

ABSTRACT

Title of Thesis: SCENIC DESIGN FOR ANNA IN THE TROPICS
THE ROBERT AND ARLENE KOGOD THEATRE
CLARICE SMITH PERFORMING ARTS CENTER
UNIVERSITY OF MARYLAND, COLLEGE PARK

Deborah Wheatley, Master of Fine Arts, 2009

Thesis Directed by: Associate Professor, Daniel L. Conway, Department of Theatre

The purpose of this Thesis is to provide research, supporting paperwork and production photographs that represent the scenic design for *Anna in the Tropics* by Nilo Cruz at the University of Maryland, Department of Theatre. This thesis contains the following documentation: Research Images which contribute to the intellectual design of the production and visually communicate to the director the ideas of texture, color, scale, and mood; photographs of the 1/4" scale model, a visual tool used to express the overall scenic design in a three dimensional format; a full set of draftings including: scenic ground plan, section, and elevations communicating to the technical director the look of each scenic element; a unit list which gives detailed information on each element of the scenic design; the props list which details the construction and purpose of each type of prop used in the production; and the props and paint research book which visually supports the information in the props and unit list. Archival production photographs are included to visually document the completed final design.

SCENIC DESIGN OF ANNA IN THE TROPICS
THE ROBERT AND ARLENE KOGOD
CLARICE SMITH PERFORMING ARTS CENTER, UNIVERSITY OF MARYLAND

By

Deborah Marie Wheatley

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
2009

Advisory Committee:
Associate Professor, Daniel Conway, Chair
Assistant Professor, Misha Kachman
Assistant Professor, Faedra Carpenter
Assistant Professor, Leslie Felbain

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APPENDIX A: DESIGN CONCEPT STATEMENT

Anna in the Tropics, a Pulitzer Prize winning play by Nilo Cruz, is set in a steamy corner of Tampa, Florida, known to the locals as Ybor City. From the very first meeting, Jose Carrasquillo, the director, expressed to design team Cruz's attraction to themes of escape. Nilo Cruz writes, "My fascination with the world of cigars started with cigar boxes and cigar labels. These wooden boxes, with their intricate pictures of imaginary landscapes, suggested the possibility of escaping to a magical place through the brevity of a smoke." Fully absorbing the words of both my playwright and director, I wanted to create a world where the trappings of the cigar factory carry such weight and detail that the workers are compelled to find any means of escape.

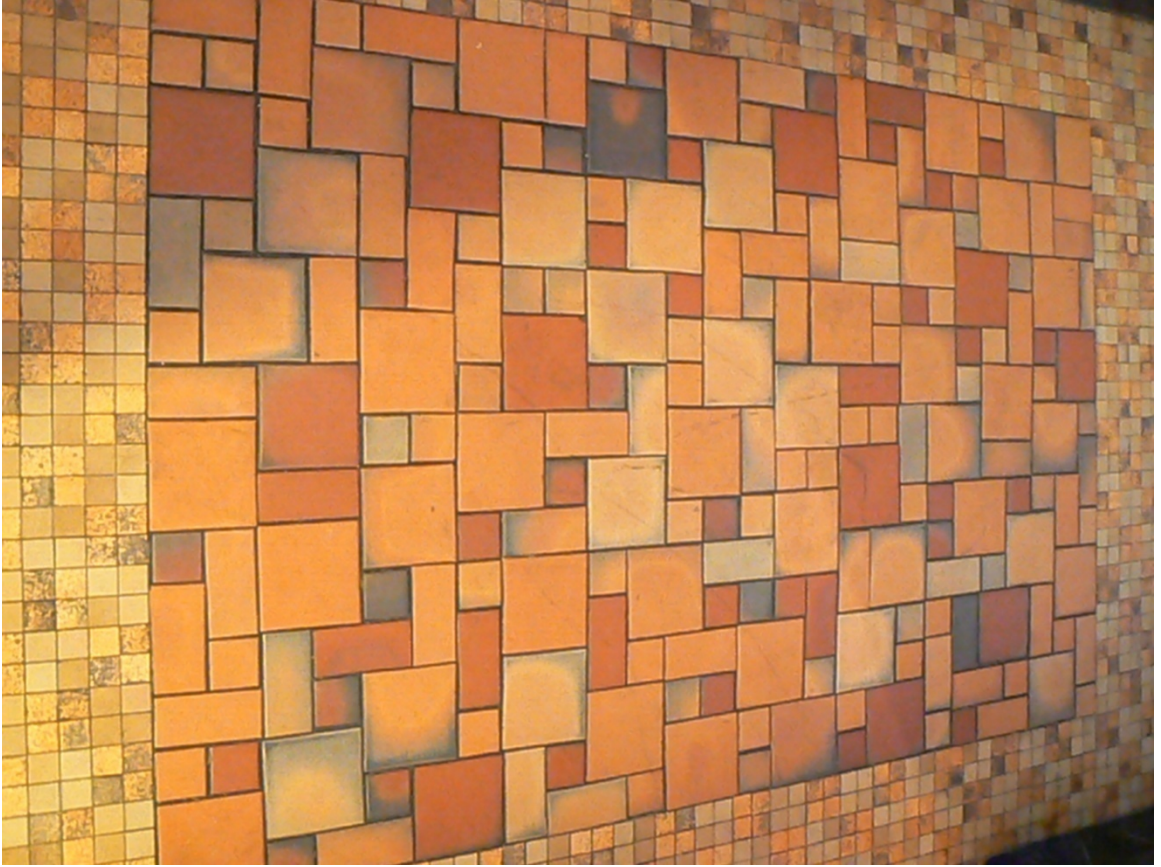
Contrasting the light, delicate textures of the costumes, the core of the factory is hard and worn. Hints of escape litter each worker's station in the form of photographs and post cards of faraway places, but their only true means of breaking out of the world of the factory is found in the stories of the lector. As he transports them with the words of Tolstoy, the factory is transformed by ice blue light that seeps up between the floor boards and envelops the space as the characters float around the cigar tables, lost in the ecstasy of *Anna Karenina*.

When the lector pops the book closed at the end of each work day we snap back into the factory to find its heaviness unchanged. It is through the characters' work at the tobacco-stained stations where it becomes clear there is an intimate connection between their work and their lives. They are part of the factory and the factory is part of them.

APPENDIX A: RESEARCH IMAGES



APPENDIX A: RESEARCH IMAGES



APPENDIX A: RESEARCH IMAGES



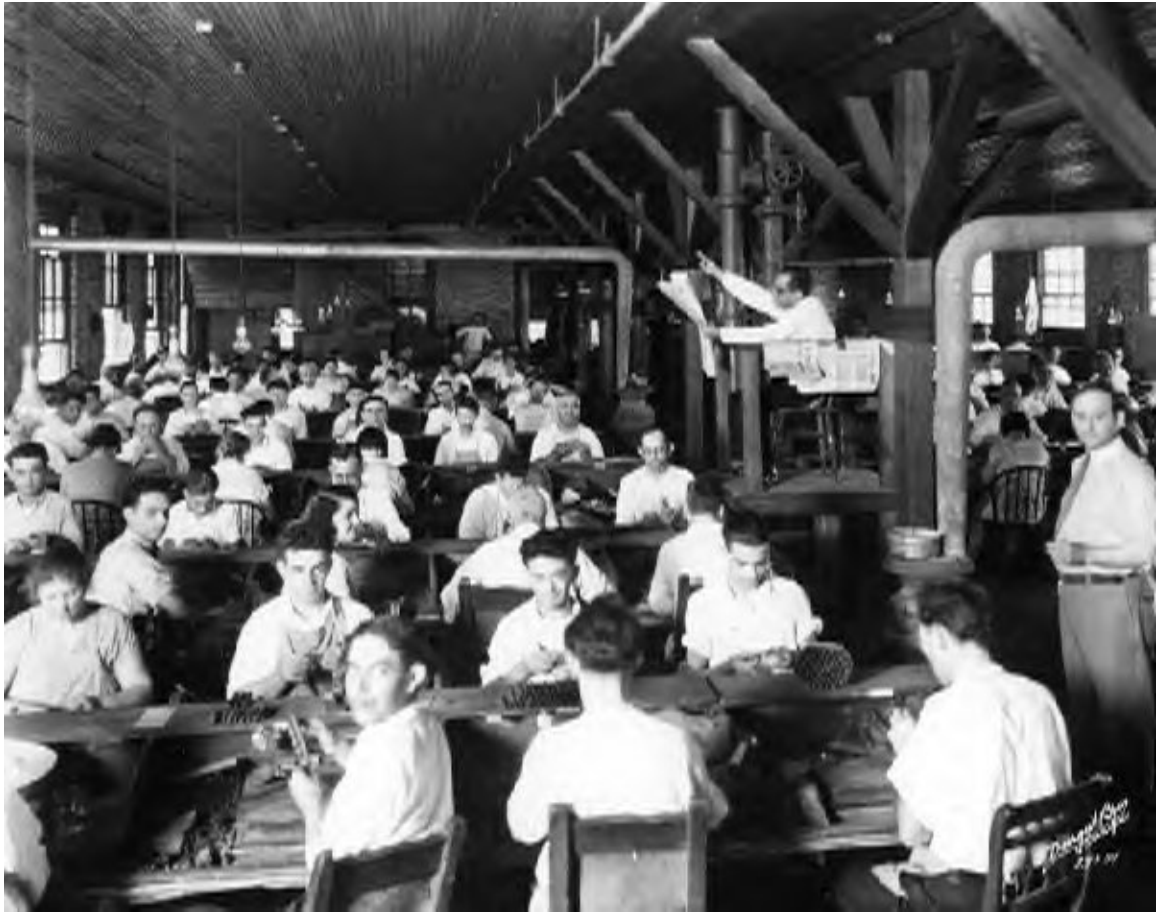
APPENDIX A: RESEARCH IMAGES



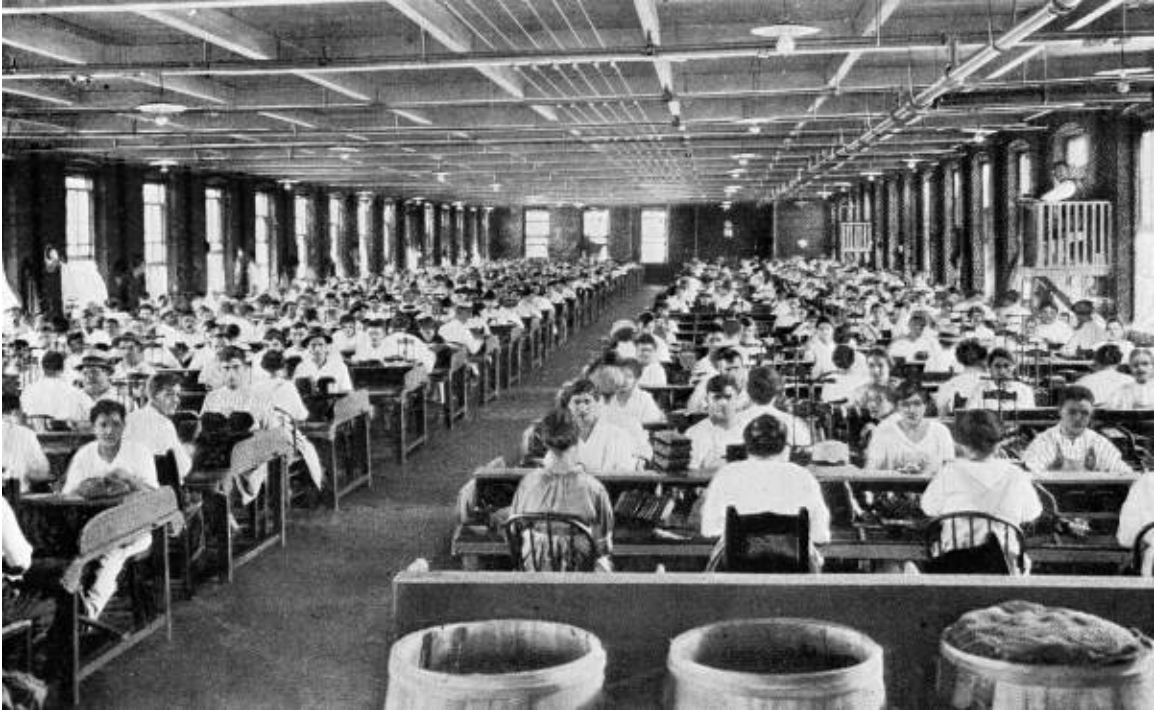
APPENDIX A: RESEARCH IMAGES



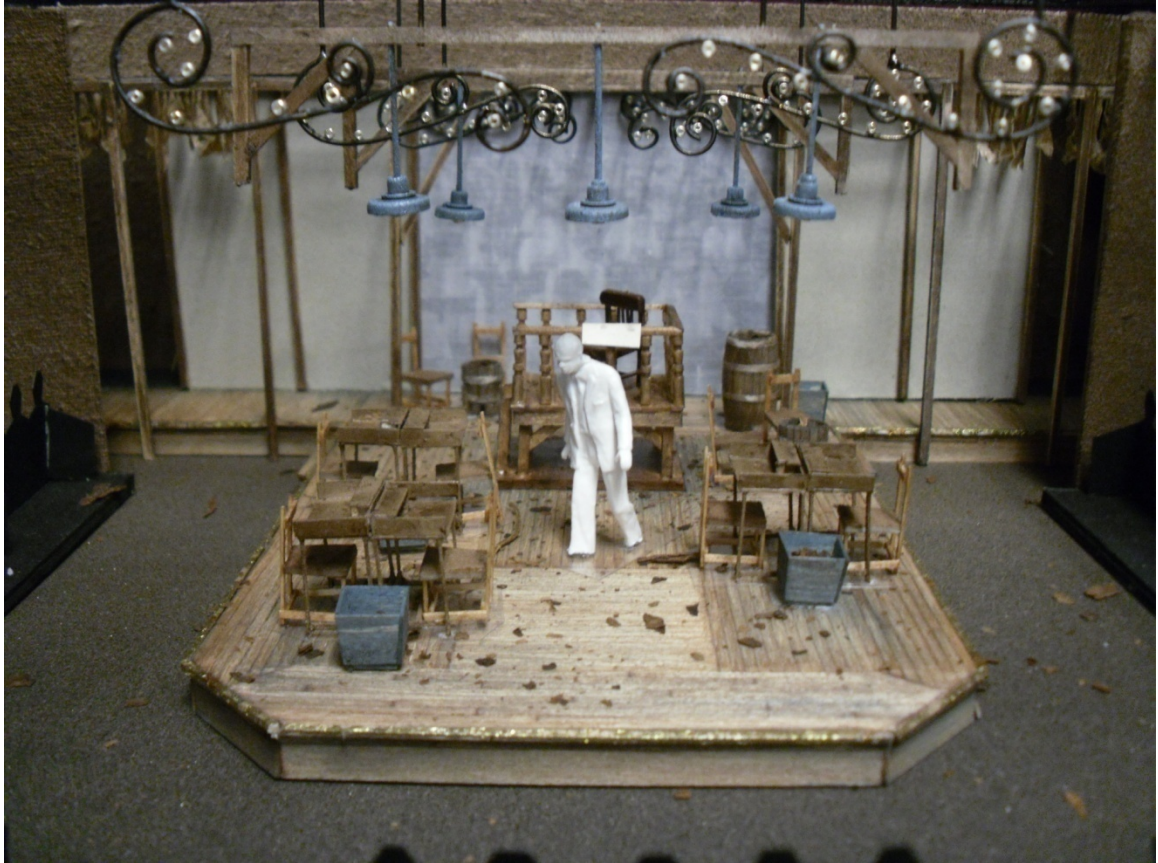
APPENDIX A: RESEARCH IMAGES



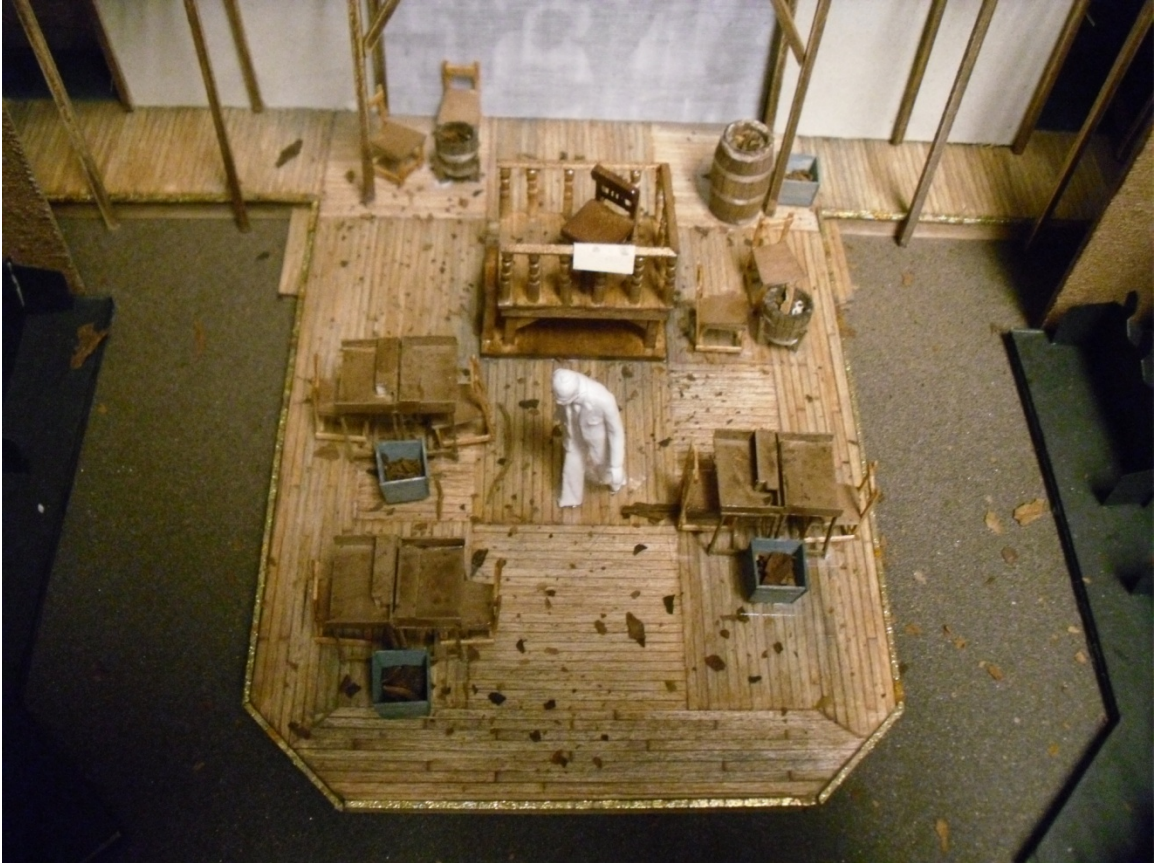
APPENDIX A: RESEARCH IMAGES



APPENDIX A: MODEL PHOTOGRAPHS



APPENDIX A: MODEL PHOTOGRAPHS



DEPARTMENT OF THEATRE
UNIVERSITY OF MARYLAND

Anna in the Tropics
Ground Plan
Lighting Design by: Andrew
Technical Director: Deborah Wheatley
Directed By: Jose Carruillo
Written By: Nilo Cruz

Designed By:
Deborah Wheatley
2002 American Lighting Association Award
2002, 2003, 2004

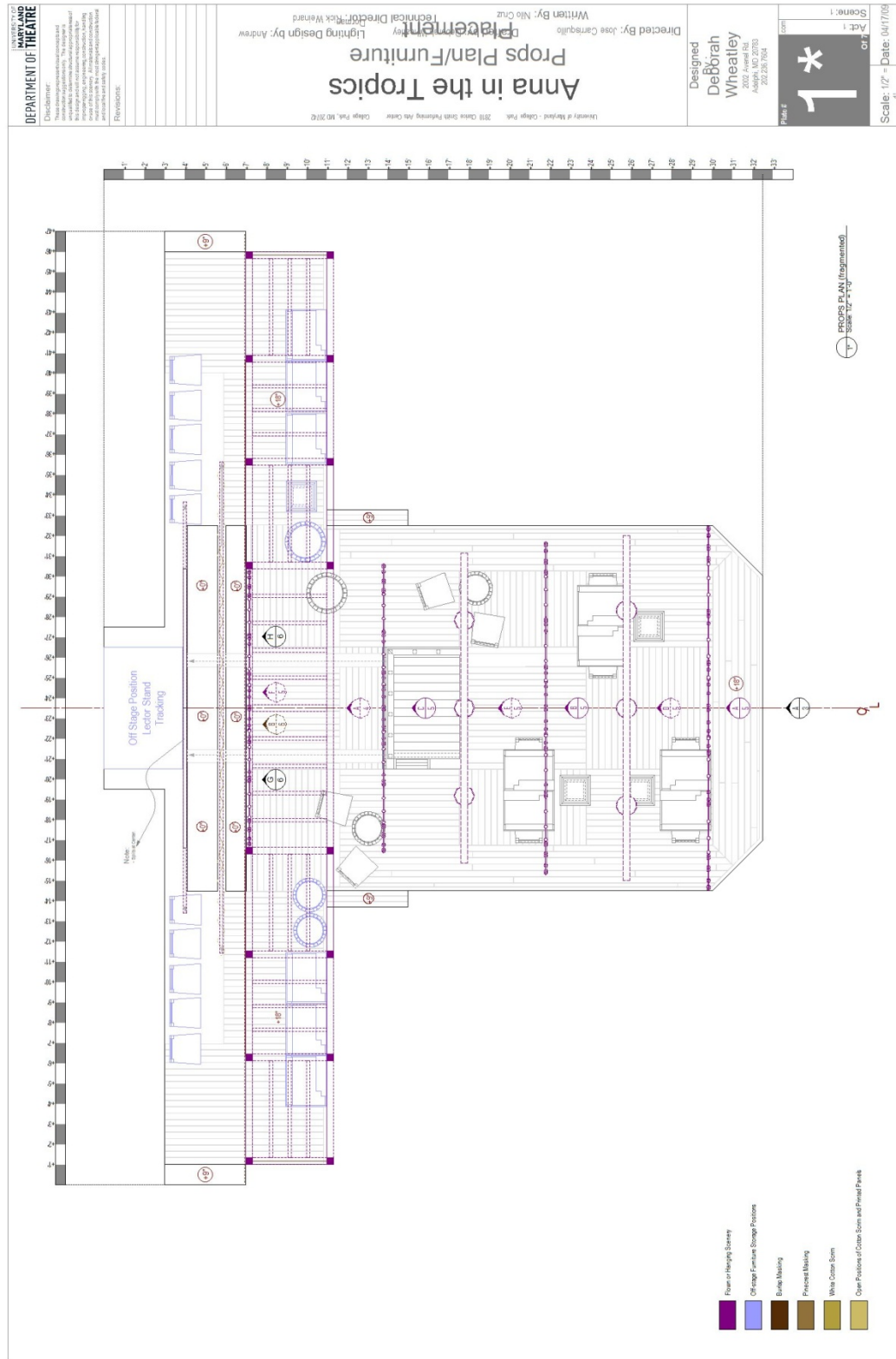
Platform Seating Arrangement
Scale: 1/4" = 1'-0"

Legend:
Floor of Heavy Storage
Stage Mailing
Frontend Mailing
West Center Room
Over Positions of Center Room and Frontal Seats

Ground Plan
Scale: 1/4" = 1'-0"

Notes:
1. All dimensions are in feet and inches.
2. All dimensions are in feet and inches.
3. All dimensions are in feet and inches.

The figure contains two main architectural drawings. The top drawing, titled 'Platform Seating Arrangement', shows a top-down view of the stage seating. It features a central rectangular area with several smaller rectangular sections attached to its sides. The seating is divided into sections numbered 1 through 10. A scale bar indicates 'Scale: 1/4" = 1'-0"'. The bottom drawing, titled 'Ground Plan', shows a top-down view of the entire stage area. It includes the seating arrangement and the stage itself. The stage is divided into several sections, with dimensions indicated. A scale bar indicates 'Scale: 1/4" = 1'-0"'. A legend on the right side of the ground plan identifies different areas: 'Floor of Heavy Storage' (dark purple), 'Stage Mailing' (dark brown), 'Frontend Mailing' (medium brown), 'West Center Room' (light brown), and 'Over Positions of Center Room and Frontal Seats' (yellow). A north arrow is located in the bottom right corner of the ground plan.



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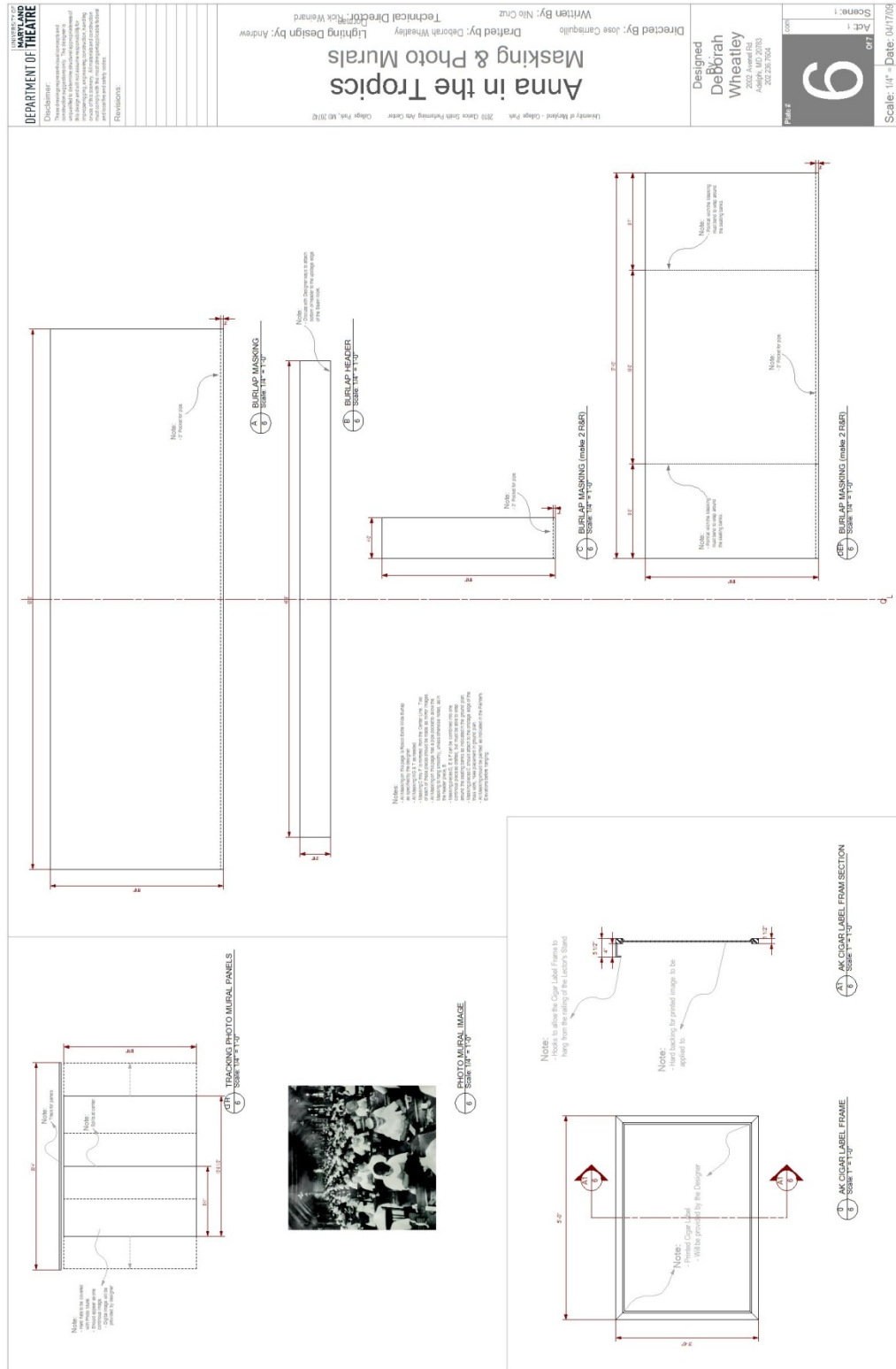
[illegible]

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[illegible]

[illegible]

APPENDIX B: ELEVATIONS



APPENDIX B: FURNITURE

DEPARTMENT OF THEATRE
UNIVERSITY OF MARYLAND

Anna in the Tropics
Lighting Design by Andrew Wheeler
Directed by: Jose Carrasquillo
Dressed by: Deborah Wheeler
Designed by: Deborah Wheeler
3003 W. 14th Ave.,
Aurora, CO 80013
303.236.8064

Annex:
The company is not responsible for any damage to the stage and set caused by the use of the lighting equipment. The user must follow the safety instructions and use the equipment in a safe manner.

DISCLAIMER:
The company is not responsible for any damage to the stage and set caused by the use of the lighting equipment. The user must follow the safety instructions and use the equipment in a safe manner.

REVISIONS:

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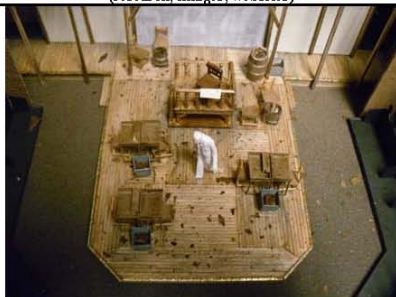

APPENDIX C: UNIT LIST

CLARICE SMITH PERFORMING ARTS CENTER AT MARYLAND

Production Services Piece List



| | |
|---------------------------|-----------------------------------|
| Department: Theatre | Director: Jose Carasquillo |
| Show: Anna in the Tropics | Scenic Designer: Deborah Wheatley |
| Space: Kogod Theatre | Lighting Designer: Andrew Dorman |

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) |
|--------------------------|--------------------|--|--|
| 3 | Deck | The majority of the Deck is constructed of 1 1/2" x 3 1/2" boards, of various lengths, with 1/4" gaps intended to represent the cigar factory floor. The entire deck sits at 18" from the floor. There are two 9" steps constructed from the same material and two 9" escape stairs (materials TBD by the TD). The floor should look well worn and distressed from time. |  <p>Model Photo</p>  <p>Research Image</p> |

CLARICE SMITH
PERFORMING ARTS CENTER AT MARYLAND



Production Services Piece List

| | | | | |
|---|-----------------|---|--|--|
| 3 | Deck (cont.) | <p>Lining the outer edge of the Deck is a tile border made of 2" x 6" masonite pieces cut with rounded edge and painted to resemble tiles. See research image and paint elevations for more information. These tiles must sit level with the rest of the floor. This tile should look aged, but less so than the planking.</p> <p>2' along the outside edge of the thrust portion of the Deck has open framing to allow the placement of mini strip lights to light up between the gaps of the boards. Refer to the Deck Section, A1, for more information. The rest of the planking can be applied to stock platforming, if available, as it does not need to be lit from underneath. All areas of planking which do not need to be lit from underneath should have a layer of 1/2" homasote, painted black, between the planking and the platforming to reduce excess sound.</p> <p>Upstage center of the Deck planking are two lighting trenches to light the White Cotton Scrim and the Print Photo Mural. The downstage trench is 18' w x 1' d. The upstage trench is 18' w x 1'-6" d. There must be facing in between these two trenches to prevent light from leaking from one trench to another</p> <p>Inset in the center of the thrust is a 4' x 6' tile floor. This consist of a 2" border of the same tiles that border the outer edge of the thrust. In side of this are individually cut tiles, also made from cut masonite with rounded edges, reflecting the pattern indicated in the drafting and paint elevation. This area must sit level with the planking on the deck to allow the Lector's Stand to rolls smoothly on and off of it.</p> <p>There are two solid boards running upstage/downstage in the center of the thrust which allow the casters of the Lector's Stand to roll up and downstage without rolling over any gaps. Refer to the Deck Plan for more information.</p> |  <p>Research Image</p> |  <p>Painter's Elevation</p> |
|---|-----------------|---|--|--|

APPENDIX C: UNIT LIST

CLARICE SMITH PERFORMING ARTS CENTER AT MARYLAND

Production Services Piece List




| | | | |
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| | | <p>Inset 4" from the outer edge of the Deck is a luan facing which runs around the entire edge of the Deck and should be painted as indicated in the Painter's Elevations.</p> <p>A 3" luan facing runs along the tiled edge of the deck and should be painted as indicated in the Painter's Elevations.</p> | |
| 3* | Masonite Deck Plan | <p>There is a 1/4" masonite deck which surrounds the Deck and the Platform Seating. This should be painted as indicated in the Painter's Elevation's.</p> | |
| 4 | Factory Beam Work | <p>Sitting upstage of the thrust portion of Deck is the Factory Beam Work. This Beam Work consists of sixteen, upright, 3 5/8" x 3 5/8" wooden beams. Six of these beams touch the stage floor and the other ten sit on the surface of the Deck. The two center most, downstage beams, have 45 degree angles composed of the same size wooden beams. See the drafting for more specific information.</p> <p>At the top of these beams sits a trellis like structure composed of 2" x 2" beams and 3 5/8" x 3 5/8" beams. From these beams hang bunches of tobacco leaves. These leaves cannot be real, as they need to be fire proof. Refer to the top elevation of the Beam Work for tobacco leaf placement.</p> <p>Attached to the offstage sides of the Beam Work on the far ends between the two posts are Rosco Natural Burlap Panels. These should be painted as indicated in the Painter's Elevations before being applied. Discuss with the designer ways of attaching to the floor. Refer to the drafting and model for more information on placement</p> |  <p>Research Image</p>  <p>Research Image</p> |

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APPENDIX C: UNIT LIST

CLARICE SMITH PERFORMING ARTS CENTER AT MARYLAND

Production Services Piece List





| | | | |
|---|---------------------------|---|--|
| 4 | Factory Beam Work (cont.) | <p>The four openings to the SR & SL of the center opening (two on either side) of the Beam Work have Rosco Pinehurst Fabric applied to the upstage side. These should be painted as indicated in the Painter's Elevations before being applied. Discuss with the designer ways of attaching to the floor. Refer to the drafting and model for more information on proper placement.</p> <p>Hanging between the two center most, upstage post hangs a Street Light. More detailed information is provided further down with the other Street Lights.</p> |  <p>Model Photo</p>  <p>Research Image</p> |
| 4 | White Cotton Scrim | <p>The White Cotton Scrim, made from Rosco, Natural color, White Cotton Scrim, hangs upstage of the Factory Beam work on a curtain track. The curtain splits at the center and hangs with 100% fullness. The curtains should have WG & T as needed. When open the curtain should store behind the two Rosco Pinehurst Panels on either side. There should be a 3" pocket in the bottom of the curtains for a light weight chain.</p> | |
| 5 | Street Lights | <p>There are four, practical, curvilinear Street Lights made from 3/4" strap steel. 3 of the Street Lights hang over the thrust portion of the Deck, while the forth is attached to the Factory Beam Work as indicated above. Each Street Light is smaller in size as the further upstage they sit. These should be painted as indicated in the Painter's Elevations.</p> |  <p>Research Image</p> |

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APPENDIX C: UNIT LIST

CLARICE SMITH PERFORMING ARTS CENTER AT MARYLAND

Production Services Piece List


| | | | |
|---|-----------------------------|---|---|
| 5 | Street Lights (cont.) | <p>Attached to the Street Lights are small marquee bulbs.</p> <p>Also attached to the Street Lights are six iron work Tobacco Leaves, also growing smaller with each Street Light, for a total of twelve different size leaves. These can be made of $\frac{3}{4}$" strap steel or steel rod no smaller than $\frac{1}{4}$", whichever is easier.</p> |  <p>Model Photo</p>  <p>Research Image</p> |
| 5 | Factory Lights | <p>There are two sets of practical Factory Lights which consist of three lights (six total) that hang from a wooden truss. The lights should be painted as indicated in Painter's Elevations.</p> <p>Each wooden truss is composed of 3 5/8" x 3 5/8" wooden beams, in 5 parts, a horizontal piece, two vertical pieces and two 45 degree supports. These should be painted as indicated in the Painter's Elevations. Refer to the drafting and model for more information.</p> |  <p>Research Image</p>  <p>Model Photo</p> |

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APPENDIX C: UNIT LIST

CLARICE SMITH PERFORMING ARTS CENTER AT MARYLAND



Production Services Piece List

| | | | |
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| 6 | Masking | <p>There are 6 pieces of Rosco 17' Extra Wide Burlap Masking. This should allow for very few vertical seams.</p> <p>One piece, measuring 53' wide, runs across the entire back wall behind the scenery. It should wrap around the ladder cage at the top and sit flat on the floor.</p> <p>Another piece, 46'-9" wide and 3' tall, hangs just upstage of the Factory Beam Work, serving as a header. This piece does not need to be finished on the bottom. Consult with the Designer on how to attach it to the upstage side of the Factory Beam Work.</p> <p>Two 4' wide piece of mask the escape stairs on either side of the Deck.</p> <p>The last two pieces, which mirror one another, wrap around the SL & SR seating banks, their total width is 37'-10".</p> <p>All masking needs WG & T as needed. All masking need a 3" pipe pocket to allow the masking to hang smoothly, unless otherwise noted. All masking should be painted as indicated in the Painter's Elevation.</p> | |
| 6 | Photo Mural Panels | <p>There are two Photo Mural Panels which hang from a track upstage of the White Cotton Scrim.</p> <p>These panels split at the center, but show one, continuous image. The panels should be hard flats with the printed image over applied over top of them. A digital copy of the image will be provided by the designer.</p> |  <p>Photo Mural Image</p> |

APPENDIX C: UNIT LIST

CLARICE SMITH PERFORMING ARTS CENTER AT MARYLAND

Production Services Piece List

| | | | |
|---|------------------------|--|--|
| 7 | Lector's Stand | The Lector's Stand sits on a 4" platform with casters to allow the stand to track up and downstage as indicated in the drafting. The casters must line with the boards on the ground plan which allow the platform to track without running over and gaps in the floor. |  |
| 7 | Lector's Stand (cont.) | <p>The Lector's Stand legs are made from the same 3 5/8" x 3 5/8" wooden beams as the Factory Beam Work, as are the 45 degree supports.</p> <p>The deck of the Lector's Stand is made of 1 1/2" x 5 1/2" boards with no gaps.</p> <p>There is railing along 3 sides of the Lector's Stand with turned balusters, to be purchased and approved by the Designer.</p> <p>On the SR side of the Lector's Stand there is a small ladder allowing the Lector to climb up the side and sit in the chair on the stand.</p> <p>The Lector's Stand should be painted as indicated in the Painter's Elevations.</p> |  <p>Research Images</p> |



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11/9/2009

Production Services Props List

10/19/2009

| DEPARTMENT OF THEATRE | REHEARSAL STATUS KEY: D=Dressing, N=In rehearsal hall, a blank space means no status S=Provided by stage management |
|-----------------------|---|
| Anna in the Tropics | Scenic Design: Deborah Wheatley |
| PROPS LIST | |

| Prop # | Prop | Description (location, paint, function) | Qty. | Reh Status | Status (Stock/buy) | Notes |
|-----------------------------------|---------------------|---|------|------------|-----------------------|---|
| FURNITURE AND SET DRESSING | | | | | | |
| 1 | Cigar Roller Chairs | Simple wooden chairs stained to the appropriate color. A portion of the back and the seats are covered with leather and attached with gold furniture tacks. The chairs should be in various stages of distress. Reside on stage for a majority of the show, stored backstage when not in use. Used by the factory workers. | 10 | | Buy and Modify | These chairs will be used not only for the factory scenes, but the scenes that take place in the kitchen of Ophelia and Santiago as well. Refer to the research images provided in the Props Research Packet for more information. Refer to the Painter's Elevations for stain colors. |
| 2 | Cigar Tables | Used to bunch and roll cigars by factory workers. Made of wood and stained to the appropriate color. Reside onstage for a majority of the show, but are occasionally stored onstage of the thrust as indicated in the Props Placement page of the drafting, 1*. Must sit smoothly back to back in pairs, but will remain separate pieces. | 6 | | Build | These table are a crucial element in the show and must be as realistic to the original tables as possible. The table should be the most distressed elements of the design. Refer to the research images provided in the Props Research Packet for more information. Refer to the Painter's Elevations for stain colors. |
| 3 | Bins | Small, square bins, made of wood and stained. Will be positioned near the Cigar Tables and are used to transport and hold small quantities of tobacco. Used by various factory workers. | 4 | | Build | Refer to the research images provided in the Props Research Packet for more information. Refer to the Painter's Elevations for stain colors. |

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APPENDIX C: PROPS LIST

CLARICE SMITH
PERFORMING ARTS CENTER AT MARYLAND

11/9/2009

| Prop # | Prop | Description (location, paint, function) | Qty. | Reh Status | Status (Stock/buy) | Notes |
|--------|-------------------------------------|---|------|------------|----------------------------------|--|
| 4 | Half Barrels | The interior is padded with stained and distressed burlap. Used by the extra factory workers to sort and process tobacco leaves. | 2 | | Buy and Modify | Refer to the research images provided in the Props Research Packet for more information. Refer to the Painter's Elevations for stain colors. |
| 5 | Large Barrel | The interior is padded with stained and distressed burlap. Mostly used to store tobacco. Used by the extra factory workers to sort and process tobacco leaves. | 1 | | Buy | Refer to the research images provided in the Props Research Packet for more information. Refer to the Painter's Elevations for stain colors. |
| 6 | Lector's Chair | A wooden chair with no upholstery. Should be nicer than anything else in the cigar factory, as if someone has brought the chair from their home especially for the Lector. Used only by the Lector and remains in the Lector's Stand for the entire show. Used by Juan Julian. | 1 | | Find in Stock or Buy and Modify. | Refer to the research images provided in the Props Research Packet for more information. Refer to the Painter's Elevations for stain colors. |
| 7 | Hanging Tobacco | Hangs from the Factory Beam Work as indicated in the drafting. Must be fire proofed and cannot be made from real tobacco. | TBD | | Build | Refer to the research images provided in the Props Research Packet for more information. Should be painted to match the real tobacco. |
| 8 | Cigar Table-Topper | Should transform two cigar table tops into one flat surface. Will be covered by table cloth. Possibly stored under the Lector's Stand or offstage, depending on blocking. Refer to the drafting for more specific information. | 1 | | Build | Refer to the research images provided in the Props Research Packet for more information. Should be painted to match the cigar tables, but not distressed. |
| 9 | Off-White Cotton & Lace Table Cloth | Will cover the Cigar Table-Topper to transform it into a small, single table for the kitchen scenes between Santiago and Ophelia. Will be placed by a factory worker and stored in a bin, listed above, under the Lector's Stand. | 1 | | Buy | Refer to the research images provided in the Props Research Packet for more information. Refer to the Painter's Elevations for stain colors. |

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APPENDIX C: PROPS LIST

| Prop # | Prop | Description (location, paint, function) | Qty. | Reh Status | Status (Stock/buy) | Notes |
|--------|--------------------------|--|---|------------|-----------------------|---|
| 10 | Factory Lights | Hang from the beams, described in the unit list, over the thrust portion of the deck. While they do not all have to match, there should be no more than two styles and at least two of each style. | 6 | | Find in Stock or Buy | Refer to the research images provided in the Props Research Packet for more information. Refer to the Painter's Elevations for paint colors and texture. |
| 11 | Presses and Press Boxes | Wooden press boxes for the bunched cigars will be need for each cigar table. These are used by the bunchers, placed in the large presses and then taken to the cigar rollers tables. Each work station with need 4-6 boxes, and there should be several in the presses onstage. The large presses, and some smaller ones, will be placed around the stage and used for both set dressing and practical puposed. | 20 boxes, 3 small presses, 2 large presses | | Find, Buy or Build. | Refer to the research images provided in the Props Research Packet for more information. 8 of the press boxes will be functional, the other 12 will be set dressing. |
| 12 | Cutting Boards | Used to cut and trim the tobacco leaves and cigars. Remains on the cigar tables. Should be equally distress and the table surfaces. | 4-Jan | | Find, Buy or Build. | Refer to the research images provided in the Props Research Packet for more information. Refer to the Painter's Elevations for stain colors. |
| 13 | Cigar Workers Hand Tools | These things can range from small knives to cigar sizars and trimmers. Should help to flesh out the cigar rollers desk. This should also include a small piece of burlap for each work station. The workers would use these to wrap some of the leaves in. These items will remain on the workers stations for the entire show. | TBD | | Find, Buy or Build. | Refer to the research images provided in the Props Research Packet for more information. Should be equally as distressed as the rest of the cigar factory materials and furniture. |

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APPENDIX C: PROPS LIST

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| Prop # | Prop | Description (location, paint, function) | Qty. | Reh Status | Status (Stock/buy) | Notes |
|-------------------|----------------------------------|--|--------------------------|------------|-----------------------|---|
| 14 | Bunches of Cigars | These are bunches of cigars that the workers would place in the ends of the tables as they work. There should be some of these prepared, and materials to construct them should be available for the workers to easily bundle. Should discuss with the designer which should be real and which should not. | 20 made, 10 to 15 preped | | Build | Refer to the research images provided in the Props Research Packet for more information. |
| 15 | Coat Hooks | Coat Hooks will be added to some of the post for the factory workers to hang their coats, hats and aprons on. Discuss with the designer placement. | 6 | | Find, Buy or Build. | Refer to the research images provided in the Props Research Packet for more information. Should be painted to match the metal on the Street Lights. |
| 16 | Cigar Table Numbers | Numbers applied to the outside of each working station. Numbers for Tables: 117, 118, 122, 123, 128, 129. Numbers for half-barre stations: 24, & 32. Consult with the Designer for before placing the numbers. | 8 | | Build | Refer to the research images provided in the Props Research Packet for more information. |
| 17 | Photos and Memorabilia | Family photos, favorite cigar table, newspaper articles should be placed inside each work station to personalize their work station. Consult with the Designer before applying. | 6 stations | | Find, Buy or Build. | Refer to the research images provided in the Props Research Packet for more information. |
| 59 | Towels | Used to keep tobacco moist while in barrels. One side is burlap, the other a regular bath towel. | 2 | | | |
| 48 | Strand of hanging paper lanterns | Hung between the two upstage center columns, most likely using the existing coat hooks to hang | 1 | | | |
| 67 | Radio | | 1 | | | |
| HAND PROPS | | | | | | |

APPENDIX C: PROPS LIST

CLARICE SMITH PERFORMING ARTS CENTER AT MARYLAND

11/9/2009

| Prop # | Prop | Description (location, paint, function) | Qty. | Reh Status | Status (Stock/buy) | Notes |
|--------|--------------------------------------|--|-----------|------------|-----------------------|---|
| 18 | Large Printed Cigar Label | An Anna K. cigar label featuring Marela, a character in the play. The frame will be gold leafed to match the tiles that border the Deck. Used during the party scene in Act II, it will hang from the railing of the Lector's Stand and should be easily carried by two Cigar Workers. | 1 | | Build | Designer will provided a large format, digital versions of this image. Refer to the research images provided in the Props Research Packet for more information. Refer to the Painter's Elevations for stain colors. |
| 19 | Chavetas | Are used by the cigar rollers and bunchers, and is considered the most important tool they use. It must be made of thin, strong metal and should be sharp enough to cut the tobacco leaves. Will remain on the cigar rollers tables. | 6 | | Buy or Build. | Refer to the research images provided in the Props Research Packet for more information. Refer to the Painter's Elevations for paint colors and texture. |
| 20 | Small Clear Drinking Glasses | These should be relatively period and will hold water for the factory workers at their various stations. | 14 | | Find, Buy or Build. | Refer to the research images provided in the Props Research Packet for more information. |
| 21 | Rabbit Glue Cups | Very small porcelain or glass cups used to hold the rabbit glue for the cigar rollers. | 5 | | Find, Buy or Build. | Refer to the research images provided in the Props Research Packet for more information. |
| 22 | Café con Leche cups | Very small coffee cups used at the workers table to hold their Café con Leche. | 6 | | Find, Buy or Build. | Refer to the research images provided in the Props Research Packet for more information. |
| 23 | Money | TBD by Director and Stage Management. Need multiple of 5, 10, 20 dollar bills from the 1930's. Used by Ofelia, Santiago, Cheche, and Eliades. | see notes | | Find, Buy or Build. | The denomination of bills is not overly critical, as long as there are a total of 59 bills. Ideally there should be 31 ten dollar bills and 28 twenty dollar bills. |
| 24 | Handkerchiefs | White & embroidered. Consult with Carrisa Huizenga, costume designer. Used by Marela, Conchita, Ofelia, Cheche. | TBD | | Find, Buy or Build. | |
| 25 | Letter and Photograph | Used by Ofelia. | 1 | | Find, Buy or Build. | |
| 26 | Knife | Used by Santiago. | 1 | | Find, Buy or Build. | |
| 27 | Books stapled with a belt | Used by Juan Julian. | 3 books | | Find, Buy or Build. | All books except <i>Anna Karenina</i> should be blue. |
| 28 | Shoe | Consult with Carrisa Huizenga, costume designer. Used by Santiago, Ofelia and Cheche. | 1 | | Find, Buy or Build. | |
| 29 | Anna Karenina | Old, hard Back, well-worn, in Spanish if possible. Used by Juan Julian, and Marela. | 1 | | Find, Buy or Build. | Should be a deep, saturated, passionate, red |

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APPENDIX C: PROPS LIST

CLARICE SMITH PERFORMING ARTS CENTER AT MARYLAND

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| Prop # | Prop | Description (location, paint, function) | Qty. | Reh Status | Status (Stock/buy) | Notes |
|--------|--|---|------|------------|--------------------------------|--|
| 30 | Cigar Boxes | Used by Cheche, Palomo | 10 | | Find, Buy or Build. | |
| 31 | Scissors | Old, all metal, small enough to fit in someone's pocket. Used by Conchita and Juan Julian. | 1 | | Find, Buy or Build. | |
| 32 | Large Cigar Machine Wrapped in muslim and rope | Needs to be on wheels, should move easily. Should be able to find something in props storage that we can wrap to make look convincing. This item is never un-wrapped. | 1 | | Find, Buy or Build. | |
| 33 | Box with fur trimmed coat and hat | Coat and hat to be provided by Carissa Huizenga, costume designer. Should be a newer looking box with a simple light blue ribbon. Used by Santiago and Marcela. | 1 | | Find, Buy or Build. | |
| 34 | Envelope stuffed with paper | Used by Santiago. | 1 | | Find, Buy or Build. | |
| 35 | Calendar | Used by Cheche. | 1 | | Find, Buy or Build. | |
| 36 | Far of Paste | Brown glass. Used by Marcela. | 4 | | Find, Buy or Build. | |
| 37 | Cigar box with magazine cut | Used by Marcela. | 1 | | Find, Buy or Build. | |
| 38 | Bag of Cigars | Brown paper bag. Used by Cheche. | 4 | | Find, Buy or Build. | |
| 39 | Bottle of Rum | Used by Santiago, Ofelia. | 3 | | | Two of the bottles should be full, and one bottle should be 3/4 full |
| 40 | Rum Glasses | Used by Santiago, Ofelia. | 42 | | Find, Buy or Build. | |
| 41 | Palm Leaves | Used by Cheche, Palomo. | TBD | | Find, Buy or Build. | |
| 42 | Matches | Used by Santiago. | TBD | | Find, Buy or Build. | |
| 43 | Papers | Used by Palomo. | TBD | | Find, Buy or Build. | |
| 44 | Bottle of Spirits | Used by Conchita. | 1 | | Find, Buy or Build. | |
| 45 | Gun | Small pistol, must fire, must look real. Used by Cheche and Santiago. | 1 | | Find, Buy or Build. | |
| 46 | Burlap Strips | A small piece of burlap for each work station. The workers would use these to wrap some of the leaves in. Should help to flesh out the cigar rollers desk. These items will remain on the workers stations for the entire show. | TBD | | Find, Buy or Build. | Refer to the research images provided in the Props Research Packet for more information. Should be equally as distressed as the rest of the cigar factory materials and furniture. |
| 49 | Coffee Pot | | 4 | | | |
| 50 | Water Pitcher | | 4 | | | |
| 51 | Weeden Tray | To hold water pitcher and coffee pot | 4 | | | |

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APPENDIX C: PROPS LIST

| Prop # | Prop | Description (location, paint, function) | Qty. | Reh Status | Status (Stock/buy) | Notes |
|--------------------|---------------------|---|-------------------|------------|-----------------------|--|
| 52 | Cigars | Performed, cheap, used to aid the rolling process, not smoked | TBD | | | |
| 53 | Small Spray Bottles | Period | 5 | | | |
| 55 | Ledger with pencil | Used for book keeping, should be distressed | 1 | | | |
| 56 | Flask | Used by Santiago. | 1 | | | |
| 60 | Box for cigar Boxes | Used by Palomo to carry <i>Anna Karenina</i> brand cigar boxes onstage | 1 | | | Possibly the box currently being used in rehearsal |
| 61 | Wooden Crate | Use by Factory Worker to clean up glasses and bottles from party. | 1 | | | |
| 57 | Ashtrays | Used to put out cigars | 3 | | | Should have a small amount of water in them. |
| CONSUMABLES | | | | | | |
| 46 | Tobacco Leaves | Will be used by the actors to make cigars, will fill barrels and bins, will be used to dress the factory floor. Used by Ofelia, Marela, Cheche, Palomo, Conchita. | TBD | | Find, Buy or Build. | |
| 47 | Herbal Cigars | Will be smoked through out each performance. Used by Santiago. | 5 per performance | | Find, Buy or Build. | |

APPENDIX D: PROPS PAINT REFERENCE BOOK

Anna In The Tropics

Props Design Research Material

Cigar Rollers Chairs

Drafting Page 1
Research Page 2-4

Cigar Rollers Tables

Drafting Page 5
Research Page 6-9

Lector's Stand & Chair

Drafting Page 10
Research Page 11-13

Domino/Kitchen Table & Chairs

Drafting Page 14
Research Page 15-17

Barrels & Bins

Drafting Page 18
Research Page 19-20

Printed Image

Research Page 21

Cigar Label

Drafting Page 22
Research Page 23-24

Hanging/Street Lights

Drafting Page 25-26 & 30
Research Page 27-29

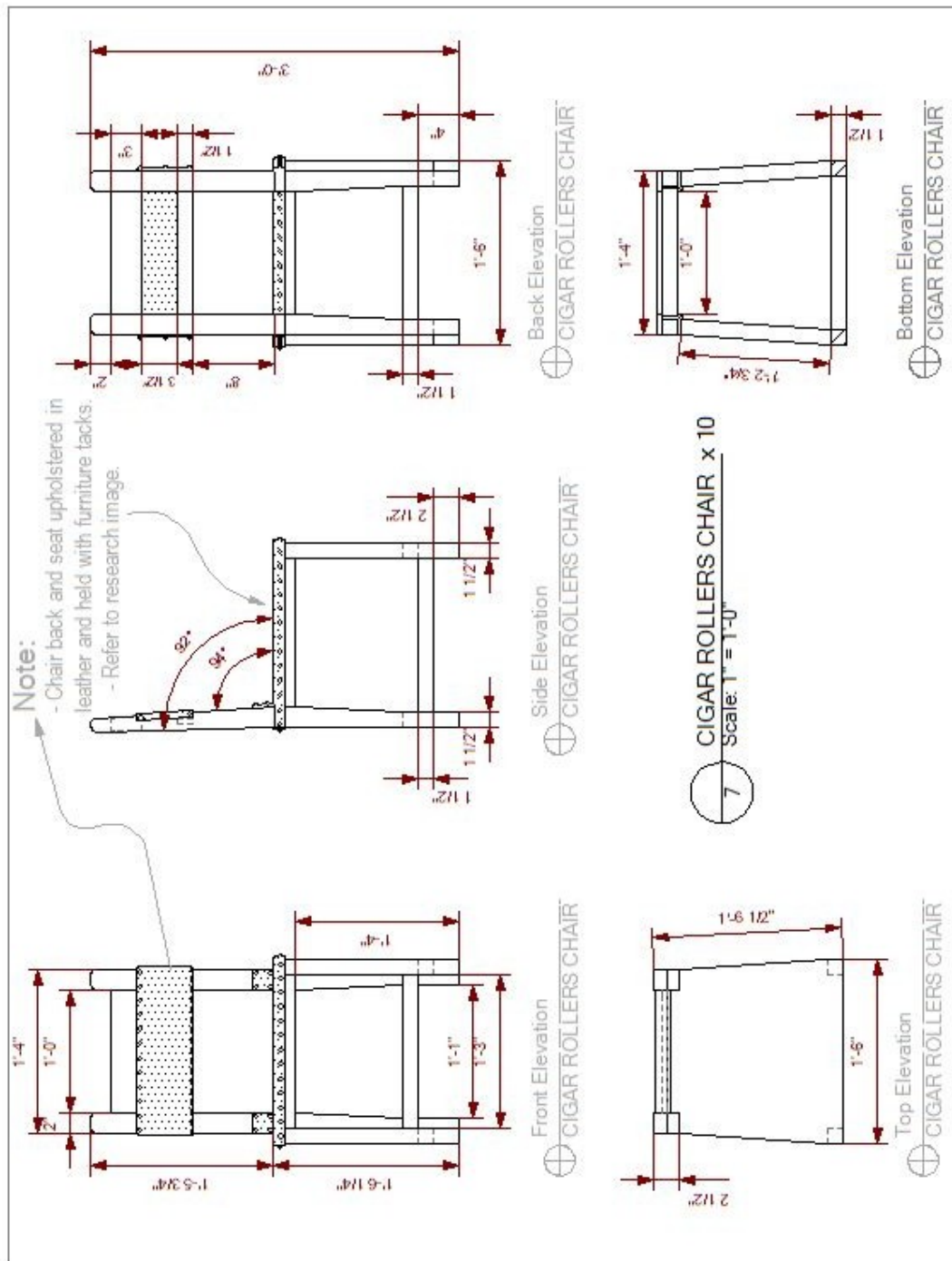
Hanging Tobacco

Page 31

Set Dressing

Cover Page 32
General Page 33
Presses Page 34-35
Cutting Boards Page 36
Chevetas Page 37
Boxes/Bunches Page 38
Coat Hangers Page 39
Rabbit Glue & Water/Coffee
Page 40
Table #s Page 41

APPENDIX D: PROPS PAINT REFERENCE BOOK



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APPENDIX D: PROPS PAINT REFERENCE BOOK



Leather Seat Coverings and Furniture Tacks



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APPENDIX D: PROPS PAINT REFERENCE BOOK



APPENDIX D: PROPS PAINT REFERENCE BOOK



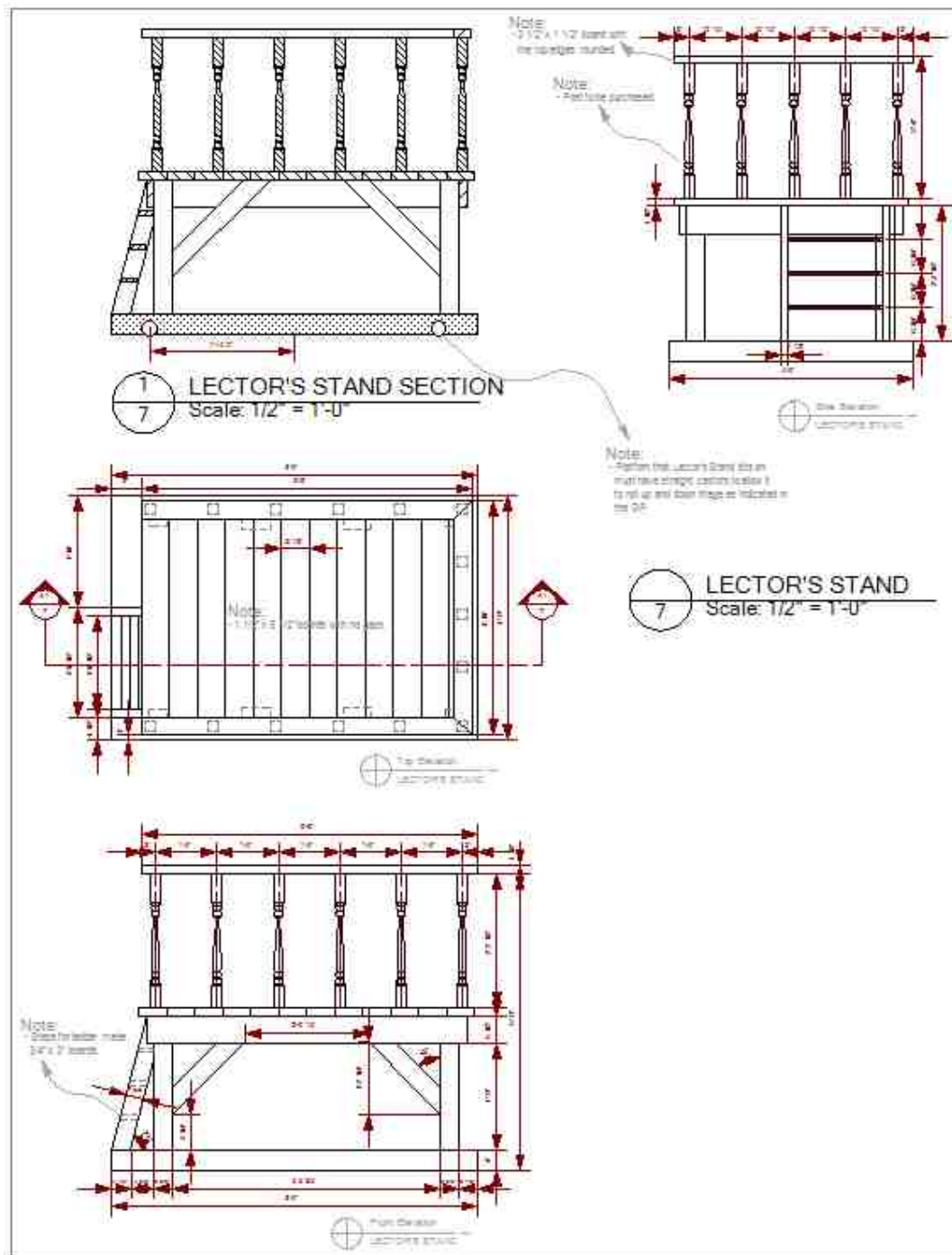
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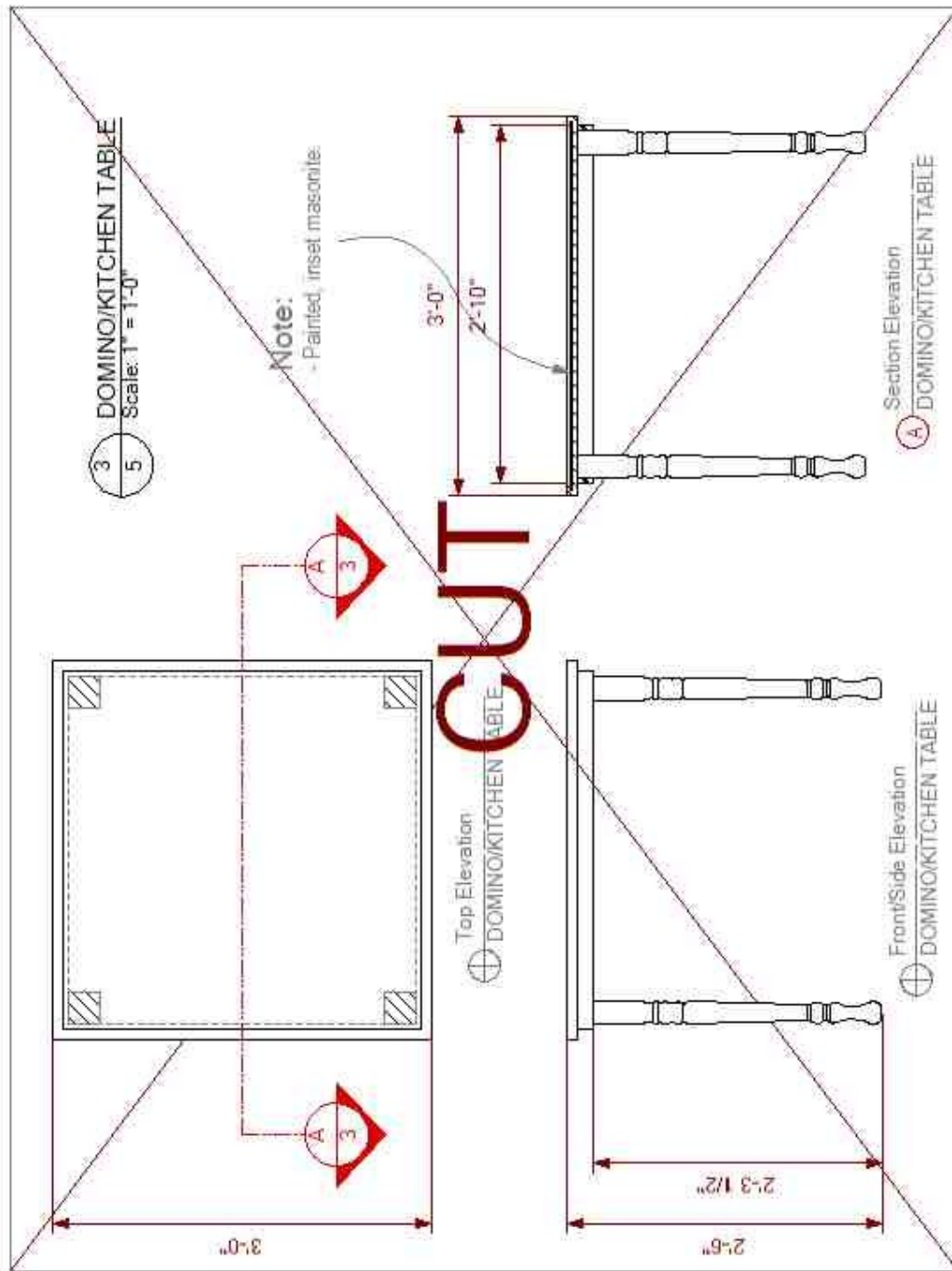
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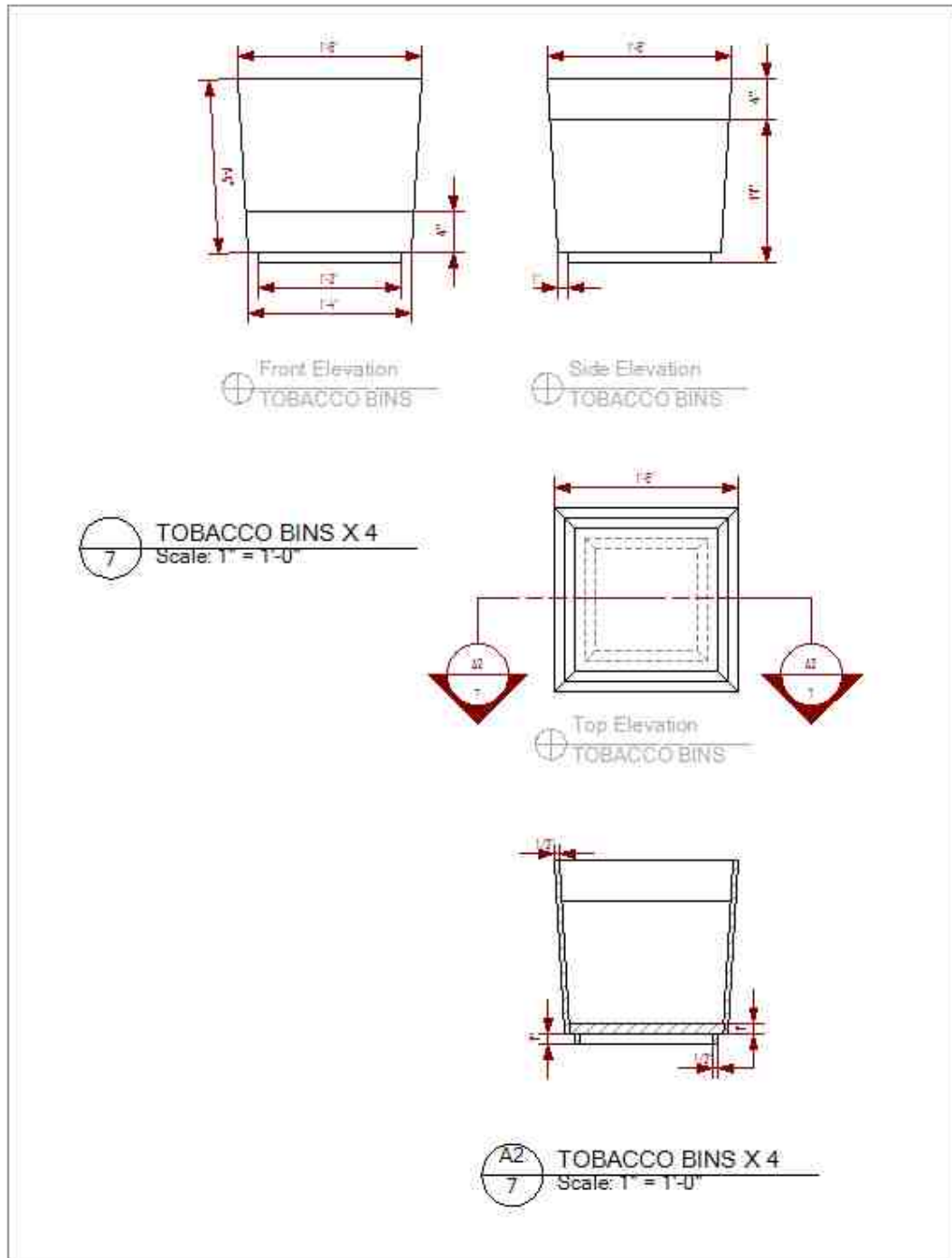
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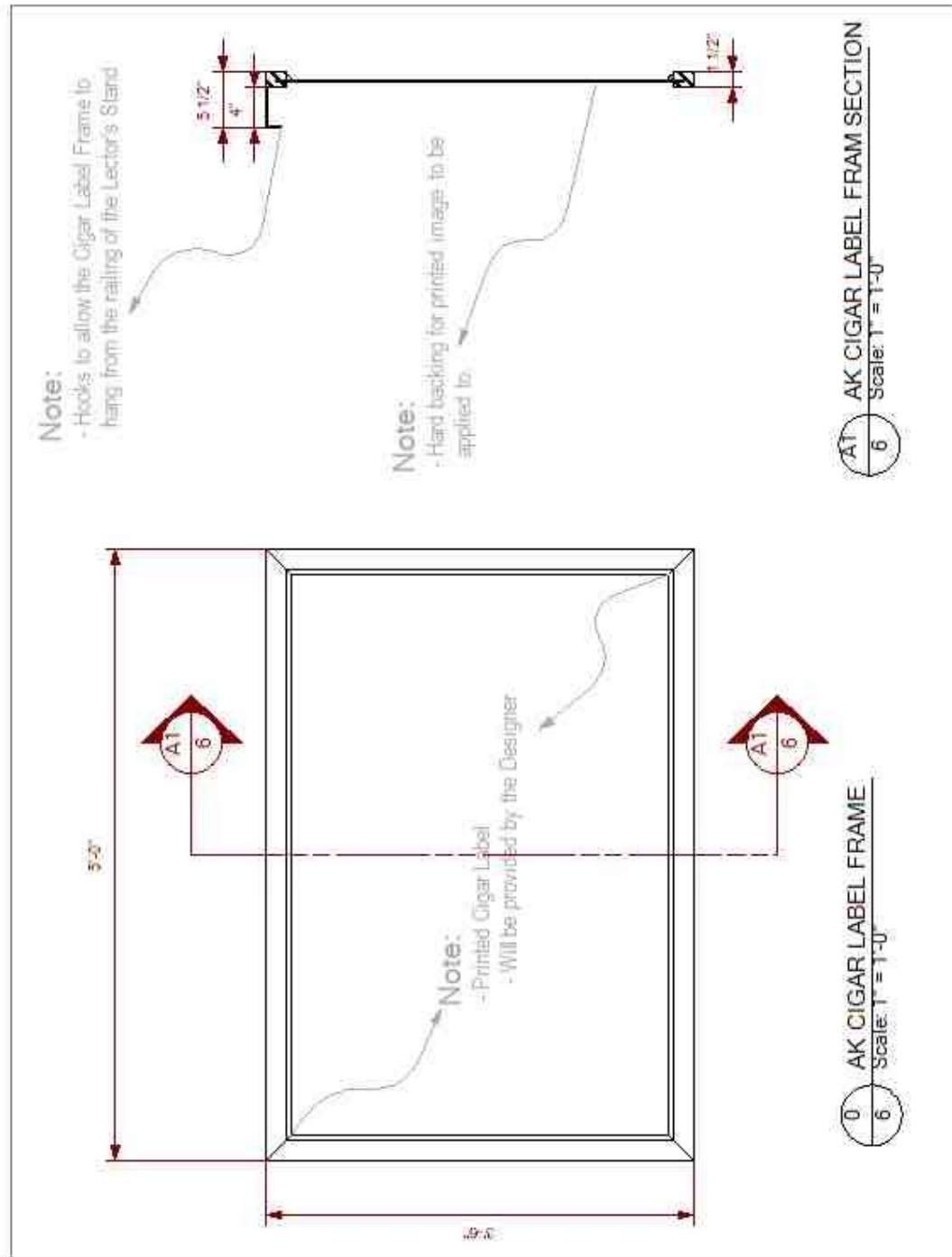
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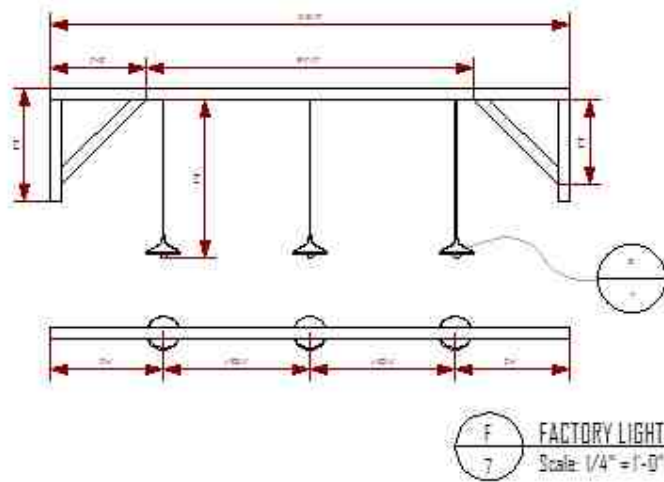
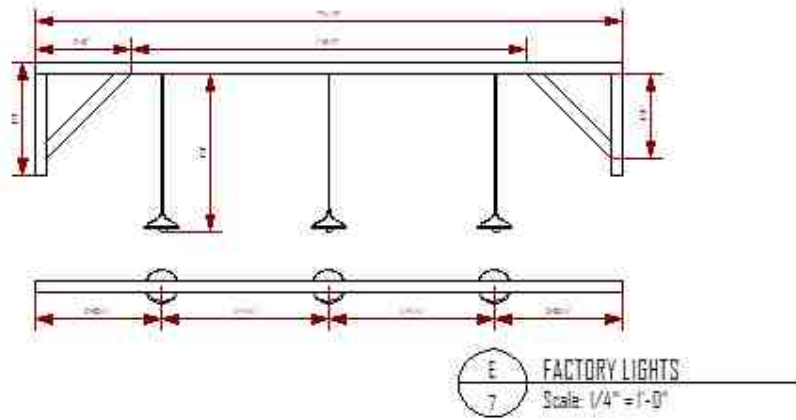
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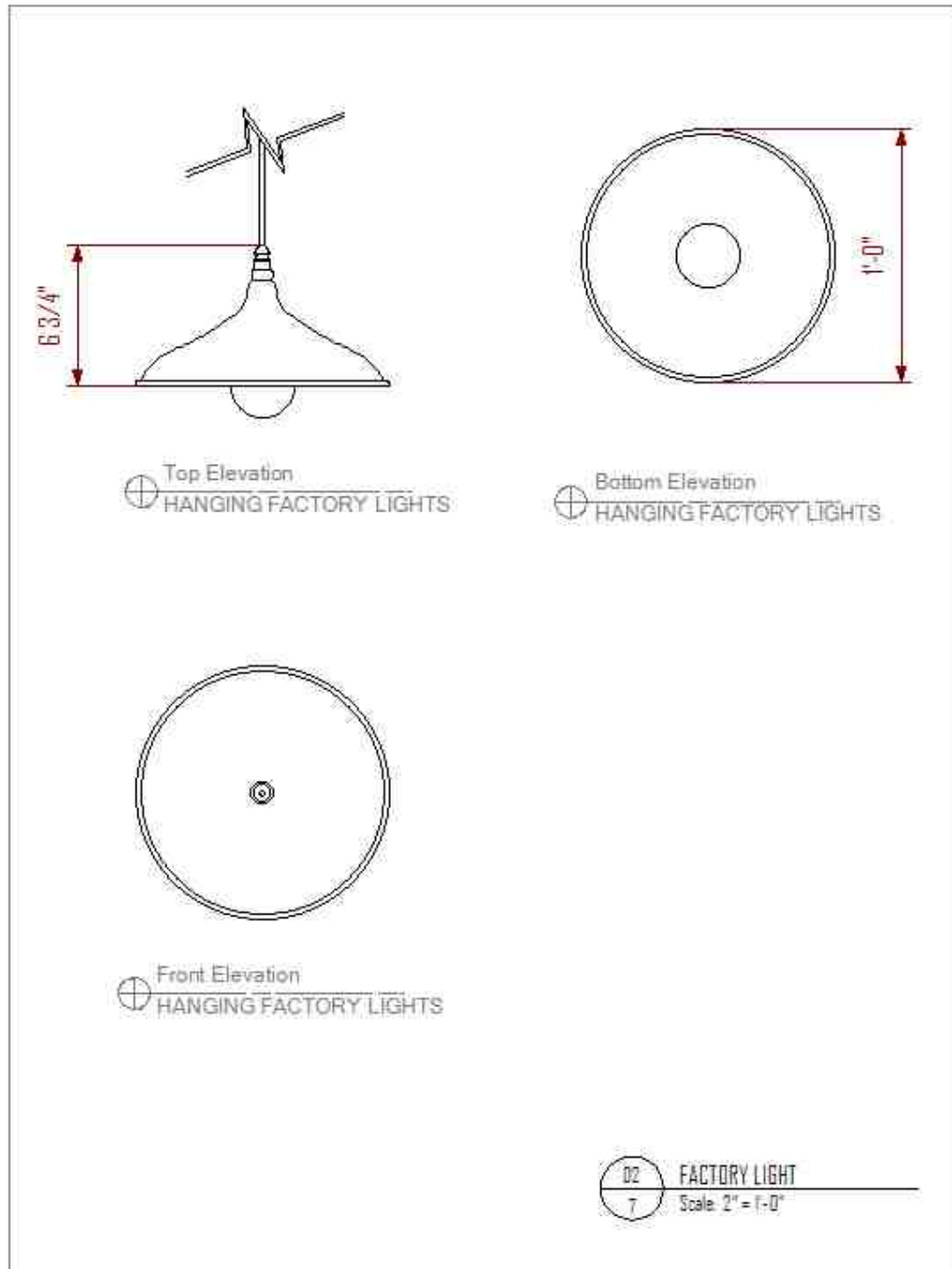
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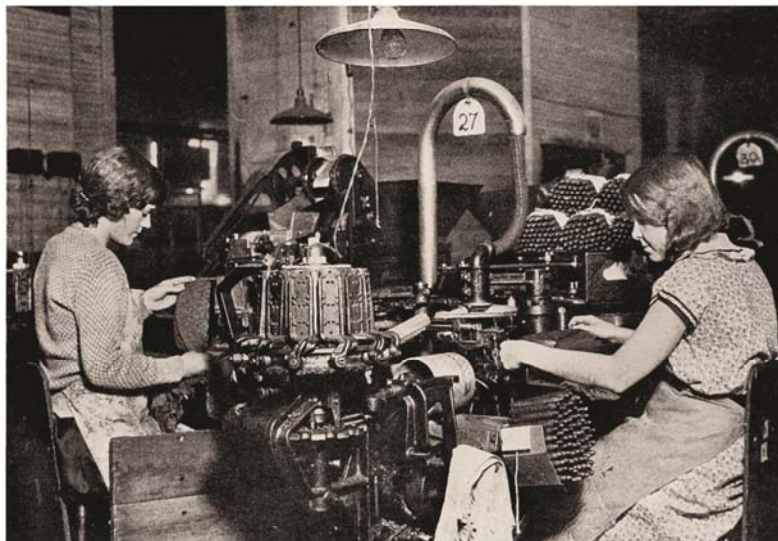
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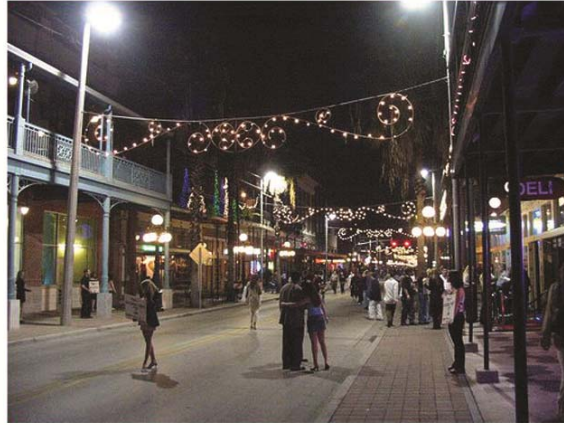
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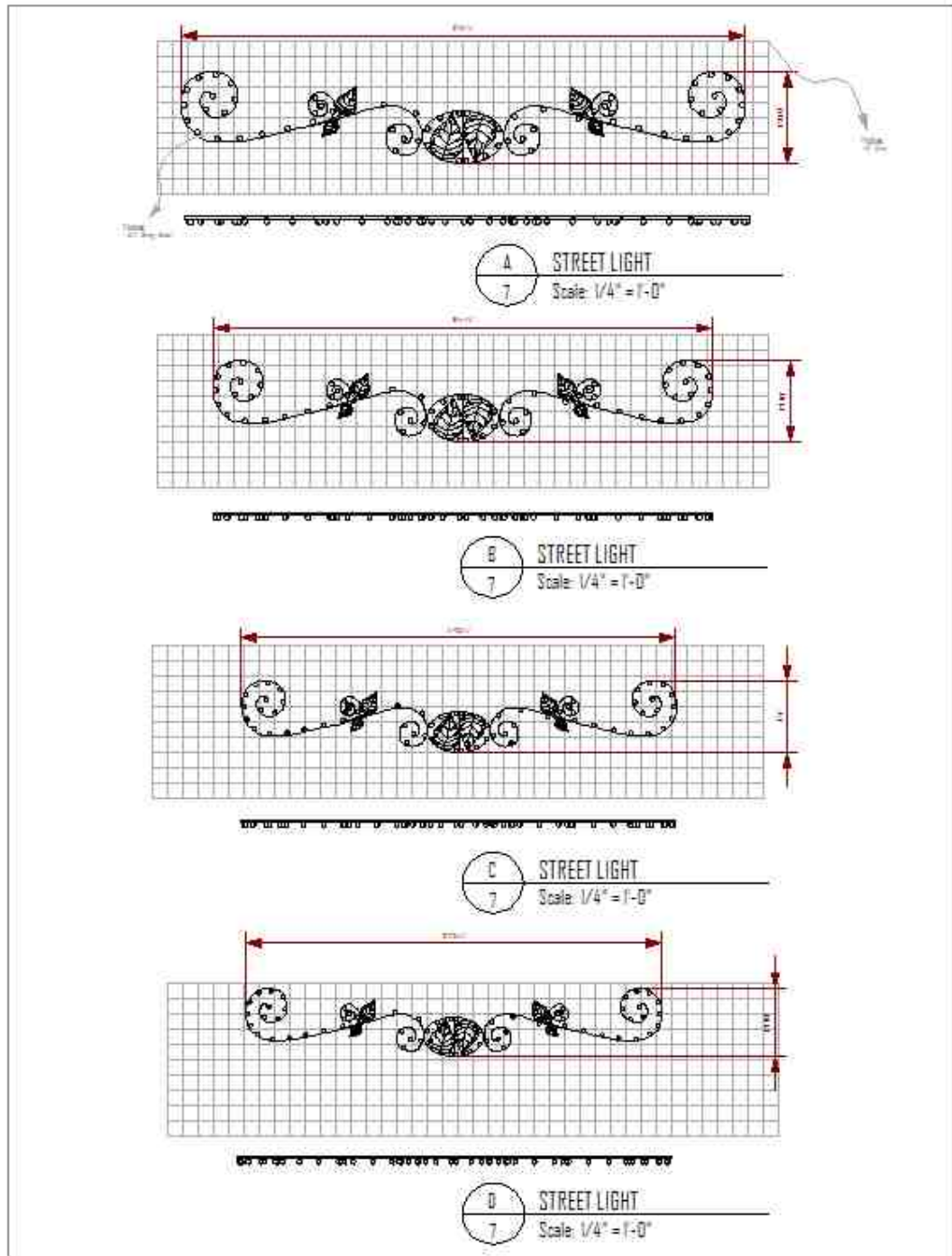
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APPENDIX D: PROPS PAINT REFERENCE BOOK



General Table Dressing

APPENDIX D: PROPS PAINT REFERENCE BOOK



Presses and Press Boxes

APPENDIX D: PROPS PAINT REFERENCE BOOK



Presses and Press Boxes

APPENDIX D: PROPS PAINT REFERENCE BOOK



APPENDIX D: PROPS PAINT REFERENCE BOOK



Cheveta and Hand Tools

APPENDIX D: PROPS PAINT REFERENCE BOOK



Boxes and Bunches

APPENDIX D: PROPS PAINT REFERENCE BOOK



Coat and Hat Hooks

APPENDIX D: PROPS PAINT REFERENCE BOOK



Small Drinking Glasses



Rabbit Glue Cups



Cafe Con Leche Cups



APPENDIX D: PROPS PAINT REFERENCE BOOK



APPENDIX E: PRODUCTION PHOTOGRAPHS



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