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THE VALUE OF COMMUNITY THEATRE:
Hidden Costs of Play Production

By

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Abstract

The Value of Community Theatre: Hidden Costs of Play Production

Thesis Abstract—Idaho State University (2015)

This document chronicles the production of *Luck & Coincidences* while assessing monetary values to different aspects of community theatre.

Chapter One details the writing, revising, and producing aspects of *Luck & Coincidences* as well as the financial results of the performances.

Chapter Two reveals the true cost factors of a community theatre, both to establish one in an existing building, and to mount a performance of a small cast play assuming a producer had no resources or connections. This chapter also researches the cost of converting a building into a performance space.

Chapter Three analyzes ticketing data from the Idaho State University Theatre department to predict what variables increase revenue.

Chapter Four concludes the research by exploring the reasons behind producing community theatre in Pocatello, Idaho.

Chapter 1: From Writing to Production

Project Overview

From an early age, I developed a passion for theatre. Since high school, I auditioned and crewed for any production in my Idaho Falls community. I earned my undergraduate degree in Theatre Performance, and put myself through school by working as a builder and run crew for the opera at Kimball Recital Hall, as backstage crew for the Lied Performing Arts Center, and as a stitcher for the theater department at the University of Nebraska at Lincoln (UNL).

My interest in writing for the stage arose from working on several student films at UNL. In my senior year, I was unfortunate to not be cast in any major roles. The need for a senior project turned writing and producing my own student film. The process of writing and seeing the end product inspired me to continue my work, but in this case, for the stage. My main goals were to create a production with minimal needs and to use unique props that I already owned. Six year later, my vision came to life.

I produced my play, *Luck & Coincidences* (L&C) in September of 2014, and I have attached the original script as well as photographs, the program and the poster for the production as Appendix A. As I am concurrently earning my MBA in business, I am also interested in analyzing the business side of a theatre production. Combining both areas of emphasis into one project, I decided to approach the idea of researching the consequences of low-budget productions. Student plays produced alongside the main stage theatre shows have hidden costs. While the idea of producing low-budget or creative project seems feasible, there are restrictions that are not thought of as the initial ideas are addressed. Theatre faculties are faced with limited resources including funds,

the actor pool, technical theatre equipment, and the production could hurt ticket sales to future main stage shows.

Theatres, including those in Pocatello, rely on the network of its volunteers to defray the costs of producing a play. However, if a producer could not use his or her community or personal connections to borrow such items, how much would a production actually cost? I wanted to explore this idea with the production of L&C. What would it cost if I replicated my production but had to rent the space and purchase every item? What would it cost if I converted a space into a theatre?

The unique concept allowed my research to cover various aspects of theatre and business. First, I will discuss the process of writing and revisions of L&C. Then, I will address some challenges faced during the production and finally present the financial outcome of the performances.

In the second chapter, I will assess a monetary figure on the value of community theatre. First, I will introduce Westside Players Community Theatre as a model for this chapter. Then I will itemize the cost to replicate L&C as well as discuss the advantages and disadvantages of searching for the required items in the production. Next, I will demonstrate the costs of converting a building into a theatre performance space.

My next chapter uses data analytics to determine which variables increase ticket sales. The theatre as a business usually relies heavily on ticket sales to continue to produce more shows. With the availability of ticketing information from the Idaho State University (ISU) Theatre/ Dance department, I analyzed the data to gain insights on revenue and on the community. The Paciolan ticketing program by Rocket Software allowed me to collect ticketing data beginning in the 2005 theatre season. Using this

information, I analyzed the average ticket sales and trends, as well predict what factors will increase revenue for the ISU Theatre department. I have also compared the sales of L&C to see if it aligns with sales for other theatre productions. With additional information from the Theatre Communications Group (TCG), I will compare ISU trends to not-for-profit theatres nationwide. The TCG study may be limiting, as the data does not specifically represent university theatre. As a university database does not exist, TCG is the only cumulative theatre reporting that tries to represent theaters on the national level.

Finally, in my closing chapter, I will interview different theatre enthusiasts in Pocatello about what drives individuals to produce theatre and the value of creating theatre. Being in the business to break even makes the theatre a different type of profession than the average for-profit company.

Chapter Introduction

In this chapter, I will demonstrate how a community comes together to collaborate on a project. With input from the theatre community, the college environment and even on family members, the Pocatello community was a vital aspect in the production of my original play, *Luck & Coincidences*. This chapter will reveal some insights in the script, as well as the process of play production.

During my final undergraduate semester at the University of Nebraska-Lincoln, I took a playwrighting course from Professor Virginia Smith. This class is where my first play, L&C originated. The concept of the dark romantic comedy actually stems from something my then boyfriend/ now husband always said he wanted: a beagle named Burt. I told him I would challenge myself and make a play out of it. I needed material for my

playwrighting class, and used that as an outline. L&C was originally intended to be five separate scenes with different casts following the various stages of a relationship or (coincidentally) could be the following of the same couple. Although somewhat logically, scene one was written first, followed by the hospital scene, where the protagonist, later named Olivia, dies after an automobile accident. The middle scenes were outlined but not written until almost two years later, with a sixth and final scene not added until 2012.

Truth Behind the Words

Luck & Coincidences explores the nuances of what makes a relationship in the modern world. Beginning with the first meeting of Aidan and Olivia, we follow their courtship complete with the sparks and insecurities that define them. I attempted to write L&C as a romantic comedy by balancing smart quirky comedy with very real dramatic situations, to make the script relatable on many levels. Combining some personal experiences with the fictional love story, L&C makes an interesting twist of what is actually true.

The play opens with Olivia in a veterinarian's office upset that she must put her dog to sleep. Olivia's dog is based on my childhood pet. I had a dachshund named Otto who passed away a few months before the second workshop. We actually used his collar, leash and kennel in the production as a way to honor him. The dog's name changed a few times, but she was finally named Teeny, and the most recent version of the pet is closer to my current dachshund, Chloe. Aidan bounces in the office, excited about his new pet, and pries into Olivia's personal life. They clash, but Olivia eventually softens her rough exterior. Aidan reveals that he is on the lookout for Burt the Beagle, as

mentioned above. As Olivia exits with the veterinarian, Aidan gets a phone call and must leave immediately, but not before he leaves Olivia with a present. Olivia returns to the lobby to find a new pet but no way to reach Aidan.

The second scene picks up a few years later in Olivia's law firm. As Olivia is trying to leave work early on a Friday afternoon, Aidan stumbles in as a new client. They do not recognize each other until much later in the scene. The inspiration for this scene stems from my ten years experience as a paralegal. Free consultations in law firms attract the most bizarre clients seeking advice from the mundane to the most outlandish potential cases. The paralegals are the gatekeepers, who speak to these clients before they get to the attorneys. Whether the client stepped in the door without an appointment or called frequently, the paralegals have to find polite ways of turning down their cases. Olivia is able to do her job as well as agree to a date with Aidan to resolve his urgent problems.

The third scene picks up a few years later when the couple is moving in together. When Olivia broaches the subject of marriage with Aidan, he becomes very defensive. He does not want to reveal that he intends to propose that night. Throughout the scene, I tried to cleverly write-in unusual items I had at home. My gigantic television box was in my basement since my husband and I moved in. The 'passion box' has some items that my own box contains: medals, postcards, etc. I have the nod to my home state of Idaho with the use of the "Spuddy Buddy". The actual elephant carving named "Malaria" is displayed in my family room; my brother-in-law brought him back from Kenya. He did, in fact, contract malaria on his Engineers Without Borders trip at the time he acquired the carving. Amidst the boxes, Aidan finds old love letters addressed to Olivia, and becomes

increasing upset. They have a huge fight and Olivia storms out. The fight about the shop vacuum cleaner is closely based on a real spousal fight.

The fourth scene opens in Olivia's office on Valentine's Day; Aidan has planned a very romantic marriage proposal. Olivia inadvertently thwarts almost every attempt and revised attempts to propose as she is continually distracted and interrupted by work. Finally, Aidan ends up texting her the big question. Similarly, my husband proposed on Valentine's Day, but in a fancy restaurant. This scene also highlights the constant interruptions that happen in a law office, especially when there is a new, high-maintenance client.

The transition from the fourth scene into the fifth demonstrates that the previous scenes are flashbacks of Olivia's life. Olivia finally realizes that she has been in a coma for a few months. Aidan has been visiting her daily until she wakes up. This scene has another elephant reference, and reveals my aspiration to visit the elephant farms in Thailand.

The sixth scene is entirely Aidan's flashback; Olivia was a guest speaker in his classroom. Showing a time when Aidan was happy also shows an appreciation of my husband's occupation, a teacher. This scene also changed with my pregnancy in 2012, and I wrote in that Olivia was pregnant when she got into a car accident.

Working Revisions

With any written work, there are many revisions. After the failed attempts and non-responses from various play competitions, I decided to reach out to the Pocatello theatre community for help. By the spring of 2013, I was a first year graduate student at Idaho State University, and put together a group of university theatre enthusiasts to

workshop my play. Under the direction of Professor Sherri R. Dienstfry-Swanson, readers, Emily Kvamme as Olivia, Derek Gregerson as Aidan and myself as the second woman, we focused on how people speak when on the telephone and tried out various jokes. On March 3, 2013, we prepared a staged reading and invited the community to listen to L&C. Contrasting to other written forms of literature, theatre is reactive; the audience's reaction helped gauge what I needed to revise. The talkback provided valuable criticism on some of the jokes and argued the fourth scene should contain more interruptions to Aidan's proposal attempts. Furthermore, the biggest comment was the unnecessary sixth scene, as it did not add any additional information to the rest of the play. The audience's perspective illuminated the holes in the story, and this gave me the opportunity to clarify the story, adding the pregnancy element in the final scene and enhancing my characters in scene three.

By the spring of 2014, I enlisted a second round of colleagues. With Professor Vanessa Ballam as the director, student Jessica Rahill as Olivia, DJ Klick, Jr. as Aidan and myself as the second woman, I wanted to tighten up the script so it was for stage for the fall. With the insistence of Professor Ballam, we blocked the scenes for staged reading. Many of the revisions revolved around the staging of the script. This workshop saw revisions in language, as I worked with actors' personal preferences and rewrote some of lines to incorporate other expletives. Southeastern Idaho has a different religious community than Lincoln, Nebraska. Originally, I did not think too much about using God's name in vain, swearing or adding in more sexual content, but some of my fellow actors had a problem with the language. I also spent a lot of time with Ballam on the transition of scene 5 that pulls Olivia from the flashback back into reality in the hospital

of scene 6. How would the audience know of this shift? Initially, I heavily relied on the sound cues between the scenes, but Ballam pushed me to clarify the text further by making me examine the problems with flashbacks and time. She specifically wondered how Aidan could help Olivia relive her memories, if he was not there in real time. Instead, I had Olivia initiate her realization to make that transition clear. After the production, I made an additional revision to that scene.

With the short rehearsal period for the fall production in mind, I cast the main actors early, so both Rahill and Klick would have the familiarity and characterization before full production. The role of the second woman could be an easier role to fill later on in the production process. Shortly before the second staged reading on May 5, 2014, Rahill informed the cast she would be nine months pregnant when the show opened and would not be able to be Olivia. She would be able to be the assistant director for the production.

With the semester ending and students leaving for the summer, I decided to step into the role of Olivia for the fall production and later cast Caressa Simpson as the second woman, with Klick continuing as Aidan.

Challenges

As with most productions, there were unexpected challenges experienced throughout the process. The toughest problem was the rehearsal schedule. Fall classes began on August 25, 2014, and we had our first rehearsal the night before. The show would open in less than five weeks. I was enrolled in three night classes, and the other two cast members were cast in *Richard III* which further limited possible rehearsals. Similar to community theatre, the cast and crew were all volunteering their time toward a

common goal, and we were able to accommodate the company to set the schedule. We scheduled 15 rehearsals before we opened. The five-week rehearsal schedule is typical for a production, but there are usually at least 20 rehearsals. Our play was at a disadvantage. The other downside of Pocatello theatre is there are five other theatre companies that pull from the same pool of actors and technicians. Finding available crew members was a challenge; our stage manager had to back out during the summer, and my co-actors were later cast in *Richard III*. Luckily, pulling from Ballam's network of students, she found run crew for the production. All the crew members became a strong team and pulled the production together from the technical side.

On the technical side, the sound cues were the most challenging. Balancing the right amount of the scripted noise between the scenes and then matching with the lights in the later scenes demanded more of a revision than I thought. During the performances, we had technical problems with the Morse code communication, and the last night the final light cue did not drop to black to end the show. Along with the audio elements of the production, I was able to expand my community network to Idaho Falls. I received help from a local singer/songwriter, Allen Browning, who is also my father. He wrote and composed an original song "How Can I Tell You That I Love You," and later recorded vocals with Rahill that played as the central song in L&C.

Aside from the technical difficulties, competition for audience is another challenge to consider. Theatres in Pocatello compete against each other for patrons to attend its live theatre event on the weekends. The Comedy Project performed their weekly improv show, *Les Miserables* opened at the Mystique Performing Arts and Events Center and *Gruesome Playground Injuries* opened at the Old Town Actor's

Studio the same weekend. L&C opened during the busiest week at ISU, Homecoming, which posed its own problems. There were many student and alumni activities on campus which included the ISU Symphony at the Jensen Grand Hall, down the hall from the L&C performance. Even with the competition, L&C had a total of 159 donating patrons for the performances.

Ideally, if I had a chance to ‘do over’ the performance in the Black Box Theatre, there are few changes I would request. I would like the additional 5 days of rehearsal to finalize certain technical aspects of the play, including the sound and light cues previously mentioned and working with the hospital bed. I would have added back in a few of the sound cues that were cut in the hospital scene. I would have liked an additional weekend of performances, but with the hectic schedule of events in the venue and personal schedules, it was not possible.

Beg, Borrow, and Steel

Beside its involvement in the later stages of script revisions, the theatre community also provided elements for the production itself. ISU allowed me to use the Black Box Theatre for the rehearsals and the performances free of charge. I was also able to utilize big set pieces of the desk and black cubes, as well as a wardrobe rack for backstage quick changes. The cast and crew also pulled random props and wardrobe items to assist with the production; the stage manager would use her leftovers from dinner for the food needed in scene 4, a cast member brought used her elephant for the prop in scene 3. We had trouble tracking down an IV kit but through the networking of the cast, came up with the exact prop we needed at no cost. Asking for help is commonplace in community theatre. From Westside Players Community Theatre

(Westside), I was able to borrow other miscellaneous props, like a telephone, wastebasket, and vases as well as the most important, and difficult to find furniture piece: a steel rolling hospital bed. Another important element was the publicity contact list that Westside allowed me to utilize. I was able to send out publicity photographs and a public service announcement about the play to the newspaper, radio stations and television news station. Finally, I used the list of “arts friendly” businesses in Pocatello to hang L&C posters around town.

Production

The production was approved and scheduled for two performances in the Rogers Black Box Theatre at the Stephens Performing Arts Center on September 26-27, 2014. The funding for this project was originally going to be requested from the Idaho Community Foundation; however, I inadvertently missed the deadline to submit my grant proposal. Ballam still supported my production without any budget. With the support of Westside and the ISU Theatre/Dance Department and the cast and crew, we were able to borrow most of the items needed, from set to costumes, to produce the play. Most of the \$106.41 expense was the printing cost of posters and a few necessary props. The cast and crew spent an estimated 468 hours in rehearsal and production, not including any time spent working on the production outside of rehearsal.

Figure 1.1: *Luck & Coincidences* Production Income Statement

Revenue		\$795.00
Production Expenses		
Marketing	(50: 11x17 posters printed)	\$47.17
Marketing	(ISU Poster Distributing)	\$15.00
Props/ costumes	(Scrubs, flowers, book, IV, Spuddy Buddy)	<u>\$44.24</u>
Total Expenses		<u>\$106.41</u>
Net Income		\$688.59

With 159 patrons donating \$5.00 to see the performance, the production netted \$688.59. The major cost of the facility was donated, major set pieces were borrowed and actor's personal wardrobe was used. However, what is the actual cost of producing this play? This concept is the basis of my thesis. I will break down every item required to produce my original production and will assess the monetary value of each item to total the cost of the L&C production. I will demonstrate that the cost of the value of community and university theatre cannot be measured solely in the dollars spent on acquiring specific materials. Theatre props, furniture, sets, costume storage has more value than only the item's replacement cost.

Conclusion

After carefully crafting my script with interesting quirks and stories from my personal life, the final product was successful. Tallying the six years of writing and collaborating, and the 468 man hours clocked in on the production, the net income totaled \$688.59. Although the business outlook may not be as positive, this project was a big step forward in my writing career.

Chapter 2: The (Monetary) Value of Community

Introduction

In order to attribute monetary values to each aspect of the play production process, I must, effectively, remove the concept of community and assume I needed to purchase all goods and services involved in the production. This chapter will attribute monetary values to each aspect in the play production process of *Luck & Coincidences* (L&C). Using Westside Players Community Theatre (Westside) as a model, I will cover the costs to replicate L&C in the Roger's Black Box Theatre in the Stephens Performing Arts Center (SPAC). Each item will be assigned an appropriate cost. After quantifying the cost of the items, I will discuss some of the advantages and disadvantages of the research of the production process. Then, the chapter will be devoted to the conversion process of changing a non-performance space into a theatre.

Brief History of Westside Players

In 1986, a group of theatre enthusiasts in Pocatello, Idaho decided to form their own company. Randy Dixon, Cathy Litteneker, Bruce Hendricks, and Richard Schlehuber invested \$1,500 to rent a space, construct a set and produce their first show, *Answers*, at the Littletree Inn. Westside Players was able to turn a profit and the group kept reinvesting into more productions. By 1990, the Players permanently moved into the Rhodes Store, a building simply known as the "Warehouse." The conversion of the Warehouse took the entire summer. The process included clearing, cleaning and remodeling the storage building into a performance space.¹ The theatre is completely run

¹ "Board Bios." Westside Players. Web. 11 Apr. 2015. <<http://www.westsideplayers.org/about/board-bios.htm>>.

by volunteers, from the Board of Directors that meets monthly, to the directors, designers, technicians, actors, and ushers that are needed for every show.

Since 1990, Westside has continued to perform in the Warehouse on Second Avenue, and make improvements through fundraising and the support of their patrons. As the building is over a century old, there have been many improvements including the conversion of the art wall in the lobby, air conditioning, complete roof repair, a sound system, lighting instruments, new equipment and removing a pillar that obstructed audience view of the stage. These enhancements were made possible by the Beverly Bistline Foundation, the Idaho Community Foundation through the IFFT Foundation Fund, the Idaho Community Foundation through the Eastern Region Greatest Need Fund, small donors through purchasing stars and fundraisers like the Raise the Roof Drive in May, 2012.²

Currently, the Westside Players has a four production show schedule; a play is produced each winter, spring, summer and fall. Each play has a catered dinner, currently by the local restaurant, Café Tuscano, and a bar managed under the auspices and liquor license of “Hooligans” another local business. Patrons can enjoy the art in the lobby, get a drink, eat dinner and enter the raffle before the performance. In 2012, Westside added another production named the 24 Hour Theatre Festival, where audience suggestions are chosen 24 hours before the performance for a writer to create a ten minute play, the director rehearses with its actors and the designers create the set, costumes and props so the actors can perform that night. This community theatre has been running for almost thirty years and plans to continue producing theatre.²

² Leonard, Lynn. “Westside Players: About Westside.” 17 October 2012. Web.
<http://www.westsideplayers.org/?page_id=4>

L&C Cost of Replication

From the perspective of a producer, the investment cost of L&C is crucial. I can get actors and a director without any charge, but I am required to provide a rehearsal space, props, marketing costs, furniture, technicians, and a performance space. I will compare and contrast the actual and researched production costs as well as the challenges in the various items. Being cost-conscious, I shopped the local stores and researched online to find the best prices without compromising quality.

The first big investment would be the rehearsal space. As the SPAC was used at no charge, an alternative place was an office measuring 720 square feet at a local office building, the 151 Center Building. Two months' rent would total \$1,210. Printing cost of scripts plus binders adds almost \$44. The hand props budget came just under \$240, with the furniture totaling close to \$800. Costumes came in at around \$200, a savings made possibly by the small cast and contemporary setting. Using the same marketing strategy, the cost of using a graphic designer, photographer, printing programs and distributing the posters totaled under \$400. The major expense would be the actual performance space. Renting the Black Box Theatre for a week, plus the lighting instruments, technicians for running the light and sound board, front of house staff would amount to over \$7,000. The overall production cost would total almost \$10,000. As L&C was a minimalist production, the cost does not even include the construction of a set. For the complete itemization, please see Appendix B. Two performances in the Black Box Theatre would not generate enough funds to even cover the cost of the investment.

Substitutions

When researching the certain aspects of production, a few items could not be found. The black acting cubes could not be located, so instead I found unpainted wood crates from Home Depot. This added the cost of black paint and the time to paint the crates. During L&C, we had a hard time tracking down an IV, as it's difficult to get a real IV without a prescription. Through the community, we were able to track down expired IV bags to use in the play. Instead of IV bags, the enema kits found on Amazon would suffice. With a budget in mind, I searched Craigslist's' freebies, and found wardrobe boxes that could work as a giant TV box. The downsides of the "freebie" are the unknown the condition of the boxes and the 60 mile round trip to Blackfoot, to pick them up.

Trade-Offs

Without having access to the hodgepodge of props, furniture, and costumes from the Pocatello theatre community, the local selection would be limited. The affordable hospital beds were found on Craigslist, with the best choice from Idaho Falls. The quality was not as nice or as new as the used bed from Westside. The cost of renting a truck to travel to Idaho Falls to pick up the hospital bed added over \$100 to the budget, not counting the hours spent picking up one piece of furniture. There was a free desk on Craigslist and low price chairs, but the items were gone within a day. Instead, I priced out a desk from Staples and chairs from Walmart. Specificity in costume choices suffers when making cost effective choices. In scene 3 of L&C. the women wore contrasting Chicago baseball T-shirts. When shopping at the thrift stores, I looked more for fit and color; as the cost would be closer to \$25 a shirt instead of \$4.

As L&C did not have a set, the cost of construction has been left out. An early estimate of a minimalistic set was priced at about \$1,600 for the materials only. In this scenario, the need for power tools and labor increase the price dramatically.

Trade-Ups

Concurrently with the trade-offs, there were better choices found when I had to look for every single item. Instead of pulling from what people had, these items would have added to the production, especially in scene 3. At the Goodwill, there was a giant monkey cup that looked to be made from a coconut that would have been a great prop for the Hawaii mug. At Ross, the perfect passion box was a treasure-box shaped with pink shoes and girly sayings on the outside. Online, I found a karate trophy and an engagement ring box in the shape of a rose that would have added more personality to L&C. As for costume pieces, there was a black suit with black stripes at a local thrift store, Deseret Industries, that would work really well for Olivia.

The Search

Tracking down the props, potential costumes, rental spaces and furniture was time consuming. Between physically shopping in local stores and browsing online, the search totaled about 30 hours. This total does not include the time to assemble or paint the props or furniture, or the time for actors to try on clothes or find replacements. Depending on the strategy to save time or money, the decision to either purchase all items that could fit for the show or price out the items before purchasing anything should be made in advance. Items from a thrift store or websites like Craigslist or EBay should probably be made as sooner due to the uncertainty of the stock; however, those stores usually have a

more strict return policy. In contrast, purchases from department stores have the advantages of a more flexible return policy with more stock.

Converting a Space into a Theatre

Using Westside Players as a model, the company was able to transition into a permanent space in four years. For this simulation, I searched Pocatello properties that have the potential of being a theatre. I will map out the process of obtaining the building and converting it into a usable performance space, similar to what the Westside Players did with the Warehouse. Respecting the guidelines of not using community resources, I will track the costs of the theatre conversion process.

The Building

After searching for an ideal location and building for the potential theatre, a former pizza restaurant located in uptown Pocatello, formerly known as the Pie Hole, on 504 E Center Street seemed to fit. The price of \$179,000 was about \$10,000 higher than the researched appraisal price. The main floor is 2,700 square feet that could easily fit a 30x12ft stage, house plenty of seating, a bar, bathrooms, a kitchen, dressing rooms and big storage. The basement measuring 1,700 square feet could be utilized as both a rehearsal space, set construction area, and as small props storage, as it would be difficult to haul big furniture without an elevator. The downside is the building would need an overhaul to use as both a performing space and an events center to generate income when a play is not being performed. The space will be referred to as The Bluebird Theatre (Bluebird). The brochure for the building as well as a draft of the remodeled exterior of the building is attached as Appendix C.

Remodeling Costs

The Bluebird would require a remodel to function as a theatre and an event center. After consulting with Chris Peterson owner of the local construction company, CP Integrity, the cost of the remodel is estimated at just over \$87,000. The remodel would only be on the main floor of the building and include the following projects: blueprints of the building; removal of the facade and paint from the exterior; building a custom bar with granite top and plumbing, building a 6inch x 12ft x 30ft stage, a three level riser for seating, and a technician booth; removal of the drop ceiling and painting the ceiling; installation for the plumbing of a washer and dryer; framing, texturing and painting of the dressing room, storage, kitchen, and restrooms; constructing dressing room dividers; installation of shelving for the storage area; constructing four restrooms; installation a catering kitchen with sink, counters, fridge, warmers; and the cost of shop tools. New furnishings add an additional \$6,000. The time frame to complete the remodel is estimated at three months. The rough floor plan is attached as Appendix D.

Lighting

Another major cost to consider is the addition of theatre lighting in the Bluebird. Casey Diers, a specialist in lighting controls systems for the entertainment industry at DesignLab Chicago priced out the cost of an entirely new lighting system for the space. The quote includes a control console, a small portable lighting control network, a small DMX output gateway (to later expand into LEDs, moving lights, fog machines, etc.), two 24 channel dimmer packs, a company switch to provide power, and an inventory of lights. The total quote amounts to almost \$85,000. The control riser diagram and the quote for the materials are attached as Appendix E. There is an additional \$2,000 that

would be required to install the company switch. Because the entire system is portable, the lighting design can be reconfigured for events or moved entirely out of the building if the Bluebird ever changed locations. The cost is higher, but the value in flexibility seems to be worth the cost. The time frame in ordering and installation of the materials is estimated at about 12 weeks.

Sound

The last major technical element to add to the space is the sound equipment. William Stanton, building supervisor and sound specialist at the SPAC, priced out the cost of installing audio equipment in the Bluebird. The sound quote includes sound system components, wireless microphone rack, microphones, stands, cabling, and installation components which total to \$35,658.75. The quote for the materials is attached as Appendix F.

The Business Loan

As the Bluebird is quite a financial investment, the venture would require a commercial loan to fund the project. Blake Roemer, a commercial loan officer at D.L. Evans Bank, listed the requirements to obtain a business loan. Along with the loan application these additional documents are required: three years of financial statements and tax returns; a management resume/ business essay; and, the real estate purchase and sale agreement. The loan costs include: loan origination fee, real estate title insurance; appraisal fee; and, other miscellaneous fees for credit reports, document preparation, tax verification, county recording, etc. The loan fees total just over \$7,100. The complete breakdown of the entire cost of the project is listed in Appendix G.

Financial institutions will only fund 80% of the actual real estate purchased. If supplementary collateral was promised by the guarantor or a cosigner was added to the loan, additional financing could increase. Based on the financial information, the lender determines the business's profitability, amount of equity, and its debt structure. After analyzing the organization's cash flows, the lender compares that to the potential debt amount with the new loan. That allows the lender to determine if the company can make the new loan payments.

Another major factor is the business plan. The resume and essay provides an executive summary of the project, what the loan will be used for, the management team, financial projections, marketing plans. This explanation demonstrates to the lender what the borrower expects and if they have the practical experience to make their business successful. Finally, D.L. Evans breaks down the questions for the five C's:

Character: Are you a good person with good credit? How are your business relationships?

Capacity: Do you have the documented income to pay back the loan?

Capital: How much equity do you have to follow through with the project?

Collateral: Will the building be sellable after the renovations?

Conditions: Is the general economy good? Is the business model sound?

From a financial standpoint, I would not be able to obtain a business loan based on my current status. Many theatres finance major purchases through philanthropists. The Chopin Theater in Chicago was able to move into a 6,000 square foot because local patrons donated the funding.³ Westside was able to get a personal loan from a patron to

³ American Theatre, comp. "New and Improved." 31.6 (2014): 14. Web.

purchase the Warehouse and volunteers have worked on the building since its purchase to update the space as needed.

Conclusion

After compiling the costs of each and every component necessary to produce a small play, the results are significant. The cost of reproducing a three-person show without a set is valued at \$9,865.37. On the larger scale, similar to Westside's accomplishments with the Warehouse, the value of the community can amount to \$401,617.61 from the twenty-five years since they have moved into the Warehouse. The additional value in theatre can be attributed to their storage spaces, and with L&C the value in the costume, props and furniture was over \$1,200. The individual items may not hold much value, but the repeated use of an item in productions is a major cost-saving device.

Chapter 3: Knowing the Community, Analyzing the Data

Introduction on Data Analysis

In this chapter, I wanted to demonstrate a way to improve ticket sales for a production. Because *Luck & Coincidences* (L&C) was my first production, I used data from the Idaho State University (ISU) Theatre Department to run statistical analyses, as it was available with the ticketing system. Analyzing this data set not only provides information on revenue, but offers some insights on what is happening in the community. Knowing how a community responds to advertising, the type of plays, and many other variables should help develop a marketing strategy and increase revenue for an entire season.

The Study Parameters

The ISU Theatre department has historically been funded through the Associated Students of Idaho State University (ASISU) and ticket sales. For the 2006 Season, ASISU cut funding to the program by approximately 20%. In turn, the Theatre Department had to start charging admission for student tickets. Due to the increased cost of materials, including lumber for construction and fabrics for costumes, as well as student labor, the theatre department needs to generate more funds through ticket sales. Recently, ISU Theatre department is trying to pass a mandatory theatre fee per enrolled student, meaning funding will no longer be dependent on ASISU. However, whether or not the fee passes, analysis of the data will still provide insight on how to increase revenue.

Since the 2005 Season, theatre ticket sales have been sold and recorded using the Paciolan system by Rocket Software. By meticulously going through each theatre

performance since the fall of 2005, I collected ticketing, venue, season, day of week, and revenue information. I spoke with Julie Hillebrant, Business & Production Manager for the School of Performing Arts, and Dr. Norm Schroder, Professor of Theatre at ISU, to obtain data for advertising, royalty, cast size and director information. I categorized the productions by time period, genre, time of year, performance order to help with the analysis. I also added the variables of showing if there was an ISU sporting event at the Holt Arena (Holt) or another performance in the Stephens Performing Arts Center (SPAC). Finally, I adjusted the dollar amounts by the Consumer Price Index (CPI) to account for monetary amounts in 2015 dollars. From this point on any variables that have monetary values will take into account the CPI adjustments; revenue and CPI revenue will be used interchangeably.

Analyses of data using the JMP Pro 11 program will demonstrate what attributes generate more revenue. The data includes information based on 178 individual performances as well as the total of the 35 theatre productions. After analyzing the ISU data, I will discuss theatre on a national level using data from Theatre Communications Group. Finally, I will compare L&C with similar productions at ISU. This study should add business value to the Theatre Department by helping determine what increases revenue. Even with the new funding for the department, increased revenue will help the program overall.

Program and Type of Testing Defined

The JMP (John's Macintosh Program) program was the pet project of John Sall, SAS Co-Founder. He created the software in 1989 to help engineers and scientists to explore data visually. Over the years, JMP Pro 11 branched out and has a variety of

statistical discovery tools, which a user can tailor his or her needs.⁴ In this study, Bivariate analysis, Regression Tree analysis, and Multiple Regression analysis will be utilized.

Bivariate Analysis compares two variables to determine the relationship between them.⁵ In this study, it will be a variable compared to the CPI Revenue.

Regression Tree analysis is a tree structured model that predicts the probability of a certain outcome based on multiple variables. The trees partition the data based on their attributes into subgroups that have similar values for their target variables. Each “leaf” segments out to demonstrate what attributes increase revenue or decreases revenue.⁶ For this study, the theatre performance data can only be used as the theatre production data has too few observations.

Multiple Regression takes the bivariate analysis to the next level by comparing multiple variables to the target variable.⁷ This analysis can be used to predict how future theatre productions will sell at ISU.

Variable Definitions with Bivariate Analysis

Revenue: The revenue only includes the ticketing sales recorded in the Paciolan ticketing system. It does not include revenue from school day special events. It does not include the \$2 facility fee per ticket that was added in 2010. The following variables will be compared with revenue for the bivariate analysis.

⁴ "About JMP." JMP Statistical Discovery. Web. 10 Apr. 2015. <http://www.jmp.com/en_us/about.html>.

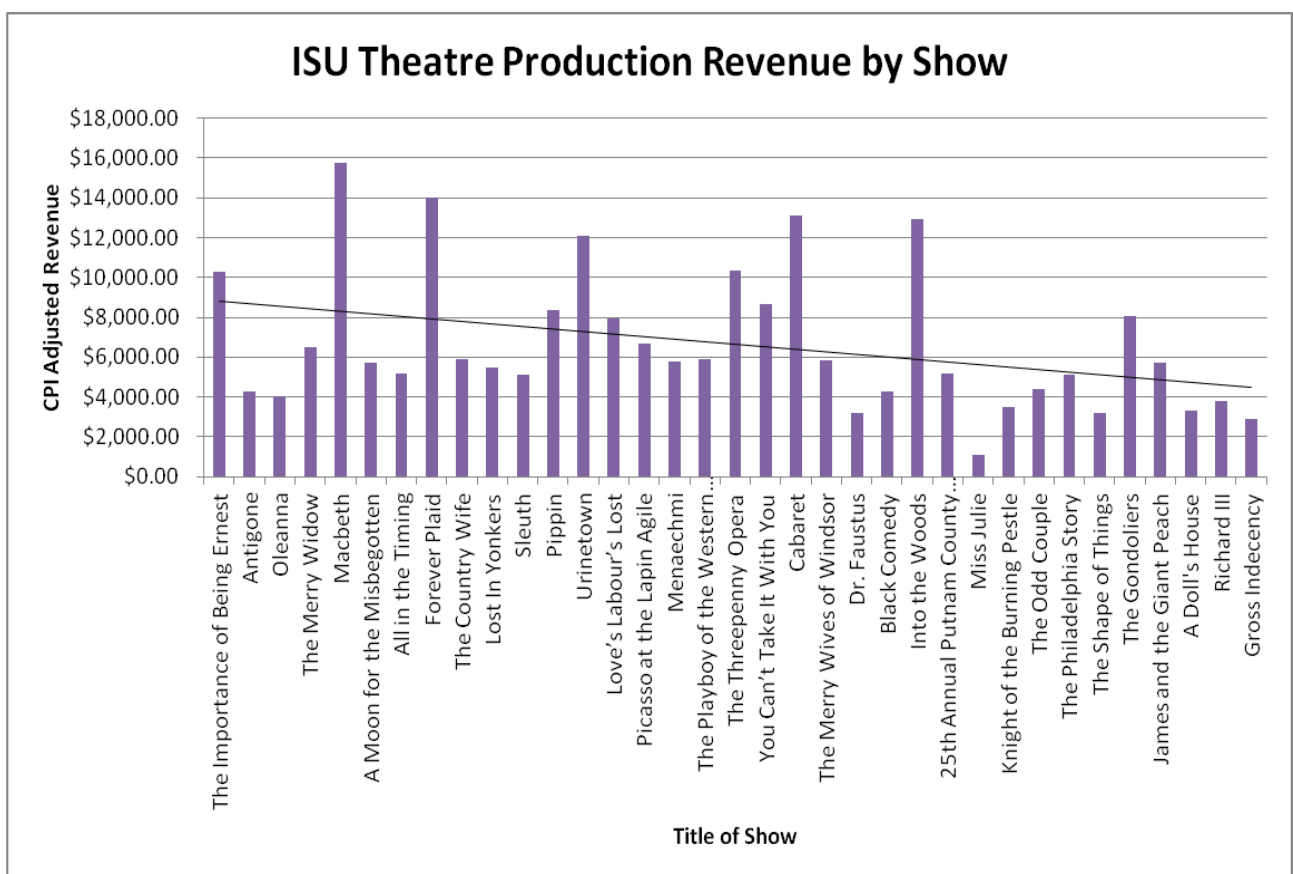
⁵ "Intro to Bivariate Data." Web. 10 Apr. 2015.
<http://onlinestatbook.com/2/describing_bivariate_data/intro.html>.

⁶ Provost, Foster, and Tom Fawcett. *Data Science for Business*. Sebastopol, CA: O'Reilly, 2013. Pg. 64-65. Print.

⁷ "Multiple Regression Analysis Using SPSS Statistics." How to Perform a Multiple Regression Analysis in SPSS Statistics. Web. 10 Apr. 2015. <<https://statistics.laerd.com/spss-tutorials/multiple-regression-using-spss-statistics.php>>.

Theatre Shows: As the Theatre Season also includes a dance production and a reader's theatre show, I focused on only the plays and musicals. I have specifically left the dance and reader's theatre shows out of this analysis for the following reasons: the spending differs dramatically; the patronage is too different between the productions; and the revenue is much less. I have included *James and the Giant Peach*, as it was a full production and *Miss Julie*, even though that production was a late addition to the season.

Figure 3.1: Graph of Show Revenue



According to the graph, overall revenue has been decreasing since theatre season 2005. The highest selling production was *Macbeth* then *Forever Plaid*; the lowest selling were *Miss Julie* then *Gross Indecency*.

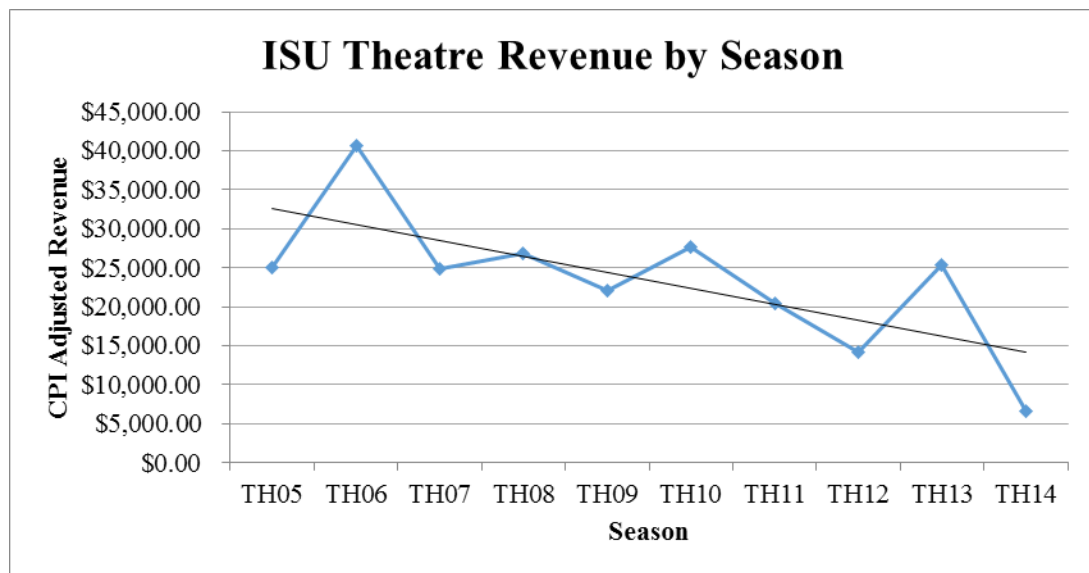
Season: Each theatre season begins in the fall of said year and ends the following spring. For example, the 2005 Theatre Season began in the fall semester of 2005 and ended in the spring of 2006. The data table below shows the calculated average revenue by performance, production, and the entire season.

Figure 3.2: Average ISU Theatre Revenue

Season	Avg. Revenue by Performance	Avg. Revenue by Production	Total Revenue
2005 Season	\$1,254.32	\$6,271.60	\$25,086.36
2006 Season	\$2,031.96	\$10,167.30	\$40,669.28
2007 Season	\$1,241.57	\$6,207.80	\$24,831.30
2008 Season	\$1,409.69	\$8,928.10	\$26,784.18
2009 Season	\$1,296.46	\$7,346.60	\$22,039.90
2010 Season	\$1,839.79	\$9,199.00	\$27,596.91
2011 Season	\$1,277.77	\$6,814.80	\$20,444.25
2012 Season	\$789.88	\$3,554.50	\$14,217.91
2013 Season	\$1,100.85	\$5,063.90	\$25,319.54
2014 Season	\$666.20*	\$3,331.00*	\$6,662.00*
Overall Averages	\$1,312.48 per performance	\$6,675.76 per production	\$25,221.07 per season

**This total does not reflect the entire season, as the 2014 season is not complete.
The season average did not take into account the 2014 season.*

Figure 3.3: Graph of Revenue by Season



From the historic data, the theatre productions generate an average of \$1,312.48 per performance, \$6,675.76 per production and \$25,221.07 per season. The dramatic increase in the 2006 Theatre season could be attributed to both of the highest selling productions of *Macbeth* and *Forever Plaid* in the same season. The lower revenue in 2012 could be attributed to the musical, *25th Annual Putnam County Spelling Bee*, as it has the lowest revenue as a musical. Even though the 2014 is incomplete, *The Musical of Musicals (The Musical!)* must generate over \$7,556 to surpass the 2012 season as the lowest selling season.

Day of the Week: For the individual performances, the day of the week has been analyzed. As demonstrated in the table below, Monday performances are the least attended, while Saturday generates the most patronage.

Figure 3.4: Average Revenue by Day of Week

Day of the Week	Avg. Revenue
Monday	\$778.58
Thursday	\$1,196.21
Friday	\$1,310.89
Saturday	\$1,454.11

Time Period: The time period of the playwright was generalized to group the productions together. If one play was singled out, I tried to expand the category to include more productions. For this study, Classical was defined as plays written before 1550 AD. Elizabethan was defined as plays written between 1550 and 1675. Modern was defined as plays or musicals written between 1860s and 1960s. Contemporary was defined as plays or musicals written from 1960s to present. Classical productions are the lowest producing time period.

Figure 3.5: Average Revenue by Time Period

Time Period	Avg. Revenue by Performance	Avg. Revenue by Production
Classical	\$912.14	\$5,016.76
Elizabethan	\$1,312.01	\$6,560.05
Modern	\$1,326.12	\$6,497.99
Contemporary	\$1,357.68	\$7,044.87

Genre: Categorizing each show into genres, a production could have been grouped as a Musical, Comedy or Drama. The Musical productions generate significantly more revenue, \$649.09 per performance and \$4,251.20 per production more than a comedic play.

Figure 3.6: Average Revenue by Genre

Genre	Avg. Revenue by Performance	Avg. Revenue by Production
Musical	\$1,813.49	\$10,075.00
Comedy	\$1,164.40	\$5,823.80
Drama	\$1,022.63	\$4,885.90

Play v. Musical: After running the advanced models, the genre variable needed to put the Comedy and Drama categories together to represent ‘Play’. This variable also demonstrates how straight plays compare to the musicals in the department. As this variable has only re-categorized the Genre variable, Musicals have higher revenues and Plays have lower revenues.

Figure 3.7: Average Revenue from Play or Musical

Play v. Musical	Avg. Revenue by Performance	Avg. Revenue by Production
Play	\$1,116.77	\$5,499.10
Musical	\$1,813.49	\$10,075.00

Time of Year: The date of the theatre production was generalized by time of year, as Fall, Winter, or Spring. Fall was defined as productions in September through

November; Winter as December through February; and, Spring as March through May. The table below demonstrates that Spring and Fall on average generate close to \$1,400 per performance and over \$7,000 per production. The Winter productions generate the lowest revenue in the category.

Figure 3.8: Average Revenue by Time of Year

Time of Year	Avg. Revenue by Performance	Avg. Revenue by Production
Spring	\$1,444.73	\$7,114.81
Fall	\$1,392.58	\$7,559.73
Winter	\$929.55	\$4,415.36

Performance Order: This variable takes into account the order of each performance, to show what night sells the best. The only production that had more than six productions was *Urinetown*, so the 7th -9th only reflect that one show. Applying theatre knowledge to the table below, it seems to show that closing night performances, and the night before are usually the best selling. The 3rd performance, which is usually a weeknight, generates the least revenue.

Figure 3.9: Average Revenue by Performance Order

Performance Order	Avg. Revenue by Performance
1 st	\$1,144.18
2 nd	\$1,394.38
3 rd	\$1,075.48
4 th	\$1,407.46
5 th	\$1,514.96
6 th	\$1,628.67
7 th	\$1,331.88
8 th	\$1,442.60
9 th	\$1,401.35

Venue: The Theatre Department has multiple venues to produce its shows, including the Bistline Thrust Theatre (Bistline) that seats 404, the Frazier Auditorium

(Frazier) that seats 790, the Roger's Black Box Theatre (Black Box) that has a flexible seating arrangement and can seat 110-200 and the Rotunda in the SPAC as a production space as well that seats 136. The Rotunda has only been used for one ISU production, the Greek tragedy *Antigone*, so the average only reflects that show. Productions in the Bistline generally generate more revenue than the other spaces.

Figure 3.10: Average Revenue by Venue

Venue	Avg. Revenue by Performance	Avg. Revenue by Production
Bistline	\$1,630.75	\$7,972.56
Frazier	\$1,185.15	\$5,925.76
Black Box	\$972.64	\$5,239.61
Rotunda	\$850.68	\$4,253.40

ISU Sport: This variable determined if an ISU sporting event was held at the Holt or at Reeds Gym on the same day as the individual performance. The ISU sporting events included football, men's and women's basketball, and volleyball. There were 60 performances that had a concurrent ISU sporting event, and 118 performances without. When there is an ISU sporting event, the performance on average will sell \$124.54 more.

Figure 3.11: Average Revenue by ISU Sport

Yes/No	Avg. Revenue by Performance
Yes	\$1,395.04
No	\$1,270.50

Other SPAC: The SPAC has multiple venues within its building, the Roger's Black Box Theatre, the Bistline Theatre, and the Jensen Grand Recital Hall. It is common for multiple venues to be used on the same night. There were 72 performances that had a concurrent SPAC event, and 106 performances that ran without another event.

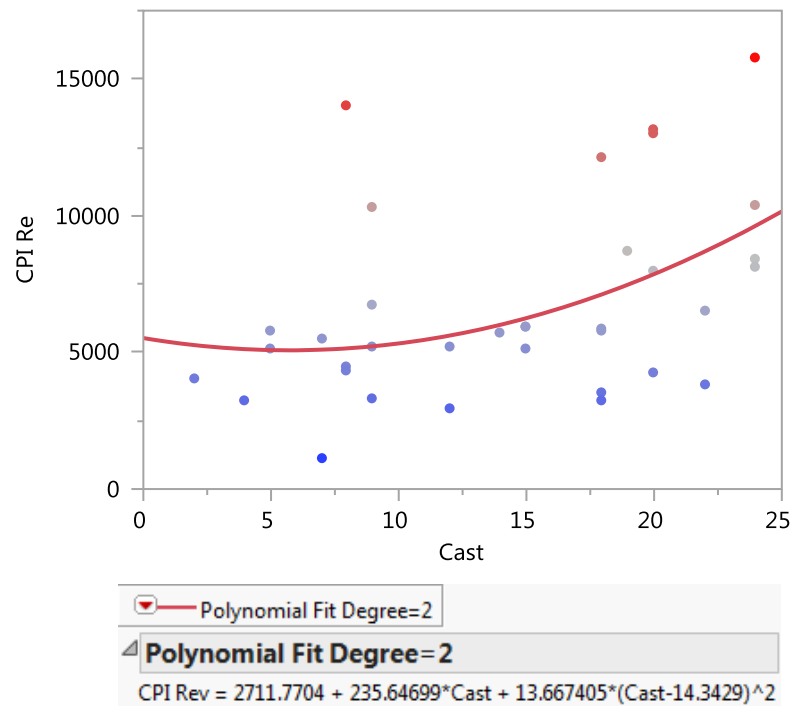
When there is another event in the SPAC, the theatre performance revenue will increase by an average of \$64.08.

Figure 3.12: Average Revenue by SPAC

Yes/No	Avg. Revenue by Performance
Yes	\$1,350.64
No	\$1,286.56

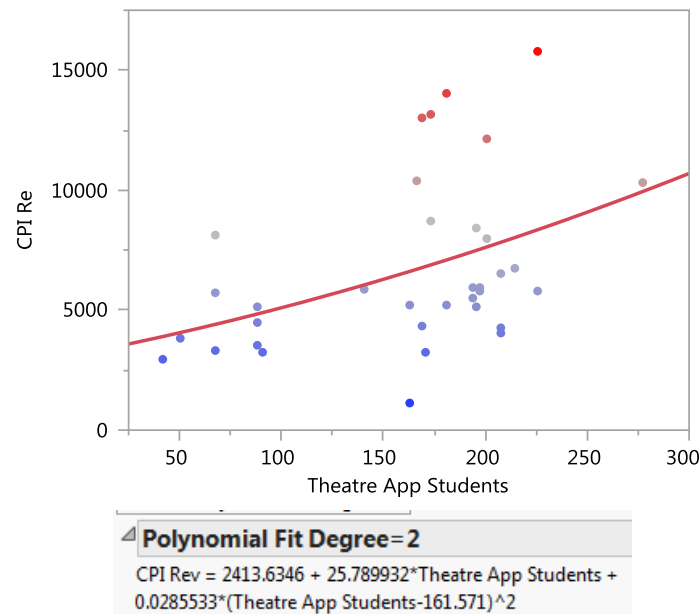
Cast: For each theatrical production, there are performers. For this study, Case does not include any crew members working back stage. The graph on the next page plots the 35 production revenue as faint dots, with the line showing the quadratic trend, with the line sloping upward at 15 cast members. The next graphs are polynomial graphs are the dots are not chronological. The blue dots are lower producing productions, while the red dots are higher producing shows. The equation of the line is described at the bottom of the graph.

Figure 3.13: Graph of Revenue by Cast



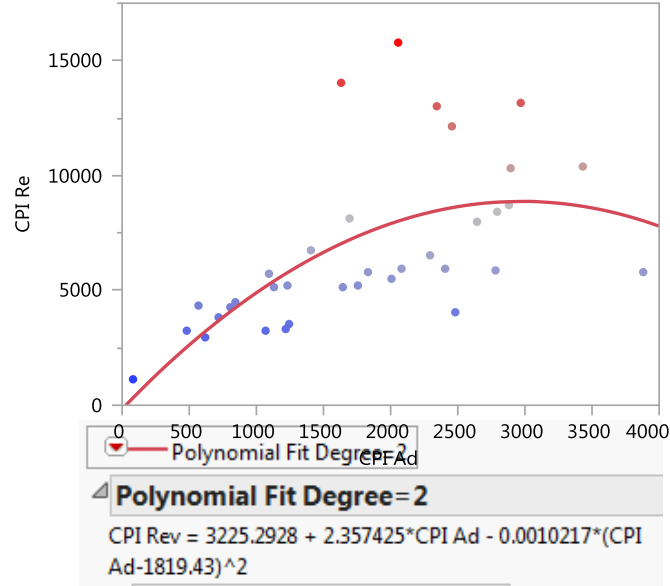
Theatre Appreciation Students: The students in the Theatre Appreciation class, recently renamed Survey of Theatre, are required to see at least one ISU theatre production. There used to be over six sections open, and this last year only two sections were open. The graph shows the lower the attendance in the courses, the lower the revenue.

Figure 3.14: Graph of Revenue by Theatre Appreciation Students



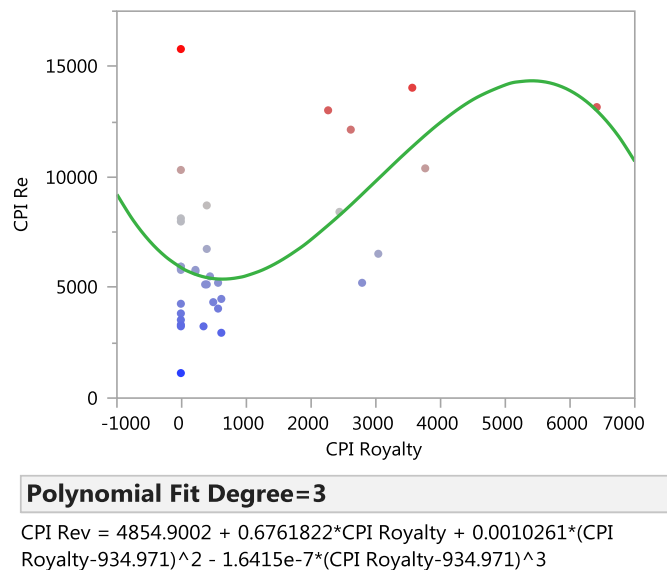
CPI Advertising: The cost to publicize each production is another important variable when compared to revenue. The correlation between advertising and revenue has a quadratic relationship as well. As shown in the graph on the next page, the advertising has a negative impact on revenue after \$1,820. Spending more than that amount can show a decrease in revenue. The equation of the line is described at the bottom of the graph.

Figure 3.15: Graph of Revenue by Advertising Cost



CPI Royalty: The royalty fees are costs that Theatre Department pays to produce a play or musical. The first increase on the curve is about \$935 in royalty fees per production with the down curve starting at about \$4,860. This correlates with musicals generating more revenue than plays, as musicals tend to have much higher royalty costs than plays. The graph on the next page depicts the comparison with revenue. The line is a cubic polynomial to more accurately depict how the royalty costs affects revenue.

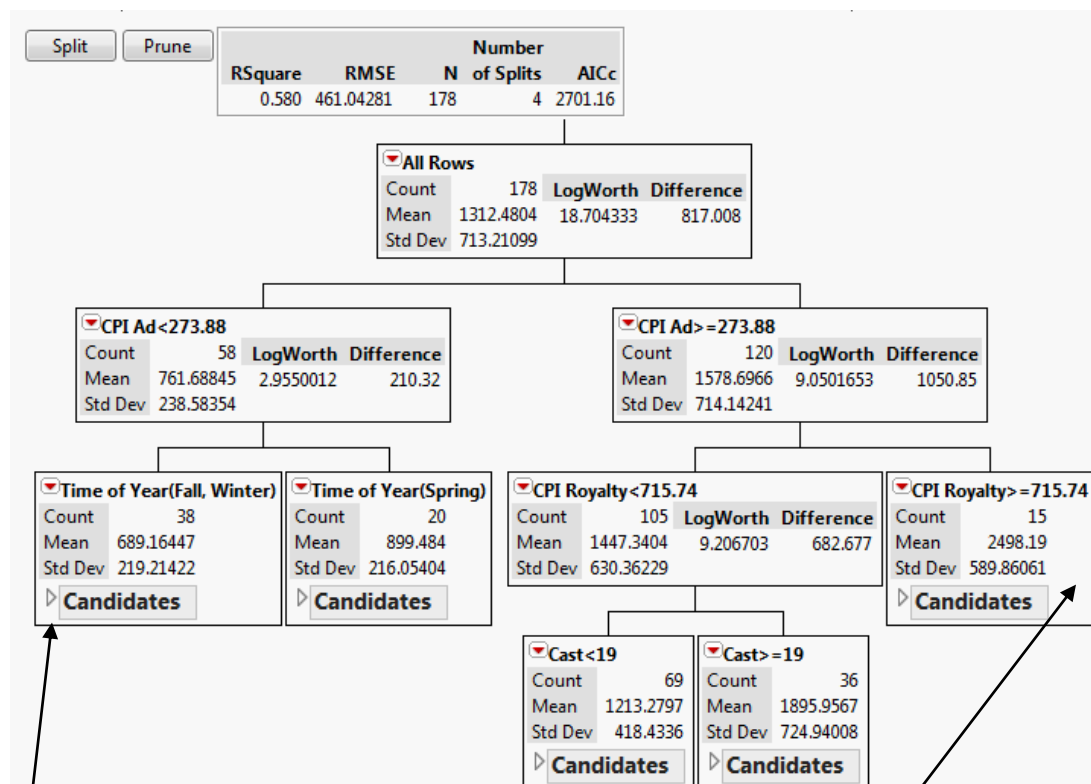
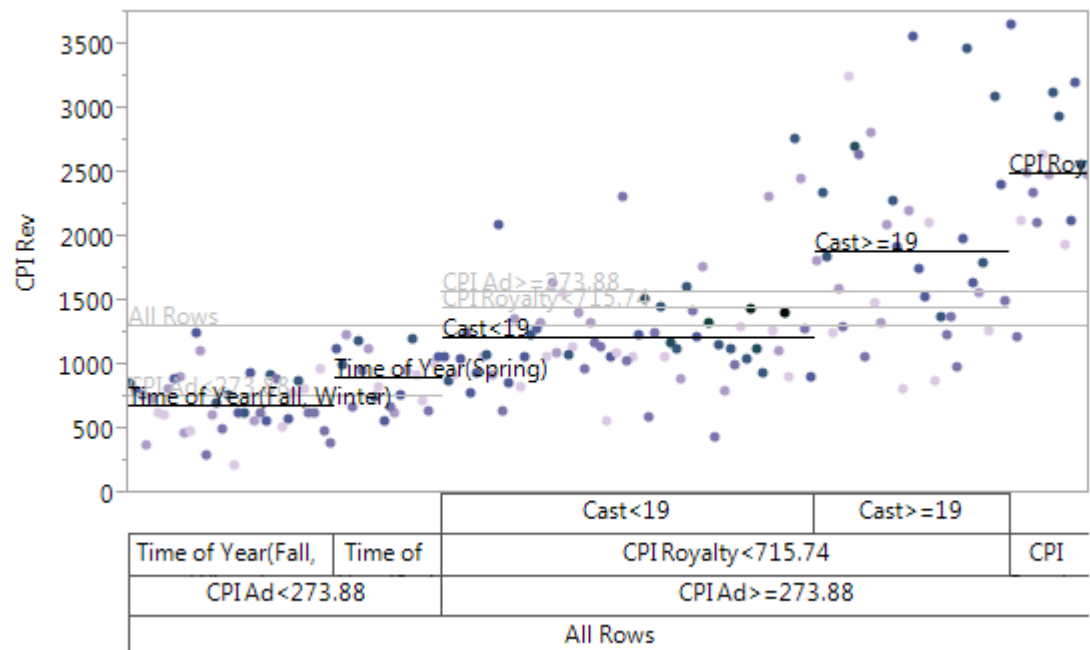
Figure 3.16: Graph of Revenue by Royalty Cost



Regression Tree Analysis

When multiple variables are compared to revenue, the most informative features about a play production stand out. This Regression Tree Analysis focuses on predicting the outcome of revenue for the individual performances. According to the graph and tree on the following page, the model predicts that if \$274 per performance is spent on advertising, with royalty costs greater than \$715 per performance the production will generate the highest income. If less than \$715 is spent on royalty costs, the next important variable that generates more revenue is a cast size of 19 or higher. The lowest selling productions spend less than \$274 on advertising per performance and occur in winter or fall.

Figure 3.17: Theatre Performance Regression Tree Analysis



Predicts lowest revenue productions

Predicts highest revenue productions

Multiple Regression

Theatre Performance Data

The information generated by the Multiple Regression is difficult to read by the layman. I have provided the JMP analysis below using the individual performances. The lower the “Prob> |t|,” the more relevant the variable is to this model to predict revenue. The numbers in orange are the most informative, with the next informative in red in that column.

Figure 3.18: Theatre Performance Multiple Regression

Parameter Estimates							
Term	Estimate	Std Error	t Ratio	Prob> t	Lower 95%	Upper 95%	VIF
Intercept	182.69073	249.981	0.73	0.4659	-310.9054	676.2869	.
Cast	18.082626	10.48668	1.72	0.0865	-2.623691	38.788943	2.9696649
Performance Order	57.006699	26.5824	2.14	0.0335 *	4.5188284	109.49457	1.152123
PvM[Musical]	80.272153	92.4436	0.87	0.3865	-102.2609	262.80523	4.4480289
CPI Royalty	0.3169879	0.252249	1.26	0.2107	-0.181087	0.8150624	3.3323434
CPI Ad	1.0601186	0.319202	3.32	0.0011 *	0.4298426	1.6903947	1.8111757
Day of the Week[Monday]	-375.1137	123.6559	-3.03	0.0028 *	-619.2765	-130.9509	3.4723032
Day of the Week[Thursday]	-15.25369	88.83978	-0.17	0.8639	-190.6709	160.16353	2.5008967
Day of the Week[Friday]	152.07646	69.10225	2.20	0.0292 *	15.631674	288.52125	2.3848302
Time Period[Classical]	-367.5143	145.5566	-2.52	0.0125 *	-654.9207	-80.1078	3.9785193
Time Period[Contemporar	201.02994	114.5013	1.76	0.0810	-25.05681	427.11669	5.9549465
Time Period[Elizabethan]	75.949685	96.97943	0.78	0.4347	-115.5396	267.43892	2.8216417
Venue 2[Bistline]	249.32108	68.18756	3.66	0.0003 *	114.68238	383.95977	1.3801843
Venue 2[Black Box]	-150.2097	81.08131	-1.85	0.0657	-310.3075	9.8881565	1.8071413

According to the Theatre Performance data, here are the significant predictors:

- If a production is in the Bistline Theatre, each performance is predicted to increase revenue by \$249.32.
- For every dollar spent on advertising, the revenue is predicted to increase by \$1.06.
- If a performance is on a Monday, the revenue is predicted to decrease by \$375.11.
- If the production is from the classical time period, each performance is predicted to decrease revenue by \$367.51.
- If a performance is on a Friday, the revenue is predicted to increase by \$152.07.

Theatre Production Data

When running the model a second time to see if the Theatre Production data changed the outcomes, the following JMP report was created.

Figure 3.19: Theatre Production Multiple Regression

Parameter Estimates					
Term	Estimate	Std Error	t Ratio	Prob> t	VIF
Intercept	4563.8909	1160.883	3.93	0.0004 *	.
PvM[Musical	1680.8836	541.2369	3.11	0.0040 *	1.1526199
CPI Ad	1.6094576	0.522166	3.08	0.0042 *	1.1526199

The Theatre Production model only contained two important variables to predict revenue with the interpretation as follows:

- If a production is a musical, the revenue is predicted to increase by \$1,680.88.
- For every dollar spent on adverting, the revenue is predicted to increase by \$1.61.

Theatre Communications Group Data

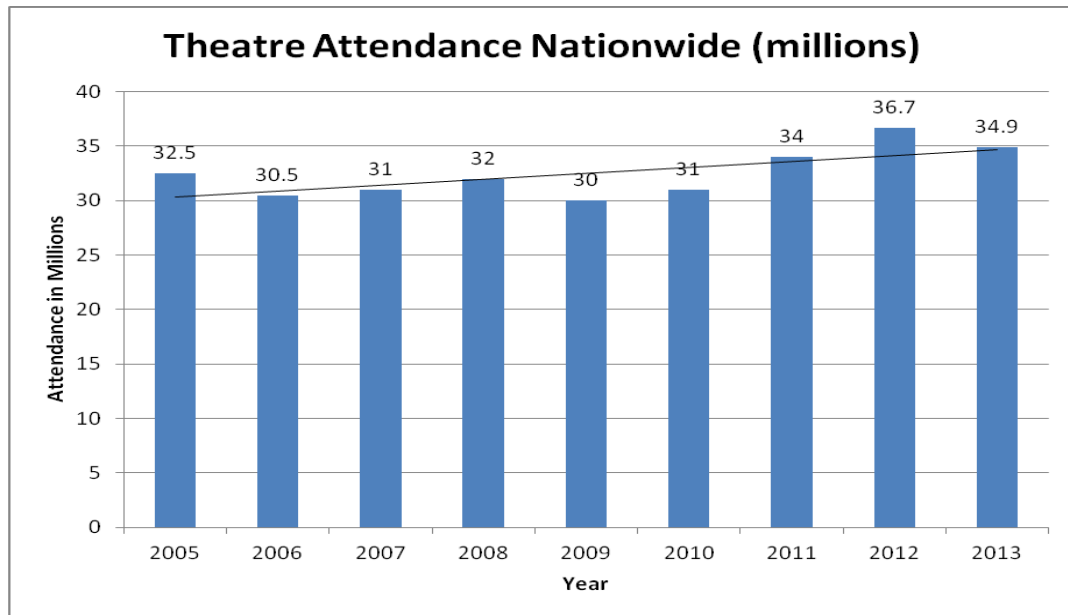
Theatre Communications Group (TCG) was founded in 1961 to cultivate communication between professional, community and university theatres by offering networking and publishing opportunities, grants, events, and knowledge-building conferences. As the national organization for the American theatre, TCG has over 700 Member Theatres and over 12,000 individuals in its organization. Overall, “TCG seeks to increase the organizational efficiency of its member theatres, cultivate and celebrate the artistic talent and achievements of the field and promote a larger public understanding of, and appreciation for, the theatre.”⁸

TCG gathers its data from 1,876 theatres that are professional, not-for-profit theatres that either filled out the TCG Fiscal Survey or filed IRS Form 990 in the stated tax year. In the nine years, most theatres generate 51% of funds from earned income and

⁸ Theatre Communications Group. "Our Mission." About TCG. Theatre Communication Group. Web. 08 Apr. 2015. <<http://www.tcg.org/about/index.cfm>>.

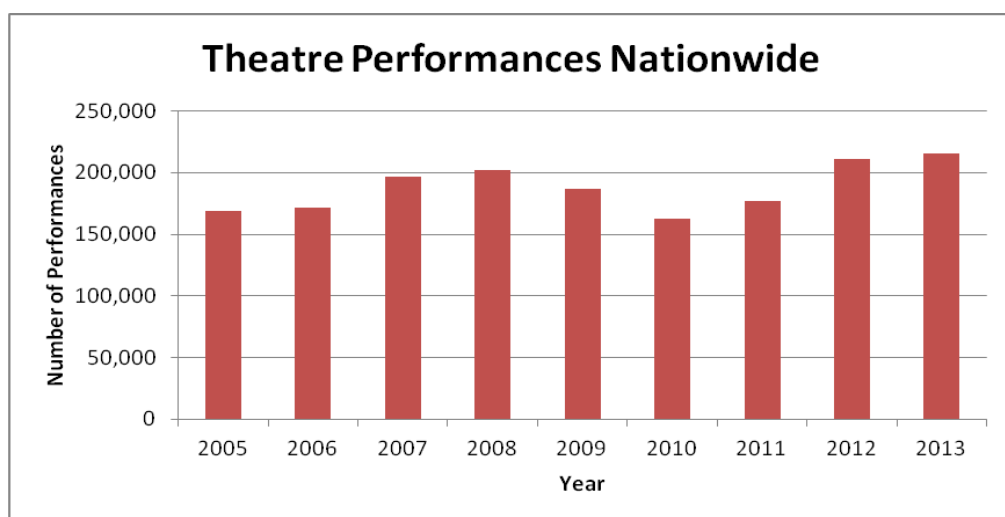
49% from contributors. In 2009, there was a drop in earned income to 46%, with 54% on funds from contributors. The following graphs depict compiled information from the Theatre Facts from 2005 through 2013 on theatre attendance, theatre performances and theatre's contribution to the economy.⁹

Figure 3.20: Graph of National Theatre Attendance



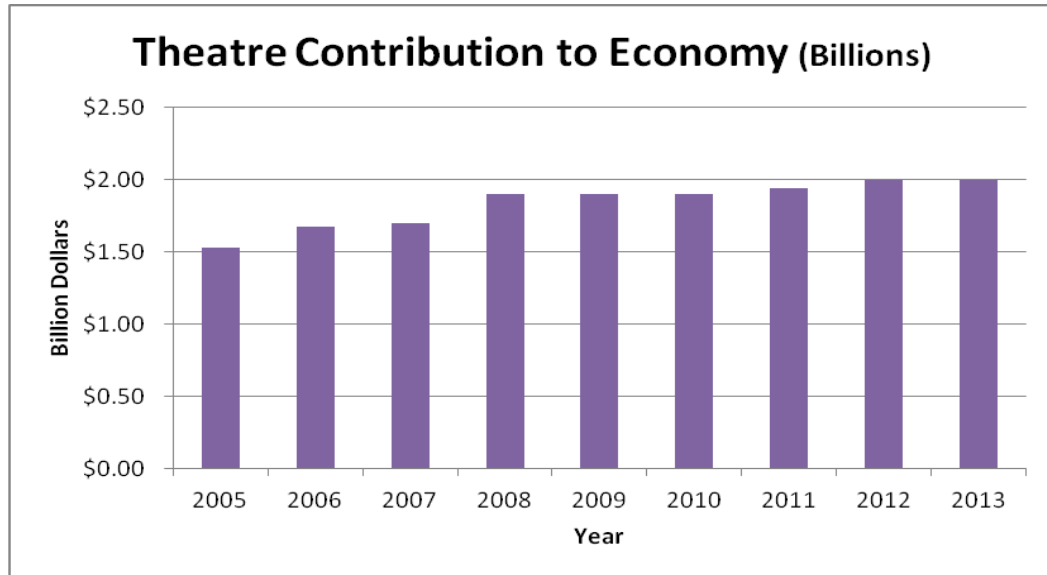
**In the nine year span, 2009 had the lowest theatre attendance of 30 million attendees.*

Figure 3.21: Graph of National Theatre Performances



⁹ Theatre Communication Group. "Theatre Facts." Theatre Communication Group. Web. 08 Apr. 2015. <<http://www.tcg.org/tools/facts/>>.

Figure 3.22: Graph of National Theatre Contribution to Economy



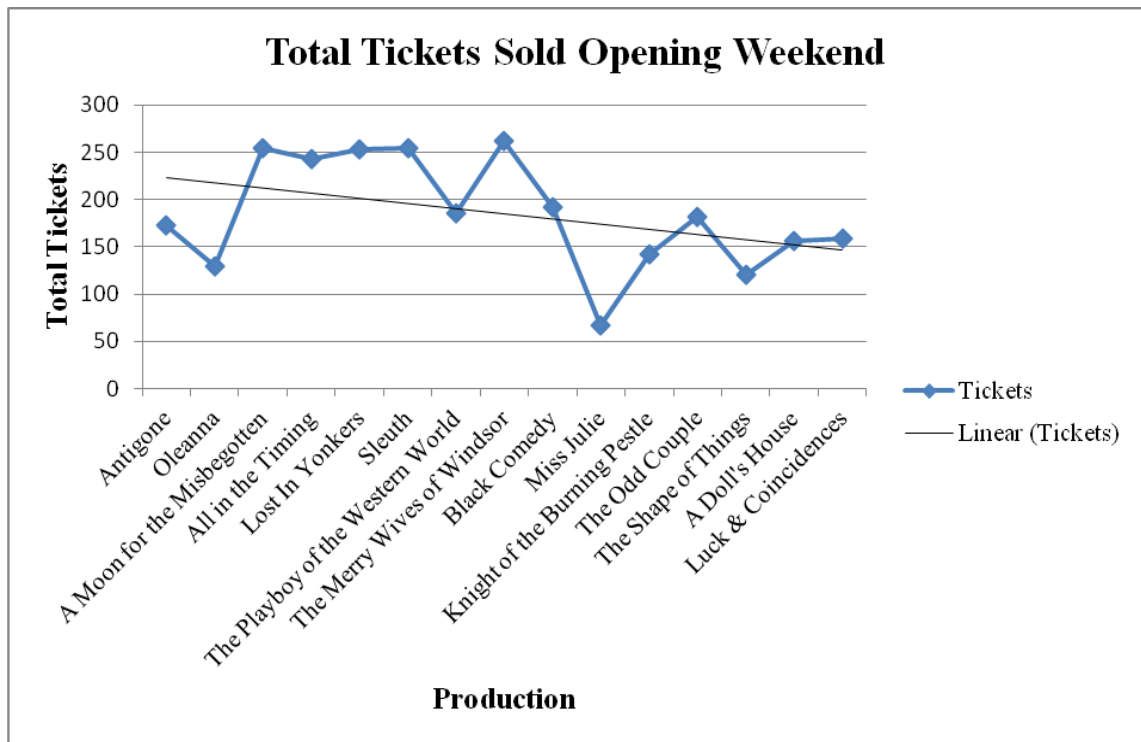
Another aspect in TCG's theatre facts was the national trend of theatre's working capital, which consists of the monetary funds to cover a theatre's daily cash needs. In 2005 and 2006, theatres carried accumulated debt and were required to borrow funds to pay for daily operating needs. Although the working capital was getting better in the next two years, by 2009, many theatres experienced capital losses rather than gains. TCG attributes the decrease in attendance and funds to the financial impact of recession. In 2010 and 2011, theatres were starting to recover, most likely due to ticket price increases, but still suffering shortfalls. By 2012, theatre's working capital somewhat declined, but had slightly improved in 2013.¹⁰

Comparison to *Luck & Coincidences*

The comparison between *Luck & Coincidences* and an ISU Theatre department production cannot be taken across the board. I compared the ticket sales of the first weekend with department plays with the seat capacity from 110 to 190 seats.

¹⁰ Theatre Communication Group. "Theatre Facts." Theatre Communication Group. Web. 08 Apr. 2015. <<http://www.tcg.org/tools/facts/>>/

Figure 3.23: Graph of Tickets Sold Opening Weekend



Taking the average of the above ISU Theatre play productions, the opening weekend sells a total of 187 tickets. L&C sold 159 tickets. However, the recent trend in ticket sales has L&C selling close to the opening weekend of the comparable productions. Besides the two performance run of L&C, another problem with the comparison is the ticket price. The department productions had an average ticket price from \$8.04-\$12.54 per ticket, while patrons donated \$5.00 for L&C. Even though the comparison has some flaws, it does give a general idea on how it compared to similar productions in the same space.

Recommendations

The national scope on theatre demonstrates that even though theatres have struggled financially, attendance has been steadily increasing since 2005. However, ISU Theatre attendance has been steadily decreasing. With the various analyses, there are

reoccurring themes to compile recommendations for the ISU Theatre Department to increase revenue. The most important feature was advertising cost. The return on advertising is evident, but also overspending can be detrimental as well. Spending at between \$1,392- \$1,819 per production will generate the highest revenue.

As for day of the week, the Monday night performance should be switched back to Thursday night. With the current number of 5 performances for each production, seems to be working well; extending a run does not seem to impact the overall revenue.

Being an educational facility, the advice on producing a specific type of play or musical may be a moot point. Most universities explore a variety of different genres and time periods to offer their students a well-rounded experience. However, if a production falls into a category that predicts lower revenue, like a classical play, the show could be held in the Black Box Theatre. If a production has a cast size of at least 15, the optimal venue would be the Bistline Theatre. If the departments wants the musical to generate the most income, spend closer to the \$1,800 in advertising, have at least a 15 person cast, the third performance occur on a Thursday, open in the spring, with the Bistline Theatre as the venue. With the data predicting the outcome for potential future productions, ISU can use the analysis to increase the revenue for the Theatre Department.

Chapter 4: Conclusion

The six years of writing and rewriting *Luck & Coincidences* (L&C), 468 rehearsal hours, plus additional time for marketing and prop search for the production, does not seem to equal the \$688.59 in net income. That amount only covers 95 paid hours at minimum wage. The \$10,000 to replicate L&C in the Black Box Theatre, or the four hundred thousand dollars to convert a space into a theatre would seem to outweigh any desire to produce theatre. As evident in the TCG's research, not-for-profit theatres rely on donations to fund half of their total income. If theatre as a business is not self-sustaining, why produce theatre? This concept seems to tie back to the value of community in theatre.

In Pocatello, the community receives more than just economical benefits from Westside Players. Dr. Jackie Czerepinski, Senior Lecturer for the Communication Department at ISU and long time board member of Westside Players, stated, “[Westside] also benefits the community by offering a genuinely communal form of entertainment on both sides of the footlights.” She continued, “Live theatre demands engagement among and with the performers in a way film and television do not. The shows we produce invite audience members to experience vicariously lives they will never live. Our productions are not aimed at changing the world or tackling burning political issues but every theatre makes the community it inhabits more vibrant and sometimes more humane.”

Eric Suess, Old Town Actor Studio's director, actor and new Westside Players board member, believes theatre also benefits those active in its field.

“I've done this thing for about 38 years, in big theatres that drew audiences of hundreds and small theatres which held just a few. From one show to the next, from comedies to musicals to dramas, one thing never changes. The people are good people. Theatre people care, and are willing to open themselves up and

share their selves with cast, crew, and audience. In a society where fear of death ranks behind fear of speaking in public, those who share their emotions, life experience, and very self, knowing that they're flawed, imperfect, and yet sharing anyway makes them remarkable in my book."

Besides the benefit from the increased production of art, having ISU as an education institution has additional perks. Daniel Sheldon, ISU senior theatre student, said, "I do theatre because of its ability to shape the community. Theatre is able to show society its own shame in addition to creating a learning environment. I believe that theatre is almost always more powerful than their film counterparts because of its sheer proximity to the viewer. I do theatre to impact other people's lives in a positive manner and try and make a difference to the world."

For those truly passionate about theatre, most gains are seen personally and within the community, rather than financially. An unexpected result of L&C was an audience member donating \$5,000 to the ISU Theatre department. Another unintentional aspect of my thesis research was my reliance on the community to track down someone with the expertise in construction, loans, theatrical lighting and sound.

From the insights on the writing and producing L&C, to the replication of costs, I demonstrated the monetary impacts that community has on theatrical productions. With the ISU ticketing data analysis, I was able to determine how the Pocatello community responds to the theatre productions and offer recommendations how to increase revenue for the Theatre department in the future. After interviewing some theatre enthusiasts, I provided alternative reasons for the motives behind producing plays. I agree with the theatre community members I interviewed. I see theatre as an art to inform, entertain, encourage thinking and inspire the audience. In the end if I achieved those goals with the viewers, it was worth it.

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Appendix A

Luck & Coincidences script

Luck & Coincidences
By Gabrielle Joan Kane

Characters

OLIVIA

is a woman in her 20s or 30s.

her head

OLIVIA has this quirk that she unconsciously tilts
to one side, and twirls her hair (or the like).

AIDAN

is a man in his 20s or 30s.

VET

is a woman in her 20s or 30s.

CO-WORKER

Note: All other characters listed must
be played by the same woman

FRIEND

DELIVERY GIRL

NURSE

Setting

Chicago, Illinois

Time

Modern day.

Scene Breakdown

Scene 1: Veterinarian's office.

Scene 2: Law office lobby.

Scene 3: Townhouse living room.

Scene 4: Attorney's office.

Scene 5: Hospital room.

Scene 6: Classroom.

How Can I Tell You That I Love You
By Allen H. Browning
Printed with permission

How can I tell you that I love you?
How can I tell you that I love you?
I'm gonna hold you in the moonlight till I know you love me too.

How can I tell you that I love you?
How can I tell you that I love you?
I'm gonna hold you in the moonlight till I know you love me too.

I want to see you in the sunlight.
I want to see you in the sunlight.
Then I'll hold you in the moonlight till I know you love me too.

Put your hand in mine, when you're near me.
I won't say a word, but I know, you can hear me

How can I tell you that I love you?
How can I tell you that I love you?
I'm gonna hold you in the moonlight till I know you love me too.

I know you love me, too.
I know you love me, too.
I know you love me, too.

Scene 1: A Visit

Setting

Veterinarian's office.

AT RISE:

("How Can I Tell You That I Love You" starts to play, but it is over taken by loud street sounds. The sounds of a car crash are heard. The stage is black.)

AIDAN's VOICE (*starts loud, then fades.*)

Chapter One, A Visit: Everyday counts. You may not know it at the time, but everyday matters. I am usually the person who has to look at his calendar several times to remember the date, and that is also true for birthdays or anniversaries. I clearly remember April 30, 2003. It was a Wednesday, if you need to be reminded. Do you know what happened that day? The World Health Organization held a meeting regarding an outbreak of SARS. A suicide bomber killed three in Tel Aviv, and the US, EU, UN and Russia collaborated on a road map for peace for the Israeli and Palestinian governments. But for me, April 30, 2003, is when I saw her.

("How Can I Tell You That I Love You" faintly plays, the lights rise to normal view on a veterinary lobby. OLIVIA is seated, and staring at a magazine and flipping through pages but obviously not reading anything. The song has faded out. SHE is holding a leash. Soon, AIDAN enters, holding a pet carrier. No one is at the receptionist desk. He waits at the front desk, then sits at the furthest seat from OLIVIA. There is an awkward silence. HE picks up a magazine and semi reads through the pages.)

AIDAN

Hmmm... (*referring to the magazine. He does not get a response from OLIVIA. Then HE lightly laughs because of the article. No response from her.*) Huh, there is a new (*reads a line from a mundane article. Pause. Still no response from her.*)

AIDAN

Hi.

OLIVIA

Hello.

(Awkward silence.)

AIDAN

How are you?

Fine. OLIVIA

Oh? Fine. Really? AIDAN

Yes, FINE. OLIVIA

You look awfully familiar. AIDAN

Oh. I get that all the time. OLIVIA

(OLIVIA unconsciously tilts her head to one side, and twirls her hair. AIDAN watches her.)

Is there anything wrong? AIDAN

Nothing. OLIVIA

Nothing at all? AIDAN

Nothing. OLIVIA

Are you sure? AIDAN

Yes. I am *fine* and *nothing* is wrong. OLIVIA

Okay. Sorry to bother you. (Pause. OLIVIA loudly sighs.) AIDAN

I knew it! AIDAN

Knew what? OLIVIA

AIDAN

Something is the matter. Women say 'fine' but they don't *mean* fine and they also say 'nothing is wrong' when *something* is wrong.

OLIVIA

So?

AIDAN

So, you are not fine and not nothing is the matter.

OLIVIA

Not nothing?

AIDAN (*correcting himself*)

Something. Something is bothering you. You can talk to me, I am a great listener.

OLIVIA

Really? Maybe I say 'fine' because I don't want to tell a complete stranger my problems. I don't even know you.

AIDAN

My name is Aidan.

OLIVIA (*sarcastic*)

I do *not* care. I only care that my dog got hit by a car.

AIDAN

Oh...

OLIVIA

My pup escaped from my apartment when I wasn't looking. She ran into the street and this car going the speed of light hit her.

AIDAN

That's so...

OLIVIA

The asshole didn't even stop. They didn't stop to tell me they hit my dog, so she didn't even stand a chance.

AIDAN

What do you...?

OLIVIA

So I went looking for Teeny, and she was lying in the street bleeding. I thought she was dead, but she was still breathing. And I thought they might be able to save her, but her ribs had punctured her lungs.

AIDAN

Oh, jeez.

OLIVIA (*Her sarcasm turns into anger*)

And to save her from suffering a painful death, I took her here to be put to sleep.

AIDAN

I don't know if...

OLIVIA

So welcome to Teeny's Eulogy, please look at her crushed and bloody carcass that was left in the middle of the road. Thank you for coming!

AIDAN

Well, if I can...

OLIVIA (*almost screaming*)

She was drowning in her own blood! Her own BLOOD! GODDAMIT! There wasn't anything they could do, but make sure the end is painless. And my life is *fine* because a dog won't escape from my apartment because I won't have a dog, so *nothing* bad will happen! EVER!

AIDAN

I'm sorry. I won't bother you, anymore.

OLIVIA

FINE!

(OLIVIA bursts into tears.)

I'm sorry. I hate getting angry, and I mean really angry, so I try not to, but when I do become that mad, I get really upset that I got angry, then I just start crying and I can't stop, then I just sit and cry. Then I just babble until my sentences become incoherent nonsense.

AIDAN

I think... that is just fine.

(OLIVIA laughs through her tears; then she calms down.)

OLIVIA

I'm having my dog put to sleep.

AIDAN

Yea, what was her name?

OLIVIA

Teeny, short for Teeny Weenie... well, her full name is Itsy Bitsy Teeny Weenie.

AIDAN

Yellow polka dot bikini?

OLIVIA

Yes.

AIDAN

Clever.

OLIVIA

My boyfriend named her.

AIDAN

Oh.

OLIVIA

My *ex*-boyfriend... It's a long, boring... I receive this beautiful dachsie puppy as a birthday present from *him*, then breaks up with me. Who does that?

(AIDAN shrugs his shoulders.)

OLIVIA

Teeny is so smart and knows a ton of tricks. It's a little ironic, but her worst trick was playing dead- she could never stop her tail from wagging.

(OLIVIA holds back her tears.)

AIDAN

It's tough to lose a friend. You should get another pet, it might help.

OLIVIA

I don't know.

AIDAN

I have always wanted a dog since I've been on my own. I have this kinda ridiculous ... I don't know what to call it, a mission, I guess, of rescuing a beagle.

OLIVIA

That's sweet, getting a little pound puppy.

AIDAN

I stop by the Humane Society to see if they have any beagles. I'm looking for Burt the Beagle, my perfect companion. I haven't found any beagles... but there's always hope.

OLIVIA

No more dogs for me... maybe a fish.

AIDAN

A fish named Bubbles?

OLIVIA

No, Blow Me.

AIDAN

HA! Feisty.

(They laugh. OLIVIA tries to word her question carefully.)

OLIVIA

Do you like to read people?

AIDAN

The magazine?

OLIVIA

No, you seem very intent on trying to "read" me.

AIDAN

Judge a book by its cover?

OLIVIA

Maybe, I don't know how you think.

AIDAN

With my head.

OLIVIA

As most men do.

AIDAN

Don't be so quick to judge me, although my dashing good looks are quite appealing.

OLIVIA

And modest. You are racking up the points as we speak.

AIDAN

I think you have a lot on your mind.

OLIVIA

I...oh my god, I don't remember your name.

AIDAN

Aidan.

OLIVIA

I'm sorry, I haven't even asked what you're doing here.

AIDAN

I have a new pet.

OLIVIA

A beagle?

AIDAN

No, still haven't found Burt.

OLIVIA

Maybe we could...

VET

Olivia?

(VET has walked in holding Teeny's collar.)

OLIVIA

Yes. Oh.

(OLIVIA gets up and goes to VET. VET gives the collar to OLIVIA. OLIVIA begins crying.)

VET

I know this is tough for you, Olivia, but...

(VET notices that no one is at the receptionist desk.)

Jackie didn't have you sign anything?

OLIVIA

No, I didn't get anything.

VET

Huh. I wonder where she went... Well, if you can step back with me, I will need your signature before you leave.

(VET sees AIDAN.)

VET

Oh, have you been helped?

AIDAN

Yes. Thank you.

(OLIVIA gives AIDAN a weird look.)

VET

Great. Olivia? Can you come with me, it will just be a moment.

OLIVIA

Yes, of course.

VET

(*To AIDAN*) I will be right back to help you, sir.

AIDAN

Take your time.

(VET and OLIVIA exit into an office. AIDAN stands and smiles, and straightens up his appearance. His phone rings with an funny ringtone that signifies his mother's call.)

AIDAN

Hi, Mom. Yea, I (*He listens*) Is everything alright? Is he okay? Is it serious? What about you ... (*Pause*) Do you need me to be home? About two hours depending on traffic. I can leave right now.

(AIDAN runs out of the clinic. Then runs back in, still on the phone.)

I just... I need to do something really fast.

(He goes to pick up the kennel, then gets another idea and searches for a writing utensil and paper on the front desk.)

Got it!

(AIDAN writes a quick note and leaves it on the counter. AIDAN exits the vet clinic. OLIVIA and VET return to the lobby.)

VET

Is there anything else I can do for you?

OLIVIA

Where did he go?

VET

We usually cremate their bodies which only takes...

OLIVIA

No, Aidan. The man who was just in here. He looked really familiar.

(OLIVIA and VET look around. VET finds the note on the counter.)

VET

This is for you.

(VET hands OLIVIA the note.)

OLIVIA (*reading the note.*)

Olivia, you need this.

VET

You need what? What else does it say?

OLIVIA

That is all it says... Olivia, you need this. What do I need?

VET

Not even a phone number?

OLIVIA

No... nothing. *Nothing.* (*She laughs.*) Do you know him?

VET

I don't.

OLIVIA

Can you check his file?

VET

Would you want me to release your phone number to some guy who wanted it?

OLIVIA
No, but...

VET
This is different...

(VET goes behind the receptionist desk to look through the information. VET loudly sighs.)

VET
He's a new client.

OLIVIA
And he missed his appointment...

VET
He's coming in early to fill out paperwork.

OLIVIA
Which he didn't fill out.

VET
Interesting... hmmm... There is a name but not a phone number on the schedule.

OLIVIA
I already know his name is Aidan.

VET
No, Romance.

OLIVIA
What?

VET (*Reading the appointment book*)
Romance for 4:30.

OLIVIA
What does that mean?

(OLIVIA looks at her watch and laughs.)

It's 4:30. Where's the romance?

(OLIVIA examines the note again and looks for more clues in the lobby.)

VET

What an intrigue!

OLIVIA

I need... romance...???

(OLIVIA spots the pet carrier.)

OLIVIA

Oh, my God. A rabbit. Romance the Rabbit. (*SHE laughs.*) I guess I do need something...

VET

Yes...

OLIVIA

I need to use that appointment for my new pet.

(VET smiles.)

VET

Hmm... Mysterious.

OLIVIA

Maybe he will come back?

VET

There's always hope.

OLIVIA

How many animal shelters are in this city? (*Pause.*) Nope, I didn't mean it that way (*referring to the rabbit*). It's a long story.

(OLIVIA unconsciously tilts her head to one side, and twirls her hair. VET escorts OLIVIA and ROMANCE back to the examination room.)

END OF SCENE 1.

Scene 2: Free Consultation

Setting

Law office lobby.

AT RISE:

("How Can I Tell You That I Love You" starts to play, but it is over taken by sounds of a police car start low then grow louder and louder. Police lights swirl across the stage, then the lights and sounds suddenly stop. The stage is black.)

AIDAN's VOICE (*starts loud, then fades.*)

Chapter Two, Free Consultation: I left. I left *her*. I met a beautiful woman, then my father had another heart attack and I had to leave town. I even packed up and moved to take care of him, his affairs, and planned his funeral. Two deaths that week, my father and Teeny. By the time I returned to town, the vet told me Olivia had moved. I guess it wasn't meant to be.

(The lights rise to normal view on an attorney's office. OLIVIA and CO-WORKER walk through the office door. OLIVIA and CO-WORKER are both professionally dressed.)

CO-WORKER

This is going to take a while.

OLIVIA

Don't worry about it, it's four-thirty. Everyone else has left. I am so glad we carpooled today. We can probably shut down early, right?

CO-WORKER

Right. Let me get this work done first, then, I will be ready to go. Let me know if my music gets too loud. It helps me work.

OLIVIA

Alright, good luck in there.

(CO-WORKER exits through the office. OLIVIA wanders the front office area, bored. The phone rings. OLIVIA hesitates then walks behind the reception desk. SHE looks at her watch again. SHE picks up the receiver, thinks about speaking, then hangs up the phone. After a moment, the phone starts ringing again. SHE sighs, then answers the phone, still standing.)

OLIVIA

Good afternoon, Stanton Law Offices. (*She listens.*) I am sorry, Ms. Stanton has left for today, may I take a message? (*Pause.*) Alright, yes. 3-5-2-3. I will have her give you a

call first thing Monday morning. Thank you. (*She hangs up the phone.*) I hate answering that damn phone.

(AIDAN stumbles through the door. He looks disheveled and roughed up. He sits on the cushioned bench for clients. He doesn't even seem to notice OLIVIA. Throughout the scene, there is something definitely off about AIDAN.)

OLIVIA

May I help you? (*SHE keeps her distance.*)

AIDAN

Yes, yes, you can... (*He stops talking.*)

(OLIVIA waits, unconsciously tilts her head to one side, and twirls her hair. SHE stares at AIDAN.)

OLIVIA

What can I help you with?

AIDAN (*realization*)

You?

(THEY stare a moment at each other.)

OLIVIA (*realization*)

Seriously?

(Another moment.)

AIDAN

Susie. Miss Susie.

OLIVIA

Huh? No. Nope. Definitely not. I am not the person you are thinking of. Is there something I can help you with?

AIDAN

Oh... boat! Hmm. I want to talk... talk...talk...to someone...an, the... uh.... attorney. Yes, an attorney.

OLIVIA

Do you have an appointment?

AIDAN

Don't you have a free sample, I mean a free prize, no, a, uh, meeting, thingy, a...

OLIVIA
Consultation?

AIDAN
Yes, please. That.

OLIVIA
We do. I can schedule you first thing next week. (*SHE picks up the phone.*)

AIDAN
Hello, operator.

OLIVIA
Can I schedule your appointment for next week?

AIDAN
I want my free consummation right now. (*OLIVIA slams down phone.*) It's very important. Don't disconnect me.

OLIVIA
Consultation?!

AIDAN
Yes, free consumption. (*Corrects himself.*) Free condor. Free concert, freaky... free con...

OLIVIA
Con-sul-ta-tion.

AIDAN
Yes, that is what I've been saying.

OLIVIA
Are you okay? Do you need to sit down?

AIDAN
ASK ME NO MORE QUESTIONS! (*Collects himself*) I just have really important to get off my (*HE starts beating his chest*) this (*points to chest*)!

OLIVIA
Okay. Why don't you sit down, take a deep breath. (*SHE takes a deep breath, AIDAN copies her exactly*) There is only one attorney left in the office and I...

AIDAN
No! A piece of glass! Please? I would like your happiness (*HE shakes head 'No'*), healthiness (*HE shakes head 'No'*), HELP-fulness (*HE smiles and shakes head 'Yes'*). It will only be a few... (*HE stops, again.*)

OLIVIA
You sure you are okay?

AIDAN
Yes, yes, fine, fine.

(OLIVIA looks at him inquisitively, inspecting him.)

OLIVIA
Okay.

AIDAN
So can I speak with... (*HE stops, again tries miming an attorney.*)

OLIVIA
Actually I am... I will do the first part of the intake and we'll go from there.

(OLIVIA gets the intake packet and begins reviewing the information. As THEY speak she writes down his answers.)

AIDAN
Tell me no more lies.

(Pause.)

OLIVIA
Okay. How were you referred to our office?

AIDAN (*very grand*)
A sign.

OLIVIA
What kind of sign?

AIDAN
The one above the door.

OLIVIA
Oh. Type of case?

AIDAN
People, persons, palatable, owie, hurt, people.

OLIVIA
Criminal, battery?

No, injury. Me injured.	AIDAN
Personal Injury!	OLIVIA
Yes!	AIDAN
Yes! And how were you injured?	OLIVIA
Well I was like (<i>Makes a weird noise and gesture</i>) and this other guy was like (<i>makes a different noise and gesture</i>) and then we (<i>combines the gestures and noises, like they have collided together</i>).	AIDAN
Can you be a <i>little</i> more specific?	OLIVIA
Yes. (<i>HE is conjuring up his thoughts</i>) This is me (<i>HE holds up a few fingers on his right hand</i>) and this is the other guy (<i>He holds up his left hand</i>) And this guy (<i>His left hand attacks the right hand. HE screams with the right hand</i>).	AIDAN
Ah. I see. So... this guy hurt you?	OLIVIA (<i>Not knowing how to continue</i>)
Not on purpose.	AIDAN
An accident?	OLIVIA
Yes... YES!	AIDAN
And you got hurt?	OLIVIA
Yes. Still hurt.	AIDAN
When did you get hurt?	OLIVIA

AIDAN

Now. Now. NOW.

OLIVIA

Oh. OH! I will call and get an ambulance...

(OLIVIA backs off. SHE goes to the phone to dial '911'.)

AIDAN

No..no..noo. I need help now, NOW! Lawyer! Attorney help!

(OLIVIA can't decide if she is going to call or go back to AIDAN.)

OLIVIA

Alright, calm down. I will help you.

AIDAN

No, secretary. I want an attorney!

OLIVIA

I AM! I am Stanton Law Offices- Olivia Stanton.

AIDAN (*Calms down*)

Olivia Stanton.

(OLIVIA approaches AIDAN.)

OLIVIA

Yes. Olivia Stanton – Attorney at Law.

AIDAN

I know you. Miss Susie.

OLIVIA

No, Olivia Stanton. My picture is in a lot of advertisements.

AIDAN

No, *KNOW* you. I know you.

OLIVIA

Really?

AIDAN

Appointment- 4:30.

OLIVIA

Just passed. Hold on. (*SHE returns to her clipboard with the intake packet.*) What is your name?

(OLIVIA unconsciously tilts her head to one side, and twirls her hair.)

AIDAN

Aidan.

OLIVIA

Hmmmm. Spouse's name?

AIDAN

Miss Susie.

OLIVIA

Okay. Date of injury?

AIDAN

I know you. Stanton. Olivia Stanton.

OLIVIA

And you are Aidan...

AIDAN

Jones... Jones- Aidan Jones. The steamboat had a bell.

OLIVIA

Aidan Jones.

AIDAN

I'm not feeling so good...Stanton. D-A-R-K, D-A-R-K, D-A-R-K. dark, dark, dark!

(AIDAN passes out, face down on the floor. OLIVIA is stunned. SHE rushes toward him.)

OLIVIA

Oh, my God. (*SHE realizes she should call an ambulance; she dials, waits for the emergency operator*) Hi, I need an ambulance at Eleven South Dearborn. (*She listens*) He's in his mid to late twenties, has just passed out- Stanton Law Offices- I think he was in some sort of an accident. (*She listens*) Okay, thank you.

(OLIVIA goes back to where AIDAN has passed out to inspect him. She finds something discolored in his hair- SHE touches it, and it's blood. She tries to wake him.)

OLIVIA

Aidan? Aidan, hey, wake up...

(OLIVIA sits next to AIDAN. AIDAN rolls onto her lap. AIDAN eyes roll open and shut. A blue light is on both AIDAN and OLIVIA.)

AIDAN

Death! You can't escape death. Escape. I am going to die.

OLIVIA

You are not going to die. You're just bleeding, or were bleeding.

AIDAN

You. YOU! You are going to die!

(Pause.)

OLIVIA

That is not creepy at all.

(The blue light has faded.)

AIDAN

Death. End. Stop. Stop. Start. Start over. Again? Miss Susie went to heaven, the steamboat went to HELL-OOOO operator...

OLIVIA

I am not going to die- although, I wouldn't mind shutting you up.

AIDAN

Again. Beep, beep. Ding, ding. Beautiful. You. Beautiful, Olivia.

OLIVIA

Aidan (*Realizes*) Aidan *Jones*. I do know you.

AIDAN (*incoherent babble*)

Romance- 4:30. Tell me no more lies.

OLIVIA

When I lived in Nebraska – elementary school.

AIDAN

Stanton. Dark, dark, dark.

OLIVIA

It's a... coincidence?

(CO-WORKER opens the office door, "How Can I Tell You That I Love You" is playing in the office.)

CO-WORKER

I can't tell you how lucky you are! I finished all the filing in your office. (*SHE notices OLIVIA and AIDAN on the floor.*) Who's this?

OLIVIA (*panicked*)

I don't know- I mean I do but...

CO-WORKER

Make up your mind- is that (*Pointing*) blood?

OLIVIA

An ambulance is on the way.

CO-WORKER

What the hell happened? Did he attack you?

OLIVIA

NO. I think he was in an accident.

CO-WORKER

What?

(OLIVIA reenacts some of the AIDAN's earlier gestures, ending with an explosion.)

OLIVIA (*to CO-WORKER*)

Can you get something?

AIDAN

Not nothing. Please give me number nine.

OLIVIA

Something to clean up his wound.

AIDAN

Luck... lucky...

OLIVIA

Don't pay attention to him.

AIDAN (*in and out of consciousness*)
Know... you... know you.

CO-WORKER
No? What? He doesn't want help?

OLIVIA
No, he knows me. Just get something- a cloth, something.

CO-WORKER
Towel from the bathroom.

OLIVIA
Go!

(CO-WORKER runs off to retrieve the towel.)

AIDAN
Coincidences- Olivia.

OLIVIA
You'll be okay- *it's just a flesh wound.*

AIDAN
I-L-Y.

OLIVIA
What? Aidan, what did you say?

(AIDAN makes some kind of movement to signal he is conscious. HE looks at her.)

AIDAN
Did you want to get a cup of coffee? (*Pause.*)

OLIVIA
You are saying some weird things.

AIDAN (*stubborn*)
Nothing is the matter with me.

(AIDAN tries to get up, OLIVIA insists on keeping him lying down.)

OLIVIA
You're going to be... fine.

(Ambulance sounds start off distant, and become louder as they near. Lights flash when the ambulance nears.)

How did you find me?

AIDAN (*touching his wound*)

I...(searching for an answer) with a little luck and a few odd coincidences... Itsy Bitsy Teeny Weenie.

OLIVIA

Yellow polka dot bikini.

(THEY laugh. AIDAN starts to drift off, his eyes closing. OLIVIA notices and keeps patting his face.)

OLIVIA (*concerned*)

Hey! C'mon. Stay awake, you probably have a concussion.

AIDAN

I just need you to...

OLIVIA

What? (*She begins to pat his face, again.*)

AIDAN

Stop hitting me in the face. My head is killing me.

OLIVIA

Oh- OH! I am so sorry. Keep your eyes open.

AIDAN

As long as you stay with me.

OLIVIA

Deal. Just stay awake.

(The siren and emergency lights are at full then fade as AIDAN sings the rhyme.)

AIDAN

*Miss Susie had a steamboat,
the steamboat had a bell.
Miss Susie went to heaven
and the steamboat went to Hell—O, operator...*

END OF SCENE 2.

Scene 3: A Fix (or Two)

Setting

Townhouse living room.

AT RISE:

("How Can I Tell You That I Love You" starts to play, but it is over taken by the sounds of an ambulance start low then grow louder and louder. Ambulance lights swirl across the stage, then the lights and sounds suddenly stop. The stage is black.)

AIDAN's VOICE

Chapter Three, a Fix, or Two: I am glad Olivia always stuck through the rough times. I recovered in the hospital for a few days and she never left my side. I eventually became the "trophy" boyfriend, I guess. Elementary school teacher and hot lawyer girlfriend. I knew she was the one, probably when I realized Olivia was Liv, my childhood sweetheart. Coincidence? You tell me. I was hooked. I didn't know how to ask her or when to do it. I wanted it to be perfect, magical, but without the Disney factor.

(The lights rise on an empty house, filled with boxes and miscellaneous furniture. OLIVIA and FRIEND enter with boxes.)

FRIEND

You sure scored a fabulous new kitchen.

OLIVIA

I know- the one in the other town house is way out dated.

FRIEND

So... did you get a big enough TV?

(SHE refers to the gigantic television box.)

Wow...moving in... new house... what's this mean?

OLIVIA

A new beginning. I *cannot* thank you enough for helping us move.

FRIEND

You can thank me by making me your maid of honor.

OLIVIA

Don't say that! (*She looks out the door.*) He could be around.

FRIEND

So what? I think he should hear it... over and over again.

OLIVIA

We're just moving in together; can't we get over this first?

FRIEND

You have *bought* two town houses right beside one another. You don't have any plans to get married?

OLIVIA

We do. Loose plans. It'll happen...eventually. (*Pause. FRIEND eyes her.*) The townhouses are two units right now, but we will eventually turn them into one big house.

FRIEND (*Sarcastic*)

Loose plans, that's great. But c'mon. I *know* you want to get married.

OLIVIA

Sure what woman doesn't think about getting married; the home, the kids, the beagle running around?

FRIEND

The white picket fence?

OLIVIA

Yes, the whole nine yards.

FRIEND

You have two yards now...so seven more to go. Ha, ha!

OLIVIA

I am a big picture type of girl.

(FRIEND looks at a lot of canvas paintings sprawled across the room.)

FRIEND

I know, I helped you carry in a lot of those.

OLIVIA

Will you cut me some slack?

FRIEND

I am just looking out for your best interest. Okay, so what's with all the stretching?

OLIVIA

I am so sore from my new yoga class... I didn't know I had so many muscles. And I appreciate that you care about my welfare. And if we... I mean when we get married, you can be my maid of honor.

FRIEND

And when I get married, you will be my M.O.H.

(FRIEND slaps her on the butt.)

OLIVIA

Bring it up at your blind date tonight, and see how well that goes over. Pain in the ass...

(OLIVIA throws a pillow at FRIEND. FRIEND retaliates and starts to throw the contents of a linen box all over the living room.)

FRIEND

At the rate you're going, I might get married before you-

OLIVIA

Seriously? My house is already a mess.

(FRIEND finds a bundle of papers bound together.)

FRIEND

Whoa? What is *Lucky Coincidence*?

OLIVIA

I wouldn't touch that- Aidan is writing a book.

FRIEND

Ooooo! What's it about?

(FRIEND opens it and begins to read it.)

OLIVIA

Hey, put that down- I don't really know. Aidan won't let me read it until it's finished.

FRIEND

Sooooorrrreeeeee! Tell him he needs to change the title, *Lucky Coincidence* sounds like a guy going to get a massage and gets a *little* more than what he paid for.

(FRIEND finds a box marked OLIVIA PERSONAL and begins to unpack it.)

OLIVIA

You have been watching too much porn lately. I *do* agree with you, the title needs work.

FRIEND

What is this box marked “Olivia Personal”?

OLIVIA

It’s just stuff Aidan doesn’t like to go through. God, you’re like a raccon.

(FRIEND quickly opens the box and starts rummaging through it.)

FRIEND (*holding up an old stuffed animal*)

What *is* this?

OLIVIA

That’s lovey bear.

FRIEND

Oh, I like the sound of that!

(FRIEND hugs and kisses the animal.)

OLIVIA

Quit it.

(OLIVIA takes lovey bear. FRIEND starts rummaging again. OLIVIA wipes off the previous kiss and ‘calms down’ lovey bear, then sets him on a chair.)

FRIEND

By the way, this box smells really good.

OLIVIA

Thanks a lot.

FRIEND

OOooooohhhh. Postcards, State pins, pictures of... flowers? And what is this blob with legs?

OLIVIA

It’s my spuddy buddy.

FRIEND

What?

OLIVIA

It’s an Idaho thing. He’s a potato.

FRIEND

Ooooooooooh. Wait, is this a passion box?

(FRIEND pulls out a decorative red box.)

OLIVIA

A what?

FRIEND

Women like to keep all their love secrets in their box-

(FRIEND points to her 'box'.)

Or in this case a box.

(FRIEND points to the actual box in her hand.)

OLIVIA

That's none of your business.

FRIEND

Duh- that's why I am looking at it.

OLIVIA

Just give me...

(OLIVIA gives up and begins to fold the linens thrown all over the room.)

FRIEND

Hold on- (*she opens a note*) Dear Olivia, do you like me? Circle yes, no, or maybe. – Ryan. Why didn't you answer him?

OLIVIA

I did- I... punched him in the face at recess.

FRIEND

Now I know why you are not getting married. (*She opens another note. Reading*) I like you a lot. (*Another*) Be my Valentine. (*Another*) Meet me at 4:30 later, AJ. They are all from different boys- what would Aidan say?

OLIVIA

He still likes to see me at 4:30.

FRIEND

This is from Aidan? It looks like a four-year-old wrote it.

OLIVIA

He was ten. We actually grew up together.

FRIEND

I didn't know that.

OLIVIA

It's always kind of been our little secret. There should be a Morse code guide in there, too.

FRIEND

Found it. What's this doing in your passion box?

OLIVIA

As kids, we played with walkie-talkies and used Morse code for our messages.

FRIEND

Morse code, the precursor for phone sex? I will beep your beeeeeeep, when you beep. You little beep, you.

OLIVIA

I was eight. He... (*she smiles*) he told me he loved me in Morse code, so his friends wouldn't make fun of him.

FRIEND

It's not stopping me.

(FRIEND starts rolling on the floor.)

Oh, beep me again...beep *ME* again!

OLIVIA

I am trying to be serious.

(FRIEND stops.)

FRIEND

I'm sorry. So, what happened?

OLIVIA

I moved away, we lost touch. A few year ago, we kept running into each other- and it felt like déjà vu. (*She gets lost in her thoughts, then smiles.*) And here we are today.

FRIEND

That is vaguely romantic. And what about these?

(FRIEND holds up a bundle of letters with a rubber band around them. She starts opening and reading them.)

OLIVIA

You're in my passion box. What do you think they are?

FRIEND (*reading*)

You are the most beautiful creature I have ever *laid* (*pause*) eyes upon. I can't stop thinking about you. I want to be with you for the rest of my life. Last night was... beep, beep beeeeeeeeepppp. This is some juicy stuff.

OLIVIA (*she gets serious*)

It reminds me that at one time or another someone really loved me.

FRIEND

Lighten up. (*Trying to be serious*) I believe that this stuff is... better than a romance novel.

OLIVIA

You need to get laid.

FRIEND

Maybe my blind date will end well.

(AIDAN enters overloaded with boxes and bags.)

AIDAN

Hello, my lovely lady!

OLIVIA and FRIEND (*simultaneously*)

Hello!

(The women look at each other and giggle.)

AIDAN (*setting some stuff down*)

What were you two talking about?

FRIEND

Happy endings!

OLIVIA

Can you behave?

FRIEND

Never. I better start heading back, got to get ready for my date.

OLIVIA

Thank you for helping us move. Good luck tonight!

FRIEND

You, too!

(FRIEND starts backing up, bumps and falls into some boxes, scattering the contents of the passion box).

Shit!

AIDAN and OLIVIA (*simultaneously*)

Let me help.

FRIEND

No, it's okay. I've got it.

(FRIEND frantically starts putting all the contents in one area. AIDAN and OLIVIA rush over for aid. OLIVIA and FRIEND look at each other to figure out what to do next. FRIEND signals OLIVIA that she has a plan. FRIEND gets up and starts limping.)

FRIEND

Aidan, can you help me out? I think I twisted my ankle.

AIDAN

Of course.

OLIVIA

I always knew you were a gentleman. Have a good night!

FRIEND

See ya, Beepy-Boop! Ah, I mean Betty Boop.

(FRIEND winks and signals a 'thumbs up' behind AIDAN's back. OLIVIA starts throwing all the contents of the passion box back into "Olivia Personal" box. AIDAN returns.)

AIDAN

Hello, babe!

OLIVIA

Hello, yourself.

(AIDAN dramatically rushes toward OLIVIA and kisses her, OLIVIA bends over to stretch.)

AIDAN

Whatcha doing?

OLIVIA

Stretching...I'm really stiff.

AIDAN

Me too. (*OLIVIA shoots him a look, then laughs.*)

OLIVIA

Nice. I need help unpacking boxes. We have a lot of stuff to go through.

AIDAN

You have a lot of stuff... that I'd love to help unpack and put in *OUR* new place.

OLIVIA

Close one. If you're lucky, I may just pick up some beer and pizza.

AIDAN

How about I start with this box, labeled Moving Box. (*AIDAN begins to open the box.*)

OLIVIA

WOAH, it may not be necessary.... (*AIDAN pulls out the ugliest mirror, ever.*)

AIDAN

What the...how did this miss the donate pile?

OLIVIA

It's an antique.

AIDAN

Have you looked at this mirror lately? It's hideous.

OLIVIA

It was my grandmothers. She died before I was born.

AIDAN

Hideously amazing.

OLIVIA

I cherish that mirror. It's like I have a piece of my grandmother everywhere I go.

AIDAN

I will grow to love it.

OLIVIA

Really? (*Starts laughing*) It's in a box for a reason. I am just not ready to let go of it.

AIDAN (*under his breath*)

I could let go of it off a tall building... (*AIDAN takes out a teapot.*) What is this oriental teapot?

OLIVIA

Chinese, Ming dynasty, priceless. (*AIDAN inspects it carefully.*)

AIDAN

It says made in Taiwan.

OLIVIA

Yes, dear. I found it in one of the houses I lived in when I moved around a lot. I used to bury it, then uncover it like a treasure hunter. (*AIDAN takes out a mug.*)

AIDAN

A mug from Hawaii? You lived there?

OLIVIA

Only for a summer. (*AIDAN takes out an elephant.*) Now that is actually from Kenya. *His* name is Malaria.

AIDAN

Malaria, really?

OLIVIA

I know, you'd think Malaria would be a girl name.

(*AIDAN just shakes his head and he unwraps another item. OLIVIA giggles and cannot stop laughing.*)

AIDAN

What is so funny?

OLIVIA

My cousin got malaria when he went to Africa.

AIDAN

Uh, yea, you just told me that.

OLIVIA

No he got malaria, the disease.

AIDAN

You can die from that.

OLIVIA

I know. And I named the elephant in his honor. (*SHE stops laughing. AIDAN looks concerned*) My cousin isn't dead. (*SHE starts laughing again.*) I know it shouldn't be

funny; it's just one of those things. (*AIDAN pulls out a broken but reassembled ceramic item*).

AIDAN

Do I want to ask?

OLIVIA (*laughs*)

It used to be a bowl or plate or something. Another thing I found moving, but it usually broke when I'd move. So I kept fixing it. Then it became kinda a joke, then... uh... art, I guess.

AIDAN

This is art?

OLIVIA

Art can be anything.

AIDAN

Anything but this, I am sure.

OLIVIA

Moving was never a permanent thing for me. My stuff was the only constant in my life. We don't have to unpack that stuff.

AIDAN

You say that after I have taken everything out of the box already. The only mirror you'd hope *would* break, and broken art that always gets put back together... Now, what is that *thing*? (*referring to lovey bear*.)

OLIVIA

What? Oh, he's a stuffed animal, just putting my all my stuffed animals back into the box, for storage.

(*OLIVIA hugs and kisses lovey bear before she sets him in the box. SHE closes the box.*)

AIDAN

I can't believe it!

OLIVIA (*startled*)

What?

AIDAN

That I, well, that we are together. This is big. Moving in together. The whole nine yards.

OLIVIA

Everything except the white picket fence. (*THEY embrace.*)

AIDAN
I have never been happier.

OLIVIA
Yea. I've never been smellier.

AIDAN
That is totally sexy.

OLIVIA
And that bathroom needs a complete makeover.

AIDAN
Anything else to add to my honey-do list?

OLIVIA
Does this make us adults?

AIDAN
What do you mean?

OLIVIA
Being homeowners.

AIDAN
I don't know what you mean.

OLIVIA
Having a mortgage, paying bills... having a career.

AIDAN
Why so serious?

OLIVIA
When's the next big step?

AIDAN
I love you. I want to spend the rest of my life with you. Can we live in this moment?

OLIVIA
It has value. *Marriage* has value. I won't be just your girlfriend, roommate or next door neighbor. I'll be your wife. I'll be a mom, with three kids and Burt the Beagle running around the house.

AIDAN

It is all part of the plan. Us, kids, grandkids. We're together- we don't need anyone telling us "till death do us part." Why do we need a piece of paper telling us...

OLIVIA

It only has meaning if you give it meaning. Okay, well, would you rather have two one dollar bills or two one-hundred dollar bills?

AIDAN

You are trying to trap me.

OLIVIA

They are both couples but one has a higher *value*.

AIDAN

Our relationship is only worth two dollars?

OLIVIA

Will you try to understand? You're really important to me. Marriage means a lot to me; you know... sacred... Holy Grail stuff. (*Pause.*) Why don't we finish unpacking tomorrow...?

AIDAN (*disgruntled*)

I know...and I don't want to be left *single*... We have plenty of time to figure out the details. (*AIDAN walks to her and hugs OLIVIA*) In that time, we will unpack our boxes and break in our new bed. Can you be a little patient?

OLIVIA

Yea. You're right. (*FRIEND enters.*)

FRIEND

Beep, beep! I completely forgot my purse. I can't buy alcohol without a valid ID.

(AIDAN and OLIVIA break from their embrace.)

AIDAN

How's that ankle?

FRIEND

Uh, a lot better now. I think I just needed to walk it off.

OLIVIA (*getting her purse*)

Here it is.

FRIEND

Thanks, Olivia! Hey will you walk with me for a sec?

OLIVIA

Yea, no prob.

(OLIVIA winks at AIDAN as SHE leaves.)

FRIEND

Ta-ta.

(THEY exit. AIDAN notices the spuddy buddy. HE walks over to it and picks it up.)

AIDAN

What is this blob with arms and legs?

(AIDAN inspects the spuddy buddy and remembers it goes in “Olivia Personal” box. He opens the box, and he tries to resist the urge to look at the contents, but curiosity overcomes him. He pulls out a cheesy trophy. AIDAN fishes around and finds the Morse code guide. HE smiles and pulls out an engagement ring box from his pocket.)

I-L-Y.

(AIDAN laughs then pulls out the love letters. AIDAN glances over the letters, reading the first letter, then he looks at who signed the other various letters. HE is becoming upset and returns engagement ring box to his pocket. OLIVIA returns.)

OLIVIA (*giggling*)

I am supposed to call her in the middle of her date to see if it going well.

AIDAN

What?

OLIVIA

She will answer her phone and say, “Oh my, God, I will be there right away,” and leave her date if it is going badly. And if it is going well, she’ll say, “Okay, see you tomorrow.”

AIDAN

Oh, good idea.

OLIVIA

What happened?

AIDAN

Nothing.

(OLIVIA purposefully makes a loud sigh noise, and giggles. AIDAN doesn't break being serious. He looks at 'Olivia Personal' box. OLIVIA sees her box is opened.)

OLIVIA (*not accusing*)

What have you been up to?

AIDAN

I was putting your things away in the box.

OLIVIA

Oh, thanks... (*SHE sees the love letters, and tries to hide them from AIDAN.*) a lot, babe. I can finish up.

AIDAN

I saw a lot of your neat things in there.

OLIVIA

Oh, yeah? I still think I have another box in my car, will you go check for me?

AIDAN

No problem. "You are the most beautiful creature I have ever laid eyes upon."

OLIVIA

Ah, thanks, and you are the most handsome man I've ever laid.

AIDAN

"I can't stop thinking about you. I want to be with you for the rest of my life."

(OLIVIA immediately stops what she is doing.)

OLIVIA

What did you just say?

AIDAN

The next part was something about how great last night was.

OLIVIA

Stop! Stop, going through my things. This is marked personal for a reason.

AIDAN

Those are disgusting!

OLIVIA

Relax. Calm down. How are affectionate letters disgusting?

AIDAN

Other men detailing how much they lust after you?

OLIVIA

Lust is a strong word...you wouldn't understand.

AIDAN

I agree.

OLIVIA

You're overreacting to something that doesn't matter.

AIDAN

They don't matter?

OLIVIA

Yes, just settle down. It's not a big deal.

AIDAN

Then let's burn them.

OLIVIA

You're talking about starting a fire in our new house.

AIDAN

Let's burn them together, leave the past in ashes.

OLIVIA

You're serious?

AIDAN

I'll get a lighter. (*HE starts to search for a lighter.*)

OLIVIA

Stop this. Stop talking about setting my stuff on fire.

AIDAN

I thought you agreed with me.

OLIVIA

I only agree that you are being crazy.

AIDAN

These are letters, pieces of paper that "don't matter."

OLIVIA

They don't matter to *you*.

AIDAN

Really? Okay, fine. I'll let go, if you let go?

OLIVIA

Fine. Where's your trunk?

AIDAN

What trunk?

OLIVIA

The trunk full of your baseball cards.

AIDAN

What about them.

OLIVIA

Let's burn your mementos with my paper.

AIDAN

You're being dramatic and changing the subject....

(OLIVIA finds his trunk, opens it and pulls out random cards.)

OLIVIA

I'm being dramatic? Mr. Pyro? C'mon. How about your little cards with baseball players on it- they "don't matter."

AIDAN (*insulted*)

That is...those are worth money.

OLIVIA

Yea? Well how much?

AIDAN

I don't know.

OLIVIA

Do you have any valuable rookie cards in here?

AIDAN

Why should that matter?

OLIVIA

I don't understand why you want a box of paper that you haven't looked at since you were eleven.

AIDAN

Queen of the Petty!

OLIVIA

You are really starting this?

AIDAN

(*simultaneously*)

OLIVIA

You nag me all the time.

Remember the closet door didn't get fixed

Nag, nag, nag. You want everything done instantly. Like magic. Voila!

for months. And it only got fixed, because *I* did it. It took me fifteen minutes.

I like to think things out before I jump into a big project...Like being a hanger Nazi.

I *need* organization in my life. I need order and doing a few things...

OLIVIA

What?

AIDAN

You made me dispose of all my metal hangers and replaced them with white... Arian plastic hangers, a complete closet ethnic cleansing.

OLIVIA

Those white hangers are better and stronger than your old ones...

AIDAN

White power!

OLIVIA

You know what I mean.

AIDAN

The closet was changed overnight.

OLIVIA

That's because I like to get projects done in a timely manner.

AIDAN

So that explains why you have three speeding tickets in six months!

OLIVIA

At least I don't have a misdemeanor criminal charge on my record.

AIDAN

For littering - I toilet papered a house, *one time*.

OLIVIA

And still a criminal, sifting through my personal belongings. A violation of privacy!

AIDAN

You're being ridiculous.

OLIVIA

Me? I am the ridiculous one? Why are you so insecure?

AIDAN

Let's stop this. And talk reasonably.

OLIVIA

You started treating *me* like a hostile witness. We are way past being reasonable. So why don't we talk about the shop vac.

AIDAN

Whoa, you agreed to never bring that up again.

OLIVIA

You opened the door, counselor.

AIDAN

I'm done. (*HE starts to walk away.*)

OLIVIA

This is far from over. Come back here. You left the shop vac out in the rain.

AIDAN

It's a wet-dry shop vac. It can endure water.

OLIVIA

No it can't. It can suck up water, but its electrical power box can't get wet.

AIDAN

That's irrelevant.

OLIVIA

It's the point exactly.

AIDAN

No, the shop vac was old and stopped working.

OLIVIA

It didn't work because you left it out in the rain.

AIDAN

The shop vac was old.

OLIVIA

Would you plug in the shop vac and clean the bottom of a swimming pool?

AIDAN

Yes. Yes, I would!

OLIVIA

Then I will cash in your life insurance policy from your death by electrocution.

AIDAN

I would do it just to prove you wrong.

OLIVIA

It's been nice knowing you. I will hold onto these (*SHE grabs the love letters*) until find the next Mr. Stanton.

AIDAN

Just... Please.... Stop. Why do you need those letters?

OLIVIA (*her anger is gone*)

It's hard to explain.

AIDAN

I don't talk to you about past girlfriends.

OLIVIA

Exactly. We don't talk about them. That doesn't mean something doesn't remind you of one of them, a smell, a song, a pair of shoes.

AIDAN

What does that have to do with it?

OLIVIA

This is my memory box.

AIDAN

And the letters?

OLIVIA

Those relationships all ended, most of them messy. The letters... I dunno... a reminder that someone really cared about me at one point in time. I just want to know, ballpark, when you will be ready to marry me.

(Long pause.)

AIDAN

I love you.

OLIVIA

And I love you. I can't let go of these things, yet. You are not ready to be my husband.

AIDAN

I want to spend the rest of my life with you.

OLIVIA

And I plan on spending the rest of my life with you, but to me, marriage is the guarantee. A fused promise, between two people that no matter what, they can get through anything together.

AIDAN

We just bought our family home.

OLIVIA

No. We have two townhouses next door to each other. *(Pause)* I'm going to sleep next door- the guest bed is set up.

AIDAN

There's no need, I want you to...

OLIVIA

I love you, I'll see you tomorrow.

AIDAN

I love you.

(OLIVIA picks up her bag, gets lovey bear, and exits. AIDAN throws the rest of Olivia's personal items back into the box and closes it. HE is angry, but more disappointed in himself. He falls onto the couch, and takes out the engagement ring box.)

Olivia, I can't picture my life without you. I want to be your husband, and have you as my wife.

(AIDAN opens the engagement ring box and shows a ring with an impressive stone. HE shuts it, replaces the box, and sits by the adjoining wall to Olivia's house.)

AIDAN (*he talks while he taps on the wall*)

I (*Referencing the Morse code booklet -two short taps, pause*) L (*one short, one long, two short taps, pause*) Y (*one long, one short, two long taps*).

(HE waits, he doesn't hear any response. He goes to sit on the couch, but is stopped by her tapping, two short taps, pause, one short, one long, two short taps, pause, one long, one short, and two long taps. HE is relieved but disappointed, and lies down on the couch.)

END OF SCENE 3.

Scene 4: Fortunate

Setting

Attorney's office.

AT RISE:

("How Can I Tell You That I Love You" starts to play, but is overtaken by the sounds of a flat line overpower his voice, then the sounds of a defibrillator are heard, followed by a stable heart beat. The lights and sounds suddenly stop. The stage is black.)

AIDAN'S VOICE

Chapter four, Fortunate: We could have sold tickets to our fight. We needed space, she needed space. I let some time pass to perfect my plan. Bigger. Better. Memorable. Astronomical. Maybe I'd ask her to marry me at a Cubs game, it would definitely be a highlight of their season. Too cliché. I needed some originality.

(The lights rise to normal view on an attorney's office. AIDAN is sitting at a desk in OLIVIA's office. It is very neat and organized. The office is definitely occupied by a female. He is adjusting the Valentine's present and the office. There is a knock at the door.)

AIDAN

It's open.

(DELIVERY GIRL enters holding Chinese food.)

DELIVERY GIRL

Aidan Jones? Sign here please.

(AIDAN begins to sign the receipt.)

AIDAN

Did you bring the "ring" fortune cookie?

DELIVERY GIRL

What? Oh, yes. Yes... for engagements and other special occasions. Yes, of course. The slot is big enough for a ring.

AIDAN

Great! (*nervous*) I am proposing to my girlfriend tonight.

DELIVERY GIRL (*dryly*.)

Wow. Chinese food, Valentine's Day. Both romantic and original.

AIDAN

Well, actually, it sounded better in my head.

DELIVERY GIRL

Good luck. Hope you don't get any interference from Murphy.

AIDAN

What'da mean?

DELIVERY GIRL

Murphy's law? It's an Irish superstition that something inevitably will go wrong...

AIDAN

Thanks a lot for the delivery.

DELIVERY GIRL

Good luck with everything.

(DELIVERY GIRL exits. AIDAN prepares the room, to make sure everything is perfect. He pulls out the large engagement ring and the fortune cookie. OLIVIA quickly enters the room and hugs AIDAN from behind, thus making AIDAN crush the fortune cookie in his hand.)

OLIVIA

Happy Valentine's Day! Thank you for the beautiful bouquets!

AIDAN (*Trying not to sound disappointed*)

Happy Heart Day to you, as well, my love.

(In desperation, AIDAN hides the cookie and ring in the Chinese food bag while OLIVIA speaks.)

OLIVIA

I'm sorry I am so late, it's... (*SHE looks at her watch*) 4:30! I know we were supposed to meet over an hour ago.

AIDAN

Don't worry. I am incredibly patient.

OLIVIA

I can't believe I got a new client tonight- of all nights- and how ironic that he wants to get a divorce. He waltzes in this afternoon and wants to have all the paperwork filed today, TODAY of all days...

AIDAN (*Frightened*)

What do you mean by that?

OLIVIA

Valentine's Day? It should be a time for hot molten *love*...

(OLIVIA kisses and hugs him.)

AIDAN (*Trying to cover*)

You're right... irony... and tonight you will be my Venus, the goddess of love...

OLIVIA

So, did you get my present I sent you at work?

AIDAN

Next time, you send me a *present* during the school day, make sure it has a note like, "Top Secret" or "Confidential."

OLIVIA

I thought you'd like a preview.

AIDAN

The *entire* fourth grade class got a preview of your panties.

OLIVIA (*Getting more physically aggressive*)

Oh. I'm sure they've seen a negligee before... or walked in on their parents having...

AIDAN

I thought we could have a romantic dinner in your office.

OLIVIA

How sweet, I had a late lunch. I have a few things to finish up before I go.

AIDAN

Oh...

OLIVIA

But, I am still hungry. (*OLIVIA grabs the Chinese food bag, AIDAN squeaks.*) What? (*SHE feels around in the bag.*) This is odd. (*AIDAN gets down on one knee.*) No chopsticks. Don't worry, I have forks in my desk.... What are you doing?

AIDAN

I, uh, tying- re-tying my shoe, it was feeling loose.

OLIVIA

Do ya mind if I eat the lemon chicken? (*SHE rummages through the bag.*) No, I'll leave you some. Here is the rice.

(AIDAN decides on a different approach. He takes a deep breath.)

AIDAN

Olivia, I love you more than anyone I have ever known.

OLIVIA (*With her mouth full and playing “their game”*) And I love you times infinity.

AIDAN

We’ve been together for a while now.

OLIVIA

A long while.

AIDAN

And I want to marry you. (*Pause.*)

OLIVIA

I know.

AIDAN

You know?

OLIVIA

This isn’t the first time we’ve talked about it.

AIDAN

Yes, but....

OLIVIA

And we will get married, one day. When you’re (*corrects herself*) when we’re ready.

AIDAN

I wanted to talk about it...

OLIVIA

I don’t want to pressure you into anything. I know you are committed to me.

(OLIVIA goes back to the bag and peers into it. SHE gasps.)

AIDAN (*Excited*)

What do you think?

OLIVIA

Oh my God! I can’t believe it!

AIDAN

And...

OLIVIA

Absolutely terrible! I hate when the fortune cookies get crushed before you can eat them. At least one is intact.

AIDAN

What? Uh... yea. Me, too.

OLIVIA

Here's the rest. Aren't you hungry?

AIDAN

I'm not so hungry anymore.

OLIVIA

(She cracks open her fortune. Reading her fortune) "You will soon discover new truths"... in bed.

(OLIVIA laughs. AIDAN mechanically laughs as well.)

What does the other one say?

AIDAN

Huh? Oh. *(He finds it in the bag, reading it.)* "You will have the sudden urge to say yes"... in bed.

(THEY laugh.)

OLIVIA

How about right now?

(OLIVIA dramatically attempts to open a filing cabinet drawer, and almost falls over. It is jammed. She tries again. She shakes the cabinet, and bangs the drawer, no luck.)

Crap, my Valentine's outfit is in there. That's disappointing. I guess I'll just finish up with this file.

AIDAN

That's okay, I love you the way you are.

OLIVIA

It should be Valentine's Day every day, sweetheart.

AIDAN

Olivia, from the first time I saw you...

(The Intercom goes off, with the sounds of a garbled voice and static.)

OLIVIA

Jackie? The com isn't working. Jackie?

AIDAN

William Shakespeare said, "the course of true love never did run smooth..."

(OLIVIA picks up the phone.)

OLIVIA

Jackie, pick up the receiver, then I can hear you. Okay? (*Listens*) Yes, I filed the paperwork earlier today. You can let him know. Thanks a lot. (*Hangs up.*) Sorry, what were you saying?

AIDAN

I just wanted to tell you that... (*The phone rings. Pause*) I really feel that these last few months have been... (*The phone rings again. OLIVIA stares at the phone. Pause.*) We've faced a lot of challenges together and every time we have... (*the phone rings again.*)

OLIVIA

Where the hell is Jackie? (*SHE answers the phone in an angry but kind way.*) How can I help you, today? Ms. Stanton? She's left for today, can I take a message? Your paperwork? Yes, it got filed, for sure, today. Yes. Have a good day. (*SHE hangs up the phone.*) Sorry.

AIDAN

Where was I?

OLIVIA

I need to find Jackie, just a sec. (*SHE leaves.*)

AIDAN

Murphy's law? Maybe I should have tipped better.

(AIDAN fishes the ring out of the Chinese food bag. He puts the ring in the folder Olivia was looking at. He decides that is not a good idea, then thinks he should put the ring in one of the flower bouquets. OLIVIA rushes back in the room.)

OLIVIA

I am so sorry, I *hate* answering that damn phone, especially when we are trying to have a romantic dinner.

(As Olivia speaks, AIDAN has knocked over the flower bouquet and cannot find the ring in the scattered flowers, and he doesn't want Olivia to find the ring before he does.)

Oh no, not my flowers.

AIDAN

I'm so sorry, I will clean this up.

OLIVIA

Let me help.

AIDAN

Grab the garbage can.

OLIVIA

The garbage? We can salvage the flowers, they should be alright.

AIDAN

I mean grab some napkins or towels.

OLIVIA

Yes, in the ... filing cabinet that will not open. I will be right back. (*OLIVIA's cell phone rings. SHE stops.*) Is that my ring? (*AIDAN stops what he is doing.*) Now I can't remember where I put my cell phone.

(SHE listens to the chimes of her phone and opens the drawers of her desk. AIDAN returns to frantically look for the ring.)

OLIVIA

Oh, here are some napkins.

AIDAN

I think I need more than that.

OLIVIA

Lemme find my phone first.

(Defeated, AIDAN pulls his phone out of his pocket and sends a text message. Olivia's phone makes a text message alert sound.)

OLIVIA

Aha! Found this little rascal. Oh, you sent me a message.

(OLIVIA looks at her phone, then looks at Aidan. In disbelief she looks at it again. Then SHE gets really excited, then the excitement turns to outrage.)

Did you really just propose to me over a text message?

AIDAN

It wasn't easy but. *(HE does a funny dance move, picks up a flower, that happens to have her engagement ring on it, and grabs OLIVIA dramatically.)* Olivia, will you be my wife?

OLIVIA

What has gotten into you?

AIDAN

I wanted to ask you for so long. I wanted this to be perfect and special and memorable.

(HE slides the ring off the flower, he kneels and puts the ring finger on her ring hand.)

AIDAN

Olivia Stanton, will you marry me?

OLIVIA

Oh, my God. Are you serious?

AIDAN

Pretty serious.

OLIVIA

You put the ring on the wrong hand.

AIDAN

Great, can anything else go wrong?

OLIVIA

I.... I.... *(She switches the ring to the correct hand)* I have the sudden urge to say, "yes."

(OLIVIA pulls AIDAN to stand. They embrace and kiss. Cars begin honking their horns and flashing their lights. After a few moments, they break from their kiss, the honking and lights suddenly stop. Then "How Can I Tell You That I Love You" starts playing over the intercom)

OLIVIA

What are we going to tell our kid one day?

AIDAN

We won't have to worry about that for a long time.

(THEY kiss again. OLIVIA suddenly pulls away. There is a blue light on AIDAN.)

OLIVIA

That's not the way it happened.

AIDAN (*A turn*)

What?

OLIVIA

Well, some of the parts were a bit exaggerated. C'mon, the lights... the honking?

(The cars begin honking their horns and flashing their lights.)

AIDAN

I don't know what just happened.

OLIVIA

My most precious memories... you, me, little ole Burt.

AIDAN

Come back to me.

OLIVIA

What is going on? (*"How Can I Tell You That I Love You" replaces the honking and the flashing lights.*) And I keep hearing that song...

AIDAN

I am trying to help you. Please, Olivia.

OLIVIA

What has happened?

AIDAN

Focus, please. Focus on my voice, or this song, remember this song?

(*"How Can I Tell You That I Love You" gets louder.*)

OLIVIA

That's the last song I heard before...

AIDAN

Don't forget.

OLIVIA

I don't understand what you are getting at.

AIDAN

Remember, this is very important.

OLIVIA

Remember what?

AIDAN

Our life together.

OLIVIA

What now?

(The lights and sirens start again with the song still playing. The Stage Crew dressed as doctors and nurses, including NURSE start moving the set to Scene 5 and 6.)

AIDAN

I'll start from the beginning- our beginning.

OLIVIA

What do you mean?

AIDAN

Everyday counts. You may not know it at the time, but everyday matters. Can you remember what happened on April 30, 2003?

OLIVIA

Aidan, what are you doing? Can't we just talk? (*To Stage Crew*) Who are you? I don't recognize you, any of you. Stop it. What are you doing? Don't move that.

AIDAN

It was a Wednesday, if you need to be reminded. The World Health Organization held a meeting regarding an outbreak of SARS. Can you hear me? Can you tell me what you remember? Olivia, can you tell me what you remember?

OLIVIA

Yes. Yes, I can! I was with you. At the school. (*To Stage Crew*) Hey, that's mine! Don't touch that. Can you help me?

(One of the stage crew members wheels out a gurney. The Stage Crew force OLIVIA onto the gurney and try to hook up machines to her.)

AIDAN

Focus on me. Keep your eyes open. Focus! God dammit! What's wrong with her?

NURSE

She's lost a lot of blood. She's in and out of consciousness.

OLIVIA

Help! Help me! AIDAN!! I'm trying! I can't. *(To Stage Crew)* Stop, stop it!

AIDAN

I can't lose you.

NURSE

You can't be in here.

AIDAN

You don't understand...

NURSE

I will get you when you can see her. We're losing her.

(OLIVIA flat lines. There are sounds of a defibulator and a heart starting to beat again. AIDAN stands far away from OLIVIA and is turned away from her.)

OLIVIA

You're hurting me. I'm fine.

NURSE

She's stabilized now.

(Stage Crew has left. AIDAN and OLIVIA are in light specials.)

OLIVIA

I don't know what is going on. Aidan, come back to me.

(Blackout.)

END OF SCENE 4.

Scene 5: Cryptic Communication

Setting

Reality, in a hospital room.

AT RISE:

(All the sounds heard at the beginning of the first four scenes are replayed: the street sounds, crash, police siren, ambulance, emergency room, defibulator and the heart beat. The lights follow the corresponding sounds; they are sped up and blurry. Then the lights and sound suddenly stop. The stage is black.)

AIDAN'S VOICE

Chapter five, Cryptic Communication: Everyday counts. You may not know it at the time, but everyday matters. I am usually the person who has to look at his calendar several times to remember the date, and that is also true for birthdays or anniversaries. I clearly remember April 30, 2014. It was a Wednesday, if you need to be reminded. Do you know what happened that day? Time stopped at four-thirty on four, thirty, twenty-fourteen. Time stood still.

NURSE

Good afternoon, Miss Stanton.

(NURSE opens window blinds, and the lights rise on a hospital room OLIVIA is in a bed; SHE has an IV in her right arm, and is hooked up to a heart monitor. OLIVIA's eyes stay closed the entire time she is in bed. The room is filled with old flowers and cards; lovey bear and spuddy buddy are visibly sitting close to her. NURSE is listening to "How Can I Tell You That I Love You." Please Note: OLIVIA is lit in a blue light, her reality; AIDAN's reality are the stage lights. The heart monitor is faintly heard with a stable heartbeat throughout the scene, except when noted.)

OLIVIA

Afternoon, really? Hello, I am sorry, I don't remember your name. But I know *your* voice.

NURSE

Looks like your IV fluid is running low. I'll get you a new one, don't you worry, love. (*SHE exits.*)

OLIVIA

Rush hour at this place, great. (*Pause.*) Hello? Is there anyone else here? Hello? A creepy hospital room all to myself, sounds pleasant. Sounds more like the beginning to a B rated horror film.

(NURSE returns.)

NURSE

Here I am, love. I've got you your hydration and medication. (*NURSE replaces the old IV.*)

OLIVIA

Thank you. I was hoping you could tell me...

NURSE

Look at that! Nearly 4:30. Let's make sure you look nice for your visitor.

(NURSE straightens out OLIVIA's clothes, which is not necessary.)

OLIVIA

Who is coming in today?

(AIDAN enters the room with fresh orchids.)

AIDAN

Good afternoon!

NURSE

Oh, goodness you frightened me! Hello, sir. You're early today. You look well. Beautiful flowers.

AIDAN

Miss Jackie, you have that remarkable smile and charming voice, no one could forget.

NURSE

Oh, you are too sweet to me. Too sweet. Your lady friend sure misses you a lot. I can tell.

OLIVIA

Wow, is she a mind reader? Ha!

AIDAN

It's Wednesday! Fresh flowers to brighten the middle of the week blues.

OLIVIA

I love flowers... I love you!

NURSE

I will leave you two alone. (*NURSE exits.*)

OLIVIA

Aidan? Aidan? Hi, honey. What is going on?

AIDAN

I love you.

(AIDAN kisses OLIVIA. Her heart beats faster for a moment, then slows back down again.)

AIDAN

So...today... we started the last book for the school year, and it's perfect timing with this spring weather.

(AIDAN throws away the oldest flowers and puts the new ones in the vase.)

OLIVIA

End of the year, already?

AIDAN

And the day was going well until the last class of the day, one of the kids started using this walkie-talkie. So I confiscated it. I didn't know they sold these anymore, since most of my students have cell phones.

(AIDAN pulls the walkie-talkies from his teacher bag.)

OLIVIA

We use to play with walkie-talkies. Remember?

AIDAN

And I thought of how we use to play with walkie-talkies. Remember?

(AIDAN presses the buttons to make the beeping noises.)

OLIVIA

I just said that.

AIDAN

You would go hide, and give me hints using Morse code.

OLIVIA

You could never find me.

AIDAN

I stalled you as long as I could.

OLIVIA

I believe those beeps gave you the courage to finally say you loved me.

AIDAN

I told you “I love you,” the first time in Morse code.

AIDAN and OLIVIA (*simultaneously*)

I- L -Y.

(AIDAN laughs.)

AIDAN

Geez, I don’t miss sleeping in a hospital bed, I haven’t slept in one of those since my accident.

OLIVIA

Yes, you were in quite the car crash- that I settled outside of court.

AIDAN

I called you Miss Suzie that day, right?

OLIVIA

I remember, you went nuts.

AIDAN

Hell-O operator...

(HE starts to hum the tune. OLIVIA sings the words.)

OLIVIA

We used to sing that silly song together when we were kids.

AIDAN

That is the only accident I don’t regret.

OLIVIA

It did give us the down payments on our town houses.

AIDAN

I’m sorry. (*Pause, HE changes his tone.*) We had to cancel the reservation for the Marriott for the reception. They wouldn’t hold the room any longer. We can get a different venue for the wedding.

OLIVIA

Wait, why?

AIDAN

We just have to wait until you get better.

OLIVIA

I don't think I understand... can you...

OLIVIA (Simultaneously) AIDAN

Will you stop this and answer me?

Time doesn't matter, I can wait. I love you.

I just need a clear explanation of what is going on.

I don't care what anyone else has to say about it.

OLIVIA

What do you mean?

AIDAN

Never mind. (*AIDAN fishes around in his messenger bag, and grabs his book.*) Do you want me to read you another chapter from my book? I think we are close to the end.

OLIVIA

Aidan Luther Jones, what the hell is going on?

AIDAN

Let's see... I read about the big fight when we moved into our new place, and you left in a huff to sleep in the other town house.

OLIVIA

Remember that time we were in Vegas and you said we shouldn't bring it up again...

(*OLIVIA's heart monitor speeds up, then it slows down again.*)

AIDAN

And, I think I read about me trying to propose, you kept getting distracted, and I tried so hard to focus on saying the right things, and find the ring. We are somewhere around that part in the book.... I am really sorry about all of this. I wished I'd never... (*Pause*)

OLIVIA

I know. (*She finally understands her situation.*)

AIDAN

Oh, in other news, I looked at puppies yesterday. I saw the one for us.

OLIVIA

I don't want to do this anymore.

AIDAN

He was a little beagle. Only four months old.

OLIVIA

I can't deal with this right now... I just... can't... I want... I don't think... I...

AIDAN

He looks like the prize beagle who won best in show a few years ago.

OLIVIA

I...just...as long as you don't name him, Burt.

AIDAN

He would be the perfect Burt. Burt the Beagle.

OLIVIA

You can get the dog, once we fence the yard.

AIDAN

He's at the pound, and I don't think I could be responsible for another death. I mean you're not dead, you're just... not awake... And it's just me and you, now. I'm sorry.

(AIDAN sits down beside her.)

OLIVIA

...We crashed.

AIDAN

If I didn't pick you up a half hour early from work... this wouldn't have... I can't be pessimistic.

OLIVIA

How have *you* been doing?

AIDAN

I thought, instead of going to Ireland, we would go to Thailand after the wedding. So you could see...

AIDAN and OLIVIA (*simultaneously*)

The elephant farms!

OLIVIA

My favorite!

AIDAN

Your favorite. Then we could stay in our hut and go back for a great honeymoon night...

OLIVIA

Yes... good God... How long has it been since we had sex?

(OLIVIA's heart monitor speeds up, then slows back down to normal.)

AIDAN

We would have such a great time.

OLIVIA

Wait, a second. Sex.

(OLIVIA's heart monitor speeds up, then slows back down to normal.)

AIDAN

I know you would love it. We can go to Ireland next year.

OLIVIA

Sex.

(OLIVIA's heart monitor speeds up, then slows back down to normal.)

OLIVIA

Oh, my God.

AIDAN

Hmmm... sound like a good idea?

OLIVIA

Sex. (*beep.*) Sex. (*beep.*) Sex. (*beep.*) Sex. (*beep.*) Pause. Sex. (*beep.*) Sex. (*beep.*)

(OLIVIA's heart monitor returns to normal. AIDAN is somewhat alarmed, but curious.)

AIDAN

Do it again.

(The blue light on OLIVIA changes to the color of the rest of the stage. There are four beeps, a pause, then two beeps. OLIVIA's heart monitor returns to normal. The blue light returns on OLIVIA.)

OLIVIA

Oh...

AIDAN
My...

OLIVIA
GOD!

(AIDAN picks up one of the walkie-talkies to look at the Morse code.)

AIDAN
HI!

OLIVIA
HI! Yes! That's what I said!

AIDAN
Is this really happening?

OLIVIA
Shit... uh... how can I make this work?

AIDAN
Can you hear me?

OLIVIA	(simultaneously)	AIDAN
YES! I can... It's just... hard to remember...		Olivia? Are you okay? This
And how can I make a long tone?? Uh...		is too weird. I am going to
Screw... (no beep) Aidan (no beep) wedding		get someone. I'll be right
(no beep) ice cream (no beep).		back!

(AIDAN gets up, looks outside the door but doesn't see anyone.)

OLIVIA
Please, don't leave me alone.

(OLIVIA's heart monitor makes a longer beep sound then returns to normal.)

WAIT! Uh.... Alone (*long beep*) Sex (*beep*) Alone (*long beep*) Alone (*long beep*). I hope he gets it.

(AIDAN starts to leave.)

AIDAN
Did you say something?

(The blue light on OLIVIA changes to the color of the rest of the stage. There is a long beep, a beep, long beep, then... beep, followed by three beeps. OLIVIA's heart monitor returns to normal.)

AIDAN

Y. Y? yes. Yes!

(The blue light returns on OLIVIA.)

OLIVIA

You get it! I knew you were smart! Sex alone? Really? That is what sets me off? Ha! I guess that is the only thing that gets me off in this condition.

(The blue light on OLIVIA changes to the color of the rest of the stage.)

AIDAN

I can't believe it! You can hear me. I understand you. I knew it. And I won't leave your side until you wake up. I will be right here. We can talk and make plans. I will take off work. Or I can go get Burt. The people at the shelter said they would hold him for a week. Maybe that would get you to...

(HE is interrupted by a long beep, beep, long beep (pause), Two beeps (pause) three beeps (pause) three beeps. AIDAN looks around the room, but sees nothing to write on.)

AIDAN

Oh, I know! KISS! You want a kiss! I guess I did find you, again.

(AIDAN leans over and kisses her on the lips. The blue light returns on OLIVIA.)

OLIVIA

But most importantly... Sex (*beep*) Sex (*beep*) pause...

AIDAN

Wait, let me get something...

(AIDAN scrambles to find something to write on, then he realizes he has his teacher bag with him, he pulls out a kid's art project and begins to write down what he has heard. HE writes down the Morse code.

OLIVIA

Sex (*beep*) Alone (*long beep*) Sex (*beep*) Sex (*beep*) uh...

AIDAN

Hold, on a sec, babe, let me write this down... the first letter is I... I have to remember the code...

(The blue light on OLIVIA fades. Then a long beep, short beep, long beep, long beep is heard from the heart monitor.)

AIDAN

You don't need to strain yourself... (*Repeating what he just heard.*) Short-long, short-short. Let me decode this... I am sure that I can figure out what you are trying to say. Just stay calm. (*HE is writing the corresponding beeps from her machine.*) Y.

(AIDAN gets overwhelmed with emotion. Then the heart monitor returns to normal. The blue light on OLIVIA fades.)

AIDAN

ILY- I love you, too. (AIDAN puts his head on OLIVIA's lap. SHE opens her eyes for the first time. Her hand gently touches AIDAN's head.)

OLIVIA

I love you.

(AIDAN can finally hear her. AIDAN sits up then OLIVIA smiles. OLIVIA's heart monitor speeds up then flat lines. OLIVIA's eyes close and she slumps over, AIDAN stands to catch her. They freeze.)

AIDAN VOICEOVER

Chapter 6, The Final Lesson: Time stopped. I play those final moments over and over again in my mind. (*AIDAN and OLIVIA move into Scene 6.*) I try to keep a virtual scrapbook of our time together, the good and the bad. Any time I happen to glance up and see it's four-thirty, I think of her. It seems that 4:30 lasts longer than sixty seconds. Time stands still.

END OF SCENE 5.

Scene 6: The Final Lesson

Setting

Four months earlier; classroom

AT RISE:

(This is a continuation from Scene 5, the set has not changed. This is AIDAN's memory. It's an elementary school room. OLIVIA begins giving her speech in front of the class. AIDAN is off to the side watching the class.)

OLIVIA

Communication. Remember that, fundamentally, communication has three elements: the sender, the receiver and the message. The sender sends a message to the receiver. Even animals send out messages, like a dog barking or a snake hissing. As humans we use verbal, non-verbal, formal and informal communication. You can send a message in a multitude of... in various....in a lot of different ways. That is what I do at my job. I speak for my clients, usually to a judge or another attorney.

(The bell rings.)

AIDAN

Okay, everyone before you go let's thank Miss Stanton for being here. (*AIDAN leads the class*)

Thank you, Miss Stanton.

OLIVIA

The pleasure was all mine. Have a good lunch.

AIDAN

For hot lunch, line up behind Mrs. Harding's class after you wash your hands.

OLIVIA

Bye!

(OLIVIA waves goodbye. All of the students have left the classroom.)

AIDAN

The kids really seemed to listen well for fourth graders. (*HE smiles.*)

OLIVIA

Just think, these kids will grow up to be scientists, writers... maybe you even have a future Senator in here.

AIDAN

Teachers shape the up-and-coming generation. You can't discredit their value in today's society.

OLIVIA

I agree you are underpaid and under... (*smells something*) What did you put in your lunch?

AIDAN

Ummm... a pickle? Are you feeling alright? (*SHE makes an uncertain gesture.*) I didn't see you eat anything this morning.

OLIVIA

Fine. I wasn't really hungry- I just need to grab something real quick before my next court hearing.

AIDAN (*suspiciously*)

Alright, then. Oh- were you able to pick up the art supplies for my craft project this afternoon?

OLIVIA

Yes... I forgot the receipt, and I don't need reimbursement. Consider it my donation to the school district.

(*SHE hands him the craft items in a bag.*)

AIDAN

We are still on a budget- the wedding is next week.

OLIVIA

It was like thirty bucks- count that against my breakfast stipend.

AIDAN

I am not that stingy, but if you find it...

OLIVIA

I will immediately hand it over to you. Who's the Nazi, now? (*SHE laughs.*) Have a good rest of the day. *OLIVIA begins to exit.*

AIDAN

How about we start our weekend early? I can pick you up from work, we'd go on a romantic dinner, maybe a movie...

OLIVIA

I am in court most of the afternoon.

AIDAN

Oh.

OLIVIA

But I should be done around three or four.

AIDAN

I will pick you up at four-thirty then?

OLIVIA

Alright.

(OLIVIA begins to exit, again, then stops. SHE takes out her phone and 'schedules' him in.)

4:30 for Romance.

AIDAN

It's a date. I love you.

(OLIVIA goes to kiss him, then smells the pickle.)

OLIVIA

If you put the pickle away, I will kiss you.

AIDAN

If only that was the first time someone asked me that... *(They kiss, AIDAN breaks off quicker than normal)* School kiss. *(HE looks around, and grabs and kisses her again.)*

OLIVIA

Keepin' it classy, Mr. Jones. I'll see ya at 4:30.

(She exits AIDAN's memory and lies back down in the hospital bed.)

AIDAN

Don't forget.

(AIDAN pulls out the many craft items and then finds the receipt.)

AIDAN (con't)

Ah-ha! I will put in for reimbursement. *(Looks at receipt.)* Why is this closer to sixty dollars? A Clear Blu Preg craft thingy that's over twenty bucks. I don't see anything like that... "Blu Preg"... that is a test thingy... a... pregnancy... Holy Shhh. I am in school. We're going to have a baby. Wow, I am going to be a dad.

(AIDAN exits his memory and returns holding OLIVIA in the hospital room. The flatline is heard. Blackout.)

END OF PLAY.

L&C Production Photographs Scene 1



Scene 2



Scene 3



Scene 4



Scenes 5 and 6



Upcoming Theatre Performances

Weekly Improv Show - The Comedy Project- Friday nights @ 8:00pm

The Game's Afoot- Westside Players- October 3-25

Richard III - ISU - October 10, 11, 12, 17, 18

Every Christmas Show Ever Told- Mystique- December 9-24

Auntie Claus- Children's Reader's Theatre ISU- December 12, 13

Things My Mother Taught Me- Westside Players- February 6-28

Gross Indecency - ISU - February 20, 21, 23, 27, 28

Boeing, Boeing- Westside Players- April 10-May 2

The Musical of Musicals, the Musical- ISU - April 17, 18, 23, 24, 25

I Never Sang for My Father- Westside Players- July 10- August 1

Questions or Comments about tonight's performance?

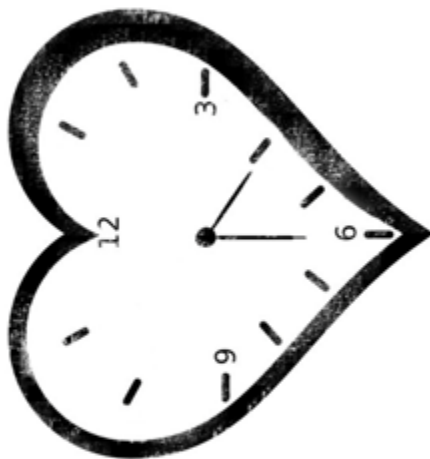
Please visit: <https://www.facebook.com/luckcoincidences>

Gabrielle Joan Kane, along with 9 other graduating students, will be attending the Mountain West NYC Showcase on March 10, 2015, to audition for casting directors, agents, and artistic directors. If you are interested in helping them get to NYC, donations of any kind would be welcomed. To Donate - contact Erin Curry - curreirin@isu.edu

L&C Program

Luck & Coincidences

An original by Gabrielle Joan Kane



Rogers Black Box Theatre
Stephens Performing Arts Center
September 26 & 27, 2014
7:30pm

Luck & Coincidences

Dedicated to Sean & Annabelle

Scene Break Down

There will be no intermission

- Scene 1: Veterinarian Clinic
- Scene 2: Law Office Lobby
- Scene 3: Townhouse Living Room
- Scene 4: Attorney's Office
- Scene 5: Hospital Room
- Scene 6: Classroom

Playwright's Notes:

There is a running joke in my family about how my parents met. Any seemingly interesting story in a movie or in a television show, my father claims that as the new version. Now, I apply any interesting circumstance and use that as 'the story' of how Sean and I ended up together. This isn't exactly our story, as I am pretty sure Sean fell for me when I gave him free beer at a baseball game. However, the truth in anyone's love story is rooted in that overwhelming feeling - when you know this is the one person you are supposed to spend the rest of your life with. Remember what is important, life is about love.

Cast

Olivia..... Gabrielle Joan Kane
 Aidan..... DJ Klick
 Vet/Coworker/Friend/Delivery Girl/Nurse..... Caressa Simpson

Production Staff & Crew

Director..... Vanessa Ballam
 Assistant Director..... Jessica Rahill
 Stage Manager/ Light Board Operator..... Camie Parsons
 Sound Designer/ Sound Board Operator..... Matthew Lewis
 Costume Designer..... Belamie Usrey
 Lighting Designer..... Shaun Nichols
 Graphic Designer..... Eva Browning
 Run Crew..... Samantha Murphy & Emily Sherod

Original Music

How Can I Tell You composers..... Allen Browning & Pat Byrnes
How Can I Tell You vocals..... Jessica Rahill & Allen Browning

Director's Notes:

I have always been fascinated by the concept of love and soul mates. I feel that every human being has a different idea about how love and relationships are meant be. Is there truly one right person for each of us? Are we meant to find that one person? Does the universe assist us in our search? Or, are we just lucky to find someone who's compatible and willing to put up with our shenanigans? Gabrielle Joan Kane's play explores these questions and ponders "Is it better to have loved and lost than never to have loved at all?"

Special Thanks:

Browning Law, Bill Stanton, Westside Players, Lynn Leonard,
 ISU Theatre/ Dance Department, Chad Gross, Tara Young,
 Stefan Espinosa, Mia Berkenstein, Kendall Rahill

Luck & Coincidences

An original romantic comedy by
Gabrielle Joan Kane



Rogers Black Box Theatre
Stephens Performing Arts Center
Doors open 7pm
Performance begins 7:30pm
Admission \$5

September 26 & 27, 2014

For more information call 282-3595
or visit www.facebook.com/luck.coincidences

Appendix B

Complete Itemization of the Replication Costs for L&C

Item	Description	Cost
Rental Rehearsal Space	151 Center Building, Poky, ID/ 2 months	\$1,210.00
Scripts	525 b&Wpages	\$27.83
7 Binders for Scripts	Walmart	\$14.84
Props	Where	Cost
4- Magazines	DI	\$1.23
Dog leash	Walmart	\$6.33
Pet carrier	Walmart	\$17.99
Telephone	DI	\$3.18
2 Cell Phones/ walkie talkies	Non-working cell phones - Ebay 26 phones	\$8.48
Purse	Walmart	\$24.35
Teeney's Collar	Dollar Tree	\$1.06
Clipboard	Walmart	\$1.53
Pens	Dollar Tree	\$1.06
Moving boxes	Free on Craigslist	\$0.00
2 Decorative Pillows	DI	\$4.24
Linens	Goodwill	\$6.34
Lovey Bear	Goodwill	\$3.18
Spuddy Buddy	Everything Idaho Store	\$9.53
decorative red box	Ross- very girly box	\$7.41
various notes	Make	\$0.00
bundled love letters	Make	\$0.00
Morse code guide	DI	\$0.80
cheesy trophy	Karate Trophy- Amazon	\$3.95
Ugliest mirror	DI	\$2.12
Oriental teapot	Goodwill	\$3.17
Hawaii Mug	Monkey mug from Goodwill	\$3.17
Elephant	Amazon	\$8.54
ceramic item	DI	\$3.18
Gigantic TV Box	Wardrobe Boxes on Craigslist	\$0.00
Engagement ring	.01 on Ebay from China, would buy a few	\$0.10
Engagement ring box	Amazon- rose box	\$5.99
Dishes	8 plates Dollar Tree (\$2)/ 4 mugs DI	\$4.24
8 dish towels	Dollar Tree	\$8.48
White hangers	DI	\$1.06

Folders	20 at DI	\$2.12
Chinese Food Boxes	Amazon 15 for \$7.00	\$7.00
Ramen	5 pack at Dollar Tree	\$1.06
Fortune cookies	Amazon	\$11.25
Bouquets of Flowers	DI	\$5.30
Napkins	Dollar Tree	\$1.06
plastic fork	Dollar Tree	\$1.06
Garbage can	DI	\$1.06
Vase	Goodwill	\$3.17
IV	Home Depot- need to make	\$10.96
IV Bags	Enema Kit on Amazon	\$5.70
4 Cards	Dollar Tree	\$2.12
Messenger bag	Amazon, leather 20.00, a little in weird color	\$20.00
Art projects	Make from Paper ream	\$0.00
Hospital masks	Amazon	\$4.03
hospital linens	Goodwill	\$7.40
Craft Bag	DI	\$2.12
Brown Bags	Dollar Tree	\$1.06
Lunch items	Dollar Tree	\$3.18
Ream of paper	Walmart	\$3.68
medical tape	Amazon	\$3.52
2- permanent markers	Dollar Tree	\$1.06
Total		\$238.60
Furniture	Notes	Cost
4 chairs	Black metal folding chairs	\$41.68
Desk	Resort Cherry	\$50.88
16 cubes	Unpainted Wood Crates	\$233.96
5 Gallons Black Paint	Walmart, cheaper than 2 gallons	\$39.97
Hospital Bed	Not as nice, in Idaho Falls	\$300.00
Budget Rental Truck	19.99+82.16 in mileage	\$108.28
Total		\$774.77
Costumes Pieces	Where	Cost
Olivia		
Suit	DI	\$15.90
Blouse	Goodwill	\$5.29
Black slip on shoes	Goodwill	\$5.29
Camisole/ Sweater	Goodwill	\$6.35

Hose	Dollar Tree	\$1.06
T-Shirt	Goodwill	\$4.23
Jeans	Goodwill	\$6.35
Tennis Shoes	Goodwill	\$7.41
Dress shirt	Goodwill	\$6.35
Hospital Gown	Amazon	\$6.49
Aidan		
T-Shirt	Goodwill	\$4.23
Khakis	Goodwill	\$6.35
Everyday shoes	Goodwill	\$7.41
watch	Walmart, sale	\$5.30
belt	Goodwill	\$3.17
button-up	Goodwill	\$4.23
T-Shirt	Goodwill	\$4.23
Tie	Goodwill	\$3.17
Button up	Goodwill	\$8.47
2 pair socks	Dollar Tree	\$1.06
Vest	Ross- Black only	\$10.59
Others		
socks	Dollar Tree	\$3.18
Black pants	Goodwill	\$4.23
long sleeve shirt	Goodwill	\$4.23
slip on shoes	Goodwill	\$6.35
Doctors Jacket	Amazon	\$17.67
Jeans	Goodwill	\$4.23
T-Shirt	Goodwill	\$4.23
tennis shoes	Goodwill	\$7.41
jacket	Goodwill	\$4.23
Hat	Goodwill	\$4.23
Jacket	Goodwill	\$4.23
3 sets of Scrubs	DI	\$19.08
Total		\$206.22
Printing/ Marketing Costs	Description	Cost
Printing	Marketing	
Posters	60 Color- 8.5 x 11	\$24.80
Posters	50 11x17 posters	\$47.17
Distribution	ISU campus marketing costs	\$15.00
Programs	200b&W	\$10.60

Graphic Designer	Total Copy for Design Posters	\$132.50
Photographer- Hillebrant	for publicity and production photos 3 hrs	\$150.00
		\$380.07
Performance Space	Notes	Cost
Black Box Rental	7 Day Rental	\$4,200.00
Electrician	18 hours hanging light plot	\$540.00
Lighting Instruments	100 instruments	\$400.00
Red Police Light	Amazon	\$13.78
Blue Police Light	Amazon	\$13.56
Gels	80 gels	\$160.00
Gel Sheets	14 gel sheets Red/Blue/Amber	\$107.71
Sound Engineer	Record and edit voice overs- 3 hr min	\$72.00
Employees During Both Shows		
House Stage Manager	\$24/hr for 6 hours	\$144.00
Usher	\$11/hr for 6 hours	\$66.00
Lighting Tech	\$24/hr for 6 hours	\$144.00
Sound Engineer	\$24/hr for 6 hours	\$144.00
Employees for rehearsals		
Lighting Tech	5 days, 21 hours total	\$504.00
Sound Engineer	5 days, 21 hours total	\$504.00
Total		\$7,013.05
Overall Production Total		\$9,865.37

Appendix C

Building Brochure and Draft of The Bluebird Theatre Exterior

HARD CORNER RETAIL FOR SALE



504 E. CENTER STREET, POCATELLO, ID 83201

AVAILABLE:

- 4,440 SF Available
 - Main Level 2,700 SF
 - Lower Level 1,740 SF
- 30 x 120 Lot

FEATURES:

- Located in the Heart of Downtown Pocatello
- Adjacent to Jack in the Box, Within 1 Block of Bannock County DMV & Courthouses and 6 Blocks from Idaho State University
- Zoning: Commercial General
- Restaurant Build-Out with Hood, Floor Drain and Grease Separator
- Hard Corner Property with Excellent Visibility
- Vacant / Owner User

CONTACT:

Chase Erkins
208.343.2300
CHASEE@LEEIDAHO.COM

David Gronbeck
208.343.2300
DAVIDG@LEEIDAHO.COM

PRICING:

Sales Price: \$179,000
Price Per SF: \$40.32

504 E. Center Street, Pocatello, ID 83201



2999 Lakeharbor Lane, Suite 203 • Boise, ID 83703 | Office: 208.343.2300 | Fax: 208.389.8900

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All information contained herein is from sources deemed reliable, but is not warranted. All dimensions are subject to survey. This offering is subject to errors, omissions, prior lease/sale, price change, and withdrawal.

504 E. Center Street, Pocatello, ID 83201



2999 Lakeharbor Lane, Suite 203 • Boise, ID 83703 | Office: 208.343.2300 | Fax: 208.389.8900

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¹¹ Erkins and Gronbeck. Hard Corner Retail For Sale. Boise: Lee & Associates, 2012.

Before



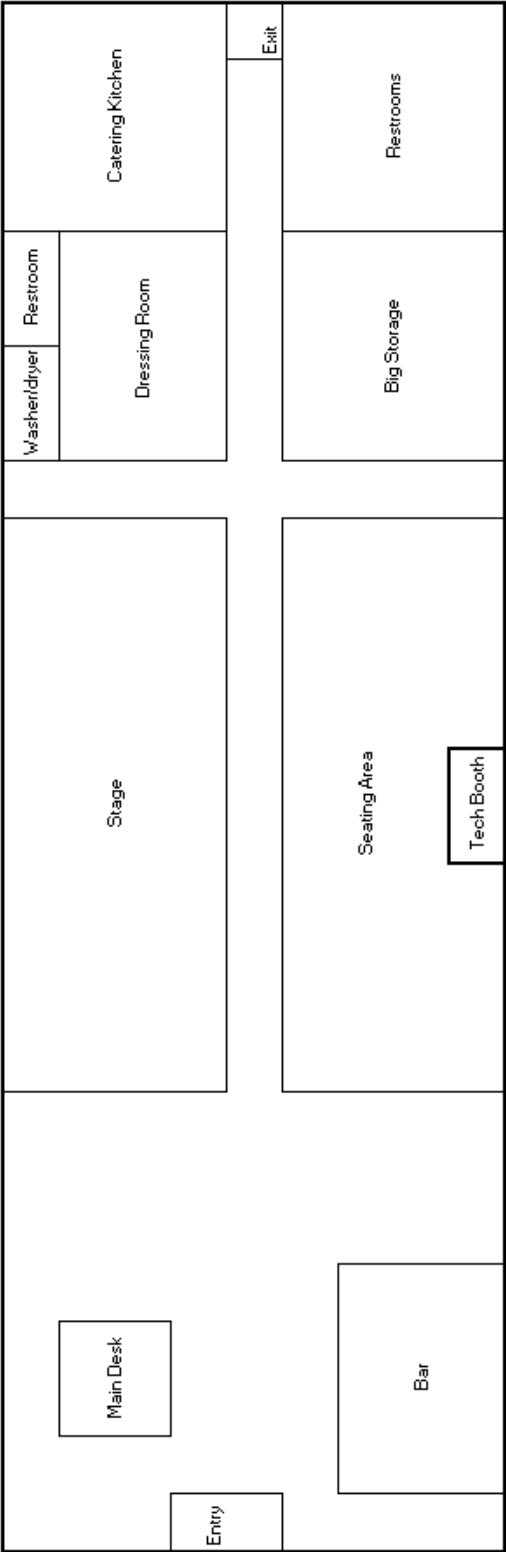
After



Appendix D

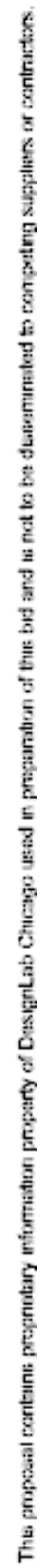
Rough layout of the Bluebird Theatre

Main Floor 27 ft x 81 ft



Appendix E

The Control Riser Diagram and Lighting Quote for Bluebird Theatre





DESIGNLAB CHICAGO

328 N. Albany Avenue, Chicago, IL 60612
(773) 265-1100 FAX 265-0800
www.designlab-chicago.com

Quotation

Quote Number	150330
Date:	3/30/2015
Expiration Date	4/29/2015
Salesperson:	Casey Diers

The Bluebird Theatre *Gabrielle Kane*

Terms and Conditions of Sale:

- Payment Terms are to be determined, paid in full prior to system commissioning.
- Retainage is not acceptable.
- All equipment quoted with manufacturers' standard warranties.
- Prices are subject to changes from manufacturers even after purchase orders are placed. 30 days warning will be given before any price increase so that materials can be shipped without penalty.
- Pipe, rigging, multi-conductor cable, standard back boxes, installation labor and all other items not specifically listed herein are to be provided by others.
- DesignLab's take-offs do not include installed cable lengths. Therefore, this proposal excludes any signal boosting devices required due to wire runs specified beyond the protocol max length. See control riser or contact DesignLab for protocol max lengths.
- This quote is exclusive of tax.
- Attached manufacturers BOMs are included in the appropriate spec section as noted below.
- Please allow 2-6 weeks for submittal drawings, plus 1-8 weeks for shipping after written release for manufacture.
- Quote assumes DesignLab standard insurance covers project needs. If additional insurance is required, provide insurance requirements at least seven (7) days prior to bid date so costs can be included in our proposal.
- Any deviation subject to requote.
- This quote is valid for 30 days.
- Terms and Conditions are subject to change without notice.
- All equipment is shipped via best way, which includes ground and freight.
- Standard finishes quoted. If custom colors are required, additional charges may apply.
- All unit pricing based on ordering complete DesignLab specified package.
- This package is quoted based on quote request from Gabby Kane on 3/27/15 and subsequent conversations on 3/30/15.


Portable Lighting System	\$	58,937.14
Freight	\$	1,620.49
Lighting Grid	\$	22,988.51
Freight	\$	857.14
Bid Total	\$	84,403.27




**DESIGNLAB
CHICAGO**
230 N. LaSalle, Suite 1100
Chicago, IL 60610
773.329.1100
www.designlabchicago.com

Bill of Materials

The Bluebird Theatre Gabrielle Kane				Quote Number:	150330
				Date:	3/30/2015
No.	Qty.	Mfr	Description		Extended Cost
Portable Lighting System					\$ 58,937.14
1.0	1	Lex	400A Company Switch, 5 Wire Ground Neutral Reversed		
	2	ETC	24ch / 20A Stage Pin Package Portable Pack w/ 48-Stage Pin Conn. CEM3, 12-D20 dimmer modules Cam Lok In, Reverse Ground Neutral		
2.0					
	10	Lex	4/0 SC Entertainment Cable with Cam-type Devices - 10' Green, White, Black, Red and Blue Priced as individual cables		
3.0					
	5	Lex	Tapping Tee 16 Series Black, Red and Blue		
4.0					
	2	Lex	Molded Multi-Cable Extension - 25' -12 Awg 14 Cdr. Multi-Flex w/LSC Series		
5.0					
	2	Lex	Molded Multi-Cable Extension - 50'		
6.0					
	2	Lex	Molded Multi-Cable Extension - 75'		
7.0					
	2	Lex	Molded Multi-Cable Extension - 100' -12 Awg 14 Cdr. Multi-Flex w/LSC Series		
8.0					
	8	Lex	Break-Out, Male LSC19 to Female Stage Pin Staggered		
9.0					
	1	ETC	Ion 1000 Ion Console with 1024 Outputs/Parameters to Include: 10000 Control Channels 10,000 Cues 4 - Encoders with LCD Display 1 - High Resolution Level Wheel 1 - Grand Master 1 - Ethernet Port 2 - DMX Output Connectors Midi in and through Supports 2 DVI-D or 1 VGA monitors Hard Drive USB Ports 1 - ION - Dust Cover 1 - 6' Power Cord Edison 1 - 3 button scroll mouse 1 - keyboard 1 - USB Flash memory drive 1 - Ion Fundamentals I Training DVD 1 - Ion Fundamentals II Training DVD Also includes: -Two (2) year limited warranty on parts and workmanship. -Production requires 1 - 6 weeks for delivery of equipment after receipt of written approval and release.		
10.0					
11.0	2	Generic	19" Widescreen Monitor		
12.0	2	ETC	ETC Universal Fader Wing 2x20, Ion Black		
	1	DLC	ETC EOS Family Console Training 1 day / 8 hours		
13.0					
14.0	1	ETC	Net3 Two-Port Touring DMX Output Gateway		
	1	Cisco	Cisco Switch 8-port 10/100 Max PoE Managed Switch with Gigabit Uplinks Rack mount kit included		
15.0					
16.0	36	ETC	ETC Source Four 36° Ellipsoidal Fixture		
17.0	8	ETC	ETC Source Four 50° Ellipsoidal Fixture		
18.0	18	ETC	ETC Source Four Par		
19.0	4	ETC	ETC Source Four 19° Lens Tube		
20.0	8	ETC	ETC Source Four 26° Lens Tube		
21.0	8	ETC	ETC Source Four 50° Lens Tube		
22.0	12	Lex	Stage Pin Extension 20A 12/3 SO - 5FT		
23.0	12	Lex	Stage Pin Extension 20A 12/3 SO - 10FT		
24.0	12	Lex	Stage Pin Extension 20A 12/3 SO - 25FT		
25.0	12	Lex	Stage Pin Extension 20A 12/3 SO - 50FT		
26.0	2	Lex	5 Pin DMX Cable - 5'		
27.0	2	Lex	5 Pin DMX Cable - 10'		

 DESIGNLAB CHICAGO <small>280 North LaSalle, Chicago, IL 60610 (773) 764-1100 • (773) 764-0000 www.designlabchicago.com</small>						Bill of Materials	
<i>The Bluebird Theatre</i>				Quote Number:	150330		
<i>Gabrielle Kane</i>				Date:	3/30/2015		
No.	Qty.	Mfr	Description			Extended Cost	
28.0	1	Lex	5 Pin DMX Cable - 25'				
29.0	3	Lex	5 Pin DMX Cable - 50'				
30.0	2	Lex	5 Pin DMX Cable - 100'				
31.0	4	Lex	Cat 5 Heavy Duty Extension - 25'				

 DESIGNLAB CHICAGO <small>280 North LaSalle, Chicago, IL 60610 (773) 764-1100 • (773) 764-0000 www.designlabchicago.com</small>						Bill of Materials	
<i>The Bluebird Theatre</i>				Quote Number:	150330		
<i>Gabrielle Kane</i>				Date:	3/30/2015		
No.	Qty.	Mfr	Description			Extended Cost	
<i>Lighting Grid</i>						\$ 22,988.51	
101.0	1	DLC	Lighting Grid Hardware Procurement pricing for budgetary purposes only, exact amount tbd				
102.0	1	DLC	Lighting Grid Installation pricing for budgetary purposes only, exact amount tbd				

Appendix F

Sound Quote for the materials for Bluebird Theatre

Item	Item Description	Cost
Sound Components		
(1) Behringer x32	Digital mixing console	\$2,450.00
(2) Behringer s16	16/8 digital snake	\$1,570.00
(1) Gator G-TOUR-X32	Road case for behringer console	\$479.99
(1) Roadready RR6U-AD	6ru equipment rack	\$210.00
(1) Furman M-8x2	Power conditioner	\$64.95
(2) UCI CL5E-25	25 ft cat5 etherCON cables	\$13.00
(2) UCI CL5E-50	50 ft cat5 etherCON Cables	\$30.00
(1) UCI CL5E-01	1ft cat5 etherCon cable	\$1.50
(6) Db technologies DVX DM12	Powered stage monitors	\$8,850.00
(2) JBL AM 7212/95		\$3,200.00
(2) JBL MTU7212	Wall mounting brackets for JBL AM7212/95	\$573.34
(2) JBL ASB6112		\$1,820.00
(5) Crown Cdi 1000	Power Amplifier	\$2,875.00
(1) Dbx driverack PA2	Signal processing unit	\$440.00
(1) MAP EB1	1 space rack blank	\$6.27
(2) hosa Cyx 402m	1/8 in stereo to two xlr (ipod Cable)	\$13.50
(2) HosaCMP 159	1/8 in stereo to two 1/4 (ipod Cable)	\$7.70
Wireless Mic Rack		
(1) MAP un-1	1 space laser cut unit	\$18.59
(8) NEUT NC3MD-LX	panel mount xlr male	\$20.48
(2) Neut NBB75DFG	Panel mount BNC d style Female	\$16.03
(1) MAP D2	2 space rack drawer	\$109.91
(1) Roadready RR8U-ED	8 RU road case	\$210.00
(20) Mogami 2552	2c. low noise mic cable	\$8.20
(8) NEUT NC3FXX	XLR cable end 3 pin female	\$21.04
(1) Map EB2	2 space rack blank	\$8.41
(1) map EB3	3 space rack blank	\$10.24
(4) SENN GA3	Rack mount kit for sennheiser wireless mics	\$140.00
(1) SENN G3DIRKIT8	Active Antenna Splitter kit	\$1,515.00
(1) Furman M-8x2	15 amp standard power conditioner	\$59.40
(6) SENN EW112G3-A	SK100 G3 body pack transmitter	\$3,360.00
(1) SENN Ew135G3-A	SK100 G3 Hand held Transmitter with 835 capsule	\$1,030.00
(1) Hosa XLR-803	Balanced snake xlr3f to xlr3m	\$49.00
(2) PA 3 BNC ANT	PA 3' Ant BNC	\$23.40

(2) Pa 25 BNC ANT	Perf Aud 25', 50 Ohm, BNC-BNC	\$38.42
(1) MAP HP	100 rack screws in a pack	\$15.22
(2) MAP HPS	25 pack of panel mount screws and nuts	\$8.52
Mic, stands and cabling		
(4) Whirlwind imp2	Direct box	\$159.40
(1) Shure DMK57-52	Drum mic kit with 57s and 52 kickdrum mic	\$365.00
(3) Crown PCC160	area mics for theater of dancing	\$876.00
(6) shure sm57	instrument mic	\$546.00
(4) shure beta 58	hand held vocal mmic	\$520.00
(40) Horizon NM1-25	25 ' microphone cable	\$600.00
(20) Horizon NM1-50	50' microphone cables	\$420.00
(10) K&M 21090	tripod boom stand	\$710.00
(5) K&M 25900	short tripod boom stand	\$350.00
(6) Atlas DS-7E	table top microphone stand	\$146.04
Installation components		
(4) neutrik NE8FBV	Panel mount ethercon	\$16.32
(2) Whirlwind WP1B/1ND	single gang black wall plates 1 hole.	\$13.90
(1) Whirlwind WP2B/4ND	2Gang 4 hole wall plate	\$14.96
(500) West Penn 4245	bulk installation grade cat5 cable for snakes	\$65.00
(2) Neutrik nl4fx	Neutrik 4 pole speakon cable connector	\$8.18
(2) Neutrik nl2fx	Neutrik 2 pole speakon cable connector	\$5.92
(500) West Penn 227	1 pair speaker cable installation grade 12 gauge	\$265.00
(500) West Penn 248	2pair speaker cable installation grade 12 gauge	\$525.00
(150) West Penn 10454	Bulk Mic cable for line level run of 150 ft installation grade	\$19.50
(2) NEUT NC3FD-LX	Female panel mount XLR	\$5.44
(2) NEUT NC3MXX	Neutrik male 3 pin XLR Cable Connector	\$4.76
(6) NEUT NC3FXX	Neutrik female 3 pin XLR Cable connector	\$15.78
(5) Furman CN-20MP	power sequencers	\$708.50
(1) Furman RS 1	Sequencer switch	\$30.94
Total		\$35,658.75

Appendix G

Itemization of the Bluebird Theatre Project

The Bluebird Theatre Itemization

Item	Cost
Building Purchase	\$179,000.00
Construction	
Remove façade	\$5,800.00
Remove Paint	\$400.00
Custom Bar, granite	\$4,500.00
Stage	\$7,000.00
Risers, 3 levels	\$8,000.00
Tech Booth	\$4,000.00
Remove track and paint ceiling	\$6,000.00
Washer/dryer hookups, plumbing	\$2,500.00
Frame walls, texture, paint	\$6,000.00
Dressing room dividers	\$600.00
Storage area	\$500.00
4 Restrooms	\$20,000.00
Catering Kitchen	\$15,000.00
Shop Tools	\$800.00
Blueprints	\$6,000.00
Lighting	\$84,403.27
Company Switch installation	\$2,000.00
Furnishings	\$6,000.00
Sound Equipment	\$35,658.75
Total	\$394,162.02
Loan Costs	
Loan Origination fee	\$3,941.62
Real estate title insurance	\$2,513.97
Appraisal fee	\$500.00
Miscellaneous fee	\$500.00
Total	\$7,455.59
Overall Total	\$401,617.61