

Primary Course Objective: Improve communication skills, especially as they relate to creative collaboration

Machinal by Sophie Treadwell

Setting: Anyplace, anytime

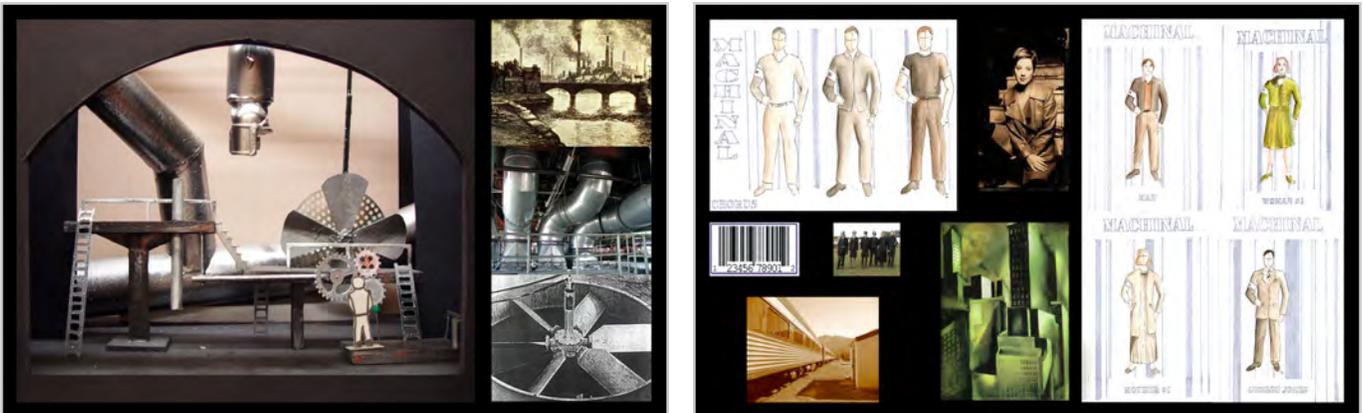
Cast: The cast of forty-four characters will be played by 20 actors.

Mise en scène:

The visual representation of *Machinal* is a vice. It is mechanical, industrial, and heavy. It has straight lines and hard edges, and is brushed silver and textured black. All of these adjectives describe the play. The vice also keeps turning and turning until it eventually comes to its peak tension point and cannot go any further. This represents the Young Woman specifically, as she is forced to be a part of this world that keeps pressuring her and forcing her into society's ideal, until she hits her breaking point. She is being held in place, when she wants to be free. Throughout the play, as the vice tightens, she is burdened with more things that keep her in place – job, family, husband, and child.

The group scenes in the play will be almost choreographed, with characters moving in relation to one another, at times, almost in unison but not quite. Each character's movements will be economic and with purpose, but not so much so that it is overtly obvious to the audience. The Young Woman only attempts to get in the timing with everyone else, but never stays there long. The loosest scene is "Intimate," where both characters are free and unrestricted.

My production of *Machinal* smells like wet pavement. On most days, the smell is harsh, dirty, and unappealing. However, on the first day of spring after a long, cold winter, when the weather is warm and sunny after a rain, one welcomes the somehow sweet scent. This day is similar to the scene "Intimate," when the Young Woman tastes happiness and love for the first time, finding magic in a sinful environment.



Production Team

All students working within area of discipline

Director: Jeanine Cull
 Scene Design: Kelly Leight
 Costume Design: Billy Wilburn

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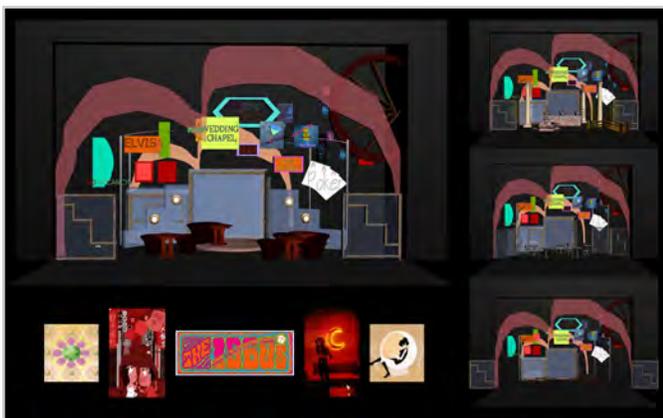
Sweet Charity - Music by Cy Coleman - Lyrics by Dorothy Fields - Book by Neil Simon

Mise en scène:

I would like this production of *Sweet Charity* to be absolute and complete entertainment. Just like Las Vegas, I would like to see lots of bright colors, lights, music, dancing, and fun. I also want the play to move quickly from scene to scene, with little to no pause for set or costume changes. This is a fast pace lifestyle, the Rat Pack world. Money is flying from hand to g-string. Men are lying through their teeth for a one-night stand because what happens in Vegas, stays in Vegas. People go to dance clubs and party all night. The drinks keep coming because the bars never close. The city never sleeps. You never know who you are going to go home with, or if you are going to have to pay for it.

On the surface, and for the average tourist, Las Vegas is great and fun and entertaining. There is no need for thinking when you are playing the slot machines, watching a Vegas Revue, or ogling the various casinos. However, those who work and live in this world see a very different picture. They see the dirt and grime of a city of sin; the multiple strip joints that stink of cheap perfume and call girls packed with the regular crowds. The women who came with dreams of being so much more than a “dancer,” but who are somehow still in the dim, filthy club where they started with wads of one dollar bills in their bras. There are cheaters and prostitutes and drug dealers and murderers, all roaming around this happy, bright, fun world.

The entire play smells and looks like a cheap drink, in a fancy glass, for example, a watered down cosmopolitan, a seven and seven, or a whiskey sour.



Production Team

All students working within area of discipline

Director: Jeanine Cull

Scene Design: Shelley Barish

Costume Design: Shannon Schweitzer

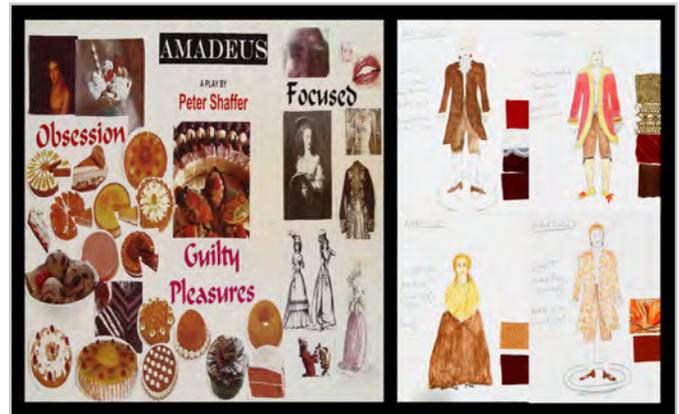
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Amadeus by Peter Shaffer

Concept Statement:

Amadeus is a memory play, Salieri's memory. With this as our guide, the team decided to view the play through this veil of memory, and extract and heighten some details and "forget" others. To accomplish this, the set is intentionally fragmented to suggest this incomplete remembrance and reveal Salieri's focus. The lighting creates "blocks of memory," defining time and place in Salieri's mind. The costumes, inspired by Salieri's passion for sweets, support his hunger for revenge and his all-consuming desire to be "beloved by God."

In this production – no one was assigned to the director's role. There were two directors working in the design areas of scenery and costumes, and a lighting designer working within his area.



Production Team

Only lighting designer working within area of discipline

Director: Design Collective

Scene Design: Jeanine Cull

Costume Design: Sam O'Neill

Lighting Design: Shannon Schweitzer