

Select Vision Statements from 2022-2023 season:

Leaving Iowa:

Family values and fun are easily created in this show through casting individuals who are good character actors and who comprehend the humor in taking family trips. The show depends on pantomime and little set. It's a tender and humorous combination that envelops the imagination and challenges the cast while leaving the audience with sweet memories of childhood and family trips. Very simple costuming will be needed while most of the action can be enhanced with special lighting. Because it can be rehearsed offsite, it's an excellent choice for experimental or fall.

The Glass Menagerie:

This is a memory play, so I really love the idea of playing with the set and making it look very dreamy. I'm imagining the fire escape stairs going down into the pit with the wall down so the audience sees that kind of exposed space, which could be used to create the outside of the apartment building. The living room would be downstage right and the kitchen would be elevated a bit, upstage left, with a doorway between and curtains instead of walls. I like the idea of the screen with projections, as suggested in the text. I would do rear projections for that, though not in the traditional spot or possible within a smaller space--probably angled left or right. I would love to have foral motifs throughout the set and costuming as well to echo that motif you'll see in the script. Costuming should be able to be done primarily out of the wardrobe, with styles from the 1930s and earlier. Everything should be soft and hazy with few stark contrasts with lighting as needed. I would use the music available through Dramatists Play Service.

Tuesdays with Morrie:

My vision is to show the connection between student and teacher. I want to show how compassionate Mitch is regarding Morrie as they face the end of Morrie's life. I want the audience to experience how much love these two men have for each other. We never know how much our caring for someone can mean to them.

The SpongeBob Musical:

You may laugh, but The SpongeBob Musical is one of the most timely and well crafted musicals I have ever read. With a completely original story surrounding an underdog who is tasked with bringing together a community in a time of crisis and political divide, there is no question that the relevance of this story reflects our current community in a fun and entertaining manner. My vision for this show is in no way to imitate the characters from the beloved television series, but to bring them to life in an organic way that resembles them in ways our audiences might be able to relate to them more. The cast is made up of all ages and genders and reflects what Tuscarawas County might be like if we all lived in the ocean. No actual fish costumes in this production. The set is simple, yet imaginative. Sort of like an art installation made of found objects that have floated to the bottom of the sea. Also, a real

foley artist brings the world to life in realtime with a wide array of objects and sounds. While the show is based upon a cartoon, I would say my stage adaption would draw inspiration from vaudeville as pantomime, clowning, and slapstick play a huge role in the staging of this show, and I feel would provide our actors in the theatre a new challenge in performing style. There is something for everyone in this show, even if you cannot stand the laugh of the leading yellow guy, I promise you will find something to love and maybe even shed a tear about.

Rumors

Rumors is a classic comedy that has not been done in the theatre for a long time. It requires a full set, a stairway indicating that there is an upstairs, and a living room. Characters are adults. The show is fast moving and has been successful since its beginnings. I have directed it before to overflowing audiences.