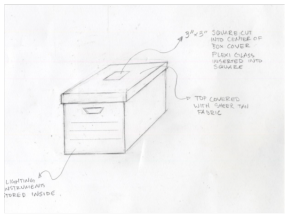


29

Bankers Boxes




TWO BOXES, ONE WILL HAVE PANEL IN TOP
AND LIGHTING INSIDE TO MAKE HOUSE OF PAPER GLOW
TBD



30

Bare Light Bulb




FINISH OF BASE AS BRASS AND CORD AS WELL
MOGUL BASE WITH 4 3/8" LAMP

31

Bar Table




BAR AT STANDARD BAR
HEIGHT
FRAME AS CHROME
BLONDE WOOD TOP
HOOKS FOR PURSES TBD

32

Bar Stools





STOOL FOR STANDARD BAR HEIGHT
FRAME AS CHROME
BLONDE WOOD TOP

33

Globe



WHITE MILKY GLASS, RIBS AND THICKNESS CREATES LINEAR DESIGN
AROUND 14" IN DIAMETER

34

Airport Desk



BLUE STAINED WOOD BOARDS
WHITE TEXT OVER RED FINISH
SEE DRAFTING/ TO BE CASTERED AND KNIFED

35

Luggage Cart



AIRPORT LUGGAGE CART
SUITCASES LIVE ON CART AND JEAN WILL BE BROUGHT OUT PASSED OUT ON TOP OF LUGGAGE. ONE SET OF STRAIGHT WHEELS AND MAY NEED A BRAKE

36

Suitcases



VARIED CONTEMPORARY SUITCASES, RUN OF THE MILE
AMOUNT AND SIZE DETERMINED BY CART AND STACKING ABILITY
LIVE ON CART AND JEAN BROUGHT OUT ON TOP OF SUITCASES,
TO BE WEIGHT BEARING.



37

Bowl With Plate



SIMPLE WHITE CERAMIC BOWL WITH MATCHING PLATE
STANDARD DINER OR CAFE SOUP SIZE

38

Spoon



PLAIN RUN OF THE MILL CAFÉ OR DINER STYLE SPOON
MAY NEED REST OF SET DEPENDING ON REHERSAL
PROCESS AND HOW REALISTIC THE SCENE ENDS UP
BEING

39

Coffee Cup



PLAIN WHITE CERAMIC COFFE CUP
DINER CAFÉ STYLE

40

Gordon's Cell Phone



A BUSINESS MAN'S CELL PHONE
BLACKBERRY STYLE, SMART PHONE

41

Duplicate Cell Phone



Duplicate of Gordon's Phone. Thrown down on floor and "destroyed"

42

Pen





BLACK AND SILVER PEN TWIST TO OPEN AND CLOSE

43

Thank you Letter





IVORY CARD WITH ENVELOPE, CORDINATING COLOR INSIDE ROSE OR PURPLE

44

Salt Shaker



PLAIN GLASS WITH STEEL TOP SALT SHAKER CAFÉ/DINER STYLE WITH SALT INSIDE

45

Silverware In Napkin



PAPER LOOP AROUND NAPKIN WRAPPING FORK, SPOON, AND KNIFE



46

Place Cards





BIFOLD IVORY CARDS WITH SCARLET HANDWRITING SAYING DWIGHT, HERMIA, JEAN, AND MRS. GOETTLIEB

47

Plates



4 SETS OF SALAD AND DINNER PLATE ORNATE SOLID WHITE CHINA

48

Silverware



4 SETS OF SILVERWARE
ORNATE HANDLES WITH SILVER FINISH
SALAD AND DINNER FORK
SOUP AND DINNER SPOON
STEAK KNIFE

49

Glassware (Wine and Water Glasses)





4 SETS OF WINE AND WATER GLASSES

50

Carving Knife





ELABORATE HANDLE, METAL OR MOTHER OF PEARL
TO CUT RIBEYE STEAK

51

Bourbon Glass





CUT GLASS TUMBLAR

52

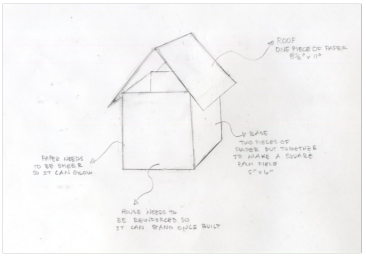
Embossed Stationary



MANY DIFFERENT STYLES
OFF WITE, CREAMY
EMBOSSED

53

Paper for House





TO BE
DISCUSSED

54

Martini Glass



REGULAR MARTINI GLASS FOR
COSMOPOLITAN

55

Cooler



MEDIUM SIZE RED COOLER FOR KIDNEY LAMP TO COME OUT IN

56

Paper Mache Kidney Lamp



NOT PRACTICAL
MAY BE DROPPED DEPENDING ON CHOREOGRAPHY
CORD AND PULLCHAIN
METAL BASE AND KIDNEY OF PAPERMACHE, THOUGH SOLID INSIDE IF POSSIBLE SINCE IT MAY BE USED IN FIGHT CHOREOGRAPHY

57

Gun

SMALL WOMANS HANDGUN, CONSEALABLE WITH WOOD HANDLE. NOT FIRED





58

Cell Phone



BUSINESS PERSONS SMART PHONE

59

Umbrellas



BLACK WITH CURVED WOOD HANDLE

60

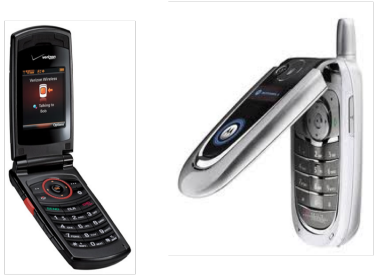
Umbrella



RED WITH CURVED RED PLASTIC HANDLE

61

Cell Phones



DIFFERENT STYLES OF CELL PHOINE FOR ENSEMBLES DANCE

62

Caramel Popcorn Tin



TIN COLORED MEDIUM SIZED TIN DRUM WITH LID
NO LABEL

63

Napkin



PLAIN WHITE NAPKIN

64

Caramel Popcorn



65

Rib eye Steak





66

Cosmopolitan



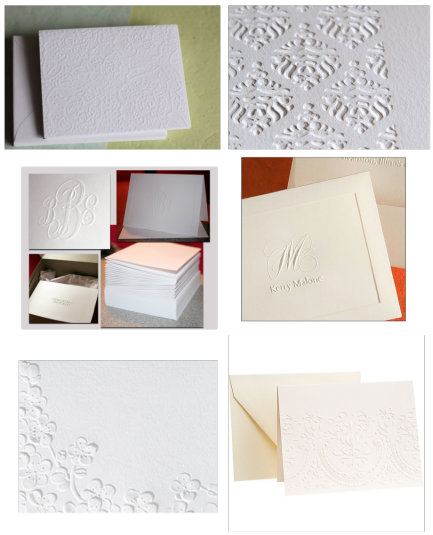
67

Bourbon



68

Paper



69

Chapter 4.3: Properties Drafting

Drafting is required for elements that are to be constructed, it's a great opportunity when a shop is able to make exactly what is desired rather than sufficing with something that isn't exactly what is needed.



CHAPTER 4: PROJECTIONS

The representation of Jean's character was an important aspect to the piece. The journey she took opening up to this world and developing a relationship with Dwight was important. The particular image chosen has the longing melancholy gaze similar to what Gordon last saw before he died. The moment as she finished the last of his lobster bisque. Using an actual image of the actress playing Jean was deemed too distracting for the audience and using an artistic representation of her character was chosen. Through the process the actual programming for the show simplified. The goal was to create something that wasn't distracting yet still had constant motion and development as with the character.

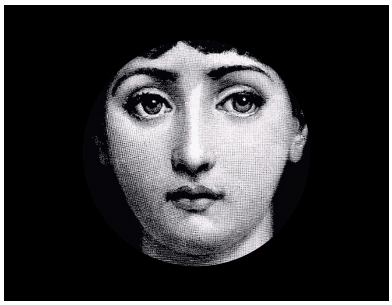
She lowers the cup to reveal herself as the phone opens up a world of possibility. As she falls in love with Dwight her lips turn red. In the second act starts she answers the Gordon's phone closing herself off to Dwight and therefore covering herself back up. Into the afterlife the image becomes inversed to match the action of that scene which is done backwards. In the afterlife she realizes her true love for Dwight and opens up, after leaving the afterlife she quickly gains color and is finally fulfilled and happy to be with Dwight, finding a true connection with him.

DEAD MAN'S CELL PHONE
PROJECTION CUES COMPLEX

DOUGLAS CLARKE
2-20-13

Act/Scene	Cue #	Page #	Line	Image on Disk
Pre-show	1	11	Top of Show	Lady with Cup Lowering
1.1	2	11	With Light Cue As Curtain Rises	Douser Out
1.6	3	37	With Light Cue As Paper Falls	Lady's Lips Turn Red
Intermiss	4	37	Blackout	Douser
2.1	5	42	Just Before 1.2	Lady with Cup Rising
2.2	6	42	With Light Cue As Curtain Rises	Douser Out
2.5	7	53	With Scene Change	Lady Inverses
2.6	8	58	With Scene Change	Lady Gains Color
2.6	9	60	End of Show with Light Cue	Douser In
	10			Credits Start
	11			Douser Out











CHAPTER 4: PRODUCTION PHOTOGRAPHS

The following images show representative looks of the show shot during the performance.



1.1 Cafe



1.2 Church



1.3 Other Cafe



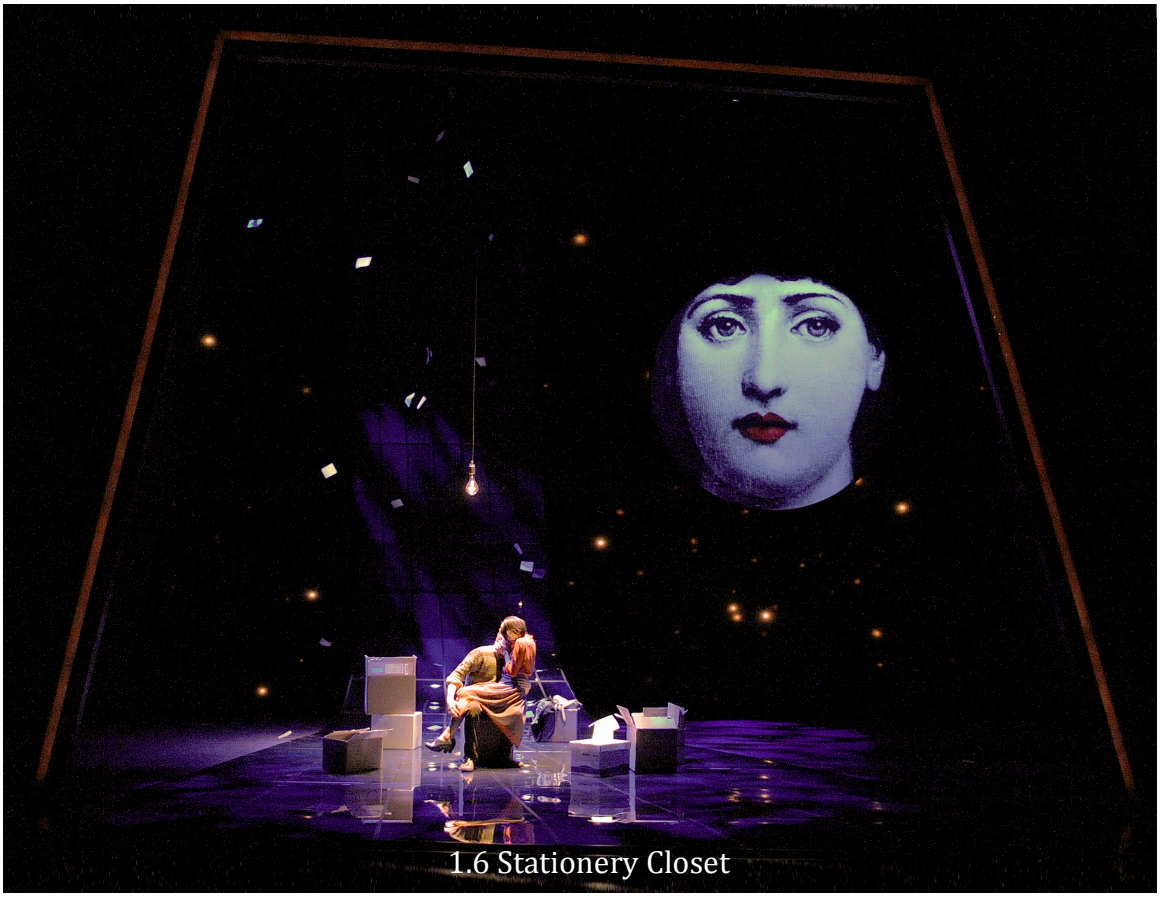
1.4 Mrs. Gottlieb's Living Room



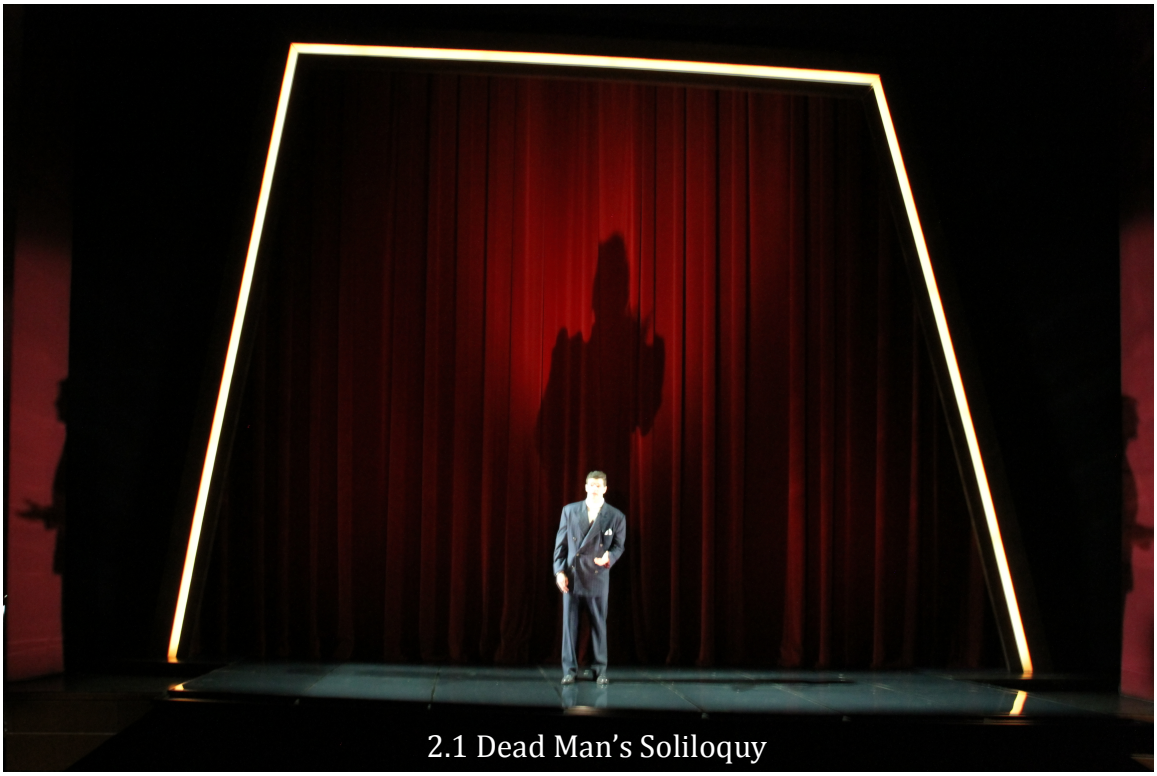
1.4 Mrs. Gottlieb's Living Room



1.5 Mrs. Gottlieb's Dining Room



1.6 Stationery Closet



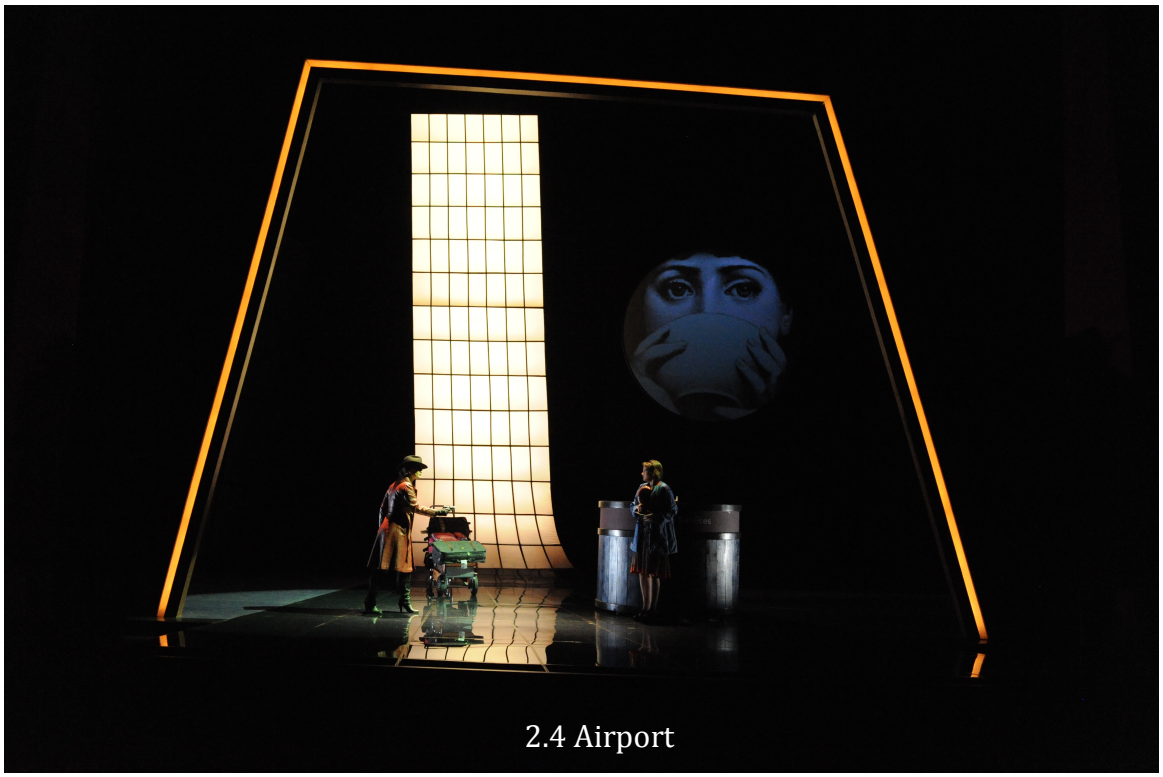
2.1 Dead Man's Soliloquy



2.2 Stationery Closet



2.3 Bar



2.4 Airport



2.4 Airport



2.5 Café in the Afterlife



2.6 Mrs. Gottlieb's Living Room



Bows

Photos Courtesy of:

Stan Barouh

Douglas Clarke

JD Madsen

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