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A WILDE MOMENT:
An Exploration of Moment Work in the Technical Process of *Gross Indecency: The
Three Trials of Oscar Wilde*

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Committee Approval

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Definition of Terms

While there are only a few terms that come to mind that the reader may wish to understand I anticipate that the jargon will be straight forward in regards to the actual process. The terms which need to be expressed are as follows:

Center Line: An imaginary line defined by the scenic designer indicated on a ground plan as to where the scenery should be centered.

Cost Estimate: An approximation for the scenic cost of a theatre production.

Lauan: A sheet good made up of Philippine Mahogany wood.

Masonite: A sheet good made up of compressed wood pulp.

Module: An individual product, such as a platform or flat, which may stand alone as a completed scenic element or be combined with other modules to form a unit.

Moment Work: A technique for creating and analyzing theatre created by Moises Kaufman which the “moment” is prompted by actions, environment, and character decisions which directly impact the next “moment.” The Tectonic Theatre Company describes Moment Work as “using a laboratory setting... to actively engage with the elements of the stage, enfranchising writers, actors, designers, and directors to collaborate in compelling and theatrical storytelling that stretches their creative capacity.”

Scenic Studio: A specialized workshop found in many theatres and educational settings where the primary function is to fabricate and assemble set pieces required for a performance.

Platform Extension: An addition to a platform unit.

Production Team: A group of people including the Director, Scenic Designer, Lighting Designer, Technical Director, Costume Designer, Stage Manager, and Production Manager, who contribute to the overall process of bringing a show to fruition.

Proscenium Line: An imaginary line where the proscenium intersects the stage floor.

Scenic Designer: The individual who works with the director and other designers to establish an overall visual concept for the production and designs the scenic environment.

Sheet Goods: Manmade large panels typically 4' x 8' in size.

Strike: A time after the last performance of a show, where the set, costumes, lighting, and props are reduced back to their original setting.

Stick Lumber: Lumber that comes in the form of sticks ranging from 8' to 16' long in multiple thicknesses

Technical Director (T.D.): Generally the senior member of the technical staff, he or she has the daily responsibility for the technical operations of a theatre or performing arts center, including lighting, sound, set design and construction, stage management, and coordinating necessary maintenance and safety issues.

Technical Plate: A technical drawing or schematic created by the Technical Director which provides the details of a desired product to be created.

Tension Grid: An area suspended above the stage by a grid of aircraft cable where lighting equipment can be hung

Toenail: Securing or anchoring a structure into the ground.

Unit: A combination of modules which are assembled to represent one completed unit.

A Wilde Moment: An Exploration of Moment Work in the Technical Process of *Gross Indecency: The Three Trials of Oscar Wilde*

Thesis Abstract—Idaho State University (2015)

A Wilde Moment is the chronicle and exploration of moment work in the technical direction of *Gross Indecency: The Three Trials of Oscar Wilde*.

Chapter One describes the role of the Technical Director as well as Moises Kaufman's theory of moment work and practices of the Tectonic Theatre Group.

Chapter Two explains the preparation for the technical direction of *Gross Indecency*. It accounts the pre-construction phases from receiving designs to the first day of construction.

Chapter Three contains detailed moments of the construction process. It illustrates the methods of building the set as well as the challenges which arose during the construction process.

Chapter Four is a self-evaluation of my performance as the Technical Director during *Gross Indecency*. It reveals my thoughts on merits and tribulations of the process as well as my findings in implementing moment work into the technical process of theatre.

Chapter I: Introduction

In October of 2014 during a series of workshops involving moment work presented by the Tectonic Theatre Company I was approached by Professor Chad Gross, the Technical Director of the Department of Theatre and Dance at Idaho State University, who offered me an opportunity to serve as the Technical Director for the upcoming production of *Gross Indecency: The Three Trials of Oscar Wilde*. As we watched the workshops Professor Gross told me to take my time making a decision on whether or not I would act upon the opportunity, however, I felt that this would be a learning experience which I could not simply pass up. While I did take a few days to think it over, I replied with a “yes”. As Professor Gross and I discussed this opportunity over the span of the fall semester, we agreed that it would be an opportunity to explore possibilities and serve as my thesis project. During this time it was clear that the director of the show, Professor Norman Schroder, had set his mind towards exploring the facets of moment work and implementing those theories and practices into the show. Centralizing on the theme of moment work Professor Gross and I proposed the idea and feasibility of implementing moment work into the technical process of a production. The thought perplexed me as the role of a Technical Director requires precision and calculated actions in his or her craft. However, could there be an opportunity to apply organic creativity as suggested by Kaufman’s theories on moment work to the Technical Process?

Understanding the role of a Technical Director has been a difficult task for many, even those involved in the realm of theatre. The role of the Technical Director has been misconstrued for many reasons as the T.D. fulfills many responsibilities during the run of

a production. The T.D. often oversees the construction of the set, stage management, and the production itself as the production manager responsible for budgets and the cohesion between the designers and their implementation with the director's vision. Over the last fifty years the position of the Technical Director has been studied and today there are still changing opinions on what the T.D.'s function should be. In a study in 1962, "The Status Of The Technical Director In American Educational Theatre: A Survey", David R. Batcheller uncovers that the Technical Director fulfills many responsibilities which are often placed upon them by a need which is generally not a task that should be performed by the Technical Director such as advertising, lighting and set design. Even though Batcheller's study was conducted over 50 years ago the fundamental concept of the Technical Directors role has not changed, in fact the responsibilities have increased. Designing is not necessarily the role of the Technical Director, it is imperative that they understand the design in order to implement its execution. In many institutions the Technical Director is responsible for both design and implementation as budgets force the combination of responsibilities on a single faculty member. In lieu of the demands placed on the T.D. in such positions and the consistency of shows throughout a theatrical season the career life of a Technical Director in the 60's was on average 3.7 years.

(Batcheller)

Today the career life of the Technical Director is 6-7 years before they move onto other administrative or theatrical positions. The role has become more accepted as a position in which each theatrical entity needs, however, the role has become more diverse and generally the T.D. has a few specializations but a general knowledge of many responsibilities needed. The Technical Director needs to know scenic construction,

rigging, engineering, education, prop construction, set design, lighting design, production management, and maintenance management. Many other tasks and duties still fall upon the T.D. as needed. The misconceptions of the role of the T.D. are still valid in today's setting. Directors and others often see the T.D. only in the role they excel in such as carpentry, management, or electrician.

“Theory and practice should fuck, and their child should be the plays.

The result should be the plays.”

Moisés Kaufman

When trying to understand moment work one might quickly assume that moment work is simply improvisation. While moment work is largely based on improvisational skills and the ability to create organically, there are objectives to accomplish to satisfy the purpose of moment work which are form and content. Kaufman, when setting out to create the play, acknowledges his intentions which are published in the work.

“ When I founded the Tectonic Theater Project, I dedicated myself and the company to producing works that explore theatrical language and form. For the past five years, this has been the focus of my work as both a writer and director.

In making *Gross Indecency: The Three Trials of Oscar Wilde* I was interested in two things: First, I wanted to tell the story- a story- of these trials. And second, I was interested in using this story to continue to

explore theatrical language and form. Specifically, how can theatre reconstruct history?” (Kaufman, p.7)

Rejecting the traditional viewpoint that theatre has a vertical structure where the text of the play serves as the foundation to all the elements in a production, Kaufman adopted a horizontal perspective. A horizontal structure sets acting, the text, lights, music, and the rest of the elements on the same plane with one another. Kaufman argues that the tension created between these elements create new languages and forms to understand and discover.

Moment work is practiced in a laboratory type setting where actors, designers, directors, dramaturgs, and theatre practitioners can explore organically the tensions created between these elements of theatre. The idea of moment work happens because there can be a moment that deals with only one element at a time whether it be blocking, costumes, or music. When confronting these moments an opportunity to explore and understand their authority becomes apparent to the process of the play as well as their potential narrative (Brown, p.54)

Peter Brooks claims that “In the theatre, there are infinitely more languages, beyond words, through which communication is established and maintained with the audience. There is body language, sound language, rhythm language, color language, costume language, scenery language, and lighting language— all to be added to those 25,000 words available.” Kaufman’s work embraces this approach and uses moment work to isolate smaller units of performance that incorporate all of these elements. In

short, the defining characteristic of moment work as a creative technique is that a group of collaborating artists uses it to write performance rather than to write text. (Brown, p54)

The unique style of creation helped establish *Gross Indecency* and *The Laramie Project*. Despite criticism, Kaufman defines his intentions as an experiment to explore the possibilities. This theme is prevalent in my own intention to explore the possibility of implementing an organic methodology in a theatrical process which has “set” rules.

Chapter II: Preconstruction

Before the construction of the show began many facets of the technical process were set in motion. The design of the set was being conceptualized by the Scenic Designer, Professor Brett Harwood, and the Director, Professor Norman Schroder. A budget was determined, and I was encouraged to learn Auto CAD; a drafting program used by professionals in the fields of engineering, architecture, and design.

Initially the design concept of the show was somewhat of a struggle to grasp as the director implied his desire to have as many aspects of the production, including the scenery, able to change from night to night to allow the show to function with moment work in mind. In early December the production team was invited to watch a rehearsal to generate ideas and see what the actors have begun to do with the stage space itself. Actors had begun using the levels of the stage left by a previous production as well as rehearsal cubes to assist them in finding character and motivation as well as using clip lights and flash lights to generate mood and effect. While the actors were maintaining a practice of moment work during the rehearsal and using their freedom of space and movement to develop character, some of the general impressions of the rehearsal were chaos and disorganization. Sitting next to the Scenic Designer we were initially baffled about how to create something that would not be stagnant on stage but rather have the ability to be manipulated by the actors to create a new scenic change. We discussed the problems of large scenery as it wouldn't be feasibly movable, as well as incorporating steel into the scenic element. As we talked about our ideas we kept struggling with how

to allow actors their freedom to use the acting space as a new found space. After joking around with some very impractical ideas we left the rehearsal with a sense of confoundment as we did not necessarily have any ideas how to provide for an entirely organic show with changing elements for the entirety of the run as this was a radical and unorthodox convention of theatre.

During the Christmas break the Scenic Designer and the Director met and spoke about ideas for the set and agreed that if the stage was labeled as a “found space” then the actors could use and manipulate that environment differently each night with some leeway given to the overall design of the scenery. The challenge still remained however to discern what the “found space” would be and how the actors could adopt the space organically. A relationship had to be formed between the two and after some agreement with the cast and the director another vital decision was made; the actors would be “actors” stumbling into a “theatrical space” such as a performance venue. While this was convenient, it still left the Scenic Designer with a large endeavor to create a functional space which could be transformed.

When I had returned from the break the Scenic Designer had spoken with the Director to agree upon the use of a colonnade made for a previous production as well as to create steel rehearsal cubes which could be used in the production the way the actors were already using those made of wood. When a green light was given by the Director the scenic elements started coming together. The colonnade would serve as a backdrop and allow entrances and exits, platforms of steel would create levels, and ramps would be created to bridge the levels of the stage and platforms as well as bridge the gap between platforms. Finally the ramps and rehearsal cubes could be used to create scenery units to

serve the actors desires. These ideas were then discussed at a production meeting and the ambitious plan to commence its construction began.

While I was anxious to begin my tasks, I was apprehensive to construct the bulk of the scenery out of steel as I had never used the material to construct a set. Being ultimately responsible for the construction of the scenery I felt that I would be ineffective as a leader not knowing the intricacies of steel work or welding. During a sit down with Scenic Designer and Professor Gross, who now would serve as my Technical Supervisor, we discussed the feasibility of constructing the set out of steel and considered options which would save time and cost. One of the decisions made was to construct the platforms out of wood as well as the compression legs and construct them in a way to represent angle iron. This was a boon to our budget as well as managing time allocated on the steel projects. As decisions such as these were being made my responsibilities became clearer in needing to ascertain the materials that were in stock or materials needed and the amount of time I would have to construct each unit.

On top of feeling deficient with steel construction I had never created a technical plate using computer software before. I began to learn a program called Auto CAD which tested me on multiple levels. Professor Gross had spent the better part of a day showing me how to use the program. After feeling a little comfortable with the interface of the program Professor Gross sent me some schematics and templates to familiarize myself with the program. I began my own drawings with creating a 4'x8' platform which is a standard module in scenic construction (see appendix D). This process took me over an hour and a half while by hand it could have been drawn in under a minute. Although a simple platform might be easily drawn, more complex units drawn in Auto CAD save a

great deal of time by providing measurements, angles, and visual clarification before construction. As I spent a few more days learning the program I managed to learn how to maneuver the interface a bit more quickly and would discover quicker ways to create the results I wanted. When it came time to print out my first technical plate, however, I discovered that I had some more learning to do. The first print came out too small and the directions were hard to read. With some further determination I was able to print something legible and later learned how to print the technical plates to a desired size. Spending time learning this program was frustrating although worthwhile as it has increased many skills to further my knowledge in the field.

As the set design became concrete it was imperative to have the scenic studio ready to build. I quickly took the designs given to me from the Scenic Designer and created a cut list for the boxes and ramps, sorted the pieces of the colonnade, and checked our inventory for sheet goods and stick lumber to find out what materials were needed and compare it to the budget. I broke down the scenic units into the following list to establish goals and set deadlines for completion as well as provide a cost estimate.

1. Colonnade
2. Steel Cleaning
3. Platform Unit A
4. Platform Unit B
5. Steel Boxes
6. Steel Ramps
7. Posters
8. Costume Rack*

9. Platform Extensions A&B*

10. Curtains*

- * These units were not intended in the original design but were created for the production.

Chapter III: Construction

Once all the necessary preproduction steps were completed such as preparing the scenic studio and obtaining the essential hardware and materials, the scenic studio was prepared to begin construction for *Gross Indecency*. Following the unit breakdown the crew began work on the following units.

Colonnade

Once the colonnade unit was approved by the Director I spoke with Professor Gross to discuss where the pieces of the unit were stored. When I found the colonnade I began separating the pieces into piles of arches and columns. The pieces of the 16'H x 30'W colonnade were constructed of 2" polystyrene and backed with liquid nails and 1/4" lauan (see appendix D). Lauan was used to give the colonnade rigidity as the polystyrene pieces themselves would not be easily manageable while hung as a backdrop. As I did not know the original layout or design of the colonnade assembling it together was like solving a puzzle without a picture, however, the unit quickly found its shape. During the assembly of the colonnade I noticed that a significant chunk of an arch piece was broken. Assessing the damage to the piece I realized that it would need to be repaired. I had Matthew Lewis cut out a new piece of foam to replace the damaged piece. As this unit was to serve as a functional backdrop the next step was to cartoon the stone bricks and etch texture into the foam. To keep our markings square we built a wood frame on the floor of the scenic studio to hold the foam pieces in place. (see appendix E) The vertical measurements of the stone bricks were 8" and were offset by 1'

and 2' increments horizontally. To keep the arch stones consistent I had Matthew design a template that could be used to transfer the cartoon lines. Once Austin Jenkins and Johnie Rankin were finished cartooning, Johnie began to carve out the stone by using a hand held heating element. When the stones were carved the next step was to etch the Polystyrene with a handsaw to create texture. Once the texture was created Johnie lightly brushed acetone over the top to eat away and enhance the texture of the stonework forming random pits and deeper wells.

The next major step in completing the colonnade was to paint the unit. I had mixed a medium gray tone and had it put in the pneumatic sprayer. Johnie sprayed the colonnade and set fans out to assist it in drying. Later the same day the Scenic Designer came in to assist with painting. He applied a dark wash to give the grout and stone depth and dimension. Later he added a brown wash which somewhat strayed from his initial dark gray concept but exclaimed that the decision was made in the moment and felt appropriate to give some contrast to the already black performance area. The colonnade dried overnight and was ready to be hung the following day. Needing the space in the scenic studio to start other projects removing the colonnade became a priority. We turned over the colonnade and attached straps of 1" x 3" between the pieces creating four modules for the unit to hang. Using hanging irons and rope we lifted each module into the Bistline theatre and attached them to battens above the tension grid (see appendix E). This process took the entire crew as we could not afford the time nor cost to replace a broken piece of the colonnade should something be damaged in the process of the hang. Once all four modules were in the air we had to reattach each module and align the colonnade unit. This was a challenge as the modules spanned 16' in the air and rested on

platforms 2' above stage. To reach the top of the colonnade with 1" x 3" to flush the seams we needed to use the scissor lift. Matthew and Austin headed up this task running entire 16' straps to the back of the colonnade to support its weight while D.J. Klick stayed up top on the tension grid to give and reduce slack in the rope. When the colonnade appeared to be flush and plumb we noticed that somehow we created a gap on one of the modules which caused it to not rest on the platforms. We created shims and feet for the colonnade to rest on the platform and maintain its alignment. The final step in finishing the colonnade unit was to gaff tape the seams on the backside to prevent light from peering in through the cracks. With the colonnade up, a large scenic element was added to the stage space.

Steel Cleaning

When the 520 feet of angle iron arrived in the scenic studio I felt compelled to get started as quickly as possible. When the steel was unloaded into the scenic studio I split the crew into teams and set up saw horses to hold the angle iron. The process to clean steel is simple and is necessary to remove the greasy build up and dirt and to secure a strong weld. Using acetone or "Simple Green", a common household cleaner, can get the job done. I opted to use "Simple Green" in our task along with paper towels as it was easier to handle and safer to use. Due to the amount of steel we had to clean it took us nearly two days to remove the grime.

Platform unit A & B

When I received a ground plot for the set design in early January, I was anxious to start construction (see appendix D & B). Initially steel was the core material for the conceptual design of the platforms; a decision was later made to construct them out of wood. The decision to make the platform units out of wood changed the material requirement and lightened the burden of responsibility while speeding up the process of construction and giving the actors something substantial to work with on stage quickly. Fortunately the platforms were a stock item and no materials or cost was spent in the production of them. Platform unit A was an 8'x8' square and Platform unit B was an 8'x12' rectangle. Using stock 4'x8' platforms the crew bolted the platforms together and raised them with compression legs to an elevation of 2'. During the placement of the platforms I quickly started to run into challenges. I was unsure where the proscenium and center line was intended in the performance space. These lines would establish a starting point to install the platforms according to the design. When we started to install the platforms in what I thought was the proper place, I realized that the gap between the two platform units was quite substantial and larger than the 6' foot ramps that I was going to make to bridge them. I went to find the Scenic Designer to seek answers on how to remedy the problem. After a quick moment of study and communication we both realized that the platforms were not resting against the upstage walls which is what I had thought and that we needed to work our way from the center of the stage out when placing the platforms. Finding the center line with the Scenic Designer in the space helped and squaring off the platforms went smoothly after that. The Scenic Designer had given me a measurement for the gap between the platforms which had not been indicated

on the plot and the crew and I quickly remedied our problems. The offstage platforms were then set to meet platform units A & B and were legged and bolted. All platforms were then toenailed in place and were functional for that night's rehearsal at that point. The following day I had Austin and Hannah Ballou-Rankin begin skinning the platform units and their respective exits with ¼" Masonite.

The next step to each platform unit was to add angle iron along the top and bottom facing of the platform to give it a steel channel look. Measurements were taken with consideration that the steel would be mitered at 45 degree angles at their ends. When the mitered cuts had been made we placed them against platforms to ensure that they would fit with the cut angles. Upon this inspection we noticed that there were some gaps between the steel and that this could potentially cause problems as a result I would later have the corners taped to prevent cuts and tears in costumes. Content with how the angle iron fit on the facing the next course of action was to drill out holes to attach the steel to the wood platforms. I had Austin use the drill press in the scenic studio to bore out a hole every 14 inches. When Austin finished drilling the holes we attached the angle iron to the platforms with screws. To finish the channel look on the facing 1/8" double tempered Masonite was ripped down to 3" and placed between the top and bottom angle iron with pneumatic staples which rendered the facing seamless from top to bottom. Gaff tape was then placed over the seams of the Masonite on both the facing and skin then painted black (see appendix E).

To incorporate the steel look into the compression legs elevating the platform units, 1/8" Masonite was added to the sides of the legs to create an I beam or channel look. The Masonite was ripped down to 6" and 4" and cut to accommodate the space

between the stage and bottom of the iron on the platforms. Since the compression legs were made of scrap stick lumber, some of the material had holes from previous screws and bolts. These holes were filled with joint compound to create a smooth surface like that found on steel. The Masonite was attached using pneumatic brad nails and were then painted using the gray that was mixed for the base coat of the colonnade. The paint came pretty close to the natural color of the angle iron on the facing but needed some further texture which came from applying black spray paint (see appendix E).

Steel Boxes

Beginning work on the steel rehearsal cubes was a mile marker in the construction process. Initially the thought was to construct six cubes but that number had risen to 12 shortly before buying materials. This project was the first for which I drew a technical plate in Auto CAD (see appendix D). After creating the technical plate and the steel was cleaned I spoke with Erin Curry who was the scenic studio's lead welder for our upcoming endeavor. We thought the best method to complete our process quickly was to make two prototype boxes and check for any unforeseen problems before we began mass production. The cube's frame was to be constructed out of angle iron and its lid of 1/8" flat expanded metal. While I discussed with Erin an approach to streamline our process I had the crew start measuring out two boxes worth of angle iron. At this time Erin also noticed that our cutting blade for steel was withered away and that the guard was clogged full of composite from previous use. Seeing this as a set back in time I had Johnie go acquire more cutting blades and ensure our gas tanks were full and we had wire to begin

welding the following day. Making the most of our time I also spoke with Austin and Matthew about how to cut out our lids from the expanded metal. The Scenic Designer had mentioned using a cutting torch for the process but we strayed from that idea in favor of using small cutting wheels to complete the task. A cutting torch would have caused blow back (heated metal blown back or away in part because of the pressure of gas released by the cutting torch) while the cutting wheels would allow a more precise cut. Matthew and I determined that it would be best if we set the 4'x8' sheet of expanded metal on one of the work tables and use it to secure the expanded metal sheet as we cut through it. It was important to try and maintain solid ends of the expanded metal to aid structurally when the lid would be welded to the frame. The following day two lids were cut and Erin and Johnie had made the mitered cuts for the top and bottom frame of the boxes and welding the pieces together began. This process was slow and tedious. Each length of angle iron received two cuts initially just to cut the piece to length. If the piece required being mitered on a 45 degree angle (which all pieces but four per box did) then two more cuts were needed as well as aligning and locking the saw in place to meet the desired angle. Finding angles and maintaining them were both challenges when using the abrasive saw. The abrasive saw would lose the desired angle over time as vibrations from cutting steel would allow the angle mechanism to sway. The abrasive blade itself also had a tendency to shift. I noticed that the larger the abrasive blade was, the more it had a tendency to slip or wobble and create uneven cuts which impeded progress at times. These elements created some frustration while trying to make the box frames square. Erin did her best to accommodate these flaws with her welding skills but could only do so much in some instances.

Squaring the frames was also quite a challenge. Using a carpenter's square and the floor of the scenic studio, we managed to weld together the top and bottom frames. The framing between the top and bottom however required more ingenuity. Erin began by welding the pieces to the top square frame after which we would place the legs on the bottom square frame and begin to square them to 90 degrees (see appendix E). Manipulating the angle iron to become square required a combination of bar clamps, c-clamps, and various metal and wood scraps to hold the frame in place while adjusting the legs. This was a pretty time consuming phase of the construction of the boxes.

When the two frames were constructed Erin welded the flat expanded metal to the top of the frame. Once the lid was securely fastened Johnie grinded down the expanded metal to a smooth surface to prevent the actors from cutting themselves. As Johnie finished up grinding we looked at our two prototype boxes and began to test their functionality. Johnie stood on top of both boxes and we looked for deflection in the lids and to see if the welds were secure. The next thing we noticed was that the bottom frames would wobble on the floor meaning that some work leveling them was in order (see appendix E). Lastly the boxes were intended to stack on top of each other. When we attempted this the first box would stack on the other but the second box would not stack securely. Noticing how narrow of a fit the design asked for, I went and spoke with the Scenic Designer and asked if it would be possible to give us a little more leeway in making the boxes stack by increasing the bottom frame from 18 3/8" to 18 1/2". The Scenic Designer agreed to the change. Upon this change I had to redraw my technical plate for the boxes and inform the crew of the change in design to prevent future complications. With this new change we quickly assembled a bottom frame of 18 1/2" and

fit it on the finished lids of the boxes that were previously made. The new frames allowed us the room needed to stack the boxes.

Once the boxes were finished being grinded I began adding Sculpt-or-Coat to the surface of the expanded metal (see appendix E). The Sculpt-or-Coat provided a plastic like surface on the top of the metal to further reduce the risk of potential injury working with metal. When I later found out that actors could be standing on the boxes in bare feet I was adamant about adding extra coatings of Sculpt-or-Coat.

Steel Ramps

While the boxes were being constructed the crew was already anticipating the steel ramps to begin and soon was busy measuring out the steel needed for the ramps. During a watch of a rehearsal the Director expressed concern that the ramps be built soon so that the actors would have time to use them during their rehearsals to explore opportunities of how to incorporate them. Trying to accommodate the Director's needs I spoke with the Scenic Designer to make sure that I fully understood the design and would be able to explain it to the crew as well as draw the technical plate for it. During our conversation the Scenic Designer mentioned that there would be a change to the design of the ramps because the Director had expressed some interest in being able to stack the ramps on the boxes to serve as mobile platforms or tables. As this news was indicated to me I quickly went to the scenic studio to have them stop measuring and assume work on other projects. As I continued to talk with the Scenic Designer about changes to the ramps he suggested that it may be possible to build a frame to fit the boxes inside the top

and bottom rails. As we talked about this idea I mentioned to him that I was concerned about not having enough angle iron to accomplish the task. We agreed that we could move the toggles to 18" which would frame the boxes between two toggles. This would allow boxes to be placed underneath the ramp without pushing the expanded metal lid off. However, this accommodation would require an extra 2' of angle iron. As we sorted out the details I quickly made changes to the technical plate and had the crew continue measuring pieces of the cut list.

The process of constructing the 6'x2' ramp was very similar to the cubes. The stiles were cut to 5'-9" with 45 degree mitered angles. The top rails were 21" with 45 degree mitered angles with the toggles at 21" with no angle cut (see appendix D). Once again Erin and I thought it would be pertinent to assemble a prototype to ascertain a method for mass production and find any problems during construction. Erin and I had placed what would be our top frame on the floor and used a carpenter's square to square off the corners of our frame before welding. When the top frame was squared and finished Erin then squared off the legs and attached them with a butt joint on the interior side (see appendix E). Making sure the legs were square was essential because they would ultimately level the ramp unit and support the carriage attached to it. The carriage was then cut and welded to the inseam of the legs on each stile 1" from the bottom of the leg. The next step in the process was probably the most aggravating phase in the construction of the ramp, adding the trusses between the carriage and top frame. While they were only 3" long the truss pieces were problematic when it came to inserting them into the space between the frame and carriage (see appendix E). Keeping all of the pieces flush and fitting them together was difficult as they would tend to pop out of place when

being adjusted to fit. Making the most of our ingenuity once again Erin and I used a number of clamps to secure the frame and truss pieces during their alignments and while welding them.

Adding toggles was the next step in construction. The Scenic Designer, Professor Gross, and I recognized that a shelving unit in the building was built in a fashion we desired, so we followed the construction concept which already existed. The toggles of the shelving unit were mitered at 45 degrees so that the top of the toggle would fit seamlessly along the top frame and yet be able to tack onto the bottom flange of the angle iron providing more support to the toggle. Following this idea Erin and I cut the toggles appropriately. Before placing the toggles we turned a completed box upside down into the frame of the ramp to assess whether the predetermined placement of the toggles would suffice to house the box unit when upright. Assured that our measurements would accomplish our goal, Erin began to weld the toggles in place.

Lastly the lid of raised expanded metal would be added. The difference between flat and raised expanded metal is that the raised metal overlaps on top of itself giving it a tread like quality (see appendix E). As a result of the overlap in the raised expanded metal, the surface of the metal came to rigid points across the surface. Another quality of the raised expanded metal was that it was thicker to cut because of the raised element. Once welded to the frame Austin and D.J. began working on grinding down the 14' perimeter of each ramp to be flush with the frame (see appendix E). Sculpt-or-Coat was added in thick layers and multiple coats to the expanded metal on the ramps because it was known at this time that the actors would be on them with bare feet.

Costume Rack

Tara Young, the Costume Designer, mentioned early on in a production meeting that the ability to store costumes on stage would be necessary however she did not find it appropriate to have piles of clothing on the ground. As the production team discussed this matter for a moment the idea evolved into perhaps having a mobile costume rack that the actors could facilitate to accommodate their needs. Initially I was worried that this mobile costume rack would be constructed of steel with angle iron and casters adding more time and cost. During the first three weeks since the idea I asked the Scenic Designer if he had any ideas on how to approach the costume rack so I could draw a technical plate and gather materials if needed. While I already had a handful of projects to work on, as did the Scenic Designer, ultimately the idea to use an already existing costume rack and modify it to fit the needs of the Costume Designer and actors came into play.

The costume rack needed to have the ability to hang costumes, carry wigs, and store hats and other accessories. The Scenic Designer thought about using toilet floats as a surface to place the wigs on since the giant white foam heads would stand out and look out of place. He also thought that we could attach the floats to the costume rack by using the c-clamps from our lighting instruments that grip the pipe. The last modification would be to add a wire shelf on the interior of the costume rack to hold hats and other accessories (see appendix E).

Once we received the costume rack from the costume studio all of these modifications began at once. Austin assembled the wig units by first drilling out a 3/8” hole in the bottom of toilet floats. He then began fastening three threaded pipes onto a multi joint, one of which was to be for the toilet float. When the assembly was complete Austin and Venus Gulbranson spray painted the pipes black to match the color of the base costume rack. Finally he adjusted the c-clamp to fit on the 3/8” pipe and handed them over to Venus who would install them on the costume rack. While Austin was working on the wig units, Venus was working with Erin on assembling the wire shelving unit. The shelving unit was secured to the costume rack using black zip ties. Venus began attaching the wig units so that each was facing outward from the costume rack as per instruction of the Costume Designer; when the Scenic Designer and I saw all the pieces complete we were both concerned, though for different reasons. I was afraid that the costume rack would lose accessibility on stage as I had witnessed the actors using the costume rack between the arches on the platforms. With metal pipes protruding from costume rack, the Scenic Designer was intuitively more concerned about the safety of actors. Ultimately a compromise was reached where half the clamps were housed inside the frame of the costume rack and the others were out as the unit still needed to hang costumes on the interior. While this unit came together with the use of some materials already on hand it was a blessing that it did not have to be constructed from the angle iron and made from scratch. The time alone would have pushed our crew beyond a reasonable expectation with other deadlines needing to be met.

Posters

This project was conceptualized by the Director early in the production. His idea was to have pictures of Oscar Wilde and perhaps text placed on the sound panels of the walls in the Bistline Theatre which could be lit at various moments in the show. The Scenic Designer thought that goal could be accomplished by running 1" x 3" behind the panels and the steel pipe which supported them. I had Austin and Hannah find scrap 1" x 3" and ascertain whether the proposed idea would be feasible. When they returned to me they indicated that 1" x 3" would work. I had them then find the measurements of the panels as they ran along the wall and determine if we had enough 1" x 3" for the project. Once enough 1" x 3" was gathered or ripped down we had to determine how to cut the wood to avoid visible seams between pieces. Once established, Austin began painting the wood black. I indicated to Austin that the majority of the wood would be hidden by the sound panels and that he should not meticulously paint each piece of 1" x 3" but get the task done quickly. Once painted he set fans out to help the paint dry. The following day, I had Austin, Hannah, and D.J. run the board behind the sound panels using the scissor lift to reach the top of the walls. Hannah had used tie line in some places to secure 1" x 3" from moving since multiple lengths were required in some areas of the wall. While the preparation to hang the posters went fairly quickly the posters did not arrive until days before opening night and not all posters arrived at the same time. The poster dimensions were 42" x 60" and cost roughly thirty dollars each. All crew members assisted in hanging the posters up as there were 22 posters to be mounted to the sound panels (see appendix E). Using ladders, the scissor lift, and tape the crew worked deliberately to level and attach the posters. As the posters were the final project to be

completed, it was a relief to the crew and I that our work was done. The posters added a last touch of unity to the performance space.

Platform Extensions A & B*

While in the midst of other projects and with rehearsals underway I received a rehearsal report from the Stage Manager with a note asking if it was possible to extend the platforms upstage. Upon receiving this report I spoke with the Scenic Designer as it was not my role to change the design of scenery. He acknowledged that there was a need to extend platform units A & B to match the upstage edge of the exit platforms they were connected to. This was a concern of mine because I had not planned to build additional platforms and these would have to be constructed which would mean time and money. Fortunately, we were able to find scrap material and assemble the platform extensions with no cost.

With the need of the platform extensions as soon as possible I went to the stage and began to collect measurements. I then spent the morning drawing up the technical plate and cut list for each extension so that crew could begin working on them immediately as the scenic studio opened (see appendix D). The platform extensions were constructed with the same building techniques as the previous platforms with the dimensions of 12' x 18" for extension A and 8' x 18" for extension B. The upstage side was angled to allow the costume rack mobility and allowed us to still use the already cut angle iron which created the channel façade without replacing four lengths of material we did not have readily available. At the end of the construction of these platforms I went to

check on the final product. I noticed that the toggles of the platforms were randomly placed in the platforms and not placed 2' on center which the design asked for. I was very disappointed in the fact that both Matthew and D.J. had constructed many platforms before and knew that this was a standard expectation. While ultimately the placement of the toggles would not deter from the structural aspect of the platform I felt compelled to have them correct their mistake which cost us more time and the inability to have the platforms installed for that night's rehearsal. The following day Matthew, Austin, and Venus began the process of attaching the compression legs to the platform extensions. Adam Gribas and Johnie then took the newly constructed platform extensions and clamped them to their respective platform units and bolted them together. We made sure that the extensions were level to the rest of the stage by temporarily adding a scrap piece of 1/4" lauan on the top of the lid and then using a level. Once level we shimmed any differences between the compression legs and the stage floor. Austin cut pieces of lauan to skin the platform extensions and then mounted it afterwards. Venus then routed the edges of the extensions while Austin swept and prepared to gaff tape the seam between them and the platform units. After taping, Austin then painted the platform extensions black to match the rest of the stage. These units although unexpected came together quickly despite the time needed to correct mistakes and install them while maintaining the flow of other projects in the scenic studio.

Curtain*

Another small surprise was set in my path as the Director had expressed a desire to use a curtain between the archways to serve as a method of revealing characters in the play (see appendix E). The Scenic Designer had mentioned that he would try and find the necessary fabric to make this addition as easy as possible for me while we were completing our other projects. Unfortunately after a full week of looking for fabric to span the archway he was unable to procure anything. With this setback the need to make a curtain was now in my hands. Adam and I used the center of each column where the curtain would rest so that we could fasten the fabric with a hook where it would be hidden from sight when the curtain was not in use. Using the measurement between the centers of the columns we then took a bolt of muslin used for creating backdrops which spanned nearly 11' in width. We cut out our measurements and then placed it against our markings on the back of the archway and temporarily fastened it to see how it looked from the audience. One curtain hung tight and appropriately while the other sagged a little bit. Although one curtain sagged I determined that it could be tightened and we could make both curtains work for the show. Content with how the curtains would work I took the muslin to the costume studio to be dyed and set myself to work on other projects. The following day I went to the costume studio to see how the dying process went. I was pleased with the color as was the Scenic Designer who had seen the color the day before. However upon further assessment the Scenic Designer noticed something of immediate concern. During the dying process the muslin had shrunk and would not be satisfactory to meet the needs of the show. I expressed the misfortune to the Director and

assured him that he would have usable curtains before the last dress rehearsal but to use the curtains that had shrunk as rehearsal curtains for practice.

With this setback now on my mind and only 15 minutes before the end of the day I took responsibility for this project personally. I took the crew and with their help re-cut the measurements needed for the curtains albeit I added an 18” margin to hopefully account for any shrinkage in the dying process. I then handed the newly cut muslin to Jose Guerra and Colin Wintz who manned the costume studio and would start the dying process. The next morning Jose and I checked the fabric and to our delight it had not shrunk beyond our needed measurements. Jose and the costume studio crew then cut the curtains to the appropriate dimensions and installed grommets for the curtains to hang with. The Scenic Designer had purchased hanging screws as well to prevent the curtain from slipping off of a straight screw. All of this was satisfactory to the Director. When the costume studio had completed the curtains I thanked them graciously and went to attach the curtains and screws with D.J.. The curtains were stretched tight and had a small excess to rest on the platform. We tested the feasibility of dropping the curtains and hanging them back up multiple times to look for any potentially unwanted problems and could discern none. As we finished up the Director walked into the theatre and was admiring the work that had been done thus far. He asked us about the functionality of the curtain. D.J. and I demonstrated its use and he was happy. With the Director’s approval I once again set to busy myself ensuring the crew was on top of things and moving forward to finish other projects.

Strike

As the final show approached I began to think of the most efficient way to handle strike. While I understood that there were some elements of taking down the set that would take time and require hands, my instincts told me that I should use only crew members instead of incorporating the cast as well. I discussed this option with Professor Gross seeking his input and his reply was “It’s your call.” I would be ultimately responsible for time and safety of others as the set came down. Thinking over this wisdom I followed my instincts and assigned only the crew to work on strike. I informed all the crew members of this decision and to my surprise they were quite happy with the decision as they expressed their concerns of having too many “helpful hands.”

Hours before the show began I stood in the Bistline Theatre and made a list of objectives to accomplish. I approached each obstacle with the thought “What elements are obstructing other goals to be accomplished.” With this in mind I determined that the following order of deconstruction would occur:

1. Ramps and boxes would be taken from the stage area to the scenic studio to clear the space.
2. Hannah and the Stage Manager would be responsible for removing props from the stage area.
3. The costume rack would be moved to an offstage space so that performers could return costume pieces.
4. The upstage floor mounted lighting instruments would be struck and returned to the instrument barn.
5. Platform extensions A&B would be removed to allow access to the colonnade with the scissor lift.
6. Colonnade would be un-taped, unstrapped, and lowered to be placed in the scenic studio.
7. Angle Iron facing on the platform units would be removed.
8. Platform units would be un-skinned.
9. Platform units and extensions would be unbolted.
10. Platform units would be un-toed.

11. Platforms would be taken into the scenic studio.
12. The light board would return to the booth.
13. All headsets and cables would be unhooked and returned
14. Stage swept

As the actors exited the performance space at the end of the show the assembled crew stood by ready to open up the double doors to the scenic studio and the theatre. As I viewed the last of the audience leaving the space I gave the signal to open the doors and the crew awaited my instructions. The removal of the ramps, boxes, and props quickly took place. I met with the Stage Manager and told her that she could send her actors home as soon as they had ensured their costumes were returned and their props had been accounted for. Hannah had begun to move the prop box off stage with the assistance of Matthew and began collecting props from the backstage areas. Johnie, Austin, Venus, and D.J. began the process of removing the platform extensions behind the platform units which occurred rather quickly. During this time Matthew had begun to move the Genie into the Bistline. Having installed the straps on the colonnade Matthew quickly found the necessary pieces to return the colonnade into modular walls. Removing the scissor lift, hardware, and other obstacles on the ground I sent D.J. up to the tension grid to prepare to lower the pieces of the colonnade. As D.J. started to lower the first piece all crew members stood below with available hand to catch and walk out the wall piece as it was lowered down. The course of lowering all 4 pieces of the colonnade was the longest process of strike. Once the colonnade was in the scenic studio the crew gathered screw guns and began work on un-mounting the angle iron from the platform units A and B. Austin, Matthew, and Adam began un-skinning the Platform units using pry bars. Johnie, D.J., Venus, and I began unbolting the platform units into their stock state. Austin and Matthew began unfastening the compression legs

and moving free platforms into the scenic studio. As the last of the platforms came out of the theatre the next focus was to take down the posters that were available to reach using ladders. The stage was swept and strike concluded in 35 minutes.

Chapter IV: Evaluation

While looking back on the experience that I had I am thankful for many things; patience being the foremost on my mind. During my time serving as the Technical Director for *Gross Indecency* there were many instances where my plans were foiled or set back because of one thing or another. I am extremely grateful to the crew who not only assisted me in completing this project but taught me many more lessons personally and professionally. With these acknowledgements, a critical self-evaluation of my performance in the process is appropriate.

As the semester started and Professor Gross indicated to the crew that I would be the person whom they should seek out when it came to projects for *Gross Indecency* I felt confident in my role as I had been a leader in the scenic studio. Not only did I feel very amicable with the crew as I had the previous semester to understand their personalities but I could identify areas in which each crew member was proficient or needed assistance. I felt having this established rapport aided me in many circumstances. For example during the construction of the upstage platform extensions D.J. and Matthew did not center the toggles every two feet. While this did not ultimately affect the structure of the particular platform module I felt that the platform should be constructed correctly. They looked at me and asked “If the toggles really mattered that much?” Part of me knew that the position of the toggles did not matter, but I had to fight myself to get the job done correctly and worried about telling them to fix their mistake because it would cost time. When I realized that the mistake cost all of us time I felt compelled that they

should correct the problem and that while we were all “in the boat together” there was only one captain.

Learning when to distance myself and help other crew members was also a challenge for me. Naturally I was very ambitious to see results and complete projects. I wondered why it took other crew members 45 minutes to do a 25 minute task. I wondered why it took several times to explain instructions. Even when I did acknowledge my years of experience compared to theirs, I at times found myself frustrated and wanting to tackle a task by myself to simply see progress. As an educator I acknowledge the time and process it takes to develop skills to the point of confidence. Taking a step out of the box I recognize that the same process of developing confidence was occurring to me; however, the confidence was not rising in me but in understanding the capabilities of my crew. While I had some prior experience as a high school teacher building sets and managing students this opportunity was very different. The members of my crew were very knowledgeable people who invested their time and energy and sought to learn as well as provide a quality set. These were individuals who did not need a babysitter but a leader. Slowly I grew to accept my new role which was to facilitate rather than produce. I found myself once again in a role of teaching and seeking expectation which I found rather comfortable.

In direct concern to the construction process there were several particular instances where I acknowledge mistakes and growth.

1. Allocation of Labor
2. Compression legs
3. Cutting steel
4. Expectations of delivery on ramps and boxes

Along with being responsible for meeting deadlines, keeping a budget, and keeping the projects in the scenic studio running smoothly I was also responsible for managing the schedule among the crew. While each crew member typically had a set schedule I was expected to maximize efficiency in the scenic studio. My welder Erin Curry for example only worked Tuesdays, Thursdays, and Fridays which meant that steel production was heavy at the end of the week but suffered earlier on. Other members of the crew arrived to the scenic studio halfway through the workday which created other problems when trying to utilize their skill sets and experience. One particular problem arose when I sent Johnie to purchase supplies which were needed to continue our efforts welding in the upcoming weeks working with steel. I had sent Johnie because he would be prompt and efficient with his experience getting gas and steel cutting blades unlike a new crew member. However in my decision to send Johnie, I realized that I had taken away a project leader and a valuable member of the crew in the scenic studio. Because I had sent him, the work etching the colonnade was delayed to the next day and I found myself stretched thin trying to help other crew members working on their projects. From that moment going forward I understood the necessity of having a strong crew member in the scenic studio at all times to keep projects moving forward at a steady speed.

During the construction of the compression legs the Scenic Designer had suggested that brad nails be used rather than staples to limit the profile of the tack joining the 1/8" Masonite to the 1" x 6". While I had seen no potential harm in this at the beginning I would later regret not using another method to make the connection. After the first rehearsal with the flanges of the compression legs tacked on, three of them had been broken off (see appendix E). Night after night I would get a note in the rehearsal

report about a broken piece which had fallen off and day after day Austin or another crew member would reattach it. I tried to give the brad nails an angle hoping for more grip and at one point even changed to staples to try and prevent them from being knocked off. While I did vent some frustration towards the actors needing to be mindful of their scenery and expressed this frustration to the Stage Manager multiple times I question whether or not there was a better way to replicate the intended design. Perhaps using liquid nails or another type of adhesive would have formed a stronger bond. While I have no direct answer what would have made this task more secure I hesitate to admit that with more time another solution could have been sought and attempted.

Another problematic issue I had was the cutting of steel. After the measurements were drawn on the angle iron Erin would make the cuts necessary for her to continue to assemble the boxes. As Johnie and Hannah were already on other projects I did not want to deter them by having them assist Erin in making cuts. Early on in this phase and after a few revamps to the design of the ramps and boxes I noticed that we were falling behind to maximize Erin's ability to weld as she was spending her time squaring and cutting the steel. Recognizing this as one area that the scenic studio was falling behind in I took the initiative to arrive early in the morning to cut steel. While nearly every member of the scenic studio cut angle iron at one point it seemed that we each had a different approach to making our 45 degree mitered cuts. This lead to a few struggles assembling the boxes as they would not square up easily. With other projects needing to be completed I commandeered the abrasive saw to make all the rest of the cuts. The consistency in cuts allowed the rest of Erin's work to operate more smoothly. While at times I saw this as a

potential loss of experience to another crew member I also understood the need to advance our position in productivity to meet deadlines.

Perhaps the most frustrating time during the technical process came as the Director of the show changed his mind on what steel pieces he wanted first. Initially Professor Gross and I expressed to the Director that working with steel would take a substantial amount of time to complete. Additionally, the original number of boxes was doubled meaning that more items would need to be produced. While I was confident that the crew could construct all of the steel projects before the show I was weary to give the Director a set deadline where he would have them as I did not know when they would be completed. While Erin and I worked as diligently as we could to come up with methods to begin mass production for the boxes after assembling the prototype boxes, the Director, in a production meeting, had asked for me to construct the ramp units as fast as possible implying that the ramps were a set piece which could not be replicated with stock rehearsal units currently available. Upon hearing this and despite having spoken with the Director, I conveyed to Erin the Director's intentions for us to change gears and work on the ramps. This would mean that we would have to dismantle our system for squaring the boxes which we had spent hours in developing, and find a home for the cut steel for the box projects. All of this would need to occur before beginning work on a single ramp as to not confuse materials and have a space to work with. Shifting this focus would also mean that a new trial and error phase would occur where Erin and I would develop a method to create a prototype ramp to speed up future assemblies. I felt like this time would have been better spent finishing the boxes within the week rather than starting a new project midstream. I expressed this frustration with Professor Gross

and asked him “what should I do?” Ultimately it was a double edged sword, I could make a Director unhappy with me and possibly drive him to cut pieces from the show he was anticipating or I could set the scenic studio back in time and labor and subsequently delay our potential in meeting our deadline goals. With a no real win-win situation in sight I opted to begin making the ramps. Erin and I spent the entire day making the transition from boxes to ramps. The following day where I had Erin available we started making a prototype ramp, while it was similar in some aspects to boxes there were more pieces involved and a few with unusual cuts and welds. Feeling confident that we could complete all of the ramps in a week’s time we started to measure out the rest of the necessary cuts. The day after, Professor Gross approached me and told me that the Director had explicitly stated that he needed four boxes and two ramps for the rehearsal that night. While we had frames for one ramp and one box complete both which needed a lid made of expanded metal, the focus in the scenic studio would change yet again to complete these projects. Erin worked quickly to weld the lid to the frame of the ramp and attached the box lid as I worked to make the mitered cuts for the next ramp frame. Austin and D.J. stood by ready to grind and add Sculpt-or-Coat. Pushing ourselves to the end of the day we did accomplish our goal, but the tension in the scenic studio was high. I felt frustrated that the goals which I had set down could be superseded on a whim and that I could be tossed into this mode of operation for the rest of the production. While we did accomplish all of our goals, I do not think I handled that day particularly well and carried some frustration with me for a few days. Looking back at the situation I feel that establishing a better line of communication between the Director and myself may have alleviated most of the frustration. I have learned that being able to communicate a course

of action does not necessarily mean that the parties involved understand the order of operations to reach the result desired.

Throughout most of my time serving as the Technical Director for *Gross Indecency* I tried to keep in mind that my purpose was to ascertain whether or not moment work could be applied to the technical process. There were many days that I kept thinking that something eye popping would appear and I could write about it. Some days the members of the crew and I would joke when something didn't work quite as planned but came together and labeled it moment work. It wasn't until a few weeks after *Gross Indecency* had ended that I had time to truly reflect upon the process.

The purpose of moment work is to discover possibilities through research and organic exploration of improvised scenes. In the technical process there is little leeway for creating the Scenic Designers vision with organic practices. For example, the steel boxes that were to be constructed for the show were intended by the Scenic Designer to be composed of angle iron. This vision cannot be altered. Angle iron is a steel product that must be treated as such when using it in the construction process. Angle iron would need to be welded not glued and screwed together. In light of this pragmatic condition, the theory of applying moment work is hampered in the technical process.

Furthermore, the creativity involved in the technical elements stems from the Scenic Designer to meet a condition imposed by the needs of the text while matching the Director's own vision. While the collaborative languages used in exploring the ideas of possible designs between the Director, Designer, and Technical Director may have pieces of moment work, ultimately the Technical Director's ability to create is confined to the

design drawn by the Scenic Designer. In some instances the Technical Director is allowed to create a different method to an approach to achieve a similar effect. For example, the platforms and compression legs in *Gross Indecency* were intended to be steel, however, because of cost and time constraints the Scenic Designer, Professor Gross, and I discussed options which would deliver the intended look.

Much of the work done as a Technical Director, especially in the realm of set construction, was done “by the book.” Platforms were constructed using a standard technique to provide structure and function. Measurements were precise and appropriate tools were used to accomplish the tasks at hand. There were a few instances where precision and accuracy did not matter such as taping the upstage side of the colonnade and applying paint. Painting, I believe, has a very organic nature about its process. Techniques can be applied and then changed and the painter is also allowed to start and end when he or she believes the work created is done. When the Scenic Designer painted the colonnade, for example, he had intended it to be a dark toned gray; however during his process he changed colors to implement a brown and a lighter gray. These are moments in which understanding the language of the performance space, the design, and color theory work together to challenge the process of the creator and discover possibilities.

Like moment work there are over arching goals or through lines that are at the heart of the technical process. Goals which impact the design’s intensions such as creating mood, serving the text, and allowing the actors to create moments themselves using the scenery were imperative in the process. Every item that was produced in the scenic studio had these goals in mind which is comparative to moment work. However,

unlike moment work would suggest the technical process did not allow independent organic creations by its “performance writers” or in this case a crew member. The specifications of each item were predetermined and created to its intended design.

To answer the question, can moment work be applied in the technical process, is to further understand the languages that encompass technical theatre and their relationships towards one another. Understanding the differences of favorable and unfavorable techniques between one Technical Director and another could expound this paradigm in as much as it all could result to a particular preference. I believe that there are inherent qualities of the nature of technical theatre that lend itself to communication and creativity. However, I cannot say that these qualities are met with the same intentions that moment work demands. Creativity is allowed but is not organically produced. Research is collected but is not transformed by someone into a new understanding of the concept (the scenic studio does not reinvent the wheel). I do believe that there are similarities in the process which could be confused with moment work because of their comparable nature such as creative communication, a laboratory like environment for exploration and construction, and the Technical Director has the final say. However, as I understand moment work it is a deeper and more integrated process which in some instances takes years to form, this is a luxury which technical theatre cannot afford as productions have deadlines and expectations to be met promptly. Because of these reasons I cannot say that moment work has a strong place in this technical process.

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Appendix A

Calendar

Gross Indecency: The Three Trials of Oscar Wilde *Rehearsal Calendar*

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
January 2015						
11	12 TBA Spring Classes begin	13 11-8 Table work per signup	14	15 10-3:30 Table work per signup	16 OFF APO SHOW	17 OFF APO SHOW
18 7-10 Opening, Trial 1	19 7-10 Opening Trial 1	20 7-10 Opening, Trial 1	21 7-10 Review Opening, Trial 1	22 Off	23 Off	24 OFF
25 7-10 Review Opening, Trial 1, Begin Interview, Trial 2	26 7-10 Trial 2	27 7-10 Trial 2	28 7-10 Trial 2	29 7-10 Review show through trial 2	30 Off	31 OFF
FEBRUARY 1 7-10 Review thru trial 2, begin trial 3	2 7-10 Trial 3	3 7-10 trial 3 epilog, coda	4 7-10 trial 3 epilog, coda	5 7-10 show	6 off	7 off
8 7-10 show – off book	9 7-10 show–off book	10 show–off book	11 7-10 work on challenges	12 7-10 Full Run	13 NKA 5 p.m Crew View 7:30 off-line!	14 10 a.m. Dry Tech (no actors)
15 2-6 Wet Tech, Full Cast	16 5:30 call 7:00 go – 1 st Dress Reh	17 Call TBA 7:30 Go 2 nd Dress Reh	18 Call TBA 7:30 go 3 rd Dress Reh	19 Call TBA 7:30 go Final Dress	20 OPENING NIGHT!	21 2 nd Performance
22 OFF	23 THIRD PERFORMANCE	24 OFF	25 OFF	26 7-10 PICKUP REHEARSAL	27 FOURTH PERFORMANCE	28 FINAL PERFORMANCE Strike – all

Appendix B

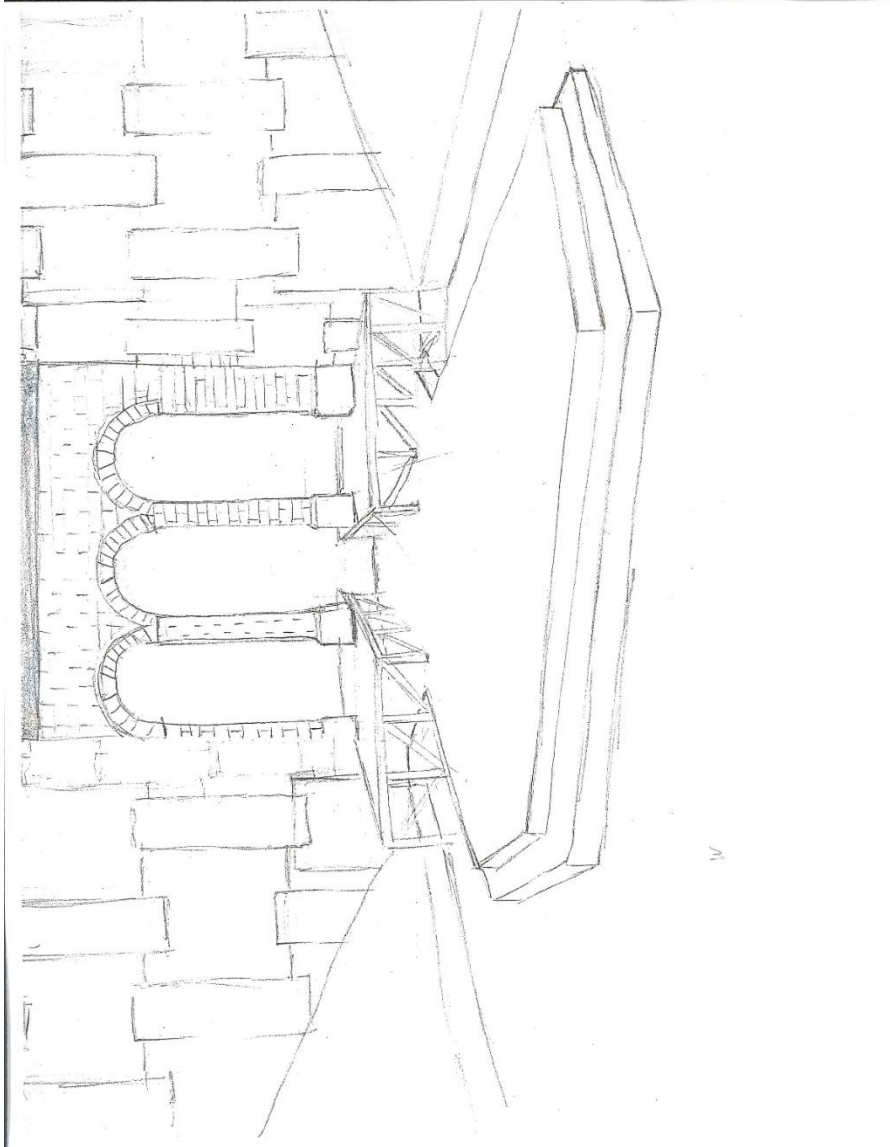
Expenditures

1/16	Ace - Acetone / scenery	\$18.99	Acetone
1/20	Lowe's -Misc scenery	\$56.62	White Rags/Simple Green/cutting wheels
1/20	Pacific Steel	\$674.71	Metal/ Angle Iron
1/21	Home Depot	\$18.42	Joint compound and tri-extension cord
1/22	Home Depot batteries	\$27.96	Batteries
1/22	Lowe's	\$13.96	Chop Saw blade
1/23	Lowe's	\$50.88	Chop saw blade/Staples and machine oil
1/23	Franklin Building Supply	\$95.16	Masonite
1/26	Lowe's	\$32.76	Chop Saw Blade/Metal cutting wheel
1/27	JoAnn Fabric	\$17.72	Brown Leather Props
1/27	Ace	\$10.98	Spray Paint
1/27	Dollar Tree	\$6.00	Bibles
1/27	BMI Supply	\$76.49	Sculpt-or-Coat
1/30	The Gavel Store	\$32.93	Gavels
1/30	Norco	\$35.82	Gas
2/1	Home Depot (online) AA batteries	\$81.00	AA Batteries
2/1	Home Depot (online) AAA batteries	\$81.00	AAA Batteries
2/2	Sherwin Williams	\$124.45	Paint
2/6	Norco	\$63.32	Gas and Wire
2/7	Lowe's	\$82.65	Tank floats and pipe
2/9	Lowe's	\$30.72	lumber
2/9	Fed Ex Office	\$2.06	props
2/13	Lowe's	\$42.44	wire frame shelves
2/19	Ace	\$18.96	Paint
20-Feb	Fed Ex Office	\$406.00	posters
20-Feb	Total Copy Center	\$500.00	posters
	Truck	\$61.37	Truck expenses

Total spent \$2,663.37

Appendix C

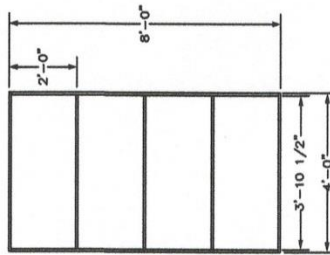
Concept Set Sketch



Appendix D
Construction Plates

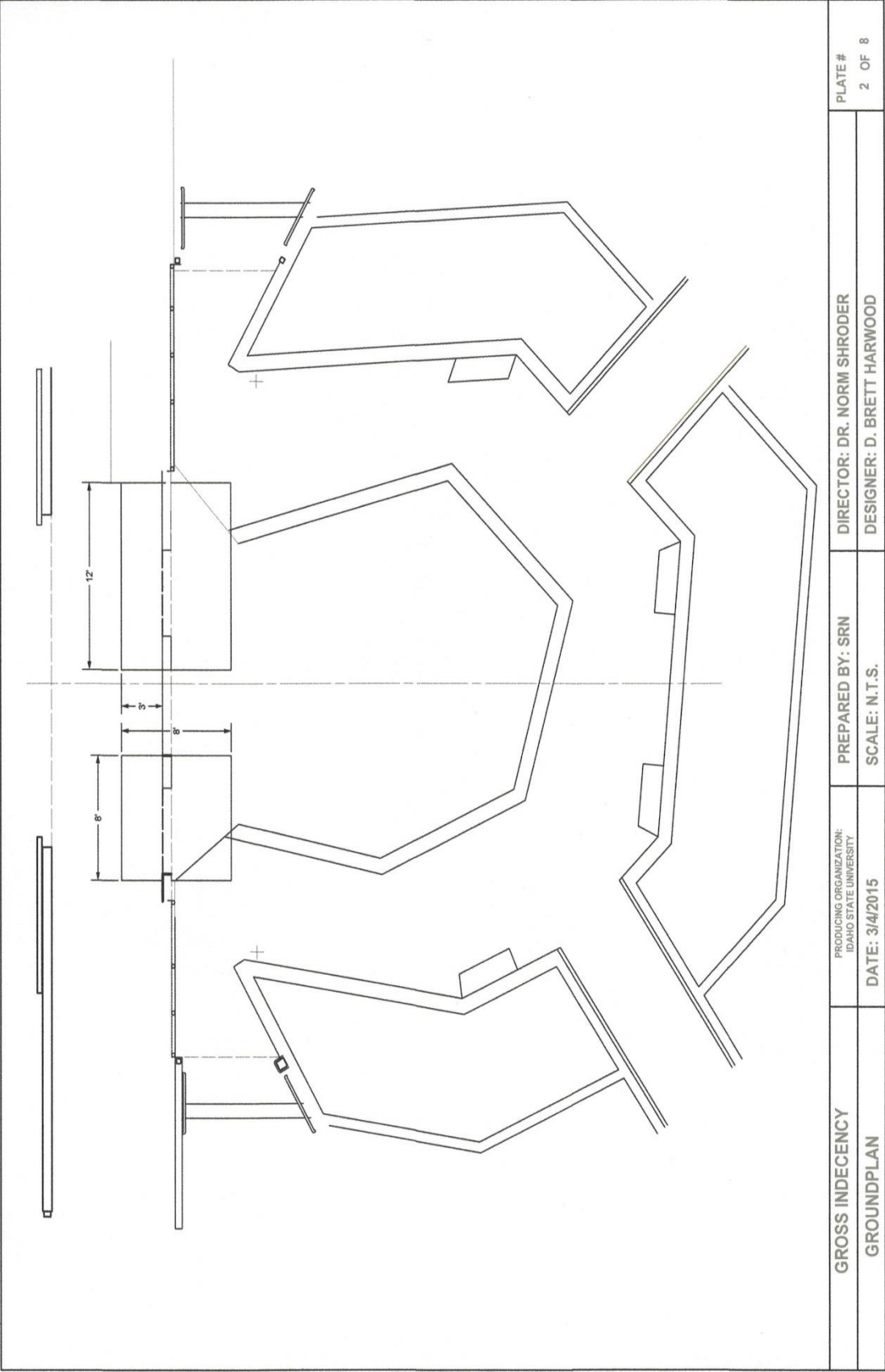
PLAN VIEW

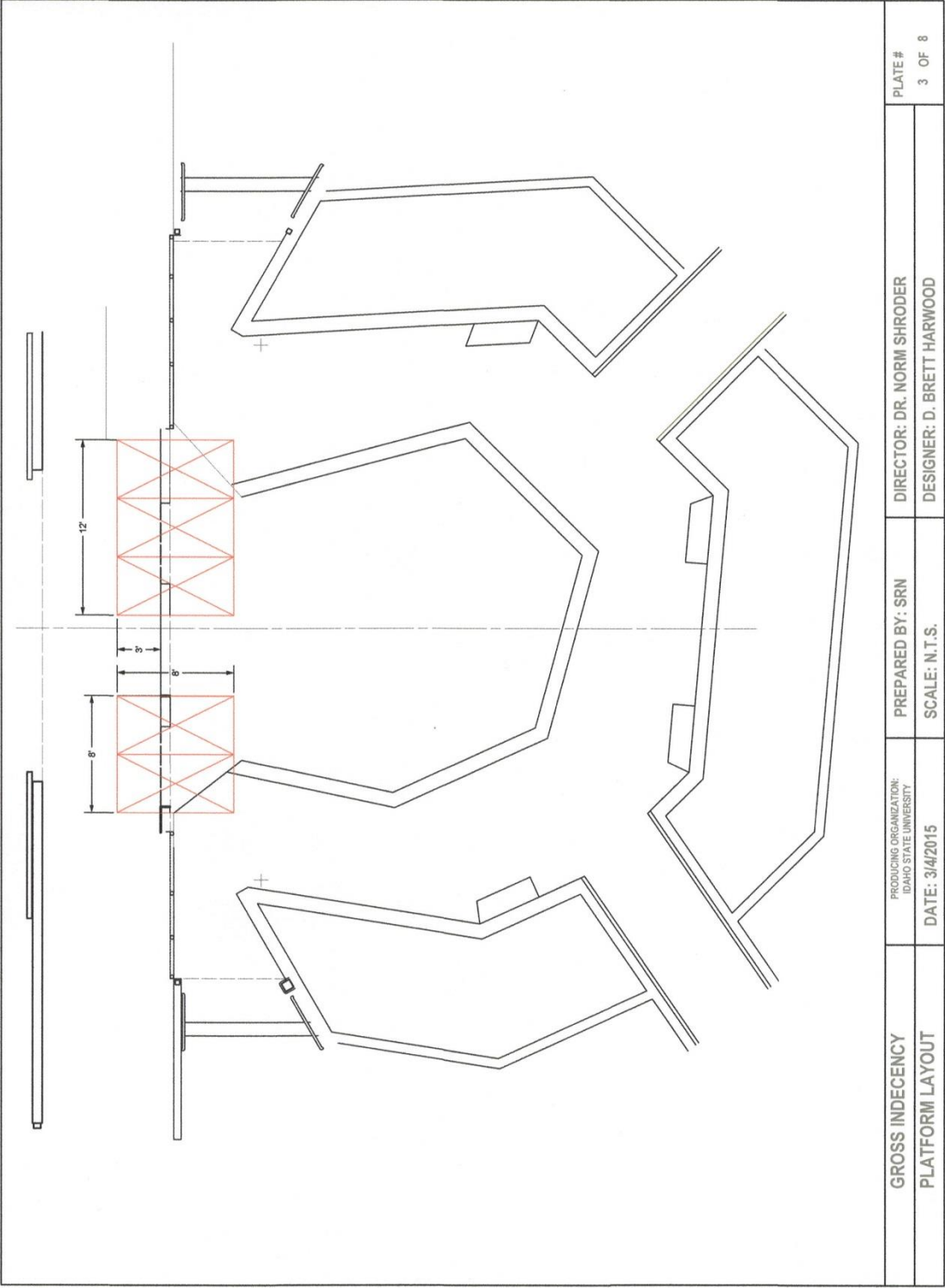
A



NOTES:
 BUILD (3) PLATFORMS OUT OF 1X6.
 RIP TO 5 1/2"
 DECK PLATFORMS WITH 3/4" CDX PLYWOOD.
 GLUE AND SCREW PLATFORM TOGETHER.
 PLACE ALL TOGGLES 2' O.C.
 CUT PLYWOOD FIRST AND FRAME TO IT.
 PLATFORMS WILL BE COVERED WITH 1/4" MASONITE.

GROSS INDECECY PLATFORM MODULE	PRODUCING ORGANIZATION: IDAHO STATE UNIVERSITY DATE: 3/4/2015	PREPARED BY: SRN SCALE: N.T.S.	DIRECTOR: DR. NORM SHRODER DESIGNER: D. BRETT HARWOOD	PLATE #
				1 OF 8

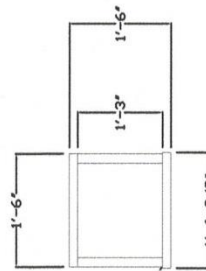
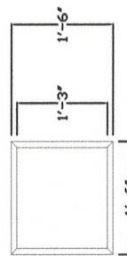




FRONT ELEVATION

GROSS INDECENCY	PRODUCING ORGANIZATION: IDAHO STATE UNIVERSITY	PREPARED BY: SRN	DIRECTOR: DR. NORM SCHRODER	PLATE #
COLANNADE	DATE: 3/04/15	SCALE: N.T.S.	DESIGNER: D. BRETT HARWOOD	5 OF 8

ORTHOGRAPHIC VIEW



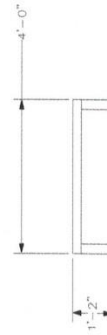
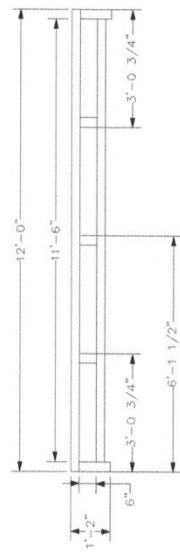
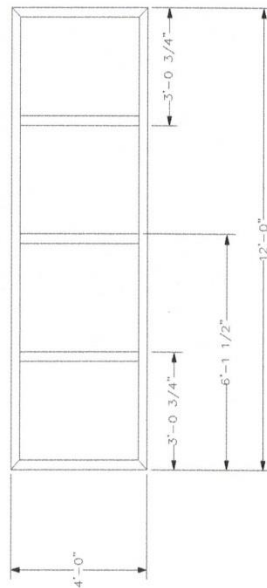
3/8" added on all four sides.

NOTES:
FRAMING IS TO BE BUILT OUT OF 1 1/2" X 1 1/2" ANGLE IRON.
OUTSIDE FRAME IS TO BE MITERED AT 45 DEG.
AFTER FRAME IS BUILT CUT LID OUT OF 1/2" FLAT EXPANDED METAL.
ALL STEEL NEEDS TO BE CLEANED USING SIMPLE GREEN.
AFTER CUTTING LENGTHS ALL STEEL WILL NEED TO BE GROUND FOR WELDING (SEE CHAD)

CUT LIST:	PER BOX	TOTAL
	4 x 18"	48
	4 x 18 3/8"	48
	4 x 15"	48
15" CUT IS NOT ANGLED/MITERED		
ALL OTHER CUTS ARE MITERED		

GROSS INDECENCY	PRODUCING ORGANIZATION: IDAHO STATE UNIVERSITY	PREPARED BY: SRN	DIRECTOR: DR. NORM SHRODER	PLATE#
CUBE	DATE: 1/8/2015	SCALE: N.T.S.	DESIGNER: D. BRETT HARWOOD	6 OF 8

ORTHOGRAPHIC VIEW

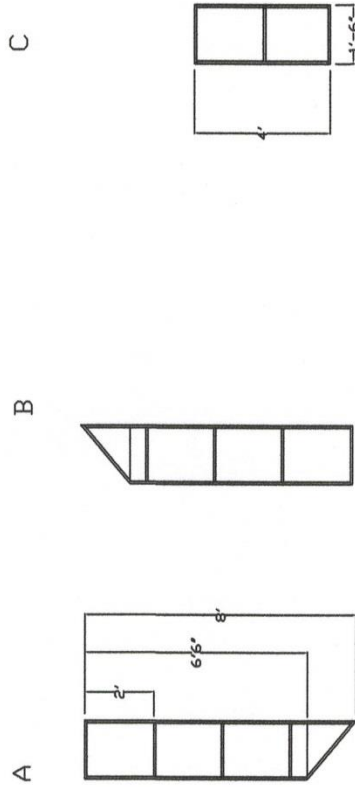


NOTES:
 FRAMING IS TO BE BUILT OUT OF 1 1/2" X 1 1/2" ANGLE IRON.
 OUTSIDE FRAME IS TO BE MITERED AT 45 DEG.
 AFTER FRAME IS BUILT CUT LID OUT OF 1/8" RAISED EXPANDED METAL.
 ALL STEEL NEEDS TO BE CLEANED USING SIMPLE GREEN.
 AFTER CUTTING LENGTHS ALL STEEL WILL NEED TO BE GROUND FOR WELDING (SEE CHAD)

CUT LIST:
 2 X 6' STYLE
 2 X 2' RAIL
 2 X 2' TOGGLE
 2 X 5'9" CARRIAGE
 4 X 4 1/2" STRAP
 4 X 5 1/2" LEG
 TOGGLES AND STRAPS ARE TO BE CUT TO FIT INSIDE FRAME AT 45 DEG. (SEE ME)
 STRAP = 3' TOGGLE=1'9"

GROSS INDECENCY	RAMP	PRODUCING ORGANIZATION: IDAHO STATE UNIVERSITY	PREPARED BY: SRN	DIRECTOR: DR. NORM SHRODER	PLATE #
		DATE: 1/23/2015	SCALE: N.T.S.	DESIGNER: D. BRETT HARWOOD	7 OF 8

PLAN VIEW



NOTES:
 BUILD OUT OF 1X6. TOTAL HEIGHT SHOULD BE 6'.
 TOGGLES ARE ON 2' CENTERS.
 PLATFORM A IS MOUNTED WITH PLATFORM C TO COMPLETE PLUG FOR PLATFORM UNIT A
 PLATFORM B IS CONSTRUCTED THE SAME WAY EXCEPT THE ANGLE IS CHANGED AND SHOULD PLUG PLATFORM UNIT B
 FACE THE PLATFORM WITH 1/4" LUALUM AND SKIN WITH 1/4" MASONITE.

GROSS INDECENCY	PRODUCING ORGANIZATION: IDAHO STATE UNIVERSITY	PREPARED BY: SRN	DIRECTOR: DR. NORM SHRODER	PLATE #
PLATFORM EXTENSIONS A-C	DATE: 1/8/2015	SCALE: N.T.S.	DESIGNER: D. BRETT HARWOOD	8 OF 8

Appendix E

Photographs



Cartooning of Colonnade



Colonnade being hung



Colonnade and Platform Units

Close Perspective



Colonnade and Platforms in Performance

Far Perspective



Platform facing & broken compression leg flange



Steel Box



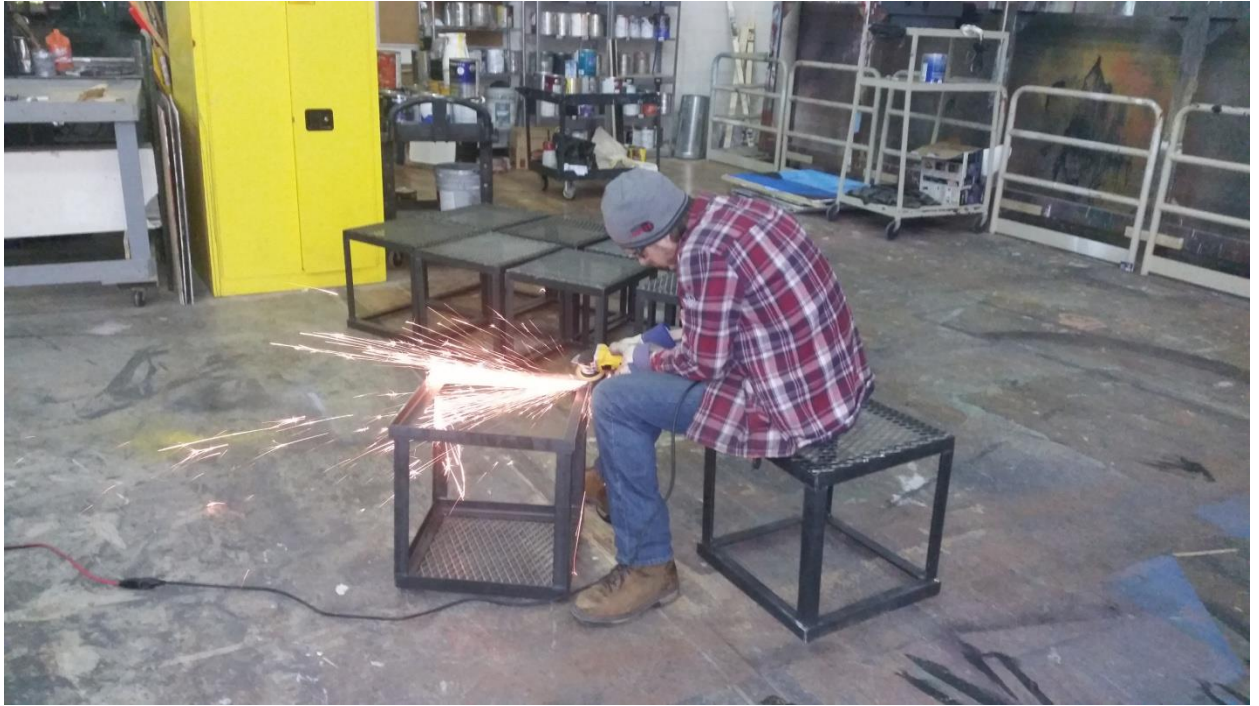
Squared Angle Iron



Box top and bottom frames



Inside welds securing box and ramp structures



Grinding to level boxes



Ramps



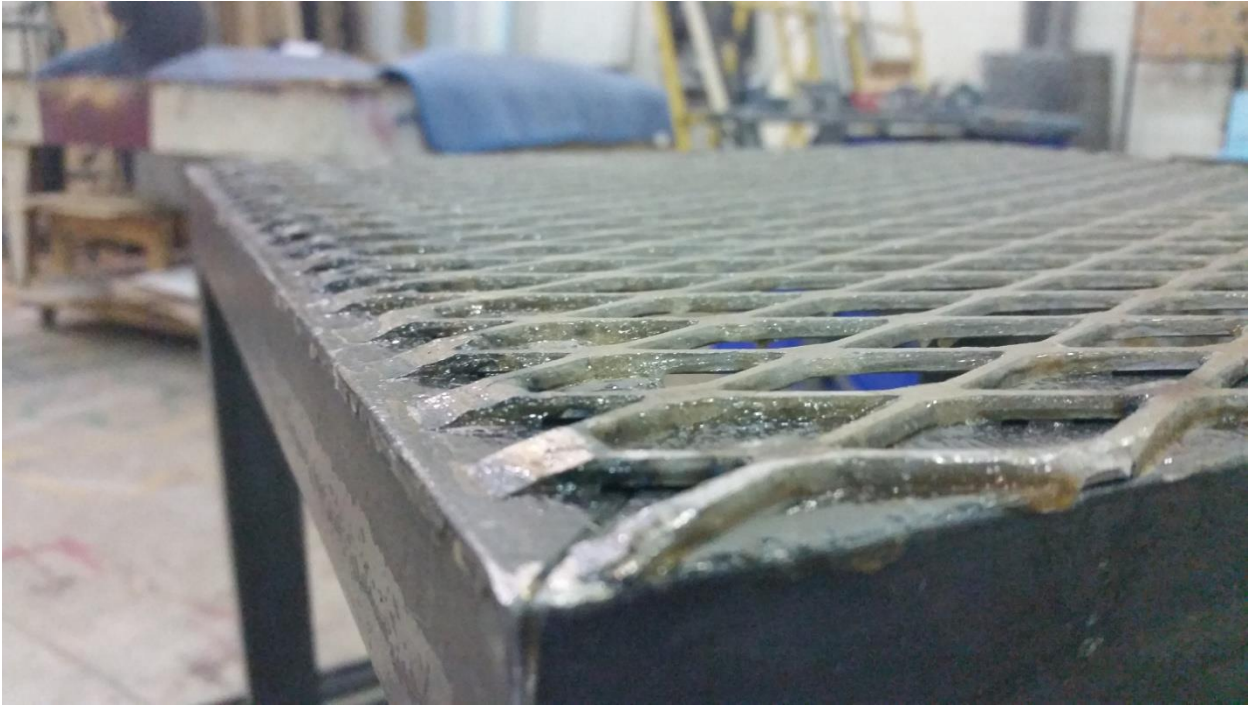
Raised expanded metal on ramps



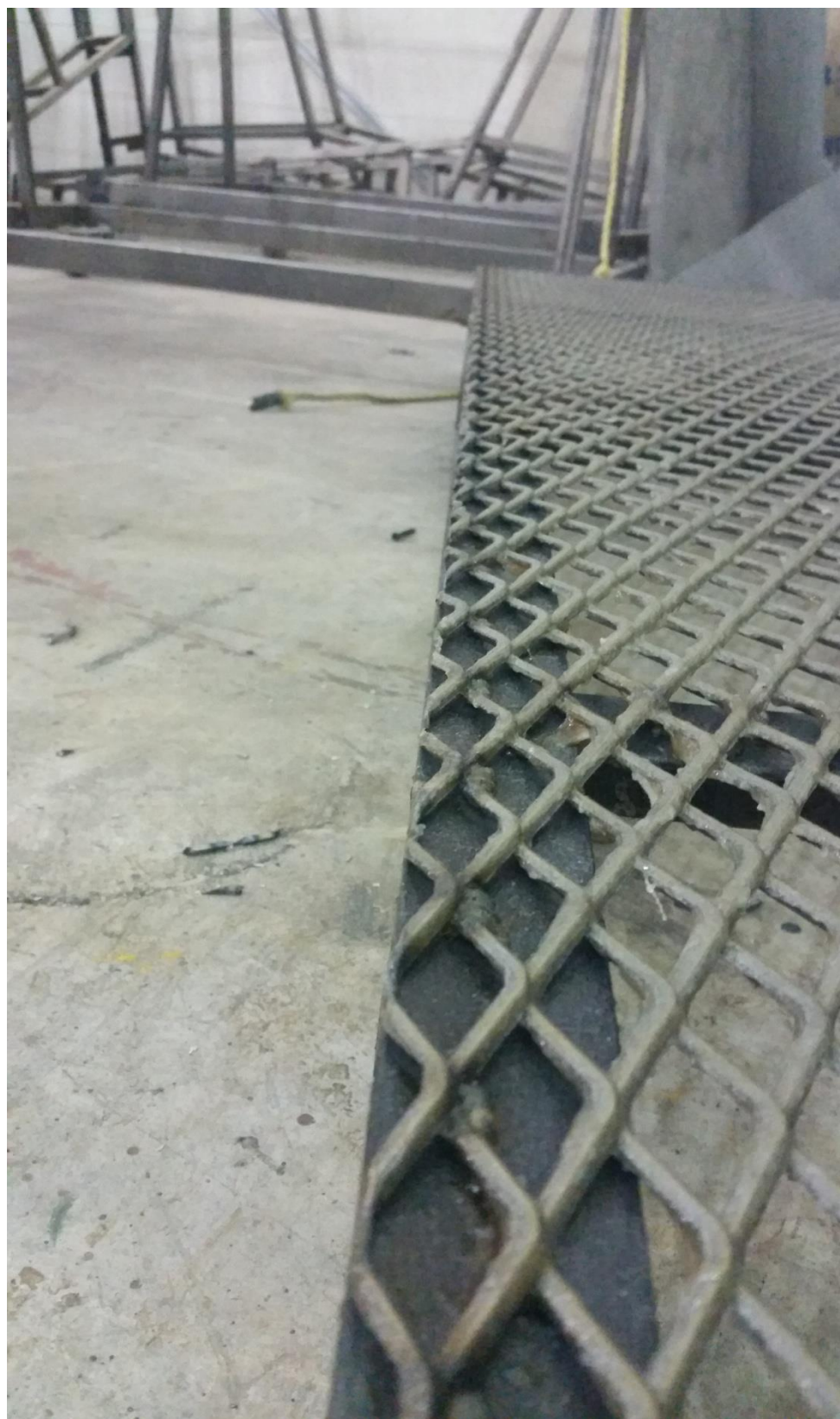
Grinding perimeter of ramp



Ramp truss



Ground edges of boxes with Sculpt-or-Coat



Grinded edge of the raised expanded metal with Sculpt-or-Coat



Posters



Costume rack with attachments



Curtain in Performance

Appendix F

Performance Photographs



Performance

Scenery in use



Performance

Scenery in use



Performance

Scenery in use



Performance

Scenery in use



Performance

Scenery in use



Performance

Scenery in use



Performance

Scenery in use