

THE BEAUTY PLAYS

By Neil LaBute
Feb. 23 - May 23, 2010
Studio Theatre
Dee and Charles Wyly Theatre

The Shape of Things

Directed by Matthew Gray
Feb. 23 - May 9, 2010

How far would you go for love? For art? What would you be willing to change? What price might you pay? *The Shape of Things* tells the story of Adam, a shy, young college student, who falls in love with Evelyn, a strong, sexy graduate art student. After a chance meeting at a museum, they embark on an intense relationship that causes Adam to change nearly everything about his life, his relationships and his understanding of the power of love.

Fat Pig

Directed by Kevin Moriarty
March 12 - May 9, 2010

How many insults can you hear before you stand up and defend the woman you love? In *Fat Pig*, Tom falls for Helen, a bright, funny, young woman—who happens to be plus-sized. Forced to explain his new relationship to his shallow friends, Tom is confronted with his own preconceptions of the importance of looks.

reasons to be pretty

Directed by Joel Ferrell
April 2 - May 23, 2010

How much is pretty worth? Greg's tight-knit circle of friends is thrown into turmoil when his off-handed remarks about a female co-worker's pretty face get back to his girlfriend. Their relationship begins to crumble. Their friends are pulled into the fray. And all are forced to confront a sea of deceit, infidelity, and betrayed trust in their journey to understand the power and dangers of beauty in contemporary America.



"One of the many loose themes behind the 'beauty' trilogy, as I've jokingly called it, is the ugliness that we're capable of spreading to other people in our lives and relationships if we're not careful. " -Neil LaBute

PRETTY / UGLY

"Our obsession with the surface of things" - Evelyn in *The Shape of Things*

"I didn't use that word... I didn't say ugly." - Greg defends himself in *reasons to be pretty*

"People should just go with it - I mean whatever they look like." - Helen remarks about her size in *Fat Pig*

What is the power of pretty? What is the power of ugliness towards another? What is the ugliness of beauty?

HONESTY / LIES

"It is completely and for all time's sake true. You meant it." - Steph to Greg in *reasons to be pretty*

"I don't know what you want from me." Tom asks, "Just the truth." Helen replies.

"I meant something easier." Tom answers in *Fat Pig*

"That is not nice," Tom remarks. "I know that, I wasn't being nice, that was me being honest."

Carter replies. - *Fat Pig*

"I don't care about what happened. I don't. I just want the truth... I deserve to know."

- Evelyn in *The Shape of Things*

When is honesty too much? When is it not enough? Honesty with yourself vs. honesty with others?

PERCEPTION / REALITY

"What's more important? What you like or what everyone else likes?"

- Evelyn asks Adam in *The Shape of Things*

"You can walk out on me for...for some perceived slight." - Greg yells at Steph in *reasons to be pretty*

"Things aren't just based on appearance." - Tom retorts to Carter in *Fat Pig*

"If you like this girl, then don't listen to a word anybody says. Not one." - Carter advises Tom in *Fat Pig*

How do we perceive ourselves? How do others perceive us?

Which holds more weight? Which one is more real?





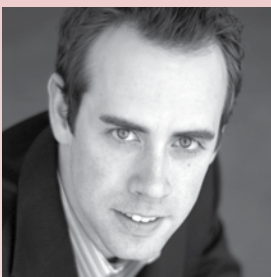
REGAN ADAIR



ALEISHA FORCE



ABBEY SIEGWORTH



LEE TRULL



CHRISTINA VELA



STEVEN WALTERS

Production **By The Numbers**

3 plays

3 directors

6 actors (pictured at left)

12 characters

4 designers

2 stage managers

104 performances

28 platforms to create leveled seating

99 seats in the Studio Theatre, **18%** of our normal capacity

113 times **TRUE**, **TRUTH** or **HONEST** is said
in the three plays

Over **100** pieces of pizza will be used in the run of *Fat Pig*

Over **1,000** images projected in *The Shape of Things*

18 videos projected in *The Shape of Things*

22 pieces of furniture

32 yards of draped fabric creates the set for *The Shape of Things*

300 square feet of poly carbonate, plastic walls in *Fat Pig*,
separated into **13** pieces in order to fit it into the space

1,000 staples used to secure the plastic walls

1,600 square feet of “soft goods” (black fabric) used to
mask scenery and sound

24 costume fittings

8 jackets purchased to choose the perfect **1** for *Fat Pig*

10 stores shopped

50% of what is bought is returned

1 fat pad

120 lighting instruments—**30%** of what we would hang
in a big theater like the Potter Rose Performance Chamber

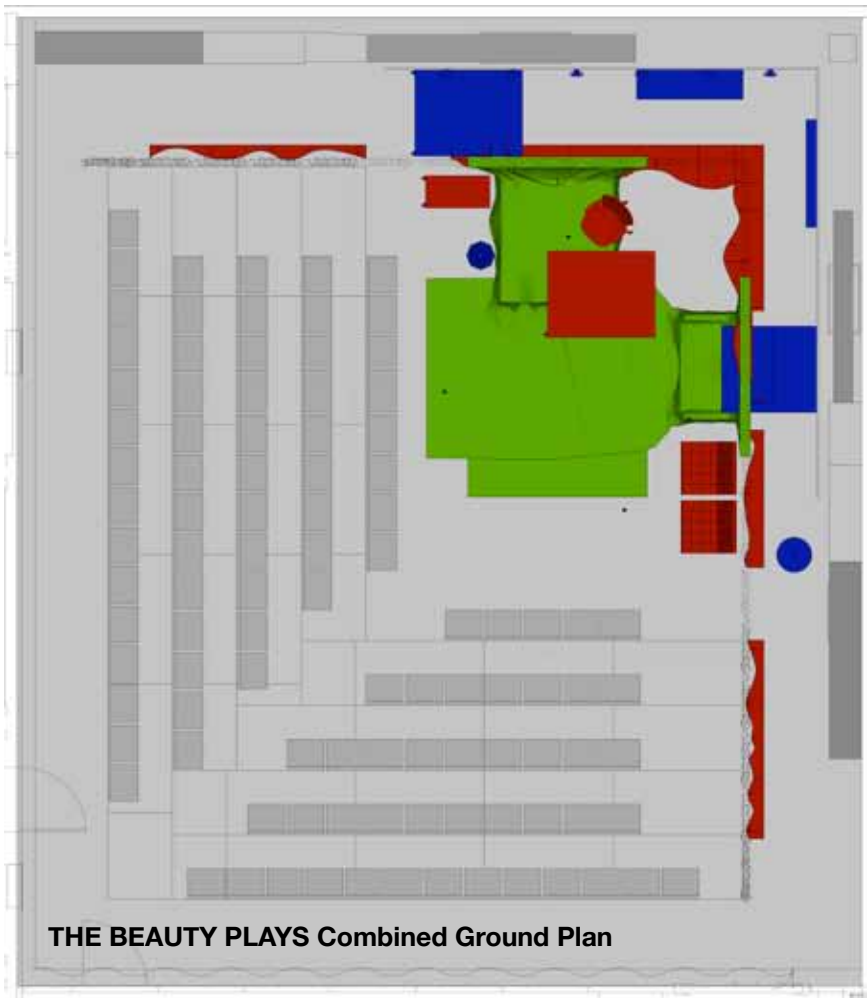
48 dimmers (there are 436 dimmers in the Potter Rose
Performance Chamber)

THE BEAUTY PLAYS SET Challenge

How do you fit three separate sets into one playing space? This is the challenge DTC's design team had to solve in creating the scenery for *The Shape of Things*, *Fat Pig* and *reasons to be pretty*.

THE LIMITATIONS 3 plays, 20 locations, 15x16 feet of playing space, must be easily stored, some days will run one play in the afternoon and a different one in the evening.

THE SOLUTION Originally, our technical director Fred Schoening reports, the thought was to have one set on which the décor would change per show. But after further design conversations it was clear that wouldn't serve the needs of each production. Scenic designer Donna Marquet designed three separate sets, the elements of which all fit in the space simultaneously—meaning, all of the parts are stored somewhere in the space. She also made sure the audience wasn't looking at the back of the set to another production. The scenery is disguised to hide other pieces while one play is on stage.



THE BEAUTY PLAYS Combined Ground Plan

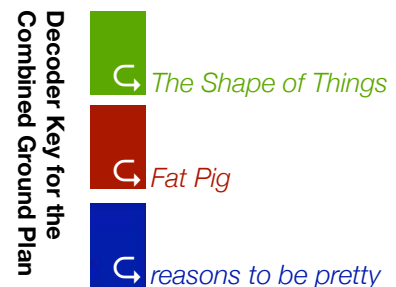
Set Design by DONNA MARQUET Combined Ground Plan drafted by D. NOVINSKI

SOME OF THE TRICKS

↳ The furniture used in *The Shape of Things* will be reused in *Fat Pig* and *reasons to be pretty*, but will appear new because in *The Shape of Things* it will be covered in fabric that hangs from the ceiling—fabric that is easily stored in roll boxes and will disappear for the other productions.

↳ The walls that make up the offices in *Fat Pig* are made of very thin plastic so that it can be stored behind the audience.

↳ The pieces that make up the set of *reasons to be pretty* are multi-purpose in nature. The Murphy bed used in the apartment scenes will be disguised as an electronic panel in the factory scenes. The lockers will open up to become a scoreboard.



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