A Scenic Design for *Avenue Q*

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A SCENIC DESIGN FOR AVENUE Q

by

Jessica Elaine Thompson

A THESIS

Presented to the Faculty of

The Graduate College at the University of Nebraska

In Partial Fulfillment of Requirements

For the Degree of Master of Fine Arts

Major: Theatre Arts

Under the Supervision of Professor JD Madsen

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A SCENIC DESIGN FOR AVENUE Q

Jessica Elaine Thompson, M.F.A.

University of Nebraska, 2018

Advisor: JD Madsen

This thesis describes the research, production process, and execution of the scenic design for the musical Avenue Q with music and lyrics by Robert Lopez and Jeff Marx, and book by Jeff Whitty. Presented in the Johnny Carson Theatre from March 2-16, 2018 at the University of Nebraska. The Avenue Q production team consisted of:

Andy Park .................. Director
Jessica Thompson .............. Scenic Design
Laurel Shoemaker .............. Lighting Design
Jamie Bullins .................. Costume Design
Emily Callahan .............. Sound Design
Brendan Greene-Walsh .......... Technical Direction

This thesis documents the scenic design process for Avenue Q including initial meetings, research, conceptualization, renderings, paperwork, technical rehearsals, and production photographs.
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INTRODUCTION

This thesis is a reflection of the scenic design process for the musical *Avenue Q* in its entirety. The production ran from March 2 through March 16, 2018 in the Johnny Carson Studio Theatre located in the Lied Center on the University of Nebraska campus. The production represented the culmination of my education at the University of Nebraska-Lincoln. My design work aimed towards earning the degree Master of Fine Arts, completed under the guidance of Assistant Professor of Scenic Design JD Madsen.

In the spring of 2017, I received news that my thesis show was to be the third offering in the 2017-2018 Nebraska Repertory Theatre season, which was the first season in the newly revised Nebraska Repertory Theatre program. The new program was to take place during the fall and spring semesters of the academic year, whereas it formerly had served as an exercise in presenting professional theatre to audiences during the summer months. When the Carson School announced what the season would be, there were two options for the third slot: *A Funny Thing Happened on the Way to the Death Star*, a musical parody of the Star Wars movies by local composer and playwright Curt Bright, or *Avenue Q*, a long-running musical parody, by Robert Lopez and Jeff Marx, of the popular children’s television program *Sesame Street*. *Avenue Q* had originated as a television series, but then became an Off-Broadway show opening in March of 2003. It then transferred to Broadway, where it opened at the John Golden Theatre and ran for over six years. In the process it won the 2004 Tony Awards for Best Musical, Best Book in a Musical (for Jeff Whitty), and Best Original Score for the aforementioned Lopez and
Marx. It was, in other words, a *bona fide* hit with built-in audience recognition and box-office appeal.

When Nebraska Rep artistic director Andy Park met with students and faculty to announce the title of the third show in the Rep season, the very mention of *Avenue Q* elicited an enthusiastic response from everyone present. I, however, had never heard of it. I was instantly intrigued upon hearing the majority of the characters are puppets. Unlike the television shows, *Avenue Q* puppeteers are unconcealed from the audience. The puppets are animated by different puppeteers at various moments during the show; a puppeteer voicing a puppet may furthermore be just the voice and not the operator. At times, one puppeteer may voice two puppets simultaneously. And some puppets require two puppeteers to function. Of the eleven main characters, eight are puppets meant to be viewed as humans. The characters place focus on the puppet ignoring the puppeteer.

The play follows Princeton, who naively navigates his way through common situations experienced in early adulthood. Having just earned a bachelor’s degree in English, he finds an affordable place to live on the fictional Avenue Q in Manhattan and befriends his colorful neighbors. The day before he is supposed to start his new job, he receives a phone call and is told he no longer has a position at the company due to downsizing. With hopes of discovering his purpose, he superstitiously looks for “signs” that will direct him to it. By the end of the show, he still has not found his purpose and realizes he might never find it. All of the characters are young adults who face common problems with uncertainty, while struggling to find their purpose.
*Avenue Q* imitates the format of children’s educational shows, such as *Sesame Street* and *The Muppets*, while addressing adult issues. The humor is found in the way it highlights the differences between innocent childhood and difficult adult-life. As children we are given the impression that life will be easy and as young adults we learn the pains of entering adulthood. Princeton learns several lessons during the show, and not all of them were useful nor even healthy. The lessons covered address such topics as racism, sexuality, pornography, and heartache. This is a world where it is completely normal to have a monster as a neighbor, a puppet as your friend, and Gary Coleman as your superintendent.
THE PRE-PRODUCTION DESIGN PROCESS

Design meetings for Avenue Q began in September 2017 and included the majority of the production team. In early design meetings we discussed the necessity of keeping the world rooted in reality. The overall design needed, in my opinion, to have a strong and human foundation for full effect. Creating a world that harkened back to the television shows which inspired Avenue Q would, we hoped, provide the audience with something familiar. Most people have memories of growing up watching Sesame Street and The Muppets, which are set in worlds similar to what we live in with realistic textures and proportional scale of structures to human stature. Both of these television shows take place in situations that project a surface reality, but within them exists a child’s imaginary world of monsters, anthropomorphic animals, along with an unintelligible Swedish cook, lovable vampires, and a saxophone playing owl. Similar to the television shows, the script for Avenue Q called for the use of videos, recalling the moments in the children’s shows that focused on learning basic skills such as counting, spelling, and pronunciation. Avenue Q, however, featured learning about sex, drinking alcohol, and watching pornography.

The proposed production posed challenges to me that I had yet to experience as a scenic designer. Half were products of my own imagination, while the other half came with the specific details of the production. The performances were to take place in the Johnny Carson Studio Theatre, a black box space located in the Lied Center. The limitations of the space included the absence of a dedicated back-stage area, a grid limited to 20’ in height, and the overall limited size of the space possible for performance.
We would be using the stock risers for audience seating, allowing for a proscenium style presentation. In order to get the space conducive for the performance of the show’s somewhat disjointed coming-of-age story, the set had few requirements: windows for actors to “pop” out of, multiple levels, a screen or projection surface, and the ability for actors to move briskly in and out of the playing space. There would also be a live band on stage that would need to be taken into consideration.

Throughout the design process, I met individually with the director, Andy Park. These meetings focused on topics directly related to scenic design choices. I needed to gain a better understanding of how the puppets and puppeteers functioned and how the space could best facilitate that function. Mr. Park was more than happy to share his puppet expertise and communicated very clearly the answers to my questions. It was important that I consider the number of people versus the number of characters that might occupy a space at any one time. We decided none of the puppeteers ever needed to be fully concealed, but providing them with masked offstage areas where they could hide and appear unexpectedly would provide fun opportunities during the performance.

A major scenic element written into the script is the need for a projection surface. It was my responsibility to incorporate a surface into the design for the videos to play. Regarding the media content, we had two options: create the content or rent a package. The main benefit to renting the videos is that they would have been show-ready with minimal effort. A more cohesive overall look would be achieved if we were able to customize the videos. We queried the Film and New Media division of the Johnny Carson School and found ourselves in the fortunate position to have undergraduates,
Ethan Grafton and Michaela Wadzinski, available to design the animations for the planned projections. They envisioned the animations having a childlike quality with coloring outside of the lines and characters presented as stick puppets. The sketches they shared were absolutely charming! I was excited to see what they would come up with. To ensure we achieved a cohesive look, I planned to work closely with them throughout the process.

My initial design research involved finding images of neighborhoods in the outer boroughs of New York City, *Sesame Street*, and behind the scenes images of the puppeteers working. I found the relationship between puppeteer and puppet enchanting. When puppets are on television or in movies, the viewer only sees the puppet. This production was to show the person in that process, acting as an embodiment of the puppet’s character. I found the idea of seeing the way objects operate an arresting one, while a separate idea occurred to me: the set could function similarly to a puppet - with humans transforming and manipulating it in ways the audience never foresaw nor expected. I knew this idea would be very challenging, but, it was exciting and would provide a great learning experience. Since I am a student in an academic environment, I knew I had a small safety net if things went awry.

With this idea in mind, I started looking for inspiration as to how I could make this idea of a manipulable set work. I came across pictures of doll houses (fig.1) that opened and the
pocket-sized toy, Polly Pockets (fig.2). It seemed the functionality of these objects could be transferred to a set. My first idea involved having specific walls open to reveal the interior living spaces of the characters who occupy them. The script provides a note from the authors detailing the personalities and traits of each character, which would be useful in visually representing their individual personalities. With numerous considerations running through my head, I started working through the details.

It was important that the scenic design feel happy and hopeful — even though some of the adventures which befall the characters are nothing less than disastrous. This paradoxical feeling in the design could be achieved by using vibrant accent colors and “sky” peaking through between the buildings. The script gives some hints through dialogue and stage directions on where the characters live in relation to one another. For example, Kate is in her apartment and demands Trekkie “Get down here!”. Naturally, she would occupy a first floor space and he the second floor. Brian lives with his fiancé, Christmas Eve, and dialogue suggests Kate lives in the same building as they do. A stage direction in the script says Gary Coleman descends from a fire escape. The set needed at least six windows to represent where the characters live. In addition to the living spaces, the script calls for a “vacant building” to become Kate’s Monstersorri School. With those cues in mind, I determined where the remaining characters live during the design process.

The other main scenic design concern was to provide a space for the live band. The band would require a 12’ x 16’ area — a significant portion of the playing space. It felt appropriate to incorporate the instrumentalists (piano, keyboard, guitar, bass guitar, drums, and woodwinds) into the design of the scenic world.
Knowing exactly where the seating would be located, I started to subdivide the stage space to determine the exact area where the set could live. I began by marking out pathways for actor entrance and egress (both backstage and onstage) and setting aside a space to be utilized by the band.
THE ITERATION PROCESS

The initial task, however, was to create a ground plan in which the scenic structures might fit. Once I had a rough ground plan laid out, I began working on a virtual model of what the shapes of each unit would be. To achieve the verticality of the city, the walls extended higher than the grid pipe with space in-between the units to allow light from the sky to come through. To keep the viewer focused on the playing space, I planned for the units to be vibrantly colored at eye level and fade to black towards the top. I planned for the center to have a vacant storefront with residential buildings to be located on either side of the playing space. Certain walls of the residential buildings opened to reveal the interior living spaces. There would be multiple televisions in trash cans and dumpsters in various locations on the set to play the videos. The live band could be presented as a street band performing in front of the storefront.

In the virtual world, it seemed like I had worked out a strong solution. Building a paper model (fig.3) and fitting it into the spatial dimensions proved problematic, and the design would not fit into the space, but I was close! At the production meeting the following day, I felt it best to present the idea to the group instead of waiting a week for us to all be together again. The feedback to the first design attempt was positive and beneficial in moving forward with revisions. Providing a tangible object for the group to view and respond to helped in gaining an understanding of each
area’s specific needs and how we could work together to achieve our goals. The idea to use televisions to play the videos proved to be impractical because the entire audience would not have seen the screens, so I replaced it with a billboard — a far more theatrical choice. The other major considerations for the scenic design were to provide a concealed pathway upstage of the set for actor cross-overs and to provide lighting with 3’ of space on the floor behind the scrim to light the cyclorama.

I copied my ground plan and added place-holders for a tall ground row, crossover path, scrim, lighting, and cyclorama. Simply shrinking all of the units was not the best solution. What I initially thought could be resolved with a few minor modifications quickly turned into a game of Tetris. I started exploring other configurations that might work effectively. The amount of space the band required reduced the playing space dramatically. With the band visible at deck level, there would be times when they would compete with the actors. Moving the band to a second level as a rooftop band opened up the playing area at deck level and would provide the opportunity to make them to “disappear”. It felt natural to put the billboard behind the band — both elements were important to moving the story forward but not necessary for every scene. A few virtual models and renderings later, I arrived at a design (fig. 4) that fit within the space, functioned as I hoped, provided what the other design areas required, and supported the action of the play. With the approval of the production team, I got to...
work on putting a drafting packet together for costing. There were concerns with the design remaining within our tiny budget.

Sure enough, the design came back more than a little over budget. Financial limitations are a real challenge in academic theatre, since there are no “investors” in a production who will risk upfront money in the hopes of subsequent return on their investment. Our minuscule budget forced us to move away from my initial ideas and simplify the way the set functioned — but I put up a fight. I had tunnel vision. So much thought had been invested into making that idea work that I struggled to see the design in any other way. A series of rapid revisions ensued, as did numerous conversations with the director and technical director. In an attempt to retain some of the functionality, I tried reducing the amount of interior space, then embracing the idea of an exterior wall that would open to show an interior wall directly behind it, eventually rejecting that idea and landing on façades with an elevated level for the band. Still over budget. Turning the moving walls into facades (losing the puppet-like nature) would work, but the only option for the band was to be at deck level. Since the functionality of the set had completely changed, I liked the idea of seeing how the show functioned by having actors and the ground-row visible through the windows. For the majority of the show the window dressings remained closed, which prevented discernible backstage action from being overly distracting to the audience.

Throughout the revision process, the technical director, Brendan Greene-Walsh, was very accommodating in approximating costs as quickly as I was revising until we landed on a design (fig. 5) that would work with the meager budget. The final design
consisted of a residential building on stage-right and in center with a neutral store-front on stage-left. A hidden platform on the up-stage side of the non-practical store-front allowed for the placement of the billboard, and the ability for characters to utilize the elevated area for scenes with Mrs. Thistletwat and the Empire State Building. The band now sat invisible behind the stage-left unit, masked from the audience.
THE PRODUCTION PROCESS

With a design that allowed us all to proceed, I started working on building a $\frac{1}{2}$" scale model. A model of this size would provide a lot of information to the scene shop and serve as paint elevations for the paint crew. Two-dimensional painted textures versus dimensional textures would be the most financially feasible option. Based on my experience, we had plenty of time for the crews to complete treatments effectively. The majority of the treatments suggest rough surfaces found in cities: metal, sidewalk, stone, and concrete. The brick treatments would require more time due to a specific pattern the crews needed to lay on the walls.

With the model completed, I presented it to the production team with a positive response. We evaluated the design as a group to ensure we met everyone’s needs and expectations. The only major aesthetic concern was the lack of masking walls inside of the units. The lighting designer, Laurel Shoemaker, hoped to place lighting in the interiors of the residential units and adding masking would help contain the light. After brainstorming with the director, technical director, and lighting designer, we decided to add simple, black duvetyne curtains to the upstage sides of the stage-right and center units. With everyone’s needs met, lighting saw more opportunities to add magic to the design with LED tape and a fog machine. We discussed whether to place the tape on the face or bottom edge of the trim. After making a mock-up, we decided the less conspicuous placement on the bottom of the trim would surprise the audience. I initially planned on having smoke plexiglass in the basement windows of the center unit; after discussing location options for the fog machine, the windows provided the perfect place
for the fog to enter the set. A simple change in material from plexiglass to black window screen would allow the fog enter while masking the machine from the audience.

Plenty of details still needed my attention. Up to this point, we had been exploring the idea of the billboard showing humorous advertisements, between media videos, for products or services related to what was happening in the scene. For example, after the opening video sequence, the billboard would show an advertisement for a moving company (fig. 6) and during Loud As The Hell You Want a condom ad would be on the screen. We were able to find advertisements to reference for almost all of the scenes; some were more challenging than others. With limited time left to solidify such a big decision, we chose to have one neutral (fig. 7) look between media videos. This decision filled me with relief and disappointment. This simple solution allowed me more time to focus on props and set dressings, but a little action happening on the billboard would have enhanced the atmosphere.

It was imperative to limit furniture pieces to maintain the pace of the performance and effectively utilize the restricted back-stage area. With a run crew of only four people, actors had to assist with scene transitions. Furniture items had to move easily since most of the actors’ hands had puppets attached. Transitions requiring the most coordination were the cafe, wedding, and Rod’s fantasy sequence. For the cafe, we used the on-stage
bench, added a “stage” curtain, and brought out two standing height tables. The director learned the actor playing Brian is a trained tap dancer, and he wanted to incorporate his skill into the performance. His opening number at the cafe provided the perfect opportunity. A solution to protect the sub-deck from tap shoe damage was needed. We toyed with the idea of bringing out a 4’ x 8’ sheet of material to lay on the floor, but we decided it would too cumbersome to do quickly or gracefully. The cafe curtain would descend from behind the awning of the stage left unit. Ideally, the tap floor could live in the same area with the ability to come and go with ease.

Everyone agreed the wedding needed to be festive with a quick transition. We considered having paper lanterns lower from the grid, but, the inability to mask them would ruin the surprise for the audience and the space, in any case, posed a lot of problems in attempting to make this effect happen fluidly. Our goal was to create an impact that could be achieved with four people. We wanted the characters to decorate the avenue for the celebration, so I proposed numerous strands of origami cranes and paper lanterns (fig. 8) dress the set. This look was a bit ambitious
with only four individuals available for the change, however, it could be simplified. The final look (fig. 9) utilized two lantern strands and two large lanterns which four people could complete quickly.

For Rod’s fantasy sequence, the director asked if rolling vertical beds could be used; a style often used in the musical, *Hairspray* (fig. 10). The simplest way to explain these beds is that the audience is viewing the scene from the ceiling. There are plenty of images available of these beds being used in productions, but it was challenging to find information about how one builds such structures. Fortunately, Mr. Park had experience with this style of bed and in conversations with him I came up with a design. My original design for the beds consisted of a solid back piece to serve as the mattress with a pillow on it. The front had a blanket with the bottom edge attached to the base of the structure; the top edge held in front of the character by someone out of sight behind the bed. When the props mistress, Jill Hibbard, verbally proposed a design with a solid front, it seemed best to have her build them as she felt would be most effective. With deadlines rapidly approaching, I decided to take on the responsibility of creating the window dressings and flower box arrangements.
THE REHEARSAL AND PERFORMANCE PROCESS

After seeing the cast run the show without the set, my only concern was their ability to maintain the rehearsal pace while on set. Due to the limited space, ships ladders were the best option for getting to the second levels of the units. I hoped the actors would be able to traverse the ladders safely and quickly with puppets on their hands. The night the cast and set were introduced to each other, the actors had the opportunity to navigate it starting at a slow pace, increasing speed to that required for the performance. It was a relief to see on the first night that they were relatively comfortable and able to ascend and descend quickly.

My only other concern was with the state of the show props and set dressings. The week before the set was to move to the Carson Theatre, I gave the props mistress a list of what I hoped to see accomplished by the end of the week. The day before moving, I scheduled a time with the props mistress to see where the props situation stood. The majority of the items were not show ready and some still had unresolved issues to troubleshoot. With a limited amount of time for technical rehearsals, my fear was that even if all our props predicaments were solved for the tech process, the solutions might not survive through the two week performance run.

The furniture and set dressings for the cafe scene had the most issues requiring attention. The actors discovered during rehearsals that the table stems would detach from the top and base if not lifted and moved in a very specific way. Since we had borrowed the tables, no permanent modifications could be made. The props mistress assured us that as long as the actors moved the tables properly, they would stay together. This
choice placed a lot of pressure on the actors when they should be focused on their performance. During the final dress rehearsal, one of the table tops detached from its stem which prevented an actress from moving into her position because the top would have fallen to the floor if she let go. Fortunately, another actress helped secure the table top and the show was able to continue. A solution needed to be found that did not depend on the actor.

The cafe curtain nested behind the stage-left awning, hidden from audience, operating like a roman shade. From the upstage side of the wall a crew member was to release it for the scene. Out of all of the rehearsals, it functioned properly once. All of the minor issues were addressed, but, it consistently became stuck, preventing it from descending to the appropriate length.

When I first saw the structures of the cabaret beds, I wished I had asked for a drawing from the props mistress when she proposed a design alteration. They were very boxy and much more rigid than I had envisioned. The structures were finished being built, but we had yet to acquire the bedding. There was not enough time to make any major changes to them, and I hoped the bedding would soften the edges and give them a more finished look. Towards the end of the technical rehearsal period, I was able to see the completed look of the beds (fig.11). I was moderately satisfied with what I saw, but wish I had pushed to see them earlier in order to finesse them. It
would have provided the opportunity to get them closer to what I imagined in my head.

I had the opportunity to see all of the lanterns, except for the two in the stage-right windows, weeks before technical rehearsals began. On the second night of tech, the final two lanterns arrived. I was shocked to see their large size and realized I had not been clear in exact dimensions. They were too large to work as I originally imaged and it was too late to order replacements. Fortunately, the technical director offered a nice solution which involved the lanterns hanging over the top edge of the unit.

By the end of the technical rehearsal process, most of my concerns had dissolved. Nothing detrimental would happen during a performance and, honestly, the talented cast was the focus of the show. All of the design areas had accomplished a unified look that allowed the characters to shine.
REFLECTION AND CONCLUSION

Overall, this was a very positive and educative experience for me. Looking back at all of the iterations of scenic design ideas I proposed, the final design turned out to be the most appropriate for the space. When I imagine the set functioning as I originally intended, it would slowed the pace of the performance and created obstacles due to the spatial constraints. The finalized design provided everything necessary to allow production values to facilitate the performances, while also allowing for moments of surprise for the audience. The work of the talented cast is really what drew the audience in, but the collaboration of the production team provided a cohesive experience and allowed the audience to fully accept the show’s aesthetic assumptions. I also realized the show does not have a unified “story” but instead contains at least four separate and unrelated stories, all of which required separate and discrete scenic space and treatment.

The scenic design was functional and supported the story but I should have put more attention towards the minute details. Relatively early in the design process, I expressed concerns about the preliminary design I was working on being within budget, and the substantial constraints it placed on everyone. I was nevertheless encouraged to see the ideas all the way through. While this process provided a valuable learning opportunity, the additional time spent working on revisions prevented me from focusing on specific details related to props and set dressings. If I had come to a final design earlier in process, I would have had more time to ensure all of the elements were exactly what I wanted.
In retrospect, if I feel my design is moving beyond the production limitations, I will take a moment to reevaluate. Through analyzing the qualities of the design that incite a positive response, I could explore options to simplify the design while honoring those elements. This is the most valuable step I will add to my process in the future.
RESEARCH
RESEARCH
RESEARCH
## RESEARCH

### Billboard Tracking:

<table>
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<th>1.4 Purpose; Everyone’s A Little Bit Racist</th>
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1.4a School Crossing Guard

1.5 The Internet Is For Porn

Small penis? Have I got a car for you.

1.6 Wedding Invitation

She’s tired of waiting.

1.7 Mixtape; Round The Clock Cafe

1.8 Round The Clock Cafe
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<td>Fantasies</td>
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2.1 Princeton’s a mess; Manhattan

2.2 The More You Ruv Someone; One Night Stand

2.3 One Night Stand

2.4
| 2.5 |
| 2.6 Empire State Building/Corner |
| 2.7 EKG (incorporate hospital signage?) |
| 2.8 *I Wish I Could Go Back To College* |

![BIC Pen Advertisement](image)

| 2.9 Empire State Building/Corner/Hospital |
RESEARCH

Billboard Research:
RESEARCH

Billboard Research:

![Image of a firefighter with text: "INSIDE EVERY HERO THERE ARE MILLIONS MORE. Donate your sperm and help create a life."

![Image of a Midol package with text: "Helping Men 1 week a month for almost 50 years."
Billboard Research:
RESEARCH

Billboard Research:

1. Safe Sex is Hot Sex

2. Want to earn money hand over fist? Call us. Cryogenic Sperm Bank
RESEARCH

Billboard Research:

- YouTube: Your films will last forever on Youtube, The Champion Address on Internet!
- Facebook: Striking, Miraculous Social Team-Up!
- Skype: The Fabulous Voice System Able to Put Your Family Together.
- Twitter: The Sublime, Mighty Community with Just 140 Letters!
DESIGN PROCESS - PART 1
DESIGN PROCESS - PART 1
DESIGN PROCESS - PART 1

STAGE-RIGHT WALLS OPEN

CENTER: WALLS OPEN

STAGE-LEFT WALLS OPEN
DESIGN PROCESS - PART 2
RENDERINGS & MODEL - FINAL DESIGN
RENDERINGS & MODEL - FINAL DESIGN
RENDERINGS & MODEL - FINAL DESIGN
RENDERINGS & MODEL - FINAL DESIGN
# PROPERTIES & PAINT INFORMATION

## Avenue Q - Prop Reference Images

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<th>2. Bag of Trash- Qty:1 (Brian)</th>
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<tr>
<td>7.</td>
<td>Stack of Bills (rent, utilities, student loan...)</td>
<td><img src="image3.png" alt="Bills Image" /></td>
</tr>
<tr>
<td>8.</td>
<td>Telephone Qty:1 (Princeton)</td>
<td><img src="image4.png" alt="Telephone Image" /></td>
</tr>
</tbody>
</table>
PROPERTIES & PAINT INFORMATION

Avenue Q - Prop Reference Images

9. Penny - Qty:1

10. Telephone - Qty:1 (Kate Monster)

11. RSVP Envelope Qty:1 (Rod)

12. Wedding Invitation - Qty:1 (Brian)
Avenue Q - Prop Reference Images

13. Mixtape/Dbl CD- Qty: 1

14. Café tables- Qty: 2

15. Café Chairs- Qty: 4

16. Bench- Qty: 1
### Avenue Q - Prop Reference Images

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>17. Index Card</strong>&lt;br&gt;Qty:1 (Brian)</td>
<td><strong>18. Long Island Ice Tea</strong>&lt;br&gt;Qty:2 (Kate &amp; Princeton)</td>
<td></td>
</tr>
<tr>
<td><img src="image1.png" alt="Index Card Image" /></td>
<td><img src="image2.png" alt="Long Island Ice Tea Image" /></td>
<td></td>
</tr>
<tr>
<td><strong>19. Flower Pot</strong>&lt;br&gt;Qty:1&lt;br&gt;Breakable?</td>
<td><strong>20. Street Decorations/Wedding</strong>&lt;br&gt;Qty: Mult.</td>
<td></td>
</tr>
<tr>
<td><img src="image3.png" alt="Flower Pot Image" /></td>
<td><img src="image4.png" alt="Street Decorations/Wedding Image" /></td>
<td></td>
</tr>
</tbody>
</table>
PROPERTIES & PAINT INFORMATION

*Avenue Q* - Prop Reference Images

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Glass Break Image" /></td>
<td><img src="image2.png" alt="Book Image" /></td>
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</table>

<table>
<thead>
<tr>
<th>23. Flower bouquet Qty: 1</th>
<th>24. Apartment mess Qty: Mult. Pizza boxes, chinese takeout, clothes, papers, magazines...</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image3.png" alt="Flower Bouquet Image" /></td>
<td><img src="image4.png" alt="Apartment Mess Image" /></td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th></th>
<th>Avenue Q - Prop Reference Images</th>
</tr>
</thead>
<tbody>
<tr>
<td>25.</td>
<td>Rope- Qty:1</td>
</tr>
<tr>
<td>26.</td>
<td>Letter- Qty:1 (Kate)</td>
</tr>
<tr>
<td>27.</td>
<td>Envelope w/ Letter Qty:1 per performance</td>
</tr>
<tr>
<td>28.</td>
<td>Beers- Qty:2</td>
</tr>
<tr>
<td>30.</td>
<td>Variety Magazine- Qty:1 (Gary)</td>
</tr>
</tbody>
</table>
# Avenue Q - Prop Reference Images

<table>
<thead>
<tr>
<th>Property</th>
<th>Quantity</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>31. Penny</td>
<td>1</td>
<td>(Kate)</td>
</tr>
<tr>
<td>32. Hospital Gurny</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>33. Begging Cup</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>34. Money</td>
<td>Multiple</td>
<td></td>
</tr>
<tr>
<td>35. Hat</td>
<td>1</td>
<td>Costume?</td>
</tr>
<tr>
<td>36. Bags of Money</td>
<td>TBD</td>
<td>(Trekkie)</td>
</tr>
</tbody>
</table>
PROPERTIES & PAINT INFORMATION

*Avenue Q* - Prop Reference Images

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
<th>Image 1</th>
<th>Image 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>37.</td>
<td>Monstersori School Sign  Qty:1</td>
<td><img src="image1.jpg" alt="Image" /></td>
<td><img src="image2.jpg" alt="Image" /></td>
</tr>
<tr>
<td>38.</td>
<td>Open Champagne bottle Qty:1</td>
<td><img src="image3.jpg" alt="Image" /></td>
<td><img src="image4.jpg" alt="Image" /></td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>PROPERTIES &amp; PAINT INFORMATION</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Kate’s Desk Dressings</td>
<td>Kate’s Desk Dressings</td>
</tr>
<tr>
<td>pencil cups</td>
<td>large desk calendar</td>
</tr>
<tr>
<td>toppers</td>
<td></td>
</tr>
<tr>
<td>3. Kate’s Bed Linens</td>
<td>4. Rod’s Bed Linens (tidy and well made)</td>
</tr>
<tr>
<td></td>
<td>PROPRTIES &amp; PAINT INFORMATION</td>
</tr>
<tr>
<td>---</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>9.</td>
<td>Kate’s Window Plants  QTY: 2 pots</td>
</tr>
<tr>
<td>10.</td>
<td>Hospital Blanket QTY: 1  (not white)</td>
</tr>
<tr>
<td>11.</td>
<td>Trekkie’s Money Bag</td>
</tr>
<tr>
<td>12.</td>
<td>Cafe Table Lighting</td>
</tr>
<tr>
<td>Wedding Decorations</td>
<td>Wedding Decorations</td>
</tr>
<tr>
<td>---------------------</td>
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<tr>
<td><img src="image1.jpg" alt="Image" /></td>
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Avenue Q

1. Center Unit
2. Bricks & Yellow Trim
3. Paint Reference
4. Paint Reference
5. Paint Reference
PROPERTIES & PAINT INFORMATION

Avenue Q

SR Unit Bricks & Brown Trim

Paint Reference

1. Region 2.

2. Region 4.

3. Region 5.
PROPERTIES & PAINT INFORMATION
PROPERTIES & PAINT INFORMATION
**DISCLAIMER**

**General Notes**

**Avenue Q**

**Carson Theatre**

**Unit F:**

- Doors: FD1; FD2; FD3

**Scale:** 1"=1'-0"

**Date:** 12/08/17

**CREATIVE TEAM**

- Scenic Designer: Jessie Thompson
- Director: Andy Park
- Lighting Designer: Laurel Shoemaker
- Costume Designer: Jamie Bullins
- Props Designer: Jill Hibbard

**Contact:** 480-433-9301

**Email:** JESSELAINE .THOMPSON@GMAIL .COM

**PLATE 8 OF 19**
PRELIMINARY DRAFTING PACKET

DISCLAIMER

General Notes

Avenue Q
Carson Theatre Unit H: Stairs

Date: 12/08/17
Scale: 1/2" = 1'-0"

CREATIVE TEAM

Director: Andy Park
Lighting Designer: Laurel Shoemaker
Costume Designer: Jamie Bullins
Props Designer: Jill Hibbard

480-433-9301
JESSELAINE.THOMPSON@GMAIL.COM

PLATE 14 OF 19

Sorrry this plate is garbage. We will talk about what else is missing from this packet tomorrow.

Thanks,

Jesse
DRAFTING REVISION SAMPLES
DRAFTING REVISION SAMPLES
Avenue Q
Carson Theatre
Isometric & Elevation Views
Date: 1/3/18
Scale: 1/4"=1'-0"

DISCLAIMER
General Notes

Insert Disclaimer

Place Notes here

1/4"=1'-0"
Composite Elevation View

Scale: 1/4"=1'-0"
Composite Elevation View

SCALE: 1/4"=1'-0"

PLATE 3 OF 17
FINAL DRAFTING PACKET

Unit F, Section Views FS1 & FS2, Front Elevation FE

Scale: 1/2" = 1'-0"

Date: 2/5/18
Avenue Q
Carson Theatre
Unit K: Billboard

Date: 2/5/18
Scale: 1/2"=1'-0"

CREATIVE TEAM
Jesse Thompson - Director
Andy Park - Lighting Designer
Laurel Shoemaker - Costume Designer
Jamie Bullins - Props Designer
Jill Hibbard - Props Designer

480-433-9301
JESSELAINE.THOMPSON@GMAIL.COM

PLATE 12 OF 18
SCENE SHIFTS

TO DRESSING ROOMS, LOADING DOCK.

ACOUSTIC PANELS:
- wind
- bass
- guitar
- aux
- percussion
- drums
- keyboard

Tracking:
- Main Look
- Scale: 3/16" = 1'-0"
SCENE SHIFTS

TO DRESSING ROOMS, LOADING DOCK

ACOUSTIC PANELS

- wind
- bass
- guitar
- aux
- percussion
- drums
- keyboard

Tracking - 1:3 Princeton's Apartment

Scale: 3/16" = 1'-0"
SCENE SHIFTS

TO DRESSING ROOMS, LOADING DOCK ACOUSTIC PANELS

WIND
BASS
GUITAR
AUX
PERCUSSION
DRUMS
KEYBOARD

18 18 18

0'8" 0'0" 1'4"

Cafe Table
Kate's Chair
Bench

Tracking - 1:4 Bad Idea Bears (Trash Cans)

Scale: 3/16" = 1'-0"
SCENE SHIFTS

TO

DRESSING

ROOMS,

LOADING

DOCK

ACOUSTIC

PANELS

wind

bass

guitar

aux

percussion

drums

keyboard

keyboard

18

0’8”

0’0”

1’4”

cafe

table

kate’s

chair

bench

table

cafe

hosp.

bed

cabaret

bed

cabaret

Tracking

- 1:7 Kate’s Apartment

Scale: 3/16” = 1'-0”
SCENE SHIFTS

TO DRESSING ROOMS, LOADING DOCK.

ACOUSTIC PANELS

wind bass guitar aux percussion drums keyboard keyboard

Tracking - 1:7 Kate's Apartment

Scale: 3/16" = 1'-0"
SCENE SHIFTS

TO DRESSING ROOMS, LOADING DOCK.

ACOUSTIC PANELS: wind, bass, guitar, aux, percussion, drums, keyboard, keyboard.

TRACKING - 1:8 Cafe

Scale: 3/16" = 1'-0"
SCENE SHIFTS

Auditorium

18'0"
18'0"
1'4"

0'8"

fretted bass
aux.

drum

Acoustic Panels

Wind

Tracking

Scale: 1:9/10
Fantasy/Loud

134
SCENE SHIFTS

SCENE SHIFTS TO DRESSING ROOMS, LOADING DOCK ACOUTICS PANELS WIND BASS GUITAR AUX PERCUSSION DRUMS KEYBOARD KEYBOARD 18 18 18 0'8" 0'0" 1'4"

Cafe Table Kate's Chair Bench Table Cafe Table Hosp Cabaret Bed Cabaret Bed

Tracking - 2:1 Princeton's Messy Apartment

Scale: 3/16'' = 1'-0"
SCENE SHIFTS

TO DRESSING ROOMS, 
LOADING DOCK 
ACOUSTIC PANELS 
bass 
guitar 
percussion 
drums 
keyboard 
keyboard 

Tracking - 2.7 Hospital 
Scale: 3/16" = 1'-0"
PRODUCTION PHOTOGRAPHS
PRODUCTION PHOTOGRAPHS
PRODUCTION PHOTOGRAPHS
PRODUCTION PHOTOGRAPHS
PRODUCTION PHOTOGRAPHS
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