Take Five:
A Play Depicting the Effects of Theatrical Mismanagement

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*Take Five*

Senior Honors Thesis

Table of Contents

Reflective Thesis .................................................Red Tab

*Take Five* Journal .............................................Orange Tab

*Take Five* Script ................................................Green Tab

Exhibit A-Studio Proposal .......................................Yellow Tab

Exhibit B-Audition Material ....................................Blue Tab

Exhibit C-Rehearsal and Tech Material .........................2\textsuperscript{nd} Blue Tab

Exhibit D-Business & Publicity ..................................2\textsuperscript{nd} Yellow Tab
In junior year at North Central College, an idea began to take shape into the proposal of a show that depicts the business and art of theatre. There needed to be a performance of a show that displayed the hard work and effort that is contributed to a show. How does one show that? In order for a typical audience member to acknowledge the hard work in theatre, one must see the chaos that can occur when a tight ship is not run. That show is known as Take Five. This show is a play that displays my mission.

The mission is to depict the effects of theatrical mismanagement. According to the script, it displays the problems that can occur when business is not carried out. When a common audience member walks into a theatre, they see a show that they believe has run smoothly. What they do not see is the weeks of memorization, blocking, light programming, sound designing, publicity, and all types of managing that must occur before one audience member steps into the house. What plans are needed for a performance? What process is done to make the show happen? What does an audience member acknowledge from Take Five? Also, what were the mistakes and achievements after the fact of Take Five?

The Plan

About a year ago, I decided to propose to direct a play. My intention for directing Take Five was to incorporate the business and art of theatre. Choosing Take Five was done because it can teach directors, actors, crew, and audience members what can occur if business is not recognized or completed in theatre. For the entire process to commence, I needed to posit the plan on paper. The studio proposal consisted of these requirements: a synopsis, a reason for choosing the play, the plot, character descriptions, technical design, royalties, and the script itself (see Exhibit A). The proposal needed to
be a clear definition of what the show consisted of. According to BUS 395, Small Business & Entrepreneurship, the plan is the most important when starting a business. I posited my organization skills and included the necessary requirements, such as classes that needed to be completed (SCT 180 and SCT 270) into the plan. In addition, I formulated clear descriptions, equipment, and budgetary needs in order to clearly communicate what it would take to create the product. Then, in week ten in spring of '01, the choices were made and *Take Five* was chosen for fourth week of spring '02. This was not the end of the planning process. I needed to rely on my own skills as well as skills from prior business and theatre classes in order to make this play work.

**The Process**

The main intent of the show was to clearly define the effects of theatrical mismanagement; and in order to make this occur, my management skills need to be highly organized. This whole process made this project quite the conundrum because *Take Five* is a play where chaos occurs, in order to create the chaos it must be organized. I had to create a schedule that would communicate to the actors and crew of when they needed to be available (see Exhibit C). Although I kept that schedule in my original plan, it changed once again to make a clearer description of what was needed from the actors. What I was taught in BUS 395 is that when a plan is made, do not toss it aside, keep it with you at all times. The plan was with me at all times; and I always needed to refer back to it. The blocking and cue writing was a daily process. Before rehearsal, I would re-read the script and act it out mentally; then the actions would be posited on paper. At rehearsal, the actors would follow the instructions. Later, it would be implemented and changed according to how it fit in the entire production. The blocking and acting had to
go through two levels: the director, then the crew and the actors. I would show them the plan, and they would implement it. Similar to knowledge acquired in BUS 262: Management of Organizations, after the blocking was implemented, the cast and I would evaluate the movement to see if it fit into the play. If the blocking worked, then it was set. The similar process went for the cue script. In regards to lights and sound, although it was minimal, it had to work in the play (see Exhibit C). Even though cues were chaotic, it could not disturb the flow of the performance (organized chaos). Once every action and cue was in place, then all of us together would fine-tune it in order to create a great product. According to Fourth Edition Management, a manager/director must keep the staff/cast involved and motivated. After the entire show was blocked, it was my duty to keep them energized and focused on the show. If I did not do so, they would become bored with the show, and the product wouldn’t have the heart that could be put into it. Motivation is a huge process that a manager/director must enact to keep the business going, it’s part of the main process.

In addition to the process of the show itself, comes the business of publicity, and other areas that must be managed for the show. Publicity and programs are necessary and customary for theatre (see Exhibit D). Publicity is the major area that markets the show. With the budget, I ordered 20 full size posters and a healthy amount of flyers to wallpaper the campus. According to SCT 180 and SCT 270, publicity is a major part of theatre productions. How else are people going to know to come without publicity? In addition to the publicity, programs were necessary to tell the audience members who they are watching (see Exhibit D). It also recognizes the individuals who made Take Five happen. Overall, what I learned from the processes mentioned above is that they need to
be communicated and done ahead of time. Unfortunately, my main problem with programs is that the supply did not meet the demand. I was always taught in my economics and marketing classes that in order to hand out a product, there must be a substantial amount of supply. As stated before, communication is an important part of running a business; one can be left short-changed if not done correctly. What about the product itself—what did the audience and I receive from the show itself?

**Learning from *Take Five***

What can we gain from this show? Westley M. Pederson writes, ‘imagine you are an actor on opening night trying to perform on a set that is not completed, an actor does not show up, an audience member uses the stage phone during the play to have an argument with his wife, props are missing, and the light and sound cues are off; in addition two stagehands have no clue what is going on.’ Besides comical entertainment, this show represents the hard work and possible mismanagement in the business of theatre. According to the play, first, the two stagehands: ‘Mike’ and ‘Lester’ (respectively Sam Echavarria and Colin Daly) did not know the show was tonight, in fact they are still setting up for the show as the curtain rises (poor communication). The audience member ‘Greg’ (Josh Bonifas) is able to use the stage phone; a director would not allow a live phone to be on stage. The director did not check his list of what was needed to be done in order for the show to run smoothly. It was this phone call, not the director that told the stagehands that there was a show that night. The theatre aspect is shown through the actors: ‘Alex Cane’, ‘Sharon Cane’, and ‘Gladys’ (respectively Sam Dempsey, Christina Romano, and Joy Kasper). These three still tried to carry on the show even though chaos occurred around them. This depicts the hard work actors must
conquer in order to have the show go on throughout the poor management of wrong cues and incorrect information given to the crew and audience members. Overall, this chaos displays the massive amount of work put into theatre.

Theatre is a business within a business, similar to Take Five. There is the play itself, and the external duties beyond the play, such as publicity, that needs to be carried out. An audience member sees only the final product, not just of plays but other products as well. They do not see the weeks, months, or even years that is posited into a play or any other business. Take Five depicts what can go wrong in theatre if management or the actors do not do their duties.

**Mistakes and Achievements of Take Five**

What I could have done more is conduct a better plan. I realized that I could not pour myself into every aspect of the show; I had the wonderful assistance of Jill Macuda (Assistant Director) Bequita Sipla (Light Board Operator) Deborah Martin, and Jack Phend. They assisted me in the major and minor details that I either could not see or was unable to resolve, such as being late, or setting up lighting. I wish I was more able to be there on time, but I did not realize the time conflicts I would encounter in fourth week and in rehearsals prior to fourth week. In addition was the supply of programs and publicity. If I could do it all over again I would have publicized more and made a healthier supply of programs to serve the audience better.

The achievements were shown through the feedback that was received; all receptions were very special to us. Each member of the cast and crew received great feedback. We felt that it was a job well done! As the director, I felt that I was able to show what can happen if theatre was mismanaged. As an actor, I would hope not to
know the horror that ‘Alex Cane,’ ‘Sharon Cane,’ and ‘Gladys’ went through on that comical opening night. Reflecting on the audience members, my first audience consisted of individuals involved in theatre; they responded to the show very well. I felt that since they have felt the hardships of theatre, they would appreciate *Take Five*. I know I certainly understand what it is to have lost communication and an unhealthy supply of equipment from certain jobs that I have held in the past. The most important rule I learned is to keep going and do not give up. Even if the show is going to the dogs, try your best to keep it going, the same goes for any business. An entrepreneur/director/actor must keep the drive and motivation in order to achieve success.

The lessons learned in the past year are to plan thoroughly, commit, communicate, motivate, strive, and mostly—have fun. Those aspects of mentality are important. If you lose those aspects, then a business will be mismanaged, leading it to become unimportant and worse of all, unsuccessful. Keeping plans in order and committing to them is what abstains a business from mismanagement and failure. Most importantly, giving up is the worst thing to do. Just keep striving for success and manage everything completely with heart.
The next few months, this thesis will be written as I, Marcos Mateo Ochoa, ride the journey I have bestowed upon myself-directing *Take Five*. What the outcome will be is uncertain, but that’s just part of the fun!

**February 26, 2002**

**Auditions**

Today, I embarked on my first task for my thesis, needless to say the first day and the days before for preparation were a massive task. From 3:30pm to 11:30pm, I auditioned 40 students of North Central. Some were involved in theatre and some were not. What did they have in common? The answer to that question: a massive amount of talent. It was different to be the director; I had to watch every person audition, it was very entertaining. Everyone that auditioned gave me different sides to every character.

There are six roles in my show, *Take Five*. First is ‘Mike,’ he is the aspiring, domineering stagehand. Second is ‘Lester’, this character is a stage fright stagehand that is Mike’s minion, not really by choice. Of the actors in the play, with in the play are ‘Alex Cane’, ‘Sharon Cane’, and ‘Gladys’. These three are carrying out the mission of how ‘the show must go on.’ These three are given many obstacles when a fellow actor, playing ‘Bernie’, does not show up; their sound and light cues are off; the set is not finished; and an audience member (Greg Baxter) is having an argument with his wife on the stage phone. These six create chaos as the play goes on. Finding the right people for these characters turned out to be a blessing. There were so many people I could have chosen for these roles. Everyone who auditioned could have fit in *Take Five*. I had 40 audition sheets, each labeled with a character he or she could play (see Exhibit B). After discussing my choices with Deborah Martin and Betsy Matheson (both who were in the process of casting their own shows as well: *Moon Over Buffalo* and *Unkissed*) I found my six cast members.
Take Five  
Cast

Mike  Sam Echavarria  Sharon Cane  Christina Romano  
Lester  Colin Daly  Gladys  Joy Kasper  
Alex Cane  Sam Dempsey  Greg Baxter  Josh Bonifas  

It was not an easy decision, but I could not be happier with my cast. These six will carry out the mission of my thesis: To depict the effects of theatrical mismanagement. This entire thesis depicts that without the persistence, dedication, and organization that a director and his/her actors bestows upon a show, then the show would not be what the audience enjoys on opening night.

First Rehearsal: March 6, 2002  
Read-Through

I can state that I was nervous when it came to the first rehearsal because I began to wonder whether my cast would be on time and ready to have a read through. As 7:15 came on March 6, the entire 6 member cast was on time and ready to work. Throughout the read through I felt prided because of the wonderful casting I have accomplished; I was worried that my decisions may have been wrong due to the idea that there were so many choices to be made. My cast proved me wrong, and I realized that I had nothing to be concerned about.

In regards to the read through, each of the cast members began to form a character far beyond my expectations. One can sit through and read a script and depict each character, but when he or she has six individuals reading each part that is fit for them, it becomes pure entertainment. This entertainment they are depicting is what theatre is all about-preparation, commitment, and participating in the game. Inside and out of the
play, each actor is committing to the part, they are giving their time, preparing, and finding out what the character is about by asking questions they have provided. For the next month, each of us will commit to explaining the play for those three days of performances. My commitment will consist of organization, communication, and most of all having fun enjoying the opportunity given to me.

March 26, 2002
Improvisational Read-Through
Today, heavy learning was involved when preparing for a rehearsal. Making sure the set was ready and the script was well read was the major preparation for the rehearsal. Although there was preparation for it, there were still many questions that were not so easy to answer in regards to how the show should be portrayed. I found myself in a pause when questions were being asked, but for all of us this is a massive learning process. As the director, I am learning how to fine tune a show, for the actors they are learning how to personally fine tune themselves, and fine tune themselves with the other actors. I am very pleased that the actors are enthused and ready to work on this show.

What occurred in this rehearsal was an improve run through; I wanted to observe what the actors can do with the show. I had them use their scripts and walk through the play. The ideas that we all came up with were hysterical. I enjoyed watching a raw performance of the show. It ensured me that the actors I have chosen were perfect for the roles that they were given. What we all agreed on was that this play is a satire of an actors’, directors’, and crewmembers’ nightmare. Live theatre is an unstable career, because of the spontaneity of the unknown happening. On film, a director can easily erase the mistakes by editing; editing does not exist in the vocabulary of theatre. It takes
the commitment of everyone involved to make the show as stable as possible by having every line, cue, and action memorized in a tight manner.

From this rehearsal (3/26/02) I learned that I need more organization that is specific so that the actors know what is needed for that night. What I need to arrange is a clearer schedule and a prop list for the cast and myself so that there is no inefficiency in rehearsals. According to *Fourth Edition Management*, what is best for employers (directors) and employees (actors) is that efficiency is key when running a schedule. An employer needs to put the right employees in the right places at the right times. There are nights where not every actor is needed; therefore I must arrange a schedule where the actors are told when and where they are needed (see Exhibit C). Similar to an employer a director needs to make sure that every duty for their employees are as specific as possible; this assists in making the tasks more efficient.

March 27, 2002
Directing Part A

By requests of the actors, and my own thoughts as well, I divided the play in order to clearly define the blocking of the show. What my emphasis on the show is to clearly fine tune the physical and verbal comedy. Similar to what I do with choreography for dance, I took a small section of the play (pages 5-7) and had the cast clean and run it a few times to make it work. My actors are always ready to dive into the work and make suggestions. I truly enjoy it because it reveals their enthusiasm and involvement with *Take Five*. From this evenings rehearsal, I learned that having an assistant director would be a good idea, I found myself following along in the script and watching the actors simultaneously, this is not a good idea because a director should be watching the work that is done on stage and not on the paper. To obtain an assistant director is my next task,
within the next two rehearsals I hope to have an assistant documenting every direction I make in the show. Overall, the cast and I are making great achievements in depicting chaos in the theatre.

**March 28, 2002**

**Goals and Visions**

According to *Strategic Management*, it is important for a manager to have goals and a vision when making a company or career successful. In this rehearsal, I asked the question to each of the six cast members, “What are your characters’ goals?” The actors who are playing the parts of the actors (Sharon, Alex, and Gladys) stated the same goal, ‘to keep the play within the play going.’ The parts of ‘Lester’ and ‘Mike’ share the goal of maintaining their jobs even though it is not the correct time to do so. The role of ‘Greg’ has the goal to win the battle with his wife and his mother over the phone. What makes this whole situation chaotic? None of the people involved in the show have the same goals. Courses that I have taken such as BUS 475, BUS 262, and BUS 395 have stated that teams that consist of different goals can make the company unsuccessful because team members do not have the same vision in mind. It is possible to have different aspirations, but the same goal must be communicated throughout every member or confusion will arise similar to the chaos in *Take Five*.

The cast and I were able to use Heininger Auditorium; this made it easier to envision what the layout will be. In addition, I chose an assistant-Jill Macuda who will not only run tech, but will also be the challenger in the show. Jill is playing the part of the ‘techie’ who misses cues and disrupts the show. This part is not according to the script, but it can be added to the chaos since the techie has her own goal of executing
goals, whether they are executed in the correct time, that is another blunder added to the chaos.

I have already realized that time is running out even though it is only the first week of rehearsal. There is so much to get done, but it will be cleaned and polished, that is my goal and my vision for *Take Five*.

**April 2, 2002**

Second week of rehearsal the show began to take shape. We completed blocking the entire show and now we are ready to clean and polish. What I have learned from this rehearsal is that new ideas just are constantly being introduced whether it is by my actors or myself. I enjoy the creativity that comes from their minds, but I feel bad when I have to decline some of their ideas due to the heavy amount of action that is already taking place. Completing the blocking for the show allows our creative juices to flow since my cast members will be off book as of our next rehearsal.

**April 3, 2002**

I began this rehearsal with a conversation on characters and their relations to other characters. In SCT 282 (Acting II) we clarified verbs and feelings between actors. I had my cast do the same before running the first two thirds of the show. Everyone was right on the spot when it came to the verbs that were chosen. Christina Romano, Joy Kasper, and Sam Dempsey all agreed that the three actors of the play within *Take Five* are just acquaintances, there is no deep relation within the play. It works because it would account for the poor communication that this show portrays. What was also interesting was that Josh Bonifas (Greg) knew to find relations with not only the characters in *Take Five*, but with the conversations he has with his mother and wife on the phone, two
characters who never show up on stage. Colin Daly (Lester) explained that he is subconsciously pestering the others in the show; its ‘Lester’s’ personality, he cannot help that characteristic. Sam Echavarria (Mike) explained that his verbs are to do his job, but it also changes with in the show. For the actors sake ‘Mike’ must assist in the running of the show. All of the actors came up with great ways to find relationships between each other.

During the rehearsal I was questioned by some of the actors of whether I was happy with what was occurring on stage. The reason for asking this was because facially I tend to go off into a trance. I had to explain that it is not the actors; when I go off into a trance it is simply the fact that I am having thoughts of what direction a certain part of the show can go. I am very visual, I tend to go into a picture trance and I see what can be done in my head. I explained that I am enjoying every minute of their performance, the cast has many astonishing ideas that allows my mind to say, ‘Maybe this will go here, or there, or here?’ Their ideas are great!

Tomorrow, my duty calls for getting the posters sent into the print shop and to start work on the program. I have many duties ahead of me, and I am looking forward to it!

April 4, 2002

Today, rehearsal was held in the townhomes basement. My actors have been functioning very well with the different spaces we have rehearsed in. Again, my actors have been giving great ideas for the show. My major contributions to rehearsals are to give positive feedback and to keep organized so that it benefits the actors and myself. I have enjoyed watching my actors receiving enjoyment from rehearsals. Part of the
reason I feel that they are enjoying it is because it is not monotonous. In BUS 262, Management of Organizations, I learned that it is important for employees to have jobs that are not redundant so that they do not get jaded from the same tasks. Since rehearsal is repetitive, I feel that it is important to have new ideas posited into the show. Next week, we begin a run through of the show. I am very excited to see what the final product will show.

April 7, 2002

Today was the day for our first run-through; I am very pleased with the results. It is a comfort to know that the actors are comfortable with their lines and their blocking; now the polishing comes into play. In the past few weeks, I have been reminded of how business details can easily be altered by unorganization. I realized that I have my first tech the same time as I perform in Opera Workshop. I had to reschedule from 7:00 pm to 4:00 pm in order not to conflict with times. In addition to business details, getting my own organization together is a task in itself. I have to get the publicity, programs, and technical details together in a matter of a few days. In addition to all this, I involved myself in many activities that I have to put together all myself, such as rehearsing songs, tech week, and putting together my details for Mr. NCC. I am glad I am involved, it teaches me how to manage time, and how to balance activities. Overall, it puts my body and mind to the test of stress and stress management.

April 9, 2002

A friend acknowledged to me that I have two months until graduation. That means I need to complete courses, wrap up my thesis, find an apartment, and remember to have a good time. Fortunately, I have been enjoying myself in what I involved myself
This day of rehearsal, I noticed burn out. All of my actors had a rough rehearsal because they were not focused and their minds were everywhere. Part of being a director is to understand the days where the actors will be there physically, but not mentally. I still had them run the show, but after we discussed what needs to be done, and then we just went home. In all types of business, whether its school, organization, clubs, performances, burn out is inevitable. A person must give it what they got in order to further the business details. According to *Fourth Edition Management*, a manager should be a motivator, encourage your workers and they will create a great product. That is my duty right now, to focus, encourage, motivate, stimulate, and have fun; not just for them, but for myself as well. I had more conflicts come my way. I realized that when I scheduled the first tech rehearsal from 7 to 4, Deborah Martin had scheduled that time for *Moon Over Buffalo*; therefore I must change my rehearsal again. Part of running a show is to learn to share the spaces provided because the spaces for rehearsal are few. My next duties are to run the show again with a focused cast, revise biographies for cast, and put the program together by the end of this week. I should be quite busy.

**April 10, 2002**

A very successful run-through tonight, barely any of my actors asked for lines to be given to them. I take pride in saying that my actors are fully memorized. Now technical rehearsals will become very important and I will have to concentrate on the technical aspect of the show. A week from tomorrow my show opens. Right now I feel that we are ready; I hope I feel the same way in a week. I discussed the time change for 1st tech on Sunday, one of my actors may not be able to make it, but if that is the way it has to be, then we will be able to cope and deal (a lesson taught to me by My high school
choir director). Managing without what is needed can happen in any business. It is the others' duty to make sure that they compensate for a loss in order to gain a good product. Only a few more rehearsals, then Take Five will be ready!

**April 11, 2002**

When one runs any type of business, the main focuses are energy, progress, and inspiration. My actors took it in their own hands to become energized. This recent run went very, very well. I am extremely proud of the cast. Now we are established with the show; the technical aspects are about to fall into place. I hope that the tech does not ruin the show. Where the show is now is perfect. I wouldn't want to change very much in the show except to have an audience present. My recently hired light board operator Bequita Sipla came and enjoyed the show very much; I could tell from her continuous laughter that this will please audiences-although I am still questioning how people will take the show. No matter what the audiences think, I am glad I had the experience, and the cast and I are happy with the show.

**April 14, 2002**

The first tech rehearsal went very well. There were some complications with the set up of the lights, but with the help of Pfeiffer Staff it completely worked out. To see the entire show put together in the auditorium where it needs to be was a relaxing thought. I was very excited for my cast since they were able to get used to their surroundings. Sound still needs to be set up, and a piece of the set needs to be put in place, other than that, its working out very well. I have just realized that we open in two days. After being busy with two other shows, it suddenly is a surprise that Take Five is coming up sooner than I had expected. I feel that we are ready and it should be a short
enjoyable show. What I have been behind on is giving the crew notice of what is going on tech wise. I gave them a script to go according to, but I felt unorganized since I gave it to them on first tech. Another part of being the director I must address is that I must keep the motivation and energy alive, especially for the performance nights. I better make sure that I have the energy myself. I have to get many things together the next couple of days; I hope I accomplish it.

April 16, 2002

The tech went very well. We were fortunate to have a couple of audience members and they loved the show, a friend exclaimed, 'It’s a riot!’ I was happy to hear those remarks. I had to downgrade the improvisation; the show was overloaded with spontaneous comedy; the actors did a good job, but it takes away from the organized chaos that already occurs. In regards to business, I have so little time for getting things together. No matter how organized, and how much communication is put into the show, a director can fall behind very easily. I have not been too far behind, but I have noticed my stress level is a little higher than usual. My actors are so great; they have wonderful patience and are very talented. I am so proud of them! We have one more rehearsal, and then comes the final project for my thesis.

April 17, 2002
Final Rehearsal

This is it, the final night to fix before the actual presentation. Am I nervous? Not now, but tomorrow I will be-for my actors, and myself. I expect them to do very well; I am grateful for their hard work, creativity, responsibility, and their personalities. They have done very well; I couldn’t be prouder. Tonight I chose to run it twice; I felt that we needed it for clarity of lines and just for fun! Its great to know that this show is just
waiting for an audience. Tomorrow is the opening night; the next entry should be interesting.

April 18, 2002
Opening Night

The night started out fine, I had to arrive late, but my actors and crew were ready. We all convened in the lower level of Larrance Academic Center and we warmed up together in order to focus for tonight’s show. Once it hit 8:00 pm, I looked at my advisor Deborah Martin and said, ‘Should I start?’ and she said, ‘Go right ahead’. I turned down the music and the show began. Since my crew was supposed to make a lot of noise upon entering one of the audience members stated, ‘that’s unprofessional,’ and the person next to her stated, ‘its part of the show,’ immediately they understood that this show would be interesting due to the choices made by my actors and me. The show went great! My cast had a great reception from the audience. The havoc of a mismanaged theatre was spoken to the audience and they had great replies. Some of the individuals in the audience were involved in the theatre program and they understood the possible chaos that can occur on opening night. Take Five is a hilarious nightmare. Now my next assignment is to refocus the cast and maintain their energy for the next performance.

April 19, 2002

This night started in a very comical way. As I walked into Larrance Academic Center, we had a guest come into our theatre. A female duck somehow wandered into the building and hobbled into Heininger Auditorium. I came just in time to help my cast and crew chase it out into the lobby and out the door. It flew away safely, but it did mistake the windows as the outside a few times. As always, I forgot to get some food supplies for the show, I had to send Joy Kasper out to get my pudding, it is always the smallest details
that cause big trouble-like a female duck wandering into your set. Again, the crowd enjoyed the show! Very soon, I will have competed my thesis; I am very excited. This experience was well worth it. I felt it was well worth it because I was able to share it with other people. For the first time, after the show, I felt that the past four weeks caught up with me. I was sitting in my room at the counter and I began to fall asleep, it was only 10:30 at night. I guess my avoidance of more sleep in the past few weeks has finally reached its limit. Running this show is very similar to running a business, minor details, punctuality, running errands, limited sleep, taking charge, and having a good time all reflect what a business life can and should be. In the future, whatever business I am involved in, I hope resembles the good time I had with Take Five. Only one more show to go!

April 20, 2002

The final night has ended. With this final night came the closure to my directing experience here at North Central College. The cast awarded the crew and I with their time and gifts they gave to us prior to the performance. I was very thankful for those moments of knowing that we accomplished this mission with a positive and rewarding goal. The house was full our final night, we even ran out of programs. Its unfortunate, but it shows success. I guess I should have listened to ECN 250, 252, and 423 about making sure that supply met demand. What did this experience employ to my cast and crew? Each of them got to share the spotlight of the work that they had done in Take Five. Sam Dempsey (Alex) shared his natural, husband-like character with a mix of a temperate actor. Christina Romano (Sharon) displayed her wonderful, sarcastic wit and physical comedy. Joy Kasper (Gladys) set aside her dancing and singing ability and
debuted her charming acting ability before leaving North Central College. Sam Echavarria (Mike) shared his humor through the words of *Take Five*. Colin Daly (Lester) experienced his first studio show and performed with his talent of comedy and child-like humor. Finally Josh Bonifas (Greg Baxter) delighted audiences with his comedic side. The crew, Jill Macuda (Assistant Director/Stage Manager) was able to show that she can work well behind the scenes as she does on stage. Bequita Sipla (Light Board Operator) mixed her acting ability and crew knowledge to *Take Five*. Each of the cast and crewmembers contributed something very special to *Take Five*.

The experience of *Take Five*, reminded me that a business is entertaining and fun. Sometimes individuals may not acknowledge the fact that business can be fun as long as the business the person is involved in is significant in their life. If all goes according to my dreams, not plan, is that I will continue to perform; with this experience I can relate to a director in making sure that I can fulfill his or her ideas for acting, singing, or dancing. The director does one thing that contributes to every aspect of the show. It is his or her duty to make sure that their ideas are communicated, documented, and discussed in order for it to work. The exciting part of that is to see it come alive on stage and knowing that he or she contributed to those special moments in the play/musical. I am very thankful for this experience; I hope that more individuals take part in directing. With the program that North Central offers, it is truly a diverse experience. In the past few years I was able to act, sing, and dance in musicals and plays; stage manage, produce videos, and direct. Each experience gave a massive insight; it taught me the importance of the many businesses of theatre.
Script and blocking notes omitted in digital version due to copyright restrictions.

See original in North Central College Archives
Take Five
By: Westley M. Pederson
Running time: 45 minutes – 1 hour; Comedy

Synopsis

The show, Take Five, gives a comedic look at the mismanagement of theatre. After having the experience of being a stage manager in winter of 2001, I have learned that many downfalls can occur if the business of theatre is not taken care of properly. This show depicts that in many ways. From the actors to the set builders, this show explains what can happen if the people in charge do not run a tight ship. In Take Five, many problems are at hand. The set is not completed, one actor did not show up for a performance, the stagehands were not told that the play was opening sooner than they thought and they accidentally interrupt the performance, also the crew is missing light and sound cues. In addition to these problems, a freak from the audience is having a loud conversation with his wife on the stage phone during the performance. Not you’re typical night at the theatre, although these mishaps are possible.

When audience members see a show, they only see the final product. What the audience does not see are the hours spent on rehearsals, the many phone calls, rentals, late nights, and heavy communication that is needed to make sure an audience member has an enjoyable night. Of course, for the actors, it’s more than just giving the audience a good time, but making sure that they enjoy performing the show too. Even though Take Five shows many mishaps in a performance, I cannot help but argue that it gives respect to theatre, the business of theatre, and the trust and heart that is poured into it because it clarifies the many functions that go into it. It will give respect to theatre from all directions.

This project will coincide with my thesis to represent the intense business of theatre in regards to putting on a production.

Why I chose this play?

The reason for choosing Take Five, besides being one of my favorite plays is because it teaches what to avoid in theatre. There are many faults that may occur that should be avoided and prevented when directing, acting, and working a play. Take Five can teach directors, actors, and stagehands that communication and business are huge parts of theatre. In the show, the stagehands do not know when the show opens, hence the unfinished set. Also, one of the actors did not show up for opening night leaving the other actors in a jam. From that alone, actors can learn that the show must go on. Of course these situations are far-fetched, but it is possible that miscommunication can hurt the production a great deal.

The Plot

The main plot of the story begins with two stagehands (Mike and Lester) are building the set when the phone rings. The person on the phone asks for Greg Baxter who happens to be an audience member. Mike and Lester do not realize that an audience is present and a play is about to start. As the characters (Sharon, Alex, and Gladys) enter they realize that the set is not complete and some of their light and sound cues are off. The story grows complicated as the actors try to remain in character no matter how bad the situation gets, although it does get more and more challenging. The broken line of business and communication hurts the entire show until the very end.
The set design for *Take Five* is very simple. All that is required is a small sofa, end table, coffee table, table lamp, and a half-finished doorframe. If needed, I could provide most of those items, except the doorframe. The purpose of the design is to show an incomplete set because of the misinformed stagehands. The floor plan below depicts the way the stage should look at the beginning and throughout the play.

**Heininger Auditorium**
There are a healthy amount of props needed for *Take Five*. Props I would need include the following.

**Permanent Set Properties**

- Coffee table
- Doorframe w/ door
- Faulty Coat Hanger
- Sofa
- Stage phone
- Door bell

**Hand Props**

- Bowl
- Pudding mix
- Wooden spoon
- Newspaper
- Knitting utensils
- Sandwich
- Plates
- Cups
- Oversized wastebasket
- Cigars

**Personal Props**

Fake pregnant costume piece for ‘Sharon Cane’
Technical Needs

Sound
There is little required for sound, all that is needed is:

Door Bell
Telephone Ring

Lights
What will be needed for lights is a standard light tree to brighten and dim the lights. Although, it is minimal, and it may be possible just to rely on the lights that are already in the auditorium. Throughout the show the lights stay at a constant living room scene, not much change is involved.
I can provide most of the costumes.

Sharon Cane

Sharon’s costume will be of maternal wear. I see her in a dark colored maternity outfit. She is in her ninth month of pregnancy, and along with that would be her personal prop of the fake pregnant stomach.

Alex Cane

Alex is a businessman just coming home from work. A suit and tie would work very well.

Gladys

As it states in the play she has a shirt with YES printed on the front of the shirt, and younger style clothing.

Lester

Lester is the stagehand. He could either wear all black or custodial coveralls.

Mike

Mike is also the stagehand. He could also be in all black or custodial coveralls.

Greg Baxter

Greg can wear typical clothes. He is supposed to blend in with the audience since in the play he plays an audience member that interrupts the show.
Play Royalties

According to the script, the notice for royalty fees state that it is $20.00 for first amateur performance and $15.00 for each subsequent use providing arrangements are made in advance. The royalty must be paid whether for charity, profit, or admission is charged.

If approved for the studio series for three nights the totals would be:

- $20.00-1st night
- $15.00-2nd night
- $15.00-3rd night

Total: $50.00

Play Publicity

*Take Five*, a comedic show that educates as well as entertains directors, actors, technical theater participants, and the public of the hard work and business management that goes into theatre.
The characters are cool to describe because most of the characters are characters within characters (Alex, Sharon, and Gladys).

Four males, Two females

Alex Cane (male, late 20s early 30s) this character is portrayed by an actor who takes on the role of ‘Alex’ who is a businessman that is a devoted husband to ‘Sharon’ and soon-to-be father.

Sharon Cane (female, late 20s) this character is portrayed by an actress who takes on the role of ‘Sharon’ who is a housewife, expected mother, a concerned sister of ‘Gladys,’ and a devoted wife to ‘Alex’.

Gladys (female, early 20s) this character is portrayed by an actress who takes on the role of ‘Gladys’ the sister of Sharon who is young and has man troubles.

Mike (male, mid 20s) a physically strong stagehand, but misinformed and lazy, he bosses around his co-worker ‘Lester’ a lot.

Lester (male, early 20s) a foolish stagehand that has a never-ending appetite, every time there is stage food (props for the show) lying around he eats it. He constantly eats during the show while hiding behind a set prop due to stage fright.

Greg Baxter (male, mid 30s) an audience member who gets a call from his wife on the stage phone and talks throughout the performance right onstage. His inconsiderate conversation contributes to the chaos during this show.
Take Five
Audition Sheet

Name ____________________________________________ Phone: ____________

Class: __Freshman__ Sophomore__ Junior__ Senior

Is there anything that would make you uncomfortable (such as kissing, smoking, adding 2+2) on stage?

Are there any shows in which you would be especially interested in being cast? (Again, no guarantees, but we would like to know your preferences).

Briefly Summarize your Acting Experience (Brag About Yourself)

Please list certain dates that you are not available to rehearse. (Rehearsals will begin on the Tuesday of the first week of Spring 2002, and the show will run on April 18th, 19th, and 20th. The rehearsals will run 7-10 on Sunday, Tuesday, Wednesday, and Thursday, even though I blocked out 7-10, we may not need all three hours.

Turn Over !!!
Please place an X on the times where you are in class, work, saving the world, etc.

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Thank You for coming and auditioning and Good Luck!!!
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**Tech Week:**

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<td>Saturday</td>
<td>April 20</td>
<td>Closing Night (Be prepared to strike after show)</td>
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*Note: Since it is a short show, rehearsals may not always go until 10:00.
If there are any conflicts, please let me know asap!!!*
### Revised Rehearsal Schedule

**Take Five**

| PART A | pages 5-12 (until Sharon’s exit) |
| PART B | pages 12-24 (until ‘Will you excuse us Bernard?’) |
| PART C | pages 24-33 (from ‘Will you excuse us Bernard?’ until the end). |
| PART A | LESTER, MIKE, GREG, SHARON, ALEX |
| PART B | EVERYONE |
| PART C | EVERYONE |

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See original in North Central College Archives
North Central College
Studio Theatre Series
Presents

Take 5

April 18th, 19th, and 20th, 2002
Heininger Auditorium
8:00 p.m.
Admission $1.00

Prepare for an Unexpected Night....©
What We’re About...

Sam Dempsey (Alex Cane) Sam is a senior theatre major. He plans on graduating in June unless something really bad happens. Sam has been seen as ‘Glen Tregaskis’ in Face to Face and ‘Ralph Devine’ in Mame. Other credits include fight choreographer for Comedy of Errors and Moon Over Buffalo, which opens in 2 weeks. He would like to thank his parents, his brother, and his girlfriend.

Christina Romano (Sharon Cane) a freshman musical theatre major is thrilled to be making her studio series debut. Other NCC productions include Mame where she played a dancer and a drunk, and Emilia in Comedy of Errors. Christina would like to thank Marcos for this wonderful opportunity, the cast for some great laughs, and her mom for supporting her through thick and really thick.

Joy Kasper (Gladys) is ecstatic to be in Take Five as the younger sister Gladys. She was previously seen the last four shows such as Comedy of Errors, Godspell, Mame, and Guys and Dolls. Joy would like to thank Marcos for giving her her first speaking role ever, her daddy for helping her memorize lines, and the cast for putting up with her. You guys are the best!

Whats H. Name (Bernie)Whats hails from Bufu, and is a triple major in underwater basket weaving, gambling, and fashions of Antarctica, with a minor in toast. He is happy to be part of this great cast. What would like to thank his family and XYZ taxicab service for always getting him to rehearsal on time.
Sam Echavarria (Mike) is a junior theatre major. Sam would like to thank God, Aristotle, Marcos, the cast, his parents, Jill, his friends and run on sentences. Also a thank you to CD, SD, MO, JD, CR, SD, and JB for all their jokes, love and support. Also JC, JD, BM, you know what you’ve done.

Colin Daly (Lester) is a nice guy who stumbled upon the audition for Take Five after a long weekend of studying. Despite threatening Marcos for a part, this has been an interesting experience. Thanks to MM, Summer, Erin, the cast, and Senor Ochoa for his first studio experience. And as always a big ‘what’ to Jillie!

Josh Bonifas (Greg Baxter) is a senior theatre major. Josh would like to thank Marcos—this is the perfect part and play for what he is in the mood for. Also, for working with a cast whose company he has enjoyed very much. And to Sam Echavarria, who wrote the first draft of this bio.

Jill Macuda (Assistant Director) Jill is super excited to be the assistant director for Take Five. She has done many shows but this is her first time working behind the scenes. She has enjoyed every moment of it! Jill would like to thank Marcos for giving her this opportunity, and she would like to thank the cast: you guys are so talented and wonderful; I love you guys! Have a great show!

Marcos Mateo Ochoa (Director) Marcos is a senior double major in business management and theatre. He comes from the not so blue town of Blue Island, IL, son of Carmela E. Gomez and Hugo F. Ochoa. Past shows include Godspell (Judas), A Chorus Line (Richie), Good Woman (Nephew), Tom Sawyer (Sid), and a non-drunk ensemble member for Mame and Pirates. I am (oh yeah 3rd person) He is so happy to have this multi talented cast and crew; it has been a pleasure to work with all of them. Marcos would also like to thank Deborah, Jack, Chad, Brian, and Pete for their great theatre influences. Marcos also sends a shout out to J and all his friends who have made the past four years here a good time. Finally he would like to thank (don’t worry this bio ends soon) his mom and his family for the amazing opportunities they have supported me in. For his mother, he would like to say an extra thank you for reminding Marcos in Fall of ’98 that he is not a quitter, because she stated, “I don’t raise quitters so do not give up!” You are the best, I love you all!
Cast
Alex Cane    Sam Dempsey
Sharon Cane  Christina Romano
Gladys       Joy Kasper
Bernard     What's H. Name

Special Thanks to...
Deborah Martin
Jack Phend
Becky Coolbroth
NCC Chronicle & WONC
and Tom Flander for casting me in Take 5 my freshman year At D.D. Eisenhower H.S.

Take Five
Cast
Mike                      Sam Echavarria
Lester                    Colin Daly
Alex Cane                Sam Dempsey
Sharon Cane              Christina Romano
Gladys                   Joy Kasper
Greg Baxter              Josh Bonifas

Production Staff
Director                  Marcos Mateo Ochoa
Assistant Director/Stage Manager Jill Macuda
Lighting                  SCT 280 Lighting Class
Light Board Operator      Bequita Sipla
Studio Theatre Advisor    Deborah Martin
Technical Advisor         John Phend
North Central College
Studio Theatre Series
Presents

Take 5

By: Westley M. Pederson

Directed by: Marcos Mateo Ochoa
Assistant Director: Jill Macuda

April 18th, 19th, and 20th, 2002
Heininger Auditorium