

Spongebob



Sponge Bob the musical: Directed by Chelsea Collier, was the most prop heavy show we have done, and we overshot the budget by \$300. Some of the highlights:

Sponge Bob's spatula: we love oversizing items and wanted Sponge Bob's spatula to be huge. We ended up using a pizza spatula and cut three slats in it to give it the proper Sponge bob look.

Squidward's Flute: Chelsea wanted something sparkly and we ended up buying a broken flute for \$5 and covered it with Dollar Store gold beads. It looked great under the lights.

Jelly Fish: these looked far better under the lights than they did up close: we used clear umbrellas that were painted with blue stained glass spray paint. We wired them with LED lights and put strips of silver metallic wrapping paper on them. The scene was arguably the most magical in the show. Middle Right image.

Giant Escape Pods R us Book: This is the second time we worked with Chelsea (first was Young Frankenstein) so when this book was requested, we thought it would be fun to use the Young Frankenstein "How I did it" book and covered it with Green wrapping paper and stenciled on the letters resembling Sponge Bob's text. Fun fact: the entire cast for Young Frankenstein and Sponge Bob have signed the inside pages.

Karen (the computer): this had a host of challenges, but the final product came out the way we wanted. As the actress spoke, we wanted an oscilloscope to mirror her voice. Larry Berman designed a computer program that worked with a laptop to showcase this look. To power the monitor we had to use an inverter, powered from DC batteries. Top Left images 1 and 2.

Gary: To date, this has to be our prop Magnum Opus. When we accepted being the Prop Masters for Sponge Bob, We started right in on Gary & looked at what Broadway used, and knew we could do better. Since I have access to Radio Control products, I used a drag race car and dropped in rock crawler electronics to slow it down to a crawl. For the shell, I used a full sized car tire and filled it with insulation foam and painted Gary's markings on it. I felt the eyes would bring Gary to life and spent about 20 hours on just how the eyes would rotate just to get the right look. See Video Gallery page for a link to the YouTube video. What gave us affirmation that we had a success with Gary, is when they took the cast picture after the performance was over, and the cast wanted Gary to be a part of the picture. Middle Left images 1 and 2.

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