

Daniel Prillaman

Let me first express my thanks and gratitude to Michael Rasbury and the Drama Department Faculty for allowing me this opportunity and to the Colbert family for their immensely generous support of the arts.

The theatre company I used for this show, currently known as *The Basement Brigade*, consists of local colleagues and myself. In existence since 2010, its' primary purpose has always been to entertain. In every way possible. To do that, we used our combined backgrounds in the fields of acting, technical direction, writing and editing to give to the public the best and most eclectic collection of entertainment we could create. Initially, we rented a local theatre space, procured props, as well as advertisements in local papers and weeklies. The profit from the show was divided amongst the company and the rest was placed in the books for future projects.

The first step in creating your own company and body of work lies in the ability to run your own staff with efficiency. That means not only being the one in charge, but also managing the budget appropriately, thus making sure that shows and projects will turn a profit. It means keeping the entire production on schedule, and ensuring that it will meet all necessary deadlines. It means hiring and managing staff and seeing that their work output matches project goals. It requires excellent communication skills with your coworkers, with other professionals and with the public as a whole.

The well-rounded studies and specific role intensives of my UVA theatrical education has given me a great edge in expanding my horizons beyond the focus of acting (which is, admittedly, my area of greatest concentration). I have been able to apply every aspect of my knowledge as an actor, but also my skills as a writer, a designer and a director. The learning experiences on this show provided me with experience in the one area I had yet to learn about and personally encounter, producing.

Without producing capabilities, all the skills you have obtained in the other fields will be for naught. Success only comes from the ability to combine knowledge from all of these studies and use it in tandem. I realize that "producing" goes on in the background of every show, but I never fully realized how important and vital the job is until I had to do it myself. Producing this show and the opportunity to take on this part of the production firsthand was the most enriching experience.

I mention this brush with producing because I feel strongly that I could have done a better job. I did not fail by any means. However, some decisions were made without respect to the impact that they would or would not have in the long run. For example, buying props vs. making or borrowing props from personal connections. I would have changed my approach to advertising as well, and would have tackled publicizing in a faster, more expedient way, such as weighing the cost of an ad based on the number of people who would see it as well as attend. Nevertheless, there were far more things I would have kept exactly the same: 80% of script, the use and inclusion of musicians and live musical numbers, improv games, etc. The use of video trailer sketches as advertisements, in particular, was something I am very proud of. It also enabled me to stretch my "film legs."

The bottom line. It was an artistic success that could have been handled better financially. Having gone through this process now, I know exactly what to tweak and fix in potential future projects to make them artistically and financially successful.

Many thanks, once again, to all, and I leave you with a couple of tidbits/extras from the show/process.

Eventually, some clips from our recording might make their way onto our Web Channel, so keep an eye open for those.

One of the trailer video links:

<http://www.youtube.com/watch?v=UngozydZFF8>



THE BASEMENT BRIGADE

SACRIFICIAL COMEDY

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AUGUST 3 @ 8 PM

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Stageplay

ACT I

Scene 1

*The set of the highly popular Spanish Soap Opera:
el gate es en la puerta.*

There is a door.

*The sounds of a violin as the characters act out
the following...melodramatically.*

THE T.V. MAN

(Voice-over)

Previously...on el gato es en la puerta.

*EDUARDO and ROSA rush in through the door. In
embrace.*

ROSA

Eduardo.

EDUARDO

Rosa.

ROSA

Eduardo.

EDUARDO

Rosa.

ROSA

Eduardo.

EDUARDO

Rosa.

ROSA

Eduardo!

EDUARDO

Rosa!

ROSA

Sven!

EDUARDO

Rosa!

ROSA

Sven!!

(CONTINUED)

EDUARDO
Sven?

ROSA
Sven!

EDUARDO
Rosa?

ROSA
Eduardo?

EDUARDO
Rosa!

ROSA
Eduardo!

SVEN enters.

SVEN
Sven!

ROSA AND EDUARDO
Sven?!

SVEN
Rosa!

EDUARDO
Sven?

ROSA
Eduardo?

SVEN
Eduardo?

EDUARDO AND SVEN
Rosa?

ROSA
Sven!

EDUARDO
Sven?

SVEN
Sven?!

EDUARDO
Eduardo?!

ROSA

Rosa?!

SVEN AND ROSA

Eduardo?!

TAKASHI enters.

TAKASHI

Rosa?!

EDUARDO, ROSA, AND SVEN

Takashi?!

Lights down.

THE T.V. MAN

And now...conclusion.

Lights up.

EDUARDO and ROSA.

EDUARDO

Rosa...

ROSA

Eduardo...

EDUARDO

Rosa, me llamo ashamed. Tu es sleeping with Sven.

ROSA

Eduardo! Soy disparaged! Como puedes decir una cosa?

EDUARDO

Facil! Ultima Monday...te saw you together conjunto.

ROSA

Que?

EDUARDO

Biblioteca!

ROSA

Pero, Eduardo! Sven...Sven...cleaning mis bombillas.

EDUARDO

Que? Bombillas?!

ROSA

Si, si, Eduardo! Te amo Eduardo. No Sven.

(CONTINUED)

EDUARDO
De verdad?

ROSA
Word.

EDUARDO
Felicidad!!

THEY embrace.

ROSA
Eduardo?

EDUARDO
Si...Rosa?

ROSA
Quiero los huevos!

EDUARDO
Huevos?

ROSA
Huevos.

EDUARDO
Por que quieres los huevos?

ROSA
Get me huevos!!!

EDUARDO
Bien, bien. Yo le dara los huevos...

EDUARDO exits.

ROSA
Oh, Sven...?

SVEN
(Rising up from his hiding spot in the
room)
Hola, Rosa!

ROSA
Sven. Eduardo ha desaparecido...ahora podemos amar.

SVEN
Yesh...now may we love.

ROSA

Que?

SVEN

Nada, amo a mi cara.

*THEY embrace.**But SVEN suddenly steps away.*

SVEN

Pero!!!!!! Rosa!

ROSA

Que, Sven?

SVEN

Usted me ha traicionado!! Tu es...sleeping with Eduardo!

ROSA

Nein! I mean no! No me gusta no es amor gusta Eduardo amor. Te amo Sven! No Eduardo!

SVEN

Que este sure yeah?

ROSA

As seguro como broomstick!

SVEN

Escuela!

THEY embrace.

SVEN

Rosa...

ROSA

Sven...

SVEN

Te amo como una llama ama llamas otros.

ROSA

Si, y yo tambien love you like a llama loves other llamas.

SVEN

Rosa...

ROSA

Sven...

SVEN

Rosa!!

ROSA

Sven!!

SVEN

Eduardo!!

ROSA

Sven!!

SVEN

Eduardo!!!

ROSA

Que es the heck?!

SVEN

Que?

ROSA

Por que me llamas Eduardo?

SVEN

Que?! Sus llamas no se llama Eduardo!

ROSA

No! Me has llamado Eduardo!

SVEN

No seas tonto! Eduardo es el nombre de mi...gato.

ROSA

Gato?

SVEN

Gato!!

EDUARDO

(Entering...with huevos)

Gato!!!

ROSA AND SVEN

Eduardo!!??!!

EDUARDO

Well, well, well, well, well. Looks like el gato es en la puerta.

(CONTINUED)

Significant pause.

ROSA
What?

EDUARDO
Sven!! Tu es...betrayal!

SVEN
Ditto!

ROSA
Espera!! Eduardo...tu es...sleeping with Sven?

Significant pause.

TAKASHI
(Entering...with flores)
Hai!

EDUARDO, ROSA, AND SVEN
Takashi?!

TAKASHI
Hai! Soy Takashi desu. Roza...anata no shitsumon
kedo...kotae wa..."hai" de.

EDUARDO, ROSA, AND SVEN
Hi!

TAKASHI
Iie! Watasha wa, "Hai!" to iimashita.

ROSA
Si, hola, Takashi.

TAKASHI
Chigau! Roza wa, ga tadashi koto o kakunin shimasu.

ROSA
Takashi! Nosotros no podemos entender.

EDUARDO
Si! Habla Ingles, Takashi!

SVEN
Yeah, speak English!

TAKASHI
Kuso!! Rosa, you are correct. Eduaro is sleeping with
Sven!

(CONTINUED)

ROSA

Takashi! We can't understand you!

EDUARDO AND SVEN

Yeah! Speak English!!

TAKASHI

ARGHua! I kirau you all!

ROSA

No me importa! Eduardo and/or Sven!!! Delcare your love for me, or leave through la puerta.

TAKASHI

We're barely even speaking Spanish anymore.

EDUARDO

Takashi! Not now-en...

(Pause)

Rosa...

ROSA

Si? Eduardo?

EDUARDO

(Setting the huevos on the couch)

Lo siento...me encanta Sven.

SVEN

Que?

ROSA

Que?

TAKASHI

Nani?

SVEN

Porque la verdad?! Me encanta Eduardo!!

THEY embrace!

And exit.

ROSA sadly walks to the huevos.

TAKASHI

Roza...

ROSA

What, Takashi?

TAKASHI

Anata dake no tamago o motte imasen. Anata mo watashi wa motte imasu. Edo-uarudo ya Suvu-en wa stupid boyfuriendo des yo. Anata wa watashi...Shaggy y Scooby Doo desu yo. Japanese japanese desu. Hello Kitty Mitsubishi.

ROSA

(Clearly moved by his affectations of love)

Takashi...que es hermoso. Es flores for me?

TAKASHI

Hai.

ROSA

Hi.

TAKASHI

Roza...aishitemasu.

ROSA

Takashi...lo siento...no hablas italiano.

Beat.

TAKASHI stands and walks out.

ROSA

Takashi?!

TAKASHI re-enters and takes his flores back.

ROSA

TAKASHI?!?!

ROSA stares after him.

Opens the huevos and takes some out.

ROSA

ALL I HAVE ARE HUEVOS!!!

THE T.V. MAN

Tune in next week for the thrilling next episode of...el gato es en la puerta.

END.