

ABSTRACT

Title of Thesis:

THE PROM:

A SCENIC DESIGN

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PERFORMING ARTS. INA AND JACK KAY
THEATRE

Brandon Roak, Master of Fine Arts in Theatre,
2024

Thesis Directed By:

Professor Misha Kachman, School of Theatre,
Dance, and Performance Studies

The purpose of this thesis is to provide a record for the scenic design process for *The Prom*, a musical by Matthew Sklar, Chad Beguelin, and Bob Martin, produced at the University of Maryland – College Park by the School of Theatre, Dance, and Performance Studies.

This thesis contains documentation for the scenic design and production process for this performance. These documents serve as the foundation of this scenic design. Each element was used to communicate design ideas and technical specifications to the director, other designers, and craftspeople involved in this production. Included are research images, photographs of 1/4" scale models, drafting plates, paint elevations, a properties list and a properties book detailing furniture and hand props, along with a final reflection of the scenic design and production process.

THE PROM: A SCENIC DESIGN

by

Brandon Roak

Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Master of Fine Arts, Theatre
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Advisory Committee:

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Dedication

This thesis production is dedicated to my parents, family, and friends who encouraged this “crazy theatre thing”. Even if you never understood the niche industry I work in, you’ve always been supportive and excited to see where my career would take me.

Acknowledgements

I wish to acknowledge the work and support of the creative team, production team, and faculty advisors. I am grateful for their talents, craftsmanship, and guidance throughout my time in this program, particularly for those involved with this production of *The Prom*. Their support has made me a better artist and collaborator. I am excited to carry the knowledge I have gained from them into my career.

Creative Team

Nathaniel Claridad – Director
Maurice Johnson – Choreographer
Marci Shegogue – Music Director
Brandon Roak – Scenic Designer
Bailey Hammett – Costume Designer
Christian D. Henrriquez – Lighting Designer
Jerran Kowalski – Media Designer
Sam Crawford – Sound Designer

Production Team

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Michael Driggers – Technical Director
Ann Chismar – Scenic Artist
Tim Jones – Properties Manager

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Chapter 1: Design Process

Section 1.1 – Summary of “The Prom”

The Prom is a musical by Matthew Sklar, Chad Beguelin, and Bob Martin that tells the story of Emma Nolan. Emma is a queer high school student who has been banned from attending her high school prom. This ban was enacted by the local Parent Teacher Association after the townspeople learned of Emma’s intention to bring a same-sex partner to the event. The story begins at the opening night party for *Eleanor: The Eleanor Roosevelt Musical*, a fictional performance starring Dee Dee Allen and Barry Glickman. During the party we are introduced to these two characters along with their friends, and fellow actors, Trent Oliver, and Angie Dickenson. These four characters are anxiously awaiting the opening night reviews. Once the reviews come in, they are devastated by the scathing press and social media posts. While agonizing over the reviews on twitter, these four actors stumble across trending news tweets about Emma’s story. In a moment of pure narcissism, these actors devise a charity stunt around Emma in the hope of reestablishing their celebrity image. From there, they storm the fictional town of Edgewater, Indiana as celebrity activists, forcing themselves into Emma’s life. Throughout the story these actors bombard the locals with grandiose and ill-received displays of pride and acceptance. At first, this causes embarrassment for the shy character of Emma. However, Emma and the Broadway actors begin to relate and take on each other’s better qualities. Emma begins to come out of her shell, develop confidence, and unapologetically embrace herself. In contrast the Broadway actors begin to shed their layers of narcissism and become comfortable displaying their true selves. In doing so, they find surprising commonalities with the

townspeople of Edgewater. As this happens, the mentality of townspeople shifts. They begin to open their minds, become more connected to Emma, and grow to accept her queer identity. The story culminates in an all-inclusive prom. The Broadway actors have combined their financial resources to throw Emma a prom she will never forget. With the help of the newly open-minded locals, they created an event that welcomes students from all regions to join in celebration. The final moment combines messages of Emma's steadfast individuality and the confident flair of the Broadway actors to build a prom for everyone.

Section 1.2 – Team Concept Meeting

During our first design meeting, the creative team including: Director, Nathaniel Claridad; Costume Designer, Bailey Hammett; Lighting Designer, Christian D. Henriquez; Projection Designer, Jerran Kowalski; and I, as the Scenic Designer, met to discuss the initial reactions we had to the story. As a majority queer identifying creative team, we had an instant connection to Emma Nolan's character. As our team discussed the story, we felt an importance to make her character and story feel truthful and relatable for audience members. Emma faces countless moments of discrimination and harassment from her parents, former friends, classmates, and community members. There are several moments in the story where Emma talks about losing her closest friends and family members after she revealed her queer identity. Many individuals within the LGBTQ+ community share experiences which are similar to Emma's story. Because of this, our team felt a strong responsibility to keep this story grounded. We wanted to tell a story that audiences were engaged in, without letting the musical's light-hearted tone and whimsy diminish the message of acceptance.

In direct contrast to the character of Emma, we have the story of four over-the-top Broadway actors. When discussing Dee Dee, Barry, Trent, and Angie, our team identified two challenges that these characters present to the focus of events. The first challenge is that the Broadway actors embody the whimsical, over-the-top musical theatre personages that risked overshadowing Emma. Since our primary goal was to keep Emma's story grounded, we knew we would have to use these four outrageous characters as a juxtaposition to her. The second challenge is that the opening scene of *The Prom* focuses solely on these four Broadway actors. There are ten to fifteen minutes of performance

before the audience is introduced to Emma. In response to this, our team decided to use this as an opportunity to highlight how outrageous these characters are. For the first portion of the scene, we wanted audiences to be captivated by the scale, glamor, and extravagance of these characters. Then by the end of the scene, we hoped that audiences would understand how much of an exhausting facade these four Broadway actors were putting on.

Once our team identified the dynamic between these opposing worlds, we were able to establish the emotional narrative and goals of our production. Our primary focus was on the character of Emma by crafting a realistic world for her to be grounded in. In turn, we wanted to use the world of the Broadway actors as contrasting elements that invade Emma's world, creating a push and pull between the two. By the time we get to the finale, the worlds would collide in a prom that showcased Emma's coming of age in a newly accepting and vibrant world.

Shortly after the meeting, I had a clear idea for the research and overall design approach. The book for *The Prom* does not set explicit guidelines for the use of the space, however events in Emma's high school often serve as the central conflict in the story. Because of this, I knew that I wanted to use Emma's high school as my focal point and create a unit set that other scenes could be built around. By nature of the opening sequence, we would have to start the story with this extravagance of New York City. After that, however, we could wipe away this facade and reveal a more realistic and fleshed-out location for Emma's high school. This level of realism would then serve as the core of the design, while allowing for moments of contrast and flair whenever the Broadway actors interjected.

Section 1.3 – Scenic Research and Imagery

The next phase of the design process was research. In this phase I began to compile imagery that best supported the concepts established in our first meeting. The focus of this research was to establish the visual elements for Emma’s world, the world of the Broadway actors, the finale prom, along with some general imagery for other locations in the story.

When looking at inspiration for Emma’s world, I wanted to establish the feeling of the fictional town of Edgewater, Indiana. My jumping off point for this was imagery from small midwestern towns. Being from a small town in Michigan, I had the benefit of first-hand experiences with places like Edgewater. I started this research by looking back to locations from my childhood. I then widened my scope to other small towns throughout Indiana and neighboring states. My goal was to build this fictional location with the quintessential imagery of smalltown American life. The locations I pulled from included local high schools, student hangout spots, chain restaurants, local motels, convenience stores, and other common places. The most compelling characteristic of these places was the aged, lived-in quality of Midwestern towns. In most places the local infrastructure is a mix of antiquated and utilitarian aesthetics. The occasional new construction is bound by function over form, with most places being remnants of a past era. Public schools, restaurants, and businesses are often a collage of architectural elements ranging from the 1960’s to early 2000’s with furniture, signage, and color schemes that have been updated on occasion. (FIGURE 01-06) These images felt like they provided a truthful and realistic sense of place. Ultimately this felt like the grounding qualities our team was looking for and served as my guiding aesthetics for Emma’s world within Edgewater, Indiana.

After gathering a sense of Emma's world, I started looking for imagery for the world of the Broadway actors. When the creative team was discussing this world, we envisioned a bombastic, ostentatious, and over-the-top setting for these characters to live in. During the first meeting, the director, Nathaniel Claridad, brought up the idea of creating a "pastiche of New York" for the opening sequence. We wanted to distill the flashy elements of New York into key visual components. The elements I started to focus on were the city lights, video billboards in Times Square, and Broadway marquees. (FIGURE 07) The goal of these elements was to bring a sense of opulence, scale, and spectacle to the opening sequence. We felt like this aesthetic would help highlight the bombastic and narcissistic personalities of Dee Dee, Barry, Trent, and Angie.

As our conversations continued, we looked at moments where we wanted the two worlds to merge. To accomplish this, we decided to incorporate specific elements of lighting and media into the scenic concept. With lighting, we explored elements that could start off as generic school fixtures, and then burst with color. As we looked at my inspiration images for the high school, we became interested in the idea of clerestory windows and practical lighting fixtures. (FIGURE 04-05) The lighting designer Christian. D. Henrriquez and I discussed the potential these would have to shape the space. We wanted to incorporate these ideas as significant elements in the scenic design. Our idea was to have window lightboxes and practical fixtures that would change depending on which scene we were in. In some scenes we wanted them to appear as frosted windows and everyday fixtures, while becoming color changing, pulsing, or chasing elements for other scenes. This would allow us to craft new locations and increase the spectacle whenever the Broadway actors imposed themselves on the world. When it came to media elements, we

wanted to explore ways of bringing social media and a larger digital presence into the world. There are key moments of this story where the plot is driven by social media. These included moments where we see the Broadway actors anticipating press reviews, we hear news clips on twitter about Emma's story, we see news interviews with members of the Parent Teachers Association, and we see the music video that Emma posts to change the mindset of her peers. Because of this, we began to explore ways in which social media, news reels, and other digital content could appear in the design. (FIGURE 08)

The last thing I began to look at were visuals for the finale, the prom itself. This was the moment where Emma's world and the world of the Broadway actors converged. In the story, the Broadway actors combine their financial resources to fund a school prom as a gift to Emma. For this, I started looking into ways that we could shape the school interior with decor, lighting, and media. We wanted to configure a space that felt connected to Emma's character while adding a level of flair. In an early conversation with the costume designer, Bailey Hammett, we discussed creating a throughline of color for Emma. We decided that Emma would frequently have purple elements to identify her. These purple elements would appear in either a costume or scenic location that she felt safe in. This was something I knew we needed to carry into the final prom, so I began to find imagery of upscale prom décor with prominently purple accents. (FIGURE 09-10)



FIGURE 01



FIGURE 02



FIGURE 03



FIGURE 04



FIGURE 05

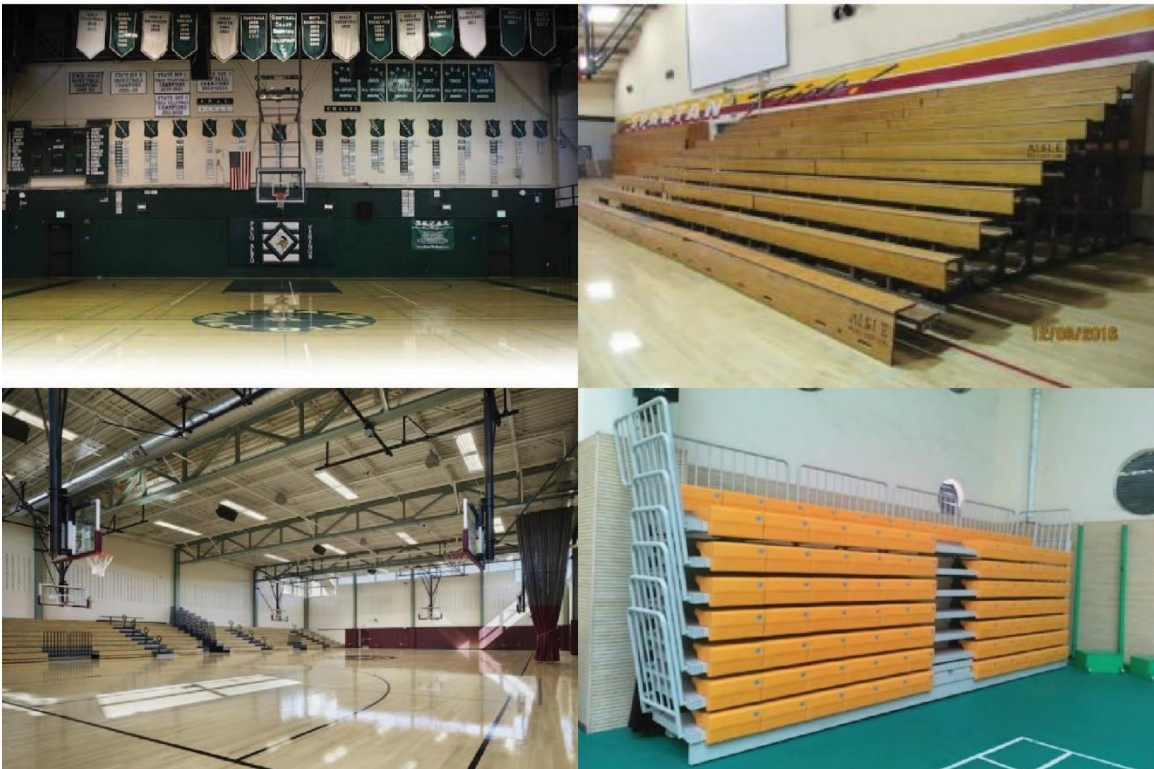


FIGURE 06



FIGURE 07

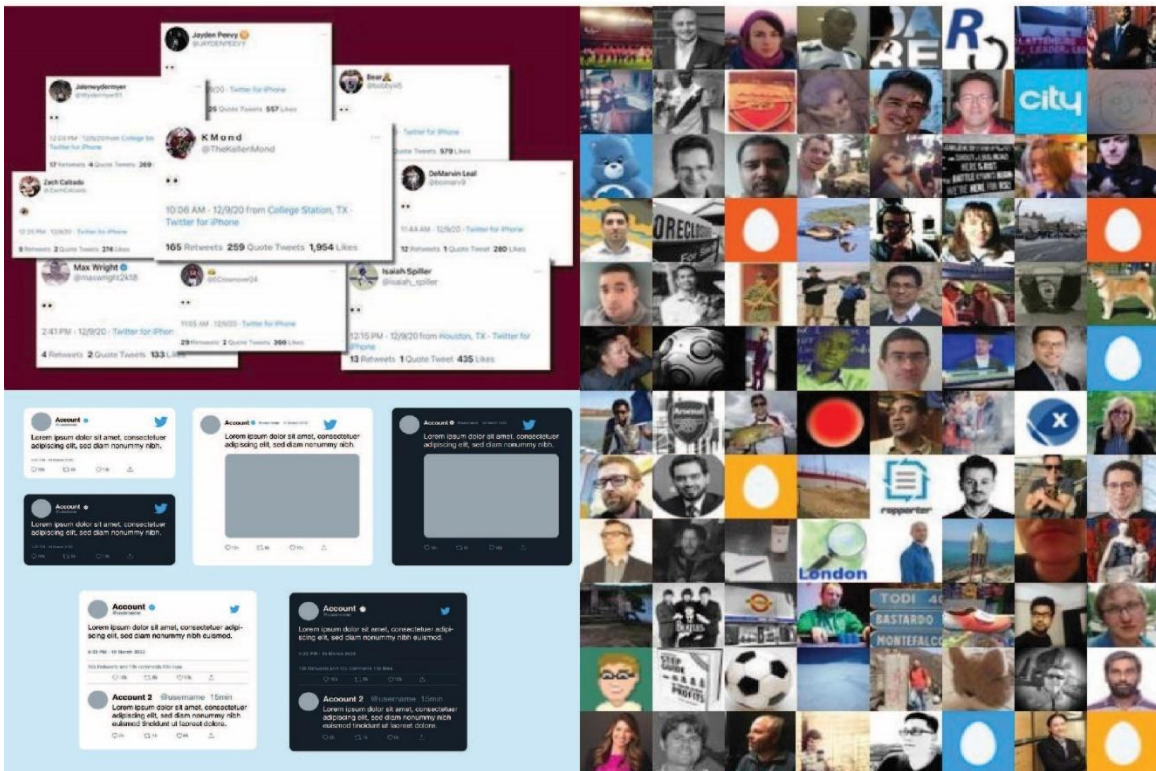


FIGURE 08



FIGURE 09



FIGURE 10

Section 1.4 – Preliminary Scenic Design

The next phase in the design process was the preliminary design. During this phase, I began to explore the scenic ideas presented in my research. I started my process by creating a $\frac{1}{4}'' = 1'-0''$ scale color-neutral model that explored the feeling, forms, and gestures for the locations in the story. The model was presented to the director and other members of the design team for feedback. As we moved forward with the idea, this model continued to serve as a tool to discuss the aesthetics and functions of the show.

When approaching this scenic design, I knew that my focus needed to be on telling Emma's story. Like our team discussed in the concept and research phase, this meant building a world that felt realistic and focused on Emma's world. For my process, the first aspect of this was finding a single location that served as the heart of the story. This being the space that is closely connected to the conflict in Emma's life, her high school. The second aspect was addressing the visual scale of the performance venue. I also knew that I wanted to create a show portal that would help limit the visual scale of the space. The portal would make the scale of the space feel more relatable to the performers, while still allowing the necessary space to create her high school and all other locations in the story.

Once I determined that Emma's school would be the primary element of my design, I began to pull ideas from my research and personal experiences. I was drawn to the idea of small public schools with a large mixed-use room. These schools often have a single room that functions as a cafeteria, gymnasium, and auditorium. This idea of a "cafegymatorium" would allow me to combine a variety of research elements and create a flexible location for us to build the story within. The design for this space was created by three simple walls, each with a row of clerestory windows lining the top. Entrances into

the space were possible through hallways on the stage left and stage right side of the stage, along with a set of functional doors along the upstage wall to provide center stage entrances. To complete the visual, I introduced a series of architectural ceiling trusses that doubled as overhead masking. (FIGURE 11). This space served as a shell for multiple scenes including a school hallway, the gymnasium, the auditorium, an event space for the school proms, and other locations both inside and outside of the school. (FIGURE 11-17).

After deciding which elements would make up the school, I began to create the show portal. As I designed the portal I began to work back and forth between it and the school interior. My goal was to have two ideas that influence each other, while keeping the portal neutral enough to function independently, particularly for the location set outside of the school. To achieve this, I pulled inspiration from the school windows and designed the portal as a series of squares. These squares allowed us to extend the lighting, media, and scenic motifs that Christian, Jerran, and I were interested in. With this design, lighting would be able to extend the idea of color changing elements, and media would have an ever-present surface for texture and imagery. This added to our possibilities and fluidity for when transitioning between various locations. (FIGURE 11-17)

With the portal and school being completed, I began exploring the other locations within the story. These settings included the opening night party in New York, a motel room, an Applebee's, a convenience store, and a monster truck rally. For these, I turned back to my research and distilled what felt like the essential elements for each location. Once I had a sense for each, I began creating units that could be introduced by being rolled on, flown in, or some combination of both. Among these units, the one on the largest scale was the opening night party, which is the first moment of the story. This scene would set

the tone for the world of Broadway actors. The idea for this moment was to encompass the extravagance of New York City, by creating an oversized marquee and skewed billboards to emulate Times Square. Additionally, the goal for this first look was to completely obscure the school. Through this, I intended to create a stronger contrast between these worlds once New York City was stripped away and Emma's High school was revealed. (FIGURE 12) In contrast to this look, the other units were designed as smaller gestures that existed between the two worlds. The goal of these units was to provide a scenic element that gave context to the location and provide characters with pieces to interact with. In the end these units would provide a variety of movement and staging possibilities for Director and Choreographer, Nathaniel and Maurice. (FIGURE 13-16)

The final aspect of the preliminary scenic design was the prom finale. As our team had discussed in the research and concept meetings, we wanted this to be the moment where Emma's world and the world of the Broadway actors collide and converge. This moment needed to be a celebration showcasing the growth of Emma, the Broadway actors, and the people of Edgewater. Because of this, our team wanted to combine all design elements to sculpt a spectacle of color on stage. For the scenic design of this moment, we were set within the school interior. We wanted to create a visual progression of elements at this moment. We wanted to begin with the empty school interior, then as the final musical numbers and actions take place, we would have the characters transform the scenery and help build the prom on stage. For the visuals, I was interested in the balloons, swags of fabric, and disco ball balls I found in my research imagery. I started to combine these elements and found ways to create moments where the other designers and I could interact. The final look became a room that was filled with large sheer fabric panels, a disco ball,

and balloons. The fabric panels provided a similar purple color to the tones that our Costume Designer, Bailey, was using in Emma's final look. The size and translucent quality of the panels would also provide surfaces and depth for the Lighting and Media Designers, Christian and Jerran. They could use these panels to add additional texture and colors which helped shape the space into something more captivating. (FIGURE 17)

During our meeting, I received generally positive feedback from the director and other designers. We all felt like this was the appropriate direction to continue with. From here we would explore staging options, other ways lighting and media could be incorporated into the design, and what other colors, textures, and details would be present in the design.



FIGURE 11



FIGURE 12



FIGURE 13



FIGURE 14



FIGURE 15



FIGURE 16

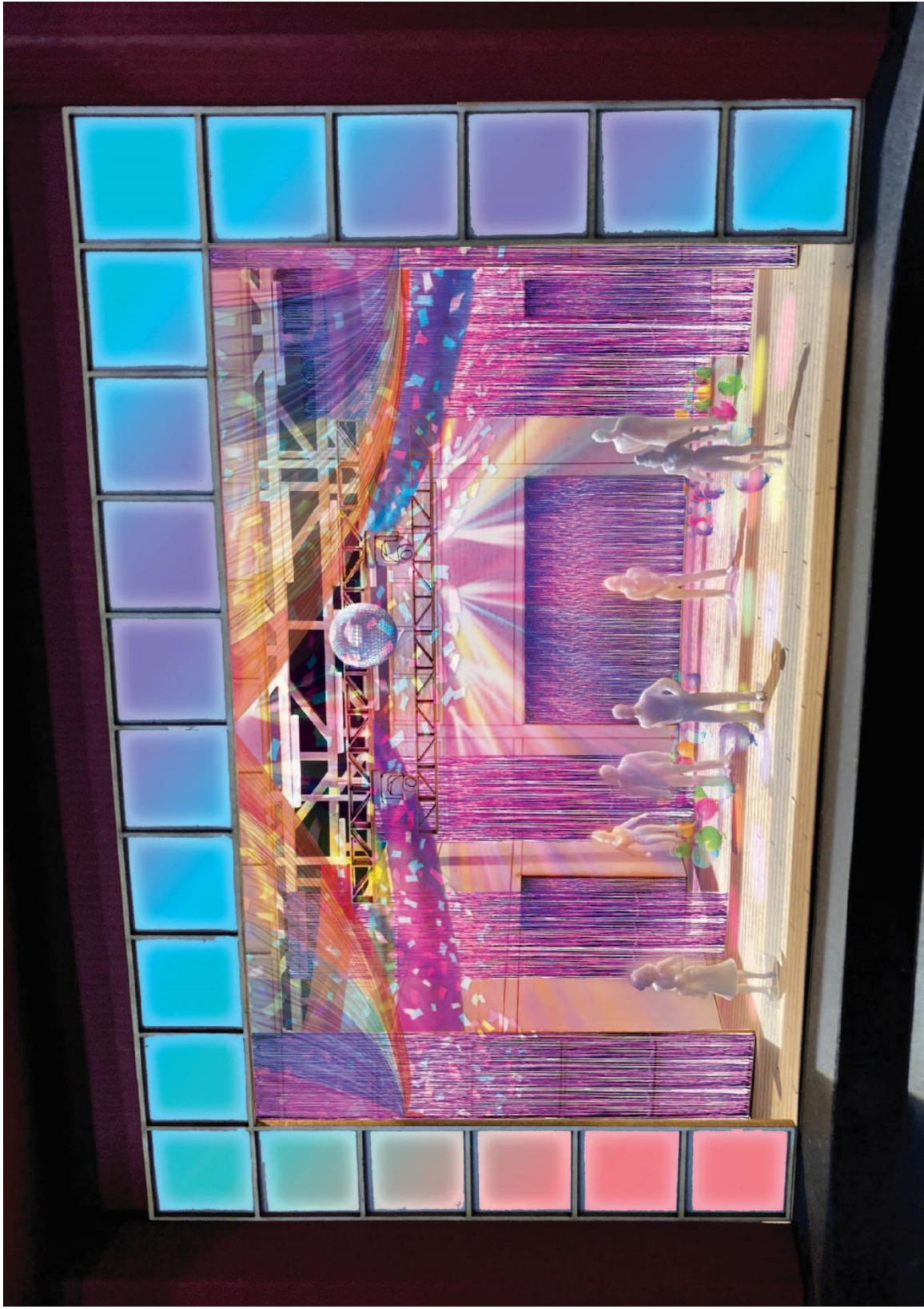


FIGURE 17

Section 1.5 – Final Scenic Design

The final meeting of the design phase is where we presented the completed design for this production. In this phase I advanced the ideas that were discussed in our preliminary presentation and explored additional thoughts for staging, color, texture, and form. For this phase I provided a ¼"=1'-0" scale color model with a series of photographs that showed the possibilities of each scene and how the story would be able to function on stage. This version of the model and scene-by-scene photographs continued to serve as a communication tool between the director, other designers, and myself as we moved forward into the production phase. The model also served as a visual reference for the director and the stage management team during rehearsals. (FIGURE 18-30)

When moving into the final scenic design, there were very few conceptual changes that needed to be made. The only significant adjustments were due to budget and labor limitations that were revealed during the cost-out phase. Given these limitations, we knew that we would have to cut a few of the suggested units, the largest impact being the Times Square screens and the Love's Station unit. To help with these cuts, I worked with the Media Designer, Jerran, to create alternate solutions for these scenes. To compensate for these cuts, we decided to introduce a rear projection screen into the design. This provided an element that could be flown-in to separate specific scenes from the visual elements of the school. In addition, this screen allowed us to create a variety of backdrops and textures to establish new locations. This choice, along with supplementary prop units, ultimately enhanced the tempo of transitions and helped keep the story on track. (FIGURE 23-25, 27-29) Aside from these alterations, the majority of this phase was spent specifying the aesthetics, function, and proportional relationships of the existing design ideas.

When it came to refining the aesthetics, color, and textures in the design, I started with the school. The treatment of the school came to life during our research phase. I knew that I wanted to establish a school color scheme and explore the quintessential imagery of American public schools. The color scheme we landed on was primarily a sapphire blue with accents of gray, white, and gold. This color scheme came up as a topic during our research meeting. As we looked through the imagery, all designers gravitated to this as our base palette. This cool-tone neutral palette allowed other objects to stand out and allowed media and lighting to manipulate the tone with ease. With that being established, I was able to render the interior of the high school. The look I created centered on cinder block walls that were painted in this color scheme. In addition to creating a color scheme, our team also imagined a fictional mascot for this school. The script notes that the high school is named “James Madison High School”, however there is no note of mascot or sport team affiliation. This was an opportunity for our team to insert something fun into the design. After rounds of ideas and voting amongst ourselves, we landed on the Bobcats. We used this mascot in text and imagery around the school. This was included on banners, lockers, trophies, backdrops during the Parent Teacher Association meetings, and letterman jackets that the athletic students wore. Aside from school branding, I explored other elements that added to the specificity of this school. For this I returned to the idea of the mixed-use space. The first element I created were two sets of lockers. These units existed in the stage left and stage right hallways. At first these appeared to be part of the hallway, however they had the ability to roll on stage and form a hallway at the center of the stage. (FIGURE 18-19) The second thing that was added were auditorium lighting positions. For this idea I worked with the Lighting Designer, Christian, to design positions with instruments that felt

like practical fixtures in a school auditorium. These fixtures served as scenic elements while providing additional opportunities with practical lighting elements. These elements took the form of two overhead trusses that could be flown in for various scenes and four lighting booms that looked like permanent side lighting positions near an auditorium. (FIGURE 26) The third and final element was a rolling stage unit. This unit was designed with stairs on one side and a flat edge on the other. This stage had the freedom to rotate 180 degrees and track up and down stage via automation. This gave us the ability to create an auditorium stage when the flat side faced downstage, a set of gym bleachers when the stairs faced downstage, and multiple positions on stage for use in other scenes. (FIGURE 20, 21, 26)

Aside from the school, we had other units that helped set up the other scenes. The first look we have is the opening night party in New York. For this we were able to keep the oversized Broadway marquee that read “*Eleanor*”. Unfortunately, we did have to cut the idea of the Times Square billboards, however, the overall look was successfully preserved via the exaggerated scale of the marquee, the use of alternative media elements, and additional set dressing props. This scene carried the flair and sparkle that we wanted for the Broadway actors and provided a visual contrast when we revealed the school. (FIGURE 23) From there, I approached the other units that we used to tell the story. With each of these units my focus was on distilling the essence of each place. I explored simple imagery, form, color, and texture to capture these motifs in smaller scale units. These units included Applebee’s, a bench wagon outside a convenience store, a motel lobby and bedroom, and Emma’s bedroom. Just like our discussion during the preliminary design meeting, these units also provided the Director and Choreographer, Nathaniel and Maurice,

options for staging. These elements provided a variety of movements and possibilities without sacrificing the timing of music or transitions. (FIGURE 24-29)

The last look of the design was the prom finale. With this we were able to keep most of the ideas that were presented in the preliminary design phase. With this I was able to source a lavender sheer fabric to create swags and panels that shaped the space. In addition, we had a large disco ball at the center, light-up balloon trees, and loose balloons that could be scattered across the stage. Between these elements, costumes, lighting, and media, the space that was once the school was able to transform into a spectacular celebration. (FIGURE 30)

By the end of this phase, the director and other designers were pleased with the direction of the design. It provided a clear direction for the story while offering opportunities to discover moments along the way. Once this was accepted, we proceeded by presenting our ideas to the shops and entering the cost-out phase. In the following meeting, we presented additional information and specifications to begin the production process.



FIGURE 18



FIGURE 19



FIGURE 20



FIGURE 21



FIGURE 22

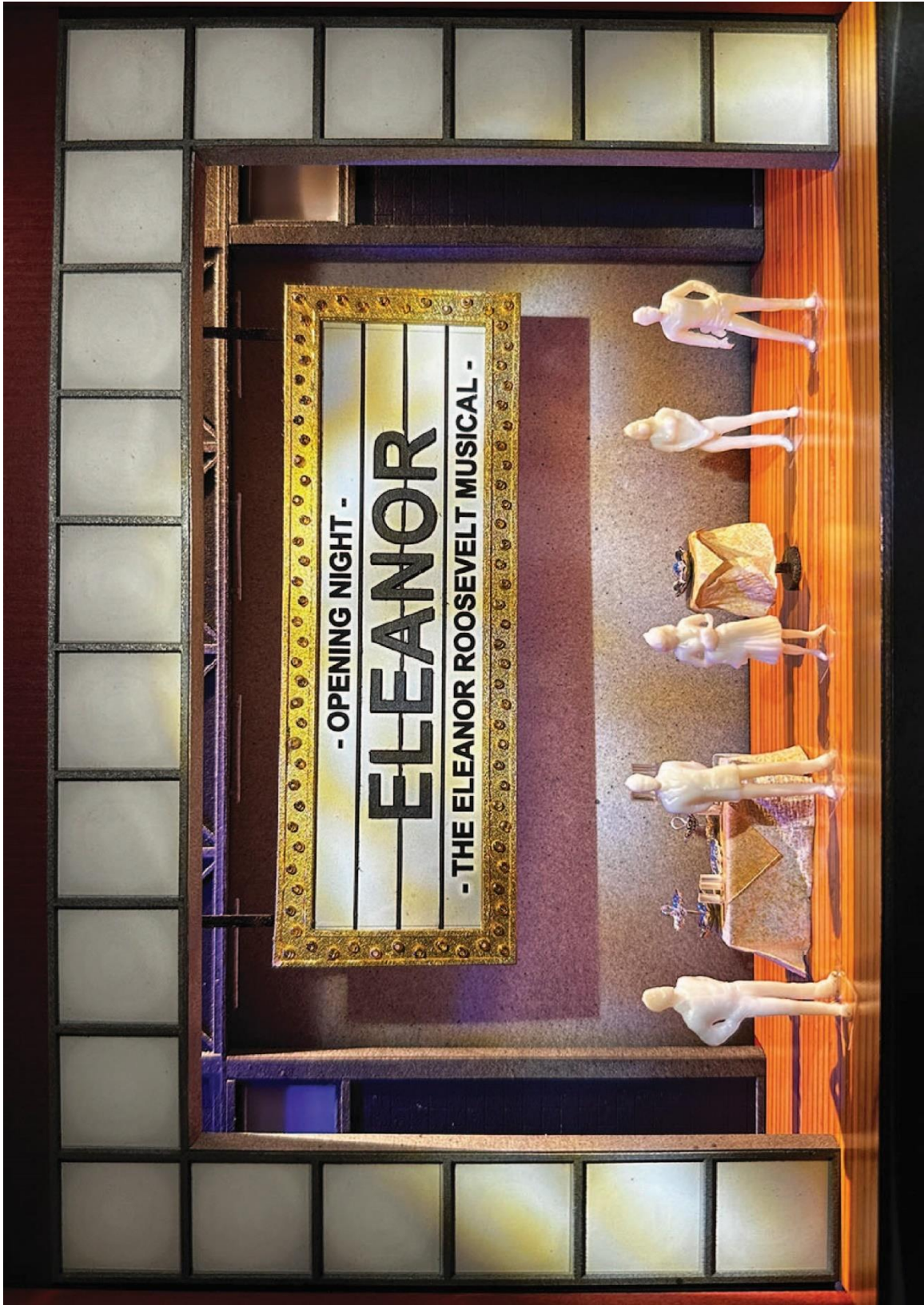


FIGURE 23



FIGURE 24



FIGURE 25



FIGURE 26



FIGURE 27



FIGURE 28



FIGURE 29



FIGURE 30

Chapter 2: Production Process

Section 2.1 – Shop Documents and Cost-out

After the director and other designers approved the final design, we moved into the cost-out phase. During this phase we present the scenic design to the production team in the scene shop. The Technical Director, Scenic Artist, and the Properties Manager reviewed our documents and provided an estimate of the production cost. Once they completed the estimate, they presented spreadsheets with unit-by-unit material and labor expenses. When reviewing the numbers, we realized that we were far over budget in Scenery and Props, which meant we needed to readdress the design before the scene shop could proceed into the build phase.

For Scenery we had an allotted budget of \$17,000.00 for material expenses and 34 days of labor. However, the design estimate came in at \$30,092.00 in materials and 65 days of labor. This meant that I needed to find a way to adjust the design and eliminate \$13,092.00 in material expense and 35 days of labor. To accomplish this, we began assessing the material choices for specific units. The most cost-prohibitive item was the milk-plexiglass that the lighting designer and I had specified for the window light boxes. Instead, we opted for a double layer of diffusion material. This gave us the same glow we were interested in, while reducing the cost significantly. From there we still had quite a bit to cut out, so I turned to units that had high estimates for material cost and labor. The first unit to address was the school. For this, I chose to decrease the scale of the walls and reduce the depth of some details. This alteration also required making the overhead trusses and the show portal smaller in order to maintain the proportional relationship to the new wall size. The next units I addressed were the Times Square billboards and Love's station. After

looking into these, I could not find a way to decrease their size or material in a way that kept their design integrity. Eventually I collaborated with the Director, Nathaniel, and Media Designer, Jerran, to discuss a new idea. We decided to introduce a rear projection screen from the venue's inventory. With this we reimagined these scenes with a projected texture or image to complete each scene. This idea was then carried into other scenes to establish a visual throughline for this element. Once I completed these alterations, I presented a revised design packet to the scene shop. The final estimate came in at 17,860.13 in material expense and 46 days of labor. The production team worked to grant extensions in the build schedule, secured additional funding, and accepted the revised design. With that, the shop was able to proceed into the build phase.

For Paint we had an allotted budget of \$3,000.00 for material expenses. When the design estimate came in, the paint budget was estimated at \$2,217.00 in material expenses. This meant that we were \$783.00 under budget and accepted. This number was able to be reduced further given the reduction of scenic elements. Because of this, I was able to ask the Scenic Artist for additional faux shadows, textures and treatments on the units. This helped maintain the dimensional appearance of my original design and countered any cutbacks I had to make to the physical scale of the scenery.

For Properties we had an allotted budget of \$4,000.00 for material expenses. However, the properties estimate came in at \$5,049.19 in materials. This meant that I needed to reduce the necessary props by \$1,049.19. By looking through the venue's inventory and specifying alternate items and vendors, we were able to reduce the estimate to \$3,957.60 bringing properties under budget by \$42.40. This was accepted and the Properties Manager was able to proceed.

Section 2.2 – Drafting Plates

The first set of documents that the scene shop required was the drafting packet. (FIGURE 31-57) This packet consisted of twenty-seven drafting plates with design drawings, material choices, and other technical specifications that explained the aesthetics and function of the scenic elements. Technical Director, Michael Driggers, used these drawings to create plans for engineering, building, and load-in. These drawings then served as guides for his team of craftspeople as they brought this design from idea to reality.

Plates one and two of the drafting packet are the ground plan and centerline section. (FIGURE 31-32) These drawings serve as a reference for how scenic elements fit into the venue. Plates three through twenty serve as detailed reference drawings for each unit. (FIGURE 33-50) These plates contain drawings, measurements, material specifications, and technical notes to how the unit should be built and function when on stage. Plates twenty-one through twenty-seven contain scene-by-scene drawings. (FIGURE 50-57) These drawings are similar to the ground plan and section on plates one and two, however they contain more information about where units are located or have shifted to between scenes. In addition to the main ground plan and centerline section these drawings serve as the base drawings for other members of the creative and production team. They allow other designers, such as lighting, media, and sound, to plot positions for their equipment. They also serve as a reference tool for the director and stage management team when they are working in the rehearsal studio.



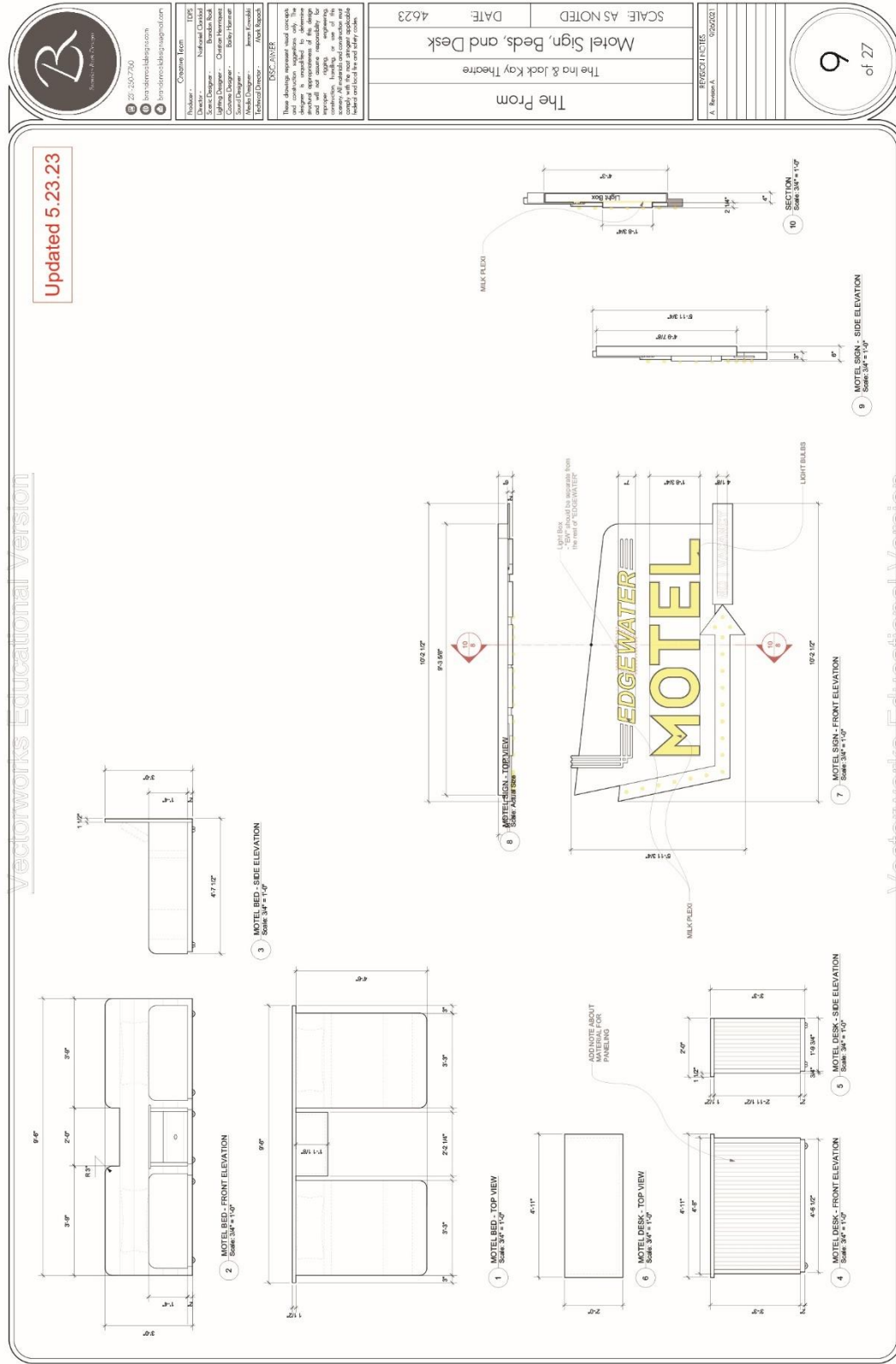


FIGURE 39

47

Creative Team	
Producer :	TDPS
Director :	Nationalist Channel
Script Designer :	Brandon Rock
Lighting Designer :	Orion Herrera
Costume Designer :	Bailey Harnett
Sound Designer :	
Media Designer :	Jeanne Kowalski
Technical Director :	Mark Rapch

DISCLAIMER

These drawings represent visual concepts and construction suggestions only. The designer is unqualified to determine structural appropriateness of this design and will not assume responsibility for improper staging, engineering, construction, handling or use of this scenery. All materials and construction must comply with the most stringent applicable federal and local fire and safety codes.

4623

DATE:	THEATRE
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The Prom	na & Jack Kay	School Band	ED
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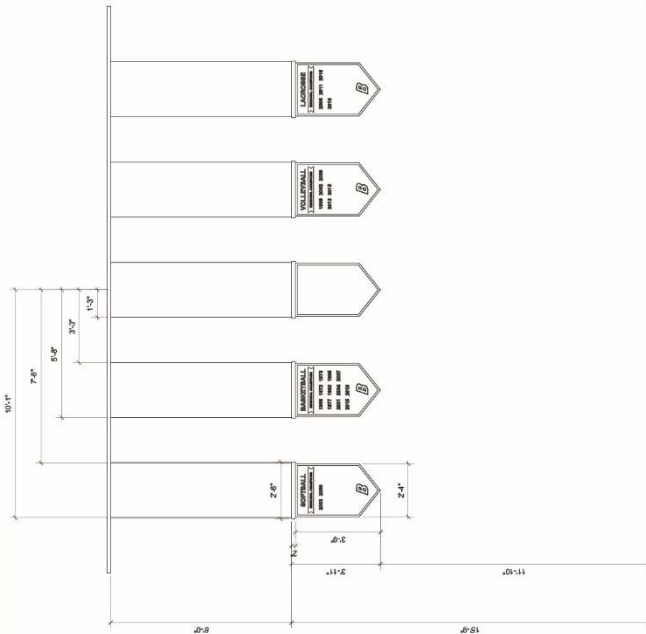
The

SCA				
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[illegible]

20

of 27



1 School Banners
Scale: $1/2" = 1'-0"$



Note:

- Simplified version of upper image
- Blue fabric, white text, gold trim
- Simple "B" logo at base for "Bobcats", no mascot image

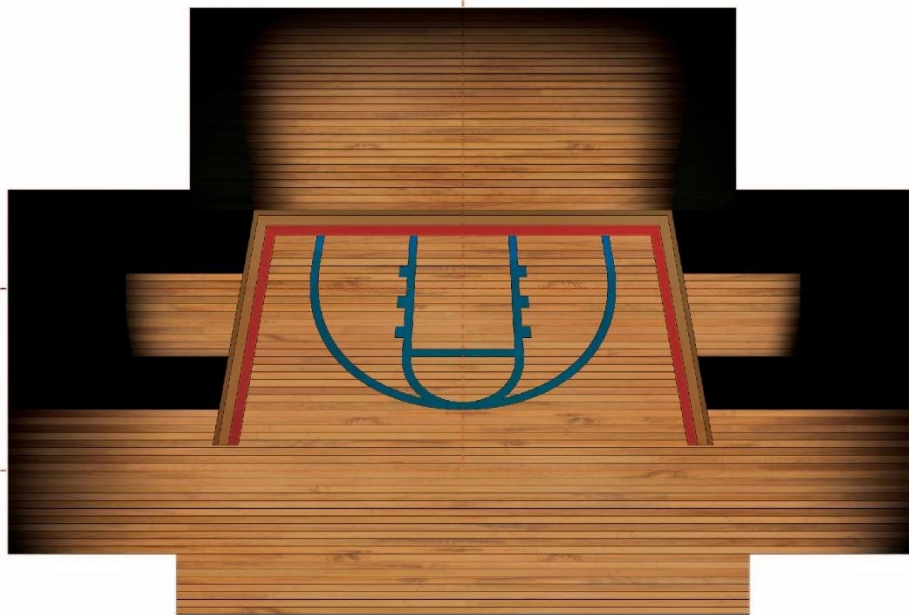
FIGURE 50

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Section 2.3 – Paint Elevations

The second set of documents that the scene shop required were the paint elevations. These documents included scale renderings illustrating the paint treatment of each scenic element. In addition, these contain brief notations specifying color, texture, and sheen. With these, Scenic Artist, Ann Chismar, was able to recreate the textures and finishes of these images on a full-scale surface. (FIGURE 59-70)

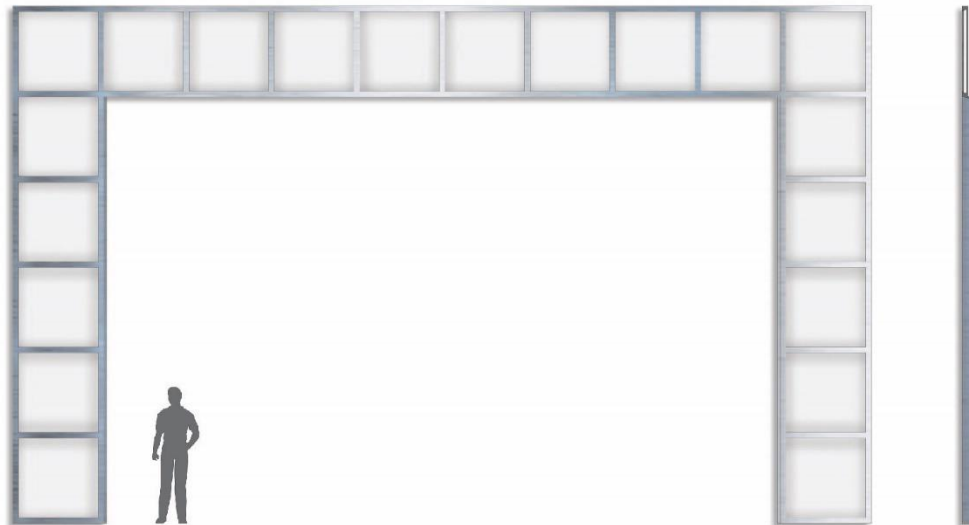
During the early stage of the production process Ann created a variety of samples which allowed me to review the treatments before they proceeded with painting the built units. Throughout the production process I was able to review details as she and her team of craftspeople worked to complete each component. As they proceeded, they were able to add additional faux shadow lines to help enhance the visual dimension of some treatments. This helped compensate for the physical dimension we reduced during the cost out process. In addition to this, I was also able to request that the Eleanor marquee unit be enhanced by adding gold leaf instead of the previously specified metallic gold paint. The addition of these details helped to complete the overall look of the show and enhanced the visual product, even with the reductions that were made during the cost-out process.



FLOOR - SCALE: 1/4" = 1'-0" - 5.20.2023 - UPDATED
 - Woodgrained Floor Planked to look like oak gym floor
 - Red and Blue accent bands painted to look like school gym
 - Satin/Semi-Gloss Finish

THE PROM - FALL 2023
 Director - Nathaniel Claridad
 Scenic Designer - Brandon Roak

FIGURE 58



PORTAL - SCALE: 3/8" = 1'-0" - 4.30.2023
 - Framing is a brushed silver treatment (Similar to Times Square Screens)
 - Panels are a light grey - Discuss with media designer for a good projectable color

THE PROM - FALL 2023
 Director - Nathaniel Claridad
 Scenic Designer - Brandon Roak

FIGURE 59



WALLS 1 - SCALE: 3/8" = 1'-0" - 4.30.2023
 - Texture surfaces to be like cinder blocks
 - Doors and window frames do not get textured
 - Pilasters and darker grey ledgers should be textured like concrete
 - Satin Finish

THE PROM - FALL 2023
 Director - Nathaniel Claridad
 Scenic Designer - Brandon Roak

FIGURE 60



WALLS 2 - SCALE: 3/8" = 1'-0" - 5.20.2023 - UPDATED
 - Texture surfaces to be like cinder blocks
 - Doors and window frames do not get textured
 - Pilasters and darker grey ledgers should be textured like concrete
 - Satin Finish

THE PROM - FALL 2023
 Director - Nathaniel Claridad
 Scenic Designer - Brandon Roak

FIGURE 61



FIGURE 62

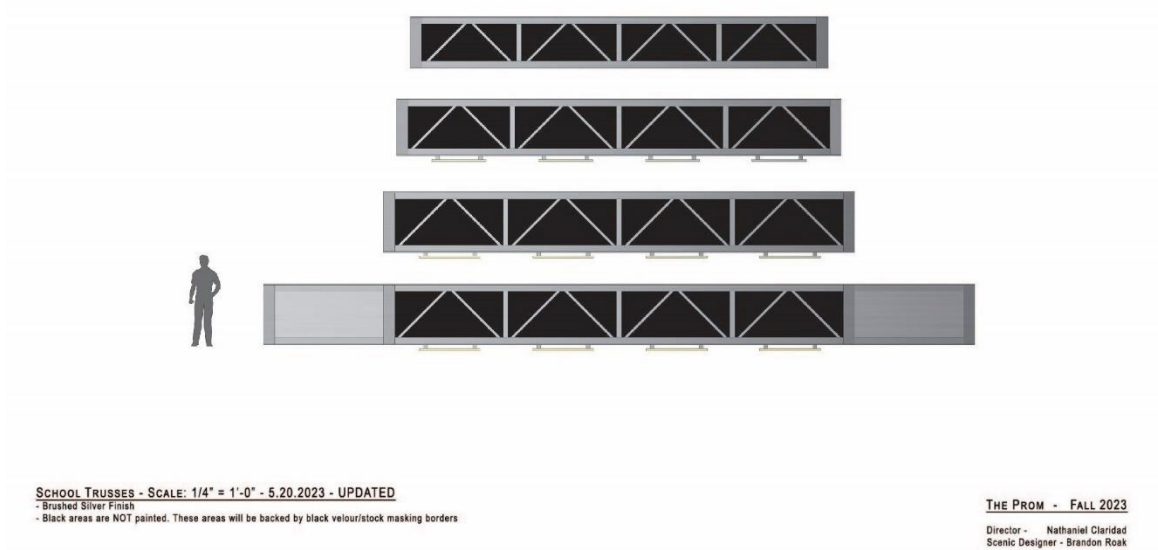


FIGURE 63

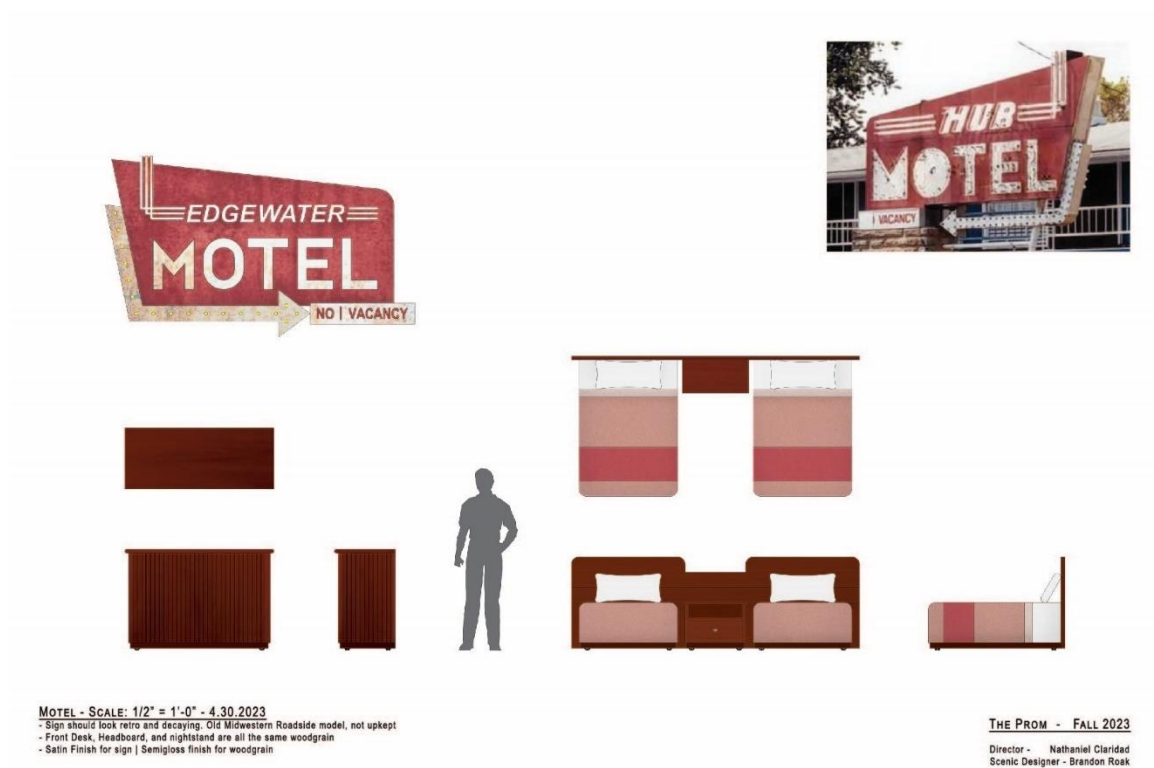


FIGURE 64

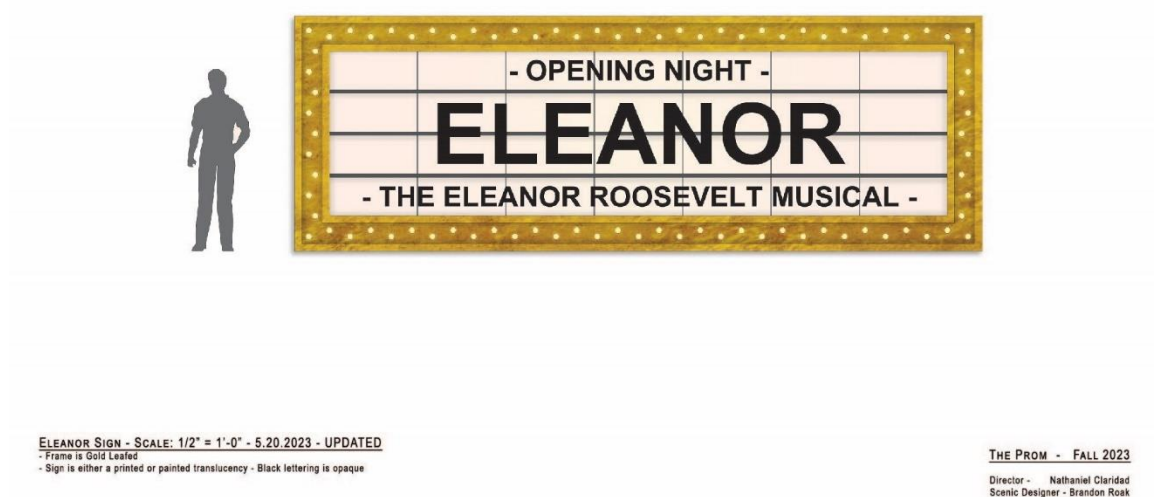


FIGURE 65

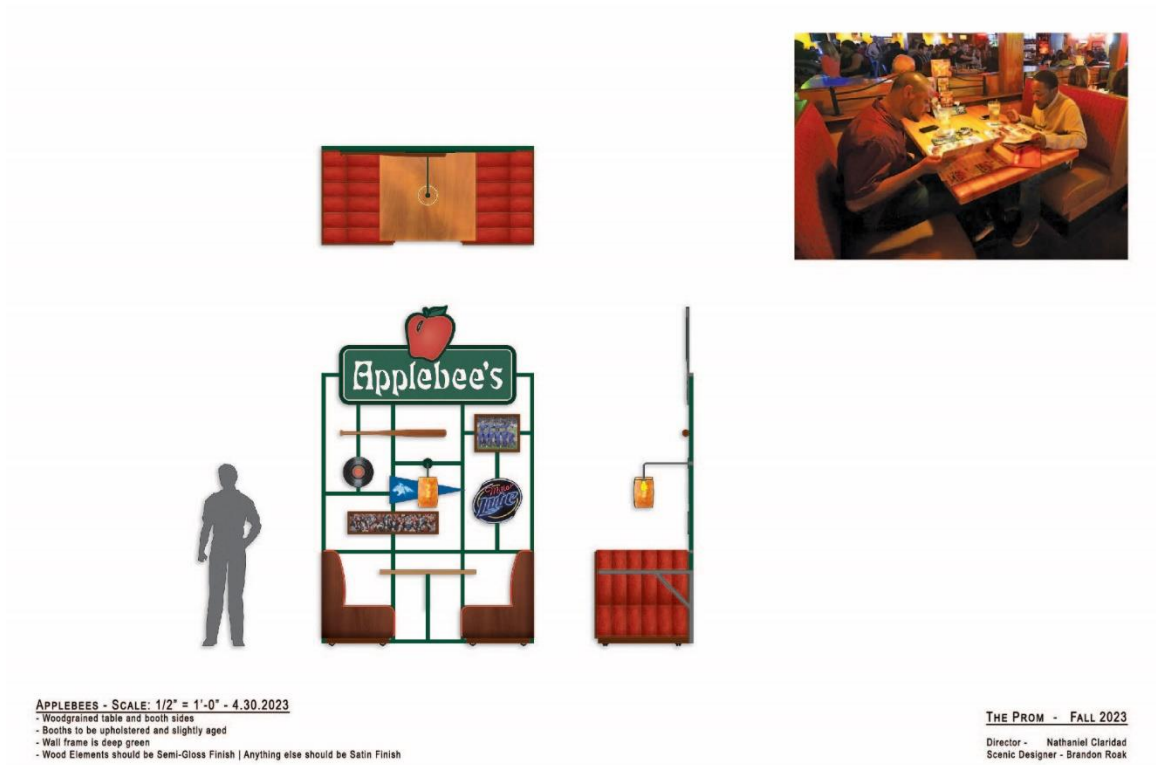


FIGURE 66

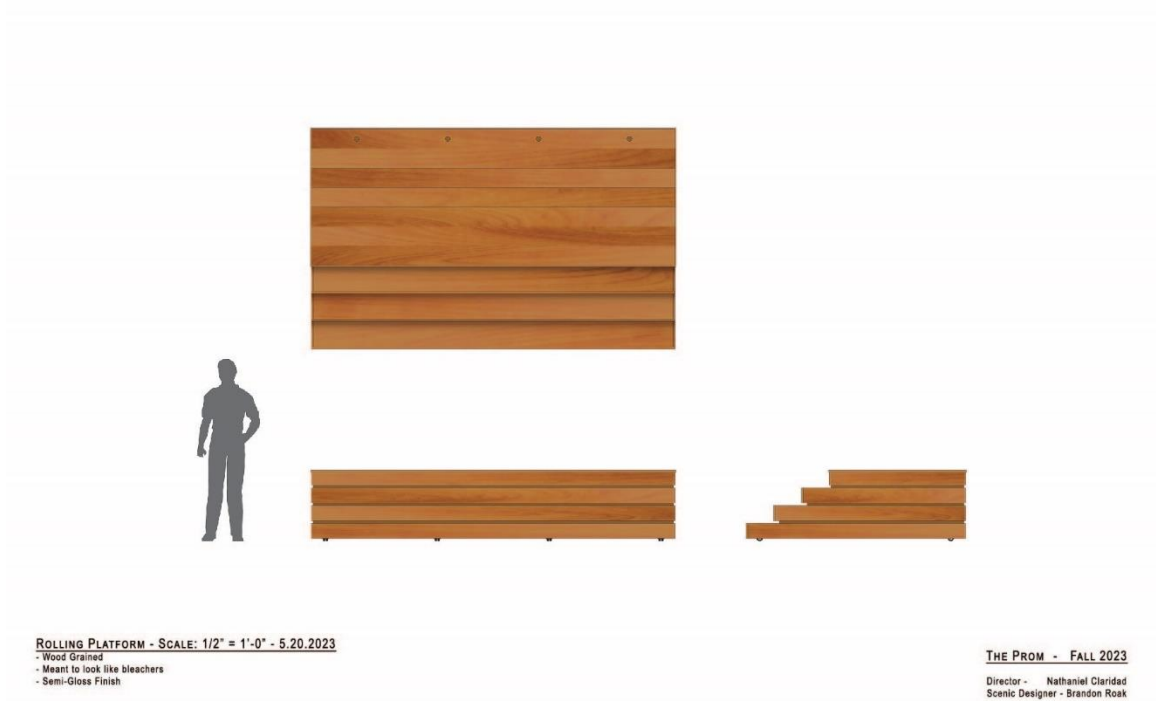


FIGURE 67

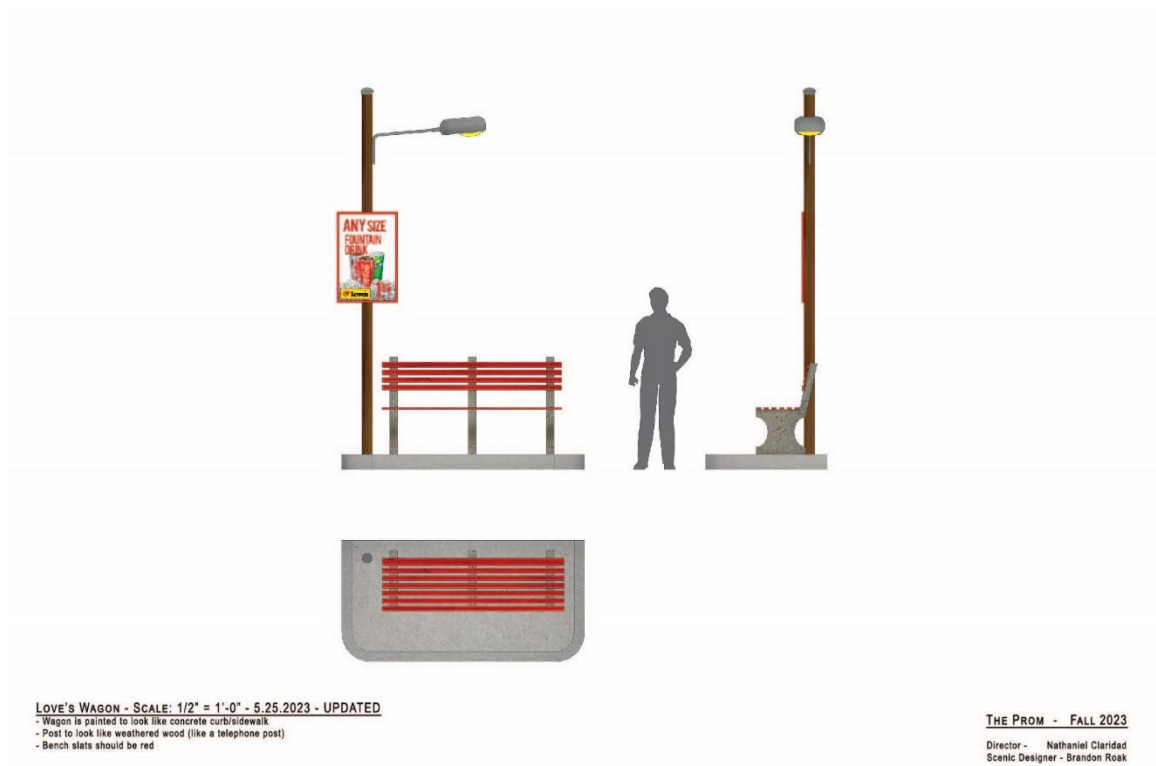


FIGURE 68



FIGURE 69



EMMA'S BEDROOM - SCALE: 1/2" = 1'-0" - 5.20.2023 - UPDATED
 - Some wood texture can come through on paneling
 - Slightly aged walls, but not too gross
 - Satin Finish

THE PROM - FALL 2023
 Director - Nathaniel Claridad
 Scenic Designer - Brandon Roak

FIGURE 70

Section 2.4 – Properties List and Book

The third, and final, set of documents that the scene shop required were the properties list and book. These documents served as a communication tool between the Properties Manager, Stage management, and me during the production process. These documents listed item numbers, quantities, sizes, and descriptions of the props used in this show. These items included hand props, furniture, and set dressing elements.

The properties list is a spreadsheet that was used prior to rehearsals. This document established a list of props that the director and I discussed during the design process. After the design process concluded, this list was passed off to the director and stage management team. They then used this document to track existing items or request additional items during the rehearsal process. (FIGURE 71-75). During the process, I continued to provide feedback for the aesthetics of any additional requests or alterations.

The properties book served in tandem with the properties list. This document was created during the design process and was used as a visual reference guide for the Properties Manager, Tim Jones, as he sourced items. (FIGURE 76-88) As the production process continued Tim would use these specifications to purchase, build, or source items from the venue's inventory. As he progressed, I was able to review each piece, make choices between options, and give feedback on what was sourced.

THE PROM - TDPS - Fall 2023								
Present Day 2023 - Most Locations are in small midwestern town so some small elements can be outdated and range from 1970's-Present								
Directed by Nathaniel Clarityad Scenic Design by Brandon Roark								
Page	Item #	Item	Action	Needed for Rehearsal	Qty	Scene		
Description								
Dimensions								
Source								
FURNITURE								
F1	Party Tables (Opening Night)	Roll Onstage (Actor Driven)	N	3	Opening Night Party	2 Rectangular 1 Circular Cabaret Hightop, Dressed with cloth and other decor. One of them can be dressed as an open bar	2 @ 72"x30" 1 @ 30" Dia.	
F2	School Chairs	Carried Onstage	N	12	School	Blue Plastic school chairs, Metal Legs, Standable	Depending on Source	
F3	Lectum	Preset on Platform	N	1	School	Darker wood, Simple design for public school	Depending on Source	
F4	Principals Desk + Chair	Roll Onstage (Actor Driven)	N	1	School	Darker wood desk, Authoritative, but simple. Leather Chair	Roughly 72"x30"	
F5	Motel Front Desk	Roll Onstage (Actor Driven)	N	1	Motel	DRAWINGS PROVIDED	See Drawings	
F6	Motel Beds	Tracks Onstage	N	1	Motel	Double Bed Unit - DRAWINGS PROVIDED	See Drawings	
F7	Applebees Booth	Tracks Onstage	N	1	Applebees	Double Booth Unit - DRAWINGS PROVIDED	See Drawings	
F8a	Bedroom	Tracks Onstage	N	1	Ernie's Room	Bed + Wardrobe	See Drawings	
F8b	Bedroom	Tracks Onstage	N	4	Ernie's Room	Small round table	See Drawings	6UF
F9	Bench	Tracks Onstage	N	1	Love's Station	Simple Bench - NEEDS TO BE STANDABLE		STOCK (B24)
F10	Trash can		N	1	Love Station			
F11	Milk crates		Y	4	Love Station			
F12	Balloon Trees (Act 1)	Carried Onstage	N	2pk	Act 1 Prom - Country Club	Blue, Gold, and White/Ivory - Light Up	Depending on Source	Amazon.com: 4 Set of Balloon Stand Kit for Floor with Balloons Light Strands Holder Centrepieces Balloon Column Kit for Birthday Baby Shower Wedding Party Decoration (Colorful), Toys & Games https://www.amazon.com/gp/product/B08TK66S4J/ref=ac_sc_act_image_1?smid=A1H6L3U1OY3DT&pf_rd_p=1
F13	Balloon Trees (Act 2)	Carried Onstage	N	2pk	Act 2 Prom - Finale	Multi-Color/Rainbow - Light Up	Depending on Source	
Furniture Additions								
F14	Folding Chair	Preset on Platform	N	1	Act 1 Prom - School Gym	Sad, metal folding chair		
F15	Bentwood Chair		N	1	Monster Truck Rally??	https://encrypted-tbn0.gstatic.com/images?q=tbn:ANd9GgcQvdsRAIGEpb7L8WY5y6LJ0UJmsoSCowTEnQUGGk&s		
PRACTICALS								
P1	Wall Mounted Lamp		N	1	Motel	Wall mounted motel light	Depending on Source	
P2	Pendant Light		N	1	Applebees	Glass pendant light for over table. Amber and Red texture	Depending on Source	
P3	Applebees Sign		N	1	Applebees	Applebees Sign (May be custom light box if needed) - DRAWINGS PROVIDED	See Drawings	
P4	Neon Beer Sign		N	1	Applebees			

FIGURE 71

P5	Table Lamp		N	4	Emme's Room	Small quirky table lamp. Something colorful, but complementing purple room	Fit to sourced endtable	GUF
P6	Street Lamp		N	1	Love's Station	Something you would see over a parking lot	TBD	STOCK
						Practical Additions		
						HAND PROPS		
HP1	Cameras (Press DSLR book)	Need to flash	Y	2-3	Opening Night Party	Press and news reporters to take photos of opening night. NOT USED WHILE BLOCKING		
HP2	Champagne Glasses		Y	1pk	Opening Night Party	1 @ 100qt. pk. 15 look like they're filled, but no actual liquid		Amazon.com: FOCUSLINE 100 Pack Plastic Champagne Flutes, 4.5 Oz Gold Rim Plastic Champagne Glasses, Disposable Clear Toasting Glasses Recyclable Plastic Champagne Cups for Wedding Party - Health & Household
HP3	Serving Platters	Carried	Y	2	Opening Night Party	Silver Platters for catering staff		
HP4	Champagne Bottles		Y	3	Opening Night Party	Expensive		
HP5	Text Books		Y	TBD	School	Students carrying them around		
HP6	Notebooks/Binders		Y	TBD	School	Students carrying them around		
HP7	Single Rose		Y	1	School	Single Red Rose, for promposal (Not from Boquet)		
HP8	Promposal Signs		Y	3	School	Promposal Posters		
HP9	Boquet of Red Roses		Y	1	School	Dozen Red Roses, for promposal	18x24 or 24x36	
HP10	Tony Award		Y	2	Motel	Tony Award		
HP11	Small Bottle of Liquor		Y	1	One for Motel (Angie), one for Monster Truck Rally (Dee Dee)	Gin and/or Vodka		
HP12	Drama Desk Award		Y	1	Motel	Drama Desk Award		
HP13	Sheet Music		N	5	Motel			
HP14	Beer Bottles		N	4-5	Monster Truck Rally	Cheap beer. NOT USED IN FIRST TIME BLOCKING		
HP15	Menus		Y	2	Applebees	Applebees Menu. NOT USED IN FIRST TIME BLOCKING		
HP16	Colorful drinks		N	?	Applebees	Gross colorful applebees cocktail		
HP17	Cell Phones		Y	17	Reused for Various Scenes	Smartphones - do not need to function		
HP18	Tablets		Y	2	Reused for Various Scenes			
HP19	Laptops		Y	2	Reused for Various Scenes			
						Hand Prop Additions		
HP20	Video Camera		Y	1	Opening Night Party	News camera		
HP21	Microphone		Y	1	Opening Night Party	News mic. Will be thrown offstage each performance		
HP22	Picket Signs		Y	4	PTA Meeting	Made by the Broadway stars. Not on sticks		
HP23	Broom		N	1	Opening Night Party	For Trent		
HP24	Microphone		N	2	Monster Truck Rally	Wireless for Trent & Dee Dee		
HP25	Twirlers		Y	2	Monster Truck Rally	For Barry		

FIGURE 72

HP26	Confetti Popper			Y	1	Monster Truck Rally	For Sheldon to pop at the end of "The Acceptance Song." Should look "sad." plates, napkins, food, etc. Dee Dee's side should have significantly more		
HP27	End of Meal Dressing			N	2	Applebee's	To be thrown		
HP28	Rose Petals			N		Promosals	PROVIDED BY WARDROBE		
HP29	Prom Dress			Y		Emilia's Bedroom	DEE DEE's should be American Express Black Card		
HP30	Credit Cards			N	5	Hawkins's Office			
HP31	Tambourines			N	7				
HP32	Guitar w/ Strap			Y	1	Unnely Heart			
HP33	Phone Stand			N	1	Unnely Heart	Can be a ring light, phone holder, standing tripod, etc. Should fit EMMA's phone		
HP34	Notabook			N	1	Press Conference	For Ilana M as REPORTER		
HP35	Pencil			N	1	Press Conference	For Ilana M as REPORTER		
HP36	Memo			N	1	Press Conference	For Amelia T as MRS. GREENE. Words from MRS. GREENE's monologue on pg 73		
HP37	Motel Key			N	1	Motel Front Desk			
HP38	Bell			N	1	Motel Front Desk	A service bell for the front desk		
SET DRESSING									
SD1	Champagne Flutes			N	1pk	Opening Night Party	COVERED HAND PROP QTY		
SD2	Hors'd'ouvers			N	TBD	Opening Night Party			
SD3	Serving Platters			N	3-4	Opening Night Party			
SD4	Teired Serving Tray			N	2pks	Opening Night Party	2 packs of 2		Amazon.com. Set of 2 Cupcake Display Stands 3 Tier Serving Tray Platters Stainless Steel Cup Cake Tower for Birthday Party Wedding Cakes Dessert Cookie Candy (Silver) : Home & Kitchen
SD5	Table Cloths			N	2-3	Opening Night Party			
SD6	Champagne Bottles			N	2-3	Opening Night Party			
SD7	Class Bell	Wall Mounted		N	1	School			
SD8	Stickers	In Lockers		N	TBD	School			
SD9	Text Books	In Lockers		N	TBD	School			
SD10	Championship Banners			N	4	School			
SD11	Basketball Hoop			N	1	School			
SD12	Bulletin Boards			N	3	School			
SD13	Info/inspirational Posters			N	TBD	School			
SD14	Corrugated Trim for Bulletin Boards			N		School			Amazon.com : Carson Dellosa 36 Ft Scallop Navy Blue Bulletin Board Borders, Classroom Borders for Bulletin Board, White Board, Cork Board, Locker, and Classroom Decor, Bulletin

FIGURE 73

SD15	Trophies		N	TBD	School	Assorted trophies, plaques, and ribbons to fill a trophy case - SEE TROPHY CASE DRAWINGS FOR REFERENCE		
SD16	Team Photo/Memorabilia		N	TBD	School	Assorted photos and items to add among trophies - SEE TROPHY CASE DRAWINGS FOR REFERENCE		
SD17	Team Baseball Bat		N	1	Applebees	SEE DRAWING		
SD18	Assorted pictures and vinyl records		N	TBD	Applebees	SEE DRAWING		
SD19	Ring light		N	1	Enma's bedroom			
SD20	Bedding		N	1	Enma's bedroom			
SD21	Books		N	15	Enma's bedroom			
SD22a	Plants		N	1	Enma's bedroom	1 Potted Ivy		Amazon.com: Lucky Greenery Artificial Ivy Realistic Fake Plant with Plastic Pot for Home Office Garden Decoration (26in Long) : Home & Kitchen
SD22b	Plants		N	1	Enma's bedroom	4pk Small potted plants		Amazon.com: Dar Rose 4 Packs Fake Plants Mini Artificial Greenery Potted Plants for Home Decor Indoor Office Table Room Farmhouse : Home & Kitchen
SD23	Posters		N	3	Enma's bedroom			
SD24	Stickers		N	10	Enma's bedroom			
SD25	Pride Flag		N	1	Enma's bedroom	Tiny Pride Flag on stick (to go in one of the plants)		Amazon.com: 12 Pack Small Progress Pride Rainbow Gay Slick Flag Mini Handheld Inclusive Progressive Pride LGBTQ Flags 4x8inch : Patio, Lawn & Garden
SD26	Balloons - (Act 1)		N	TBD	Act 1 Prom - Country Club	Blue, Gold, and White/Ivory - Scattered on stage		
SD27	Balloons - Colorful (Act 2)		N	TBD	Act 2 Prom - Finale	Multi-Color/Rainbow - Scattered on stage		
SD28	Fabric Swags (Act 2)		N	50yd	Act 2 Prom - Finale	Rosebrand Voile - Lavendar		
SD29	Landline Phones		N	2	Motel	One for Desk One for Nightstand		
SD30	Computer Monitor		N	1	Motel	For Desk		
SD31	Brochures		N	misc	Motel			
SD32	Bible		N	1	Motel	Blue bible		
SD33	Bedding		N	2	Motel	Sheets, Comforter, coverlet, pillow		
Set Dressing Additions								
SD34	Advertising Sign		N	1	Love's Wagon	Fountain Drink Ad	24x36	
SD35	Tinsel Curtain		N	1pk	LOBBY PHOTO BOOTH	1 @ 4pk of purple tinsel curtains		Amazon.com: GOER 3.2ft x 9.8ft Metallic Tinsel Foil Tinsel Curtains Party Photo Backdrop Party Streamers for Birthday Graduation New Year Eve Decorations Wedding Decor (4 Packs Purple) : Electronics
SD36	One Sad Balloon		N	1	Act 1 Prom - School Gym	Tied to Hawkins's chair		
CONSUMABLES Quantities listed per run)								
C1	Haagen-Dazs Ice Cream		N	1	Enma's Bedroom	Filed w a singer-friendly food (maybe sugar free cool whip?)		

FIGURE 74

C2	Plastic Spoon		N	1	Emma's Bedroom	For the Ice cream			
C3	Rainbow Balloons		N	5	Pride Prom	For Broadway people to be blowing up to set up for Prom			
C4									
C5									
Consumable Additions									
C6	Bag of Gummy bears		N	1	Scene 14 - Outside of Love's				
C7	Beef Jerky		N	1	Scene 14 - Outside of Love's				
C8	Big Gulp		N	2	Scene 14 - Outside of Love's				

FIGURE 75

THE PROM
PROP BOOK

FURNITURE

DIRECTED BY: NATHANIEL CLARIDAD 5/26/2023 THE PROM BROAK@UMD.EDU
SCENIC DESIGN BY: BRANDON ROAK BROAK@UMD.EDU BROAK@UMD.EDU

F1 - PARTY TABLES
QTY. 3



- 2 @ RECTANGULAR
 - 72" x 30"
- 1 @ ROUND CABARET
 - 30" DIAMETER
- ROLL ON STAGE (ACTOR DRIVEN)

F2 - SCHOOL CHAIRS
QTY. 12



- MATCHING SET
- BLUE PLASTIC
- SILVER METAL LEGS
- SHOULD BE STANDABLE
- CARRIED ON STAGE BY ACTORS

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F3 - LECTURN
QTY. 1



- DARKER WOOD
- SIMPLE DESIGN FOR PUBLIC SCHOOL
- LIVES ON ROLLING PLATFORM (REMOVABLE FOR SOME SCENES)

F4 - PRINCIPAL'S DESK + CHAIR
QTY. 1



- DARKER WOOD
- SIMPLE DESIGN, BUT AUTHORITATIVE FOR PUBLIC SCHOOL

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F5 - MOTEL FRONT DESK
QTY. 1

Drawings Provided



- WOOD PANELED
- TRACKS ON STAGE

F6 - MOTEL BEDS
QTY. 1

Drawings Provided



- DOUBLE BED CONNECTED WITH HEADBOARD AND FOOTBOARD

THE PROM

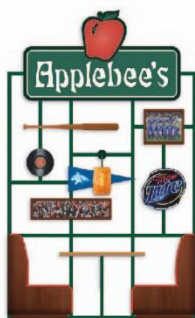
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FIGURE 77

F7 - APPLEBEE'S BOOTH
QTY. 1



- 2 BOOTH SEATS
- CHANNEL BACK
- FAUX LEATHER OR VINYL SEATS

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F8 - EMMA'S BEDROOM FURNITURE
QTY. MISC.



- BED
- WAREDORE
- https://www.amazon.com/HODEAH-WARDROBE-Drawers-Hanging-White/dp/B00X952WWP/ref=sr_1_8?crid=34DPA2MLXEA&keywords=wardrobe+closet&qid=1085120651&srefix=wardrobe+closet%20caps%20108&sr=8-6&ufe=app_do%3AAMZN1.FOS.F5122+16-g3e8-4386-ef32-63e304010ad0
- **SMALL ROUND TABLE - CUT**

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F9 - BENCH
QTY. 1



- STOCK
- B24

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F10 - TRASHCAN
QTY. 1



- OUTDOOR
- SOMETHING THAT COULD BE OUTSIDE A GAS STATION
- https://www.webstaurantstore.com/commercial-zone-73290199-polytec-42-gallon-black-waste-container-and-dome-lid-set/27573290199.html?utm_source=google&utm_medium=cpc&utm_campaign=google+shopping&gclid=Cj0KCQjwUwY2b1D0ARIsAMlnvF9x0bVCEJDNIWTqu0Y5vTgu3VgUNevU8IMvLL8zKFtnw99uCY52EwcaAHDTEALw_wcB

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FIGURE 78

F11 - PLASTIC CRATES
QTY. 4-5



- STANDABLE WHEN STACKED

F12 - BALLOON TREE - ACT 1 PROM
QTY. 2 @ 4PK



- BLUE, GOLD, AND WHITE/IVORY - LIGHT UP
- [HTTPS://WWW.AMAZON.COM/GP/PRODUCT/B0BTK9RX8H/REF=OX-
_SC_ACT_IMAGE_1?SMID=A1HT6L3U1OV3DY&TH=1](https://www.amazon.com/gp/product/B0BTK9RX8H/ref=ox_sc_act_image_1?smid=A1HT6L3U1OV3DY&th=1)

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F13 - BALLOON TREE - ACT 2 PROM
QTY. 2 @ 4PK



- MULTI-COLOR/RAINBOW - LIGHT UP
- [HTTPS://WWW.AMAZON.COM/GP/PRODUCT/B0BTK6SJM4/REF=OX-
_SC_ACT_IMAGE_1?SMID=A1HT6L3U1OV3DY&TH=1](https://www.amazon.com/gp/product/B0BTK6SJM4/ref=ox_sc_act_image_1?smid=A1HT6L3U1OV3DY&th=1)

PRACTICALS

THE PROM

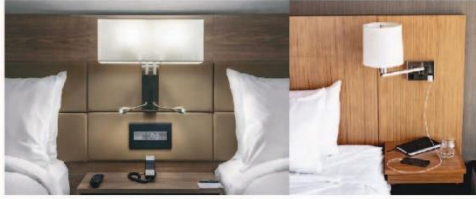
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FIGURE 79

P1 - MOTEL LAMP
QTY. 1



- WALL MOUNTED OVER NIGHTSTAND

P2 - APPLEBEES PENDANT LIGHT
QTY. 1



- AMBER AND RED GLASS
- DOTTED AND/OR SWIRLED COLOR
- HANGS OVER APPLEBEES TABLE

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THE PROM

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P3 - APPLEBEES SIGN
QTY. 1

Drawings Provided



- LIGHT UP APPLEBEES SIGN
- PURCHASED OR BUILT AS LIGHTBOX

P4 - NEON BEER SIGN
QTY. 1



- MILLER LITE - PREFERRED
- LOOK AT OTHER OPTIONS DEPENDING ON COST

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FIGURE 80

P3 - NIGHTSTAND LAMP
QTY. 1



- FOR EMMA'S ROOM
- COLORFUL, A LITTLE QUIRKY
- GOES AGAINST A PURPLE WALL

P6 - STREET LAMP
QTY. 1



- STREET LAMP THAT YOU WOULD SEE IN A PARKING LOT

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HAND PROPS

HP1 - CAMERAS
QTY. 2-3



- DSLR STYLE CAMERAS
- MUST BE ABLE TO FLASH

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FIGURE 81

HP2 - CHAMPAGNE FLUTES
QTY. 1 @ 100PK



- ALSO COVERS SET DRESSING
 - https://www.amazon.com/FOCUSLINE-CHAMPAGNE-DISPOSABLE-TOASTING-RECYCLABLE/dp/B09QRT39ST/ref=asc_df_B09QRT39ST?tag=bningshopping-20&linkCode=df0&hvadid=80882954286483&hvnetw=os&hvqmt=e&hvmi=b&hvdev=c&hyclint=&hyclphy=&hvtargid=PLA-4584482473250128&th=1

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HP3 - SERVING PLATTERS
QTY. 2



- GOLD OR SILVER TRAYS WITH DRINKS AND HORS' D'OEUVRES
- WILL BE CARRIED BY PERFORMERS

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HP4 - CHAMPAGNE BOTTLES
QTY. 2

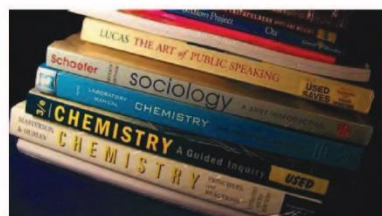


- EXPENSIVE CHAMPAGNE

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HP5 - TEXT BOOKS
QTY. TBD



- ASSORTED SHAPE, COLOR, SIZE, AND SUBJECT
- HIGH SCHOOL SUBJECTS

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FIGURE 82

HP6 - BINDERS & NOTEBOOKS
QTY. TBD



- ASSORTED COLORS AND SIZES

HP7 - ROSE
QTY. 1



- SINGLE RED ROSE

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HP8 - PROMPOSAL SIGNS
QTY. 3



- 18x24 OR 24x36 POSTERS
- HANDMADE

HP9 - BOUQUET OF RED ROSES
QTY. 1



- BOUQUET WRAPPED IN PAPER
- NOT TOO HIGH END

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FIGURE 83

HP10 - TONY AWARD QTY. 1  - TONY AWARD	HP11 - SMALL LIQUOR BOTTLE QTY. 1  - MINI BOTTLES - GIN OR VODKA
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HP12 - DRAMA DESK AWARD QTY. 1  - DRAMA DESK AWARD	HP13 - SHEET MUSIC QTY. 5  - SCRIBBLED AND HANDWRITTEN - SONG FOR MONSTER TRUCK RALLY - 5 COPIES OF A SINGLE PAGE
THE PROM BROAK@UMD.EDU	THE PROM BROAK@UMD.EDU

FIGURE 84

HP14 - BEER BOTTLES
QTY. 4-5



- CHEAP BEER EXPECTED TO BE AT A BAD CONCERT OR EVENT

HP15 - MENUS
QTY. 2



- APPLEBEE'S MENUS

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HP16 - DRINKS
QTY. 2



- GROSS COLORFUL APPLEBEE'S COCKTAILS

HP17 - CELL PHONES
QTY. 6



- MISC. TOUCH SCREEN SMART PHONES

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FIGURE 85

HP18 - TABLETS QTY. 2  - iPADS OR SIMILAR	HP19 - LAPTOPS QTY. 2  - MACBOOK OR DECENT PC
THE PROM BROAK@UVD.EDU	THE PROM BROAK@UVD.EDU
SET DRESSING	SD1-SD6 - OPENING NIGHT DECOR QTY. MISC.  - CHAMPAGNE FLUTES - HORS'OEUVRES - SERVING PLATTERS - TIERED SERVING TRAY 2 @ 2 PK https://www.amazon.com/Cupcake-Display-Platters-Stainless-Steel/dp/B06PLZKX5Y/ref=sr_1_13_sspa?ie=UTF8&keywords=tiered+servicing+trays&qid=168324324&sprex=tiered+servicing+trays%2C&s%2C91&srf=8-13-spons&psc=1&spla=ZW5JcnUwDGVkUXVhGMAWVYPUEzTjUwMzc3UUVNERk9KjMvUy3J5cHRlZEukPUEwMjYyMlFCOTJlUVVAREc3QSZlbnNyeXB0ZW9BZElkPUEwNzQ0NDU1SkMwRESZT0FAT1VRJndpZG9dE5hWU9c3BfbXRmJmF0GlvbU1JlZGlvZW90JmRvTm90TG9nQ2xpY280Hj1ZQ== - TABLE CLOTHS - CHAMPAGNE BOTTLES
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FIGURE 86

SD7-SD16 - SCHOOL SET DRESSING
QTY. MISC.

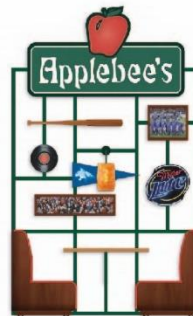


- CLASS BELL
- STICKERS
- TEXT BOOKS
- CHAMPIONSHIP BANNERS
- BASKETBALL HOOP
- BULLETIN BOARDS
- INFO/INSPIRATIONAL POSTERS
- CORRUGATED TRIM FOR BULLETIN BOARDS
- TROPHIES
- TEAM PHOTO/MEMORABILIA

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SD17-SD18 - APPLEBEES DRESSING
QTY. MISC.



- TEAM BASEBALL BAT
- ASSORTED PICTURES AND VINYL RECORDS

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SD19-SD25 - EMMA'S BEDROOM DRESSING
QTY. MISC.

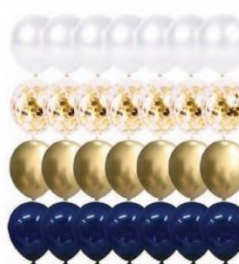


- RING LIGHT
- BEDDING
- BOOKS
- PLANTS
 - 1 POTTED IVY
 - 4PK SMALL POTTED PLANTS
 - (SEE PROP LIST FOR LINK) SD 22a+b
- POSTERS
- STICKERS
- SMALL PRIDE FLAG
 - TINY HAND HELD FLAG ON STICK - WILL BE STUCK IN A PLANT

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SD26 - ACT 1 PROM
QTY. MISC.



- BLUE, GOLD, AND WHITE/IVORY - SCATTERED ON STAGE

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FIGURE 87

SD27-SD28 - ACT 2 PROM
QTY. MISC.



- BALLOONS - COLORFUL (ACT 2)
- FABRIC SWAGS (ACT 2)
 - ROSEBRAND VOILE - 50 YARDS - LAVENDER

THE PROM

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SD29-SD33 - MOTEL SET DRESSING
QTY. MISC.



- LANDLINE PHONES
- COMPUTER MONITOR
- BROCHURES
- BIBLE
- BEDDING

THE PROM

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SD34 - LOVE'S WAGON SIGN
QTY. 1



- ADVERTISEMENT SIGN
 - SOMETHING LIKE FOUNTAIN DRINKS, COFFEE, OR PIZZA
 - LIKE THE CORRUGATED TYNWALL PLASTIC THAT GETS AND BOLTED OR ZIP TIED TO A POST IN A GAS STATION PARKING LOT
 - 24W x 36T

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SD35 - TINSLE CURTAIN - PHOTOBOOTH
QTY. 1 @ 4PK



- 4PK OF PURPLE
 - [HTTPS://WWW.AMAZON.COM/dp/B07Z8S93JB?ref_=cm_sv_r_apin_dp_QF0H85T6A59FEZFM7HB8](https://www.amazon.com/dp/B07Z8S93JB?ref_=cm_sv_r_apin_dp_QF0H85T6A59FEZFM7HB8)

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FIGURE 88

Chapter 3: Production Photos

Section 3.1 – Production Photos

The following images are a collection of photos taken during the final dress rehearsal by Lisa Helfert and Brandon Roak. (FIGURE 89-101).

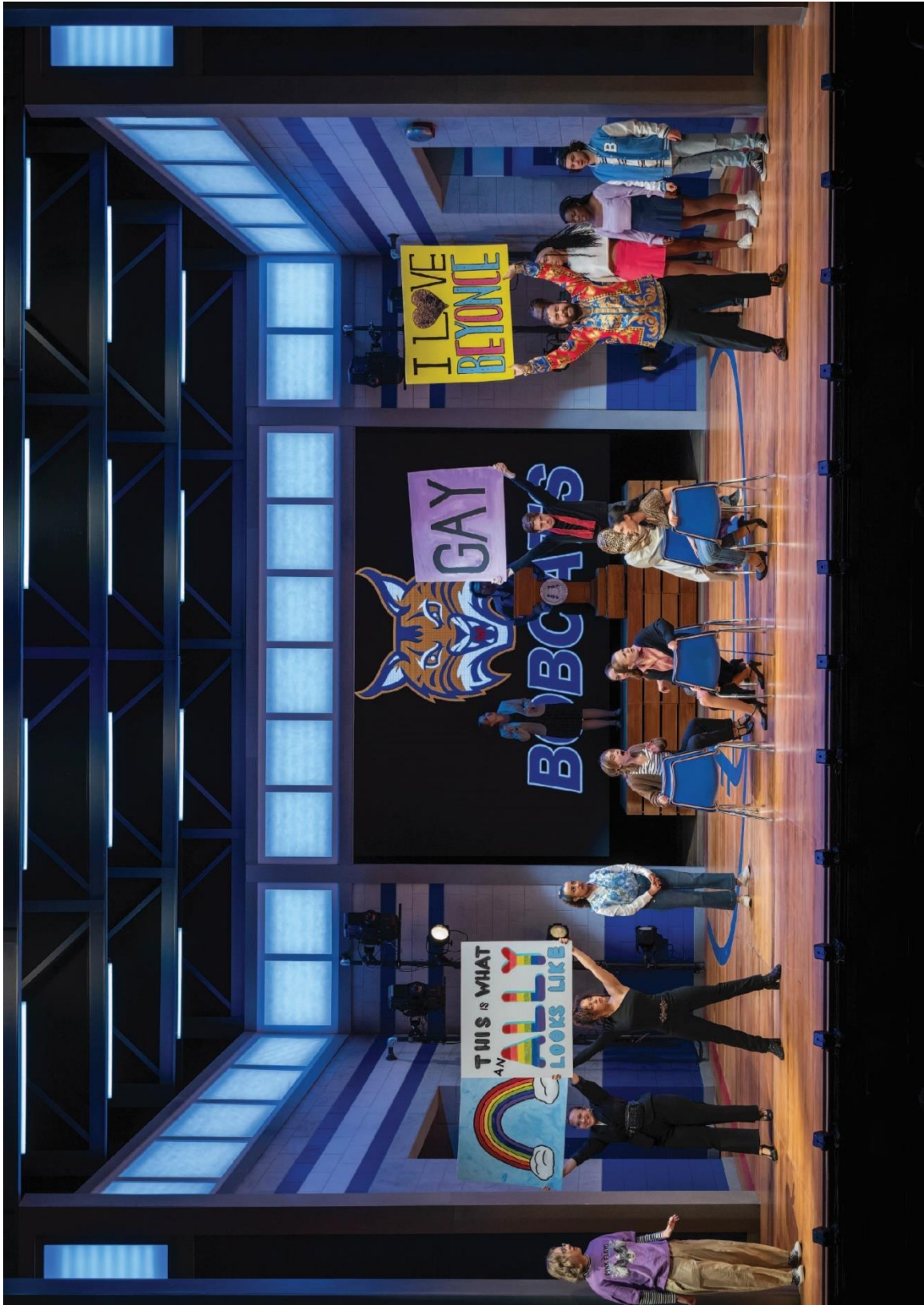


FIGURE 89

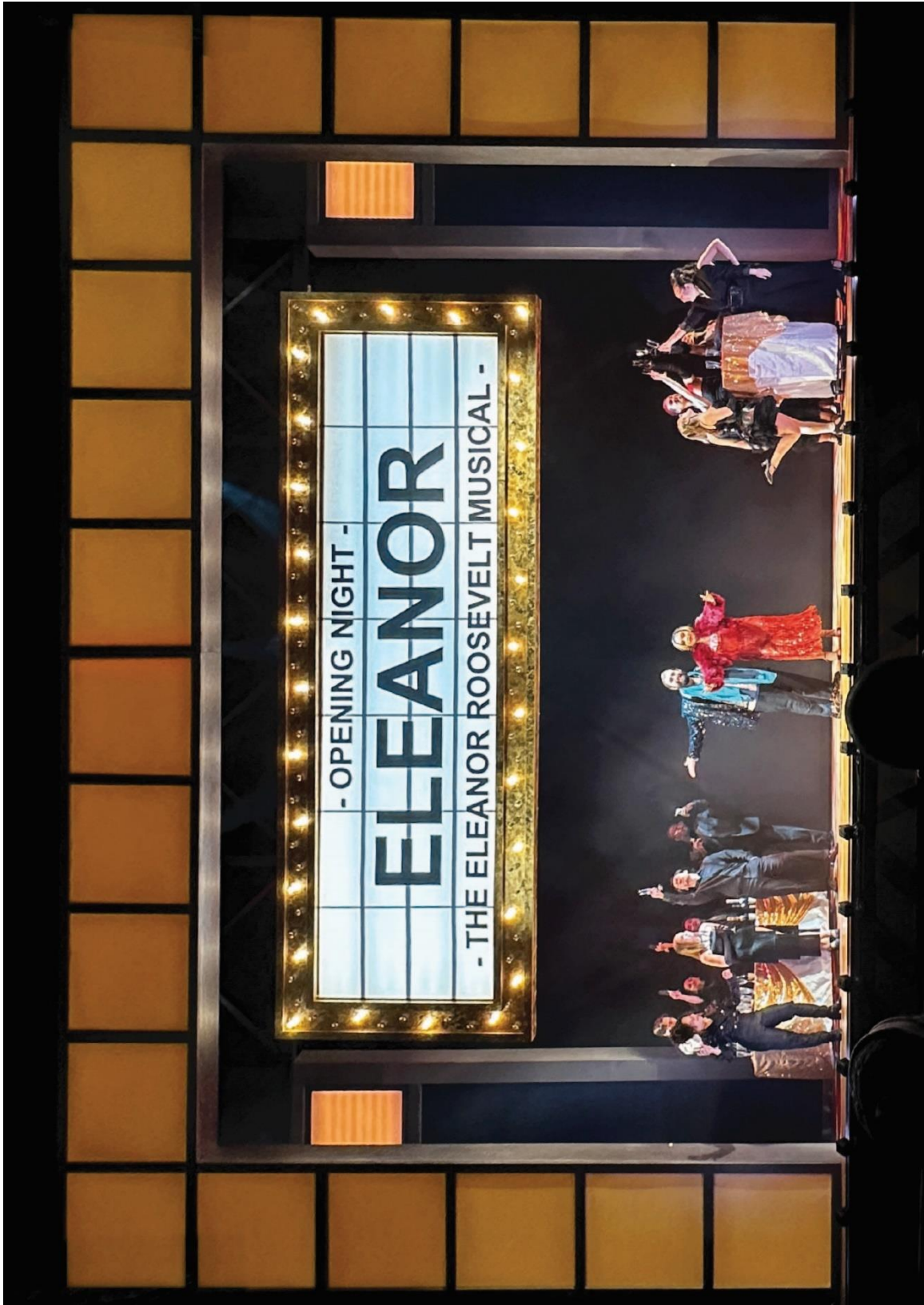


FIGURE 90



FIGURE 91



FIGURE 92



FIGURE 93



FIGURE 94



FIGURE 95



FIGURE 96



FIGURE 97



FIGURE 98



FIGURE 99



FIGURE 100



FIGURE 101



FIGURE 102



FIGURE 103



FIGURE 104

Chapter 4: Reflection

Section 4.1 – Reflection

In the end, I felt like my scenic design for this production of *The Prom* was quite successful. The production was well-received by audiences each night. The general feedback we heard was that people were entertained by the storytelling, the scale, and the craft of the production. Based on the audience response, it felt like our team was able to accomplish our goal of delivering a spectacle on stage while keeping the story grounded and relatable. In addition to the audience response, it felt like the creative team was pleased as well. It felt like we were all proud of our final product and the ideas we developed throughout the process.

Overall, I had a positive experience and collaboration with the director and other designers. In the end all areas were visually cohesive, and the ideas of each designer played well together. My interactions with Costume Designer, Bailey, were wonderful. I felt like the way each of used color, texture, and style complimented each other well. I was pleased with the way our ideas worked together to give context to each scene. My interactions with Lighting Designer, Christian, and Media Designer, Jerran, were also positive. When it comes to this production, it feels impossible to not talk about these designers in tandem. In many instances they worked seamlessly to create visuals using both design mediums to complete each other's ideas. In many ways, I think these were the two designers that I learned the most from in this process. The three of us had to work closely to ensure the functionality of our respective areas. The most cumbersome point in the design process was the negotiation of stage space. Given the scale of this musical, we had a large amount

of scenery, lighting equipment, and projection equipment that had to share a limited space. The most difficult area being among flown items. The extensive quantity of flown items was challenging when navigating any other overhead equipment. I worked closely with Christian and Jerran to find ways to distribute items while maintaining the visual composition of the stage picture. In the end, cutbacks due to cost-out helped to solidify our stage plan before going into tech. By cutting the Times Square Screens and the Love's Station Flown unit, we were able to free up several linesets and create more room for us to share. Additionally, during load in, we were able to make other alterations that helped create space without affecting the visual. After the shop had installed some of the units, we discovered that we didn't need as much overhead masking as we had thought. This meant that we were able to eliminate the excess of soft goods from the plot thus giving the lighting and media designers more space to maneuver. We also found that by shifting a couple of units by a few inches left or right allowed some elements to pass by equipment with more clearance. These shifts allowed our run crew to operate the fly system more efficiently since they would not need to reduce speeds out of caution.

As I look back on the design, I am proud of what we achieved, however there are a few elements that I would reconsider if I were to do this again. One thing would be the level of details and dimensionality on some units. There were a few elements that felt flat, and those could have benefited from an additional cutline or a routed edge here and there. I also think this could have been enhanced by creating more sheen variations in certain paint treatments. The second thing I would reconsider is the use of the rear projection screen as a scenic backdrop. In general, I think this was an effective solution to budgetary and space limitations. I also think our team adjusted our concept to establish a throughline

in the overall idea. The biggest downside however was the brightness of the image. Had we incorporated the idea earlier in the process, we might have been able to source additional equipment and provide more visual impact to each scene. Finally, after watching the performance several times, I would have revisited the transitions and movement of units. What we were able to produce functioned well enough, however I quickly realized how repetitive the motion was. Having that in mind, I think there could have been more dynamic ways to elevate transitions and staging opportunities than what was provided.

In the end, I am proud of this design. At this point in my career, this performance had the largest scope and budget that I have worked with. I feel like the challenges of this production opened my mind to more possibilities for design and presented me with more questions and theories for my future work. I am grateful to have been able to work on this production and to have worked with this team of designers, performers, and advisors that helped make this project come to life.

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